The Happiest Place On Earth - The Microbudget Model As A Means To An American National Cinema

2012

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THE HAPPIEST PLACE ON EARTH:
THE MICRO-BUDGET MODEL AS A MEANS
TO A NATIONAL AMERICAN CINEMA

by

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B.S. James Madison University, 2005

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
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in the College of Arts and Humanities
at the University of Central Florida
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The Happiest Place on Earth is a feature-length film written, directed, and produced by John Goshorn as part of the requirements for earning a Master of Fine Arts in Film & Digital Media from the University of Central Florida. The project aims to challenge existing conventions of the American fiction film on multiple levels – aesthetic, narrative, technical, and industrial – while dealing with a distinctly American subject and target audience. These challenges were both facilitated and necessitated by the limited resources available to the production team and the academic context of the production. This thesis is a record of the film, from concept to completion and preparation for delivery to an audience.
ACKNOWLEDGMENTS

I would like to thank the faculty and staff of the UCF Film Department for their courageous vision to create a graduate program in film based on the belief that graduate students are capable of creating feature films. In particular, I would like to thank thesis chair Ula Stöckl for her awe-inspiring commitment to nurturing emerging artists; co-chair Andrew Gay for his invaluable inside knowledge of the UCF graduate film experience; Barry Sandler for his infectious enthusiasm for all movies, including mine; and Chris Harris, for the profound artistic impact of his advice. I would also like to thank Patty Hurter and Jon Bowen, who are each indispensable to the functionality of this program, and Steve Schlow and Randy Finch, whose challenges to my artistic and entrepreneurial vision have made more of an impact than they likely realize.

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Finally, and most importantly, I would like to thank my wife Amy, who has sacrificed more than anyone during my artistic journey; my family and friends for their love and enthusiastic support; and my Creator, who made me in His likeness, thus calling me to create in turn.
# TABLE OF CONTENTS

LIST OF FIGURES ....................................................................................................................... vi

CHAPTER ONE: INTRODUCTION ............................................................................................. 1

Genesis ...................................................................................................................................................... 2

Struggling With Story ............................................................................................................................... 5

“Your Budget is Your Aesthetic” ............................................................................................................. 8

All for One, One for All .......................................................................................................................... 11

Human Capital ........................................................................................................................................ 15

“Capturing” the Film ............................................................................................................................... 20

Working in the Dark ............................................................................................................................... 24

A Modest Proposal .................................................................................................................................. 27

CHAPTER TWO: PICTURE ....................................................................................................... 30

CHAPTER THREE: RESEARCH MATERIALS ........................................................................ 35

Screenplay ............................................................................................................................................... 35

CHAPTER FOUR: MARKETING PLAN ..................................................................................... 102

IndieGoGo ............................................................................................................................................. 121

IFP Labs ................................................................................................................................................ 121

Festival Strategy .................................................................................................................................... 122

Non-Theatrical Screenings .................................................................................................................... 123

Digital Self-Distribution ....................................................................................................................... 124

Poster .................................................................................................................................................... 125
APPENDIX A: BUDGET .............................................................. 126

APPENDIX B: PRODUCTION SCHEDULE .............................. 130
Shooting Schedule .............................................................. 132
Cast Day Out of Days ......................................................... 140

APPENDIX C: CHAIN OF TITLE ........................................... 146
Library of Congress Certificate of Registration ........................ 147

APPENDIX D: MUSIC SYNCHRONIZATION LICENSES ........ 148
Composer Agreements ....................................................... 149

APPENDIX E: CREDIT LIST .................................................. 150
Production Staff ............................................................... 151
Cast .................................................................................... 152

APPENDIX F: CALL SHEETS ................................................. 153
Day 1 .................................................................................. 154
Day 2 .................................................................................. 155
Day 3 .................................................................................. 157
Day 4 .................................................................................. 158
Day 5 .................................................................................. 159
Day 6 .................................................................................. 160
Day 7 .................................................................................. 161
Day 8 .................................................................................. 162
Day 9 .................................................................................. 163
LIST OF FIGURES

Figure 1: Maggie (Jennifer Faith Ward) and Jonah (Tom Kemnitz, Jr.) deliberate about buying their first home. ............................................................................................................................. 30

Figure 2: Randall (Dennis Marsico) has bad news for Jonah. ...................................................... 31

Figure 3: Maggie and Jonah debate whether to "cut corners." .................................................... 32

Figure 4: Jonah goes camping....................................................................................................... 33

Figure 5: Ellen (Peg O'Keef) urges Maggie to seek legal counsel. .............................................. 34

Figure 6: Official Poster.............................................................................................................. 125
CHAPTER ONE: INTRODUCTION

At this point in my artistic and academic career I have come to wholeheartedly embrace the idea that motion pictures, like any work of art, are comprised of the dialectic between the artistic text itself and the audience who perceives it. No matter the proficiency of the artist, he/she is limited in his/her inability to dictate the perceptions of the audience in a way that parallels the limitations of any individual person to dictate the conditions of the world around him/her. Therefore, he/she is best served by embracing the inherent element of the unknown, treating it as a virtue that liberates the artist from the pressure of an impossible task. The duty of the artist, then, is to utilize his/her expressive medium to intercede between himself/herself and the audience. In doing so, the artist creates a finite metaphor for the human experience that works in the same manner as a prism, refracting the artist’s vision into a spectrum of potential meaning as diverse as its audience.

The graduate film program at the University of Central Florida is founded on the idea that imposing, accepting and embracing limitations are all essential to creating compelling cinematic art. Insofar as thesis films must be produced digitally and must not accrue more than a $50,000 “negative cost,” graduate student filmmakers in the program are already explicitly bound by technical and industrial challenges commercial filmmakers are not. Insofar as they are working toward a terminal degree, graduate student filmmakers are challenged with creating an “original contribution to the field.” Taken together, these dynamics offer a context within which emerging film artists are both necessitated and encouraged to challenge existing aesthetic, technical and industrial conventions of the cinema. The Happiest Place on Earth was created with the conscious aim of exploiting this opportunity to challenge said conventions, and in doing so, explore the micro-budget model as a means to a “national cinema” in America.
Genesis

_The Happiest Place on Earth_ began as a collision between two events that occurred roughly two weeks apart in January 2009 as I completed my application to the Master of Fine Arts program in Entrepreneurial Digital Cinema at the University of Central Florida. The first was expected, at least by that point in time, but was very personal. The second was so far removed from me I would never have known about it were I not following the news, yet it resonated with me as a storyteller as soon as I heard it.

Slightly before Thanksgiving in 2008, I had been informed that the local television station for which I shot and edited commercials would be eliminating my position at the end of the calendar year. At the time it was a partial relief from a job I hated and I was hoping to be admitted to a graduate film program soon anyway, but by the time my last day of work came and went on New Year’s Eve 2008, I still had no job prospects and no idea how to provide for the living expenses of myself and my wife Amy, who’d quit her job to move with me when I took the job just six months earlier.

In the first week or two of 2009, as I pored through COBRA documentation, learned how to file for unemployment benefits, and coped with the realities of jobless life, a news story broke about Marcus Schrenker, an Indiana financier who had attempted to fake his own death in an airplane crash near Florida to escape legal and financial woes. Having just completed the paperwork to transfer my life insurance policy into my own name from my employer’s, it occurred to me what even a modest life insurance benefit of $100,000 could do for our household finances. Even before I lost my job, Amy and I had scraped by paycheck-to-paycheck throughout our marriage without the means to establish a stable “nest” or start a family, so it would be a life-changing amount of money no matter the source.
It took mere seconds to conclude that beyond the obvious ethical concerns, any attempt to obtain that money while still alive and enjoy it together was doomed to fail. Even if it didn’t, what would happen if the spouse who was supposed to be deceased actually died? How lonely a grief that would be for the widow as she authentically mourned her partner for the first time and furthermore, she would never get to enjoy the spoils of their scheme with him.

This scenario called to mind a plethora of weighty thematic issues that seemed ripe for an indie film, and immediately the concept began to materialize. Given the challenges of the graduate film program at UCF to which I was about to apply – microbudget production, filmmaker takes an active role in marketing and distribution, Florida locations – it seemed ideal. I wrote the treatment for a gritty neo-noir in the vein of Joel and Ethan Coen’s *Fargo* (1996), but without the laughs. I submitted it with my UCF graduate application with the working title *’Til Death Do Us Part* and continued my job search in vain.

After learning of my admission to the program, I used my prolonged unemployment to fill in relevant gaps in my film education before embarking on the scriptwriting process. I binged on early gangster films like *Scarface: Shame of a Nation* (1932), ‘B’ movie noir like *Detour* (1945) and *D.O.A.* (1950), art-house classics like *The Bicycle Thief* (1948) and contemporary ‘Indie-wood’ fare like *The House of Sand and Fog* (2003) and *Little Children* (2006). These films revealed the relationship of the gangster to his socioeconomic context, reinforced the sense of fatalism ultimately fulfilled by the downfall of the *noir* protagonist, and illuminated a contemporary trend of independent films in which social malaise boils over into desperation.

These ideas all seemed pertinent to the screenplay gestating in my brain, but the proposed film project was still lacking something, and I could not muster the drive to begin. Then I
stumbled across a *National Geographic* article examining Orlando – a place to which I’d never been but would soon be moving for three years – as a microcosm of the millennial American city. Two verses of “When You Wish upon a Star” reprinted inside this article provided the inspiration I needed:

When you wish upon a star  
Makes no difference who you are  
Anything your heart desires  
Will come to you  

If your heart is in your dream  
No request is too extreme  
When you wish upon a star  
As dreamers do.

It all began to add up: the mythos of upward mobility, perpetual progress, and unlimited individual potential are intrinsic to the American Dream, but blind allegiance to these principles has devastating effects. It helped spawn the economic crisis that cost me my livelihood. It is the tragic flaw that drives the gangster to both his rise and fall, and what leads the *noir* protagonist to “indulge the weaker side of his nature” as Roger Ebert puts it. The dissonance between this dream and reality leads to the domestic malaise and desperation in the social melodrama, as characters achieve what they believe they ought but find themselves dissatisfied, or chase after their dreams in vain only to be spiritually broken when they remain out of reach.

All these conflicts are rooted in an ethos of American exceptionalism celebrated by the loudest voices in our culture, but one that is as much a fairy tale as Walt Disney’s *Pinnochio* (1940), in which the song quoted above first appears. This idea formed a conceptual spine highlighting the thematic weight of my original idea, and sparked the realization I was not simply writing about a financially struggling couple turning to crime to solve their problems, but a story that must probe the underlying collective unconscious that spawns such schemes.
Middle-class ideals widely considered the most viable pathways to happiness – true lasting love, material security, and a safe “nest” in which to raise a family – have grown increasingly elusive in America over the last thirty years. Wealth has been distributed upward, jobs have been distributed overseas or evaporated entirely, the national debt has skyrocketed, personal debt has dwarfed personal savings, and the marriage rate has steadily declined. In light of these developments, clinging to these core beliefs of the “American Dream” as presented by the movies would seem a willful act of delusion.

Yet all it took was a look in the mirror to see someone suffering from such a delusion, and the fallout ensuing from the collision of that delusion with reality. I saw a similar reflection in the eyes of my peers, as all of us struggled to fulfill the expectations we had formed as children brought up to believe that, to quote film critic Robin Wood, America is “the land where everyone actually is/can be happy.” Having found both my true subject matter and my target audience, I cued up Desaparecidos’ 2002 album, Read Music/Speak Spanish and began to write.

**Struggling With Story**

Initial drafts of the screenplay, newly christened *The Happiest Place on Earth*, presented challenges on multiple fronts. The male and female lead characters are archetypes designed to serve as stand-ins for a diverse American populace, thus delivering universal thematic weight. Yet contemporary audiences demand fully realized characters with a clear-cut human dimension, not allegoric ciphers. The balance between the lead characters was also problematic, due to the fact that the lead couple is essentially a split protagonist. Maggie and Jonah Price take turns dominating both screen time and the audience’s point of view, but each are driven and undone by the same blind allegiance to the American Dream, in their own distinct ways.
Furthermore, several plot elements – a mysterious disappearance, investigation into possible insurance fraud – suggest a generic conventions of the film *noir*, while others – a victimized female lead, the domestic suburban setting, accidental deaths (suspected and actual) – suggest generic conventions of the melodrama. Readers perceived these genres to conflict not only with one another, but also with the “ripped from the headlines” milieu in which the story is set.

This hybrid genre is carefully meditated, as both the melodrama and the film *noir* are the American film genres that most frequently address issues of agency and fate. For example, in “Agency and Fate in *Lady from Shanghai*” Robert Pippin points out that:

“The brilliant achievement of the core group of great noirs is to show how terribly limited explanations that focus on the moral psychology of individuals turn out to be, given how little of the future they can actually effect as individuals” (Pippin 217)

In his chapter on melodrama in *Hollywood Genres*, author and scholar Thomas Schatz describes how the term ‘melodrama’ is generally applied to stories that depict “a virtuous individual (usually a woman) or couple (usually lovers) victimized by repressive and inequitable social circumstances” (Schatz 222).

These two concepts run counter to Hollywood convention in the age of the blockbuster, as detailed by documentarian and scholar Gary Hawkins, in distinguishing regional cinema (specifically Southern) and independent cinema from Hollywood cinema:

“Hollywood films tend to present staged truths that amount to a generalized lie. Then they tell that lie over and over and over, and people love them for it. If your Southern story doesn’t buy into this lie, you’re sunk. And what is this lie? The lie is *you are master of your own destiny.*” (31)

One of the core thematic constructs of *The Happiest Place on Earth* is derived from the idea that the fatal flaw of the American Dream is its presumption of how much the individual can control
his or her own level of happiness and economic success, an idea encapsulated by John Steinbeck when he explained “socialism never took root in America because the poor see themselves not as an exploited proletariat but as temporarily embarrassed millionaires.”

Similarly, Maggie and Jonah Price perceive their destiny to be the American Dream of a house full of kids with a backyard for them to run around, if only they take upon themselves the responsibility of achieving that destiny. The plot of the film unfolds due to their respective responses to social reality challenging said perceived destiny; the entire narrative is structured as a series of revelations of the futility of the common man and woman to transcend that reality, regardless of their “best-laid plans.”

However, through the first several drafts the execution on the page pushed this construct to the limits of what contemporary audiences will accept, with the characters lacking enough detail and dimension to preclude readers from judging them rather than empathizing. Furthermore, their plight was entirely driven by forces beyond their control, most obviously in the ending. This over-simplified the issues I was attempting to address, pinning all the blame on an cruel and indifferent universe and not making the characters – and through them, the audience – complicit in their own destruction through their failure to recognize and adapt to the difference between their expectations and reality.

Two concurrent developments proved instrumental in solving these script flaws. The first was my discovery of Robin Wood’s article “Ideology, Genre, Auteur” while teaching my American Cinema class. Wood not only outlines eight capitalist principles “so insistently embodied in and reinforced by the classical Hollywood cinema … inherently riddled with hopeless contradictions and irresolvable tensions” but also four character archetypes. These archetypes highlighted the tensions within each character. Namely, the “hopeless contradictions
and irresolvable tensions” between Jonah’s roles of a “settled husband/father” and an
“untrammeled man of action” shaped the arc of his character, while the same conflicts in
Maggie’s choice between serving as the “endlessly dependable mainstay of hearth and home”
and the “erotic woman,” shaped her role in the story. The other capitalist principles clarified the
thematic structure of the story by articulating it in a way I never could.

This primed my admittedly stubborn artistic impulses to be receptive to a suggestion
from Ula Stöckl that I find an analogue in my story to a motif in The Marriage of Maria Braun
(1979) dir. Rainer Werner Fassbinder, in which the heroine accidentally kills herself in an
explosion and house fire after engaging throughout the film in the dangerous habit of lighting her
cigarettes with the pilot light of her gas stove. We both agreed that whatever this narrative
thread turned out to be, it had to be rooted in the socioeconomic plight of the lead characters, and
perhaps some more minor careless risk they took to overcome it. It didn’t take long to discover a
solution that also offered an opportunity to share some of Jonah’s background organically, and
thus flesh him out as a character in the same way I had begun to understand and emphasize
Maggie’s specific humanity.

“Your Budget is Your Aesthetic”

The script would continue to be refined even after these changes, but it was also
specifically designed to be adapted throughout the production as necessity demanded. The
challenges of the micro-budget model loomed over the entire project, despite the fact my prior
filmmaking experience had only ever existed within the micro-budget model. The two shorts
that comprised my graduate admissions portfolio were shot in the streets and the homes of the
actors on borrowed cameras, edited at work, and completed for whatever might be in my wallet
on a good day. Given that the UCF Film Department had set a budget limit of $50,000 for its
graduate features, I had started out thinking that given the affiliation with the school and the business classes we were required to take, $50,000 must be an easily attainable mark; after all, why else had they set that limit? However, I had no idea where I was going to find $50,000 – or $15,000 for that matter – so I did my best to keep the project as lean as possible.

To do so, I returned to the source that had initially convinced me I could actually make films outside the Hollywood machine, the same 2002 *Oxford American* article by documentarian and author Gary Hawkins, entitled “Chicken House Cinema” quoted previously regarding the difference between Hollywood and independent/regional filmmaking. Back in 2002, this article had served as my initial introduction to the Dogme 95 movement, in which filmmakers discipline themselves to shoot exclusively on location and in available light, using handheld cameras, direct sound, and the environment as they find it. The “supreme goal” of these restrictions is to “force the truth from … characters and settings.”

I had been fascinated by this idea throughout my experience as an amateur filmmaker and TV production professional, although while serving as my own camera operator making short films and commercials, I had steered clear of handheld cinematography due to my own deficiencies in that area. I had also balked at the aspect ratio requirement, the absence of directorial credit, and the restriction against separating sound and image. However, given my deliberate intention to counter the ideological tendencies of the commercial cinema, and replace them with the truth, it seemed natural to adopt this philosophy aesthetically as well.

While I aspired to total Dogme 95 purity, I ultimately decided simply to embrace the spirit of the movement, including the idea the rules can and should be broken when necessary. The film’s soundtrack features expressionistic elements, realistic sounds that could not be captured simultaneously with the image, and in its final form, will be accompanied by an original
score, all prohibited by the “Vow of Chastity.” Some interior night scenes are lit with daylight-balanced bulbs in practical fixtures, and the principal location was altered, although much of the set dressing occurs or is suggested via on-camera action. However, our efforts to conform to the Dogme “Vow of Chastity” profoundly impacted our production model and the screenplay. I had already absorbed the prohibition of “superficial action” and genre films into my work, as affirmed by much of the feedback to the screenplay, which focused on its failure to adhere to the conventions of either the character-centered “domestic tragedy” or the crime/mystery film, a debate which continued into post-production. I had also resisted many plot suggestions to solve this dilemma (unexpected pregnancy, murderous double-crossing) that would not only impose genre on the story, but also violate the rule banning “superficial action.” The fact that this self-imposed limitation remained unspoken in script conferences no doubt intensified the conflict over the script.

From an aesthetic and technical standpoint, the choice to embrace a philosophy like Dogme 95 transforms the limitations of the microbudget production model from liability to liberation. The restrictions on camera movement and lighting drastically reduce setup time, thus increasing the potential pace of shooting. This facilitates a more ambitious schedule and allows for spontaneous creativity from the cast and crew, whether that is re-thinking coverage and compositions (or composing on the fly), or shooting more and longer takes. Perhaps most importantly, it accommodates the element of the unknown.

Taken together with the Dogme 95 restrictions on locations, props, and settings, this shooting style also means that both the crew size and budget can be streamlined. Particularly when using DSLR cameras and existing lighting fixtures, grips and electricians become superfluous. A crew with a smaller footprint facilitates access to far more locations and insures
less interference from outsiders. The art department’s responsibilities shift from designing new
designing new spaces and building or purchasing most of the set dressing and props to re-appropriating existing
spaces for the purposes of the story and crowd-sourcing props and set-dressing among the cast, spaces for the purposes of the story and crowd-sourcing props and set-dressing among the cast, crew and the social networks of both. This minimizes the number of regular art department personnel required on set, but increases the responsibilities of the production designer, as well as requiring the entire cast and crew to participate in location scouting and procurement of props and set dressing.

**All for One, One for All**

A streamlined crew with more responsibility calls for more equitable compensation among the filmmaking team, but this again raises the omnipresent issue of capital, of which the project was already lacking. Most independent films, particularly on the microbudget level, are products of a few key benefactors – a handful of friends, family, and the filmmakers themselves – who each put up a significant portion of funding, in exchange for a share of profits, if any. There rarely are.

This traditional financing model was not an option for me. I come from rather modest means, which were exacerbated by nine months of unemployment before entering the UCF graduate program. I am not well-connected to anyone independently wealthy or philanthropic to the point of being able to sustain my film project on their own or amongst themselves. In fact, one of the very reasons for the project’s existence is the fact that, like most Americans, I have experienced perpetual financial pressure in my life, and so has most everyone I know well. And to top it off, our nation is only now beginning to emerge from the worst economic conditions since the Great Depression.
My solution was Internet crowd-funding. Relying on the same principles public broadcasters use to stay on the air, and that President Obama used to fund his 2008 campaign – small contributions from many different sources – artists of all stripes have begun funding their projects online using sites like Kickstarter and IndieGoGo, among others. Donors are incentivized through perks – usually merchandise, or specialized experiences related to the work being funded – and campaigns are organized according to specific amounts and specific goals.

Kickstarter is an “all or nothing” funding option; if the targeted amount is not raised in the specified amount of time, none of the donors are charged and no money is allocated to the artists. That said, Kickstarter takes no fee from funds raised; they go entirely to the artists. IndieGoGo takes a percentage of funds raised (4 percent if the goal is reached, 9 percent if it is not), but the artist receives something regardless. More confident in my ability to trim my budget than to raise capital through other means, and having seen Kickstarter campaigns of others flame out spectacularly, I opted for IndieGoGo. Had I realized how much of a sure thing it was, I would have also applied for fiscal sponsorship through Fractured Atlas (who connected me with my insurance provider) to make all crowd-funding contributions tax-deductible, but I expected to be turned down, and allocated my time elsewhere.

We augmented this campaign with private donations through the Enzian Film Fund, namely from my family, which helped offset production insurance costs, and my in-laws, who paid the retainer for the lawyer who drew up the operating agreement for Unwashed Entertainment LLC and our contracts. Fellow producers Kate Jacobs and Julie Opala worked to develop a strategic series of fund-raising events, highlighted by a “bikini bake sale” in which Julie enlisted her friends to don swimwear and hawk baked goods on area college campuses during the week following spring break. This netted just above $230, a rather poor return for the
time and effort that went into it, to say nothing of supporters we may have lost by offending their sensibilities with a lowest-common-denominator appeal.

Crowd-funding is an endurance test and an incredibly humbling experience. Because I lacked the resources to churn out content for my IndieGoGo page, I spent the six weeks of my campaign shamelessly plugging my project via social media multiple times per day. I linked it to news stories about the economic crisis, my personal story of losing my job, and tried every angle. During the home stretch, I settled into the habit of breaking down the goal into smaller, measurable chunks measured in terms of the perks donations earned. The bulk of the donations came in the final week. This seems to be typical of most crowd-funding campaigns, regardless of how long they run, which argues for shorter campaigns, around 30 days, if possible.

Donations-only funding facilitated a new business structure for our LLC inspired by the very subject of the film. Because it seemed unfair – and absent of a Private Placement Memorandum we could not afford, illegal – to have a benefactor simply write a check and recoup the profits for our hard work, we offered business partnership to every cast and crew member, offering an equal ownership share in lieu of salary. While microbudget films rarely make much money, because we were funded entirely through donations, our only obligation is to produce and distribute the merchandise to our crowd-funding partners. After that, screenings and merchandise sales result in pure profit, to be allocated equally among all those who worked on the film.

This should have made preproduction and fund-raising far more equitable. However, because we lacked the initial $2500 quoted by an experienced local entertainment attorney to draft our operating agreement and contracts, and had to settle for a less-experienced music lawyer who had to author the documents from scratch without having done anything so complex
before. We did not distribute our operating agreement until early April, with only a week left in
the campaign. Even then, the novelty of such an arrangement left many on our production team
confused about the implications, negating many of the expected advantages.

I still believe this organizational structure to be a viable and potentially game-changing
method for independent films to deal with both budget constraints and crew management, but it
needs refinement. It is imperative that producers using this method retain the services of an
experienced entertainment attorney early on in the process, before anyone else is attached to the
project, because of the complexity of the arrangement. Ideally, the attorney would also be a
business partner in the company, who would then be on hand to answer any questions as
additional cast/crew members and/or their representatives signed onto the project. I would also
recommend that the artistic head of the production – in this case, the writer/director – not serve
as the sole managing member, but one of multiple managing members. Perhaps the producers
and the attorney could be the others.

Finally, I would recommend that business partners strongly consider dividing ownership
of the company into a far greater number of shares than members, and then allocated according
to days worked. Every day worked – or other benchmark reached – would earn a particular
number of units, which would translate to a final ownership stake. This might deflate some of
the egalitarian spirit that governed our agreement, but it takes into account the realities of team
play – no matter their equal financial stake, a set dresser or voiceover actor is not going to
contribute the same degree of time and energy to fund-raising, crowd-sourcing necessary
production materials, or labor – as a department head or principal cast member.

Despite the fact that its potential was not fully realized, I do believe that this egalitarian
business model did earn me goodwill as a first-time feature director who was basically an
unknown quantity. This generosity, along with a screenplay they found engaging, helped ensure cooperation and benefit of the doubt from my collaborators that might have otherwise been difficult to achieve. It also was an organic and necessary extension of the thematic framework of the project itself, which helped to legitimize our artistic aims by again challenging accepted conventions of the movie industry in a way specific to the subject matter. I imagine that as my filmmaking career continues, I will utilize this model again, attempting to implement the improvements advocated above.

**Human Capital**

One of the key reasons I believed in and continue to advocate this alternative business model is the belief that those who actually do the work of making movies are the most important determinant of the final product. The best resource we had at our disposal throughout the project was our people, all of whom were passionate about filmmaking and connected with this particular project whether due to its ambitions and aims, the opportunity it represented, or their relationships with the other people on board. Given that after my first year in the program, I had no idea who would be helping me make my film, it is still humbling and surprising I managed to assemble such a competent cast and crew without offering more than a co-ownership stake and occasionally, internship credit.

The first collaborator to come on board was cinematographer Jeffrey Gross, who approached me in the fall of 2010 after hearing about my project through Marc Casilli, whose debut feature *The Last Two Years of David Brachman* he had just finished shooting. He thought the story sounded interesting, as well as the opportunity to work in a more raw and realistic aesthetic. When he was the first to bring up the Dogme 95 Vow of Chastity in our conversation, I suspected I was talking to the right person. Jeff brought along Alex Lazin and Austin Boggs in
the camera department, and Joe Caulfield, who made up the sound department by himself. We had an opportunity to shoot a scene together for my Advanced Directing class, and all seemed on the same page, meaning the core of my crew was coming together. Austin later ascended to the role of assistant director after two others who had agreed to the position fell through, but I doubt either of them could have done a better job of organizing our shoot or keeping it on schedule.

Also in fall 2010, I met Elizabeth Sutphin, who had served as production designer for The Last Two Years of David Brachman and was a classmate of mine in the graduate section of Film Production Management. Seeing me as someone more organized than other student directors with whom she had worked and in search of more credits on her way to her MFA in Theatrical Design at UCF, she agreed to serve the same role on my film. Given that she is also a performer, she also acted in the Advanced Directing scene I shot and in the film, provides voice-over for the emergency dispatcher at the end.

I found my producers in December 2010 after striking out on several previous attempts. Kate Jacobs was a standout in my American Cinema class that fall, showing an impressive learning curve and a thorough understanding of the same kind of material I would be handling in my film. Julie Opala came aboard after overhearing Kate discuss the project with Lisa Cook and soon signed on, serving as another reminder of the benefits of embracing the unknown. She brought an assertiveness, ambition, and fun-loving personality to the hard work of launching and maintaining a production. Her skill set was enhanced when she, too, took my American cinema class the following spring. In fact, with the exception of our craft services coordinator, Sydni Gonzalez and location scout Joe Swereodoski, the rest of the crew – digital asset manager/assistant camera Ben Taylor, editor Alan Parker, script supervisor Ryan O’Grady, stills photographer Raqeebah Zaman, set dressers Richard Russell and Sarah Cole – and even the
second unit photographers – Enrique Fernandez-Bravo, Aleksey Siman, and Benjamin Michel – were culled from the ranks of my American Cinema classes.

Casting began in mid-January 2011 and the initial postings on Mandy.com and Green Room Orlando yielded a rather high volume consisting mostly of mixed results. I held three initial casting sessions by invitation only through mid-February. During these sessions, I didn’t even bring a camera along; the ability of performers to connect with the script, their partners, and take my direction were all more important than how they looked on camera. Screen tests were saved for callbacks at the end of February.

All four of these sessions were run more like a rehearsal than the typical “cattle call.” All sessions were scheduled by appointment, so I could fill every role in each scene read with a candidate for that part. This enabled me to see two and three actors at once, and gave me a better idea of what actors were capable of in a working environment rather than an audition. Each scene was run multiple times, with adjustments offered in between, which also helped to sharpen my directorial instincts regarding my script. I cast some of the smaller roles on the strength of these initial roles alone. However, I was running into a scarcity of potential candidates for Jonah, and thus revisited an intriguing candidate who had submitted for the role online, soliciting a video read from Tom Kemnitz, Jr, a New York area actor who trained at the Stella Adler Studio.

Before callbacks, I provided my finalists with the entire script, in order to gauge how they would approach a complete character rather than isolated individual scenes. At the callback sessions, in addition to trying several casting configurations for each scene and shooting them to capture the performances for later evaluation, I also conducted “in-character” interviews. These
interactions allowed me to evaluate both the finalists’ improvisational ability and the degree to which their understanding of my characters fit my vision.

I made most of my casting decisions by the end of the callback sessions, but still found myself floundering regarding the key roles of Maggie, Jonah, and Ellen. The role of Ellen was particularly problematic in that two of the three finalists for the role of Maggie had strong accents, which did not match that of the sole strong candidate for Ellen. I had to cast a wider net. Marco DiGeorge, who had already been cast as Evan Sterling, offered to arrange a read with one of his older acting students at Truthful Acting Studios, and producer Kate Jacobs approached UCF adjunct faculty member Peg O’Keef about whether she would be interested in the role of Ellen. These additional one-on-one additions assuaged my insecurities about the role of Ellen from a performance standpoint, but the problems of casting a relationship remained.

I met individually with three finalists for the role of Maggie in an attempt to get to know them better. Maggie would have the most shooting days, and as written, take the most emotional risks, so it was imperative that I be able to find someone with whom I could work comfortably. Each meeting went well enough, however, that I was left with little to distinguish between my finalists, so I returned to the recordings of the callback sessions, a task complicated by a digital media management issue that lost some of the footage for one of the candidates. However, upon review of these recordings, it became clear that Jennifer Faith Ward’s performance in the auditions was the most natural and least forced of the three. Furthermore, she had an extensive fan following and social network due to her horror filmography that I anticipated could be useful in fund-raising and networking.

Peg O’Keef is another example of “value added casting;” in addition to the assuredness of her audition performance, she also brought a great deal of “script sense” as a collaborator, as
evidenced by her teaching load at UCF. Thankfully, Peg and Jennifer were also the candidates least plagued by accent and appearance compatibility issues, thus making the most natural fit between mother and daughter of any candidate.

I sent Tom Kemnitz, Jr. the full script for the purposes of a “video callback,” as to better compare him to the local candidates for Jonah. His readings were also less forced and more natural than his competitors for the part, although it still gave me pause to cast someone without ever having met him or worked with him in person, in addition to the logistical concerns of transportation and lodging, which was not an issue with the other actors. Ultimately, however, Tom connected enough with the project that he offered to drive himself down, and we found living quarters for him through most of the shoot in the principal location, and for the final week in producer Julie Opala’s house. This concern addressed, he signed on, and we were fully cast.

I am rather pleased with the majority of the cast and crew decisions. I certainly would have appreciated more experience and availability from the crew. This is less a matter of displeasure with the performance of any single member of the crew than a preference for a crew capable of working more independently so my energies could have been better distributed. However, the aforementioned lack of compensation and confusing communication regarding ownership stake prevented this.

My regrets regarding casting are rather nitpicky. I wish I had delegated the scheduling and administration of the process to my producers, freeing me to focus on performance nuances and give adjustments. I also I wish I’d been able to run the entire cast through the same audition process, and truly test every combination I considered. I wish I’d held specific voice-over auditions rather than simply casting actors who did not make the cut for onscreen roles, perhaps even approaching SAG performers, as the cost-benefit ratio could have been rather favorable.
Perhaps most significantly, I wish I had paid more attention to production value for the “in-character” interview segments, as they would have been a great source of content for the website, fundraising “pitch video,” and EPK content. That said, though, all of the actors – even those who were not cast – were highly complimentary of my process, saying it was one of their better audition experiences.

“Capturing” the Film

As compared to the production model of commercial cinema, microbudget production is a process of “capturing” the film, as opposed to “building” it. The microbudget filmmaker can be likened to a sculptor finding his artwork in a mass of rock, rather than a painter facing a blank canvas. Due to the inherent lack of resources – whether an army of experienced personnel or a wealth of material means – the microbudget filmmaker is forced to adapt to what “is” rather than remake reality in the image of what he/she would like it to be. This necessitates an aesthetic and production mechanism built for malleability and fluidity, but can result in a more compelling product. This compulsory flexibility manifested itself in a number of ways during the making of The Happiest Place on Earth. In some instances, it enabled us to overcome unforeseen obstacles. In others, it served as a form of creative inspiration.

Due to our limited access to locations, the need to move quickly to make each day, and our Dogme 95 aesthetic, we abandoned the idea of a traditional shot list. Instead, we arrived at a standard method of gathering coverage consisting of a static wide shot and a handheld shot tracking the action as tightly as possible, which we dubbed a “follow shot.” Each scene was played twice in its entirety from each angle to insure the footage would cut together and to capture the performances as naturally as possible. Based on performance, lighting conditions, the physical spaces, and the content of the scene, we would augment this with more angles or
more takes. I provided assistant director Austin Boggs with estimates of how many shots I wanted for each scene for the purposes of scheduling.

At the same time, we used both a boom microphone and wireless lavaliere microphones to record sound in most instances. Whenever characters appeared off camera, their lavaliere was clipped outside their clothing to reduce lavaliere noise and therefore “steal” another clean production audio track. This also gave us more options during setups that were particularly tricky, as we could rely on whichever recording source worked best for the situation.

As quickly as this approach allowed us to work, our flexibility was absolutely necessitated by shooting with natural and practical light. We made an aesthetic decision to shoot as many of our exterior scenes as possible during “magic hour” and to avoid shooting under direct overhead sunlight whenever possible. This meant that some days we were forced to set up for three and four scenes inside and outside of our principal location, and move between them according to the position of the sun and the amount of cloud cover, necessitating an art department capable of thinking on its feet, and lots of quick wardrobe changes from our actors.

This was complicated by the fact that our wardrobe stylist had limited availability and perhaps had not had her responsibilities clearly explained. She had created the initial wardrobe breakdowns and consulted with each of the actors on the first day of shooting, but after I was forced to correct some misconceptions regarding wardrobe continuity, the actors began to rely on me for guidance, which was just as well, because she stopped showing up. On a few days, we moved quickly enough that we had the opportunity to shoot scenes ahead of schedule, forcing our lead actress to make a quick trip home or have her husband bring by an item so that we could manage our time and light efficiently.
Perhaps the most challenging aspect of dealing with wardrobe and makeup continuity occurred during the second week. I had insisted throughout the preproduction process of scheduling and budgeting that due to shooting using available light and DSLR cameras, off-the-shelf cosmetics would be sufficient for every scene. I allowed myself to be talked into bringing on a makeup artist for at least a few scenes, specifically surrounding Maggie’s visit to Sterling’s house. Because we could not afford professionals and had not originally planned on it, therefore providing late notice, we were forced to bring on students at a local beauty academy. The process of shooting this sequence wound up taking far longer than it should have, disrupted our momentum, and turned out to be unusable due to the makeup. Our efforts to make up for this the following day resulted in our longest shooting day, and helped contribute to the only week we fell behind schedule.

Another factor that contributed to falling behind schedule that week was our location shoot on the Atlantic Coast. We had planned a two-day trip in which we would shoot several scenes near Sebastian Inlet featuring Maggie, Ellen, and Detective Jenkins before staying in a motel – where we would pick up a scene of Jonah – before capturing Jonah’s camping trip the following day with a skeleton crew on Mosquito Lagoon near Canaveral National Seashore. A scheduled shuttle launch at Kennedy Space Center scrapped the plans for the two-day trip, so we adjusted our shooting schedule to focus on the camping sequence. But when we arrived at our location, faulty intelligence regarding the boats available for rent meant that we would not be able to transport our gear to our desired camping spot.

We reallocated our savings from having not booked motel rooms, enabling us to track down and hire a fishing charter captain on the spot. He took us, kayak in tow, to a picturesque location in Ponce Inlet we never would have found on our own, where we raced the setting sun
to get our footage of Jonah setting up camp and kayaking toward the horizon. During one of the
takes, the kayak capsized, and we lost Jonah’s wedding ring. This would not have been quite so
critical a situation were it not for the fact that we were using my own wedding band as a stand-in.
We stopped shooting and began searching, losing the rest of the shooting day and necessitating
another trip at the end of the principal photography period to re-shoot the entire sequence. This
second trip turned out to be a blessing in disguise, as in the meantime we discovered a more
appropriate flotation vest for Jonah to wear given the context of the scene.

Similar adjustments on the fly were required nearly every day throughout production.

We were forced to respond to surprises ranging from actors revealing their discomfort with
elements of the script, to the theft of a bicycle to be used in the closing sequences of the film
after part of the sequence had already been shot, to a power outage at a location to which we’d
lucked into when others fell through. This last incident would have been easy to overcome due
to shooting with natural light, but was complicated by the fact that the power outage prompted
the alarm system to emit a warning beep every minute, making it impossible to record clean
audio until power was restored.

Responding to these “crisis” situations, the likes of which are encountered on every film
set, is an exercise in embracing the reality of what “is” rather than what “should be” and finding
a way to keep working regardless. This may mean discovering how to turn the surprise to one’s
advantage, finding a way to work around obstacles, or it may mean compromise. When the mode
of production is more fluid than fixed, as was the case due to our shooting style, this is more
easily accomplished. Furthermore, when the screenplay is composed as an accumulation of
small moments rather than hung on a handful of major set pieces, the pain of compromise
becomes more palatable.
This is not to say that every effort should not be made to avoid artistic compromise. Our shooting schedule was a fluid document throughout principal photography, being revised at least three times, all to make up for surprises we could not turn to our advantage, forcing us to tackle troublesome scenes anew. Nearly a year on from principal photography, we are still scheduling pickup days not only to correct issues that have arisen unexpectedly during post-production, but also to compensate for the consequence of compromises made during the initial shoot.

**Working in the Dark**

The transition from creating on the fly for hours each day with generous collaborators to sifting through hours of footage alone in a dark room is a shock to the system more difficult to absorb than any of the surprises on set. Removal from the cumulative energy of the creative team leaves a void that makes the monumental task of post-production on a feature film even more grueling. This has been true even with an editor on board, because ultimately the responsibility for finishing the film – and the quality of the final product – still falls to me.

One factor that made this process even harder was my decision prior to production that we would edit on Adobe Premiere Pro. The logic of this decision was in part to bypass the process of transcoding, instead editing our footage natively, and in part because I have no experience with Final Cut Pro, thus theoretically I could take a more active role in post if we edited using Premiere Pro. However, the UCF Film Department has exactly one workstation outfitted with Premiere Pro, and no student can expect to completely monopolize it, although we have come close. Furthermore, there is a scarcity of editors around the program and the area proficient in Premiere Pro.

Using Final Cut Pro would have allowed us a dedicated workspace downtown at the Center for Emerging Media, rather than battling BFAs for the Capstone suite on campus.
equipped with Adobe CS5. It would also have opened up a wider set of potential collaborators in post-production. Not only would this have addressed the absence of collaborative energy in post-production, but could have balanced the workload and time commitment more evenly among multiple editors. Perhaps this would have also facilitated bringing on someone with specialized skills in post-production sound or color correction. Such concurrent and overlapping work would have likely sped up the process and compressed the timeline for completion.

Both the complexity of the script and the compromises made during principal photography also conspired to complicate the task of post-production. On the page, the small moments that make up The Happiest Place on Earth fit together in a very specific way designed to create a particular experience for the reader. However, due to the flexibility of the production model and the compromises made during production, the screenplay was a much less useful document in post-production. Even with thorough notes from the script supervisor, it proved difficult for my editor to fit together the pieces of the puzzle in a way that resembled the overall effect of the story on paper.

I typed twenty single-spaced pages of notes for my editor upon his first assembly, evaluating nearly every take in the process of compiling them. However, as exemplified by the aforementioned issues with the screenplay and script notes, written instructions regarding editing in a time-based visual medium do not translate all that smoothly. Furthermore, the specificity and detail of the notes, when combined with my editor’s inexperience, likely served to undermine his own instincts. Trusting one’s own sensibilities is fundamentally necessary to addressing issues of rhythm and pacing, where many of the problems lie with the version of the film referenced herein.
Another factor that made post-production more arduous than expected was my failed “second unit” experiment. Early in fall 2010, I pitched to a BFA cinematography class, and posted flyers around the UCF communications building, both in a call for footage to include in my film. A central part of my planned aesthetic was the use of interstitial footage to comment on the action throughout the film, particularly while transitioning between sequences. The idea was to capitalize on DSLR video culture and its many enthusiasts who regularly post footage to sites like Vimeo. This footage tends to possess a lyrical quality I hoped to include in my film. I wanted to link the progression of the narrative to imagery showing the promises of the American Dream and how they are regularly broken in the world around us. This would serve broaden the thematic scope of the story by placing the characters of Maggie and Jonah firmly within the context of their surroundings, in the manner of Italian Neorealism. Having this type of imagery at our disposal in post-production would also likely serve as a valuable resource in adapting to the footage from principal photography and its departure from the script.

I did manage to solicit interest from three of my American Cinema students, and each ultimately contributed footage, but the functionality of the second unit was predicated on the idea of habitually seeking footage expressing this dynamic, and therefore spontaneously discovering moments that could not be scripted. However, the acquisition process of each of the students who participated involved a single scheduled shoot, meaning that the sample size was not wide enough to net the organic strokes of genius I was after. In retrospect, it likely would have made more sense for director of photography Jeffrey Gross and I to meet habitually to shoot this kind of footage throughout the year preceding production, as we were both already engaged in the process of how to visually express the ideas of the script, and have now been forced to do so after the fact, anyway.
Whatever their merits, the preceding pages still only scratch the surface of the lessons imparted by the process resulting in *The Happiest Place on Earth*. I am proud of the product of that process – it is certainly my greatest artistic accomplishment even before it undergoes the “finishing” process – and hope to see it maximize its potential – whatever that is. Yet the educational value of the process is no doubt superior to anything the film itself will ever be. That process was facilitated by the academic context of the film project, which not only provided practical support without which the film could not have been made, but also served as a laboratory environment in which to test all the thinking I have ever done about filmmaking. That laboratory environment is one of the only contexts in the cinema that allows risks to be taken simply for the potential learning that such risk-taking might facilitate.

Because the cinema today is dominated by Hollywood, which in the 2010s is as commercially preoccupied an industry as it ever has been – if not more so – environments in which risks are allowed, never mind encouraged, are few and far between. This is especially true of the American cinema. Unlike most other nations, the United States government has, for the most part, proved disinterested in promoting the movies as art or culture, and thus has allowed the marketplace, dominated by the six major Hollywood studios, to dictate for the most part what American audiences see and how they see it. This means that the overwhelming majority of the films to which the American movie audience is exposed are mostly homogeneous. Ideologically, they represent the interests of the ruling classes – the multi-national corporate conglomerates that finance their production – and are made with the purpose of preserving the existing social order or transforming it to even better serve their interests.
For most of the history of the cinema in the United States and around the world, the sheer cost of the equipment and materials necessary to make movies have made filmmakers beholden to their financiers and the whims of the marketplace. The restrictions created by this hegemony have not always been impossible to transcend; during the classic period of the studio era and the era of studio-distributed independent production that reached its creative zenith in the 1970s, many films were made which challenged the dominant ideological and artistic conventions of the American cinema. But as the Reagan era dawned, the freedom and ability of filmmakers to challenge these conventions and reach an audience with their nonconformist work waned. This is not to say that films which challenged convention were no longer made, simply that the business model of the American movie industry has steadily moved toward the pre-branded, big-budget, star- and special effects-laden “sure bet.”

The digital age has laid the groundwork for a revolutionary decentralization of the film culture in the United States. The means of production are cheaper and more accessible than ever, as are the channels of distribution. These conditions create as favorable an environment as ever to remake the American cinema in the image of the great “unwashed” masses, to create films as diverse artistically and ideologically as the country itself, to realize the democratic values Americans purportedly hold dear. Central to this potential cinematic revolution is the microbudget model.

The microbudget model, like the academic environment, encourages risk by necessitating them. If an American filmmaker with limited resources wants to connect with an audience, creating a film that imitates the industrial model and thus competes directly with Hollywood is doomed to failure. Taking risks and challenging conventions are imperative to the microbudget filmmaker, as they are the only way to differentiate one’s films from the masses in any respect.
other than “quality,” “production value,” or cost, which have been conflated in the mind of the American viewer to be one and the same.

Furthermore, when the production costs of films are low, so are the consequences of failure. $50,000 – or even $7,000 – is not an insignificant amount of money to recoup, but it is possible to do so without being forced to swear allegiance to the oligarchs of Hollywood. Crowd-funding platforms like Kickstarter and IndieGoGo, distribution channels like iTunes – or better yet, Dynamo – and social media like Facebook and Twitter enable direct connections between the artist and the filmmaker, making the audience the patron, not a third party more concerned with its own interests than that of either artist or audience.

Business models like that of Unwashed Entertainment, which is funded by donations from its audience and shares revenue evenly among its creators can help reduce the amount of capital necessary to finance a production, and in its very nature challenges the tenets of American capitalism promoted by Hollywood for decades. Aesthetic approaches like that of Dogme 95 can empower filmmakers to find a film from the raw materials of life, utilizing the photorealistic nature of the medium to communicate what “is” rather than what the ruling classes – or anyone else – would like us to believe. Narrative approaches that defy genre convention and focus on the concerns of the common man, including his limitations, can reveal the fallacies inherent in the Hollywood worldview. Thus, in the terms set forth by Stephen Crofts in “Reconceptualising National Cinemas,” the micro-budget American film can serve as the variety of national cinema which “differ[s], but do[es] not compete directly but do[es] directly critique Hollywood.” (Crofts 44)
CHAPTER TWO: PICTURE

Figure 1: Maggie (Jennifer Faith Ward) and Jonah (Tom Kemnitz, Jr.) deliberate about buying their first home.
Figure 2: Randall (Dennis Marsico) has bad news for Jonah.
Figure 3: Maggie and Jonah debate whether to "cut corners."
Figure 4: Jonah goes camping.
Figure 5: Ellen (Peg O’Keef) urges Maggie to seek legal counsel.
CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following pages include the shooting script from which the production schedule and script breakdowns were created. The numbers at the top right will indicate the script page number. Scene numbers can be found next to the heading of each scene. This script does not account for changes during production or post-production. As stated in the introduction, the production model was created specifically to allow for organic creativity on set and in the editing room.
The Happiest Place on Earth

By

John Goshorn

(7th Draft)
FADE IN

A CRAYON DRAWING

A stick-figure family.

They hold hands as they frolic amid puffy trees under a round yellow sun.

A similar drawing is placed on top, then another and another, in rapid succession ...

When the pile reaches about thirty, a pair of adult female hands straightens them out, picking up the entire stack.

1  EXT. DAYCARE PARKING LOT - DAY

The hands belong to MAGGIE PRICE, an attractive woman around thirty.

She holds the drawings in one hand as she walks briskly to her car and unlocks it.

2  INT. MAGGIE'S CAR - DAY

Cell phone pressed to her ear, Maggie navigates the streets and freeways of central Florida.

    MAGGIE
    I got held up. How far away are you?

3  EXT. ORLANDO METRO AREA - DAY

Maggie’s car passes through the homogeneous terrain of mini-malls and gated subdivisions, among a sea of bumper stickers, billboards, and other signage extolling the virtues of America’s vacation capital.

    MAGGIE (O.S.)
    I know, I just don’t want to keep her waiting.

4  EXT. HOUSING TRACT - DAY

A modest bungalow with vaguely Spanish architecture sits among dozens of virtual clones on a street lined with palmetto and Crape myrtle.
REALTOR (O.S.)
The neighborhood’s what makes this
one. No crime, clean ...

5 EXT. BUNGALOW - DAY

The landscaping on this lot has been otherwise neglected.
Signs in the yard indicate the home has been foreclosed on.

REALTOR (O.S.)
The whole development isn’t even
ten years old ... Good
schools. Perfect for a young
family.

6 INT. BUNGALOW - DAY

Sunlight pours through the windows into a series of empty
rooms.

REALTOR (O.S.)
And you can’t beat the price. When
it first hit the market, you’d have
paid almost double.

7 INT. MASTER BEDROOM - DAY

The realtor stands in the middle of the floor as her clients
poke around.

REALTOR
So?

Maggie looks up from a troublesome latch on the closet
door.

MAGGIE
Can - um, can we have a minute?

REALTOR
Of course.

The agent leaves the room.

MAGGIE
What do you think?
8

INT. MASTER BATHROOM - DAY

JONAH PRICE, Maggie’s husband, about the same age, squats by the tub, eyeballing each painstaking drip from the faucet.

JONAH
She’s right.

Maggie appears in the doorway.

MAGGIE
It needs a lot of work.

Jonah stands up, nodding. He extends his arms to draw Maggie into his embrace.

JONAH
It’s not perfect. But the longer we wait, we won’t even have a shot at something like this.

She breaks his hug.

MAGGIE
It’s more than we talked about.

JONAH
Yeah, but by the time we move in, we won’t owe on anything else. Don’t worry about it.

MAGGIE
I- I can’t just not worry.

She heads back toward the bedroom.

He follows, but something catches his eye. He pauses at the bathroom door.

The molding of the door frame bears a series of bold pencil marks, with corresponding numbers.

Jonah stands up straight, back against the frame, and measures his height with the blade of his hand.

MAGGIE (cont’d)
What are you doing?

Jonah turns around, looking from his hand to the pencil marks, and grins.
JONAH

Come here.

He points out the marks.

Maggie squints, trying to make out the writing.

He embraces her from behind as she does, placing a hand on her stomach and whispering into her ear.

She playfully smacks him.

They embrace, all smiles.

9

EXT. BUNGALOW - DAY

Maggie gestures to Jonah, who's backing a moving truck into a parking spot.

10

INT. MOVING TRUCK - DAY

Jonah cranes his neck to check his mirrors as he wrestles with the steering wheel.

He sticks his head out the window to look back at Maggie.

11

EXT. BUNGALOW - DAY

Maggie holds her hands about a foot apart.

The truck lurches back to cover that distance, stops, and shuts off.

Jonah hops out.

12

INT. BUNGALOW - DAY

Jonah and Maggie wrangle a couch through a narrow doorway, tilting the couch to an absurd angle to clear the jamb.

13

EXT. BUNGALOW - DAY

Sweating more with each trip, Jonah and Maggie carry an array of boxes, suitcases, and hanging clothes from the moving truck into the house.
14 EXT. MOVING TRUCK - NIGHT
Dusk falls as Jonah sweeps out the back of the moving truck.

15 INT. PRICE LIVING ROOM - NIGHT
In the living room, Maggie hangs wedding photos on the wall with surgical precision.

16 INT. PRICE DINING ROOM - NIGHT
Maggie and Jonah sit cross-legged on the floor eating pizza and drinking wine out of Dixie cups.

17 INT. PRICE BATHROOM - NIGHT
Standing side by side, Maggie and Jonah stare into the mirror as they finish brushing their teeth.
Maggie spits and rinses.
Jonah follows suit.

MAGGIE
We really going to do this?

JONAH
Don’t tell me you’re backing out.

MAGGIE
Of course not, I just ... I can’t believe it.

Maggie opens the medicine cabinet and removes her packet of birth control pills.
She flips it open and shut, staring at Jonah.

MAGGIE
Ready?

Jonah nods and begins counting on his fingers. On three, Maggie chucks the packet into the wastebasket.
They hug and kiss.
The kiss starts lightely, but grows in intensity.
Maggie pulls herself up by Jonah’s shoulders to wrap her legs around his waist.
He carries her to the bed.

INT. JONAH’S CUBICLE - DAY

Jonah stares at a computer screen filled with a template for a newspaper spread. It’s blank but for the masthead.

DON MASON appears at the entrance to Jonah’s cubicle. He’s Jonah’s supervisor, a company lifer in his late forties or early fifties.

DON
What is it -- five more days ‘til the weekend?

JONAH
Tell me about it.

DON
How’d the move go? How’s the house?

JONAH
Great. It won’t feel like home ‘til we unpack those last couple boxes, but ... the commute’s a lot easier, and we couldn’t have asked for a better deal ...

DON
"Fortune favors the bold."

JONAH
Something like that.

His desk phone RINGS.

Jonah swivels back to his desk and picks up his phone.

Don leaves.

JONAH (cont’d)
Production, Jonah speaking.

RANDALL (V.O.)
Jonah Price?

JONAH
Yes, sir.
RANDALL (V.O.)
Got a minute?

JONAH
Sure.

RANDALL (V.O.)
Stop by my office.

JONAH
OK, uh, should I -

RANDALL (V.O.)
Thanks.

The line CLICKS to DIAL TONE.

INT. RANDALL'S OFFICE - DAY

PHIL RANDALL, editor-in-chief of the Orlando Globe, is a slick corporate type in his fifties.

His office is well-appointed with fine modern furnishings and contemporary art.

Across the desk sits MELANIE PATTON, the paper's director of personnel.

A pall falls over each of their faces as Jonah appears in the doorway.

RANDALL
Mr. Price. Have a seat.

Jonah does, steeling himself for bad news.

RANDALL (cont'd)
There's no easy way to do this - it's the worst part of my job - so I'm going to come right out with it. Revenue has gotten pretty tight ...

Jonah glances around at the decor.

RANDALL (cont’d)
Corporate has asked us to make cuts. We've tried to hold off on trimming staff, but ... you know, every one of our papers across the country is eliminating positions today.
Jonah stares blankly at the expensive watch on Mr. Randall’s wrist.

MELANIE
Your termination will be effective
in thirty days. Now there is a
severance package, but -

A dazed Jonah looks from Mr. Randall to Melanie and back as
their lips continue to move, but their voices fade in and
out.

MELANIE (cont’d)
It’s based on seniority, so that
means we can only offer four weeks’
salary.

RANDALL
I really hold myself responsible
for this ...

MAGGIE (V.O.)
So why are you the one losing your
job?

INT. PRICE DINING ROOM – NIGHT

Maggie stands frozen at the kitchen counter, her hands
tangled in her purse and shopping bags.

JONAH
Best I can figure is last man in,
first man out.

He sits at the table staring at a half-empty beer bottle.

Maggie empties her shopping bags.

MAGGIE
You’re never late, you get called
in weekends, you cover everybody
else’s ass. Don’t they know there’s
people who should’ve gone before
you?

JONAH
That was the first time Randall
even said my name when he talked to
me. He has no clue what happens on
the front lines.

He joins her in the
KITCHEN,
where Maggie stalks between counter, pantry and refrigerator, putting away groceries at a frenetic pace.

It’s all Jonah can do to stay out of her way.

MAGGIE
Did you tell him?

Jonah sets up a workspace near the sink at which to prepare dinner.

JONAH
If I thought it might change anything, I would. But this thing’s done. Randall telling me was a formality.

He rummages around the fridge.

Maggie crams groceries into the freezer over his head.

MAGGIE
Know anyplace hiring?

JONAH
Maybe not in newspapers, but there’s bound to be something I can do ...

He returns to his work area to clean two fish.

MAGGIE
What if there’s not?

Jonah swallows the last of his beer.

JONAH
It’s going to be OK.

MAGGIE
I could pick up some serving shifts somewhere ...

She pulls out dishes from a cabinet, and carries them out.

JONAH
I don’t think we need to worry about that yet.

In the DINING ROOM,
Maggie sets the table, smoothing place mats and tweaking silverware placement to insure they’re geometrically perfect.

MAGGIE
I just don’t want to wait so long
it’s too late. I like this place.

21 INT. PRICE KITCHEN – NIGHT
Jonah gathers himself for a moment, then brings his knife down hard, decapitating one fish.

22 INT. PARKING GARAGE – DAY
A dazed Jonah walks towards his car, cell phone pressed to his ear.

MORTY (V.O.)
Jonah, I understand your concern. Anyone would feel the same thing in your situation.

Jonah unlocks his car, and slides into the driver’s seat.

MORTY (V.O.)
I’m glad you called, but --
I mean, why don’t we give it a few weeks before we start panicking?

JONAH
I’d kind of like it earlier than that.

He shuts his car door.

MORTY (V.O.)
We’ve got to know your income before we can set the terms, right? Focus on getting a job right now, and talk to me the first of the month.

JONAH
I don’t know ...

MORTY (V.O.)
I hate to do this but I’ve got a call on the other line I have to take. Talk to me first of the month -- we’ll figure something out.
The phone CLICKS to DIAL TONE.

23

INT. PRICE DINING ROOM - NIGHT

Jonah and Maggie steal glances at one another as they eat in virtual silence, their dinner marked only by utensils SCRAPING plates.

Maggie puts down her fork and takes a deep breath.

MAGGIE
I think maybe I should talk to my mom.

Jonah pauses, mid-bite, and puts down his fork.

JONAH
Out of the question.

They exchange an icy stare. Jonah resumes eating.

Maggie shakes her head and stares at her food.

24

INT. BUNGALOW - NIGHT

A series of shots around the house:

- The living room, tastefully decorated, the walls accented by wedding photographs.
- The bedroom, immaculate, its queen bed made up perfectly.
- A hallway lined with a handful of random half-opened boxes.
- The refrigerator, plastered with several of the crayon drawings from earlier.

25

INT. PRICE KITCHEN - NIGHT

Maggie grabs a pen and flips through the calendar hanging on the fridge.

Placing a finger on the current date, she counts thirty days forward and marks it:

"Jonah's Last Day."

She gazes over to the counter where she previously placed her bags.
She walks over and opens her purse to reveal a smaller bag, containing an ovulation kit and a box of home pregnancy tests.

She checks for the receipt, gazing at it ruefully, then returns to the calendar.

There, she flips ahead to the next month and scrawls:

"Call About Mortgage."

After another forlorn glance toward the counter, Maggie lets the calendar pages fall.

She opens the fridge door, pulls out a half-empty bottle of wine, and pours herself a glass.

Maggie leans against the doorway to the DINING ROOM.

She stares at Jonah, who sits at the table illuminated by the glow of a laptop.

His attention shifts between the screen, a copy of his resume covered in red ink notations, and a mug of coffee.

MAGGIE
It's either another job or my mom.

JONAH
Mag -

MAGGIE
I don't know how we're supposed to just go back to some tiny apartment and wait around for the stars to line up so we can have a family.

JONAH
I know.

MAGGIE
Another job or my mom. It's your call.

She returns to the KITCHEN.

Nursing her glass of wine, Maggie stares at her purse and the calendar.
INT./EXT. MAGGIE'S CAR - DAY

Maggie navigates the parking lot of a large outdoor shopping mall.

ELLEN (V.O.)
I want to take Laura and Cole to Disney at the end of the month, but I wanted to ask about staying with you before I offered Leah.

Her cell phone pressed to her ear, Maggie searches for parking spaces.

MAGGIE
That sounds great, but I'm not really sure how much time I'm going to have to play host.

Maggie has found a parking spot and slips her car in.

ELLEN (V.O.)
If it's too much trouble, I'm sure your brother can afford to spring for a hotel.

MAGGIE
We have the space, Mom. I just don't know how much time I'm going to have off.

INT. GLOBE OFFICES - DAY

A series of shots as Jonah works the phone in his cubicle.

JONAH
Yes, I'm inquiring about design and production openings...

Jonah fingers a business card from Mark Alexander of the Sanford Observer.

ALEXANDER (V.O.)
Mr. Price, I appreciate your interest -

Jonah addresses an envelope to the attention of Justin Whitehead of the Greenville Weekly Standard.

WHITEHEAD (V.O.)
And I sympathize with your circumstances, but -
Jonah scans the masthead of Central Florida Living magazine, stopping on the name of Woody Starks.

EXT. PARKING LOT - DAY

Maggie checks to make sure she has her purse, and clicks her key fob remote to lock her car as she walks toward the PACADE OF A CHAIN RESTAURANT.

ELLEN (V.O.)
Has he gotten any offers?

INT. COPY ROOM - DAY

Jonah monitors the doorway while duplicating his resume.

STARKS (V.O.)
We’re more focused on building our web presence right now.

JONAH (V.O.)
I’m confident I can make the transition to the web. I’ve had training -

STARKS (V.O.)
We’d like someone with a more extensive magazine background.

WHITEHEAD (V.O.)
Unfortunately, we aren’t able to offer relocation expenses.

ALEXANDER (V.O.)
Yes, I do remember, we were interested a year ago, but -

Jonah again glances furtively at his surroundings as he faxes his resume.

WHITEHEAD (V.O.)
You understand what it’s like for an alt-weekly.

STARKS (V.O.)
We’ve had to fight to keep them from killing the print edition altogether.
30 INT. CHAIN RESTAURANT - DAY

Maggie quickly reviews the information she has filled in on a job application, takes a deep breath, and scrawls her signature.

ELLEN (V.O.)
I just want you to be happy. If you'd stayed up here instead of following him all over the country ...

31 INT. MAGGIE'S CAR - DAY

Back in the parking lot, Maggie digs through her purse, retrieving the bag with the ovulation kit and pregnancy tests.

ELLEN (V.O.)
You might have your own kids to take care of by now, instead of everybody else's.

MAGGIE
We're on this again?

She plucks the receipt from the bag and stares at it for a moment, then starts the car.

32 INT. PRICE SPARE BEDROOM - DAY

Maggie sits surrounded by boxes, most at least partially open, their contents cluttered about.

On a nearby empty box, her mother's voice emanates from her cell phone.

ELLEN (V.O.)
Every one of the boys you dated in school had enough sense to find something stable that would support a family. And will still be around in twenty years.

Maggie rifles through OLD PHOTOGRAPHS.

A slice of life from an anonymous town in Middle America: drab, ordinary, gray.
MAGGIE
Well of course, Mom! In twenty years, absolutely nothing there will have changed.

She shuffles the stack of photographs together and stuffs them back into an envelope.

33 INT. JONAH'S CUBICLE - DAY

Jonah places a few of his clippings on a large flatbed scanner at his workstation.

STARKS (V.O.)
Unfortunately, we're on a hiring freeze right now.

JONAH
I understand. Just thought it'd be worth a call.

ALEXANDER (V.O.)
We'll keep your information on file.

JONAH
Thank you for your time, sir.

WHITEHEAD (V.O.)
I'll be sure to give you a call if anything comes up.

34 INT. PRICE KITCHEN - DAY

Still on her cell phone, Maggie closes the refrigerator door.

She stares at one of the crayon drawings on the fridge.

MAGGIE
If you're so worried, you could write a check.

ELLEN (V.O.)
I'm sorry, Maggie. With your dad's health the way it is, we can't afford to look after anyone but ourselves right now.
MAGGIE
Uh-huh.

ELLEN (V.O.)
Besides, you’re supposed to be an adult. What would it teach you to bail you out?

DON (V.O.)
Business call?

INT. JONAH’S CUBICLE – DAY
Jonah swivels away from the phone in his cubicle to see Don in the doorway.

He looks down sheepishly.

DON
Relax, I’d be doing the same thing.

JONAH
What?

DON
Trying to figure out any way I could to find a new job on company time and the company dime.

JONAH
I, uh -

DON
Sometimes you gotta cut corners. Don’t worry about it. I’ll back you up.

JONAH
I appreciate it.

DON
Least I could do.

JONAH
Anything good?

He gestures toward the mail under Don’s arm.

DON
Melanie stuck these in my box for you.

He extends a sheaf of papers.
The LETTERHEAD reads:

"Heritage Life Insurance."

Jonah takes them, giving them a once-over before setting them aside.

JONAH
What’s that?

He continues to look under Don’s arm, where something is partially obscured by the remaining mail.

DON
I’m kind of trying to keep it quiet.

JONAH
Come on, don’t hold out on me.

Don grimaces slightly as he shows Jonah a shiny plaque.

DON
Phil thought we should have some kind of ceremony. My wife even tried to bring in a cake, but ... doesn’t really seem right, you know?

Jonah admires it.

JONAH
Twenty-five years ... how does it feel?

He hands back the plaque.

DON
It’s kind of hard to know what to think. Keep working harder and harder for less and less, and the suits just keep getting more and more.

Don tucks it away as he shifts his weight to the other side of the cubicle doorway.

DON
There was a time they’d have at least talked to me before they laid off one of the best layout artists I’ve had. But now ...

Don turns to go.
JONAH

Congratulations, Don. Enjoy it.

Don clears his throat, avoiding looking at Jonah.

DON

Listen, I'm serious. You need to knock off early for an interview, come in late, whatever ... don't worry about it. Anything I can do to make your life easier, say the words.

ELLEN (V.O.)

It's not going to be easy.

36  EXT. BUNGALOW - DAY

Maggie opens the mailbox to the usual stack of bills and junk mail.

She walks back to the house, she sorts through the envelopes.

ELLEN (V.O.)

You're just going to have to tighten your belts, stick to the necessities.

Maggie stops, transfixed by one envelope in particular -- the bill from the mortgage company.

37  INT. OFFICE HALLWAY - DAY

Jonah taps his foot nervously as he sits against one wall of an office hallway.

He and a handful of others in professional dress sit on a row of chairs outside a door. Jonah is next in the queue.

An impeccably dressed woman in her early twenties emerges from the door and passes Jonah and the others on her way down the hallway.

Jonah takes a deep breath and rises.
38  INT. CHAIN RESTAURANT - DAY
Maggie pushes through the swinging door to the kitchen, counting each penny of a meager tip.

39  INT. OFFICE HALLWAY - DAY
Jonah shuffles down the hall toward the exit as the next interviewee rises.

40  INT. CHAIN RESTAURANT - NIGHT
Maggie approaches the order window, comparing the tickets with her notepad before picking up a tray.

It’s covered with indulgent entrees: bacon-wrapped steak, a full rack of ribs, a surf-and-turf special.

Seething, Maggie marches off with the tray.

41  EXT. MAGGIE’S CAR - NIGHT
Maggie, clearly exhausted, shuffles toward her car, unlocking it with her key fob remote.

42  INT. PRICE LIVING ROOM - NIGHT
Jonah sits in front of the television, glancing at his cell phone every few seconds.

43  INT. MAGGIE’S CAR - NIGHT
Maggie hangs her head for a moment, then sighs and starts her car.

44  INT. PRICE LIVING ROOM - NIGHT
On the couch, Maggie dozes away, still in her server’s uniform.

Meanwhile, Jonah hunkers down over the coffee table, comparing a lottery ticket to the winning numbers on the muted TV.

When it’s clear he hasn’t won, he turns it off.

He shakes Maggie gently.
JONAH
Babe? Come to bed.

She doesn’t move.

He shakes her again, a little harder this time. She stirs, but only to adjust her position.

Jonah drapes a blanket over her.

He watches her sleep for a moment, then turns off the light as he heads to the bedroom.

INT. JONAH’S CUBICLE – DAY

At his computer, Jonah logs into his e-mail. His face lights up for a moment as he clicks open a message.

THE E-MAIL

opens with: "We regret to inform you ..."

Jonah’s face falls.

EXT. PRICE NEIGHBORHOOD – EVENING

Jonah pushes a lawnmower down the sidewalk, into a neighbor’s yard.

He takes a deep breath, and knocks on their front door.

INT. PRICE DINING ROOM – NIGHT

Sweaty and covered with grass clippings, Jonah counts out cash at the dining room table.

INT. PRICE BEDROOM – NIGHT

In her slumber, Maggie reaches out for Jonah, but he’s not there.

INT. PRICE SPARE BEDROOM – NIGHT

Jonah sits on the floor next to a filing cabinet drawer, illuminated by a lamp with no shade.

He scribbles feverishly on a pad of paper, checking his work with the aid of a calculator.
50  INT. JONAH'S CUBICLE - DAY

Jonah packs up his personal effects into a box.

51  INT. JONAH'S CAR - DAY

Jonah sits in traffic gridlock, tapping impatiently on his steering wheel and checks his mirrors for openings in other lanes.

His cell phone is pressed to his ear, but he's obviously on hold.

    MORTY (V.O.)
    Jonah! Sorry about the wait. What can I do you for?

    JONAH
    We talked a few weeks ago, right after I got laid off?

    MORTY (V.O.)
    Yeah, how's the job search coming?

    JONAH
    Not so good, sir. You said to call back if I hadn't found anything by now, so ... I am.

    MORTY (V.O.)
    So what can I do you for?

    JONAH
    I thought, maybe with a longer loan, I might be able to accept some offers that are too low right now to make the payments.

    MORTY (V.O.)
    Sounds like you got a good head on your shoulders there, Jonah. Let me pull up your file ...

Jonah leans back in his seat, looking heavenward.

    JONAH
    Thank you.

    MORTY (V.O.)

    Uh-oh.
JONAH

What?

MORTY (V.O.)
It looks like we’re no longer at liberty to change the terms.

JONAH

What?

MORTY (V.O.)
We don’t even actually own it anymore.

JONAH

Who does?

MORTY (V.O.)
You should have gotten a notice about this -

JONAH

I didn’t get anything.

MORTY (V.O.)
OK, um, your mortgage now belongs to the pension fund for the City of Santa Fe. They have to approve any changes to the terms.

JONAH

How long does that take?

MORTY (V.O.)
You never know, but we’ve been told not to expect any action on these municipal accounts until next fiscal year, so that’s ... October?

JONAH

Oh, for fuck’s sake!

He hangs up and throws the phone into the back of his car, where it RATTLES to the floorboards.

52

EXT. BUNGALOW - EVENING

At the back of the house, Jonah examines the the tamper-resistant seal on the electric meter.

He kneels to rummage through his toolkit.
He retrieves a few pairs of pliers, a wire-stripping tool, a screwdriver, and a box of screws. He puts them out in front of him, then gets up and goes into the house.

JONAH

The meter was broken, old enough for the paper route, that's what we did.

When he returned, Maggie was wearing heavy rubber dish-washing gloves. Maggie's behind him.

He turns back to the meter.

MAGGIE

Talk to me. What are you doing?

JONAH

Buying gum from here to here, and that's it.

He removes the seal and opens the meter box.

MAGGIE

We're not letting you do that. Put it back.

JONAH

They stare down at each other.

She tugs at his arm. He shakes free.

She closes the meter box, muttering under his breath.

JONAH

You want to?

MAGGIE

Thank you.

MAGGIE

You're not turning me into a thief.

INT. PRICE BEDROOM - NIGHT

JONAH

Jonah lies in bed, staring at the ceiling.

MAGGIE

Maggie lies facing away from him, also wide awake.

She stands in front of the meter.

He rolls toward her, tentatively snaking an arm around her, kissing her along her shoulders to her neck.

It could be months. Do you realize...

She clutches his arm, unsure whether to throw it off or draw him closer.

Maggie makes a few mental calculations.

She rolls over to face him. They kiss.

MAGGIE

Jonah rolls off the bed?

She breaks the kiss and flows into his eyes.

JONAH

If you don't know what you're doing, you need to resume kissing.

He reaches out toward the night stand, fumbling to open the drawer.
She grabs his wrist to fend him off.

She breaks the kiss again, shaking her head this time.

Under the sheets, her knees splay wider as both hands go to his back, drawing him toward her.

His hand resumes yanking at the drawer, finally pulling it open to retrieve a conspicuous square wrapper.

Jonah rocks back on his haunches, away from his wife.

As he tears open the wrapper, Maggie rolls away and slips out of bed.

She retreats to the bathroom, closing the door behind her.

The lock CLICKS into place.

Jonah sits on the edge of the bed for a moment, staring at the bathroom door.

He starts to say something, but shakes his head, and chucks the condom onto the nightstand.

Pulling on his underwear, he crosses to the bathroom.

He KNOCKS tentatively.

MAGGIE (O.S.)
Forget it.

INT. PRICE BATHROOM - NIGHT

Maggie fights back tears as she looks from the door back to the mirror.

She brushes her hair, pausing after each stroke to inspect for rogue gray strands.

INT. PRICE BEDROOM - NIGHT

Jonah gives the door an exasperated wave and walks out.

INT. PRICE BEDROOM - NIGHT

The bathroom door inches open and Maggie tiptoes to the bed, slipping in under the covers.
LACEY BOOTHE, a somewhat stern-looking woman in her late thirties or early forties, sits at one end of a table.

BOOTHE
And you are ...?

She gestures for Jonah to sit down at the other end. He does.

JONAH
Jonah Price, ma'am.

Boothe consults a clipboard and makes a notation next to his name.

BOOTHE
And what interests you about Eagle Staffing Agency?

Jonah leans forward in his seat.

JONAH
Well, as you can see on my resume, I've worked in extremely competitive professional environments for nearly ten years...

Boothe nods, making notes.

JONAH (cont'd)
I have excellent computer skills, and with my publishing background, I feel like I have an edge when it comes to communication within the corporate environment.

BOOTHE
I see.

She consults her clipboard again, shuffling papers.

BOOTHE (cont'd)
It doesn't look like you have any experience as an executive assistant ... or a secretary ... even a receptionist, for that matter.
JONAH
No, but I’ve worked for newspapers around the country for almost a decade. And like my references will tell you, I have no problem adapting to new challenges.

She consults his resume again.

BOOTHE
You’ve never scheduled appointments?

JONAH
No, but -

BOOTHE
Have you ever maintained a company filing system?

JONAH
I’ve had to adhere to a common filing system like --

BOOTHE
But solely for another individual ... an executive for instance?

Jonah grits his teeth and takes a deep breath.

JONAH
No.

BOOTHE
Have you ever had any office management responsibilities ... ordering or maintaining an inventory of office supplies?

JONAH
No.

Jonah shifts in his seat.

BOOTHE
What about office machines - fax, copier?

JONAH
I can operate a fax machine, and make copies ...
BOOTHE
How many years have you done it on a daily basis?

JONAH
I didn’t think it was a skill you had to practice every day to maintain.

BOOTHE
I see ... how about heavy phone traffic? Have you had to handle heavy phones before?

JONAH
I can answer the phone.

BOOTHE
Make coffee?

JONAH
I’ve redesigned entire sections of the paper at the last minute so an ad rep could satisfy his client, I’ve dealt with constant deadline pressure, done three other people’s jobs for weeks at a time ...

Jonah’s halfway out of his chair now.

JONAH (cont’d)
I think I can handle heavy phones, and appointments, and filing, and -

BOOTHE
Judging by your composure in this interview, I’m not sure you can.

Jonah’s expression turns from frustration to embarrassment, and he shrinks back into his seat.

JONAH
Look, I know I got a little upset. I’m sorry. Do you really not think I can handle the work?

BOOTHE
I understand you possess some notable qualifications a lot of our candidates for placement don’t. But we have to be able to fully stand behind the employees we place.
Jonah sinks even lower in his chair.

Boothe rises.

    BOOTHE (cont’d)
    I’m not saying you won’t be
    considered, provided your
    background check and drug screening
    come back clean, but ...

She dismisses him with a wave of her hand.

    BOOTHE (cont’d)
    I believe we have your contact
    information. If we have a match,
    I’ll be in touch.

He slinks out.

EXT. DAYCARE PARKING LOT – DAY

Maggie walks toward Jonah’s car, parked in the far corner of
the parking lot, away from her workplace.

She taps on the passenger window, interrupting a moping
Jonah.

He unlocks the car, and Maggie gets in.

    MAGGIE
    That bad, huh?

    JONAH
    I’ll just say I’m not holding my
    breath.

    MAGGIE
    I’m sorry.

She takes his hand in both of hers.

    JONAH
    Yeah, me too.

    MAGGIE
    I mean ... about everything.

    JONAH
    Me too.
MAGGIE
You’ll find something.

JONAH
What am I going to find that pays
enough for us to keep the house?

Maggie lets go of Jonah’s hand and gets out of the car.

JONAH (cont’d)
I’m sorry.

EXT. DAYCARE PARKING LOT – DAY

Maggie circles around the front of the car to Jonah’s window.

MAGGIE
Why don’t you go camping this weekend?

JONAH
Huh?

MAGGIE
I think three hundred applications
earns you a break. Get away, clear
your head, regroup.

JONAH
I’m not sure we can afford for me
to do that.

MAGGIE
What can we do this weekend that’s
going to fix this thing?

Jonah has no answer.

MAGGIE (cont’d)
Nobody’s going to be answering
their phone or checking their
e-mail ... you’ve revised your
resume a thousand times. Seriously,
it’ll be fine.

JONAH
I guess it could be nice ...

MAGGIE
It’d make us both a lot easier to
live with ...
Jonah gets out of the car, drawing her into an embrace.

JONAH
I knew there was a reason I married you.

MAGGIE
Don’t push it.

They kiss.

MAGGIE (cont’d)
I gotta get back. Just let me know where you’re going ... and then turn off your phone.

She kisses him once more, and trots toward the daycare building.

60 EXT. BUNGALOW - DAY
Jonah’s car barrels into the garage from the street, barely clearing the door as it slowly opens.

61 INT. PRICE GARAGE - DAY
Jonah kicks open his car door and slams it behind him as he heads for the house.

62 INT. PRICE BEDROOM - DAY
Jonah strips off his business attire, throwing it onto the bed.

He pulls on hiking clothes as he quickly fills a backpack with outdoor clothing and other camping gear.

63 INT. PRICE GARAGE - DAY
His backpack in the backseat of his car, Jonah scrounges about the garage.

He sets up a short stepladder to lower a kayak from the rafters, then takes it to the roof rack on the car, where he cinches down straps, securing it in place.

Jonah grabs a paddle and wedges it into the cabin of the car, then throws a flotation vest into the backseat.

He slides into the driver’s seat and starts the car.
INT./EXT. JONAH'S CAR - DAY

The shadow of a smile gradually creeps across Jonah's face as the station wagon winds its way through the maze of suburbia, toward the open road.

He lowers his windows, basking in the wind as it washes across his face.

He reaches into his pocket to retrieve his cell phone.

Glancing over at it, he presses and holds the power button.

It CHIMES to announce its hibernation.

Jonah tosses the phone onto the passenger seat with relish.

The station wagon speeds ahead toward the horizon.

EXT. ISLAND - NIGHT

Jonah kneels on the sand outside his tent.

He mounts a bottle of propane on a small backpacking stove, turns on the valve and lights the stove.

He pours water from a Nalgene bottle into a pot, which he places on the stove.

Sitting back, Jonah listens to the POUNDING OF THE DISTANT SURF, and looking up at the stars.

INT./EXT. MAGGIE'S CAR - NIGHT

Maggie pulls into the driveway.

She hits the button to open the garage door, it retracts, and her car glides in.

INT. PRICE KITCHEN - NIGHT

Maggie enters from the garage with a noticeable spring in her step.
68  EXT. ISLAND - NIGHT

Jonah, wearing a headlamp, pours water on a bandanna to wash out his dishes, then packs them up.

69  INT. PRICE DINING ROOM - NIGHT

Maggie notices a stack of papers on the center of the table.
She goes over to look at it.
On top is a pad of note paper, on which is
A HASTILY SCRIBBLED NOTE:
"The usual. Back Sunday night -- 10 at the latest.
Love, Jonah."
Maggie rifles through her purse, extracting her cell phone.
She quickly dials, drumming her fingers on the tabletop as the phone RINGS.

JONAH (V.O.)
It's Jonah, leave a message.

She grins.

70  EXT. ISLAND - NIGHT

Jonah checks the inside pockets of his tent to make sure his cell phone and keys are in it, then turns off his headlamp.
In the blackness, he ZIPS the tent closed.

71  INT. PRICE DINING ROOM - NIGHT

The table is cluttered with scissors and coupon clippings from the Globe.
The news sections appear untouched.
The masthead indicates it's the Sunday edition.
INT. PRICE KITCHEN - NIGHT

At the counter, Maggie pokes at leftovers from a takeout container.

She steals a glance at the clock on the stove - 10:17.

Maggie glances at her phone sitting on the end of the counter, then back to the clock. 

She takes a bite, then continues looking between the clock and the phone.

After another round of this tortured contemplation, Maggie grabs her phone and dials.

She taps her fork impatiently, waiting through Jonah's voice mail greeting.

MAGGIE

Hey babe, it's me. Just checking to see where you are. Figured I'd try to get a hold of you before I called the authorities.

She forces a chuckle.

MAGGIE (cont'd)

Love you. Call me back.

She hangs up, frustrated.

She pokes at her food a little more, staring at the clock the entire time.

Unable to actually eat anything, she shuts the takeout container and returns it to the fridge.

Maggie checks the clock again - 10:24.

INT. PRICE LIVING ROOM - NIGHT

Maggie sits on the edge of the couch, channel surfing.

She checks the clock - 11:15.

She turns off the TV and tosses the remote to the couch in disgust.
INT. PRICE BEDROOM - NIGHT

Maggie, wet from the shower, dials her phone as she leaves the bathroom.

As she waits through Jonah’s voice mail greeting, Maggie checks the clock again - 11:54.

MAGGIE
Jonah, I don’t know what’s going on here. Can you at least call me and let me know you’re all right?

She hangs up.

INT. PRICE BEDROOM - NIGHT

The clock on Maggie’s night stand reads 12:27.

Maggie shifts her eyes from the clock to her phone and back again, then picks it up and dials, this time tapping the mattress through Jonah’s voice mail greeting.

MAGGIE
Pick up, Jonah! Where are you? Look ... I know it’s been hard lately ... Maybe that’s my fault, I don’t know, but ... I love you, Jonah, and I’m worried about you. Call me.

She hangs up, throwing the phone onto the mattress.

INT. PRICE BEDROOM - NIGHT

Maggie stands at the window with her ear to her phone, staring through the blinds as ...

EXT. BUNGALOW - NIGHT

A car passes the driveway.

INT. PRICE BEDROOM - NIGHT

Maggie lets the blinds snap closed again.

MAGGIE
If you don’t pick up the next time I call, I might have to call 9-1-1, (MORE)
MAGGIE (cont’d)
so it’d better be something
catastrophic or -

She looks over at the empty bed.

MAGGIE (cont’d)
What am I saying? Babe, just come

She hangs up and collapses on her bed.

79 INT. PRICE BEDROOM - NIGHT
Maggie tosses and turns. She rolls over to face Jonah’s
side of the bed.

Her eyes find the clock on his night stand - 3:37.

A pair of headlights illuminate the room. Maggie sits up
and staggers to the window to peek out through the blinds.

80 EXT. BUNGALOW - NIGHT
Another car passes.

81 INT. PRICE BEDROOM - NIGHT
Maggie glumly returns to bed, curling up with her phone.

82 INT. PRICE BEDROOM - DAY
Maggie hasn’t moved. The phone RINGS.

Maggie, startled, yelps as she tries to wake enough to
answer before it RINGS again.

MAGGIE
Hello! Jonah?

ELLEN (V.O.)
I didn’t think I’d get you.

MAGGIE
Oh.

ELLEN (V.O.)
I was going to leave a voice
mail. We’re coming down at the end
of the month.
Maggie rubs the sleep from her eyes.

MAGGIE

OK.

ELLEN (V.O.)

Now don’t worry – we’re staying in a hotel. I’ll make sure you don’t have to worry about anything.

MAGGIE

You haven’t bought your tickets yet, have you?

ELLEN (V.O.)

Why?

83 INT. MAGGIE’S CAR – DAY

Phone pressed to her ear, Maggie starts the engine and punches a button on her garage door opener.

MAGGIE

I wanted to see if Jonah had come in because I don’t know where he is.

84 EXT. BUNGALOW – DAY

She backs her car down the driveway into the street.

DON (V.O.)

I was just about to call myself. I haven’t seen him either.

85 INT. PRICE BEDROOM – DAY

Still on the phone, Maggie attempts to stretch herself awake.

ELLEN (V.O.)

All weekend?

86 INT. GLOBE OFFICES – DAY

Don has Maggie on speaker.
DON

I see.

He crosses to shut the door.

MAGGIE (V.O.)

It's nothing like that.

ELLEN (V.O.)

Are you sure?

INT./EXT. MAGGIE'S CAR - DAY

Maggie drives through a landscape of run-down suburban sprawl: strip malls full of payday lenders and massage parlors, shuttered car dealerships, low-rent apartment complexes.

MAGGIE

He went camping, but he didn't come home when he said he would and I can't get through on his cell.

DON (V.O.)

I haven't been able to either - and his voice mailbox is full.

MAGGIE

That was me.

INT. PRICE BEDROOM - DAY

Maggie sits on the edge of the bed, fidgeting with the covers as she talks.

ELLEN (V.O.)

You don't always know.

MAGGIE

He's never done this before. I mean, I told him to go, but it's not like him not to let me know if something comes up.

ELLEN (V.O.)

Could there be someone else?

Maggie's fidgeting grows more deliberate.
89  INT./EXT. MAGGIE'S CAR - DAY

Maggie stares through her window at the bawdy signage of a strip club.

MAGGIE
OK, this might be weird, but I need to ask you something.

DON (V.O.)
What is it?

90  INT. GLOBE OFFICES - DAY

Don picks up the receiver from his phone.

MAGGIE (V.O.)
If Jonah was seeing anybody ... maybe you don't know, I just feel like I've heard a lot of times it's somebody from work ... 

91  INT./EXT. MAGGIE'S CAR - DAY

Maggie has reached a slightly better neighborhood dotted with office parks and shopping centers full of chain stores.

MAGGIE
If he's not back tonight, I think I'm going to the police. But when I do, I don't want to just be some poor woman whose husband ran off but she didn't see it coming.

92  INT. GLOBE OFFICES - DAY

Don scans the cubicles outside his office, as if evaluating potential culprits.

DON
If he had anything going on here, he must have been pretty sly about it.
INT. PRICE BEDROOM - DAY

Maggie drags herself to her feet, and stumbles into the bathroom.

ELLEN (V.O.)
Remember Marcia? You know, Kyle's mother? They were married thirty-five years and -

As Maggie turns on the water in the shower, the faucet knob comes off in her hand.

DON (V.O.)
I mean, I guess he could have, but I doubt it.

INT./EXT. MAGGIE’S CAR - DAY

Maggie turns off the street into the parking lot of the day care center where she works.

MAGGIE
I'd say that's a relief, but the alternatives aren't relieving at all, so - thanks, I guess.

DON (V.O.)
I understand.

MAGGIE
Call if he comes in or you hear from him or anything.

DON (V.O.)
Same to you.

INT. PRICE BEDROOM - DAY

Maggie pulls open her dresser drawers and starts tossing an outfit onto the bed.

ELLEN (V.O.)
What would help, dear?

MAGGIE
I don't know for sure yet ... but maybe you could come down earlier. Without the grandkids.
ELLEN (V.O.)
I’ll start looking for other flights ...

INT./EXT. MAGGIE’S CAR – NIGHT
Maggie weaves through the stream of traffic exiting Orlando International Airport.
Ellen, a well-preserved woman in her late fifties, occupies the passenger seat.
She checks and touches up her makeup while she rides.

ELLEN
You heard from his mother?

MAGGIE (V.O.)
She’s not staying with us

ELLEN
But –

MAGGIE
She’s staying with a friend who used to go to their church.

ELLEN
But that’s ridiculous. I mean, you’re right here. She shouldn’t have to –

Maggie slams her HORN as she’s cut off in traffic.

MAGGIE
She doesn’t particularly like us, mother.

Ellen is speechless.

MAGGIE (cont’d)
Or me, anyway. Kind of how you are with Jonah.

Her mother shrugs.
EXT. RANGER STATION - DAY

In the parking lot, A POLICE OFFICER greets Maggie and her mother as they exit her car.

They shake hands.

DET. JENKINS
Detective Darrell Jenkins. Come inside ... let me get you up to speed on what we know.

INT. RANGER STATION - DAY

In a cramped office, Detective Jenkins leans against the edge of a desk, as Maggie and her mother sit hunched in low-backed chairs.

DET. JENKINS
His cell phone and car keys were both found inside the tent, as well as camping gear.

EXT. ISLAND - DAY

Jonah’s tent is pitched on the sand where the treeline meets the Indian River.

DET. JENKINS (V.O.)
Stove, cookware, headlamp, clothes, sleeping bag, water bottles.

Inside the tent, flashbulbs and shutter CLICKS as snapshots are taken.

INT. RANGER STATION - DAY

Detective Jenkins sorts through a stack of photographs, then hands them to Maggie.

DET. JENKINS
Once we’ve finished the necessary forensic work, you can inspect the contents of the tent to see if there’s anything missing.
EXT. BARRY'S BEACH - DAY

Maggie circles the kayak, peering into its decals and seat, as her mother looks on.

Maggie turns to Jenkins, nodding solemnly.

INT. RANGER STATION - DAY

Jenkins reads through a paperwork desk behind him. He sets it aside, exploring where the river meets the ocean, may Bed some Hioubländías in the console, looks untouched. Again, if you want, you look it over and tell He’s not cocked anything.

She stares off at the vast expanse of the Atlantic.

INT. INTRACOASTAL WATERWAY - DAY

The water and the mainland. searching for him as we can for the next thirty six hours, but ...

DET. JENKINS (V.O.)

His voice another boater who stayed here this weekend, evidently spoke to someone who sounds like what husband, lying?

INT. SHELTER ISLAND

A hand held radio CRACKLES to life on Detective Jenkins’ Maggie’s face distorts with anguish, Jenkins can’t look at her, instead gazing past her, further up the beach.

DET. JENKINS

Her mother Edmée, her mother’s arm as they sink to the sand.

They grab the desk full of notes and evidence, then out the window at Jenkins on the radio, gesturing emphatically.

Who knows if they’re right? They’re going to keep looking. Isn’t that right?

As she strokes her daughter’s back, her face pleads with him to play along.
DET. JENKINS
His boat may have got away from him
in the waterway and gotten pulled
out there before it washed up ...
if so, we should be able to locate
him in the next couple days.

Maggie sniffs loudly as she turns away from the surf,
looking at him incredulously.

Ellen helps her up, and with an arm around her, guides her
away from the water’s edge.

106  EXT. BUNGALOW - DAY
    Ellen and Maggie pull into the driveway in Maggie’s car.

107  INT. PRICE GARAGE - DAY
    Ellen goes around the front to open the passenger-side door.
    Maggie remains dazed.
    Her mother offers a hand.

    ELLEN
    Sweetheart? You’re home.

108  INT. GLOBE OFFICES - NIGHT
    In his office, Don lays out a mock-up of one spread of the
day’s local section on a drafting table.

    As he works, he refers back to his computer to print out
clippings, which he cuts and pastes together the
old-fashioned way.

    One clipping catches his attention:

    "HEADLINE: Authorities end search for missing camper.

    BYLINE: BREVARD COUNTY, FL

    Authorities called off the all-hours search today for a
missing Orange County man ..."

    Don looks at the next sheet, containing Jonah’s name and
picture, then back to the original page:

    "SECTION, PAGE: C, 6. SPECIAL REQUESTS: Rip current safety
graphic."
109  INT. PRICE BEDROOM - DAY

Maggie lies in bed, a little groggy. Ellen sits beside her, holding her hand.

ELLEN
There anything I can get for you?

Maggie shakes her head sleepily, and closes her eyes.

ELLEN (cont’d)
You’re not supposed to have another one for a few hours, so I hope you’ll be able to sleep OK.

Maggie nods as she drifts off to sleep.

110  INT. PRICE DINING ROOM - DAY

The Globe lays on the table, folded open to the story about Jonah’s disappearance. The room is otherwise empty.

111  INT. PRICE LIVING ROOM - DAY

Ellen shuffles about, fluffing throw pillows and straightening the coffee table.

112  INT. PRICE DINING ROOM - DAY

Ellen addresses her attention to the clutter on the dining room table.

She takes another glum look at the newspaper, then folds it back to its original form.

As she does, she uncovers the American Heritage insurance forms.

She glances, then pulls the papers over to peruse for a few moments, before pushing them back.

Finally, she pulls out a chair, sitting down to study them.

ELLEN
"$500,000 to be paid to primary beneficiary ..."

She scans farther down.
ELLEN (cont’d)
"Maggie Price, Spouse."

113 INT. PRICE SPARE BEDROOM - DAY
Ellen wrestles open a filing cabinet drawer.
She browses past several manila folders until she finds one marked "Insurance" and another marked "Legal."

114 INT. PRICE KITCHEN - DAY
Ellen stands at the counter, stirring a cup of coffee, while studying the paperwork.
She picks up her cell phone and dials.

ELLEN
Hi, dear ... question for the lawyer in the family.

She resumes browsing the folder of insurance paperwork.

115 INT. LAW OFFICE - DAY
The office is stylishly furnished, with traditional hardwood furniture and oil paintings on the walls.
Maggie and her mother sit across the desk from Evan Sterling, a handsome GQ type in his late thirties or early forties.

MAGGIE
Just so you know ...

116 INT./EXT. JONAH’S CAR - DAY
Maggie backs halfway out of the Price driveway.

MAGGIE (V.O.)
I don’t even know if I ought to be here.

She shakes her head and shifts the lever from reverse back into drive.

ELLEN (V.O.)
I told her we didn’t have to agree to anything.
INT. LAW OFFICE - DAY

Sterling nods at Ellen.

STERLING
She's absolutely right, Ms. Price. It's certainly OK to be nervous, but -

Maggie glares at her beaming mother.

STERLING (cont'd)
It's just an initial consultation. It's not binding, and we don't bill for it.

INT./EXT. JONAH'S CAR - DAY

Maggie and Ellen are stopped in the driveway outside the bungalow.

ELLEN
Are you worried about his fee? I'll pay, if that's what it is.

Maggie mutters inaudibly as she shifts the lever into reverse again and backs away.

INT. LAW OFFICE - DAY

Sterling looks directly at Maggie, almost uncomfortably so.

STERLING
Today's about making sure you have all the facts, so you can make an informed decision.

MAGGIE
I'm just -

She glances sidelong at her mother.

MAGGIE (cont'd)
I don't know if I'm quite ready yet.
INT. PRICE DINING ROOM - DAY

Maggie and her mother sit at the table.

Ellen shifts her attention between the insurance paperwork, a notepad, and Jonah's laptop.

Maggie gazes longingly at Jonah's picture in the Globe.

MAGGIE
What if - what if by some miracle he's out ... who knows where? And I'm not waiting for him?

ELLEN
I don't think they would have called off the search if they actually thought there was a chance they could save him.

MAGGIE
I know, I know it's just ...

She stares at the computer screen. Sterling's face smiles back from his website.

ELLEN
What?

MAGGIE
It'd be one thing if I knew, for sure, but ... when there's still a chance ...

She wipes away tears.

ELLEN
Listen, Maggie - I don't pretend to know for sure where he is, but it's not here. All I'm saying is it's probably worth it to see if you can't get something for your trouble.

Maggie sniffs and catches her breath.

MAGGIE
I just ... I feel like a horrible person.

STERLING (V.O.)
Ms. Price, I have to deal with horrible people in this line of work sometimes.
INT. LAW OFFICE - DAY

Sterling leans back in his chair.

STERLING
People who want money and don’t care how they get it.

Maggie looks down at her lap.

STERLING (cont’d)
You don’t seem like one of them. Not even close.

He gets up and circles around to perch on the front edge of his desk.

STERLING (cont’d)
I also see a lot of people who have a good case, but were either ignorant, or plain stubborn, and came to me too late for me to do anything to help.

He leans forward, but Maggie avoids eye contact.

STERLING (cont’d)
And I think it’s wise to take the initiative on these matters ... it goes a long way towards preventing an even bigger mess later that’s going to be a lot harder to clean up.

Maggie stares at her lap, where she folds and unfolds a handkerchief.

MAGGIE
I think I need to sleep on it. I hope that’s not a problem.

STERLING
No ma’am, I understand.

He rises and walks to the door. Ellen follows him.

Maggie takes a deep breath and joins the others at the door.

STERLING (cont’d)
Just remember -- for the best chance of a favorable settlement, you need to get on it as soon as possible.
He extends his hand.

Maggie looks down at it.

STERLING (cont’d)
Give me the word, ma’am, and I’ll put this thing in action.

She gives him a brief, cordial shake.

MAGGIE
Thank you for your time.

122

EXT. LAW OFFICE – DAY

Ellen waits as Maggie unlocks the car.

ELLEN
I don’t understand why you’re waiting.

She opens her door and gets in.

ELLEN (cont’d)
I think he’d take good care of you.

123

INT. JONAH’S CAR – DAY

Maggie sits with the door cracked, one foot in the car and one on the pavement, her hand frozen on the key in the ignition.

She stares at the law office through the window.

ELLEN
Even if he’s out there ... you should still do this. Honestly, if I thought he were, I’d be even more convinced.

Maggie looks daggers at her.

ELLEN (cont’d)
’Cause if that’s the case, where is he? Why’d he leave you to deal with all this on your own?

Maggie turns the key and starts the car.
124  INT. PRICE LIVING ROOM - DAY

Ellen sits on the sofa rearranging the contents of her suitcase.

Across from her, Maggie glances between her mother and the clock on the wall.

125  INT./EXT. MAGGIE'S CAR - NIGHT

Maggie and her mother drive toward Orlando International Airport.

126  EXT. BUNGALOW - DAY

Maggie's car pulls into the driveway in perfect sync with the garage door opening, allowing her to roll all the way in.

127  INT. PRICE GARAGE - DAY

Maggie hops out immediately, quickly grabs two bags of groceries, and SLAMS the door.

128  INT. PRICE KITCHEN - DAY

Maggie struggles through the door from the garage, flipping on the lights and kicking the door shut behind her.

She stops for a moment at the counter to drop her purse before heading to the fridge to shove in the groceries.

129  EXT. PRICE GARAGE - DAY

In the driveway, Maggie, dressed in workout clothes, struggles with the pull-start on the lawnmower, before it finally ROARS to life.

130  EXT. BUNGALOW - DAY

Maggie, breaking a sweat, pushes the mower back and forth across the front lawn.
131 INT. PRICE GARAGE - DAY
Maggie pushes the mower back into the garage.

132 INT. PRICE BATHROOM - DAY
The mirror is fogged up, and the SHOWER IS RUNNING.

133 INT. PRICE UTILITY ROOM - DAY
Wrapped in a towel, Maggie kneels among a sea of dirty laundry as she digs through the dryer.

134 INT. PRICE BEDROOM - DAY
Maggie stalks around as she pulls on her serving uniform.
She gives herself a once-over in the mirror, wincing at her reflection.
She leans in, examining the bags under her eyes.
She checks her watch.
She looks back to the mirror, grimacing, then quickly grabs her purse and leaves.

135 EXT. BUNGALOW - NIGHT
Maggie's car turns into the driveway from the opposite direction.

136 INT. PRICE KITCHEN - NIGHT
Maggie pushes open the door from the garage, carrying a container of take-out, and wearily enters the kitchen.
The sink and counter overflow with dishes.
She grabs a plate and rinses it off, then scrapes the contents of her takeout container onto it and puts it into the microwave.
INT. PRICE KITCHEN - NIGHT

Maggie eats standing up at the counter while sorting through the mail.

Interspersed between the usual array of catalogs and junk mail are another handful of bills, clearly marked overdue.

Maggie sighs and pushes them down the counter, where they join a growing pile of similar notices.

INT. PRICE LIVING ROOM - NIGHT

Maggie sits in a daze, staring at the TV.

EXT. PRICE GARAGE - DAY

Maggie scrubs and rinses Jonah’s car until it sparkles.

INT. PRICE BATHROOM - DAY

Maggie struggles with a pair of vise grips to turn on the hot water in the shower.

EXT. PRICE GARAGE - DAY

Clad in her server’s uniform, Maggie circles Jonah’s car with her digital camera, snapping shots from a variety of angles.

INT. PRICE LIVING ROOM - NIGHT

Maggie nibbles at another takeout tray as she works on the laptop. She glances at a notepad next to her:

"1996 Subaru AWD wagon. AT, AC, 155K mi. Runs well ..."

After a wistful glance at the wedding photos on the wall, she commences typing.

EXT. BUNGALOW - DAY

Maggie picks up her morning copy of The Globe.

She flips through the pages to the classifieds.
144 INT. PRICE DINING ROOM - DAY
In between bites of cereal, Maggie peruses the paper.
As she turns a page, her jaw drops.
A PICTURE OF JONAH,
much younger, around high school age, peers back at her from
the obituary pages.

MAGGIE (V.O.)
Who did this?

145 INT. GLOBE OFFICES - DAY
Maggie stands in the doorway, holding up her copy of the
Globe.
At his desk, Don rapidly finishes chewing a bite of burger.

DON
You didn’t know about it?

MAGGIE
Of course not.

DON
Maggie, I am so sorry. She said --

MAGGIE
Who?

DON
Mrs. Price. His mother, I mean. She -

MAGGIE
I should have known.

She sinks down into a chair across from Don.

DON
I thought ...

MAGGIE
I know.
146  EXT. MAGGIE'S CAR - NIGHT
Maggie again fights traffic returning from Orlando International Airport.

147  INT. PRICE DINING ROOM - NIGHT
On the table, the obituary photo of a younger Jonah stares out from a stack of bulletins from Jonah's memorial service.

148  INT. PRICE KITCHEN - DAY
At the counter, Maggie sifts through her stack of bills, adding a few new ones from the day's mail.

149  INT. PRICE UTILITY ROOM - DAY
Maggie digs through the pile of dirty clothes, checking pockets.

150  INT. PRICE LIVING ROOM - DAY
Maggie rummages through the sofa cushions for loose change.

151  INT./EXT. MAGGIE'S CAR - DAY
A ream of paper sits in the passenger seat as Maggie drives around the streets of her neighborhood.
A closer look reveals flyers advertising a garage sale.

152  EXT. HOUSING TRACT - DAY
Maggie affixes flyers to telephone poles with duct tape.

153  EXT. BUNGALOW - DAY
The garage door opens, and Maggie emerges, lugging a card table.
154 EXT. HOUSING TRACT - NIGHT
As darkness falls, the street is empty but for Maggie folding up her card table in the Prices’ driveway.

155 INT. DINING ROOM - NIGHT
At the table, Maggie counts and re-counts her earnings.
With a sigh, she slips the cash into an envelope.
As she does, her eyes fall on her left hand.
She stares at her engagement ring and wedding band for a moment as she slides them around her finger.
She begins to take them off, then decides against it.

STERLING (V.O.)
There usually comes a time when not having a way to pay the bills trumps hoping for a miracle.

156 INT. LAW OFFICE - DAY
Sterling and Maggie sit across his desk from one another.
Maggie nods, all the while staring at her lap.

STERLING
Ms. Price?
She looks up.

MAGGIE
So how does this work?
Sterling takes a legal pad from one of his drawers and flips through the pages.

STERLING
There’s a remote possibility if anyone were to petition for a probate hearing ... your in-laws, for instance -
He grins at her. She looks away.

STERLING (cont’d)
You might lose something, but all his assets -
As she crosses her legs, Maggie notices Sterling’s eyes following her hemline the entire time.

STERLING (cont’d)
Should be transferred to you.
Precedent in intestate cases with a surviving spouse is nearly airtight on that, even without a will.

She flushes, and shifts a little in her seat, but stares straight at him.

He refocuses his attention on the legal pad.

MAGGIE
What about –

She gestures to her purse.

STERLING
No, ma’am, not yet.

He stands and circles around the desk.

STERLING (cont’d)
We’re not like a lot of lawyers who bill by the hour and get rich wasting a lot of time.

He leans in closer.

STERLING (cont’d)
We take our share from the back end...

She drops her eyes.

STERLING (cont’d)
‘Cause of course - we do plan on winning. We’re good at what we do. You won’t owe us anything our performance doesn’t warrant.

He returns to his desk and settles into his chair.

INT. PRICE BEDROOM - DAY

Maggie crawls across the bed, putting on a fresh set of sheets.

She fits one pillow with a case, and picks up the second to do the same, but stops midway through.
She sits, fighting back tears.

158 INT. PRICE BEDROOM - NIGHT
Maggie lies staring at Jonah’s side of the bed, her hand tracing his imprint in the mattress.

After a deep breath, she rolls over and closes her eyes.

ELLEN (V.O.)
Of course, dear. That empty house, it’s no wonder ...

159 EXT. MAGGIE’S CAR - DAY
Maggie unlocks her car outside the day care, phone to her ear.

ELLEN (V.O.)
You’re down there all by yourself ... If you’ve got to start over, you might as well do it up here. What’s left for you down there, anyway?

MAGGIE
Maybe eventually, but ...

160 INT./EXT. MAGGIE’S CAR - DAY
Maggie pulls out of the day care parking lot and into the flow of traffic.

MAGGIE (V.O.)
I need to get everything settled down here before I even think about that.

161 EXT. LAW OFFICE - DAY
Maggie locks her car with her key fob remote and walks toward the building.

ELLEN (V.O.)
How long is that going to take?
INT. LAW OFFICE - DAY

As before -- Sterling perched on the edge of desk, Maggie across from him.

Sterling intermittently jots notes on a legal pad and references various paperwork as he talks.

STERLING
Without a body, the courts generally wait five years to issue a death certificate --

Maggie stiffens in her chair.

STERLING (cont’d)
So the insurance company can be satisfied the party in question is actually dead.

EXT. BEACH - DAY

Detective Jenkins gesticulates as he converses with the patrolman on the beach.

MAGGIE (V.O.)
But if all those people couldn’t find him -

INT. LAW OFFICE - DAY

Sterling waves her off.

STERLING
The state can expedite the death certificate ...

EXT. BEACH - DAY

The surf rolls in relentlessly, waves lapping against Jonah’s red kayak.

STERLING (V.O.)
If we can prove your husband was exposed to "imminent peril."

The horizon looms in the distance.
STERLING (V.O.) (cont’d)
But since this isn’t a major disaster -- at least legally speaking ...
168 INT. PRICE DINING ROOM - DAY

Maggie and the realtor sit next to one another at the table, staring at a cell phone flipped open between them.

MORTY (V.O.)
I gotta warn you, though -- we've got to get that price approved by the new lien holder. It's going to take some time.

The realtor solemnly nods at a glum Maggie.

STERLING (V.O.)
She ought to be here any minute.

169 INT. LAW OFFICE - DAY

Sterling sits across his desk from Detective Jenkins.

Maggie remains frozen in the doorway, looking from her lawyer to the detective and back.

STERLING
There she is.

Detective Jenkins stands.

DET. JENKINS
Afternoon, Ms. Price.

STERLING
Have a seat. This shouldn't take long.

She does, eying both men nervously as she crosses the room.

STERLING (cont'd)
Don't worry, Ms. Price.

Detective Jenkins smiles at her warmly.

MAGGIE
So what's this about?

She looks anxiously at Sterling.

DET. JENKINS
Ms. Price, we've been asked to take another look at your husband's -- um, his ...

He looks at Maggie.
MAGGIE

Death?

DET. JENKINS

That's right.

STERLING

You know how insurance companies are when there's money at stake.

He chuckles at his own joke. So does Jenkins. Maggie doesn't.

DET. JENKINS

Now if I recall correctly, your husband lost his job shortly before he disappeared?

MAGGIE

That's right.

DET. JENKINS

And he was having some trouble getting work?

Maggie nods.

Sterling glances down at a folder in his lap.

DET. JENKINS

Would you say he was depressed?

Maggie nods. He gestures to his folder.

DET. JENKINS (cont'd)

I'm sorry -- for my report, I need you to ...

EXT. ISLAND - NIGHT

Jonah finishes zipping his tent shut from the outside, and walks over to his kayak.

MAGGIE (V.O.)

Yes, he was depressed. He'd try to be positive, but I could tell.

DET. JENKINS (V.O.)

He wouldn't have -- you know, done it on purpose or anything?
Jonah hoists the kayak over his shoulder, grabs his paddle and flotation vest, and carries all three down to the water’s edge.

171 INT. LAW OFFICE – DAY
Maggie’s eyes well up, and she drops her head.

172 EXT. ISLAND – NIGHT
Jonah straps on his flotation vest.

STERLING (V.O.)
The insurance company wants to be able to refund only the premiums instead of paying the full benefit.

173 INT. LAW OFFICE – DAY
Maggie looks straight at Jenkins.

MAGGIE
He would have said goodbye. There wasn’t even a note.

DET. JENKINS
Forgive me, Ms. Price, but I had to ask.

She looks over to Sterling, who smiles warmly at her.

MAGGIE
That all, sir?

DET. JENKINS
Ma’am, I’m afraid there’s one more thing, and again, sorry if it’s insensitive.

Maggie braces herself in her chair.

MAGGIE
Go ahead.
174      EXT. BEACH - NIGHT
Jonah holds the boat steady and slips in, then paddles off
into the waterway.

      DET. JENKINS (V.O.)
      Is there any possibility your
      husband could be -

175      INT. LAW OFFICE - DAY
Detective Jenkins studies Maggie’s facial expression for any
hint of deceit.

      DET. JENKINS
      Trying to defraud the insurance
      company - for his benefit or yours?

Maggie stares right back, shaking her head.
Neither of them gives the other any ground.

      DET. JENKINS (cont’d)
      No chance?

      MAGGIE
      None.

176      INT./EXT. MAGGIE’S CAR - DAY
Maggie and her mother drive past the park gate.

177      EXT. RANGER STATION - DAY
In the parking lot, Detective Jenkins greets Maggie and her
mother as they leave the car.

      MAGGIE (V.O.)
      My husband couldn’t pull off
      something like that. I love him,
      but ... 

178      INT. LAW OFFICE - DAY
Maggie’s eyes dart over to Sterling and back.

      MAGGIE
      He wouldn’t have the -

She swallows hard.
MAGGIE (cont’d)
It’s something he wouldn’t do.

Detective Jenkins continues to stare at her silently.

He jots down a few notes, and then flips his folder shut and stands.

DET. JENKINS
Sorry to have bothered you, Ms. Price. I think I’ve heard all I needed.

He extends his hand. She shakes it.

MAGGIE
I’m glad to hear it.

Sterling rises, heading for the door.

DET. JENKINS
I’ll show myself out.

STERLING
Have a good one.

DET. JENKINS
Bye, ma’am.

Detective Jenkins leaves, closing the door behind him.

As it closes, Maggie sinks back into her chair with a sigh of relief.

She looks over at Sterling. He’s smiling.

STERLING
I’m impressed.

Maggie blushes.

MAGGIE
What do you mean? I told the truth.

He dismisses her with a wave.

STERLING
Doesn’t matter if you’re telling the truth, just whether you’re convincing.
MAGGIE
That might be the most cynical thing I’ve ever heard.

STERLING
Any cop or attorney would tell you the same thing ... a good one, at least.

A moment of awkward silence.

MAGGIE
I ought to feel good about today, then?

STERLING
Well it’s certainly a step in the right direction. They still might try and only pay half -- and they’re entitled to, without a body -- but that’s a lot better than the alternative.

MAGGIE
Half would be more than enough.

Sterling looks at her intently.

STERLING
You getting by?

Maggie looks away from him.

MAGGIE
I’ll be OK.

STERLING
You sure?

MAGGIE
Yeah, I’ll make it.

STERLING
Alright, but if anything changes, give me a call. You can reach me at this number anytime, day or night.

Sterling takes a business card from his desk and writes on the back.
MAGGIE

No, I -

STERLING
I'm sure we can work out a mutually
beneficial arrangement.

He hands it to her.

MAGGIE
I don't understand.

STERLING
Just keep it in mind.

He smiles.

179 INT. MAGGIE'S CAR - DAY

Parked outside the mall, Maggie sits in a daze, staring at
the business card as she turns it over in her hand.

Her cell phone CHIRPS, interrupting her.

She checks the time and exits the car in a hurry.

180 INT. PRICE BEDROOM - NIGHT

Maggie pulls the top of her serving uniform off over her
head as she crosses to the bathroom and promptly flips on
the lights.

The shower SPUTTERS to life.

She wanders halfway back into the room, peeling off her
pants and throwing them into a pile by the dresser before
returning to the bathroom.

Maggie's bra and panties join the pile.

181 INT. PRICE BATHROOM - NIGHT

In the bathroom, Maggie's outline in the shower curtain
comes into view as it is pulled shut.
182 INT. PRICE BEDROOM - NIGHT

The room is dark.

From the bathroom, the SPRAY of water stops abruptly, succeeded by the RATTLING of metal on metal as the curtain is pushed open.

183 INT. PRICE BATHROOM - NIGHT

A series of shots:
- Maggie wraps herself in a towel, securing it around her chest.
- She brushes her hair, and smooths it back behind her ears.
- Maggie brushes her teeth.
- She washes her face and pats it dry.

She steps into the bedroom, flipping off the light behind her.

184 INT. PRICE BEDROOM - NIGHT

Maggie steps into the darkened room and feels for a light switch.

She flicks it on.

Her eyes widen in panic and she chokes back a scream.

She quickly backs across the threshold and slams the door shut, locking it behind her.

Across the room, Jonah sits at the foot of the bed.

185 INT. PRICE BATHROOM - NIGHT

Maggie sits on top of the toilet lid, staring at the door as she catches her breath.

A KNOCK at the door.

    JONAH (O.S.)
    C'mon, open up.

Maggie shakes her head.
The stripe of light leaking from the bedroom into the bathroom illuminates two fingers passing a small object under the door.

Maggie slides down from her perch and scoots over to look.

It's a wedding band.

Maggie picks it up and examines it, her fingers rotating it in the glow emanating from the bathroom nightlight.

She peers at the inscription inside.

Several fingertips reach under the door.

Maggie reaches out and runs her fingers across his.

Her eyes well up.

JONAH (O.S.) (cont’d)
Open the door, Maggie.

She does.

186

INT. PRICE BEDROOM – NIGHT
Jonah rises to his feet to face her.

She throws her arms around him.

MAGGIE
I never thought I'd see you again.

She runs her hands across his shoulders and arms, down to his hands, grabbing them.

They kiss, deep and passionate.

She breaks the kiss, running her hands up his chest and throat to his face.

He tries to resume.

She pulls her face away, but continues to touch his face.

MAGGIE (cont’d)
I can't believe this.

She looks heavenward, half-chuckling.
JONAH
I came back as quickly as I could.

Maggie glares at Jonah.
He goes to her, offering an embrace.
She shoves him in the chest, hard.
He backs off.

JONAH
Look, I'm sorry.

MAGGIE
You son of a bitch.

JONAH
If there was a way I could have
told you ... 

MAGGIE
You could have.

JONAH
Look, it wasn't that I didn't trust
you --

MAGGIE
The first time you thought about
it. I could have told you then --

JONAH
It was just -

MAGGIE
What do you think you're going to
say that could possibly excuse
this?

JONAH
Excuse it?

Maggie stands toe to toe with Jonah, and tries to look him
in the eye, but can't.

JONAH (cont'd)
What do you mean, excuse it?

Maggie marches to the door and points for Jonah to leave.
MAGGIE
I don't think I even know you.

Jonah stands in the doorway, staring at her, unflinching.

JONAH (O.S.)
Don't you get it?

She tries to shut the door on him, but Jonah wedges a foot between the door and the jamb.

He pushes against the door, forcing it open as Maggie fights him off.

JONAH
This was for us, babe.

Maggie releases the door.

MAGGIE
Which part?

JONAH
All of it.

MAGGIE
The part where you let me think you were dead? Running off and leaving me to try to clean up your mess by myself? Was that for me? Don't come with "this was for me." You were looking for what was easiest for you.

Jonah hangs his head.

MAGGIE (cont'd)
I can't even look at you.

She forcefully grabs him by the shirt and pushes him out.

187 INT. PRICE HALLWAY - NIGHT

The door lock CLICKS into place.

Jonah pounds on the bedroom door.
INT. PRICE BEDROOM - NIGHT
Inside, Maggie glares at the door, shaking her head.

INT. PRICE HALLWAY - CONTINUOUS
A bit dazed, Jonah trudges down the hallway.

INT. PRICE LIVING ROOM - NIGHT
Jonah stares at the wedding pictures hanging on the wall.

INT. PRICE BEDROOM - NIGHT
Sitting on the foot of the bed, Maggie weeps quietly, her body wracked by violent sobs.

INT. PRICE LIVING ROOM - NIGHT
Jonah flops across the couch, staring at the ceiling.
He winces at every choked cry from the bedroom.

INT. PRICE LIVING ROOM - NIGHT
Jonah’s asleep on the couch.
Maggie shakes him awake.

MAGGIE
If you’re not out of here by the
time I wake up tomorrow, I’m
turning you in.

Jonah sits up.

JONAH
Come on, Mags.

MAGGIE
Either you leave, or I call the
cops.

She heads for the hall.

JONAH
Babe, you’re the only one who knows
I’m alive. All that’s between us
and half a million is paperwork.
Maggie chuckles.

JONAH (cont'd)
What?

MAGGIE
That's exactly why you could never pull it off. It's going to be a quarter million. And it'll take at least a year.

JONAH
You know how long we could make that last someplace else?

MAGGIE
Give it up, Jonah. And don't let me find you still here when I wake up.

She continues toward the bedroom.

194 INT. PRICE HALLWAY - NIGHT

Jonah follows her, grabbing her by the arm.

JONAH
Are you serious? You'd send me to prison?

She shakes loose to face him.

They stare one another down. Maggie breaks first.

MAGGIE
I don't know. But don't tempt me. I don't want you here when I wake up.

JONAH
Where --

195 EXT. GREASY SPOON DINER - DAY

Jonah approaches the door from the direction of a bus stop sign.

MAGGIE (V.O.)
You've been somewhere this whole time. Go there.
As he brushes through the door, the CLINK of a bell notes his entrance.

196 INT. GREASY SPOON DINER - NIGHT

Jonah buses tables.

He keeps his eyes down as he moves from booth to booth, filling his tray with dishes.

MAGGIE (V.O.)

I just don't want you here.

He swallows hard as he stacks up the plates and bowls of half-eaten food.

When the tray is full, he retreats through the door to the kitchen.

197 INT. CHAIN RESTAURANT - NIGHT

Maggie picks up an order from the window.

198 INT. GREASY SPOON KITCHEN - NIGHT

Jonah sets down his tray in a deep sink.

He grabs the nozzle of an industrial-style pressure washer and starts cleaning the dishes.

199 INT. PRICE DINING ROOM - DAY

Maggie sorts through the pile of bills on the table.

She fumbles through her purse.

Her hand emerges with

STERLING'S BUSINESS CARD.

She turns it over and over in her hands, staring at it.

200 INT. PRICE KITCHEN - DAY

Maggie's cell phone sits on the counter, plugged into the wall.
111

201  INT. PRICE BEDROOM - DAY
Maggie rummages through her drawers, yanking out clothes and quickly relegating them to a heap on the floor.

202  INT. PRICE BATHROOM - DAY
Maggie takes particular care in getting ready:
- Blow-drying her hair.
- Applying makeup.
- Rifling through her lingerie, selecting a particularly sexy piece.

203  INT. PRICE BEDROOM - DAY
Maggie tries on clothes and checks them out in the mirror.
She selects a few choice pieces of jewelry from a box on her dresser.
After a thorough once-over in the mirror, she grabs her purse and goes.

204  INT. PRICE GARAGE - DAY
Maggie yanks her car door open, throwing in her purse before sliding in.

205  INT. MAGGIE’S CAR - DAY
She puts her head in her hands for a moment, before settling back into the driver’s seat to cry.
After a few moments, she takes another deep breath, wipes her eyes, and throws her hair back, then checks her makeup in the rear view mirror.
She takes a deep breath, starts the car, and shifts into reverse.
206  INT. SEEDY MOTEL ROOM - NIGHT

Jonah lounges on the bed, bathed by the lurid glow of the television as he digs into a cup of cheap noodles.

He punches up the volume on the remote to drown out the strains of NOISY SEX through the wall behind his head.

207  INT./EXT. MAGGIE'S CAR - DAY

Maggie rolls through the security gate of an upscale housing development.

208  EXT. STERLING HOUSE - DAY

Maggie pulls into the driveway of a meticulously landscaped McMansion.

209  INT. MAGGIE'S CAR - DAY

Maggie turns off the car and checks her makeup in the rear view mirror one more time.

210  EXT. STERLING HOUSE - DAY

Maggie glances up and down the street, then takes a tentative step toward the front door.

Once there, she reaches for the doorbell, but stops, looking back at the neighboring houses.

Steeling herself, she turns back toward the door and rings the buzzer.

No answer. Maggie takes a step back toward her car.

The front door opens.

STERLING
'Afternoon. Glad you could make it.

MAGGIE
Yeah, uh ... me too.

Sterling looks Maggie over, appreciative but somewhat puzzled.
STERLING
Coming in?

211  INT. STERLING FOYER - DAY

Maggie can’t help gawking at the trappings of luxury: a posh living room to one side and a gleaming kitchen on the other.

STERLING
This will probably have to be a little quicker than I’d have liked - I’ve got to head into the office to get some work done - but I guess maybe we’ll start with a tour?

Maggie nods, entranced.

212  INT. STERLING HOUSE - DAY

A series of shots around the house in which Maggie and Sterling are never seen:

- A swimming pool sparkles beyond the kitchen’s sliding glass doors.

- A wall full of family pictures tracks the staircase upwards.

- Stuffed animals cover a pair of bunk beds in a pastel-colored upstairs bedroom.

- Cartoon murals liven up the upstairs nursery.

213  INT. STERLING BEDROOM - DAY

Sterling and Maggie re-enter from the master bath, circumventing the king-sized bed that dominates the room.

STERLING
So how long do you think it will take you?

A bewildered Maggie gulps.

MAGGIE
Um ... excuse me?

STERLING
How much time do you need to finish?
MAGGIE
Do you normally ask that?

STERLING
Sorry. I’m usually better with this kind of thing, but you know... Looks like you didn’t even realize what I was talking about -

MAGGIE
I -

STERLING
It’s my fault - I’m sure I didn’t make it clear. No worries.

He picks up a fat money clip from his dresser and peels off several bills.

STERLING (cont’d)
If it’s alright with you, I’ll leave your money on the dresser here.

He takes a seat on the bed.

STERLING (cont’d)
Everything OK?

Blushing, Maggie looks away, fixing her gaze on the stack of cash.

He pulls a pair of shoes from under the bed and puts them on.

STERLING (cont’d)
Oh right. Cleaning supplies. Give me a minute, and I’ll show you where we keep them.

Aghast, Maggie shifts her eyes back to him.

STERLING (cont’d)
I actually think it’s better like this. You need the money, my wife gets to come come to a clean house and I don’t have to sleep on the couch.

He winks at her as he stands and makes for the door. She follows him out.
INT. STERLING FOYER - DAY

A dazed Maggie stands on the bottom steps, watching Sterling in the doorway.

STERLING
You should have plenty of time, but just in case, my wife's name is Diane.

He leaves, locking the front door behind him.

Once he's gone, she sits, burying her head in her hands.

INT. STERLING BEDROOM - DAY

A series of shots:
- Maggie contemplates the cash on Sterling's dresser.
- Maggie notices her nice outfit in the mirror.
- Maggie browses Diane's chest of drawers.
- Maggie changes into a baggy T-shirt and a pair of sweats, folding her folding her own clothes neatly on the foot of the bed.

INT. STERLING HOUSE - DAY

Maggie begins cleaning.

INT. STERLING MASTER BATH - DAY

Maggie finishes scrubbing the bathroom sink.

She glances up at herself in the mirror. Her makeup glistens with sweat and her hair is unruly.

She flips open the medicine cabinet and browses through prescription bottles before selecting one.

Maggie peels off her gloves and pours herself a small handful.

She stares at them a moment, before counting off a few and returning the rest.

Maggie shifts her hand back and forth, watching them roll around the palm of her hand.
She drops them back in the bottle, screwing the cap shut, and placing it back.

INT. STERLING MASTER BATH - DAY

The shower is running.

Inside it, a fully clothed Maggie scrubs herself frantically before sitting down underneath the spray, sobbing.

INT. STERLING MASTER BATH - DAY

Maggie hangs Diane’s clothes to dry in the shower, affixing a note.

She wrings out her wet lingerie in the sink and tucks it into her purse.

INT. STERLING BEDROOM - DAY

Maggie takes the cash from the dresser, counts it quickly, and leaves.

INT. PRICE DINING ROOM - DAY

Checkbook in hand, Maggie sorts through her stack of bills.

For each check she writes, she counts out cash to cover it.

After a handful of checks, she’s out.

She stares at her empty wallet, and at the stack of bills, which looks no smaller than before.

EXT. BUNGALOW - DAY

Maggie lugs Jonah’s toolkit toward the meter box.

She kneels in front of it, toolkit at her side, and stares at the tamper-resistant seal.

She opens the toolkit.

After a bit of wrangling, Maggie removes the seal, and opens the meter box.
223  EXT. BUNGALOW - NIGHT
Jonah glides into the driveway on a bike.

224  EXT. PRICE GARAGE - NIGHT
Jonah punches a code into a panel, and the garage door GRINDS into motion.

225  INT. PRICE KITCHEN - NIGHT
Jonah opens the door from the garage and tiptoes across the kitchen floor.

226  INT. PRICE LIVING ROOM - NIGHT
Jonah peeks around a corner, surveying the room.

227  INT. PRICE BATHROOM - NIGHT
Jonah pulls back the shower curtain -- nothing.

228  EXT. PRICE BUNGALOW - NIGHT
Jonah walks around the yard, surveying his surroundings.
As he turns around a corner, he stops cold.
Maggie lays on the ground underneath the meter.
Jonah looks from Maggie, to the meter, and back, then runs into the house.

Moments later, he emerges from the house with Maggie’s cell phone, running toward Maggie and the meter.

DISPATCHER (V.O.)
911, what’s the address of the emergency?

JONAH
2121 Sabal Palm Circle, Orlando
32820. My wife has been electrocuted. She’s unresponsive and ... I think it’s pretty bad.
DISPATCHER (V.O.)
Please remain calm, sir. Who am I speaking with?

Jonah freezes.

DISPATCHER (V.O.) (cont’d)
Sir?

Jonah hangs up.

SIRENS echo in the distance.

Jonah kneels by Maggie’s side, looking between her and the meter box.

The SIRENS grow louder.

He gets up, running to his bike, and pedals off into the night.

229  EXT. CITY STREET – NIGHT
Jonah pedals for all he’s worth, past low-rent strip malls, industrial parks, garishly lit convenience stores, and churches of all sizes, shapes, and denominations.

230  EXT. CITY STREET – NIGHT
Jonah coasts to a halt as the street ends at a stop sign.
He looks down the connecting road in either direction.
There is no traffic on either side.
A soft but steady metallic CLANGING draws Jonah’s gaze toward a flagpole at a building across the street.
The flag FLAPS back and forth in the breeze.
Jonah looks up at it.

231  INT. PRICE KITCHEN – NIGHT
The refrigerator is plastered with the happy crayon drawings from Maggie’s day care center.
232 INT. PRICE DINING ROOM - NIGHT

The pile of unpaid bills is heaped on the table.

233 EXT. CHAIN RESTAURANT - NIGHT

The chain restaurant sits dark for the night, but its sign still lights up its facade.

234 INT. PRICE BATHROOM - NIGHT

The light’s on, illuminating the penciled height marks on the door jamb.

235 EXT. HOUSING TRACT - NIGHT

The streets are still, the houses mostly dark with specks of light in random windows.

236 INT. PRICE BEDROOM - NIGHT (FLASHBACK)

Jonah and Maggie are asleep in bed. Maggie wakes with a start, breathing raggedly.

Groggily, Jonah wakes enough to draw her into his arms.

JONAH

It was only a dream, babe.

Maggie nods, a bit unsure, as she catches her breath and pulls Jonah’s arms closer around her.

He closes his eyes again and settles back against his pillow.

MAGGIE

If something were to happen to you, how long do you want me to wait to find someone new?

Jonah forces his eyes open again.

JONAH

Where did that come from?

She rolls over to look at him.
MAGGIE
How long?

JONAH
Once I’m underground ... do what you want. You deserve it. But I’m not going anywhere.

She rests her head on his chest, holding him tighter.

MAGGIE
You better not.

JONAH
What’s my statute of limitations?

She grins and reaches up, touching his face.

MAGGIE
Never. You’re going to mourn my death the rest of your life.

Jonah simply nods, and closes his eyes.

237 EXT. CITY STREET - NIGHT

Underneath the flag, Jonah mounts his bike and pedals off into the night.

FADE OUT.
CHAPTER FOUR: MARKETING PLAN

**IndieGoGo**

*The Happiest Place on Earth* has been funded exclusively through donations from family, friends, and other fans. The bulk of this financing was obtained through our crowdfunding campaign on IndieGoGo, in which donor contributions earned perks ranging from on-screen credit – for $5 – to a merchandise package including a copy of the film on DVD/Blu-Ray disc, an “I Survived Capitalism” T-shirt, a poster, and a bound copy of the screenplay (for $100). Our first responsibility is to produce and deliver this merchandise to the appropriate donors. In doing so, we fulfill our only marketing obligations to our “backers” and are free to explore any and all options to expand the audience for the film further. Our priorities in doing so are advancing the careers of all those who made the film, and actualizing the value of the ownership stake of the members of Unwashed Entertainment, LLC. To do either, we must find a broader audience for the film, beyond those who initially funded it.

**IFP Labs**

The first step toward taking our film to a broader audience is maximizing its potential in the marketplace. Toward this end, we will submit the cut of the film that accompanies this document for consideration by the IFP Labs, an initiative by the Independent Filmmaker Project to nurture first-time feature filmmakers with at least a rough cut of their film through the process of readying the “final cut” with which they will enter the marketplace, and navigating that marketplace to maximize the performance of their films when they do. Filmmakers accepted into the IFP program participate in an Editing Lab in June, a Marketing Lab in September, and a Distribution Lab in December.
Festival Strategy

In conventional, “old world” models of distribution, festivals are most valued as venues to attain distribution and/or representation. However, our festival strategy is designed to build an audience for the film that can be targeted when the film is eventually self-distributed, or distributed via a “split-rights” hybrid model. As such, top-tier festivals are significant for their brand names, not for their deal-making potential, and the length of the festival run shall not exceed one single calendar year. Because of the inherent disadvantages stacked against small films such as ours attaining distribution and/or representation are the same odds we must overcome to be accepted by festivals, we will not submit to any festival with less than a “final cut.”

With “final cut” estimated for late summer 2012, we are targeting renowned festivals such as Sundance, Rotterdam, Berlin, SXSW, and Tribeca for the film’s world, national, and/or international premieres. These festivals carry name recognition in themselves and serve as “gatekeepers” for the remainder of the festival circuit, as well as benchmarks of quality in the marketplace, although the influence of the latter continues to decline in a perpetually more saturated and segmented media landscape. Being accepted to one or more of these festivals would create significant momentum during the first quarter of our initial year of release.

Concurrent with the initial round of submissions, we will also submit to important regional festivals around the U.S. – Florida, Nashville, Cleveland – and second-tier international festivals – Edinburgh, Galway, Karlovy/Vary – in the hopes of either still landing a world premiere in a noteworthy venue if the film is not accepted at a top-tier festival, or to continue the momentum if it is. By the latter half of 2013, we will be submitting to a mix of lesser-known festivals with cachet like the Hamptons International Film Festival and Woodstock International Film
Festivals; lower-tier festivals for which we are more obvious candidates, like the Virginia Film Festival or the First Glance FilmFest; and lesser-tier international festivals held at late dates to which we fit specific programming criteria, like the Deauville Film Festival in France (open to American films only) and the Mannheim/Heidelberg Film Festival in Germany (open only to first-time directors.)

At each festival we can attend, we will collaborate with local students to mobilize a “street team” to publicize the film. This street team will distribute the usual postcards with screening times, but also post “teaser flyers.” These flyers will resemble “missing persons” notices, and direct anyone with information on the whereabouts of Jonah Price to call a number which will reach a voice mailbox with a greeting from “Maggie Price.” Other members of the street team will interview festival-goers about their personal experience with the evaporating American Dream, to be edited together into content for our website. In this way, we would engage both the generic – noir mystery – and thematic hooks of the film through our festival presence. Other representatives of the film will sell physical merchandise like DVD/Blu-Ray discs, T-shirts, and posters after screenings. Everyone involved will work to compile a mailing list for our self-distribution efforts.

**Non-Theatrical Screenings**

The festival run will be augmented by a series of non-theatrical screenings in cities where festival screenings will not be held. These screenings will focus on local arts and/or educational venues, and audiences affiliated with the #Occupy movement, which mobilizes activism against socioeconomic injustice. All screenings hosted by organizations with 501(c)3 status will not charge admission, but all non-theatrical screenings will offer the opportunity to sell physical merchandise and build our mailing list.
Digital Self-Distribution

Following our “tour” through the festival circuit and non-theatrical venues, we will utilize our extensive mailing list to distribute online via Dynamo Player, which offers 70 percent of revenue to producers and no upfront costs, and allows producers to set their own prices. The player will be featured on our website and Facebook page, and the links will be e-mailed to key contacts in online media made during our festival and non-theatrical screening run, as well as our entire mailing list.

Our first efforts at digital self-distribution will begin during the festival submission process, when we launch a Café Press store on our website to sell merchandise with the “I Survived Capitalism” logo. Café Press offers the opportunity to sell designs on 250+ products, with no start-up costs, commissions on all products sold in their merchants’ online stores, and performance bonuses for particularly well-performing shops. This online store will remain open for the life of the film, and be publicized using the mailing lists and live events in the same manner as the film itself.

After a period of about one year of selling the film exclusively via Dynamo Player, we will submit the film for consideration by aggregators such as Distribber, The Film Collaborative, and/or New Video, in an attempt to get the film onto all the most popular online platforms, including Hulu Plus, Amazon, iTunes, and Netflix. These digital streaming and download-to-own distribution channels will serve as a long-term, low-maintenance home for the film, and its widest release. This will serve the purpose of reaching the maximum audience, providing exposure for the filmmakers’ careers, but will spell the end of any substantial revenue for Unwashed Entertainment LLC and its members, due to the revenue splits associated with these deals.
Figure 6: Official Poster
APPENDIX A: BUDGET
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| 0102 PRODUCERS UNIT | 02-02 PRODUCER |                  |                  |         |         |             |          |
| PRJ | 02-02   | Kate Jacobs      | Producer         |         | 19 days @ |             |          |
| PRJ | 02-02   | Julie Opala      | Producer         |         | 19 days @ |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 0300 DIRECTION | 03-01 DIRECTOR |                  |                  |         |         |             |          |
| PRJ | 03-01   | John Goskorn     | Writer/Director/Produce. |         | 19 days @ |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 2100 PRODUCTION STAFF | 2102 LOCATION MANAGER |                  |                  |         |         |             |          |
| PRJ | 2102    | Joe Swreddoski   | Location Manager |         | 5 days @ |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 2104 ASSISTANT DIRECTOR(S) | 2104 |                  |                  |         |         |             |          |
| PRJ | 2104    | Austin Boggs     | 1st AD           |         | 19 days @ x 1 |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 2105 CONTINUITY/SCRIPT SUPERVISOR | 2105 |                  |                  |         |         |             |          |
| PRJ | 2105    | Ryan O'Grady     | Script Supervisor |         | 19 days @ |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 2600 CAST & DAY PLAYERS | 26-01 PRINCIPALS & DAY PLAYERS |                  |                  |         |         |             |          |
| PRJ | 26-01   | Jennifer Faith Ward | MAGGIE           |         | 17 days @ |             |          |
| PRJ | 26-01   | Marco DiGeorge      | STERLING         |         | 3 days @ |             |          |
| PRJ | 26-01   | Tom Kennnitz, Jr.   | JONAH            |         | 12 days @ |             |          |
| PRJ | 26-01   | Peg O'Keef          | ELLEN            |         | 3 days @ |             |          |
| PRJ | 26-01   | Chris Lindsay       | DET. JENKINS     |         | 2 days @ |             |          |
| PRJ | 26-01   | Daniel Waches       | DON              |         | 2 days @ |             |          |
| PRJ | 26-01   | Daenis Marnion      | RANDALL          |         | 1 day @  |             |          |
| PRJ | 26-01   | Karen LeBlanc       | MELANIE          |         | 1 day @  |             |          |
| PRJ | 26-01   | Janella Piquercia   | ROOTHE           |         | 1 day @  |             |          |
| PRJ | 26-01   | Carmen Semeno Guibil | REALTOR         |         | 2 days @ |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 3100 PRODUCTION DESIGN | 31-01 PRODUCTION DESIGN |                  |                  |         |         |             |          |
| PRJ | 31-01   | Elizabeth Sulphin  | Production Designer |         | 20 days @ |             |          |
|     |         |                  |                  |         |         | TOTAL       |          |

| 3600 EXTRA TALENT | 3601 EXTRA TALENT |                  |                  |         |         |             |          |
| PRJ | 3601    | INTERVIEWEES      |                  |         | 4 days @ |             |          |
| PRJ | 3601    | Patrolman         |                  |         | 1 day @  |             |          |
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|     |         |                  |                  |         |         | TOTAL 3600 EXTRA TALENT |          |

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</tr>
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<td>PRJ</td>
<td>12103</td>
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<td>12103</td>
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<td>TOTAL 12100 GENERAL OVERHEAD</td>
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$11,025.00
APPENDIX B: PRODUCTION SCHEDULE
## Shooting Schedule

### One Line Schedule - The Happiest Place on Earth

**Scene Order - Last updated 6/1/2011 at 4:38 PM PDT**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT</td>
<td>DAY</td>
<td>BUNGALOW: Establishing shot inside Price house.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>MASTER BEDROOM: Realtor finishes pitching to Maggie.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>MASTER BATHROOM: Jonah and Maggie deliberate about buying.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>BUNGALOW: Jonah and Maggie move in a couch.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>HOUSING TRACT: Establishing shot of Prices' new neighborhood.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>BUNGALOW: Establishing shot at Price house</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>BUNGALOW: Moving truck arrives at Price house.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>MOVING TRUCK: Jonah backs up the moving truck.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>BUNGALOW: Jonah finishes backing up.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>BUNGALOW: Jonah and Maggie continue moving in.</td>
</tr>
<tr>
<td>EXT</td>
<td>NIGHT</td>
<td>MOVING TRUCK: Jonah sweeps out moving truck.</td>
</tr>
<tr>
<td>INT</td>
<td>NIGHT</td>
<td>PRICE DINING ROOM: Maggie and Jonah have first dinner in new home.</td>
</tr>
<tr>
<td>INT</td>
<td>NIGHT</td>
<td>PRICE KITCHEN: Crayon drawings on the refrigerator.</td>
</tr>
<tr>
<td>EXT</td>
<td>NIGHT</td>
<td>PRICE KITCHEN: A car passes the Price house.</td>
</tr>
<tr>
<td>EXT</td>
<td>NIGHT</td>
<td>BUNGALOW: Another car passes the Price house.</td>
</tr>
<tr>
<td>EXT</td>
<td>NIGHT</td>
<td>HOUSING TRACT: Prices neighborhood is almost completely dark.</td>
</tr>
</tbody>
</table>

### End of Day # 1 - Shoot

**Tuesday, May 10, 2011**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT</td>
<td>DAY</td>
<td>CONFERENCE ROOM: Jonah books a job interview.</td>
</tr>
</tbody>
</table>

### COMPANY MOVE

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT</td>
<td>DAY</td>
<td>JONAH'S CAR: Jonah learns his mortgage has been sold.</td>
</tr>
<tr>
<td>EXT</td>
<td>EVENING</td>
<td>MOVING TRUCK: Jonah calls about mortgage for first time.</td>
</tr>
</tbody>
</table>

### End of Day # 2 - Shoot

**Wednesday, May 11, 2011**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT</td>
<td>DAY</td>
<td>PRICE SPARE BEDROOM: Maggie continues unpacking while arguing on phone with Ellen.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>PRICE KITCHEN: Maggie argues on phone with Ellen.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>PRICE GARAGE: Jonah enters house to prepare for camping.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>PRICE BEDROOM: Jonah changes clothes for camping trip.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>PRICE GARAGE: Jonah packs car for camping trip.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>BUNGALOW: Jonah returns home to prepare for camping trip.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>BUNGALOW: Maggie gets first house payment in mail.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>PRICE GARAGE: Maggie starts the lawn mower.</td>
</tr>
<tr>
<td>EXT</td>
<td>DAY</td>
<td>BUNGALOW: Maggie mows the lawn.</td>
</tr>
<tr>
<td>INT</td>
<td>DAY</td>
<td>PRICE GARAGE: Maggie returns the mower.</td>
</tr>
<tr>
<td>EXT</td>
<td>EVENING</td>
<td>HOUSING TRACT: Jonah goes to mow a neighbor's lawn.</td>
</tr>
<tr>
<td>INT</td>
<td>NIGHT</td>
<td>PRICE LIVING ROOM: Maggie hangs wedding pictures.</td>
</tr>
</tbody>
</table>

Generated by scenechronize on 6/1/2011 at 4:38 PM PDT
<table>
<thead>
<tr>
<th>Time</th>
<th>Scene</th>
<th>Action(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 1/8 pgs 2</td>
<td>PRICE DINING ROOM</td>
<td>Jonah counts out his own-cutting money.</td>
</tr>
</tbody>
</table>
| 0 2/8 pgs 4 | PRICE HOUSE | 107 INT PRICE GAFAGE  
Ellen helps a shell-shocked Maggie out of car. |
| 0 2/8 pgs 1, 3 | PRICE HOUSE | 109 INT PRICE BEDROOM  
Ellen puts Maggie to bed. |
| 0 2/8 pgs 4 | PRICE HOUSE | 110 INT PRICE DINING ROOM  
Newspaper on table open to story about Jonah’s disappearance. |
| 0 2/8 pgs 4 | PRICE HOUSE | 111 INT PRICE DINING ROOM  
Ellen ponders around house, straightening things. |
| 0 2/8 pgs 4 | PRICE HOUSE | 112 INT PRICE DINING ROOM  
Ellen discovers insurance documents. |
| 0 2/8 pgs 4 | PRICE HOUSE | 113 INT PRICE SPARE BEDROOM  
Ellen snoops in Price’s files. |
| 0 2/8 pgs 4 | PRICE HOUSE | 114 INT PRICE KITCHEN  
Ellen calls her son for a legal referral. |
| 0 2/8 pgs 4 | PRICE HOUSE | 120 INT PRICE DINING ROOM  
Ellen and Ellen argue about whether to meet with Sterling. |
| 0 2/8 pgs 4 | PRICE HOUSE | 124 INT PRICE DINING ROOM  
Ellen packs to return home. |
| 0 1/8 pgs 4 | PRICE HOUSE | 125 I/E MAGGIE’S CAR  
Maggie’s headstones backing out of driveway for initial meeting with Sterling. |
| 0 2/8 pgs 4 | PRICE HOUSE | 136 I/E MAGGIE’S CAR  
Ellen offers to say for Maggie’s legal bills. |
| 0 1/8 pgs 4 | MAGGIE’S CAR ON ROAD | 150 I/E MAGGIE’S CAR  
Maggie drives Ellen to airport. |
| 0 7/8 pgs 4 | MAGGIE’S CAR ON ROAD | 146 EXT MAGGIE’S CAR  
Maggie returns from airport. |
| 0 1/8 pgs 4 | PRICE HOUSE | 82 INT PRICE BEDROOM  
Maggie wakes by Ellen’s call. |
| 0 2/8 pgs 1 | PRICE HOUSE | 85 INT PRICE BEDROOM  
Maggie tries to wake up while talking to mom on phone. |
| 0 3/8 pgs 1 | PRICE HOUSE | 88 INT PRICE BEDROOM  
Ellen wonders aloud if Jonah’s found someone else. |
| 0 3/8 pgs 1 | PRICE HOUSE | 93 INT PRICE BEDROOM  
Maggie stumbles into bathroom to get ready while talking to Ellen on phone. |
| 0 3/8 pgs 1 | PRICE HOUSE | 95 INT PRICE BEDROOM  
Maggie suggests Ellen fly down. |
| 0 2/8 pgs 1 | PRICE HOUSE | 134 INT PRICE BEDROOM  
Maggie changes into serving uniform. |
| 0 3/8 pgs 1 | PRICE HOUSE | 157 INT PRICE BEDROOM  
Maggie breaks down while changing sheets on bed. |
| 0 1/8 pgs | PRICE HOUSE | 132 INT PRICE BATHROOM  
Shower running in bathroom. |
| 0 1/8 pgs | PRICE HOUSE | 140 INT PRICE BATHROOM  
Maggie struggles with the plumbing in the bathroom. |
| 0 1/8 pgs | PRICE HOUSE | 200 INT PRICE KITCHEN  
Maggie’s cell phone by itself. |
| 0 2/8 pgs 1 | PRICE HOUSE | 128 INT PRICE KITCHEN  
Maggie unclogs groceries. |
| 0 1/8 pgs 1 | PRICE HOUSE | 148 INT PRICE KITCHEN  
Maggie sorts through mail, setting bills aside. |
| 0 2/8 pgs 1 | PRICE HOUSE | 144 INT PRICE DINING ROOM  
Maggie discovers Jonah’s obituary. |

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### One Line Schedule - The Happiest Place on Earth

**Scene Order - Last updated 6/1/2011 at 4:38 PM PDT**

<table>
<thead>
<tr>
<th>Time</th>
<th>Day</th>
<th>Setting</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>INT</td>
<td>PRICE LIVING ROOM</td>
<td>Maggie looks for change in sofa cushions.</td>
</tr>
<tr>
<td>130</td>
<td>INT</td>
<td>PRICE UTILITY ROOM</td>
<td>Maggie sorts through dirty laundry.</td>
</tr>
<tr>
<td>140</td>
<td>INT</td>
<td>PRICE UTILITY ROOM</td>
<td>Maggie sorts through dirty laundry.</td>
</tr>
<tr>
<td>150</td>
<td>INT</td>
<td>PRICE GARAGE</td>
<td>Maggie unloads groceries from car.</td>
</tr>
</tbody>
</table>

**End of Day #5 - Shoot**

- **Day**: Monday, May 16, 2011
- **Pages**: 4
  - **Time**: 4:50 P.M.

**End of Day #6 - Shoot**

- **Day**: Tuesday, May 17, 2011
- **Pages**: 3
  - **Time**: 6:20 P.M.

**End of Day #7 - Shoot**

- **Day**: Wednesday, May 18, 2011
- **Pages**: 4
  - **Time**: 4:29 P.M.

**End of Day #8 - Shoot**

- **Day**: Thursday, May 19, 2011
- **Pages**: 2
  - **Time**: 5:00 P.M.

---

**Generated by scenechronize on 6/1/2011 at 4:38 PM PDT**
<table>
<thead>
<tr>
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<th>Location</th>
<th>Event Details</th>
<th>Pages</th>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 195        | EXT GREASY SPOON DINER | Day 0 3/8 pgs 2 GREASY SPOON DINER  
Jonah enters diner (looking for work). |       |       |       |
| 196        | INT GREASY SPOON DINER | Day 0 3/8 pgs 2 GREASY SPOON DINER  
Jonah busse tables at diner. |       |       |       |
| 188        | INT GREASY SPOON KITCHEN | Day 0 1/8 pgs 2 GREASY SPOON DINER  
Jonah washes dishes at diner. |       |       |       |
| 52         | EXT BUNGALOW      | Evening 1 6/6 pgs 1, 2 PRICE HOUSE  
Jonah attempts to bypass electric meter. |       |       |       |
| 136        | INT PRICE KITCHEN | Night 0 2/8 pgs 1 PRICE HOUSE  
Maggie prepares leftovers from the restaurant. |       |       |       |
| 137        | INT PRICE KITCHEN | Night 0 2/8 pgs 1 PRICE HOUSE  
Maggie eats standing up while sorting the mail. |       |       |       |
| 180        | INT PRICE BEDROOM | Night 0 2/8 pgs 1 PRICE HOUSE  
Maggie undresses from serving uniform for shower. |       |       |       |
| 181        | INT PRICE BATHROOM | Night 0 1/8 pgs 1 PRICE HOUSE  
Maggie gets into shower. |       |       |       |
| 183        | INT PRICE BATHROOM | Night 0 3/8 pgs 1 PRICE HOUSE  
Maggie prepares for bed after shower. |       |       |       |
| 76         | INT PRICE BEDROOM | Night 0 1/8 pgs 1 PRICE HOUSE  
Maggie watches a car pass. |       |       |       |
| 78         | INT PRICE BEDROOM | Night 0 4/8 pgs 1 PRICE HOUSE  
Maggie leaves voicemail threatening to call 9-11 |       |       |       |
| 79         | INT PRICE BEDROOM | Night 0 2/8 pgs 1 PRICE HOUSE  
Maggie is woken by headlights. |       |       |       |
| End of Day #9 - Shoot: Sunday, May 22, 2011 | 4 6/6 pages | MARGIE’S CAR ON ROAD  
Maggie enters Sterling’s neighborhood. Day 0 1/8 pgs 1 MARGIE’S CAR ON ROAD |       |       |       |
| 207        | EXT MAGGIE’S CAR  
Maggie enters Sterling’s neighborhood. | Day 0 1/8 pgs 1 MAGGIE’S CAR ON ROAD |       |       |       |
| 208        | EXT STERLING HOUSE | Day 0 1/8 pgs 1 STERLING HOUSE  
Maggie puts on Sterling’s driveway. |       |       |       |
| 209        | INT MAGGIE’S CAR  
Maggie checks makeup before meeting with Sterling. | Day 0 1/8 pgs 1 STERLING HOUSE |       |       |       |
| 210        | EXT STERLING HOUSE | Day 0 5/8 pgs 1, 3 STERLING HOUSE  
Maggie sings doo-doo at Sterling’s. |       |       |       |
| 211        | INT STERLING Foyer | Day 0 2/8 pgs 1, 3 STERLING HOUSE  
Maggie enters Sterling house. |       |       |       |
| 212        | INT STERLING HOUSE | Day 0 3/8 pgs 1, 2 STERLING HOUSE  
Sterling enters Sterling’s house. |       |       |       |
| 213        | INT STERLING BEDROOM | Day 1 3/8 pgs 1, 3 STERLING HOUSE  
Maggie looks what Sterling really wants. |       |       |       |
| 214        | INT STERLING Foyer | Day 0 2/8 pgs 1, 3 STERLING HOUSE  
Sterling leaves Maggie in his house. |       |       |       |
| 215        | INT STERLING BEDROOM | Day 0 2/8 pgs 1 STERLING HOUSE  
Maggie changes clothes to clean Sterling’s house. |       |       |       |
| 216        | INT STERLING HOUSE | Day 0 1/8 pgs 1 STERLING HOUSE  
Maggie cleans Sterling’s house. |       |       |       |
| 217        | INT STERLING MASTER BATH  
Maggie contemplates suicide while cleaning Sterling’s bathroom. | Day 0 4/8 pgs 1 STERLING HOUSE |       |       |       |
| 218        | INT STERLING MASTER BATH  
Maggie breaks down during fully clothed shower. | Day 0 1/8 pgs 1 STERLING HOUSE |       |       |       |
| 219        | INT STERLING MASTER BATH | Day 0 2/8 pgs 1 STERLING HOUSE  
Maggie flings up Sterling’s wife’s clothes and wounds her |       |       |       |
| 220        | INT STERLING BEDROOM | Day 0 1/8 pgs 1 STERLING HOUSE  
Maggie takes her money and leaves. |       |       |       |
<p>| Company Move |                  |                                |       |       |       |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Act</th>
<th>Scene</th>
<th>Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT</td>
<td>54</td>
<td>PRICE BATHROOM</td>
<td>Maggie suffers after abortive makeup sex.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>55</td>
<td>PRICE BEDROOM</td>
<td>Jonah suffers after abortive makeup sex.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>56</td>
<td>PRICE BEDROOM</td>
<td>Maggie returns to bed after abortive makeup sex.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>142</td>
<td>PRICE LIVING ROOM</td>
<td>Maggie takes out ad for Jonah's car.</td>
<td>PRICE HOUSE</td>
</tr>
</tbody>
</table>

**End of Day # 13 - Shoot Thursday, May 26, 2011 5:29 pages**

<table>
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<tr>
<th>Time</th>
<th>Act</th>
<th>Scene</th>
<th>Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT</td>
<td>184</td>
<td>PRICE BEDROOM</td>
<td>Maggie turns on light and discovers Jonah.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>185</td>
<td>PRICE BATHROOM</td>
<td>Jonah provokes it's really him using wedding ring.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>186</td>
<td>PRICE BEDROOM</td>
<td>Jonah and Maggie rewire, start fighting, Maggie pushes him out of room.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>187</td>
<td>PRICE HALLWAY</td>
<td>Maggie locks Jonah out.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>188</td>
<td>PRICE BEDROOM</td>
<td>Maggie ignores Jonah out.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>189</td>
<td>PRICE HALLWAY</td>
<td>Jonah retreats to living room after being locked out.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>190</td>
<td>PRICE LIVING ROOM</td>
<td>Jonah contemplates wedding pictures.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>191</td>
<td>PRICE BEDROOM</td>
<td>Maggie merges.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>192</td>
<td>PRICE LIVING ROOM</td>
<td>Maggie threatens to turn in.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>193</td>
<td>PRICE LIVING ROOM</td>
<td>Jonah tries to sleep on cough.</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>NIGHT</td>
<td>194</td>
<td>PRICE HALLWAY</td>
<td>Maggie threatens to turn in.</td>
<td>PRICE HOUSE</td>
</tr>
</tbody>
</table>

**End of Day # 14 - Shoot Saturday, May 28, 2011 5:58 pages**

<table>
<thead>
<tr>
<th>Time</th>
<th>Act</th>
<th>Scene</th>
<th>Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT</td>
<td>2</td>
<td>PRICE CONSTRUCTION</td>
<td>Maggie and Frank arrive after filming starts.</td>
<td>PRICE HOME SAVES</td>
</tr>
<tr>
<td>NIGHT</td>
<td>88</td>
<td>PRICE CONSTRUCTION</td>
<td>Jonah searches for contractor waiting for callback from interview.</td>
<td>PRICE HOME SAVES</td>
</tr>
<tr>
<td>NIGHT</td>
<td>45</td>
<td>PRICE CONSTRUCTION</td>
<td>Jonah and Maggie with Maggie dreads.</td>
<td>PRICE HOME SAVES</td>
</tr>
<tr>
<td>NIGHT</td>
<td>25</td>
<td>PRICE CONSTRUCTION</td>
<td>Jonah and Brian are in waiting room waiting for Jonah.</td>
<td>PRICE HOME SAVES</td>
</tr>
<tr>
<td>NIGHT</td>
<td>186</td>
<td>PRICE CONSTRUCTION</td>
<td>Jonah and Maggie are in waiting room about move, gets call from Randall.</td>
<td>PRICE HOME SAVES</td>
</tr>
<tr>
<td>NIGHT</td>
<td>69</td>
<td>PRICE CONSTRUCTION</td>
<td>Jonah clears out the house (back door).</td>
<td>PRICE HOME SAVES</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Time</th>
<th>Act</th>
<th>Scene</th>
<th>Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAY</td>
<td>151</td>
<td>I/E</td>
<td>MAGGIE'S CAR</td>
<td>PRICE NEIGHBORHOOD</td>
</tr>
<tr>
<td>DAY</td>
<td>152</td>
<td>EXT</td>
<td>HOUSING TRACT</td>
<td>PRICE NEIGHBORHOOD</td>
</tr>
<tr>
<td>DAY</td>
<td>153</td>
<td>EXT</td>
<td>BUNGALOW</td>
<td>PRICE HOUSE</td>
</tr>
<tr>
<td>DAY</td>
<td>2</td>
<td>I/E</td>
<td>MAGGIE'S CAR</td>
<td>MAGGIE'S CAR ON ROAD</td>
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<td>ORLANDO METRO AREA</td>
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<td>MAGGIE'S CAR</td>
<td>MAGGIE'S CAR ON ROAD</td>
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<td>I/E</td>
<td>MAGGIE'S CAR</td>
<td>MAGGIE'S CAR ON ROAD</td>
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<td>164</td>
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<td>HOUSING TRACT</td>
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**End of Day # 16 - Shoot Monday, May 30, 2011 1:78 pages**

Generated by scnechronize on 6/1/2011 at 4:38 PM PDT
### One Line Schedule - The Happiest Place on Earth

**Scene Order - Last updated 6/1/2011 at 4:38 PM PDT**

<table>
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<tr>
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<th>Location</th>
<th>Description</th>
<th>Pages</th>
<th>Notes</th>
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<tbody>
<tr>
<td>19 INT RANDALL’S OFFICE</td>
<td>DAY</td>
<td>1 pg.</td>
<td>Jonah’s employment is terminated.</td>
<td>1, 2, 9, 13</td>
<td>GLOBE OFFICES</td>
</tr>
<tr>
<td>37 INT OFFICE HALLWAY</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Jonah waits for a job interview.</td>
<td>2</td>
<td>GLOBE OFFICES</td>
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<tr>
<td>39 INT OFFICE HALLWAY</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Jonah leaves his interview.</td>
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<td>GLOBE OFFICES</td>
</tr>
<tr>
<td>29 INT COPY ROOM</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Jonah funnels copies resume.</td>
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<tr>
<td>86 INT GLOBE OFFICES</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Don talks to Maggie on speaker phone.</td>
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<tr>
<td>90 INT GLOBE OFFICES</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Don talks to Maggie on speaker phone.</td>
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<tr>
<td>92 INT GLOBE OFFICES</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Don reassures Maggie.</td>
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<tr>
<td>145 INT GLOBE OFFICES</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie confronts Don about obituary.</td>
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</tr>
<tr>
<td>108 INT GLOBE OFFICES</td>
<td>NIGHT</td>
<td>0 pg.</td>
<td>Don breaks the story about Jonah’s disappearance.</td>
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**End of Day # 17 - Shoot**

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<tbody>
<tr>
<td>103 EXT INTRACOASTAL WATERWAY</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Establishing shot at Canaveral National Seashore.</td>
<td>2</td>
<td>CANAVERAL NATL SEASHORE</td>
</tr>
<tr>
<td>101 EXT PARKING AREA</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Jonah’s car is marked off by police tape.</td>
<td>2</td>
<td>CANAVERAL NATL SEASHORE</td>
</tr>
<tr>
<td>99 EXT ISLAND</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Jonah’s tent on the island.</td>
<td>2</td>
<td>CANAVERAL NATL SEASHORE</td>
</tr>
<tr>
<td>65 EXT ISLAND</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah prepares dinner while camping.</td>
<td>2</td>
<td>CANAVERAL NATL SEASHORE</td>
</tr>
<tr>
<td>66 EXT ISLAND</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah washes dishes while camping.</td>
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<td>CANAVERAL NATL SEASHORE</td>
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<tr>
<td>70 EXT ISLAND</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah sleeps in tent for night while camping.</td>
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<td>CANAVERAL NATL SEASHORE</td>
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<tr>
<td>120 EXT ISLAND</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah coaches kayak to share of island.</td>
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<tr>
<td>122 EXT ISLAND</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah puts on flotation vest.</td>
<td>2</td>
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<tr>
<td>114 EXT BEACH</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah paddles off in kayak.</td>
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**End of Day # 18 - Shoot**

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<tbody>
<tr>
<td>26 INT MAGGIE’S CAR</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie talks to Ellen while going to apply for serving job.</td>
<td>1</td>
<td>RESTAURANT</td>
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<tr>
<td>31 INT MAGGIE’S CAR</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie prepares to return library supplies.</td>
<td>1</td>
<td>RESTAURANT</td>
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<tr>
<td>179 INT MAGGIE’S CAR</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie contemplates Sterling’s business card.</td>
<td>1</td>
<td>RESTAURANT</td>
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<tr>
<td>28 EXT PARKING LOT</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie walks to restaurant to apply for job.</td>
<td>1</td>
<td>RESTAURANT</td>
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<tr>
<td>30 INT CHAIN RESTAURANT</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie applies for serving job.</td>
<td>1</td>
<td>RESTAURANT</td>
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<tr>
<td>38 INT CHAIN RESTAURANT</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie counts out a buck tip.</td>
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<td>RESTAURANT</td>
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<tr>
<td>40 INT CHAIN RESTAURANT</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie picks up an indulgent order.</td>
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<td>RESTAURANT</td>
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<tr>
<td>197 INT CHAIN RESTAURANT</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Maggie picks up order at restaurant.</td>
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**Company Move**

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<tr>
<td>206 INT SEEDY MOTEL ROOM</td>
<td>DAY</td>
<td>0 pg.</td>
<td>Jonah eats dinner in motel room.</td>
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**COMPANY MOVE**

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<td>220 EXT CITY STREET</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah pedals through streets of Orlando.</td>
<td>2</td>
<td>Winter Springs</td>
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<tr>
<td>230 EXT CITY STREET</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah arrives at a crossroads.</td>
<td>2</td>
<td>Winter Springs</td>
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<tr>
<td>237 EXT CITY STREET</td>
<td>EVENING</td>
<td>0 pg.</td>
<td>Jonah contemplates the flag, then pedals on.</td>
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<td>Winter Springs</td>
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**End of Day # 19 - Shoot**

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<tr>
<td>1</td>
<td>EXT</td>
<td>DAYCARE PARKING LOT</td>
<td>DAY</td>
<td>0 2/6 pgs</td>
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<td>94</td>
<td>UE</td>
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<td>160</td>
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<td>233</td>
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<td>CHAIN RESTAURANT</td>
<td>NIGHT</td>
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<td>MAGGIE'S CAR</td>
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End of Day # 20 - Shoot Saturday, June 4, 2011 1 5/8 pages

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<tr>
<td>169</td>
<td>INT</td>
<td>LAW OFFICE</td>
<td>DAY</td>
<td>1 4/8 pgs</td>
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<tr>
<td>171</td>
<td>INT</td>
<td>LAW OFFICE</td>
<td>DAY</td>
<td>0 1/8 pgs</td>
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<tr>
<td>173</td>
<td>INT</td>
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<td>175</td>
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<td>DAY</td>
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<tr>
<td>178</td>
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<td>LAW OFFICE</td>
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End of Day # 21 - Shoot Sunday, June 5, 2011 5 2/8 pages

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<td>161</td>
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<tr>
<td>156</td>
<td>INT</td>
<td>LAW OFFICE</td>
<td>DAY</td>
<td>1 4/8 pgs</td>
</tr>
<tr>
<td>162</td>
<td>INT</td>
<td>LAW OFFICE</td>
<td>DAY</td>
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<tr>
<td>164</td>
<td>INT</td>
<td>LAW OFFICE</td>
<td>DAY</td>
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<tr>
<td>166</td>
<td>INT</td>
<td>LAW OFFICE</td>
<td>DAY</td>
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<tr>
<td>117</td>
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<tr>
<td></td>
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<td>Sterling tries to reassure Maggie, reminding her she's not being billed.</td>
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<td>119</td>
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<tr>
<td></td>
<td></td>
<td>Maggie and Ellen's meeting with Sterling continues.</td>
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<tr>
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<td>Maggie and Ellen finish their first meeting with Sterling.</td>
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<td>Maggie and Ellen leave their meeting with Sterling.</td>
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<td>MAGGIE'S CAR</td>
<td>DAY</td>
<td>4/6pgs</td>
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<td>Maggie deliberates about hiring Sterling.</td>
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Cast Day Out of Days

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Day out of Days - Characters - The Happiest Place on Earth
Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

Generated by scenechronize on 3/5/2012 at 1:44 PM PST
### Day out of Days - Characters - The Happiest Place on Earth

**Scene Order - Last updated 6/1/2011 at 4:38 PM PDT**

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2. JONAH
3. STERLING
4. ELLEN
5. DET. JENKINS
6. DON
7. BOOTHE
8. RANDALL
9. REALTOR
10. MELANIE

Generated by scenechronize on 3/5/2012 at 1:44 PM PST
### Day out of Days - Characters - The Happiest Place on Earth

**Scene Order - Last updated 6/1/2011 at 4:38 PM PDT**

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APPENDIX C: CHAIN OF TITLE
Certificate of Registration

This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

Title: The Happiest Place on Earth

Year of Completion: 2011

Author:
name: John H Gosborn
Role: text, editing

Work made for hire: No

Copyright Claimant:
name: John H Gosborn
address: 346 Hidden Pines Cir, Casselberry, FL 32707, United States

Organization Name: Unmashed Entertainment LLC
Address: 346 Hidden Pines Cir
Casselberry, FL 32707 United States

Name: John H Gosborn
Date: February 23, 2011

Registration Number: PAu 3-544-462

Effective date of registration: February 23, 2011

Acting Register of Copyrights, United States of America
**Composer Agreements**

The current cut of *The Happiest Place on Earth* features no copyrighted music, although a score will be composed for the final cut by an as-yet-undetermined artist.
APPENDIX E: CREDIT LIST
Production Staff

Written and Directed by: JOHN GOSHORN
Produced by: JOHN GOSHORN, KATE JACOBS, JULIE OPALA

Director of Photography: JEFFREY GROSS
Production Designer: ELIZABETH SUTPHIN
Edited by: ALAN PARKER
Digital Asset Manager: BEN TAYLOR
Assistant Director: AUSTIN BOGGS
Sound Mixer/Boom Operator: JOE CAULFIELD
Post-Production Sound: MARCO DIGEORGE
Assistant Camera: ALEX LAZIN
Additional Assistant Camera: BEN TAYLOR
Additional Photography by: ENRIQUE FERNANDEZ-BRAVO, BENJAMIN MICHEL, ALEKSEY SIMAN
Script Supervisor: RYAN O’GRADY
Wardrobe Assistant: AMBER JOZWIAK
Makeup Artist: MARK SCHLICK
Set Dresser: SARAH COLE
Set Dresser: RICHARD RUSSELL
Location Scout: JOE SWEREDOSKI
Catering and Craft Services by: SYDNI GONZALEZ, BETH MATHIS, BERNARD SCHWAB

Art Department Production Assistants: JUSTIN BOWSER, ANGELINA LEE, REBECCA WACK
Casting Production Assistants: LINDSE FLETCHER, GINA NEGRON
Behind-the-Scenes Videographer: ALLISON TATE-CORTESE
Web Services: MARCO DIGEORGE, BRUCE JACOBS
Water Transportation by: INLET CHARTERS
Legal Services by: CHRISSIE SCELSI
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<td>Evan Sterling</td>
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<tr>
<td>Ellen Thomas</td>
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<td>Detective Darrell Jenkins</td>
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<td>Don Mason</td>
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<td>Lacey Boothe</td>
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<td>Phil Randall</td>
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<td>Melanie Patton</td>
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<td>Susan Stillman</td>
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<td>Justin Whitehead</td>
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<td>Jonah’s Fellow Interviewee</td>
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<td>Diners in Restaurant</td>
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APPENDIX F: CALL SHEETS

The following are the call sheets for every day of production. The complete call sheets are included for the first and last day of shooting, and the top sheet for every day in between.
Day 1

**Day/Date:** Tuesday, May 10th

**Production Day:** 1 of 20

**Director:** John Goshorn

**1st A.D.:** Austin Boggs

**Sunrise:** 6:33am | **Sunset:** 8:05pm | **Moon Phase:** Waxing Crescent

**Set Phone:** (407) 222-6528

**Weather:** Partly Cloudy; 10% Chance of Rain

**Crew Call:** 1:00pm

**Breakfast:** @ Set: none

**Shooting Call:** 2:15pm

**Lunch:** 7:00pm

**Nearest Hospital:**
- **Address:** 99 West Copeland Drive
- **City:** Orlando
- **State:** FL
- **Zip:** 32806

**Quote of the Day:** "If you shout in the theater, people think you've gone a bit mad. But if you raise your voice on a film set, people just work a bit harder." - Sam Mendes

### Shooting Schedule

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<th>Shots</th>
<th>Description</th>
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<td>Bungalow</td>
<td>6, 7</td>
<td>7</td>
<td>Renter phones &amp; establishing</td>
<td>D</td>
<td>E</td>
<td>1-10</td>
<td>6/8</td>
<td>70 min</td>
<td>5375 Carriage Lake Dr</td>
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<tr>
<td>Bungalow</td>
<td>8</td>
<td>9</td>
<td>Maggie and Jonah deliverate</td>
<td>D</td>
<td>E</td>
<td>1, 2</td>
<td>12/8</td>
<td>80 min</td>
<td>5375 Carriage Lake Dr</td>
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<tr>
<td>House Truck</td>
<td>4, 5</td>
<td>2</td>
<td>Eat, Price house &amp; neighborhood</td>
<td>D</td>
<td>E</td>
<td>-</td>
<td>4/8</td>
<td>15 min</td>
<td>3576 Carriage Lake Dr</td>
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<td>6</td>
<td>Moving truck, armies, etc.</td>
<td>D</td>
<td>E</td>
<td>1, 2</td>
<td>41/8</td>
<td>61 min</td>
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<td>5</td>
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<td>D</td>
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<td>15 min</td>
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<td>Two cars pass house, neighborhood nearby dusk</td>
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<td>-</td>
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<td>1, 2</td>
<td>18/8</td>
<td>35 min</td>
<td>3575 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>231</td>
<td>1</td>
<td>Crayon drawing on fridge</td>
<td>N</td>
<td>E</td>
<td>-</td>
<td>18/8</td>
<td>15 min</td>
<td>3575 Carriage Lake Dr</td>
</tr>
</tbody>
</table>

**Total Number of Scenes:** 16

**Total Number of Pages:** 4

### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up Location</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready On Set</th>
<th>SW/HR/RF/CF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Rand</td>
<td>-</td>
<td>1:30pm</td>
<td>-</td>
<td>1:45pm</td>
<td>2:10pm</td>
<td>SW/CF</td>
<td>Arrive in wardrobe</td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Kerztcz, Jr</td>
<td>-</td>
<td>1:30pm</td>
<td>1:40pm</td>
<td>2:05pm</td>
<td>SW/RF/CF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Realtor</td>
<td>Carmen Serrato, Gabriel</td>
<td>-</td>
<td>1:30pm</td>
<td>-</td>
<td>1:45pm</td>
<td>2:15pm</td>
<td>SW/CF</td>
<td>Arrive in wardrobe</td>
</tr>
</tbody>
</table>

### Atmosphere

| **Atmosphere:** None |

### Special Department Instructions

**Art:**
- Hang hash marks.
- Props:
  - Foreclosure sign, boxes (6), hanging clothes, suitcases, broom, wedding photos, Dixie cups, pizza, wine bottle, crayon drawings.

**Camera:**

**Grip:**

**Lighting:**

**Locations:**

**Make-up:**

**Production:**
- Jonah's car, moving truck, random car passes (2x)

**Sound:**
- Cranking.

**Transportation:**

**Wardrobe:**

---

154
**CREW CALLS**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>John Graham</td>
<td>(352)685-4356</td>
<td>1:05pm</td>
</tr>
<tr>
<td>Producer</td>
<td>Julie Ogala</td>
<td>(407)322-6528</td>
<td>O/C</td>
</tr>
<tr>
<td></td>
<td>Kate Jacobs</td>
<td>(312)213-7859</td>
<td>O/C</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Asele Boga</td>
<td>(407)561-4266</td>
<td>1:05pm</td>
</tr>
<tr>
<td>Location Manager</td>
<td>Joseph Szeweczki</td>
<td>(321)840-1149</td>
<td>O/C</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Ryan C. Growt</td>
<td>(944)340-6134</td>
<td>1:05pm</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Jessica Southwell</td>
<td>(321)958-5915</td>
<td>O/C</td>
</tr>
<tr>
<td>Digital Asset Manager</td>
<td>Benjamin Taylor</td>
<td>(407)388-5872</td>
<td>1:05pm</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Raoulazha Zarres</td>
<td>(407)343-0253</td>
<td>1:05pm</td>
</tr>
<tr>
<td>DP/Director of Photography</td>
<td>Jeffrey Gross</td>
<td>(407)451-0612</td>
<td>1:05pm</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Alex Lada</td>
<td>(407)467-1339</td>
<td>1:05pm</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Elizabeth Sulphim</td>
<td>(407)862-1510</td>
<td>1:05pm</td>
</tr>
<tr>
<td>Set Dresser</td>
<td>Richard Russell</td>
<td>(321)278-8919</td>
<td>1:05pm</td>
</tr>
<tr>
<td>Set Dresser</td>
<td>Sarah Cole</td>
<td>(314)243-1716</td>
<td>1:00pm</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Mixer</td>
<td>Joe Cottonfield</td>
<td>(407)917-4293</td>
<td>1:00pm</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td>Make-up Artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Costume师</td>
<td>(407)451-3963</td>
<td>1:00pm</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td>Craft Service</td>
<td>(407)768-8111</td>
<td>6:45pm</td>
</tr>
</tbody>
</table>

**MEALS**

Breakfast: None
Lunch: 1:00pm for 19 people

**TO LOCATION FROM PRODUCTION OFFICE**

Directions to: 3375 Carriage Lake Drive

From UCF:

1. Turn left onto FL-434 E/N Alafaya Trail
2. Turn left onto FL-50 E/E Colonial Dr
3. Turn right onto Avalon Park Blvd
4. At the traffic circle, take the 3rd exit onto Golden Rain Tree Blvd
5. Turn right onto 3 Rivers Dr
6. Turn left onto Anastasia Ln
7. Turn left onto Tanja King Blvd
8. Take the 2nd right onto Chicona Crossing Blvd
9. Take the 3rd right onto Carriage Lake Drive

Destination will be on left.

---

**UCF FILM**

155
**Day 2**

**Call Sheet**

**THE HAPPIEST PLACE ON EARTH**

**Crew Call:** 11:00 am

**Breakfast & Set:** None

**Shooting Call:** 1:00 pm

**Lunch:** 4:00 pm

**Quote of the Day:** "You better turn your bellies up." - Michael Bay to Theatre Owners on 3D Projection of "Transformers 2."

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>Din</th>
<th>De</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conference Room</td>
<td>57</td>
<td>9</td>
<td>Jonah fonts job interview</td>
<td>D</td>
<td>I</td>
<td>1, 6</td>
<td>3.5, 180 mm</td>
<td>500 W Livingston St.</td>
<td></td>
</tr>
<tr>
<td>Jonah's Car</td>
<td>51</td>
<td>3</td>
<td>Jonah learns mortgage is sold</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1 1/8, 60 min</td>
<td>In Transit</td>
<td></td>
</tr>
<tr>
<td>Parking Garage</td>
<td>22</td>
<td>3</td>
<td>Jonah calls about mortgage</td>
<td>D</td>
<td>E</td>
<td>2</td>
<td>1, 60 min</td>
<td>777 E Princeton St.</td>
<td></td>
</tr>
</tbody>
</table>

---

**Total Number of Scenes:** 3  
**Total Number of Pages:** 6 2/3

---

**Cast**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-up</th>
<th>Ready on Set</th>
<th>SW/H/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tam Karatz Jr.</td>
<td>-</td>
<td>12:15 pm</td>
<td>-</td>
<td>12:30 pm</td>
<td>1:00 pm</td>
<td>W</td>
<td>Arrive in wardrobe</td>
</tr>
<tr>
<td>8</td>
<td>Bortho</td>
<td>Janelle Fongera</td>
<td>-</td>
<td>12:15 pm</td>
<td>-</td>
<td>12:30 pm</td>
<td>1:00 pm</td>
<td>SWF</td>
<td>Arrive in wardrobe</td>
</tr>
</tbody>
</table>

---

**Atmosphere:** None

**Scenes Needed For:**

**Call Time:**

**Where To Report To:**

---

**Special Department Instructions**

- **Art:** Put up HF posters, move out fan machine and unplugging phone, dress to shoot away from white board.
- **Props:** Paperwork, cell phone (Jonah). clipboard, pens.
- **Camera:**
- **Grip:**
- **Lighting:**
- **Locations:**
- **Make-up:**
- **Production:** Jonah's car.
- **Sound:** Car door shuts, dial tone, phone clicks.
- **Transportation:**
- **Wardrobe:**

---

**University of Central Florida**

156
## Day 3

**DAY/DATE:** Thursday, May 12th  
**PRODUCTION DAY:** 3 of 20  
**DIRECTOR:** John Goshorn  
**1st A.D.:** Austin Beggs  
**SET PHONE:** (407) 222-6528  
**PRODUCTION OFFICE:** 500 W. Livingston Street  
**SET LOCATION:** 3375 Carriage Lake Drive  
**NEAREST HOSPITAL:** 86 West Copeland Drive  

**CALL SHEET**  
**THE HAPPIEST PLACE ON EARTH**  
**CREW CALL:** 1:30pm  
**BREAKFAST @ SET:** None  
**SHOOTING CALL:** 2:45pm  
**LUNCH:** 7:30pm

**WEATHER:** Isolated Thunder Storms; 30% Chance of Rain

---

**Quote:** "I personally believe that U.S. Americans are unable to do so because, uh, some . . . people out there in our nation don’t have maps and, uh, I believe that our, uh, education like such as in South Africa and, uh, the Iraq, everybody like such as, and I believe that they should, our education over NEW in the U.S. should help the U.S. and, uh, should help South Africa and should help the Iraq and the Asian countries, so we will be able to build our future for our children." —Miss South Carolina 2007

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price Bedroom &amp; Kitchen</td>
<td>32-34</td>
<td>2</td>
<td>Maggie unpacks, argues with Ellen</td>
<td>D</td>
<td>I</td>
<td></td>
<td>1</td>
<td>1 3/8 45 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Garage</td>
<td>128</td>
<td>1</td>
<td>Jonah enters house</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>62</td>
<td>2</td>
<td>Jonah changes clothes for camping</td>
<td>D</td>
<td>I</td>
<td></td>
<td>1</td>
<td>2 1/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Garage</td>
<td>63</td>
<td>3</td>
<td>Jonah packs car for camping</td>
<td>D</td>
<td>I</td>
<td></td>
<td>2</td>
<td>2 3/8 45 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price House</td>
<td>50</td>
<td>1</td>
<td>Jonah returns, prepares for camp</td>
<td>D</td>
<td>I</td>
<td></td>
<td>2</td>
<td>1 5/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price House</td>
<td>36</td>
<td>2</td>
<td>Maggie goes to house payment in mail</td>
<td>D</td>
<td>E</td>
<td></td>
<td>1</td>
<td>3 3/8 30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Garage</td>
<td>120</td>
<td>1</td>
<td>Maggie starts lawn mower</td>
<td>D</td>
<td>E</td>
<td></td>
<td>1</td>
<td>1 1/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price House</td>
<td>130</td>
<td>1</td>
<td>Maggie mows lawn</td>
<td>D</td>
<td>E</td>
<td></td>
<td>1</td>
<td>1 1/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Garage</td>
<td>131</td>
<td>1</td>
<td>Maggie returns lawn mower</td>
<td>D</td>
<td>E</td>
<td></td>
<td>1</td>
<td>1 1/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price House</td>
<td>66</td>
<td>2</td>
<td>Jonah goes to mow neighbor's yard</td>
<td>D</td>
<td>E</td>
<td></td>
<td>2</td>
<td>1 3/8 30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>47</td>
<td>2</td>
<td>Jonah counts lawn cutting money</td>
<td>N</td>
<td>I</td>
<td></td>
<td>2</td>
<td>1 3/8 30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>45</td>
<td>1</td>
<td>Maggie hangs wedding pictures</td>
<td>N</td>
<td>I</td>
<td></td>
<td>1</td>
<td>1 3/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bathroom</td>
<td>24</td>
<td>4</td>
<td>Static shots of Price house</td>
<td>N</td>
<td>I</td>
<td></td>
<td>-</td>
<td>3 3/8 30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bathroom</td>
<td>234</td>
<td>1</td>
<td>Height mark on bathroom door</td>
<td>N</td>
<td>I</td>
<td></td>
<td>-</td>
<td>1 5/8 15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
</tbody>
</table>

---

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>SW/HRT/RF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Kaith Ward</td>
<td>-</td>
<td>2:15pm</td>
<td>2:30pm</td>
<td>-</td>
<td>2:45pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Remer Jr.</td>
<td>-</td>
<td>3:00pm</td>
<td>3:15pm</td>
<td>-</td>
<td>3:30pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**Atmosphere:** None  
**Scenes needed for:** CALL TIME  
**Where to report to:**

---

**Special Department Instructions**

- Art: Height mark marks.  
- Props: Box moving contents, Boxes (8), envelope, photographs, cell phone (Maggie), crayon drawings, backpack, camping gear, backpack, flotation vest, kayak, paddle, raft, roof rack, step ladder, steps, half from mortgage company, lure, mail, stack of bills, lawn mower, wedding photo, cash.  
- Camera:  
- Grip:  
- Lighting:  
- Locations:  
- Make-up: Jonah sweaty and covered with grass dippings.  
- Production: Jonah's car.  
- Sound:  
- Transportation: Business attire, living clothes, without clothes.
**Day 4**

**DAYS DATE:** Sunday, May 15th

**PRODUCTION DAY:** 4 OF 20

**DIRECTOR:** John Goshorn

**1st.A.D.:** Austin Boggs

**SUNRISE:** 6:35am  |  **SUNSET:** 8:09pm  |  **MOON PHASE:** First Quarter

**SET PHONE:** (407) 222-6528  |  **WEATHER:** Isolated Thunderstorms; 30% Chance of Rain

**PRODUCTION OFFICE:**
500 W. Livingston Street
Orlando, FL 32801

**SET LOCATION:**
A. 3375 Carriage Lake Drive
   Orlando, FL 32828
B. 9323 Airport Blvd
   Orlando, FL 32827

**NEAREST HOSPITAL:**
89 West Copeland Drive
Orlando, FL 32808

Quote of the Day: "That rug really ties the room together." - The Big Lebowski

---

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price Living Room</td>
<td>111</td>
<td>2</td>
<td>Ellen gathers around house</td>
<td>D</td>
<td>I</td>
<td>4</td>
<td>1/8</td>
<td>24 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>112</td>
<td>2</td>
<td>Ellen discovers insurance copy</td>
<td>D</td>
<td>I</td>
<td>4</td>
<td>1/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>113</td>
<td>2</td>
<td>Ellen updates in Phoenix files</td>
<td>D</td>
<td>I</td>
<td>4</td>
<td>1/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>114</td>
<td>2</td>
<td>Ellen calls her son for legal referral</td>
<td>D</td>
<td>I</td>
<td>4</td>
<td>2/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price House</td>
<td>126</td>
<td>2</td>
<td>Ellen &amp; Maggie return from store</td>
<td>D</td>
<td>E</td>
<td>1,4</td>
<td>1/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Garage</td>
<td>137</td>
<td>2</td>
<td>Ellen helps Maggie out of car</td>
<td>D</td>
<td>I</td>
<td>1,4</td>
<td>2/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>139</td>
<td>3</td>
<td>Ellen puts Maggie to bed</td>
<td>D</td>
<td>I</td>
<td>1,4</td>
<td>3/8</td>
<td>35 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>140</td>
<td>2</td>
<td>Newspaper on table</td>
<td>D</td>
<td>I</td>
<td></td>
<td>1/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>146</td>
<td>2</td>
<td>Maggie takes out for Sterling meal</td>
<td>D</td>
<td>I</td>
<td>1,4</td>
<td>3/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>148</td>
<td>2</td>
<td>Maggie offers to pay legal bills</td>
<td>D</td>
<td>I</td>
<td>1,4</td>
<td>2/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>150</td>
<td>2</td>
<td>Maggie &amp; Ellen argue about Sterling</td>
<td>D</td>
<td>I</td>
<td>1,4</td>
<td>1/8</td>
<td>55 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>151</td>
<td>2</td>
<td>Ellen packs to return home</td>
<td>D</td>
<td>I</td>
<td>1,4</td>
<td>2/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
</tr>
</tbody>
</table>

**COMPANY MOVE**

Maggie's Car 125  2  Maggie drives Ellen to airport  N  I  1  4  1/8  30 min  In Transit
Maggie's Car 126  2  Maggie picks up Ellen from airport  N  I  1  4  1/8  30 min  In Transit
Maggie's Car 127  2  Maggie returns from airport  N  I  1  1/8  30 min  In Transit

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-up</th>
<th>Ready on Set</th>
<th>SW/IHR/ToF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Math</td>
<td></td>
<td>2:30pm</td>
<td>2:30pm</td>
<td></td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Ellen</td>
<td>Peg D'Neil</td>
<td></td>
<td></td>
<td>1:45pm</td>
<td>1:00pm</td>
<td>1:15m</td>
<td>SW</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

| None |

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:**

Props: Newspaper about John's disappearance, insurance documents, suitcase (Ellen), clothes to pack.

**Camera:**

**Grips:**

**Locations:**

**Make-up:**

**Production:**

**Sound:**

**Transportation:**

**Wardrobe:**

---
Day 5

**CALL SHEET: "THE HAPPIEST PLACE ON EARTH"

**CREW CALL: 12:00pm

**BREAKFAST @ SET: None

**SHOOTING CALL: 1:15pm

**LUNCH: 6:00pm

**WEATHER: Isolated Thunderstorms, 39% Chance of Rain

**PRODUCTION OFFICE:
500 W. Livingston Street
Orlando, FL 32801

**SET LOCATION:
3375 Carriage Lake Drive
Orlando, FL 32828

**NEAREST HOSPITAL:
86 West Copeland Drive
Orlando, FL 32804

**Quote of the Day:** "The average movie costs $80 million, anything under $20 million is pretty cheap. Anything under $10 million is almost impossible. And anything under $5 million is Regis Corriss." —George Lucas

<table>
<thead>
<tr>
<th>SCENIC LOCATION</th>
<th>SHOT #</th>
<th>DESCRIPTION</th>
<th>D/W</th>
<th>V/E</th>
<th>COST #</th>
<th>PAGE COUNT</th>
<th>SHOOT TIME</th>
<th>SET LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price Bedroom</td>
<td>82</td>
<td>Maggie taken by Ellen's call</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>7/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>62</td>
<td>Maggie tries to wake, talk to Ellen</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>68</td>
<td>Ellen wonders if Johnathan's faithful</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>3/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>93</td>
<td>Maggie gets ready, talks to Ellen</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>3/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>95</td>
<td>Maggie suggests Ellentry down</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>3/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>134</td>
<td>Maggie changes into serving outfit</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>12 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>157</td>
<td>Maggie breaks down</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>3/8</td>
<td>35 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>152</td>
<td>Shovel resting in bathroom</td>
<td>D</td>
<td>I</td>
<td>-</td>
<td>1/8</td>
<td>12 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>145</td>
<td>Maggie struggles with plumbing</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>200</td>
<td>Maggie's cell phone by itself</td>
<td>D</td>
<td>I</td>
<td>-</td>
<td>1/8</td>
<td>12 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Garage</td>
<td>127</td>
<td>Maggie unloads groceries from car</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>12 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>128</td>
<td>Maggie unloads groceries</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>12 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>148</td>
<td>Maggie sorts through mail and bills</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>144</td>
<td>Maggie discovers oblivion</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>35 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>221</td>
<td>Maggie pays bills, runs out of $5</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>150</td>
<td>Maggie looks for change in sofa</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Utility Room</td>
<td>133</td>
<td>Maggie sorts through laundry</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Utility Room</td>
<td>149</td>
<td>Maggie does for house change</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>12 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 18***

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Sculpted Name</th>
<th>Talent Name</th>
<th>Pick-up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-up</th>
<th>Ready on Set</th>
<th>SW/WTR/TW/T</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>-</td>
<td>12:45pm</td>
<td>1:00pm</td>
<td>-</td>
<td>1:15pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:** None

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:**

1. Faucet knob comes off.

**Props:**

- Picture of Johnathan (in newspaper), cash, cell phone (Maggie), wallet, check, checkbook, dirty clothes, dirty laundry, loose change, outfit, pair of vise grips, purse (Maggie), sheets, stack of bills, stack of bills, towel, two bags of groceries, wallet.

**Camera:**

**Grip:**

**Locations:**

**Make-up:**

**Production:**

Maggie's car.

**Sound:**

Phone rings, shower running, door slams, Ellen V.O.

**Transportation:**

**Wardrobe:**

Serving uniform, Maggie's watch.
**Day 6**

**Day/Date:** Tuesday, May 17th  
**Production Day:** 6 of 20  
**Director:** John Goshorn  
**1st A.D.:** Austin Beggs  
**Set Phone:** (407) 222-8528  
**WEATHER:** Mostly Sunny; 10% Chance of Rain  
**Set Location:**  
A. 1300 Armstrong Drive  
Titusville, FL 32780  
B. 860 Pompano Ave.  
New Smyrna Beach, FL 32169  
**Nearest Hospital:**  
951 North Washington Ave.  
Titusville, FL 32780  
**Quote of the Day:** “We’re gonna need a bigger kayak.” — Tom Kemmitz Jr.

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daycare</td>
<td>0</td>
<td>1</td>
<td>Crayon drawing</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>50 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
<tr>
<td>Daycare Parking Lot</td>
<td>1</td>
<td>2</td>
<td>Maggie carries drawing to car</td>
<td>E</td>
<td></td>
<td>1</td>
<td>2/8</td>
<td>20 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
<tr>
<td>Daycare Parking Lot</td>
<td>58, 59</td>
<td>7</td>
<td>Maggie &amp; Jonah alter interview &amp;</td>
<td>D</td>
<td>E</td>
<td>1.2</td>
<td>7/8</td>
<td>70 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>suggests camping</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maggie’s Car</td>
<td>34</td>
<td>2</td>
<td>Maggie arrives at work at daycare</td>
<td>E</td>
<td></td>
<td>1</td>
<td>3/8</td>
<td>20 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
<tr>
<td>Maggie’s Car</td>
<td>158</td>
<td>2</td>
<td>Maggie talks to mom on phone</td>
<td></td>
<td></td>
<td>1</td>
<td>3/8</td>
<td>20 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
<tr>
<td>Maggie’s Car</td>
<td>160</td>
<td>2</td>
<td>Maggie leaves work for home</td>
<td></td>
<td></td>
<td>1</td>
<td>2/8</td>
<td>20 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
<tr>
<td>Jonah’s Car</td>
<td>64</td>
<td>3</td>
<td>Jonah drives to the coast</td>
<td></td>
<td></td>
<td>2</td>
<td>3/8</td>
<td>50 min</td>
<td>1300 Armstrong Dr.</td>
</tr>
</tbody>
</table>

**COMPANY MOVE**

| Intracoastal Waterway     | 103     | 3     | Establishing Intracoastal         | D  | E  | -      | 2/8        | 45 min   | 869 Pompano Ave.      |
| Island                    | 59      | 3     | Jonah’s tent on island            | E  |    | 2      | 2/8        | 45 min   | 869 Pompano Ave.      |
| Island                    | 65      | 3     | Jonah prepares dinner             | E  |    | 2      | 2/8        | 45 min   | 869 Pompano Ave.      |
| Island                    | 58      | 3     | Jonah washes dishes               | E  |    | 2      | 1/8        | 45 min   | 869 Pompano Ave.      |
| Island                    | 20      | 3     | Jonah shuts tent for night        | E  |    | 2      | 1/8        | 45 min   | 869 Pompano Ave.      |
| Island                    | 170     | 3     | Jonah carries kayak to shore       | E  |    | 2      | 3/8        | 45 min   | 869 Pompano Ave.      |
| Island                    | 172     | 3     | Jonah puts on flotation vest      | E  |    | 2      | 2/8        | 45 min   | 869 Pompano Ave.      |
| Beaches                   | 174     | 3     | Jonah paddles off in kayak         | E  |    | 2      | 2/8        | 45 min   | 869 Pompano Ave.      |

***Total Number of Scenes: 15***  
**Total Number of Pages:** 5 SW**

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>-</td>
<td>8:00am</td>
<td>10:15am</td>
<td>-</td>
<td>10:30am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Kemmitz Jr.</td>
<td>-</td>
<td>8:00am</td>
<td>10:15am</td>
<td>-</td>
<td>10:30am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere:** None  
**Scenes Needed For:**  
**Call Time:**  
**Where to Report To:**

**Special Department Instructions**

**Art:**  
Clothes, cookware, headlamp, sleeping bag, stove, tent, traffic, usher bottles.

**Props:**  
Backpack, stove, blanket, camera, campsite dress, car full of gear, cell phone (Jonah), crayon drawings (Maggie), Flotation vest, headlamp, kayak, keys (Jonah), matches, water bottle, paddle, etc.

**Camera:**

**Grip:**

**Locations:**

**Make-ups:**

**Production:**

**Sound:**

**Transportation:**

**Wardrobe:**

---

**UCF FILM**

---

160
## Day 7

**DAY/DATE:** Wednesday, May 18th  
**PRODUCTION DAY:** 7 OF 20  
**DIRECTOR:** John Goshorn  
**1st A.D.:** Austin Boggs  
**SET PHONE:** (407) 222-6528

### Call Sheet

**CALL SHEET:** "THE HAPPIEST PLACE ON EARTH"  
**CREW CALL:** 2:00pm  
**BREAKFAST @ SET:** None  
**SHOOTING CALL:** 3:00pm  
**LUNCH:** 8:00pm

**PRODUCTION OFFICE:**  
500 W. Livingston Street  
Orlando, FL 32801  
**SET LOCATION:**  
3375 Carriage Lake Dr.  
Orlando, FL 32826  
**NEAREST HOSPITAL:**  
86 West Copeland Drive  
Orlando, FL 32806

*Quote of the Day: "I was talking about the fresh fruits. Not the dried ones." —Tom Knecht Jr.*

### Shooting Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>i/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price Dining Room</td>
<td>199</td>
<td>2</td>
<td>Redecorates Sterling's card</td>
<td>D I</td>
<td>1</td>
<td>2/8</td>
<td>26 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>201</td>
<td>2</td>
<td>Maggie rearranges through drawers</td>
<td>D I</td>
<td>1</td>
<td>1/8</td>
<td>26 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Bathroom</td>
<td>202</td>
<td>3</td>
<td>Maggie prunes for Sterling meat</td>
<td>D I</td>
<td>1</td>
<td>2/8</td>
<td>35 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>203</td>
<td>2</td>
<td>Maggie tries on clothes and jewelry</td>
<td>D I</td>
<td>1</td>
<td>2/8</td>
<td>20 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Garage</td>
<td>204</td>
<td>2</td>
<td>Maggie gets her car</td>
<td>D I</td>
<td>1</td>
<td>1/8</td>
<td>26 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>205</td>
<td>3</td>
<td>Maggie cries before meeting</td>
<td>D I</td>
<td>1</td>
<td>2/8</td>
<td>45 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price House</td>
<td>222</td>
<td>2</td>
<td>Maggie bypasses electric meter</td>
<td>D E</td>
<td>1</td>
<td>2/8</td>
<td>30 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price House</td>
<td>228</td>
<td>3</td>
<td>Jonah finds Maggie's dead body</td>
<td>N E</td>
<td>1.2</td>
<td>1</td>
<td>45 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>46</td>
<td>2</td>
<td>Maggie awakens to no Jonah</td>
<td>N I</td>
<td>1</td>
<td>1/8</td>
<td>25 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>158</td>
<td>2</td>
<td>Maggie looks @ Jonah's mattress</td>
<td>N I</td>
<td>1</td>
<td>2/8</td>
<td>25 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>155</td>
<td>2</td>
<td>Maggie counts money from yard sale, contemplates saving, rings</td>
<td>N I</td>
<td>1</td>
<td>3/8</td>
<td>25 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>99</td>
<td>2</td>
<td>Maggie finds Jonah's note</td>
<td>N I</td>
<td>1</td>
<td>4/8</td>
<td>25 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>71</td>
<td>1</td>
<td>Newspaper tells us it's Sunday</td>
<td>N I</td>
<td>-</td>
<td>2/8</td>
<td>12 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>147</td>
<td>1</td>
<td>Bulletins from Jonah's memorial</td>
<td>N I</td>
<td>-</td>
<td>1/8</td>
<td>12 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
</tr>
<tr>
<td>Price Dining Room</td>
<td>232</td>
<td>1</td>
<td>Unpaid bills on the table</td>
<td>N I</td>
<td>-</td>
<td>1/8</td>
<td>12 min</td>
<td>3375 Carriage Lk Dr</td>
<td></td>
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</table>

**TOTAL NUMBER OF SCENES: 16**  
**TOTAL NUMBER OF PAGES: 6**

### Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>SW/H/F/MT/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>-</td>
<td>2:30pm</td>
<td>2:45pm</td>
<td>-</td>
<td>3:00pm</td>
<td>W</td>
<td>Interview @ 11am</td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Keenly Jr.</td>
<td>-</td>
<td>6:00pm</td>
<td>6:15pm</td>
<td>-</td>
<td>6:30pm</td>
<td>W</td>
<td>Interview @ 11am</td>
</tr>
</tbody>
</table>

### Atmosphere

**ATMOSPHERE:** None  
**SCENES NEEDED FOR:**  
**CALL TIME:**  
**WHERE TO REPORT TO:**

### Special Department Instructions

**Art:**  
- Business card, outfit, clothes and jewelry that Maggie tries on, electric meter, yard sale money, rings, note from Jonah, bulletins from Jonah's memorial, unpaid bills.

**Camera:**

**Grip:**

**Locations:**

**Makeup:**

**Production:**

**Sound:**

**Transportation:**

---

161
Day 8

D/T: Thursday, May 19th
P/D: 8 of 20
D: John Goshorn
1st A.D.: Austin Boggs
SUNRISE: 6:33am  SUNSET: 8:11pm  MOON PHASE: Full
WEATHER: Sunny, 10% Chance of Rain
P/O: 509 W. Livingston Street
Orlando, FL 32801
S/L: 3375 Carriage Lake Dr
Orlando, FL 32828
NEAREST HOSPITAL TO LOCATION: 89 West Copeland Drive
Orlando, FL 32806

CALL SHEET
"THE HAPPIEST PLACE ON EARTH"

CREW CALL: 3:00pm
BREAKFAST @ SET: None
SHOOTING CALL: 4:30pm
LUNCH: 9:00pm

QUOTE OF THE DAY: "It's a Big World, and I'm just a Little Girl." - Tom Krutz Jr.

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scen #</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Price House</td>
<td>24</td>
<td>4</td>
<td>Static shots of Price house right after move</td>
<td>N</td>
<td>I</td>
<td>-</td>
<td>3</td>
<td>15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>67</td>
<td>1</td>
<td>Maggie enters house after Jonah has left</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1</td>
<td>15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>72</td>
<td>4</td>
<td>Maggie eats leftovers and waits for Jonah</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>7</td>
<td>45 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>73</td>
<td>2</td>
<td>Maggie surfs TV channels while waiting for Jonah</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>74</td>
<td>2</td>
<td>After her shower, Maggie calls Jonah while waiting</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>3</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>75</td>
<td>2</td>
<td>Maggie calls Jonah AGAIN while waiting</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>3</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>76</td>
<td>2</td>
<td>Maggie washes a car pass</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>78</td>
<td>2</td>
<td>Maggie leaves a voicemail threatening to call 911</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>4</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>79</td>
<td>2</td>
<td>Maggie is known by her headlight</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>81</td>
<td>3</td>
<td>Maggie goes to sleep with her phone</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1</td>
<td>45 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>135</td>
<td>3</td>
<td>Maggie prepares leftovers from the restaurant</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Kitchen</td>
<td>137</td>
<td>3</td>
<td>Maggie eats standing up while sorting the mail</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>45 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>138</td>
<td>2</td>
<td>Maggie watches TV</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1</td>
<td>15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>180</td>
<td>3</td>
<td>Maggie undresses from serving uniform for shower</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>182</td>
<td>1</td>
<td>Shower stops in the bathroom</td>
<td>N</td>
<td>I</td>
<td>-</td>
<td>2</td>
<td>15 min</td>
<td>3375 Carriage Lake Dr</td>
</tr>
<tr>
<td>Price Bathroom</td>
<td>183</td>
<td>5</td>
<td>Maggie prepares for bed after shower</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>3</td>
<td>75 min</td>
<td>3375 Carriage Lake Dr</td>
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</tbody>
</table>

**TOTAL NUMBER OF SCENES: 19 TOTAL NUMBER OF PAGES: 5**

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scen #</th>
<th>Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Wardrobe</th>
<th>Make-Up</th>
<th>Ready on Set</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>24</td>
<td>Jennifer Ward</td>
<td>-</td>
<td>4:00 pm</td>
<td>4:15 pm</td>
<td>-</td>
<td>4:30 pm</td>
<td>W</td>
</tr>
<tr>
<td>2</td>
<td>67</td>
<td>Tom Kornik Jr.</td>
<td>-</td>
<td>6:00 pm</td>
<td>-</td>
<td>-</td>
<td>6:30 pm</td>
<td>W</td>
</tr>
</tbody>
</table>

ATMOSPHERE:

None.

SCENES NEEDED FOR:

CALL TIME:

WHERE TO REPORT TO:

SPECIAL DEPARTMENT INSTRUCTIONS

Art:
Props:
Cell phone, Maggie’s, clock, shower curtain, blinds, bills, catalogue, junk mail.

Camera:

Grip:

Lighting:

Locations:

Make-up:

Production:

Maggie’s car.

Sound:

Rushing, shower spray.

Transportation:

Wardrobe:

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

162
**Day 9**

**DAY/DATE:** Sunday, May 22nd  
**PRODUCTION DAY:** 9 OF 20  
**DIRECTOR:** John Goshorn  
**1st.A.D.:** Austin Boggs  
**SUNRISE:** 6:32am  
**SUNSET:** 8:12pm  
**MOON PHASE:** Waning Gibbous  
**SET PHONE:** (407) 222-6528  
**WEATHER:** Sunny, 5% Chance of Rain  

**CAST/CREW CALL LOCATION:**  
603 W. Livingston Street  
Orlando, FL 32801

**SET LOCATION:**  
A. 1615 Edgewater Drive.  
Orlando, FL 32804  
B. 3375 Carriage Lake Drive  
Orlando, FL 32828  

**NEAREST HOSPITAL:**  
80 West Copeland Drive  
Orlando, FL 32806

Quotes of the Day: "Bitches love the chaos." — Gone Baby Gone

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### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greasy Spoon Diner</td>
<td>195</td>
<td>-</td>
<td>Jethro enters diner looking for work</td>
<td>D</td>
<td>E</td>
<td>2</td>
<td>2B</td>
<td>180 min</td>
<td>1615 Edgewater Dr</td>
</tr>
<tr>
<td>Greasy Spoon Diner</td>
<td>196</td>
<td>-</td>
<td>Jethro bus boy table</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>3B</td>
<td>1615 Edgewater Dr</td>
<td></td>
</tr>
<tr>
<td>Greasy Spoon Diner</td>
<td>197</td>
<td>-</td>
<td>Jethro washes dishes</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1B</td>
<td>1615 Edgewater Dr</td>
<td></td>
</tr>
</tbody>
</table>

**COMPANY MOVE:**

- Price House 52  
- Price Kitchen 136  
- Price Kitchen 137  
- Price Bedroom 181  
- Price Bedroom 183  
- Price Bedroom 76  
- Price Bedroom 78  
- Price Bedroom 79  

**TOTAL NUMBER OF SCENES:** 12  
**TOTAL NUMBER OF PAGES:** 4 68

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### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>S/W/H/R/T/U/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Foxworth</td>
<td>-</td>
<td>8:45pm</td>
<td>7:00pm</td>
<td>-</td>
<td>7:15pm</td>
<td>W</td>
<td>Arrive @ Price House</td>
</tr>
<tr>
<td>2</td>
<td>Jethro</td>
<td>Tim Kentz Jr</td>
<td>-</td>
<td>2:00pm</td>
<td>2:30pm</td>
<td>-</td>
<td>3:00pm</td>
<td>W</td>
<td>Arrive @ Expo Center</td>
</tr>
</tbody>
</table>

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### ATMOSPHERE:

None

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

---

### SPECIAL DEPARTMENT INSTRUCTIONS

- **Art:**
  - Props: Bowls of half eaten food, dishes, plates, tray, deep sink, pressure washer, dish washing gloves, pliers, screwdriver, lock & wire stripping tool, container of take out food, catalogues, junk mail, hairbrush, soap, toothbrush, towel, clock, cell phone (Maggie).

- **Camera:**
  - Grip:
  - Locations:
  - Make-up:
  - Production:
  - Sound:
  - Transportation:

- **Wardrobe:** Bra, clothes pie, panties, serving uniform.

---

**UCF FILM**

163
Day 10

DAY/DATE: Monday, May 23rd
PRODUCTION DAY: 10 OF 20
DIRECTOR: John Gosborn

CALL SHEET
"THE HAPPIEST PLACE ON EARTH"

CREW CALL: 10:30am
BREAKFAST @ SET: None
SHOOTING CALL: 11:00am
LUNCH: 3:00pm / 8:00pm

1st A.D.: Austin Boggs
SUNRISE: 6:31am | SUNSET: 8:14pm | MOON PHASE: Waning Gibbous
SET PHONE: (407) 222-6528
WEATHER: Partly Cloudy; 10% Chance of Rain

PRODUCTION OFFICE:
503 W. Livingston Street
Orlando, FL 32801

SET LOCATION:
A. 420 Murfield Loop
   Reunion, FL 34747
B. 3375 Carriage Lake Drive
   Orlando, FL 32812

NEAREST HOSPITAL:
A. 410 Celebration Place
   Celebration, FL 34747
B. 89 West Copeland Drive
   Orlando, FL 32809

Quote of the Day: "It's increasingly hard to get up." - After Lazen

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>l/d</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sterling House</td>
<td>212</td>
<td>4 Static shots of Sterling's house</td>
<td>D</td>
<td>I</td>
<td>-</td>
<td>3/8</td>
<td>30 min</td>
<td>420 Murfield Loop</td>
</tr>
<tr>
<td>Sterling House</td>
<td>215</td>
<td>1 Maggie changes clothes to clean</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>120 min</td>
<td>420 Murfield Loop</td>
</tr>
<tr>
<td>Sterling House</td>
<td>216</td>
<td>3 Maggie leaves Sterling's house</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>217</td>
<td>1 Maggie contemplates suicide</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>4/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>218</td>
<td>1 Maggie breaks down in shower</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>219</td>
<td>1 Maggie talks to wife's clothes</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>220</td>
<td>2 Maggie takes money and leaves</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>210</td>
<td>2 Maggie runs down to Sterling's</td>
<td>D</td>
<td>E</td>
<td>1.3</td>
<td>3/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>211</td>
<td>1 Maggie enters Sterling's house</td>
<td>D</td>
<td>I</td>
<td>1.3</td>
<td>2/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>213</td>
<td>4 Maggie reads what Sterling wants</td>
<td>D</td>
<td>I</td>
<td>1.3</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>214</td>
<td>2 Sterling leaves Maggie in his house</td>
<td>D</td>
<td>I</td>
<td>1.3</td>
<td>2/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>207</td>
<td>2 Maggie enters Sterling's house</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Sterling House</td>
<td>208</td>
<td>1 Maggie pulls into Sterling's driveway</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>209</td>
<td>1 Maggie checks makeup</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>400 Murfield Loop</td>
<td></td>
</tr>
</tbody>
</table>

COMPANY MOVE:
Price House | 223 | 1 Jonah arrives to meet with Maggie | N | E | 2 | 1/8 | 3375 Carriage Ln Dr |
Price Garage | 224 | 1 Jonah enters garage door | N | E | 2 | 1/8 | 3375 Carriage Ln Dr |
Price Kitchen | 225 | 2 Jonah enters house | N | I | 2 | 1/8 | 3375 Carriage Ln Dr |
Price Living Room | 226 | 2 Jonah books for Maggie to not here | N | I | 2 | 1/8 | 3375 Carriage Ln Dr |
Price Barroom | 227 | 2 Jonah still can't find Maggie | N | I | 2 | 1/8 | 3375 Carriage Ln Dr |

**TOTAL NUMBER OF SCENES: 10** **TOTAL NUMBER OF PAGES: 5 2/8**

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>S/H/W/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>-</td>
<td>10:00pm</td>
<td>10:00pm</td>
<td>-</td>
<td>11:00pm</td>
<td>W</td>
<td>Amex @ 420 Murfield Loop</td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Kennerly Jr</td>
<td>-</td>
<td>7:00pm</td>
<td>7:15pm</td>
<td>-</td>
<td>7:30pm</td>
<td>XP</td>
<td>Amex @ 3375 Carriage Ln Dr</td>
</tr>
<tr>
<td>3</td>
<td>Sterling</td>
<td>Maria D'George</td>
<td>-</td>
<td>11:00pm</td>
<td>11:15pm</td>
<td>-</td>
<td>1:00pm</td>
<td>SW</td>
<td>Amex @ 420 Murfield Loop</td>
</tr>
</tbody>
</table>

ATMOSPHERE: None
SCENES NEEDED FOR: CALL TIME: WHERE TO REPORT TO:

SPECIAL DEPARTMENT INSTRUCTIONS

Props: Family pictures, stuffed animals, bunk beds, pair of shoes, money clip, several bills, gloves, prescription bottles, note, Maggie's purse.

Make-up: Maggie's make up to go to Sterling's house.

Production: Maggie's car.

Wardrobe: Diane's clothes, lingerie.

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

164
Day 11

**Day/Date:** Tuesday, May 24th

**Director:** John Goshorn

**Production Day:** 11 of 20

**Call Sheet:** "The Happiest Place on Earth"

**Crew Call:** 3:30 pm

**Production Office:**
503 W. Livingston Street
Orlando, FL 32801

**Production:** (407) 222-6828

**Set Location:**
9722 S Highway A1A
Melbourne Beach, FL 32951

**Nearest Hospital:**
410 Celebration Place
Celebration, FL 34747

**Weather:** Mostly Sunny; 10% Chance of Rain

**Sunrise:** 6:30 am
**Sunset:** 8:15 pm
**Moon Phase:** Waning Gibbous

**Quote of the Day:** "True or false: all these scenes are MOS." -- Tom Korotza Jr.

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>ME</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beach</td>
<td>105</td>
<td>5 Maggie receives Jonah's kayak</td>
<td>D</td>
<td>E</td>
<td>1, 4, 5</td>
<td>1 page</td>
<td>75 min</td>
<td>9722 S Highway A1A</td>
</tr>
<tr>
<td>Beach</td>
<td>160</td>
<td>0 Flashback to discovery of kayak (covered in 105)</td>
<td>D</td>
<td>E</td>
<td>1, 4, 5</td>
<td>2 page</td>
<td>-</td>
<td>9722 S Highway A1A</td>
</tr>
<tr>
<td>Beach</td>
<td>165</td>
<td>1 Jonah's kayak in the surf</td>
<td>D</td>
<td>E</td>
<td>-</td>
<td>3 page</td>
<td>20 min</td>
<td>9722 S Highway A1A</td>
</tr>
<tr>
<td>Beach</td>
<td>97</td>
<td>3 Maggie and Ellen meet Jenkins (covered in 97)</td>
<td>D</td>
<td>E</td>
<td>1, 4, 5</td>
<td>2 page</td>
<td>45 min</td>
<td>9722 S Highway A1A</td>
</tr>
<tr>
<td>Beach</td>
<td>88</td>
<td>0 Jenkins briefly meets Maggie &amp; Ellen (covered in 97)</td>
<td>D</td>
<td>E</td>
<td>1, 4, 5</td>
<td>2 page</td>
<td>-</td>
<td>9722 S Highway A1A</td>
</tr>
<tr>
<td>Maggie's Car</td>
<td>179</td>
<td>2 Maggie and mother arrive at pm.</td>
<td>D</td>
<td>I</td>
<td>1, 4</td>
<td>1 page</td>
<td>20 min</td>
<td>9722 S Highway A1A</td>
</tr>
</tbody>
</table>

***Total Number of Scenes: 10***

**Total Number of Pages: 348***

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>S/W/Off/Triff</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Ward</td>
<td>-</td>
<td>4:15 pm</td>
<td>-</td>
<td>4:30 pm</td>
<td>W</td>
<td>Arrives in wardrobe</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Ellen</td>
<td>Peg O'Keefe</td>
<td>-</td>
<td>4:15 pm</td>
<td>-</td>
<td>4:30 pm</td>
<td>F</td>
<td>Arrives in wardrobe</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Del Jenkins</td>
<td>Chris Lindsay</td>
<td>-</td>
<td>4:15 pm</td>
<td>-</td>
<td>4:30 pm</td>
<td>W</td>
<td>Arrives in wardrobe</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Patrinen</td>
<td>Leah Corner</td>
<td>4:15 pm</td>
<td>-</td>
<td>-</td>
<td>4:30 pm</td>
<td>W</td>
<td>Arrives in wardrobe</td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere:** None

**Scenes Needed For:**

**Call Time:**

**Where to Report To:**

**Special Department Instructions**

**Art:**
- Props:
  - Kayak, gun, police jacket, caution tape, stack of photos, evidence bag, paperwork.

**Makeup:**
- Production:
  - Maggie's car

**Wardrobe:**
Day 12

**CALL SHEET: "THE HAPPIEST PLACE ON EARTH"**

**CREW CALL: 4:00pm**

**BREAKFAST AT SET: None**
**SHOOTING CALL: 5:00pm**
**LUNCH: 10:00pm**

**WEATHER:** Sunny, 0% Chance of Rain

**1st A.D.: Austin Boggs**

**SUNRISE:** 6:30am  |  **SUNSET:** 6:12pm  |  **MOON PHASE:** Third Quarter

**PRODUCTION OFFICE:**
503 W. Livingston Street  
Orlando, FL 32801

**SET LOCATION:**
3375 Carriage Lake Drive  
Orlando, FL 32828

**NEAREST HOSPITAL:**
89 West Copeland Drive  
Orlando, FL 32808

Quote of the Day: "Single system is retarded." —Joe Caulfield

---

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>DIN</th>
<th>RE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Jonah breaks news, they argue</td>
<td>D</td>
<td>I</td>
<td>1, 2</td>
<td>1, 7:4</td>
<td>120 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>23</td>
<td>Maggie suggests asking Ellen</td>
<td>D</td>
<td>I</td>
<td>1, 2</td>
<td>4, 8</td>
<td></td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>83</td>
<td>Maggie talks to Dan</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2, 8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>221</td>
<td>Maggie stays busy, runs out of SS</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2, 8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>225</td>
<td>Jonah enters house</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1, 8</td>
<td></td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>226</td>
<td>Jonah looks for Maggie, not here</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1, 8</td>
<td>40 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>227</td>
<td>Jonah still can't find Maggie</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1, 8</td>
<td></td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>23</td>
<td>Maggie (very ill)</td>
<td>N</td>
<td>I</td>
<td>2, 8</td>
<td>1, 2</td>
<td>30 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>49</td>
<td>Jonah crunches budget</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2, 8</td>
<td>25 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 9***  
***TOTAL NUMBER OF PAGES: 4 6/8***

---

### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SW/HRT/C/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>-</td>
<td>4:30 pm</td>
<td>4:45 pm</td>
<td>-</td>
<td>5:00 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Kernitz Jr.</td>
<td>-</td>
<td>4:30 pm</td>
<td>4:45 pm</td>
<td>-</td>
<td>5:00 pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

### ATMOSPHERE:

- **SCENES NEEDED:**
- **CALL TIME:**
- **WHERE TO REPORT TO:**

---

### SPECIAL DEPARTMENT INSTRUCTIONS

- **Act:**
  - Props: Cash, checkbook, stock of bills, wallet, cell phone (Maggie), dishes, groceries, half empty beer bottle, plane maps, purse, silverware, two fish, bags, half empty bottle of wine, home pregnancy test, ovulation kit, laptop, mug, pen, recipe, resume (Jonah), small bag.
  - Camera:
  - Grip:
  - Locations:
  - Makeup:
  - Production:
  - Sound:
  - Transportation:
  - Wardrobe:
### Day 13

**DAY/DATA: Thursday, May 26th**

**PRODUCTION DAY: 13 OF 20**

**DIRECTOR:** John Goshorn

**1st A.D.: Austin Boggs**

**☀️ SUNRISE:** 6:30am  
**🌙 SUNSET:** 8:15pm  
**🌙 MOON PHASE:** Third Quarter

**SET PHONE:** (407) 222-8528

**WEATHER:** Sunny, 0% Chance of Rain

**PRODUCTION OFFICE:**
503 W. Livingston Street
Orlando, FL 32801

**SET LOCATION:**
3375 Carriage Lake Drive
Orlando, FL 32828

**NEAREST HOSPITAL:**
89 West Copeland Drive
Orlando, FL 32806

---

**Quote of the Day:** "I don't want you to think I'm a wuss, but I'm gonna go lie in the rain cause, have myself a good cry and talk to R.E.M.'s 'Losing My Religion.'" - Tom Kenny Jr.

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>M/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price House</td>
<td>167</td>
<td>1</td>
<td>Maggie and sailor inspect house.</td>
<td>D</td>
<td>E</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Drury Room</td>
<td>168</td>
<td>1</td>
<td>Maggie &amp; Reid talk at Merril's.</td>
<td>D</td>
<td>I</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Maggie's Car / Garage</td>
<td>169</td>
<td>1</td>
<td>Maggie talks to Don.</td>
<td>D</td>
<td>E</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Maggie's Car / Garage</td>
<td>170</td>
<td>1</td>
<td>Car backs out of driveway.</td>
<td>D</td>
<td>E</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Garage</td>
<td>171</td>
<td>1</td>
<td>Maggie waxes Jonah's car.</td>
<td>D</td>
<td>E</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Garage</td>
<td>172</td>
<td>1</td>
<td>Maggie talks to police car.</td>
<td>D</td>
<td>E</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price House</td>
<td>173</td>
<td>2</td>
<td>Maggie picks up morning paper.</td>
<td>D</td>
<td>E</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>174</td>
<td>3</td>
<td>Jonah catches Magagna's nightmare.</td>
<td>N</td>
<td>I</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>175</td>
<td>3</td>
<td>Jonah takes out car.</td>
<td>N</td>
<td>I</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>176</td>
<td>3</td>
<td>Jonah talks to police car.</td>
<td>N</td>
<td>I</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>177</td>
<td>3</td>
<td>Jonah talks to police car.</td>
<td>N</td>
<td>I</td>
<td>1,10</td>
<td>3/8</td>
<td>90 min</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
</tbody>
</table>
| **TOTAL NUMBER OF SCENES:** 14  
**TOTAL NUMBER OF PAGES:** 5 4/8

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>$/WH/HRT/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>3:30pm</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4:00pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Kemelius Jr.</td>
<td>3:30pm</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Realtor</td>
<td>Carmen Gilibili</td>
<td>3:30pm</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4:00pm</td>
<td>VIP</td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:** None

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Art:**
  - Digital camera, copy of the Globe, clipboard, notepad, cell phone, birth control pills, toothbrush (Maggie), toothbrush (Jonah), wholesale, corsets, hairbrush, laptop, notebook, takeout tray.

- **Props:**
  - Camera, clipboard, notepad, cell phone, birth control pills, toothbrush (Maggie), toothbrush (Jonah), wholesale, corsets, hairbrush, laptop, notebook, takeout tray.

**Camera:**

**Grip:**

**Location:**

**Makeup:**

**Production:**

**Sound:**

**Transportation:**

**Wardrobe:**
### Call Sheet

**Day 14**

**Day/Date:** Saturday, May 28th  
**Production Day:** 14 of 20  
**Director:** John Goshorn  
**1st A.D.:** Austin Boggs  
**Sunrise:** 6:30am  
**Sunset:** 8:15pm  
**Moon Phase:** Waning Crescent  
**Set Phone:** (407) 222-6528  
**Weather:** PM Showers, 40% Chance of Rain  
**Production Office:** 505 W. Livingston Street, Orlando, FL 32801  
**Set Location:** 3375 Carriage Lake Drive, Orlando, FL 32828  
**Nearest Hospital:** 85 West Copeland Drive, Orlando, FL 32806

**Quote of the Day:** “Who am I gonna get a gosset of the day?” – Jennifer Ward

---

### Shooting Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>DE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price Bedroom</td>
<td>194</td>
<td>-</td>
<td>Maggie turns on light, sees Jonah</td>
<td>N</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2B</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>196</td>
<td>-</td>
<td>Jonah proves it’s really him with ring</td>
<td>N</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>4B</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>198</td>
<td>-</td>
<td>They struggle, fight, Maggie ticks out</td>
<td>N</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2 1/2</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Hallway</td>
<td>197</td>
<td>-</td>
<td>Maggie ticks Jonah out</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>199</td>
<td>-</td>
<td>Maggie ticks Jonah out</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>190</td>
<td>-</td>
<td>Jonah tries to live in room</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>131</td>
<td>-</td>
<td>Maggie contemplates wedding plans</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Bedroom</td>
<td>132</td>
<td>-</td>
<td>Maggie sleeps</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Living Room</td>
<td>133</td>
<td>-</td>
<td>Jonah tries to sleep on coach</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
<tr>
<td>Price Hallway</td>
<td>194</td>
<td>-</td>
<td>Maggie challenges Maggie</td>
<td>N</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>3375 Carriage Lake Dr.</td>
</tr>
</tbody>
</table>

---

### Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>S/W/H/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>4:30pm</td>
<td>4:45pm</td>
<td>5:00pm</td>
<td>5:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Kermit Jr.</td>
<td>4:30pm</td>
<td>4:45pm</td>
<td>5:00pm</td>
<td>5:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Atmosphere

- **None**
- **Scenes Needed For:**
- **Call Time:**
- **Where to Report To:**

### Special Department Instructions

- **Set:**
  - Props: Wedding band, wedding pictures.
  - Camera: Block out windows—day for night.
  - Grip:
  - Locations:
  - Makeup:
  - Production:
  - Sound: Door slams, pounding.
  - Transportation:
  - Wardrobe:

---

**UCF Film University of Central Florida**

---

168
## Day 15

**Day/Date:** Sunday, May 29, 2011  
**Production Day:** 15 of 20  
**Director:** John Gosborn  
**1st A.D.:** Austin Boggs  
**Sunrise:** 6:29a  
**Sunset:** 8:17a  
**Moon Phase:** Third Quarter  
**Set Phone:** (407) 222-6528  
**Weather:** PM Showers; 36% Chance of Rain  
**Production Office:**  
500 W. Livingston Street  
Orlando, FL 32801  
**Set Location:**  
301 South Orlando Avenue  
Maitland, FL 32751  
**Nearest Hospital to Location:**  
89 West Copeland Drive  
Orlando, FL 32806  

---

### Shooting Schedule/ Scripted Location  
<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonah's Cubicle</td>
<td>27</td>
<td>- Jonah works the phone.</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>5/8</td>
<td>90min</td>
<td>301 South Orlando Avenue</td>
</tr>
<tr>
<td>Jonah's Cubicle</td>
<td>30</td>
<td>- Jonah sends his computer.</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>4/8</td>
<td>2/8</td>
<td>301 South Orlando Avenue</td>
</tr>
<tr>
<td>Jonah's Cubicle</td>
<td>45</td>
<td>- Jonah gets a rejection e-mail.</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>2/8</td>
<td>301 South Orlando Avenue</td>
<td></td>
</tr>
<tr>
<td>Jonah's Cubicle</td>
<td>35</td>
<td>- Jonah and Don.communicate.</td>
<td>0</td>
<td>1</td>
<td>2, 6</td>
<td>2/8</td>
<td>105min</td>
<td>301 South Orlando Avenue</td>
</tr>
<tr>
<td>Jonah's Cubicle</td>
<td>16</td>
<td>- Jonah talks to Don about movie, gets call from Randy.</td>
<td>0</td>
<td>1</td>
<td>2, 6</td>
<td>1/8</td>
<td>105min</td>
<td>301 South Orlando Avenue</td>
</tr>
<tr>
<td>Jonah's Cubicle</td>
<td>50</td>
<td>- Jonah cleans cubicle.</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>1/8</td>
<td>15min</td>
<td>301 South Orlando Avenue</td>
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</tbody>
</table>

**Total Number of Scenes:** 6  
**Total Number of Pages:** 5.8

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### Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Makeup</th>
<th>Ready on Set</th>
<th>NWHR/Tr/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Jonah Price</td>
<td>Tom Kemble</td>
<td>-</td>
<td>16:45am</td>
<td>11:00am</td>
<td>-</td>
<td>11:15am</td>
<td>W</td>
<td>Arrive in wardrobe</td>
</tr>
<tr>
<td>8</td>
<td>Don</td>
<td>Daniel Wacha</td>
<td>-</td>
<td>12:15pm</td>
<td>12:30pm</td>
<td>-</td>
<td>12:45pm</td>
<td>5/W</td>
<td>Arrive in wardrobe</td>
</tr>
</tbody>
</table>

### Atmosphere:

---

---

### Special Department Instructions

**Art:**
- Props: Business card, Central Florida Living Magazine, envelope, office phone, dippings, newspaper spread, computer, mail, shelf of papers, shiny plaque.

**Camera:**
- Brief:

**Lighting:**
- Locations:

**Make-up:**
- Production:

**Sound:**
- Transportation:

**Wardrobe:**
**Day 16**

**Production Day:** 16 of 20  
**Director:** John Goshorn  
**1st AD:** Austin Boggs

---

**Day/Date:** Monday, May 30th  
**Production Time:** 7:00am - 7:00pm  
**Crew Call:** 2:00 pm  
**Breakfast:** 6:30 am  
**Lunch:** 12:00 pm  
**Shooting Call:** 3:00pm  
**Weather:** Isolated Thunderstorms; 50% Chance of Rain

---

**Scene Locations:**
- **Orlando Metro Area:**
  - Scene 1: "Maggie calls Jonath about volver.
  - Scene 2: "Maggie drives through yard sale.
- **Hollywood Hills:**
  - Scene 3: "Maggie searches through jean pocket.
  - Scene 4: "Maggie waits for call.
  - Scene 5: "Jonath plays hints, Maggie sleeps.
  - Scene 6: "Maggie watches TV.

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>-</td>
<td>Maggie calls Jonath about volver</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2 8</td>
<td>45 min</td>
<td>Orlando Metro Area</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>-</td>
<td>Maggie drives through yard sale</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2 8</td>
<td>45 min</td>
<td>Orlando Metro Area</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>-</td>
<td>Maggie drives through jean pocket</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>3 8</td>
<td>45 min</td>
<td>Orlando Metro Area</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>-</td>
<td>Maggie drives through jean pocket</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>4 8</td>
<td>45 min</td>
<td>Orlando Metro Area</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>-</td>
<td>Maggie drives through jean pocket</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>5 8</td>
<td>45 min</td>
<td>Orlando Metro Area</td>
</tr>
</tbody>
</table>

**Company Move:**
- **Maggie:** Jonath watches TV, waits for call.
- **Hollywood Hills:** Jonath plays hints, Maggie sleeps.
- **Orlando Metro Area:** Maggie watches TV.

---

**Total Number of Scenes:** 11  
**Total Number of Pages:** 2 68

---

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SWKHT/I/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Pach Vadis</td>
<td>-</td>
<td>8:00am</td>
<td>-</td>
<td>9:00pm</td>
<td>9:15pm</td>
<td>W</td>
<td>Lunch break @ 8pm</td>
</tr>
<tr>
<td>2</td>
<td>Jonath</td>
<td>Tom Keenejo</td>
<td>-</td>
<td>2:30pm</td>
<td>2:45pm</td>
<td>3:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere:** None

**Scenes Needed For:**
- Call Time:
- Where To Report To:

---

**Special Department Instructions**

**Art:**
- Props: Cheap noodles, flyer advertising garage sale, duct tape, card table, Maggie's cell phone, into ticket, flat screen TV, blanket.

**Camera:**
- Grip:
- Locations:
- Make-Up:
- Production:
- Sound:
- Transportation:
- Wardrobe:

---

**UCF FILM**
Day 17

Day/Date: Tuesday, May 31st
Production Day: 17 of 20
Call Sheet: The Happiest Place on Earth
Director: John Goshorn
1st A.D.: Austin Beggs
Sunrise: 6:28am  Sunset: 8:16pm  Moon Phase: Waning Crescent
Set Phone: (407) 222-6528  Weather: Partly Cloudy; 10% Chance of Rain

Production Office: UCF Expo Center
500 W. Livingston Street
Orlando, FL 32801

Set Location: Orlando Sentinel Office
633 N. Orange Avenue
Orlando, FL 32801

Nearest Hospital: 601 E. Rollins Street
Orlando, FL 32803

Quote of the Day: "Efficiency is intelligent laziness." - David Dunham

Shooting Schedule

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Location</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>U/E</th>
<th>Cast</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Recital’s Office</td>
<td>5</td>
<td>Jonah loses his job</td>
<td>D</td>
<td>I</td>
<td>2, 9, 13</td>
<td>1 2/8</td>
<td>90 min</td>
<td>633 N. Orange Ave</td>
</tr>
<tr>
<td>37</td>
<td>Office Hallway</td>
<td>2</td>
<td>Jonah waits for job interview</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>2 8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Office Hallway</td>
<td>2</td>
<td>Jonah hears job interview</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1/8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Copy Room</td>
<td>2</td>
<td>Jonah copies resume</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>6 8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>Globe Office</td>
<td>4</td>
<td>Mogge &amp; Don confront obituary</td>
<td>D</td>
<td>I</td>
<td>1, 6</td>
<td>6/8</td>
<td>45 min</td>
<td>633 N. Orange Ave</td>
</tr>
<tr>
<td>86</td>
<td>Globe Office</td>
<td>2</td>
<td>Don talks to Mogge on speaker</td>
<td>D</td>
<td>I</td>
<td>6</td>
<td>3/8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>Globe Office</td>
<td>2</td>
<td>Don talks to Mogge off speaker</td>
<td>D</td>
<td>I</td>
<td>6</td>
<td>2/8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Globe Office</td>
<td>2</td>
<td>Don measures Mogge</td>
<td>D</td>
<td>I</td>
<td>6</td>
<td>2/8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>Globe Office</td>
<td>2</td>
<td>Don lays out the story about Jonah</td>
<td>N</td>
<td>I</td>
<td>6</td>
<td>4/8</td>
<td>633 N. Orange Ave</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES: 9  TOTAL NUMBER OF PAGES: 4.49**

Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Screened Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>SW/HRT/ZF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Magda</td>
<td>Jennifer Faith Wang</td>
<td>-</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>-</td>
<td>10:00 am</td>
<td>W</td>
<td>Arrive @ Expo</td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tony Knecht, Jr.</td>
<td>-</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>-</td>
<td>10:00 am</td>
<td>W</td>
<td>Arrive @ Sentinel</td>
</tr>
<tr>
<td>3</td>
<td>Don</td>
<td>Daniel Wade</td>
<td>-</td>
<td>11:00 am</td>
<td>11:15 am</td>
<td>-</td>
<td>12:30 pm</td>
<td>W</td>
<td>Arrive @ Expo</td>
</tr>
<tr>
<td>4</td>
<td>Dennis</td>
<td>Dennis Marque</td>
<td>-</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>-</td>
<td>10:00 am</td>
<td>SWF</td>
<td>Arrive @ Sentinel</td>
</tr>
<tr>
<td>5</td>
<td>Melanie</td>
<td>Karen Lelland</td>
<td>-</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>-</td>
<td>10:00 am</td>
<td>SWF</td>
<td>Arrive @ Sentinel</td>
</tr>
</tbody>
</table>

Atmosphere: AJ Nickell  Kyle Freeman  Russell Clifford

Scenes Needed For: 37, 39  Call Time: 10:45 am @ Expo 11:30 am @ Location

Where to Report To: 500 W. Livingston Street  Orlando, FL 32801

Producer @ Expo 10:30 am

Special Department Instructions

Art:

Camera:
Grip:
Locations:
Make-Up:
Production:
Sound:
Transportation:
Wardrobe:

171
# Day 18

**Day/Date:** Thursday, June 2nd  
**Production Day:** 18 of 20  
**Director:** John Gosnorn  
**1st A.D.:** Austin Boggs  
**Sunrise:** 6:28am  
**Sunset:** 8:19pm  
**Moon Phase:** New  
**Weather:** Sunny; 0% Chance of Rain  
**Set Phone:** (407) 222-6528  
**Production Office:** 599 W. Livingston Street  
**Orlando, FL 32801**  
**Set Location:** 193 North Causeway  
**New Smyrna Beach, FL 32169**  
**Nearest Hospital:** 1041 Duniavon Avenue  
**Port Orange, FL 32127**

---

**Quote of the Day:** “No, those chumps don’t know dick about making movies.” —Alec Lazo on The ASC

---

## Shooting Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Island</td>
<td>99</td>
<td>-</td>
<td>Jonah’s tent on island</td>
<td>D</td>
<td>E</td>
<td>-</td>
<td>2/8</td>
<td></td>
<td>Disappearing island</td>
</tr>
<tr>
<td>Island</td>
<td>65</td>
<td>-</td>
<td>Jonah prepares dinner</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>2/8</td>
<td></td>
<td>Disappearing island</td>
</tr>
<tr>
<td>Island</td>
<td>68</td>
<td>-</td>
<td>Jonah washes dishes</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>2/8</td>
<td></td>
<td>Disappearing island</td>
</tr>
<tr>
<td>Island</td>
<td>70</td>
<td>-</td>
<td>Jonah shuts tent for night</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>2/8</td>
<td></td>
<td>Disappearing island</td>
</tr>
<tr>
<td>Island</td>
<td>172</td>
<td>-</td>
<td>Jonah carries kayak to shore</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>2/8</td>
<td></td>
<td>Disappearing island</td>
</tr>
<tr>
<td>Island</td>
<td>172</td>
<td>-</td>
<td>Jonah puts on flotation vest</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>2/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beach</td>
<td>172</td>
<td>-</td>
<td>Jonah paddles off in kayak</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>2/8</td>
<td></td>
<td>Disappearing island</td>
</tr>
</tbody>
</table>

***Total Number of Scenes: 7  Total Number of Pages: 159***

---

## Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Sculpted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>SM/WIR/TwF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tom Krentz Jr.</td>
<td>-</td>
<td>1:00 pm</td>
<td>-</td>
<td>3:30 pm</td>
<td>W</td>
<td>Arrive in Wardrobe</td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere:** None

**Scenes Needed For:**

**Call Time:**

**Where to Report To:**

---

**Special Department Instructions**

**Art:** Caches, cookware, headlamp, sleeping bag, stove, tent, traffic, water bottles.

**Props:** Bedding, sheets, towels, camera, camping stove, car full of gear, cell phone, jonah’s cell, flashlight, headlamp, kaylak, keys (Jonah), match, raingear, bottle, paddle, cot.

**Camera:**

**Location:**

**Make-Up:**

**Production:** Jonah’s car

**Sound:** Stereo, tent, door zips, flashlight.

**Transportation:**

**Wardrobe:**
Day 19

**Call Sheet: The Happiest Place on Earth**

**Day/Date:** Friday, June 3rd

**Production Day:** 19 of 20

**Director:** John Goshorn

**1st AD:** Austin Boggs

**Set Phone:** (407) 222-6528

**Sunrise:** 6:28am  |  **Sunset:** 7:19pm  |  **Moon Phase:** New

**Production Office:**
500 W. Livingston Street
Orlando, FL 32801

**Set Location:**
12001 Avalon Lake Dr, Orlando, FL 32828

**Nearest Hospital:**
80 West Copeland Drive
Orlando, FL 32805

**Weather:** Mostly Sunny, 0% Chance of Rain

**Breakfast:** On set, 8:45 a.m.

**Lunch:** 11:30 a.m.

**Shooting Call:** 8:20 a.m.

**Quote of the Day:** "There’s a party at my house Friday night... seriously, be there." — Julie Cooks

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Scripted Location</th>
<th>Shots</th>
<th>Description</th>
<th>D/E</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>Maggie's Car</td>
<td></td>
<td>Maggie talks to Ellen while going to apply for new job</td>
<td>D</td>
<td>I/E</td>
<td>1</td>
<td>5/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Maggie's Car</td>
<td></td>
<td>Maggie prepares to return fertility supplies</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>3/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>179</td>
<td>Maggie's Car</td>
<td></td>
<td>Maggie completes Sterling's business card</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Parking Lot</td>
<td></td>
<td>Maggie spills wine at restaurant to apply for job</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Chain Restaurant</td>
<td></td>
<td>Maggie applies for new job</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Chain Restaurant</td>
<td></td>
<td>Maggie counts out her tips</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Chain Restaurant</td>
<td></td>
<td>Maggie picks up an indulgent order</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>197</td>
<td>Chain Restaurant</td>
<td></td>
<td>Maggie picks up order at restaurant</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>12001 Avalon Lake Dr</td>
<td></td>
</tr>
<tr>
<td>206</td>
<td>Sherry's Denivel</td>
<td></td>
<td>Jonah eats dinner in motel room</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>2/8</td>
<td>500 W. Livingston</td>
<td></td>
</tr>
<tr>
<td>229</td>
<td>City Street</td>
<td></td>
<td>Jonah pedals through streets of Orlando</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>1/8</td>
<td>Winter Springs Blvd</td>
<td></td>
</tr>
<tr>
<td>230</td>
<td>City Street</td>
<td></td>
<td>Jonah arrives at a restaurant</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>3/8</td>
<td>Winter Springs Blvd</td>
<td></td>
</tr>
<tr>
<td>237</td>
<td>City Street</td>
<td></td>
<td>Jonah contemplates the trip, then peddles off</td>
<td>E</td>
<td>E</td>
<td>2</td>
<td>1/8</td>
<td>Winter Springs Blvd</td>
<td></td>
</tr>
</tbody>
</table>

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**Total Number of Scenes:** 12  
**Total Number of Pages:** 3.1/2

---

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wallet</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Weitz</td>
<td>-</td>
<td>8:00a</td>
<td>8:45a</td>
<td>8:45a</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jonah</td>
<td>Tim Kemmitz Jr.</td>
<td>-</td>
<td>11:30a</td>
<td>11:30a</td>
<td>11:30a</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**Atmosphere:**

**Scenes Needed:**

**Call Time:**

**Where to Report To:**

---

**Special Department Instructions**

**Art:**
Preps: Cell phone (Maggie), key tab, candles, job application, food order, notepad, tissues, tray, cheap noodles, remote, tie

**Camera:**

**Grips:**

**Lighting:**

**Locations:**

**Make-up:**

**Production:**

Maggie's Car

---

**UCF Film**

173
Day 20

DAY/DATE: Saturday, June 4th
PRODUCTION DAY: 20 OF 20
DIRECTOR: John Goshorn
1st A.D.: Austin Boggs
SET PHONE: (407) 222-6528
WEATHER: Sunny; 0% Chance of Rain

PRODUCTION OFFICE:
500 W. Livingston Street
Orlando, FL 32801

SET LOCATION:
A. 1629 White Dove Drive
   Winter Springs, FL 32708
B. 12001 Avalon Lake Drive
   Orlando, FL 32828

NEAREST HOSPITAL:
555 W. SR 434
Longwood, FL 32750

Quote of the Day: "I think the film needs a lot of 'flap-jack' Sista." — John Goshorn

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daycare Parking Lot</td>
<td>1</td>
<td>2</td>
<td>Maggie carries crayon drawings</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2/8</td>
<td>120 min</td>
<td>Daycare?</td>
</tr>
<tr>
<td>Maggi's Car</td>
<td>94</td>
<td>2</td>
<td>Maggie arrives for work</td>
<td>D</td>
<td>I/E</td>
<td>1</td>
<td>3/8</td>
<td>90 min</td>
<td>Daycare?</td>
</tr>
<tr>
<td>Maggi's Car</td>
<td>160</td>
<td>2</td>
<td>Maggie talks to storm outside work</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>3/8</td>
<td>Daycare?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

COMPANY MOVE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>223</td>
<td>Restaurant closed at night</td>
<td>N</td>
<td>E</td>
<td>-</td>
<td>1/8</td>
<td>12001 Avalon Lk Dr</td>
<td></td>
</tr>
<tr>
<td></td>
<td>41</td>
<td>Maggie leaves work</td>
<td>N</td>
<td>E</td>
<td>1</td>
<td>1/8</td>
<td>12001 Avalon Lk Dr</td>
<td></td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>Maggie leaves work</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>12001 Avalon Lk Dr</td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 7***
***TOTAL NUMBER OF PAGES: 1 5/8***

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SHWR/Tr/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Faith Ward</td>
<td>-</td>
<td>5:45pm</td>
<td>-</td>
<td>-</td>
<td>6:00:00</td>
<td>W</td>
<td>Arrive in wardrobe</td>
</tr>
</tbody>
</table>

ATMOSPHERE: None

SCENES NEEDED FOR:

CALL TIME: 6:00am
WHERE TO REPORT TO: CAFETERIA

SPECIAL DEPARTMENT INSTRUCTIONS

**Art:**

Props: Crayon drawings, key lab remote

**Camera:**


**Grip:**

**Locations:**

**Make-Up:**

Production: Maggi's Car

Sound:

Transportation:

Wardrobe:
# Day 21

**Call Sheet**

**THE HAPPIEST PLACE ON EARTH**

**Crew Call:** 11:00 am

**Breakfast @ Set:** none

**Shooting Call:** 12:00 pm

**Lunch:** 5:00 pm

---

**Quote of the Day:** "In England, he wouldn't be trusted with a pair of scissors." — Princess Brand on George W. Bush

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>199</td>
<td>-</td>
<td>Jenkins follows Maggie up</td>
<td>D</td>
<td>I</td>
<td>1, 3, 5</td>
<td>4/8</td>
<td></td>
<td>1st Lookout Place</td>
</tr>
<tr>
<td>171</td>
<td>-</td>
<td>Maggie leaves work</td>
<td>D</td>
<td>I</td>
<td>1, 3, 5</td>
<td>8/8</td>
<td></td>
<td>1st Lookout Place</td>
</tr>
<tr>
<td>173</td>
<td>-</td>
<td>Jenkins talks to Joseph</td>
<td>D</td>
<td>I</td>
<td>1, 3, 5</td>
<td>8/8</td>
<td></td>
<td>1st Lookout Place</td>
</tr>
<tr>
<td>175</td>
<td>-</td>
<td>Jenkins asks about insurance fraud</td>
<td>D</td>
<td>I</td>
<td>1, 3, 5</td>
<td>1/8</td>
<td></td>
<td>1st Lookout Place</td>
</tr>
<tr>
<td>178</td>
<td>-</td>
<td>Maggie offers possibility of fraud</td>
<td>D</td>
<td>I</td>
<td>1, 3, 5</td>
<td>3/8</td>
<td></td>
<td>1st Lookout Place</td>
</tr>
</tbody>
</table>

---

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/ROT/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Ward</td>
<td>-</td>
<td>11:30 am</td>
<td>1145 pm</td>
<td>-</td>
<td>12:00 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sterling</td>
<td>Maxon DeGeorge</td>
<td>-</td>
<td>11:30 pm</td>
<td>1145 pm</td>
<td>-</td>
<td>12:00 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Jenkins</td>
<td>Chris Lindsey</td>
<td>-</td>
<td>11:30 pm</td>
<td>1145 pm</td>
<td>-</td>
<td>12:00 pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**Atmosphere:** None

**Scenes Needed for:**

**Call Time:**

**Where to Report To:**

---

**Special Department Instructions**

- **Art:**
- **Props:** Folder, Sterling’s business card, notes
- **Camera:**
- **Locations:**
- **Make-up:**
- **Production:**
- **Sound:**
- **Transportation:**
- **Wardrobe:**
Day 22

**CALL SHEET**

"THE HAPPIEST PLACE ON EARTH"

**CREW CALL:** 12:00p

**BREAKFAST @ SET:** 11:45a

**SHOOTING CALL:** 1:00p

**LUNCH:** None

---

<table>
<thead>
<tr>
<th>DAY/DATE: Saturday, July 9th</th>
<th>PRODUCTION DAY: 22 OF 20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DIRECTOR:</strong> John Goshorn</td>
<td><strong>CALL SHEET</strong></td>
</tr>
<tr>
<td><strong>1st A.D.:</strong> Austin Begggs</td>
<td><strong>THE HAPPIEST PLACE ON EARTH</strong></td>
</tr>
<tr>
<td><strong>SUNRISE:</strong> 6:35a</td>
<td><strong>CREW CALL:</strong> 12:00p</td>
</tr>
<tr>
<td><strong>SUNSET:</strong> 8:26p</td>
<td><strong>BREAKFAST @ SET:</strong> 11:45a</td>
</tr>
<tr>
<td><strong>MOON PHASE:</strong> First Quarter</td>
<td><strong>SHOOTING CALL:</strong> 1:00p</td>
</tr>
<tr>
<td><strong>WEATHER:</strong> Isolated Thunderstorms; 39% Chance of Rain</td>
<td><strong>LUNCH:</strong> None</td>
</tr>
<tr>
<td><strong>PRODUCTION OFFICE:</strong> 500 W. Livingston Street</td>
<td><strong>SET LOCATION:</strong> 118 Lockout Place, Suite 102</td>
</tr>
<tr>
<td>Orlando, FL 32801</td>
<td>Maitland, FL 32751</td>
</tr>
<tr>
<td><strong>NEAREST HOSPITAL:</strong> 601 East Altamonte Drive</td>
<td><strong>QUOTE OF THE DAY:</strong> &quot;Don't aspire to be a famous director; you'll be there soon enough.&quot; - Bruce Campbell</td>
</tr>
<tr>
<td>Altamonte Springs, FL 32701</td>
<td><strong>PRODUCTION:</strong> 601 East Altamonte Drive</td>
</tr>
</tbody>
</table>

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Law Office</td>
<td>156</td>
<td>-</td>
<td>Maggie sees Sterling</td>
<td>D</td>
<td>I</td>
<td>1, 3</td>
<td>1 48</td>
<td>2.5 hrs</td>
<td>158 Lockout Place</td>
</tr>
<tr>
<td>Law Office</td>
<td>162</td>
<td>-</td>
<td>Maggie sees Sterling again</td>
<td>D</td>
<td>I</td>
<td>1, 3</td>
<td>3 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>194</td>
<td>-</td>
<td>Sterling meeting continues</td>
<td>D</td>
<td>I</td>
<td>1, 3</td>
<td>2 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>196</td>
<td>-</td>
<td>Sterling address Maggie to sell house</td>
<td>D</td>
<td>I</td>
<td>1, 3</td>
<td>4 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>115</td>
<td>-</td>
<td>Maggie and Ellen meet with Sterling</td>
<td>D</td>
<td>I</td>
<td>1, 3, 4</td>
<td>2 8</td>
<td>156 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>117</td>
<td>-</td>
<td>Sterling tries to reassure Maggie</td>
<td>D</td>
<td>I</td>
<td>1, 3, 4</td>
<td>3 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>119</td>
<td>-</td>
<td>Maggie, Ellen, Sterling meet condo</td>
<td>D</td>
<td>I</td>
<td>1, 3, 4</td>
<td>3 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>121</td>
<td>-</td>
<td>Maggie, Ellen, Sterling meet ends</td>
<td>D</td>
<td>I</td>
<td>1, 3, 4</td>
<td>2 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>122</td>
<td>-</td>
<td>Maggie and Ellen leave meeting</td>
<td>D</td>
<td>E</td>
<td>1, 4</td>
<td>2 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>123</td>
<td>-</td>
<td>Maggie deliberates hiring Sterling</td>
<td>D</td>
<td>E</td>
<td>1, 4</td>
<td>4 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
<tr>
<td>Law Office</td>
<td>161</td>
<td>-</td>
<td>Maggie approaches law office</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2 8</td>
<td>158 Lockout Place</td>
<td></td>
</tr>
</tbody>
</table>

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SW/HR/TF/NF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Ward</td>
<td>-</td>
<td>12:30p</td>
<td>12:45p</td>
<td>-</td>
<td>1:00p</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sterling</td>
<td>Mama Billgeorge</td>
<td>-</td>
<td>12:30p</td>
<td>12:15p</td>
<td>-</td>
<td>1:00p</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Ellen</td>
<td>Peg O'Neal</td>
<td>-</td>
<td>3:00p</td>
<td>3:15p</td>
<td>-</td>
<td>3:30p</td>
<td>WF</td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:** None

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:**

**Props:** Legal pad, purse (Maggie), various paperwork, handkerchief, key to remote.

**Camera:**

**Grip:**

**Location:**

**Make-Up:**

Production: Maggie's car.

**Sound:**

**Transportation:**

**Wardrobe:**

---

176
**Day 23**

**DAY/DATE:** January 14, 2012  
**PRODUCTION DAY:** 23 OF 20  
**DIRECTOR:** John Goshorn  
**1st A.D.:** Austin Boggs  
**SET PHONE:** 321.439.6386  
**WEATHER:** AM Clouds, PM Sun, High 81, Low 40

**CALL SHEET**

*THE HAPPIEST PLACE ON EARTH*

**CREW CALL:** 4:00 pm  
**SHOOTING CALL:** 4:30 pm  
**LUNCH:** none

**PRODUCTION OFFICE:**  
500 W. Livingston St.  
Orlando, FL 32801

**SET LOCATION:**  
300 Alafaya Woods Blvd  
Oviedo, FL 32765

**NEAREST HOSPITAL TO LOCATION:**

---

**Quote of the Day:** "What's good for the banks is good for the country." – Stagecoach (1939)

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daycare</td>
<td>94</td>
<td>Maggie arrives to work at daycare.</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>3/8</td>
<td>20 minutes</td>
<td>300 Alafaya Woods Boulevard Oviedo, FL 32765-7993</td>
</tr>
<tr>
<td>Daycare</td>
<td>159</td>
<td>Maggie talks to mom on phone outside daycare.</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>3/8</td>
<td>25 minutes</td>
<td>300 Alafaya Woods Boulevard Oviedo, FL 32765-7993</td>
</tr>
<tr>
<td>Daycare</td>
<td>160</td>
<td>Maggie leaves work at daycare for home.</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2/8</td>
<td>25 minutes</td>
<td>300 Alafaya Woods Boulevard Oviedo, FL 32765-7993</td>
</tr>
</tbody>
</table>

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Wardrobe Info</th>
<th>Makeup Info</th>
<th>Ready on Set</th>
<th>SW/HS/Tri/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie Price</td>
<td>Jennifer Ward</td>
<td>4:15 pm</td>
<td>Arrive in Wardrobe</td>
<td>Arrive in Makeup</td>
<td>4:15 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:

Props: Purse, cell phone

Camera:

Grip:

Lighting:

Locations:

Make-Up:

Production:

Sound:

Transportation:

Wardrobe:

Cuff Maggie dresses in from Scene 95; Cuff Maggie wears in Scene 162 (light blue shirt)

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>IE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

---

**UCF FILM**

UNIVERSITY OF CENTRAL FLORIDA

---

177
**Day 24**

**CALL SHEET**

**THE HAPPIEST PLACE ON EARTH**

**CREW CALL:** 3:45p  
**BREAKFAST:** @ SET: None  
**SHOOTING CALL:** 4:30p  
**LUNCH:** 7:00p

---

**Day:** Sunday, January 15th  
**Production Day:** 24 of 20  
**Director:** John Goshorn  
**1st A.D.:** Austin Boggs  
**Set Phone:** (321) 439-8388  
**Production Office:**  
500 W. Livingston Street  
Orlando, FL 32801  
**Set Location:**  
A. 500 W. Livingston Street  
Orlando, FL 32801  
B. 101 N. Rosalind Avenue  
Orlando, FL 32801  
**Nearest Hospital:**  
601 East Rollins Street  
Orlando, FL 32803  
**Weather:** Mostly Sunny

quote of the day: "Badges? We don't need no stinkin' badges!" - Treasure of Sierra Madre (1948)

---

### Shooting Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>DE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Shoot Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cafe</td>
<td>162</td>
<td>-</td>
<td>Maggie meets Sterling again</td>
<td>5</td>
<td>E</td>
<td>1, 3</td>
<td>3</td>
<td>2:51 am</td>
<td>101 N. Rosalind Ave</td>
</tr>
</tbody>
</table>

"***TOTAL NUMBER OF SCENES: 1***"  
"TOTAL NUMBER OF PAGES: 3***"

---

### Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Active Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>Saturday/Sunday/Tuesday/Thursday/Friday</th>
<th>Notes</th>
<th>Atmosphere</th>
<th>Scenes Needed For</th>
<th>Call Time</th>
<th>Where to Report To</th>
<th>Special Department Instructions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>Jennifer Wilt</td>
<td>-</td>
<td>3:45p</td>
<td>-</td>
<td>-</td>
<td>4:15p</td>
<td>W</td>
<td>Active in wardrobe</td>
<td>None</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Sterling</td>
<td>Maya O'George</td>
<td>-</td>
<td>3:45p</td>
<td>-</td>
<td>-</td>
<td>4:15p</td>
<td>W</td>
<td>Active in wardrobe</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Special Department Instructions**

Art:  
Props:  
Camera:  
Grip:  
Location:  
Make-up:  
Production:  
Sound:  
Transportation:  
Wardrobe:  

---

**UCF FILM**

University of Central Florida
### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Director</td>
<td>(336)481-4390</td>
<td>3:45p</td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>(407)322-6528</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>(407)481-4263</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Location Manager</td>
<td>(332)380-1529</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Script Supervisor</td>
<td>(654)340-0133</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td>(327)916-9593</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Digital Asset Manager</td>
<td>(407)308-8712</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Set Photographer</td>
<td>(407)342-0023</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>EPK Videographer</td>
<td>(407)501-1060</td>
<td>QC</td>
</tr>
<tr>
<td>MEALS</td>
<td>Breakfast: None</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lunch: 1:05p</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camera</td>
<td>Director of Photography</td>
<td>(407)451-2912</td>
<td>3:45p</td>
</tr>
<tr>
<td></td>
<td>Production Designer</td>
<td>(407)302-1310</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
<td>(327)728-5919</td>
<td>QC</td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
<td>(354)243-1710</td>
<td>QC</td>
</tr>
</tbody>
</table>

### TO LOCATION FROM PRODUCTION OFFICE

**Directions to: 500 W Livingston St.**

**From UCF:**

1. Turn left onto Challenger Pkwy
2. Continue onto FL-408 W
3. Take exit 19B to merge onto I-4 E toward Daytona Beach
4. Take exit 83A toward Amelia St
5. Merge onto N Garland Ave
6. Turn left onto W Amelia St
7. Take the 1st left onto N Hughley Ave
8. Take the 2nd right onto W Livingston Ave

Destination will be on left.
APPENDIX G: PRODUCTION REPORTS

Daily production reports were filed for the first nineteen days of production. Once producer Julie Opala left the production to move out of state, no more production reports were filed.
**Day 1**

---

### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
<td>TBD</td>
</tr>
</tbody>
</table>

**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 11, 2011  
**SHOOT DAY 1 OF 20**

**Producer:** Kate Jacobs and Julie Oplala  
**Director:** John Godson

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Est. Finish Date:** June 17, 2011

**Sets shot today:** "Price House"  
**Locations Shot Today:** 3375 Carriage Lake

**Crew Call:** 09:00p  
**Shooting:** 2:15p  
**First Shot:** 2:20p  
**Lunch:** 6:00p  
**Tfm:** 7:00p

**1st Shot After Lunch:** 7:00p  
**2nd Meal:** N/A  
**Tfm:** N/A  
**Camera Wrap:** 10:15p  
**Last Person Out:** 11:00p

---

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>237</td>
<td>9:30</td>
</tr>
</tbody>
</table>

---

### SETS

**Set 1:** 3375 Carriage Lake  
**Takes Today:** 16  
**Total:** 90  
**Today:**

---

### DRESS DUPS / ROLES

**Sound Dups / Roles**

---

### SCENES ON CALL SHEET:

- 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 23, 31, 235

---

### DIGITAL STANDS

- Starting Available: 10,853
- Downloaded Today: 10,853
- Previously Downloaded: 10,853
- Total Downloaded: 10,853

---

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>M</th>
<th>T</th>
<th>S</th>
<th>F</th>
<th>T</th>
<th>R</th>
<th>T</th>
<th>P</th>
<th>WORKTIME</th>
<th>DETAILS</th>
<th>TRAVEL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tami Kemble</td>
<td>Janah Price</td>
<td>SW</td>
<td>1:30p</td>
<td>1:30p</td>
<td>10:30p</td>
<td>1:30p</td>
<td>10:30p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jennifer Wood</td>
<td>Maggie Price</td>
<td>SW</td>
<td>1:45p</td>
<td>1:30p</td>
<td>10:30p</td>
<td>1:30p</td>
<td>10:30p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carmen Guiter</td>
<td>Renter</td>
<td>SW</td>
<td>1:45p</td>
<td>1:30p</td>
<td>4:00p</td>
<td>1:30p</td>
<td>4:00p</td>
<td></td>
<td></td>
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### ATMOSPHERE TALENT

<table>
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<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>Role</th>
<th>1st Call</th>
<th>Set/Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

---

**11** = P.D. BREAKFAST  
*** = DISMISS TIME INCLUDES 30 MIN. MAKEUP / AWARD REMOVAL

---

181
**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 11, 2010  
**SHOOT DAY 1 OF 20**

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>10:30a/11:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>11:30a/11:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Key Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>11:00p/12:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate Key Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>12:30p/1:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Best Boy Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Editor</td>
<td>Company Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Sound</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Mixer;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Room Op;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>11:30a/12:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Makeup Artist;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td>Key Wardrobe Supervisor; 11:30a/12:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service; 11:00a/12:30p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Lunch Wrangler 12:30p/1:30p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>1:00p/1:30p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>1:30p/2:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>1:30p/2:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Director</td>
<td>MEALS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Department</td>
<td>1:00p/1:30p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30a served at &quot;Snacks&quot; 11a For: 16 people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Set Dresser</td>
<td>Lunch served at 6p For: 16 people</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

One producer had a flat tire on the way to set, but a rescue team of crew members came to assist.

---

**APPROVED BY:**

Assistant Director: Austin Bergs  
Production Manager: N/A

Producer: Kate Jacobs and Julie Opols  
Director: John Goodwin

---

**UCF FILM**
UNIVERSITY OF CENTRAL FLORIDA

---

182
Day 2

DAILY PRODUCTION REPORT

PREP BUILD Rehearsal SHOOT WRAP/STRIKE

NUMBER OF DAYS SCHEDULED: 11 - 3 26 TBD
NUMBER OF ACTUAL DAYS: TBD - 3 TBD TBD

Film Title: The Happiest Place on Earth  Date of Report: May 12, 2011  SHOOT DAY 2 OF 20
Producer: Kate Jacobs and Julie Opolski  Director: John Goddard
Date Started: May 10, 2011  Scheduled Finish Date: June 17, 2011  Ext. Finish Date: June 17, 2011
Sets shot today: Conference Room, Jonah’s Car, and the Parking Garage
Locations Shot Today: 500 W Livington St, Orlando, In Transit, 707 E Princeton St, Orlando
Crew Call: 11:00a  Shooting: 1:00p  First Shot: 1:05p  Lunch: 4:05p  TI: 5:00p
1st Shot After Lunch: 5:45p  2nd Meal: N/A  TI: N/A  Camera Wrap: 7:58p  Last Person Out: 8:00p

SCRIPT SCENES AND PAGES MINUTES SETUPS

SCENES PAGES Prev. 9:30 Prev. 33
Script 227 166 Today 7:00 Today 16
Taken Prev. 16 4 Total 16:30 Total 49
Taken Today 3 3.7/8
Total Taken 19 10.2/8 Pending
To Be Taken 218 74.6/8 Today

Total: Please see Script Log report

Scenes on call sheet: 37, 31, 22
Scenes shot today: 57, 31, 22
Scenes that need to be re-scheduled: N/A
Added scenes: Extra takes of Master 57/6

CAST - WEEKLY & DAY PLAYERS

Worked - W Rehearsal R Finished - F
Started - S Hold - H Test - T
Travel - TR

CAST CHARACTER
Tom Kemble Zach Peck  W 12:30p 12:50p 8:30p 4:00p 5:00p 12:15p 8:00p
Janelle Figueroa Boothe 809 12:30p 12:50p 8:45p 4:00p 5:00p 12:15p 8:45p

XX = R/I, BREAKFAST  * = DISMISS TIME INCLUDES 55 MIN. MAKEUP / WARD. REMOVAL

ATMOSHER TALENT

No Rate 1st Call Set Dismiss Final Dismiss Adj. MPV No Role 1st Call Set Dismiss Final Dismiss Adj. MPV

183
**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 12, 2010  
**SHOOT DAY 2 OF 20**

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director: 12:45a/11:00p</td>
<td>Gaffer:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer:</td>
<td>2:00p/10:00p **</td>
<td>Electrician:</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Grip:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Key Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>11:00u/8:00p</td>
<td>Alternate Key Grip</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td></td>
<td>Best Boy Grip</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor</td>
<td></td>
<td>Company Grip</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Sound:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Mixer:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Room Op:</td>
<td>11:00u/8:30p</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td>Key Makeup Artist:</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>11:00u/8:30p</td>
<td>Key Wardrobe Supervisor</td>
<td></td>
</tr>
<tr>
<td>Locations</td>
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<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service</td>
<td>11:00u/11:30p</td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>11:00u/8:30</td>
<td>Lunch Wrangler</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera:</td>
<td>11:00u/8:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td>MEALS:</td>
<td></td>
</tr>
<tr>
<td>Production Designer:</td>
<td>11:00u/2:30p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Director</td>
<td></td>
<td>8-fast served at: “snacks” 11:00u</td>
<td>For: 16 people</td>
</tr>
<tr>
<td>Art Department:</td>
<td>2:00p/3:00p **</td>
<td>Lunch served at: 8:00p</td>
<td>For: 16 people</td>
</tr>
<tr>
<td>Set Dresser:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**

There was no "on set" producer this day. Producer Julie Opaal had to deal with a medical issue in the morning/afternoon. **Producer Kate Jacobs stepped in to help the Art Department with painting at the "Price House" location, due to the loss of P.A. Richard Russell. Part time replacements Justin Sowder, Angelina Lee, and Rebecca Wach are on board now, and will be called if needed.**

---

**Approved by:**

Assistant Director: Austin Baggs  
Production Manager: N/A

Producer: Kate Jacobs and Julie Opaal  
Director: John Geickon

---

**UCF Film**

**University of Central Florida**

4000 Central Florida Blvd.  
Communications Building - Room 122  
Orlando, FL 32816-3120  
(407) 823-4365 • film@mail.ucf.edu
Day 3

DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
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</table>

Film Title: The Happiest Place on Earth
Date of Report: May 13, 2011

SHOOT DAY 3 OF 20

Producer: Kate Jacobs and Julie Ocola
Director: John Gachn

Date Started: May 10, 2011
Scheduled Finish Date: June 17, 2011
Est. Finish Date: June 17, 2011

Sets shot today: "Price House"
Locations shot today: 3375 Carriage Lake Drive, Orlando

Grew Call: 1:30p
Shooting: 2:45p
First Shot: 4:23p
Lunch: 7:33p
TI: 8:56p

1st Shot After Lunch: 9:15p
2nd Meal: NA
TI: NA
Camera Wrap: 10:20p
Last Person Out: 11:15p

SCENT SCENES AND PAGES | MINUTES | SETUPS
---|---|---
SEEN 1 | 86 | Today 10:40 Today 20
Taken Prev. 19 | 10 2 8 | Total 27:10 Total 60
Taken Today 12 | 3 1 7 | Sound DAYS (ROLLS)
Total Taken 31 | 13 3 8 | Previous
To Be Taken 206 | 72 5 8 | Today

Scenes on call shots: 32, 34, 36, 60, 61, 62, 63, 137, 139, 150, 151, 152, 154
Scenes shot today: 32, 34, 36, 60, 61, 62, 63, 137, 139, 150, 151, 152, 154
Scenes that need to be re-scheduled: 24, 254
Added scenes: NA

CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>S</th>
<th>F</th>
<th>H</th>
<th>M</th>
<th>R</th>
<th>T</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Kennedy</td>
<td>Jonah Price</td>
<td>W</td>
<td>3:30p</td>
<td>3:30p</td>
<td>10:30p</td>
<td>7:35p</td>
<td>8:35p</td>
<td>3:00p</td>
<td>12:30p</td>
</tr>
</tbody>
</table>

**X** = N.O. BREAKFAST
* = DORM ROOM TIME INCLUDES 15 MIN. MAKEUP / WAIST REMOVAL

ATMOSPHERE TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Design</th>
<th>Final Dress</th>
<th>Adg.</th>
<th>M.P.V.</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Design</th>
<th>Final Dress</th>
<th>Adg.</th>
<th>M.P.V.</th>
</tr>
</thead>
</table>

185
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td>Director</td>
<td>11:30a/11:00p</td>
</tr>
<tr>
<td>Director</td>
<td>11:30a/11:00p</td>
<td>Producer</td>
<td>1:30p/1:00p</td>
</tr>
<tr>
<td>Producer</td>
<td>1:30p/1:00p</td>
<td>Unit Production Manager</td>
<td>Grip</td>
</tr>
<tr>
<td>Grip</td>
<td></td>
<td>Production Coordinator</td>
<td>Key Grip</td>
</tr>
<tr>
<td>Key Grip</td>
<td></td>
<td>1st Assistant Director</td>
<td>1:30p/1:00p</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>1:30p/1:00p</td>
<td>Alternate Key Grip</td>
<td></td>
</tr>
<tr>
<td>Alternate Key Grip</td>
<td></td>
<td>2nd Assistant Director</td>
<td>1:30p/1:00p</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>1:30p/1:00p</td>
<td>Best Boy Grip</td>
<td></td>
</tr>
<tr>
<td>Best Boy Grip</td>
<td></td>
<td>Assistant Editor</td>
<td>Company Grip</td>
</tr>
<tr>
<td>Company Grip</td>
<td></td>
<td>Production Assistant</td>
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</tr>
<tr>
<td>Room Op:</td>
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<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
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<td>1:30p/1:00p</td>
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<td>1:30p/1:00p</td>
<td>Key Makeup Artist</td>
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<tr>
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<td>1:30p/1:00p</td>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
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<td></td>
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<td>Art Director</td>
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<td>For: 16 people</td>
<td></td>
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NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Technical delay with recording a phone conversation. Postponed shooting from 2:45p to 4:45p. Sound fixed by Joe Caulfield. Slate was misplaced. 1st AC Alex Lam used his phone display and clapped for audio sync. Wind blew over a light reflector, minimal damage.

APPROVED BY:
Assistant Director: Austin Boggess
Production Manager: N/A
Producer: Kate Jacobs and Julie Opal
Director: John Goshorn

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Communication Building - Room 121
Orlando, FL 32816-3120
(407) 823-4285 • film@mail.ucf.edu

186
Day 4

DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
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</tr>
</tbody>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 16, 2013  
**Day:** SHOOT DAY 4 OF 20

**Producer:** Kate Jacobs and Julie Oglesby  
**Director:** John Godbomn

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Actual Finish Date:** June 17, 2011

**Sets shot today:** "Prior House"

**Locations Shot Today:** 3375 Carriage Lake Drive, Orlando

**Crew Call:** 12:00p  
**Shooting:** 1:15p  
**First Shot:** 1:21p  
**Lunch:** 6:25p  
**Tl:** 7:35p

**1st Shot After Lunch:** 7:45p  
**2nd Meal:** N/A  
**Tl:** N/A  
**Camera Wrap:** 10:30p  
**Last Person Out:** 11:30p

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<tbody>
<tr>
<td></td>
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<td>27:10</td>
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<tr>
<td>Taken Prev.</td>
<td>31</td>
<td>13 3/8</td>
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**DIGITAL STORAGE (Gigabytes)**

- Scoring Available: 91358
- Downloaded: 19.6 GB
- Previously Downloaded: 61.65 GB
- Total Downloaded: 81.25 GB

**Scenes on call sheet:** 109, 107, 109, 115, 116, 118, 120, 124, 125, 96, 146

**Scenes shot today:** 106, 107, 109, 114, 116, 118, 120, 124, 125, 96, 146

**Scenes that need to be rescheduled:** N/A

**Added scenes:** N/A

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>Character</th>
<th>TR</th>
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</thead>
<tbody>
<tr>
<td>Jennifer Ward</td>
<td>6</td>
</tr>
<tr>
<td>Maggie Price</td>
<td>2/00p</td>
</tr>
<tr>
<td>Peg O'Keefe</td>
<td>1,000</td>
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<tr>
<td>Kim Thomas</td>
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**WORK TIME**

<table>
<thead>
<tr>
<th>W</th>
<th>S</th>
<th>H</th>
<th>F</th>
<th>R</th>
<th>T</th>
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<tbody>
<tr>
<td>2/00p</td>
<td>2/00p</td>
<td>11:00p</td>
<td>6:25p</td>
<td>7:25p</td>
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**MEALS**

**TRAVEL TIME**

**CAST - CHARACTER**

<table>
<thead>
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<tbody>
<tr>
<td>Jennifer Ward</td>
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<tr>
<td>Maggie Price</td>
<td>2/00p</td>
</tr>
<tr>
<td>Peg O'Keefe</td>
<td>1,000</td>
</tr>
<tr>
<td>Kim Thomas</td>
<td>1,000</td>
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**ATMOSPHERE TALENT**

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<th>No.</th>
<th>Rate</th>
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<th>Final Dismiss</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Set Dismiss</th>
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<th>Adj.</th>
<th>MPV</th>
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**TOTAL:** 100

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**Page Count:** 187
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<tr>
<td>Director:</td>
<td>10:30a/11:00p</td>
<td>Gaffer:</td>
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</tr>
<tr>
<td>Producer:</td>
<td>11:00a/11:30p</td>
<td>Electrician:</td>
<td></td>
</tr>
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<td>Grip:</td>
<td>Production Coordinator</td>
<td>Grip:</td>
</tr>
<tr>
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</tr>
<tr>
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<td>Alternate Key Grip:</td>
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<td>Assistant Editor:</td>
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<td>Best Boy Grip:</td>
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<tr>
<td>Production Assistant</td>
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<td>Company Grip:</td>
<td></td>
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<td>Production Assistant</td>
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<td>Sound:</td>
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<tr>
<td>Production Assistant</td>
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<td>Mixer:</td>
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<td></td>
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<tr>
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<td></td>
</tr>
<tr>
<td>Script Supervisor:</td>
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<tr>
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<td>Camera:</td>
<td>Craft Service:</td>
<td>11:30a/12:00p</td>
<td></td>
</tr>
<tr>
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<td>12:00p/11:00p</td>
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<td>6:00a/7:00p</td>
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<td>12:00p/8:30p</td>
<td>1:00p</td>
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<td>2nd Assistant Camera:</td>
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<td></td>
</tr>
<tr>
<td>Art Department:</td>
<td>12:00p/11:30p</td>
<td>MEALS:</td>
<td></td>
</tr>
<tr>
<td>Art Director:</td>
<td></td>
<td>8-fare served at: “snacks” 12:00p</td>
<td>For: 16 people</td>
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<tr>
<td>Set Director:</td>
<td></td>
<td>Lunch served at 6:30p</td>
<td>For: 16 people</td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.
State still misplaced. It is suspected to be in an off set vehicle.

APPROVED BY:

Assistant Director: Austin Beggs
Production Manager: N/A
Producer: Kate Jacobs and Julie Opals
Director: John Geohorn

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Communications Building - Room 121
Orlando, FL 32816-8120
(407) 523-4256 • film@ucf.edu

188
**Day 5**

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<td>TBTD</td>
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<td>TBTD</td>
<td>TBTD</td>
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</tbody>
</table>

**NUMBER OF DAYS SCHEDULED:** 11  
**NUMBER OF ACTUAL DAYS:** TBD

**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 17, 2011  
**SHOOT DAY S 5 OF 20**

**Producer:** Kate Jacobs and Julie Gisela  
**Director:** John Godin

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Estimated Finish Date:** June 17, 2011

**Sets shot today:** "Price House"

**Locations Shot Today:** 3275 Carriage Lake Drive, Orlando

**Crew Call:** 12:00p  
**Shooting:** 1:15p  
**First Shot:** 1:20p  
**Lunch:** 5:30p  
**Ti:** 6:30p

**1st Shot After Lunch:** 6:50p  
**2nd Meal:** N/A  
**Ti:** N/A  
**Camera Wrap:** 9:00p  
**Last Person Out:** 11:00p

---

**SCRIPT SCENES AND PAGES**

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<th>PAGES</th>
<th>Prev</th>
<th>Minutes</th>
<th>Prev</th>
<th>102</th>
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</table>

**Takes Prev:** 50  
**Today:** 78  
**Total:** 128

**Total Takers:** 68  
**To Be Taken:** 174

---

**DIGITAL STORAGE**

- **Starting Available:** 9110GB
- **Downloaded Today:** 16.7 GB
- **Previously Downloaded:** 80.25 GB
- **Total Downloaded:** 99.95 GB
- **Remaining Available:** 85.04 GB

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**CAST - WEEKLY & DAY PLAYERS**

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<tr>
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<th>CHARACTER</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Ward</td>
<td>Maggie Price</td>
<td>W</td>
</tr>
</tbody>
</table>

---

**MEALS**

- **WORKTIME:**
  - **REPORT ON SET:**
    - **SUSPEND:** 1:00p
    - **DEBRIEF:** 9:15p
  - **WORK:**
    - **SUSPEND:** 5:30p
    - **DEBRIEF:** 6:30p
    - **FINISH:**
      - **SUSPEND:** 9:30p

---

**ATMOSPHERE TALENT**

- **No.**
- **Rate**
- **1st Call**
- **Set Dismiss**
- **Final Dismiss**
- **Adj.**
- **MPV**
- **No.**
- **Rate**
- **1st Call**
- **Set Dismiss**
- **Final Dismiss**
- **Adj.**
- **MPV**

---

**X X X NO, BREAKFAST**

*DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD, REMOVAL

---

189
<table>
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<tr>
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<th>IN/OUT</th>
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<td>Gaffer</td>
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</tr>
<tr>
<td>Unit Production Manager</td>
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<td>Assistant Director</td>
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<td>Alternate Key Grip</td>
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<td>Grip</td>
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<td>Key Wardrobe Supervisor</td>
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<td>For: 16 people</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>For: 16 people</td>
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NOTES/ Delays, Incidents, Absences, etc.

Scene still misplaced. It is suspected to be in an off set vehicle. New slate brought in by Ben, the Digital Asset Manager. In the early afternoon the actress playing Maggie had to run home for missing wardrobe. There was a delay of 40 minutes. Also, there was a missing prop (an obituary paper); the scene was rescheduled.

APPROVED BY:

Assistant Director: Austin Baggs
Production Manager: N/A
Producer: Kate Jacobs and Julie Opals
Director: John Goshorn

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4000 Central Florida Blvd.
Communications Building / Room 121
Orlando, FL 32816-1120
(407) 823-4216 • film@mail.ucf.edu
# Day 6

## DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th></th>
<th>PREP</th>
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<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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</thead>
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<td>20</td>
<td>TBD</td>
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<td>3</td>
<td>TBD</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 18, 2013  
**SHOOT DAY 6 OF 20**

**Producer:** Kate Jacobs and Julie Ospina  
**Director:** John Goddron

**Date Started:** May 10, 2013  
**Scheduled Finish Date:** June 17, 2013  
**Est. Finish Date:** June 17, 2013

**Sets shot today:** "Day Care" and "Island"

**Locations Shot Today:** 1300 Armstrong Drive, Titusville; Ponce Inlet - New Smyrna Beach

<table>
<thead>
<tr>
<th>Crew Call</th>
<th>8:00a</th>
<th>Shooting</th>
<th>10:30a</th>
<th>First Shot</th>
<th>10:45a</th>
<th>Lunch</th>
<th>1:45p</th>
<th>TI</th>
<th>2:45p</th>
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<tr>
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<td>7:15p</td>
<td>2nd Meal: N/A</td>
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<td>Last Person Out: 10:00p</td>
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<td></td>
<td></td>
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</tbody>
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### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENE</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<tbody>
<tr>
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### DIGITAL STORAGE (GigaBytes)

- **Starting Available:** 936GB
- **Downloaded Today:** 22.7 GB
- **Previously Downloaded:** 98.05 GB
- **Total Downloaded:** 121.65GB
- **Remaining Available:** 863.35 GB

### CAST - WEEKLY & DAY PLAYERS

| WORKED | W | H | R | T | S | F | M | C | R | T | W | H | R | T | S | F | M | C | R | T | W | H |

### MEALS

**XX = R.D. BREAKFAST**

"* = BILLS TIME INCLUDES 55 MIN. MAKEUP / WARD. REMOVAL"

### ATMOSPHERE TALENT

| No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj. | M.P.V. | No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj. | M.P.V. |
### Film Title: The Happiest Place on Earth  
Date of Report: May 18, 2010  
SHOOT DAY 6 OF 20

<table>
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<th>STAFF &amp; CREW</th>
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<td>Director:</td>
<td>Gaffer:</td>
</tr>
<tr>
<td>Director:</td>
<td>8:30a/10:00p</td>
<td>Producer:</td>
<td>Electrician:</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Grip</td>
<td>Production Coordinator</td>
<td>Key Grip</td>
</tr>
<tr>
<td>1st Assistant Director:</td>
<td>8:30a/10:00p</td>
<td>Alternate Key Grip</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director:</td>
<td>Best Boy Grip</td>
<td>Assistant Editor:</td>
<td>Company Grip</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Sound</td>
<td>Production Assistant</td>
<td>Mixer:</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Room Op: 8:00a/8:30p</td>
<td>Production Assistant Makeup/Wardrobe</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor:</td>
<td>8:30a/9:30p</td>
<td>Key Makeup Artist:</td>
<td></td>
</tr>
<tr>
<td>Locations:</td>
<td>Key Wardrobe Supervisor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td>Camera</td>
<td></td>
</tr>
<tr>
<td>Craft Service:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography:</td>
<td>Lunch Wrangler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera:</td>
<td>8:30a/10:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera:</td>
<td>8:30a/10:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer:</td>
<td>MEALS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Director:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Department:</td>
<td>8-2 fast served at: N/A</td>
<td>For: people</td>
<td></td>
</tr>
<tr>
<td>Set Designer:</td>
<td>Lunch served at: 1:00p</td>
<td>For: 8 people</td>
<td></td>
</tr>
</tbody>
</table>

---

**NOTES: DELAYS, INCIDENTS, ABSENCES, ETC.**

Arrived late to first location, delay transporting and securing equipment. Lighting not ideal at daycare center exterior, attempted to shoot scenes 58 & 59; remaining shots scrapped at request of DP. Arrived on time to second location, boats not sufficient for transporting equipment. Alternate transportation secured, resulting in a slight delay. Remaining shots acquired, however, some content was changed by Director due to alternate location and missing props.

---

**APPROVED BY:**

Assistant Director: Austin Becks  
Production Manager: N/A  
Producer: Kate Jacobs and Julie Cipala  
Director: John Geskorn

---

[UCF FILM UNIVERSITY OF CENTRAL FLORIDA]

University of Central Florida  
Film Department  
4000 Central Florida Blvd.  
Communications Building - Room 121  
Orlando, FL 32816-3120  
(407) 323-4285 • film@mail.ucf.edu
# Day 7

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>26</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>TBD</td>
<td>TBD</td>
<td>TBD</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 19, 2013  
**SHOOT DAY 7 OF 20**

**Producer:** Kate Jacobs and Julie Ogada  
**Director:** John Godhorn

**Date Started:** May 10, 2013  
**Scheduled Finish Date:** June 17, 2013  
**Actual Finish Date:** June 17, 2013

**Sets shot today:** "Price House"

**Locations Shot Today:** 3375 Carriage Lake Drive, Orlando

<table>
<thead>
<tr>
<th>Crew Call</th>
<th>Shooting</th>
<th>First Shot</th>
<th>Lunch</th>
<th>Tt.</th>
<th>Camera Wrap</th>
<th>Last Person Out</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00p</td>
<td>3:00p</td>
<td>5:30p</td>
<td>8:28p</td>
<td></td>
<td>9:28p</td>
<td>1:10a</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1st Shot After Lunch</th>
<th>2nd Meal</th>
<th>Tt.</th>
<th>Camera Wrap</th>
<th>Last Person Out</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30p</td>
<td>N/A</td>
<td>N/A</td>
<td>1:10a</td>
<td>1:30a</td>
</tr>
</tbody>
</table>

**SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>237</td>
<td>48:10</td>
<td>194</td>
</tr>
<tr>
<td>Taken Prev.</td>
<td>85</td>
<td>26:40</td>
<td>Total 55:30</td>
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<tr>
<td>Taken Today</td>
<td>15</td>
<td>4:17</td>
<td>Total 205</td>
</tr>
<tr>
<td>Total Taken</td>
<td>100</td>
<td>30:57</td>
<td>Prod.</td>
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<tr>
<td>To Be Taken</td>
<td>137</td>
<td>55:38</td>
<td>Prod.</td>
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**Sound DATE/ROLES**

**DIGITAL STORAGE (GigaBytes)**

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**CAST - WEEKLY & DAY PLAYERS**

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<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
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<tbody>
<tr>
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<td>-</td>
<td>-</td>
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<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Ward</td>
<td>Maggie Price</td>
</tr>
<tr>
<td>Tom Kravitz</td>
<td>Jack Price</td>
</tr>
</tbody>
</table>

**WORLD TIME**

<table>
<thead>
<tr>
<th>O/P</th>
<th>IN</th>
<th>A/V ON/OFF</th>
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</thead>
<tbody>
<tr>
<td>7:00p</td>
<td>8:28p</td>
<td>9:28p</td>
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**TRAVEL TIME**

<table>
<thead>
<tr>
<th>2nd Call</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj. MPV</th>
<th>No.</th>
<th>Role</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj. MPV</th>
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**ATMOSPHERE & TALENT**
<table>
<thead>
<tr>
<th></th>
<th>Staff &amp; Crew</th>
<th>In/Out</th>
<th></th>
<th>Staff &amp; Crew</th>
<th>In/Out</th>
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</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
<td>Director</td>
<td>Gaffer</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>1:00p-1:15e</td>
<td></td>
<td>Unit Production Manager</td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Key Grip</td>
<td></td>
<td>1st Assistant Director</td>
<td>Alternate Key Grip</td>
<td>2:00p-2:15e</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Best Boy Grip</td>
<td></td>
<td>Assistant Editor</td>
<td>Company Grip</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Sound</td>
<td></td>
<td>Production Assistant</td>
<td>Mixer</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Room Op.</td>
<td>2:00p-2:15e</td>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td></td>
</tr>
<tr>
<td>Screen Supervisor</td>
<td>2:15p-3:00p</td>
<td></td>
<td>Key Makeup Artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td>Catering/Craft Service</td>
<td>3:00p-3:15p</td>
<td>Camera</td>
<td>Craft Service</td>
<td>3:15p-3:30p</td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td></td>
<td>Director of Photography</td>
<td>Lunch Wrangler</td>
<td>3:30p-3:45p</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>2:15p-3:00p</td>
<td></td>
<td>2nd Assistant Camera</td>
<td>2:15p-3:00p</td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>MEALS:</td>
<td></td>
<td>Art Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>3:00p-3:15p</td>
<td></td>
<td>Art Department</td>
<td>8-fast served at: “snack” at 7:00p</td>
<td>For: 16 people</td>
</tr>
<tr>
<td>Art Department</td>
<td></td>
<td></td>
<td>Set Dresser</td>
<td>Lunch served at: 8:28p</td>
<td>For: 16 people</td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

There was a delay during the first hour of shooting due to the time it took to put the lead actress in makeup. There was also a delay after lunch to set up lighting reflectors in the dining room of the Price House, as well as in the bedroom.

**APPROVED BY:**

Assistant Director: Austin Becks
Producer: Kate Jacobs and Julie Oakes
Production Manager: N/A
Director: John Goshorn

---

**University of Central Florida**

**Film Department**

4000 Central Florida Blvd.

Communications Building • Room 121

Orlando, FL 32816-3120

(407) 422-2520 • film@ucf.edu

---

194
**Day 8**

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>11</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
<td>TBD</td>
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**Film Title:** The Happiest Place On Earth  
**Date of Report:** May 29, 2011  
**SHOOT DAY 8 OF 20**

**Producer:** Kate Jacobs and Julie Osta  
**Director:** John Godhorn

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Estimated Finish Date:** June 17, 2011

**Sets shot today:** "Price House"

**Locations Shot Today:** 3275 Carriage Lake Drive, Orlando

**Crew Call:** 3:00p  
**Shooting:** 4:30p  
**First Shot:** 4:40p  
**Lunch:** 8:30p  
**End:** 9:30p

**1st Shot After Lunch:** 10:25p  
**2nd Shot:** N/A  
**Till:** N/A  
**Camera Wrap:** 1:42p  
**Last Person Out:** 2:00p

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td>Min.</td>
</tr>
<tr>
<td>Script</td>
<td>217</td>
<td>55:10</td>
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<tr>
<td>Taken Prev.</td>
<td>100</td>
<td>30:60</td>
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<tr>
<td>Taken Today</td>
<td>7</td>
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<tr>
<td>Total Taken</td>
<td>107</td>
<td>33:24</td>
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<tr>
<td>To Be Taken</td>
<td>130</td>
<td>52:60</td>
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</table>

**Sound DATAS/ROLLS**

**DIGITAL STORAGE (Gigabytes)**

- Starting Available: 9116GB
- Downloaded Today: 21.9 GB
- Previously Downloaded: 122.65 GB
- Total: 14335GB
- Remaining available: 793.45 GB

**SCENES on call sheet: 24, 67, 72, 76, 78, 79, 85, 106-128, 180, 192, 183**

**SCENES shot today: 24, 182, 72, 73-74, 75, 81**

**SCENES that need to be re-scheduled:** 73, 76-79, 116-138, 180, 182, 183

**Addn. scenes N/A**

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>Worked - W</th>
<th>Rehearsal H</th>
<th>Finished - F</th>
<th>W</th>
<th>H</th>
<th>S</th>
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<tr>
<td></td>
<td></td>
<td></td>
<td>R</td>
<td>T</td>
<td>R</td>
<td>T</td>
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</table>

<table>
<thead>
<tr>
<th>Travel - TR</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jennifer Ward</td>
<td>Maggie Price</td>
<td>W 4:35p</td>
</tr>
<tr>
<td></td>
<td>Tom Kenny</td>
<td>John Price</td>
<td>W 6:00p</td>
</tr>
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</table>

**W: HOURS**

**WORKTIME**

**MEALS**

**TRAVEL TIME**

**ATMOSPHERE TALENT**

**No.** | Rate | 1st Call | Set Lunch | Final Lunch | Adj. | MPY | No. | Rate | 1st Call | Set Lunch | Final Lunch | Adj. | MPY
|-------|------|----------|-----------|-------------|-----|-----|-----|------|----------|-----------|-------------|-----|-----
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Director</td>
<td>2:30p/2:00a</td>
<td>Gaffer</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>3:00p/2:00a</td>
<td>Electrician</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td></td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td></td>
<td>Key Grip</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>3:30p/2:00a</td>
<td>Alternate Key Grip</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>3:30p/2:00a</td>
<td>Best Boy Grip</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor</td>
<td></td>
<td>Company Grip</td>
<td></td>
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<td>Production Assistant</td>
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<td>Sound</td>
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</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td>Mixer</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
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<td>Boom Op: 3:00p/2:00a</td>
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<tr>
<td>Production Assistant</td>
<td></td>
<td>Makeup/Wardrobe</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>3:30p/2:00a</td>
<td>Key Makeup Artist</td>
<td></td>
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<tr>
<td>Locations</td>
<td>Key Wardrobe Supervisor</td>
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<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
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<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service: 2:30p/1:00p</td>
<td>Lunch Wrangler</td>
<td>2:30p/1:00p</td>
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<tr>
<td>Director of Photography</td>
<td>3:30p/2:00a</td>
<td>Lunch served at 8:30p</td>
<td>Fer: 18 people</td>
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<tr>
<td>1st Assistant Camera</td>
<td>3:30p/2:00a</td>
<td>Lunch served at 8:30p</td>
<td>Fer: 18 people</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>3:30p/2:00a</td>
<td>Lunch served at 8:30p</td>
<td>Fer: 18 people</td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

There were cables missing to put images on the TV in the Price living room to get proper lighting for a scene. In trying to find alternative methods, the production was delayed for about an hour. Other delays included continuity re-shoots, and redoing the make up scenes from the day prior.

APPROVED BY:

Assistant Director: Austin Beggs  Production Manager: N/A
Producer: Kate Jacobs and Julie Cipoll  Director: John Goshorn

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Communications Building • Room 121
Orlando, FL 32816-3120
(407) 526-1975 • film@mail.ucf.edu
Day 9

DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
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<td>3</td>
<td>20</td>
<td>TBD</td>
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<td>TBD</td>
<td>-</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 23, 2011  
**SHOOT DAY 9 OF 20**  
**Producer:** Kate Jacobs and Julie Capra  
**Director:** John Godhorn

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Est. Finish Date:** June 17, 2011

**Sets shot today:** "Grouchy Spoon Diner" and "Price House"

**Locations Shot Today:** 1615 Edgewater Dr., Orlando; 3375 Carriage Lake Drive, Orlando

**Crew Call:** 2:00p  
**Shooting:** 3:15p  
**First Shot:** 3:30p  
**Lunch:** 8:30p  
**TI:** 9:30p

**1st Shot After Lunch:** 10:15p  
**2nd Meal:** N/A  
**TI:** N/A  
**Camera Wrap:** 1:00p  
**Last Person Out:** 1:30p

---

**Script, Scenes, and Pages**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>237</td>
<td>86</td>
<td>58:00</td>
</tr>
</tbody>
</table>

**Taken Prev.:**
- 107 (31 2/8)
- Total: 64:55
- Total: 251

**Sound DATS/ROLLS**

- 10:42/6

**Total Tals:**
- 317

**To Be Taken:**
- 120

**Total Pages:**
- 236

---

**Digital Storage (Signatory)**

- Starting Available: 931 GB
- Downloaded Today: 39.1 GB
- Previously Downloaded: 143.5 GB
- Total Downloaded: 162.6 GB

---

**CAST - WEEKLY & DAY PLAYERS**

- **Jennifer Ward**  
  - Maggie Price
  - 7:00p  
  - 7:15p  
  - 12:30p  
  - 8:30p  
  - 9:30p  
  - 6:45p  
  - 12:30a

- **Tom Remitz**  
  - Jason Price
  - 2:00p  
  - 3:00p  
  - 8:45a  
  - 8:45a

---

**XX = N.D. BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**
### Staff & Crew

<table>
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<tr>
<th>No.</th>
<th>Rate</th>
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<th>Set Dresser</th>
<th>Final Dissmiss</th>
<th>Adj.</th>
<th>MPY</th>
<th>No.</th>
<th>Rate</th>
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<th>Set Dissmiss</th>
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</table>

**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 29, 2010  
**SHOOT DAY 9 OF 20**

#### Staff & Crew In/Out

- **Production**
  - Electrician: Gaffer:
  - Production Manager: Unit Production Manager: Grip
  - Production Coordinator: Key Grip:
  - 1st Assistant Director: Alternate Key Grip
  - 2nd Assistant Director: Best Boy Grip
  - Assistant Editor: Company Grip
  - Production Assistant: Sound
  - Production Assistant: Mixer: 2:00p-5:30p
  - Production Assistant: Boom Op:
  - Production Assistant: Makeup/Wardrobe
  - Script Supervisor: Key Makeup Artist:
  - Locations: Key Wardrobe Supervisor
  - Location Manager: Catering/Craft Service
  - Camera: Craft Service: 6:45p/10:00p
  - Director of Photography: Lunch Wrangler: 7:45p/10:00p
  - 1st Assistant Camera: 2:30p/5:30p
  - 2nd Assistant Camera: 1:30p/3:00p

#### Art

- Production Designer: 6:45p/10:00p
- Art Director: MEALS:
  - Art Department: 2:30p/12:34a 9-lift served at: "snacks" at 6:45p
  - Set Dresser: Lunch served at 8:34p

#### Notes: Delays, Incidents, Absences, etc.

Added shot: OTS of Jonah filling out application at Diner counter (slated as N195A). Scenes 76 and 78 covered in one shot (slated 7Ga). Scenes 136 and 137 covered in one shot (slated as 136A, Sound Rolls 17 and 18 no good. John's car had radiator trouble.

---

**APPROVED BY:**

- Assistant Director: Austin Beggs
- Production Manager: N/A
- Producer: Kate Jacobs and Julie Ogalla
- Director: John Goshorn

---

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

University of Central Florida  
Film Department  
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Communications Building - Room 171  
Orlando, FL 32816-3120  
(407) 823-4285 • film@mail.ucf.edu
Day 10

DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
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</tr>
<tr>
<td>TBD</td>
<td>-</td>
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<td>TBD</td>
<td>TBD</td>
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Film Title: The Happiest Place on Earth  
Date of Report: May 24, 2011  
SHOOT DAY 10 OF 20

Producer: Kate Jacobs and Julie Copla  
Director: John Godhorn

Date Started: May 10, 2011  
Scheduled Finish Date: June 17, 2011  
Est. Finish Date: June 17, 2011

Sets shot today: Sterling House and Price House

Locations Shot Today: 420 Munnfield Loop, Reunion; 3175 Carriage Lake Drive, Orlando

Crew Call: 11:30a  
Shooting: 12:00p  
First Shot: 11:55a  
Lunch: 5:35p  
Ti: 6:00p

1st Shot After Lunch: 7:50p  
2nd Meal: 10:30p  
Ti: 11:00p  
Camera Wrap: 12:01a  
Last Person Out: 12:30a

SCRIPT, SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>137</td>
<td>64:55</td>
</tr>
<tr>
<td>Taken</td>
<td>117</td>
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</tr>
<tr>
<td>today</td>
<td></td>
<td>28</td>
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Sound DAYS/ROLLS

<table>
<thead>
<tr>
<th>Sound DAYS/ROLLS</th>
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<tr>
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<tr>
<td>Total Taken: 185</td>
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<tr>
<td>To Be Taken: 102</td>
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<td>Previous: 50/8</td>
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DIGITAL STORAGE (Digital)

- Starting Available: 315.6 GB
- Downloaded Today: 26.3 GB
- Previously Downloaded: 188.95 GB
- Total Downloaded: 593.9 GB
- Remaining available: 738.05 GB

CAST - WEEKLY & DAILY PLAYERS

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<thead>
<tr>
<th>CAST - WEEKLY &amp; DAILY PLAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worked - W</td>
</tr>
<tr>
<td>Started - S</td>
</tr>
<tr>
<td>Travel - TR</td>
</tr>
<tr>
<td>Rehearsal R</td>
</tr>
<tr>
<td>Finished - F</td>
</tr>
<tr>
<td>Cast - Character</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>M</th>
<th>S</th>
<th>F</th>
<th>T</th>
<th>R</th>
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<td></td>
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WORKTIME

<table>
<thead>
<tr>
<th>WORKTIME</th>
<th>MEALS</th>
<th>TRAVEL TIME</th>
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<tbody>
<tr>
<td>Report on set</td>
<td>Miss on set</td>
<td>Arrive on loc.</td>
</tr>
<tr>
<td>10:45a</td>
<td>11:00a</td>
<td>10:30a</td>
</tr>
<tr>
<td>10:30a</td>
<td>10:30a</td>
<td>10:30a</td>
</tr>
<tr>
<td>10:45a</td>
<td>10:30a</td>
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</tr>
<tr>
<td>10:45a</td>
<td>10:30a</td>
<td>10:30a</td>
</tr>
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MEALS

- Breakfast: XX = N:O

ATMOSPHERE TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Off</th>
<th>Final Remarks</th>
<th>Adj.</th>
<th>MPV No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Off</th>
<th>Final Remarks</th>
<th>Adj.</th>
<th>MPV</th>
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199
Film Title: The Happiest Place on Earth
Date of Report: May 26, 2010
SHOOT DAY 10 OF 20

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td>Director</td>
<td>9:30a/12:30a</td>
</tr>
<tr>
<td>Director</td>
<td></td>
<td>Producer</td>
<td>9:30a/12:30a</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Grip</td>
<td>Production Coordinator</td>
<td>Key Grip:</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>11:30a/12:30a</td>
<td>2nd Assistant Director</td>
<td>Alternate Key Grip</td>
</tr>
<tr>
<td>Assistant Editor</td>
<td>Company Grip</td>
<td>Production Assistant</td>
<td>Sound:</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Mixer:</td>
<td>Production Assistant</td>
<td>Boom Op:</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td>Location Manager</td>
<td>Key Makeup Artist:</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>11:30a/12:30a</td>
<td>Location Manager</td>
<td>Key Wardrobe Supervisor</td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service</td>
<td>Director of Photography</td>
<td>Lunch Wrangler</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>11:30a/12:30a</td>
<td>2nd Assistant Camera</td>
<td>12:30a/12:30a</td>
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<td>Production Designer</td>
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<tr>
<td>Art Director</td>
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<td>Art Department:</td>
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<td>11:00a/12:30a</td>
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<tr>
<td></td>
<td></td>
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</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCE, etc.

There was a missing prop at the "Sterling House" during the day. Scene 227 will possibly be rescheduled. At the "Price House" in the later evening, the lighting conditions outside weren't right for the planned scenes. Scenes 224-227 were rescheduled. Scenes 42, 44, 77, and 138 from previous dates which were rescheduled were shot instead.

APPROVED BY:

Assistant Director: Austin Beegs
Production Manager: N/A
Producer: Kate Jacobs and Julie Opals
Director: John Gosnorn

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200
**Day 11**

### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 25, 2013  
**SHOOT DAY 11 OF 20**

**Producer:** Kate Jacobs and Julie Opala  
**Director:** John Godhorn

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Estimated Finish Date:** June 17, 2011

**Sets shot today:** Beach

**Locations Shot Today:** 9222 S Highway A1A Melbourne Beach, FL

**Crew Call:** 3:30p  
**Shooting:** 4:30p  
**First Shot:** 5:40p  
**Lunch:** 9:00p  
**Till:** 9:30p

**1st Shot After Lunch:** N/A  
**2nd Meal:** N/A  
**Till:** N/A  
**Camera Wrap:** 8:22p  
**Last Person Out:** 10:30p

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<tr>
<td></td>
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<td>72:00</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Prev.</td>
<td>279</td>
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**Sound D/A/RO/ILS**

**Digital Storage (Signatories)**

| Available: | 931.0 GB |
| Downloaded Today: | 26.3 GB |
| Previously Downloaded: | 152.6 GB |
| Total Downloaded: | 188.9 GB |
| Remaining available: | 738.05 GB |

### CAST - WEEKLY & DAILY PLAYERS

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<th>H</th>
<th>S</th>
<th>F</th>
<th>M</th>
<th>AK</th>
<th>L</th>
<th>U</th>
<th>P</th>
<th>W</th>
<th>D</th>
<th>BE</th>
<th>CAST</th>
<th>CHARACTER</th>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jennifer Ward</td>
<td>Maggie Price</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>4:15p</td>
<td>4:30p</td>
<td>9:00p</td>
<td>9:30p</td>
<td>4:15p</td>
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<td>P</td>
<td></td>
<td>4:15p</td>
<td>4:30p</td>
<td>9:00p</td>
<td>9:30p</td>
<td>4:15p</td>
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<td></td>
<td>Odecestra Jenkins</td>
<td>SW</td>
<td>4:15p</td>
<td>4:30p</td>
<td>9:00p</td>
<td>9:30p</td>
<td>4:15p</td>
<td>9:30p</td>
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<tr>
<td></td>
<td>Patience</td>
<td>SW</td>
<td>4:15p</td>
<td>4:30p</td>
<td>9:00p</td>
<td>9:30p</td>
<td>4:15p</td>
<td>9:30p</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**XX = N/D. BREAKFAST**

* = D/B/M TIME includes 15 MIN. MAKEUP/HAIRDRESSING REMOVAL

### ATMOSPHERE TALENT

| No | Rate | 1st Call | Set Design | Makeup/
|----|------|----------|------------|-------|

201
## Film Title: The Happiest Place on Earth

- **Date of Report:** May 25, 2010
- **SHOOT DAY 11 OF 20**

<table>
<thead>
<tr>
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<th>STAFF &amp; CREW</th>
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<tbody>
<tr>
<td>Production</td>
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<tr>
<td>Director</td>
<td>Gaffer</td>
<td></td>
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</tr>
<tr>
<td>Producer</td>
<td>Electrician</td>
<td></td>
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</tr>
<tr>
<td>Unit Production Manager</td>
<td>Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Key Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>3:30p/3:00p</td>
<td></td>
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</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Alternate Key Grip</td>
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<tr>
<td>Assistant Editor</td>
<td>Best Boy Grip</td>
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<td>Company Grip</td>
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<td>Sound</td>
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<td>Mixer: 3:30p/3:00p</td>
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<td>Makeup/Wardrobe</td>
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<td>Script Supervisor</td>
<td>Key Makeup Artist</td>
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<td>Locations</td>
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<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
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<tr>
<td>Camera</td>
<td>Craft Service</td>
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<tr>
<td>Director of Photography</td>
<td>Lunch Wrangler</td>
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<tr>
<td>1st Assistant Camera</td>
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</tr>
<tr>
<td>2nd Assistant Camera</td>
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</tr>
<tr>
<td>Art Department</td>
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</tr>
</tbody>
</table>

### MEALS:
- Breakfast served at "snacks" N/A
- Lunch served at 11:00p
- Dinner: N/A

### NOTES:
- Delays, Incidents, Absences, etc.

As the crew was leaving the beach location after wrap, the 1st AC's cell phone was missing. The crew returned to the beach, and found the phone. There was a delay in departure because of this. Also, the Director lost his sunglasses. They are gone forever.

---

**APPROVED BY:**

- Assistant Director: Austin Beegs
- Production Manager: N/A
- Producer: Kate Jacobs and Julie Opela
- Director: John Goshorn

---

[UCF FILM logo]

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**Film Department**
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Communications Building • Room 121
Orlando, FL 32816-0120
(407) 823-4216 • film@mail.ucf.edu

202
# Day 12

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<td>11</td>
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<td>3</td>
<td>20</td>
<td>TBD</td>
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<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 26, 2013  
**SHOOT DAY 12 OF 20**  
**Producer:** Kate Jacobs and Julie Opita  
**Director:** John Godhorn  
**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Est. Finish Date:** June 17, 2011  
**Sets shot today:** The Price House  
**Locations Shot Today:** 3375 Carriage Lake Drive, Orlando  
**Crew Call:** 4:00p  
**Shooting:** 5:00p  
**First Shot:** 5:44p  
**Lunch:** 8:45p  
**TF:** 9:45p  
**1st Shot After Lunch:** 2nd Meal: N/A  
**TI:** N/A  
**Camera Wrap:** 11:05p  
**Last Person Out:** 11:30p  

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>237</td>
<td>Prev</td>
<td>95:40</td>
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<tr>
<td>Taken</td>
<td>141</td>
<td>Today</td>
<td>33</td>
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<tr>
<td>Taken today</td>
<td>5</td>
<td>5</td>
<td>33</td>
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<tr>
<td>Total Taken</td>
<td>146</td>
<td>50:28</td>
<td>338</td>
</tr>
</tbody>
</table>

**Sound DATE/REDS**

| Scenes on call sheet: 20, 27, 35, 48, 83, 87, 234, 275-277 |
| Scenes shot today: 20, 23, 25, 49, 236 |
| Scenes that need to be re-scheduled: 82, 215-227, 83 |
| Added scenes: N/A |

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>T/R</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Kemnitz</td>
<td>Jonah Price</td>
<td>W 4:15p 5:00p 11:11p 8:45p 9:45p 4:30p 11:30p</td>
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</table>

**ATMOSPHERE 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>
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**TOTAL:** Please see Script Sup. report.
**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 16, 2010  
**SHOOT DAY 12 OF 20**

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<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td><strong>Electric</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Director:</strong></td>
<td>3:10p/11:30p</td>
<td><strong>Gaffer:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Producer:</strong></td>
<td>3:10p/11:30p</td>
<td><strong>Electrician:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Unit Production Manager</strong></td>
<td>3:10p/11:30p</td>
<td><strong>Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Coordinator</strong></td>
<td></td>
<td><strong>Key Grip:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Director:</strong></td>
<td>4:30p/11:30p</td>
<td><strong>Alternate Key Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2nd Assistant Director:</strong></td>
<td></td>
<td><strong>Best Boy Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Assistant Editor:</strong></td>
<td></td>
<td><strong>Company Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Mixer:</strong></td>
<td>4:00p/12:30p</td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Boom Op:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Script Supervisor:</strong></td>
<td>4:30p/11:30p</td>
<td><strong>Key Makeup Artist:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td><strong>Key Wardrobe Supervisor</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Location Manager</strong></td>
<td></td>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td><strong>Craft Service</strong></td>
<td>4:00/4:30p</td>
</tr>
<tr>
<td><strong>Director of Photography:</strong></td>
<td>4:30p/11:30p</td>
<td><strong>Lunch Wrangler</strong></td>
<td>8:00/10:00p</td>
</tr>
<tr>
<td><strong>1st Assistant Camera:</strong></td>
<td>4:30p/11:30p</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2nd Assistant Camera:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Art**

<table>
<thead>
<tr>
<th><strong>Production Designer:</strong></th>
<th>12:00p/2:00p</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Art Director:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Art Department:</strong></td>
<td>3:10p/11:30p</td>
</tr>
<tr>
<td></td>
<td>Snacks served at: 4:00p For: 16 people</td>
</tr>
<tr>
<td><strong>Set Dresser:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lunch served at: 8:45p For: 16 people</td>
</tr>
</tbody>
</table>

**MEALS:**

Due to lost light, scenes 8221, 225-227 were rescheduled. We took lunch to work in shooting a different scene, which ended up being scene 236.

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.:**

**APPROVED BY:**

Assistant Director: Austin Becks  
Production Manager: N/A

Producer: Kate Jacobs and Julie Opals  
Director: John Goshorn

---

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

University of Central Florida  
Film Department  
4000 Central Florida Blvd.  
Communications Building - Room 121  
Orlando, FL 32816-0120  
(407) 823-8265 • film@mail.ucf.edu

---

204
# Day 13

![UCF FILM](University of Central Florida Film Department)

---

## DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
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</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 27, 2011  
**SHOOT DAY 13 OF 20**

**Producer:** Kate Jacobs and Julie Opala  
**Director:** John Godhorn

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Est. Finish Date:** June 17, 2011

**Sets shot today:** The Price House

**Locations Shot Today:** 3375 Carriage Lake Drive, Orlando

**Crew Call:** 2:45p  
**Shooting:** 4:00p  
**First Shot:** 3:00p  
**Lunch:** 7:45p  
**Ti:** 8:45p

1st Shot After Lunch: 9:45p  
2nd Week: N/A  
**Ti:** N/A  
**Camera Wrap:** 12:30p  
**Last Person Out:** 12:30p

### SCRIPT, SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>237</td>
<td>78:05</td>
<td></td>
</tr>
<tr>
<td>Taken Prev.</td>
<td>141</td>
<td>50:2/8</td>
<td></td>
</tr>
<tr>
<td>Taken Today</td>
<td>38</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Total Taken</td>
<td>359</td>
<td>55:2:8</td>
<td></td>
</tr>
<tr>
<td>To Be Taken</td>
<td>76</td>
<td>30:6:8</td>
<td>Today</td>
</tr>
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</table>

---

### DIGITAL STORAGE (Signatories)

**Starting Available:** 931GB  
**Downloaded Today:** 27.9 GB  
**Previously Downloaded:** 215.25 GB  
**Total Downloaded:** 233.15GB

**Remaining available:** 556.05 GB

### CAST - WEEKLY & DAY PLAYERS

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<tr>
<th>CAST</th>
<th>WEEK #</th>
<th>DAY #</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
<th>M</th>
<th>AK</th>
<th>E</th>
<th>L</th>
<th>U</th>
<th>P</th>
<th>W</th>
<th>D</th>
<th>BE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Ward</td>
<td>Maggie Price</td>
<td>W</td>
<td>3:45p</td>
<td>4:00p</td>
<td>12:00p</td>
<td>7:45p</td>
<td>8:45p</td>
<td>3:30p</td>
<td>12:15p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Benz</td>
<td>John Price</td>
<td>W</td>
<td>9:45p</td>
<td>12:00p</td>
<td>7:45p</td>
<td>8:45p</td>
<td>8:30p</td>
<td>12:15p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Carmen Guadilla</td>
<td>Raul</td>
<td>W</td>
<td>3:45p</td>
<td>4:00p</td>
<td>6:00p</td>
<td>N/A</td>
<td>N/A</td>
<td>3:30p</td>
<td>6:15p</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

**XX = N.D. BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**

---

### ATMOSPHERE TALENT

| No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj. | MPV | No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj. | MPV |
|-----|------|----------|-------------|--------------|------|-----|-----|------|----------|-------------|--------------|------|-----|-----|

---

205
**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 22, 2010  
**SHOOT DAY 13 OF 20**

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td><strong>Production</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Director</strong></td>
<td>1:45p/12:15a</td>
<td><strong>Gaffer</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Producer</strong></td>
<td>1:45p/12:15a</td>
<td><strong>Electrician</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Unit Production Manager</strong></td>
<td></td>
<td><strong>Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Coordinator</strong></td>
<td></td>
<td><strong>Key Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Director</strong></td>
<td>1:45p/12:15a</td>
<td><strong>Alternate Key Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2nd Assistant Director</strong></td>
<td></td>
<td><strong>Best Boy Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Assistant Editor</strong></td>
<td></td>
<td><strong>Company Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Mixer</strong></td>
<td>1:45p/12:15a</td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Boom Op</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Script Supervisor</strong></td>
<td>1:45p/12:15a</td>
<td><strong>Key Makeup Artist</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td><strong>Key Wardrobe Supervisor</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Location Manager</strong></td>
<td></td>
<td><strong>Craft Service</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td>1:45p/12:15a</td>
<td><strong>Craft Service</strong></td>
<td>2:00p/2:00p</td>
</tr>
<tr>
<td><strong>Director of Photography</strong></td>
<td>1:45p/12:15a</td>
<td><strong>Lunch Wrangler</strong></td>
<td>7:00p/9:00p</td>
</tr>
<tr>
<td><strong>1st Assistant Camera</strong></td>
<td>1:45p/12:15a</td>
<td><strong>1st Assistant Camera</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2nd Assistant Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td><strong>MEALS:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Designer</strong></td>
<td>2:00p/9:00p</td>
<td><strong>Snacks served at: 2:00p</strong></td>
<td>For: 16 people</td>
</tr>
<tr>
<td><strong>Art Director</strong></td>
<td></td>
<td><strong>Lunch served at: 7:45p</strong></td>
<td>For: 18 people</td>
</tr>
<tr>
<td><strong>Art Department</strong></td>
<td>1:45p/12:15a</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Set Dresser</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

*The crew arrived one hour earlier than the scheduled call time to do reshoots (6231, 225-227). The day was made and ran very smoothly. Shots 153, 154, and 256 were also added.*

**APPROVED BY:**

Assistant Director: Austin Beegs  
Production Manager: N/A

Producer: Kate Jacobs and Julie Opals  
Director: John Goshorn

---

UCF FILM  
UNIVERSITY OF CENTRAL FLORIDA
# Day 14

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>TBD</td>
<td>TBD</td>
<td>TBD</td>
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**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 29, 2011  
**SHOOT DAY 14 OF 20**

**Producer:** Kate Jacobs and Julie Opala  
**Director:** John Godbom

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Est. Finish Date:** June 17, 2011

**Sets Shot Today:** The Price House

**Locations Shot Today:** 3375 Carriage Lake Drive, Orlando

**Crew Call:** 8:00p  
**Shooting:** 5:00p  
**First Shot:** 9:15p  
**Lunch:** 8:12p  
**TI:** 9:42p

**1st Shot After Lunch:** 9:46p  
**2nd Meal:** N/A  
**TI:** N/A  
**Camera Wrap:** 2:15a  
**Last Person Out:** 2:45a

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Prec. 86</td>
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**Sound DATS/ROLLS**

**Digital Storage (Megabytes)**

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<td>Total Downloaded: 255.85 GB</td>
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</table>

**Remaining available: 573.35 GB**

**CAST - WEEKLY & DAY PLAYERS**

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<tr>
<th>Worked - W</th>
<th>Started - S</th>
<th>Travel - TR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

**CAST - CHARACTER**

<table>
<thead>
<tr>
<th>Jennifer Ward</th>
<th>Maggie Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>4:45p</td>
</tr>
<tr>
<td>5:00p</td>
<td>2:30a</td>
</tr>
<tr>
<td>8:42p</td>
<td>9:42p</td>
</tr>
<tr>
<td>4:30p</td>
<td>2:30a</td>
</tr>
</tbody>
</table>

**XX = N.D. BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**

**ATMOSPHERE 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>
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<th>MPY</th>
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</table>
**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 29, 2010  
**SHOOT DAY 14 OF 20**

<table>
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<tr>
<th>STAFF &amp; CREW</th>
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<th>STAFF &amp; CREW</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
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<td><strong>Electric</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Director:</strong></td>
<td>3:00p/2:45a</td>
<td><strong>Gaffer:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Producer:</strong></td>
<td>4:30p/2:30a</td>
<td><strong>Electrician:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Unit Production Manager</strong></td>
<td></td>
<td><strong>Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Coordinator</strong></td>
<td></td>
<td><strong>Key Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Director:</strong></td>
<td>3:00p/2:45a</td>
<td><strong>Alternate Key Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2nd Assistant Director:</strong></td>
<td>3:00p/2:45a</td>
<td><strong>Best Boy Grip</strong></td>
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<tr>
<td><strong>Assistant Editor:</strong></td>
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<td><strong>Company Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Mixer:</strong></td>
<td>3:00p/2:45a</td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Booth Op.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Script Supervisor:</strong></td>
<td>3:00p/2:45a</td>
<td><strong>Key Makeup Artist</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Location Manager:</strong></td>
<td></td>
<td><strong>Key Wardrobe Supervisor</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td><strong>Craft Service</strong></td>
<td>3:00p/2:30p</td>
</tr>
<tr>
<td><strong>Director of Photography:</strong></td>
<td>3:00p/2:45a</td>
<td><strong>Lunch Wrangler</strong></td>
<td>8:00p/8:15p</td>
</tr>
<tr>
<td><strong>1st Assistant Camera:</strong></td>
<td>3:00p/2:45a</td>
<td><strong>2nd Assistant Camera:</strong></td>
<td></td>
</tr>
</tbody>
</table>

| **Art**               |        |
| **Production Designer:** | 2:00p/9:00p |

**Art Director:**  
**Art Department:** Snacks served at 3:00p For: 16 people  
**Set Dresser:** Lunch served at 7:45p For: 16 people

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Pick up some unscheduled reshoots before shooting cell. The only delays were due to outside noise from the neighbor's house conflicting with the audio for a few scenes.

**APPROVED BY:**

Assistant Director: Austin Boggs  
Production Manager: N/A  
Producer: Kate Jacobs and Julie Opals  
Director: John Goshorn

---

[UCF FILM]

University of Central Florida  
Film Department  
4000 Central Florida Blvd.  
Communications Building - Room 121  
Orlando, FL 32816-3120  
(407) 623-4265 • film@mail.ucf.edu
**Day 15**

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
<td>TBD</td>
</tr>
</tbody>
</table>

**Film Title:** The Happiest Place on Earth  
Date of Report: May 30, 2011  
SHOEF DAY 15 OF 20

Producer: Kate Jacobs and Julie Opia  
Director: John Godbom

Date Started: May 10, 2011  
Scheduled Finish Date: June 17, 2011  
Est. Finish Date: June 17, 2011

Sets shot today:  
Locations Shot Today: 363 South Orlando Ave., Orlando

Crew Call: 10:00a  
Shooting: 11:15a  
First Shot: 12:30p  
Lunch: 4:00p  
TI: 5:00p

1st Shot After Lunch: N/A  
2nd Meal: N/A  
TI: N/A  
Camera Wrap: 3:05p  
Last Person Out: 5:00p

---

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>PREV.</th>
<th>9:30</th>
<th>PREV.</th>
<th>300</th>
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</thead>
<tbody>
<tr>
<td>Script</td>
<td>237</td>
<td>80</td>
<td>Today</td>
<td>3:45</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td>372</td>
<td>81 4/8</td>
<td>Total</td>
<td>9:50</td>
<td>305</td>
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**TALENTS**

<table>
<thead>
<tr>
<th>TALENTS</th>
<th>5</th>
<th>4 5/8</th>
</tr>
</thead>
</table>

**TOTALS**

Total Scenes: 27, 33, 35, 45, 48, 50

Scenes shot today: 27, 35, 45, 48, 59, 222, 552, 1672
Scenes that need to be rescheduled: 353
Add another scene: N/A

---

**CAST WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>M</th>
<th>A</th>
<th>R</th>
<th>E</th>
<th>P</th>
<th>U</th>
<th>V</th>
<th>W</th>
<th>D</th>
<th>B</th>
<th>E</th>
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<tbody>
<tr>
<td>Daniel Wachs</td>
<td>Don</td>
<td>5W</td>
<td>11:00a</td>
<td>11:15a</td>
<td>9:50p</td>
<td>4:00p</td>
<td>5:00p</td>
<td>10:45p</td>
<td>5:00p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Ross</td>
<td>Jake Price</td>
<td>W</td>
<td>12:30p</td>
<td>12:45p</td>
<td>3:50p</td>
<td>4:00p</td>
<td>5:00p</td>
<td>12:15p</td>
<td>5:00p</td>
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**ATMOSPHERE 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>

---

209
| Film Title: The Happiest Place on Earth | Date of Report: May 30, 2010 | SHOOT DAY 15 OF 20 |

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td>Director</td>
<td>10:00a/5:00p</td>
</tr>
<tr>
<td>Director</td>
<td>Gaffer: Electrician:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Unit Production Manager</td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Key Grip:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>2nd Assistant Director: Alternate Key Grip: Best Boy Grip:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Editor</td>
<td>Company Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Sound:</td>
<td></td>
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</tr>
<tr>
<td>Production Assistant</td>
<td>Mixer: 10:00a/5:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Boom Op:</td>
<td></td>
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</tr>
<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Key Makeup Artist:</td>
<td></td>
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<td>Locations</td>
<td>Key Wardrobe Supervisor</td>
<td></td>
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</tr>
<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
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<tr>
<td>Camera</td>
<td>Craft Service</td>
<td></td>
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</tr>
<tr>
<td>Director of Photography</td>
<td>Lunch Wrangler 3:30p/4:30p</td>
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</tr>
<tr>
<td>1st Assistant Camera</td>
<td>2nd Assistant Camera:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Designer</td>
<td>10:00a/5:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Director</td>
<td>MEALS: Snacks served at: N/A For: N/A people</td>
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</tr>
<tr>
<td>Set Dresser</td>
<td>Lunch served at: 4:00p For: 10 people</td>
<td></td>
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</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

The first shot was delayed due to missing equipment. The 1st A.C. recovered the equipment for the shoot. Scene 33 needs to be rescheduled with the appropriate wardrobe.

APPROVED BY:

Assistant Director: Austin Beegs
Production Manager: N/A
Producer: Kate Jacobs and Julie Opsal
Director: John Goshorn

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32816-5120
(407) 823-4265 • film@ucf.edu
Day 16

DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>TBD</td>
</tr>
<tr>
<td>TBD</td>
<td>-</td>
<td>3</td>
<td>TBD</td>
<td>TBD</td>
</tr>
</tbody>
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Film Title: The Happiest Place on Earth
Date of Report: May 31, 2011
SHOOT DAY: 16 OF 20

Producer: Kate Jacobs and Julie Opala
Director: John Godson

Date Started: May 10, 2011
Scheduled Finish Date: June 17, 2011
Est. Finish Date: June 17, 2011

Sets shot today: Jeshal's cubicle
Locations Shot Today: Orlando Metro Area, Avalon Park, 3375 Carriage Lake Drive

Crew Call: 2:00p
Shooting: 3:00p
First Shot: 3:30p
Lunch: 7:05p
TI: 8:05p
1st Shot After Lunch: 9:45p
2nd Shot: N/A
TI: N/A
Camera Wrap: 10:33p
Last Person Out: 11:00p

<table>
<thead>
<tr>
<th>SCENE</th>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>237</td>
<td>315</td>
<td>9:20</td>
<td>305</td>
<td>315</td>
<td>9:20</td>
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Sound DAYS/ROLLS

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<tr>
<th>TAKEN</th>
<th>TAKEN</th>
<th>PREVIEW</th>
</tr>
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<tbody>
<tr>
<td>7</td>
<td>16/8</td>
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<td>98/40</td>
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To Be Taken

<table>
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<tr>
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<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
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</thead>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Digital Storage

Starting Available: 931 GB
Downloaded Today: 8 GB
Previously Downloaded: 302.2 GB
Total Downloaded: 1,712 GB
Remainder available: 512 GB

<table>
<thead>
<tr>
<th>CAST</th>
<th>WEEKLY &amp; DAY PLAYERS</th>
<th>REPORT ON SET</th>
<th>DIS MISS ON SET</th>
<th>IN</th>
<th>OUT</th>
<th>ARRIVE ON LOC.</th>
<th>LEAVE LOC. ADJ.</th>
<th>STUNT ADJ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeshal Ward</td>
<td>W</td>
<td>9:00p</td>
<td>9:15p</td>
<td>10:45p</td>
<td>8:00p</td>
<td>9:00p</td>
<td>8:00p</td>
<td>11:00p</td>
</tr>
<tr>
<td>Tim Kemritz</td>
<td>W</td>
<td>2:45p</td>
<td>3:00p</td>
<td>10:45p</td>
<td>8:00p</td>
<td>9:00p</td>
<td>2:20p</td>
<td>11:00p</td>
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Atmosphere Talent

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Delivery</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Delivery</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
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211
**Film Title:** The Happiest Place on Earth  
**Date of Report:** May 31, 2010  
**SHOOT DAY** 16 OF 20

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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</thead>
<tbody>
<tr>
<td>Production</td>
<td></td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>2:30p/11:00p</td>
<td>Gaffer</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td></td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td></td>
<td>Key Grip</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>2:30p/11:00p</td>
<td>Alternate Key Grip</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td></td>
<td>Best Boy Grip</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor</td>
<td></td>
<td>Company Grip</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td>Mixer: 2:30p/11:00p</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td>Boom Op</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td>Makeup/Wardrobe</td>
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</tr>
<tr>
<td>Script Supervisor</td>
<td></td>
<td>Key Makeup Artist</td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td>2:30p/11:00p</td>
<td>Key Wardrobe Supervisor</td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td>Catering/Craft Service</td>
<td></td>
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<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: 2:30p/2:30p</td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td></td>
<td>Lunch Wrangler 7:30p/9:00p</td>
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<tr>
<td>Art Director</td>
<td></td>
<td>MEALS:</td>
<td></td>
</tr>
<tr>
<td>Art Department</td>
<td>2:30p/11:00p</td>
<td>Snacks served at: N/A</td>
<td>For: N/A people</td>
</tr>
<tr>
<td>Set Dresser</td>
<td></td>
<td>Lunch served at: 8:00p</td>
<td>For: 14 people</td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

There were no major incidents or delays. All TV reshoots were completed today.

**APPROVED BY:**

Assistant Director: Austin Baggs  
Production Manager: N/A

Producer: Kate Jacobs and Julie Opals  
Director: John Gashorn

---

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Communications Building - Room 121  
Orlando, FL 32816-5120  
(407) 823-4265 - film@mail.ucf.edu
# Day 17

**Film Title:** The Happiest Place on Earth  
**Date of Report:** June 1, 2011  
**SHOOT DAY 17 OF 20**  

**Producer:** Kate Jacobs and Julie Opala  
**Director:** John Godhorn  
**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Actual Finish Date:** June 17, 2011  
**Set Location:** 611 N. Orange Ave. Orlando  
**Crew Call:** 9:00a  
**Shooting:** 10:00a  
**First Shot:** 10:30a  
**Lunch:** 12:30p  
**TI:** 1:30p  
**1st Shot After Lunch:** 2:45p  
**2nd Shot:** N/A  
**TI:** N/A  
**Camera Wrap:** 4:45p  
**Last Person Out:** 5:00p

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>95:20</td>
<td>305</td>
</tr>
<tr>
<td>Script</td>
<td>237</td>
<td>Today</td>
<td>4:25</td>
</tr>
<tr>
<td></td>
<td>184</td>
<td>Total</td>
<td>99:45</td>
</tr>
<tr>
<td>Taken</td>
<td>8</td>
<td>3:45p</td>
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</tr>
<tr>
<td>Total Taken</td>
<td>192</td>
<td>6:37p</td>
<td>Previous</td>
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<tr>
<td>To Be Taken</td>
<td>45</td>
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### Sound Days/Rolls

<table>
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### Digital Storage (DigifySAFE)

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<tbody>
<tr>
<td>Downloaded Today</td>
<td>8 GB</td>
</tr>
<tr>
<td>Previously</td>
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<tr>
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<tr>
<td>Remaining available</td>
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### Atmosphere Talent

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<th>H</th>
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<th>M</th>
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<th>K</th>
<th>L</th>
<th>V</th>
<th>H</th>
<th>R</th>
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<tbody>
<tr>
<td></td>
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<td>1:15p</td>
<td>1:30p</td>
<td>4:45p</td>
<td>12:30p</td>
<td>1:30p</td>
<td>1:00p</td>
<td>5:00p</td>
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</table>

### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>Cast</th>
<th>Character</th>
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<tbody>
<tr>
<td>Jennifer Ward</td>
<td>Maggie Price</td>
</tr>
<tr>
<td>Tom Kramer</td>
<td>Jaron Price</td>
</tr>
<tr>
<td>Daniel Walsh</td>
<td>Tony</td>
</tr>
<tr>
<td>Dennis Marder</td>
<td>Wanda</td>
</tr>
<tr>
<td>Karen Lomax</td>
<td>Melinda</td>
</tr>
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</table>

**X = N.O. Breakfast** * = DISMISS TIME INCLUDES 15 MIN. MAKEUP/YARD REMOVAL
**Film Title:** The Happiest Place on Earth  
**Date of Report:** June 1, 2010  
**SHOOT DAY 17 OF 20**

<table>
<thead>
<tr>
<th>Staff &amp; Crew</th>
<th>IN/OUT</th>
<th>Staff &amp; Crew</th>
<th>IN/OUT</th>
</tr>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td><strong>Electric</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Director:</strong></td>
<td>9:30a/5:00p</td>
<td><strong>Gaffer:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Producer:</strong></td>
<td>9:30a/5:00p</td>
<td><strong>Electrician:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Unit Production Manager</strong></td>
<td></td>
<td><strong>Grip</strong></td>
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</tr>
<tr>
<td><strong>Production Coordinator</strong></td>
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<td><strong>Key Grip</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Director:</strong></td>
<td></td>
<td><strong>Alternate Key Grip</strong></td>
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<tr>
<td><strong>2nd Assistant Director:</strong></td>
<td></td>
<td><strong>Best Boy Grip</strong></td>
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<td><strong>Assistant Editor:</strong></td>
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<td><strong>Production Assistant</strong></td>
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<td><strong>Mixer:</strong></td>
<td>9:00a/5:00p</td>
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<td><strong>Makeup/Wardrobe</strong></td>
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<td>9:30a/5:00p</td>
<td><strong>Key Makeup Artist:</strong></td>
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<tr>
<td><strong>Locations</strong></td>
<td></td>
<td><strong>Key Wardrobe Supervisor</strong></td>
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<td><strong>Location Manager</strong></td>
<td></td>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
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<tr>
<td><strong>Camera</strong></td>
<td></td>
<td><strong>Craft Service:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Director of Photography:</strong></td>
<td>9:30a/5:00p</td>
<td><strong>Lunch Wrangler</strong></td>
<td>12:00p/7:00p</td>
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<td><strong>1st Assistant Camera:</strong></td>
<td>9:30a/5:00p</td>
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<td></td>
</tr>
<tr>
<td><strong>2nd Assistant Camera:</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td><strong>MEALS:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Production Designer:</strong></td>
<td></td>
<td><strong>Snacks served at: N/A</strong></td>
<td>For: N/A people</td>
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<td><strong>Art Director:</strong></td>
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</tr>
<tr>
<td><strong>Set Dresser:</strong></td>
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<td></td>
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</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

There was no access to the copy room at the offices; therefore, Scene 28 was rescheduled.

**APPROVED BY:**

Assistant Director: Austin Baggs  
Production Manager: N/A

Producer: Kate Jacobs and Julie Opals  
Director: John Goshorn

---

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Communications Building - Room 121  
Orlando, FL 32816-5120  
(407) 623-4265 • film@mail.ucf.edu
## DAILY PRODUCTION REPORT

### PREP
- 11

### BUILD
- 3

### Rehearsal
- 3

### SHOOT
- 20

### WRAP/STRIKE
- 4

**NUMBER OF DAYS SCHEDULED:** 11  
**NUMBER OF ACTUAL DAYS:** 11

**Film Title:** The Happiest Place on Earth
**Date of Report:** June 6, 2011  
**SHOOT DAY:** 18 of 20

**Producer:** Kate Jacobs and Julie Opale  
**Director:** John Goldhorn

**Date Started:** May 10, 2011  
**Scheduled Finish Date:** June 17, 2011  
**Estimated Finish Date:** June 17, 2011

**Sets shot today:** Island and Beach

**Locations Shot Today:** 163 North Causeway, New Smyrna Beach, FL 32169

**Crew Call:** 1:00p  
**Shooting:** 3:30p  
**First Shot:** 7:15p  
**Lunch:** 1:00p  
**TI:** 2:00p

**1st Shot After Lunch:** 7:35p  
**2nd Meal:** N/A  
**TI:** N/A  
**Camera Wrap:** 8:30p  
**Last Person Out:** 9:00p

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>59-65</td>
<td>410</td>
</tr>
</tbody>
</table>

**Prev.**

- **227**
- **86**
- **Today**  
- **5**

**Taken Prev.:**  
115  
**Total:** 102:09  
**Total:** 415  
**Sound DATE/ROLLS**

- **Today**

### SCENES on call sheet:
- **93, 65, 68, 70, 170, 171**

### SCENES shot today:
- **93, 65, 68, 70, 170, 171, 174**

### SCENES that need to be re-scheduled:
- N/A

### Added scenes:
- N/A

### CAST - WEEKLY & DAILY PLAYERS

- **Worked - W**
- **Started - S**
- **Travel - TR**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Kentz</td>
<td>James Price</td>
</tr>
</tbody>
</table>

**W**

- **3:30p**  
- **9:30p**  
- **1:00p**  
- **2:00p**  
- **1:00p**  
- **9:00p**

**X = N.D. BREAKFAST**  
**M = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**

### ATMOSPHERE TALENT

<table>
<thead>
<tr>
<th>No.</th>
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<th>MPV</th>
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### DIGITAL STORAGE

- **Available:** 031GB
- **Downloaded Today:** 0GB
- **Previously Downloaded:** 317.2GB
- **Remaining Available:** 0GB

### TRAVEL TIME

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</table>

215
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td><strong>Electric</strong></td>
<td></td>
</tr>
<tr>
<td>Director:</td>
<td>1:00p/9:00p</td>
<td>Gaffer:</td>
<td></td>
</tr>
<tr>
<td>Producer:</td>
<td></td>
<td>Electrician:</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td></td>
<td>Grip:</td>
<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td></td>
<td>Key Grip:</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director:</td>
<td>1:00p/9:00p</td>
<td>Alternate Key Grip:</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director:</td>
<td></td>
<td>Best Boy Grip:</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td></td>
<td>Company Grip:</td>
<td></td>
</tr>
<tr>
<td>Production Assistant Sound</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant Boom C.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant Makeup/Wardrobe</td>
<td>1:00p/9:00p</td>
<td>Key Makeup Artist:</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor:</td>
<td>1:00p/9:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td></td>
<td>Key Wardrobe Supervisor:</td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td>Catering/Craft Service:</td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td>Craft Service:</td>
<td></td>
</tr>
<tr>
<td>Director of Photography:</td>
<td>1:00p/9:00p</td>
<td>Lunch Wrangler:</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera:</td>
<td>1:00p/9:00p</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Director:</td>
<td></td>
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<td></td>
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<tr>
<td>Art Department:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Set Dresser:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEALS:</td>
<td></td>
<td>Snacks served at: N/A</td>
<td>Fer: N/A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fer: 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lunch served at: 1:00p</td>
<td>people</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>people</td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Some material previously covered on Day 6; all scenes slated/noted as reshoots. Met early to scout location, transport equipment. Jonah not wearing wedding ring in R.G.S., tbl. D. Due to light, no time to reshoot B-roll after scene K172.

---

**APPROVED BY:**

Assistant Director: Austin Baggs
Production Manager: N/A
Producer: Kate Jacobs and Julie Opalla
Director: John Goskorn
# DAILY PRODUCTION REPORT

## Day 19

### Film Title: The Happiest Place on Earth  
**Date of Report**: June 5, 2011  
**Shoot Day**: 19 of 20

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>-</td>
<td>3</td>
<td>22</td>
<td>TBD</td>
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</tbody>
</table>

**Producer**: Kate Jacobs and Julie Ogala  
**Director**: John Graham

**Date Started**: May 10, 2011  
**Scheduled Finish Date**: June 17, 2011  
**Actual Finish Date**: June 17, 2011

**Sets Shot Today**: Chain Restaurant, Sooby Motel, City Streets

**Location Shot Today**: 12003 Antioch Park Drive, Winter Springs Blvd.

**Crew Call**: 8:30a  
**Shooting**: 8:45a  
**First Shot**: 10:05a  
**Lunch**: 12:30p  
**TF**: 1:30p  
**1st Shot After Lunch**: 3:55p  
**2nd Meal**: N/A  
**TF**: N/A  
**Camera Wrap**: 9:45p  
**Last Person Out**: 10:00p

### Script Sounds and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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</thead>
<tbody>
<tr>
<td>Script</td>
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<td>106</td>
<td>415</td>
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<tr>
<td>Taken Prev.</td>
<td>292</td>
<td>89/2B</td>
<td>12 + 1/2</td>
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<tr>
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<tr>
<td>Total Taken</td>
<td>204</td>
<td>73</td>
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<tr>
<td>To Be Taken</td>
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<td>13</td>
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</table>

**Sound DAYS/ROLLS**

**Digital Storage**: [Updated]

**Starting Available**: 331GB  
**Downloaded Today**: .GB  
**Previously Downloaded**: 317.2 GB  
**Total Downloaded**: KB  
**Remaining Available**: GB

**Scenes on Call Sheet**: 26, 31, 175, 26, 30, 34, 40, 197, 206, 220, 230, 231

**Scenes Shot Today**: 26, 31, 175, 26, 30, 34, 40, 197, 206, 220, 230, 231

**Addedin Scenes**: N/A

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>M</th>
<th>AK</th>
<th>L</th>
<th>U</th>
<th>P</th>
<th>W</th>
<th>D</th>
<th>BE</th>
<th>R</th>
<th>F</th>
<th>T</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:45a</td>
<td>8:45a</td>
<td>9:45a</td>
<td>12:30p</td>
<td>1:30p</td>
<td>8:45a</td>
<td>10:00p</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>8:00a</td>
<td>8:00a</td>
<td>9:45a</td>
<td>12:30p</td>
<td>1:30p</td>
<td>11:30a</td>
<td>10:00p</td>
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</tbody>
</table>

**X = N/D: BREAKFAST**  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

### ATMOSPHERE TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dissmiss</th>
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<th>Set Dissmiss</th>
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<th>MPP</th>
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217
**STAFF & CREW**

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<tbody>
<tr>
<td>Production</td>
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</tr>
<tr>
<td>Director</td>
<td>8:20a/10:00p</td>
</tr>
<tr>
<td>Producer</td>
<td>8:50a/10:30a</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Grip</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Key Grip</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>9:30a/10:00p</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Alternate Key Grip</td>
</tr>
<tr>
<td>Assistant Editor</td>
<td>Best Boy Grip</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Company Grip</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Sound</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Mixer</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Boom Op</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>8:50a/10:00p</td>
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<tr>
<td>Locations</td>
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<td>Location Manager</td>
<td>Catering/Craft Service</td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>9:30a/10:00p</td>
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<tr>
<td>1st Assistant Camera</td>
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<td>2nd Assistant Camera</td>
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<tr>
<td>Production Designer</td>
<td>Snacks served at: N/A</td>
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<tr>
<td>Production Designer</td>
<td>Lunch served at: 12:30p</td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

The beginning of the day was delayed due to the restaurant owner being late to let us into the location. The shots were all able to be made, however.

Jamil's bike was stolen at lunch. Efforts from the whole crew worked in finding a solution. A replacement bike was bought, and the scenes were shot in the late evening and the early morning the next day.

APPROVED BY:

Assistant Director: Austin Baggs
Production Manager: N/A
Producer: Kate Jacobs and Julie Opella
Director: John Gosborn

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32816-0120
(407) 823-4205 • film@mail.ucf.edu
APPENDIX H: FINAL COST REPORT
# THE HAPPIEST PLACE ON EARTH

**Director:** John Goshorn  
**Budget Created:** Thursday, 2/17/11 by John Goshorn  
**Producers:** Kate Jacobs, Julie Opala, John Goshorn  
**Matches Script Date:** 2/17/11

<table>
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<td>98</td>
</tr>
<tr>
<td>0200 PRODUCERS UNIT</td>
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<td>0300 DIRECTION</td>
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<td>2500 CAST &amp; DAY PLAYERS</td>
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<td>3100 PRODUCTION DESIGN</td>
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<td>5500 PROPERTY</td>
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<td>TOTAL BELOW THE LINE</td>
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<td>10600 POST-PRODUCTION TAPE COSTS</td>
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<td>11100 MUSIC</td>
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<td>TOTAL ABOVE-AND BELOW-THE-LINE</td>
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APPENDIX I: CONTRACTS AND AGREEMENTS
LLC Operating Agreement

Sample Operating Agreement:

OPERATING AGREEMENT
OF
UNWASHED ENTERTAINMENT, LLC

THIS OPERATING AGREEMENT ("Agreement," as may be amended from time to time as provided below) is adopted as of __________, 2011, by and among the Initial Members (as defined below).

THE COMPANY GENERALLY

Section 1.1. Formation. Unwashed Entertainment, LLC was formed as a limited liability company (the "Company") under and pursuant to the Limited Liability Company Act ("LLCA") §§ 608.401-608.705, Fla. Stat. (2003) (and other relevant laws of the state of Florida) by the filing of articles of organization with the Secretary of State of Florida on January 31, 2011.

Section 1.2. Name. The name of the Company shall be Unwashed Entertainment, LLC. The Company shall conduct business under that name or such other names complying with applicable law as the Managing Member may determine from time to time.

Section 1.3. Duration. The Company commenced on the first proper filing of articles of organization for the Company as provided in LLCA and shall continue until it is dissolved and its business and affairs are wound up as provided in Article 17.

Section 1.4. Purpose. The purpose of the Company is to engage in the film, music and entertainment industries, and related entertainment and merchandising activities, including among others, producing the film "The Happiest Place on Earth."

Section 1.5. Principal Place of Business. The Company’s principal place of business shall be at such place or places as the Managing Member may determine from time to time.

Section 1.6. Registered Office and Registered Agent. The initial address of the registered office of the Company in the State of Florida shall be 346 Hidden Pines Cir., Casselberry, FL 32707 and the name of the Company’s initial registered agent at that address shall be Scelsi Entertainment and New Media Law, notices to be sent to Christina Scelsi, 24123 Peachland Blvd., Unit C-4 #138, Port Charlotte, FL 33954. The Managing Member may cause the Company to qualify to do business as a limited liability company (or other entity in which Members have limited liability) in any other jurisdiction and to designate any registered office or registered agent in any such jurisdiction.

Section 1.7. Company Property. All real and personal property owned by the Company shall be deemed owned by the Company as an entity and held in its name. No Member shall have any ownership interest in any such property.
Section 1.8. Merger and Conversion. The Company may merge with, or convert into, another entity only in accordance with a plan of merger or conversion approved by the Required Members.

Section 1.9. Definitions and Construction.

As used in this Agreement, the following terms have the following meanings:


b. "Agreement" means this Operating Agreement for the Company.

c. "Available Cash" means cash funds, both from operations and on liquidation, in excess of a reasonable reserve for expenses and liabilities of the Company (and excluding all fixed, deferred, or contingent compensation payable to the Managing Member for services rendered.

d. "Capital Contributions" means the capital contributions of the Members in the form of as set forth on Exhibit A.

e. "Code" means the United States Internal Revenue Code, as amended.

f. "Company" means this limited liability company, which shall be named Unwashed Entertainment, LLC.

g. "Majority Vote" means the affirmative vote of the Members in question owning in the aggregate more than 50% of the Percentage Interests owned by such Members.

h. "Managing Member" means John Goshorn, who shall remain as the sole Managing Member of the Company for so long as he is a Member of the Company.

i. "Members" means all members of the Company, including the Managing Member and any subsequently admitted members. Attached hereto as Exhibit "A" is a list of current Members, with their respective addresses, tax identification numbers, Capital Contributions, and Percentage Interests.

j. "Membership Interests" means all of a Member's rights in the Company, collectively, including the Member's right to distributions, any right to vote or participate in management, and any right to information concerning the business and affairs of the Company.

k. "Percentage Interests" means the percentages set forth on Exhibit "A" with respect to each Member.

2. CAPITALIZATION. Each Member has made Capital Contributions to the Company in the form of cash or services or in the amount next to their name on Exhibit "A."

3. MANAGEMENT. The Managing Member shall have the sole authority to manage, control, vote on, and approve all of the affairs of the Company and to make all tax elections for the Company. The other Members expressly waive their right to vote on or approve any matters that they would otherwise be entitled to vote on or approve any matters that they would otherwise be entitled to vote on or approve pursuant to the Act, except (a) to the extent such vote or approval rights may not be waived by the Act or (b) any amendment of this Operating Agreement other than as provided in Paragraph 8. Any amendment to this Operating Agreement other than as provided in Paragraph 8 shall be binding only upon the affirmative written vote of the Managing Member and a Majority Vote of the other Members.
4. **VOTING PROCEDURES:** All voting shall be evidenced by the written vote of those Members necessary to take the action. No formal meetings of the Members shall be required to take any action, and the Company shall not be required to have periodic meetings of the Members. If a written request for a vote is circulated, failure to reply within ten business days shall be deemed to be a written “yes” vote on the matter.

5. **ADMISSION OF NEW MEMBERS:** The Managing Member may permit the admission of new Members to the Company from time to time, and the Managing Member shall have the exclusive right to make and execute any amendments to this Agreement in connection with the admission of such new Members.

6. **COMPENSATION TO MANAGING MEMBER:** In consideration for services rendered, the Managing Member shall be entitled to reasonable and customary fixed, deferred, or contingent compensation, whether paid directly to the Managing Member from third parties or from the Company.

7. **DISTRIBUTIONS:** Unless agreed to otherwise in writing by the Members, the Members shall share equally in all of the Net Profits, losses, rights and obligations of the Company as set forth on Exhibit [__]. “Net Profits” shall mean all payments which are paid to the Company or any Member as a result of Company activities. After deducting Company expenses (that is, reasonable salaries, rent, promotional costs, travel costs, office expenditures, telephone costs, commissions, accounting and legal fees and any and all legitimate Company expenses incurred by the Company while conducting Company business), a portion of the Net Profits, as determined by a majority of the Members, shall be reinvested in the Company and the remainder shall be distributed in cash to the Members. Should any Member at any time bear or satisfy a disproportionate share of the financial obligations of the Company, he shall be entitled to reimbursement therefore from the other Members, proportionately out of sums otherwise to be distributed to them as Members. No Member shall receive any salary, bonus or goods or other assets of the Company, except as otherwise agreed by a majority vote of the Members.

8. **TAX WITHHOLDING:** In the event that the Company is required to pay or withhold any federal or state tax attributable to distributions or allocations to any Member, such withholding shall come solely out of the distributions due to such Member (but shall be treated as an actual distribution to such Member). If the required withholding exceeds such distributions, such Member shall be obligated immediately to contribute to the Company cash in an amount equal to such excess plus interest at 10% until paid.

9. **ANNUAL REPORTING:** Annually, the Company shall send each Member a copy of the Company’s annual federal, state and local tax and information returns, as well as any other information necessary for the Members to prepare their own tax returns.

10. **COMPETITION ALLOWED:** The Managing Member and its affiliates shall be permitted to engage in other activities for profit whether or not competitive with the business of the Company, including the organization and management entities for acquiring and investing in motion pictures.
11. SPECIAL POWER OF ATTORNEY: Any members who are or become nonresidents of Florida hereby grant the Managing Member an irrevocable power of attorney, coupled with an interest, to execute any and all consents or documents required for such members to agree to file Florida tax returns, to make timely payment of all taxes imposed on such members by Florida with respect to the income of the Company, and to be subject to personal jurisdiction in Florida for purposes of the collection of income taxes, interest, and penalties imposed on such members by Florida with respect to the income of the Company.

12. OWNERSHIP OF GROUP COMPOSITIONS: Each Member agrees to assign 100% of the copyright and 100% of the income stream in each Group Composition to the Company and to execute any documents necessary to evidence the transfer of ownership to the Company.

13. WAIVER OF DISSENTER’S RIGHTS: The Members hereby waive dissenter’s rights.

14. TRANSFERS: No Member may sell, assign, mortgage, dispose of, or transfer any portion of their Membership Interest without the written consent of the Managing Member, which consent may be withheld arbitrarily, even if such refusal would appear to be unreasonable. The Managing Member may condition its consent on the transferee’s payment of costs to the Company related to the transfer and the transferee’s signing such documents and making such representations as are required by the Managing Member. The Managing Member may not transfer any of its management rights in the Company without the Majority of the other Members.

15. DISSOLUTION AND LIQUIDATION: The Company shall be dissolved and its affairs shall be wound up upon the happening of the first to occur of the following:
   a. The affirmative vote of the Managing Member and a Majority Vote of the other Members; or
   b. The expiration of the state term of the Company.

   Upon dissolution of the Company for any reason, the Managing Member shall act as the liquidator of the Company, and all of the Company’s assets shall be sold in a commercially reasonable manner. After payment of all liabilities of the Company, and a set aside of a reasonable reserve, any remaining cash shall be distributed to the Members in accordance with the provisions of Paragraph 10.

16. JURISDICTION AND VENUE: All of the Members hereby agree that, unless the Managing Member consents to or chooses another forum, the state with jurisdiction over any disputes relating to this Agreement shall be Florida, and the sole location for proper venue shall be in Orlando, Florida.

17. INDEMNIFICATION: The Company shall indemnify and hold harmless the Managing Member and its affiliates from and against any loss, cost, or expense (including attorney’s fees) relating to the Company, including the defense of, or a judgment resulting from, any action brought by a Member, unless a court determines that the action or omission in question constituted willful fraud.
18. WARRANTIES: Each Member warrants that he is free to enter into this Agreement; is under no
disability, restriction or prohibition which will interfere in any way with his full compliance that
might hurt the Company; will not sell or transfer any interest in or asset of the Company without the
prior written consent of all Members and in accordance with the provisions of this Agreement; and
will refrain from activities which could prohibit him or the Company from performing and
functioning diligently, competently, professionally and to the best of his or their ability.

19. ENTIRE CONTRACT: This Agreement constitutes the sole and entire agreement between the
Members relating to the subject matter hereof. Any prior agreements, promises and negotiations not
expressly set forth in this Agreement are of no force and effect whatsoever.

20. EXECUTION: This Agreement may be executed in counterparts and transmitted by facsimile copy,
each of which shall constitute an original.

IN WITNESS WHEREOF, the Members have executed this Agreement effective as of the ___ day of
_______, 2011.

MANAGING MEMBER:

________________________________________

OTHER MEMBERS:

_______________________________________

_______________________________________
List of Operating Agreement Signatories:

Bernie Ask
Marco DiGeorge
Carmen Serrano Giubilei
John Goshorn
Jeffrey Gross
Kate Jacobs
Tom Kemnitz, Jr.
Karen LeBlanc
Chris Lindsay
Julie Opala
Alan Parker
Tony Riha
Richard Russell
Leon Salem
Ben Taylor
Daniel Wachs
Jennifer Faith Ward
Sample Crew Deal Memo:

**CREW DEAL MEMO**

**PICTURE TITLE:** The Happiest Place on Earth

**PRODUCER(S):** Julie Opala
Kate Jacobs

**DIRECTOR:** John Goshorn

**CREW MEMBER INFORMATION**

**EMPLOYEE NAME:**  

**PHONE #:**

**ADDRESS:**  

**POSITION:**

**TERMS AND CONDITIONS OF EMPLOYMENT**

1. **BUSINESS PARTNERSHIP:** The crew member is providing their services as a business partner of the producers per the Operating Agreement of Unwashed Entertainment LLC (the "Production Company"). Said Operating Agreement will govern all aspects of the relationship between crew member and Production Company.

2. **CREDIT:** The employee will have a name credit in the completed film that will read as follows (i.e., your name as you would like it to appear in the final film—please print clearly):

3. **The Production Company reserves the right to change the employee's credit at any time for any reason with or without the employee's consent.**

4. **TERM:** The Production Company reserves the right to terminate or dismiss employee at any time.

5. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Production Company and crew member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of employment shall be null and void.
5. WORK-FOR-HIRE: The Production Company shall be the owner of all of the results and proceeds of the employee's services, including any copyright, trademark, and any other intellectual property rights in any work or property created by the employee or anyone under the employee's direction. The employee acknowledges that the employee's work is a "work made for hire" within the scope of the employee's employment, and therefore the employer shall be the author and copyright owner of any work created under this agreement.

6. PUBLICITY: The employee shall not directly or indirectly circulate, publish, or otherwise disseminate any news story, article, book, social media or other publicity concerning The Happiest Place on Earth (the "Picture"), or the employee's or others' services without the production company's prior written consent. Employee has permission to show a video tape/disc of the picture in connection with seeking future employment. Employer shall have the right to use the employee's name, voice, picture and likeness in connection with the picture, the advertising and publicizing thereof, and any promotional films or clips respecting the picture without additional compensation therefore.

7. ARBITRATION: This agreement shall be interpreted in accordance with the laws of the State of Florida, applicable to agreements executed and to be wholly performed therein. Any controversy or claim arising out of or in relation to this agreement or the validity, construction or performance of this agreement, or the breach thereof, shall be resolved by arbitration in accordance with the rules and procedures of the American Arbitration Association under its jurisdiction in Florida before a single arbitrator familiar with entertainment law. The parties agree hereto that they will abide by and perform any award rendered in any arbitration conducted pursuant hereto, that any court having jurisdiction thereof may issue a judgment based upon such award and that the prevailing party in such arbitration and/or confirmation proceeding shall be entitled to recover its reasonable attorney's fees and expenses. The arbitration will be held in Florida and any award shall be final, binding and non-appealable.

EMPLOYEE ACCEPTS ALL CONDITIONS DESCRIBED ABOVE.

AGREED AND ACCEPTED:

CREW MEMBER SIGNATURE: 
DATE:

PRODUCTION CO. REP. SIGNATURE: 
DATE:
List of Crew Deal Signatories:

Austin Boggs
Sarah Cole
Jeffrey Gross
Kate Jacobs
Ryan O’Grady
Julie Opala
Alan Parker
Richard Russell
Elizabeth Sutphin
Benjamin Taylor
Talent Releases

Sample Talent Release

**ACTORS’ RELEASE**

FOR VALUABLE CONSIDERATION, including the agreement to produce the motion picture tentatively entitled *The Happiest Place on Earth*, I hereby irrevocably grant to JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC ("Producer"), its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now and hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertised, or exploited: my appearance in the motion picture, still photographs of me, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors, and assigns, I hereby release JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC, its agents, licensees, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

I understand that I am an independent contractor, solely responsible for all medical and other related insurance coverage. I shall hold JOHN GOSHORN and UNWASHED ENTERTAINMENT, LLC harmless and not liable for any and all accidental personal injury to me. Additionally, I understand that as an independent contractor, I am responsible for reporting, paying and deducting my own federal and appropriate local income taxes. The profit points, if any, will be paid to me in gross, without any withholding or funds for taxes and/or insurance.

**TERMS AND CONDITIONS OF APPEARANCE**

1. **BUSINESS PARTNERSHIP:** The performer is providing their services as a business partner of the producers per the Operating Agreement of Unwashed Entertainment LLC (the "Production Company"). Said Operating Agreement will govern all aspects of the relationship between performer and Production Company.

2. **CREDIT:** The performer will have a name credit in the completed film that will read as follows (i.e. your name as you would like it to appear in the final film—please print clearly):

3. **TERM:** The Production Company reserves the right to terminate or dismiss performer at any time.

4. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Production Company and crew member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of employment shall be null and void.

5. **WORK-FOR-HIRE:** The Production Company shall be the owner of all of the results and proceeds of the performer’s services, including any copyright, trademark, and any other intellectual property rights in any work or property created by the employee or anyone under the employee’s direction. The performer acknowledges that the performer’s work is a “work made for hire” within the scope of the performer’s employment, and therefore the Production Company shall be the author and copyright owner of any work created under this agreement.
6. PUBLICITY: The employee shall not directly or indirectly circulate, publish, or otherwise disseminate any news story, article, book, social media or other publicity concerning *The Happiest Place on Earth* (the “Picture”), or the performer's or others' services without the production company's prior consent. Performer has permission to show a video tape/disc of the picture in connection with seeking future employment. Production company shall have the right to use the performer's name, voice, picture and likeness in connection with the picture, the advertising and publicizing thereof, and any promotional films or clips respecting the picture without additional compensation therefore.

7. ARBITRATION: This agreement shall be interpreted in accordance with the laws of the State of Florida, applicable to agreements executed and to be wholly performed therein. Any controversy or claim arising out of or in relation to this agreement or the validity, construction or performance of this agreement, or the breach thereof, shall be resolved by arbitration in accordance with the rules and procedures of the American Arbitration Association under its jurisdiction in Florida before a single arbitrator familiar with entertainment law. The parties agree hereto that they will abide by and perform any award rendered in any arbitration conducted pursuant hereto, that any court having jurisdiction thereof may issue a judgment based upon such award and that the prevailing party in such arbitration and/or confirmation proceeding shall be entitled to recover its reasonable attorney's fees and expenses. The arbitration will be held in Florida and any award shall be final, binding and non-appealable.

__________________________  ________________
Date                           Signature

__________________________
Signature of Parent/Guardian

__________________________
Street Address

__________________________
City, State, Zip Code, Country

__________________________
Telephone Number

__________________________
Social Security Number
List of Talent Release Signatories

Bernie Ask
Marco DiGeorge
Janelle Figueroa
Carmen Serrano Giubilei
Tom Kemnitz, Jr.
Karen LeBlanc
Chris Lindsay
Peg O’Keef
Tony Riha
Leon Salem
Jennifer Faith Ward
Atmosphere Releases

Sample Background Talent Release

ACTORS’ RELEASE

FOR VALUABLE CONSIDERATION, including the agreement to produce the motion picture tentatively entitled The Happiest Place on Earth, I hereby irrevocably grant to JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC (“Production Company”), its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now and hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertised, or exploited: my appearance in the motion picture, still photographs of me, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors, and assigns, I hereby release JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC, its agents, licensees, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

I understand that I am an independent contractor, solely responsible for all medical and other related insurance coverage. I shall hold JOHN GOSHORN and UNWASHED ENTERTAINMENT, LLC harmless and not liable for any and all accidental personal injury to me.

TERMS AND CONDITIONS OF APPEARANCE

1. CREDIT: The performer will have a name credit in the completed film that will read as follows (i.e. your name as you would like it to appear in the final film-- please print clearly):

2. COMPENSATION: In exchange for performer’s appearance, Production Company will provide performer with a name credit as described above and one (1) copy of the film on DVD.

3. TERM: The Production Company reserves the right to terminate or dismiss performer at any time.

4. NO WAIVER: The terms and conditions of this deal memo are binding on the Production Company and crew member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of employment shall be null and void.

5. WORK-FOR-HIRE: The Production Company shall be the owner of all of the results and proceeds of the performer’s services, including any copyright, trademark, and any other intellectual property rights in any work or property created by the employee or anyone under the employee’s direction. The performer acknowledges that the performer’s work is a “work made for hire” within the scope of the performer’s employment, and therefore the Production Company shall be the author and copyright owner of any work created under this agreement.
List of Background Talent Release Signatories

Russell Clifford
Lindse Fletcher
Amber Jozwiak
A.J. Nickell
Location Agreements

Sample Location Agreement

LOCATION AGREEMENT

Agreement entered into this __________, by and between Unwashed Entertainment, LLC ("Production Company") and ____________________ ("Grantor").

1. IDENTITY OF FILMING LOCATION: Grantor hereby agrees to permit Production Company to use the property located at ____________________ ("Property") in connection with the motion picture currently entitled "The Happiest Place on Earth" ("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 and promote the Picture or any portion thereof, whether or not such uses contain audio and/or visual reproductions of the Property and whether or not the Property is identified, in any and all media which currently exist or which may exist in the future in all countries of the world in perpetuity.

2. RIGHT OF ACCESS: Production Company shall have the right to bring personnel and equipment (including props and temporary sets) onto the Property and to remove same after 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 on or about __________. The period may be extended by Production Company if there are changes in the production schedule or delays due to weather conditions, illness of actors, director or other essential artists and crew, defective film or equipment, or any other occurrence beyond Production Company’s control. If Production Company is unable to start work on the date designated above and/or work in progress is interrupted during use of the property by Production Company, then Production Company shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth above, and any such use shall be included in the compensation paid pursuant to Paragraph 4. This agreement shall not require Production Company to utilize the Property in production of the Picture nor to include Property in any version of Picture which is shown or released to the public. Production Company may at any time elect not to use the Property by giving Grantor 24 hours notice of such election, in which case neither party shall have any obligation hereunder.

4. PAYMENT: For each day the 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 and against any and all liabilities, damages and claims or third parties arising from Production Company's use hereunder of 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 representatives, employees, or agents). Grantor warrants that it has the right and authority to enter into this Agreement and to grant the rights granted by it 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. 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.

7. RELEASE: Grantor releases and discharges Production Company, its employees, agents, licensees, successors, and assigns from any and all claims, demands or causes of actions that Grantor may now have or may from now or 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. This section shall not apply in the case of breach by Grantor of this Agreement.

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

9. ASSIGNMENT, ENTIRETY OF AGREEMENT, GOVERNING, JURISDICTION, AND MEDIATION: This Agreement constitutes the entire agreement between the parties. No modification shall be enforceable except in writing and signed by both parties hereto. This Agreement shall be governed by the laws of the state of Florida. In the event any dispute arising under this Agreement results in litigation, arbitration or mediation, such action or proceeding shall be brought within the state or federal courts of Orange County, Florida.
The undersigned represents that he/she is empowered to execute this Agreement for Grantor.

IN WITNESS WHEREOF, the parties have hereunto set their names and signatures.

Production Company
By: ______________________

Grantor
By: ______________________
List of Location Agreement Signatories

Montessori School/1300 Armstrong Dr. Titusville, FL
East Side Bistro/12001 Avalon Lake Dr Ste F, Orlando, FL
Residence of Gail and Morris Remmers/3375 Carriage Lake Drive, Orlando, FL
Residence of Mary Ellen Davies/1040 Shinnecock Hills Drive, Orlando, FL
Christo’s Café/1815 Edgewater Drive, Orlando, FL
Orlando Science Center/777 E. Princeton Street, Orlando, FL
Wachovia Bank/301 S. Orlando Ave., Maitland, FL
Landmark Custom Homes/420 Muirfield Loop, Reunion FL
Insurance Certificates

Sample Certificate

AMTO

4/15/2011

(410) 685-4625

Maury, Donnelly & Parr, Inc.
Commerse & Water Streets
Baltimore, MD 21202

UNWAENT-01

Unwashed Entertainment LLC
346 Hidden Pines Cir
Casselberry, FL 32707

Hartford Insurance Companies
Chubb Group of Insurance

A | X | X | 30B6MZJ4593 | 4/15/2011 | 4/15/2012 | 1,000,000
  |   |   |         |           |           | 300,000
  |   |   |         |           |           | 10,000
  |   |   |         |           |           | 1,000,000
  |   |   |         |           |           | 2,000,000
  |   |   |         |           |           | 2,000,000
A |   |   | 30G6MZJ4593 | 4/15/2011 | 4/15/2012 | 1,000,000
  |   |   |         |           |           | 100,000
  |   |   |         |           |           | 100,000
  |   |   | 30W6C3T1335 | 4/15/2011 | 4/15/2012 | 100,000
  |   |   |         |           |           | 100,000
  |   |   |         |           |           | 500,000
  |   |   | 6620506   | 4/15/2011 | 4/15/2012 | $90,000
  |   |   |         |           |           | Replacement Cost
  |   |   | 6620506   | 4/15/2011 | 4/15/2012 |

Certificate holder is additional insured with respect to general liability as required by written contract.
Certificate holder is named as loss payee with regards to rented/leased equipment. Deductible: $1,000 any one accident except $10,000 Flood, Earthquake, Wind & Hail.

UCF Film Department
Attn: Jonathan Bowen
University of Central Florida
4000 Central Florida Blvd., COMM 121
Orlando, FL 32816

ACORD 25 (2009/09) The ACORD name and logo are registered marks of ACORD

RATION. All rights reserved.
List of Certificates Issued

UCF Film Department/Attn: Jon Bowen

Gail Remmers

Canaveral National Seashore/US Federal Gov’t

Tribune Company/Orlando Sentinel
## Equipment Rentals

### UCF Film Agreements

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Total Replacement Cost of Equipment: $19,896.10

Disclaimer: By signing this contract, you agree to all UCF Film’s equipment and facility policies. You are responsible for any and all missing and damaged equipment while in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature: __________________________ Date: __________

Equipment Room Staff Signature: __________________________ Date: __________

Reservation printed 3/14/2012 2:12 pm
Reservation made on 4/11/2011 9:15 am by Mike Dunn
Reservation renewed on 6/2/2011 10:20 am by Zehnay Beckler
Reserved Equipment / Facilities...

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Total Replacement Cost of Equipment: $9,261.10

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and damaged equipment while it is in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature __________________________ Date ________

Equipment Room Staff Signature ____________ Date ________
Equipment / Facilities Reservation  # 1648  Univ of Central Florida - Film Department

John Gosborn  [ID 253]

has a reservation from...  Friday, 10/14/2011 3:00 PM
to...  Monday, 10/17/2011 3:00 PM

for Project...  The Happiest Place on Earth  [ID 490]

Reserved Equipment / Facilities...

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Total Replacement Cost of Equipment:  $6,055.10

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and damaged equipment while it is in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature

Date

Equipment Room Staff Signature

Date

Reservation printed 3/14/2012 2:12 pm
Reservation made on 10/14/2011 1:59 am by Rachel Rosen
Reservation revised on 12/21/2011 9:35 am by Yonickenson
Equipment / Facilities Reservation  # 1831  
John Goshorn  [ID 253]  
has a reservation from...  
Friday, 1/13/2012  3:00 PM  
to...  
Tuesday, 1/17/2012  11:00 AM  
for Project...  
Graduate Thesis  [ID 650]  

Reserved Equipment / Facilities...  

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<td>Zacuto DSLR Camera Rail System Kit</td>
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<td>Z-DSLR-B</td>
<td>Zacuto DSLR w/ Quick Release Plate</td>
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<td>Follow Focus w/ Gear &amp; Ring - 15mm</td>
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<td>Z-SP1</td>
<td>Zacuto Shoulder Pad w/ (Q) 7” 15mm Rod</td>
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<td>Zacuto Quick Release for Shoulder Pad</td>
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<td>Zacuto Hand Held Mount w/ 2 Grips</td>
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<td>7” 15mm Rod</td>
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<td>15mm Rod</td>
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<td>Zacuto 16” Follow Focus Extension</td>
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<td>Zoom Memory Rec. See Kit Inventory</td>
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<td>Boom Pole Holder for C-stand</td>
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<td>XLR, 10ft</td>
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<td>Sound Devices 2 CH Mixer</td>
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<td>Shotgun, Dual Cap</td>
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<td>Zacuto Obi Counter Balance Weight 15mm</td>
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<td>USB Card Reader</td>
<td>Sony MRW62E Multi-Card Reader</td>
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</table>
December 20, 2010

Mr. John Goshorn

Re: Legal Representation (Non-Litigation) of John Goshorn

Dear Mr. Goshorn:

Thank you for selecting Scelsi Entertainment and New Media Law, P.L., to provide legal services. This letter confirms our discussion and describes the Agreement under which we will provide services.

Client and Scope of Representation. Our client in this matter is John Goshorn, (“Client” or “you”). Client will communicate with Scelsi Entertainment and New Media Law through Client’s directors, officers, or authorized agents or employees. We have been retained to counsel Client on legal matters in regard to the ownership of the event concept and related rights. This counseling will include:

- Reviewing and responding to e-mail communications from Client;
- Participating in telephone conferences with Client;
- Participating in person-to-person meetings with Client;
- Drafting of an LLC operating agreement;
- Intellectual property counseling including but not limited to registration for copyright protection, a trademark search and registration;
- Insurance and liability counseling, including potentially assisting in the obtaining of insurance protection for Client events;
- Drafting of options letter and potential music licenses with Despereados and/or Connor Clients;
- Drafting of contracts between Client and cast or crew for film;
- Business counseling in regard to film production and marketing to distributors;

We may provide such counseling and represent the interests of Client during meetings and telephone conferences to which Client has invited or been invited by third-parties if Client and Scelsi Entertainment and New Media Law agree to such representation in advance of the meeting.

Unless separately agreed between Client and Scelsi Entertainment and New Media Law, we will not represent Client for matters involving litigation services of any kind, whether in court, arbitration, or administrative hearings. In the event that Client asks Scelsi Entertainment and New Media Law to represent Client in such a matter, such representation will be outside the scope of the counseling and representation anticipated by this engagement. In the event that Client asks us to provide such additional services, we will try to agree separately with Client upon fees for such services.

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engagement and confirm that engagement in writing. Still, unless specifically
modified in writing, such services will be governed by the terms and conditions of this
Agreement.

Client’s Duties. Client agrees to be truthful with Lawyer, to cooperate, to keep Lawyer
informed of any information or developments which may come to Client’s attention, to abide
by this Agreement, to provide services as stated in exchange for Lawyer’s work, and to keep
Lawyer advised of Client’s address, telephone number and whereabouts. Client will assist
Lawyer in providing information and documents necessary for the representation in the
described matter.

Fees. We require a retainer of $1,000 before we take any action related to this
representation. All retainers will be deposited in the firm’s trust account that is held in
Florida and will be applied toward the fees and costs incurred in this matter. We will bill
against the retainer on a monthly basis; however, you will be billed for any fees and costs
that exceed the retainer. We may further require and request that you maintain a minimum
balance in our trust account at all times. Upon completion of our representation, any excess
will be refunded to you by the firm.

The firm will bill you at the firm’s standard hourly rates for attorneys, which are
currently $250 an hour. If these rates change, we will notify you thirty (30) days in advance.
It is understood that the hourly time charges include, but are not limited to: telephone
conferences, office conferences, legal research, review of file materials and documents sent
and received; preparation for meetings with third parties as approved by client; drafting of
instruments, office memoranda and correspondence.

Additionally, you will be responsible for all costs incurred on your behalf which
typically include filing fees, travel expenses, and standard office costs such as postage,
photo copying and long-distance telephone charges, as well as other costs incurred in this
matter.

The firm will bill you on a monthly basis and payment is due upon receipt of our
statement. Please make your checks payable to Scelsi Entertainment and New Media Law.
Any unpaid balance that remains outstanding more than thirty (30) days after the date of
our statement for services will accrue interest at an annual rate of one and one half percent
(1.5%) on the unpaid balance. Furthermore, if our fees are not paid timely, we will terminate
our services and withdraw from any proceeding then pending. Additionally, should it
become necessary, you will be responsible for any costs and attorneys’ fees incurred by this
firm in collecting any unpaid and outstanding balances owed. At such point we shall place a
lien on all of your documents, property, or money in our possession for the payment of all
sums due us from you under the terms of this Agreement.

As prescribed by The Florida Bar, the following factors will be considered as guides
when determining the reasonableness of fees for legal services, such as the following: (1)
the time and labor required, the novelty and difficulty of the questions involved and the skill
requisite to perform the legal services properly; (2) the fee customarily charged in the
LIST OF REFERENCES


