The Last Two Years Of David Brachman: Designing A Feature Film On A Micro Budget

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THE LAST TWO YEARS OF DAVID BRACHMAN:
DESIGNING A FEATURE FILM ON A MICRO BUDGET

by

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B.A. Rollins College, 2002

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
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ABSTRACT

This thesis documents my creative process as the Production Designer on the feature length micro budget film *The Last Two Years of David Brachman*, written and directed by Marc Casilli. The film is a dark comedy chronicling the life of David Brachman, a twenty-five year old with a stagnant life that is seemingly leading nowhere, as he pledges on his twenty-fifth birthday to change the path of his life in the next two years or commit suicide if he fails.

The overall design concept of the film is rooted in realism, but allowed to contain elements that will remove the audience in order to lighten the load of the serious topic of death. With a nod to the 1950s family home and the nostalgia of decades past; David’s world is created to show drastic shifts from his inert, routine life at home to the outside working world in to which he thrusts himself. The world outside of David’s home is seen through a lens that exemplifies stereotypical social roles and thereby adds to his feelings of outcast and loneliness.

Creating the versatile world of David Brachman presented challenges with the amount of locations, characters, and costumes changes; however, these challenges were further complicated by working on an overall micro budget of thirty-six thousand dollars, with approximately fifteen hundred dollars allocated to the art department and costuming. These challenges created a need for resourceful acquisition techniques and budgeting to ensure that the overall artistic vision was not sacrificed.

Remaining true to the design aesthetic and the director’s vision, my staff and I were able to overcome budgetary challenges, staffing changes that occurred during filming, and shifts in the production dynamic that created a sometimes chaotic filming environment. The careful
planning and organization of each design element and their execution ensured the successful creation of David’s world and a visual story to compliment the screenplay.

Within this thesis I document my design process from my initial design proposal to the director through post production and final viewing of the completed film. Included here are specific details of my design process including script analysis, script breakdowns, location plots, budget tracking, stills from the film, a copy of the finished film, and all the paperwork generated in creating the film. A detailed journal of the filming process including obstacles I encountered as well as the solutions created throughout this process and a self evaluation and reflection on the final product of work are included.
To my loving husband Thomas who has been my rock, you have pushed and encouraged me throughout this entire journey.

To my little man Langdon Archer you brighten my life in so many ways and mommy appreciates you letting her work when she needed to.

To the entire Brachman crew who have given me newfound friendships, laughter, and patience.

To the UCF film and theatre departments who have afforded me this opportunity.
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I would like to acknowledge Marco Mujica who served as Art Director on this film during Summer 2010. Your assistance and dedication ensured that we were able to successfully execute this design and even make a few miracles happen along the way.
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CHAPTER 1: INTRODUCTION

My passion in life has always been within the entertainment industry. From the first time I stepped on a stage as a performer, I knew that my life would never be complete without part of it involving the world of entertainment. Although I started out as a performer when I was a child, my love of design started in my undergraduate studies at Rollins College, where under the guidance of our resident scenic designer, Ani Blackburn, and our costume designer, Lisa Cody, I uncovered talents and passions I didn’t know I possessed. I began assisting Ani, took on outside projects as a set dresser and put in numerous hours in the costume shop building pieces. Who knew where this glimpse into designing would lead me later in life.

After undergraduate studies I maintained my ties to design by working as a set dresser for different television, video, and film productions part time while I worked a full time job for an entertainment event company. The hours were long, but I knew I had found exactly what I wanted to do with my career. As I continued work in the television and film field, my desire to be more than the set dresser that executed someone else’s vision grew. I wanted to be the one that created the vision. I had come to realize that in order to do that I would need to learn “how to design” or rather how to translate what I envision into a visual representation that I can communicate to others. I did not quite realize at the time what a huge undertaking a complete shift within in my career path would be, but my commitment to taking my design abilities to the next level has been an amazing journey filled with ups and downs.

While I have had plenty of experience dressing a set, creating set pieces, and shopping for props or set pieces; I had never built a model or used a CADD rendering program and I hadn’t done renderings since my undergraduate studies many years ago. Although along my
journey there have been many sleepless nights, times when I doubted my own talents, and even points when I really thought that I had made the wrong career choice; I am proud of the progress I have made and I hope that eventually the process becomes second nature to me and that I continue to improve and grow as an artist.

This thesis project is my début as a Production Designer in the film industry and has led me to uncover new strengths and weaknesses as well as the challenges and achievements associated with independent film making. Designing a micro budget feature length film as my thesis project was an exciting endeavor that presented enormous challenges and new situations that required nimble responses and immeasurable flexibility in order for it to be a success. Throughout this thesis project I will document my creative process as well as my inspirations and motivations behind the design in The Last Two Years of David Brachman. In reflecting on my documentation of the entire production I uncovered moments of pure frustration, days in which there was amazing team work and dedication, and a time when I really thought the film would never be completed. While this project was anything but the ideal production, the end product shows promise of being great and during the experience I was able to grow in my process and gain knowledge that will stay with me in my design process as I go forward. Hopefully this in depth look at my design process will not only serve as a tool for me going forward but also as reference for other hopeful designers on the path to uncovering their design process.
CHAPTER 2: PREPRODUCTION RESEARCH AND ANALYSIS

Script Analysis

I. Where are they?

The Brachman family lives in a suburb of Orlando in a middle class house that has at least two bedrooms to accommodate David and his parents. David lives at home with his parents and uses their garage as his band’s rehearsal space. The entire film takes place in Orlando and all the action is framed throughout the city. Although this is not specifically designated by any dialogue within the script, the screen writer has designated the location by naming a specific location Orange Ave. (Casilli 8).

The locations in this script include the Brachman house, consisting of David’s room, the family living room, dining room, and garage, Marianne’s apartment, Jessie’s apartment, David’s office (also the same office as his Uncle), David’s apartment, a bus stop, a local bus, college campus, three different bars, a café, a skyscraper rooftop, a doctor’s office, and a hospital.

II. When are they?

In the script of The Last Two Years of David Brachman the actual year that the film is taking place is not denoted. The script itself was written in 2010, the same year that filming commenced, and it was agreed upon through conversation with the director that the film was meant to take place in modern day. The scene directions inform that David is twenty-four years old at the beginning of the film. The film itself spans a two year period in David’s life, and the pact he makes takes place at his twenty-fifth birthday party so we are looking at David’s life from age twenty-four (right before his birthday) until his twenty-seventh birthday.
Ext. Marianne’s Apartment – Morning

DAVID, 25, is staring at a building across the street. He has a big, yellow piece of paper on his hand. He raises it so it covers his face. (Casilli 1)

III. Who are they?

In *The Last Two Years of David Brachman*, the main character, David Brachman, is a twenty-five year old high school graduate that has done nothing with his life since he finished high school. David started college after high school, but dropped out just short of finishing his degree. He has a failed relationship with Marianne, a faux indie-hipster girl in her mid twenties. David desperately wants to be back together with Marianne and he will do anything to get her back. He spends much of his time in the family garage practicing with his band mates Paul and Edward, who are both around the same age as David but have completed college and gone on to have full time jobs in the stereotypical office cubicle world. The band is all David works toward and he dedicates all of his time making the band a huge success. The reality in David’s day dream is that his band is not a huge success and he has no job. He lives at home with his parents and the truth is that he really has not changed at all over the past twelve years. It is only after he encounters an old high school friend, Jessie Spitzer, that he embarks on a journey to change his life over the next two years or else end it all together.

DAVID: Jessie. Wow. I haven’t seen you in…

JESSIE: Twelve years. Almost. (Casilli 8)

JESSIE: What have you been up to?

DAVID: Not much. I’ve been taking some time off from college.

JESSIE: How much do you have left before you graduate?
DAVID: Very little.

JESSIE: Why’d you quit, then?

DAVID: I just...couldn’t go through with it.

JESSIE: What were you studying?

DAVID: Advertising. It wasn’t what I thought it would be.

A beat. David becomes more excited as he speaks.

DAVID (CONT’D): Right now I’m working on making my band happen.

JESSIE: That’s cool.

DAVID: We haven’t had much luck yet, but that’s going to change. I have everything planned out.

Jessie smiles slightly when she sees him getting excited.

JESSIE: You haven’t changed that much, after all.

DAVID: Changed? Do you think I’ve changed?

JESSIE: A little.

DAVID: Good change or bad change?

JESSIE: I haven’t decided yet. (Casilli 10-11)

UNCLE LEO: You’re welcome. That’s just a little something for you. Look, I know you dropped out of college. You know what? That’s fine by me. I know your father wanted you to go, but I always thought that was bullshit. Never did anyone any real good, if you ask me. Anyway, you’re not working and you’re getting too old to live with your parents. You should come work for me at the plant. I’m sure I can find you a perfectly fine position that would pay well enough. What do you say? (Casilli 19)
David’s parents, Norman and Celia, are the quintessential all American parents. They want the best for their son and they want him to achieve more than they did out of life. Both of them are high school graduates that went directly into the work force and have worked their way through life to get where they are today. They are middle calls blue collar workers going through the daily grind of office work. Compared to others in their suburban neighborhood they are not the most wealthy neither are they at the lower end of the middle class. They run middle of the road, and are happy to remain at this level. They hope for their son to find a purpose in life and return to college but don’t want to put too much pressure on him to succeed.

Where they wane away from the picture perfect parents is that they seem to be missing the inner turmoil that their son is going through. They try to guide him as best as they can through parental advice, but David views their “advice” as nothing but nonsense. He further removes himself from the relationship with his parent by addressing them by their first names throughout the entire film. Celia is an intrusively caring mother that is nosy about all the wrong things and in reality is completely unaware of her son and what is really running through his head. Norman is a stubborn man that is so afraid of what life may deal him that he needs to have constant attention and support from everyone around him. He is paranoid about his health and his impending death.

DAVID: (sarcastically) Good morning, Celia. What brings you here so urgently this morning?

CELIA: I just wanted to see how was your high school reunion last night? (Casilli 12)

CELIA: Some people are worth your time, you know?

DAVID: I’m sure they are.
CEILA: You need to be more tolerant.

DAVID: Thank you for your concern. Now, is that all or do you have more valuable advice?

CEILA: Will you take your father to the doctor?

DAVID: Why? Can’t he go by himself?

CEILA: Ha. Your Father? He’s the most stubborn man on the face of the Earth. The most! He’s afraid the doctor will find something. He’ll never go by himself. (Casilli 13)

NORMAN: You’ve got to start thinking more about them. And yourself. I won’t be here forever. (Casilli 15)

IV. *What happened before the script begins?*

The entire film is a reflection of everything David has not done in his life and his pursuit to actually accomplish something other than having a mediocre band and living in his parent’s house. For the past twelve years of his life, David has been going through the motions of living and remaining in a state of mind that is that of a high school student. He has really not progressed past his standing in high school. He has dropped out of college, lost his girlfriend, and his band has had no successful performances. He has never held a job for a long period of time and he relies on his parents a roof over his head. He has worked odd jobs off and on to get pocket money, but since he has no bills to pay there is no urgency for him to consistently work. His parents have put no pressure on him to earn a living of his own and are content with him staying at home. Although there is an underlying tone that they wish he would figure out what he wants out of his life.
Immediately before the beginning of the film, David has dressed in his best and put together a plan to get his ex-girlfriend back. He has driven to Marianne’s apartment and is putting all of his hope in the fact that his plan to win her back will work.

V. What is the function of each character in the script?

In *The Last Two Years of David Brachman*, the protagonist is David as the audience is witnessing two years in his life. David views life in general as his antagonist. It is life that has kept him down and prevented him from being more than what he has become thus far. He view’s life as the root to all of his problems and left him without a girlfriend, without a job, and in a band that is anything but successful. By entering into a two year pact to conquer the life he has been dealt or ending his life, he is facing his antagonist head on. With the help of Jessie, David is able to convert this convoluted view on life to realize that the real antagonist in his life is no one other than himself.

VI. What kind of dialogue do the characters speak?

The entire story is seen through David’s filter. The language is conversational and casual with sarcastic undertones. It is modern and realistic while still having instances where character pushes the boundaries of realistic responses. There are points within the script, particularly the scenes where David is in class, that the dialogue of the characters around him seems to embody stereotypes and makes David’s viewpoint on their communication style apparent.

PROFESSOR: Would anyone like to comment on David’s story?

REGULAR STUDENT: I really like it. It’s a pretty sweet story; sort of funny too.

HIPSTER STUDENT: I agree. It’s my kind of story, really. I love the characters.

DAVID: Thank you.
SMUG STUDENT: Well I didn’t like it. It’s too…polished. It lacks a certain rawness, I think.

DAVID: Rawness?

GOTH STUDENT: I think the main character should die. The smug student turns to the goth.

SMUG STUDENT: Oh I like that. David is confused.

DAVID: Why would he die?

PROFESSOR: That is a good observation Alexander. It would really bring out the rawness that Elliot was talking about. You should think about that, David.

VII. What happens in the film?

The viewer is introduced to David Brachman, a twenty-five year old college dropout that is the star of the film. David’s life has not turned out exactly the way it was supposed to. For a young man that is full of potential, David realizes that he has very little, if anything, going for him. His three man band is not headlining shows, but rather playing small shows for a few family members and his ex-girlfriend has moved on without him. It is on his twenty-fifth birthday that he contemplates what life has done to his catatonic uncle and then he reflects on his own life and to what it has amounted. His resolution, David will try to change his life in the next two years, or commit suicide if he fails. All of his friends don’t believe his ultimatum, all of them except Jessie, an old friend who reappears in David’s life and pledges to help him make the changes and succeed. With her help David
creates a list of all the things he wants to change and they start down the path toward making them happen.

We follow David for the two years he tries to change his life and fix the wrongs he has been dealt with Jessie by his side the whole time. David goes back to school, gets a job, and even moves out of his parent’s house. Throughout this journey we see David evolve and change and at some points even see him lose a little bit of his own personality. Along the way a relationship begins to bud between Jessie and David and the moment of truth comes as David’s dream for the band comes to fruition and David is able to finally express his feelings for Jessie. From there one problem arises; the end of the two years has come and David must make his decision to accept the changes that he has made and move forward, or end his life for good.

VIII. What is the film’s theme?

The underlying theme behind this film is uncovering what life is really about and what makes it worth living. Throughout his journey David faces varying life circumstances that challenge this theme and make him question the value of life itself. Through relationships with his parents, friends, and classmates; David uncovers what life is really about. Intertwined with this prominent theme, are themes of challenging parental relationships as David struggles to have a typical parent-child relationship with his parents and social expectations of measurable success as he uses his checklist to accomplish each step of societies stepping stones to success. Each of these components is exhibited throughout David’s journey as he works to redefine himself in two years.
Analysis of the Play

Throughout our journey into adulthood we encounter challenges and circumstances that may not turn out exactly as we have planned. These challenges may try our patience, bestow upon us a sense of defeat, or allow us to see our own strength in a new light. In *The Last Two Years of David Brachman*, the main character, David, goes through this journey and rather than taking each day one at a time and accepting that change is not always immediate, he chooses to make a pact to rush these changes over a two year span. If he fails to complete his changes, he will end his life before it can turn into the life in which his catatonic uncle exists.

I find a personal connection to David and his need to see an immediate change in his life. I can remember a time in my own life when I woke up, looked around at my life and said, “This is not where I am supposed to be or what I want.” At that time I felt the need to have a complete overhaul in my life and, much like David, I expected this overhaul to be immediate, not a long drawn out process that would consume years of my life and even then present itself as a daily challenge. Now while David chose to make a suicide pact dependent on his success, I have accepted that this process takes time and my patience grew as I realized that you can’t rush progress sometimes. But, nonetheless as I progressed through David’s story I saw situations that many young adults, like me, go through as they try to make their mark on the world. Whether we struggle with our career, with college, or with personal relationships, there is a piece of David’s story that speaks to each individual. So as the production designer for the film, I wanted to bring those feelings of insecurity, loneliness, and perceived failure to light through my design while creating a world to which the audience can connect and that really depicts a realistic environment for these characters.
The film addresses heavy subject matter, that of suicide, but it addresses this in a light and sometimes comical, sarcastic way. The theme of really understanding what life is about and what makes it worthwhile is slowly uncovered as we follow David through self discovery in his career, his social interaction, and in his continued education. There are continuous dark undertones to the film as we see moments where life gets the best of David. The film is seen from David’s perspective and as such the characters are depicted through David’s filter of perception and thus some of the characters are slightly skewed in their representation.

Figure 1 depicts a photograph which was my immediate response to David’s character. Just like the man in the image, David is secluded from the rest of the world in many ways. Although he has close friends and family in his life, these people are far removed from the real David and leave him alone as almost an outsider in his own life. The giant shadow cast on the wall represents the looming expectations in David’s life and also the sense of failure that has pushed him to take drastic measures to change his life. Paired with this figure is Figure 3 that quite obviously asks the questions of “who am I?” which is a question I feel is constantly reverberating in David’s head.

Figure 2, aptly named “Immortality,” artistically represents the feel of the film for me. There are sharp lines that represent the different paths that David has already traveled as well as those that he still has to go down. As you look at them you will see that while some of them go continuously through the entire piece, some of them turn in on themselves and others are circular in nature or are shortened and really lead nowhere. This directly reflects on some of the choices David has made as well how some of his efforts reap no benefit or continue through an unremitting cycle. The spots of color toward the center represent David himself, almost like a
single atom that has removed itself from the other atoms. As seen in the image, there are similar
colorations toward the bottom of the piece that are close together and, to me, represent all the
people in David’s life. They are far enough removed that they are unaware of David’s inner
struggle, but close enough that they have a direct effect on the decisions he makes and his
feelings.

Outside of the theme within the film and the mood that lies underneath the dialogue, the
script itself has a unique set up and covers so much of David’s life. One of the great challenges
with this film is the demands of the script itself. It required eleven different locations, twenty-
four characters, over 50 wardrobe changes, and two years worth of the characters lives. With
these key challenges, as a designer, I faced the challenge of not only finding each of these
locations and managing the characters enormous wardrobe while maintaining continuity between
set location changes, but also trying to show time progression and changes in the physical
appearance of characters, though subtle, throughout a rigorous shooting schedule of scenes that
were not shot sequentially. While this is a common practice with film and television production,
for a new production designer with a film this size it can become a daunting task. The key for the
artistic team in the success of this production is to clearly define each area of David’s world and
create specific and deliberate placements that honestly represent the character and allow them to
live in the moment in a realistic nature.

**Visual Research**

The following images provide both initial responses to the script as well as aspects of the
characters’ lives that evoked my immediate emotional response.
Figure 1: Grieve Alone (Anonymous)
Figure 2: Immortality (Anonymous)
Figure 3: Not Fitting In (Anonymous)
CHAPTER 3: PRODUCTION DESIGN DEVELOPMENT

Production Design Breakdown of the Script

The first step after my initial read was to physically break down the script to assess each set location as well as make notes on small details within the script. I began this process by first making notes throughout the script during my second reading. These script notes provided me with a quick reference for each scene and its specific needs that may not be immediately listed in the context. Since each scene clearly lists the intended set location, my notes are meant to list out specific set décor items and props in addition to any specific necessities of the set location that come from the context of the script.

After completing my second read through I created a basic set list that was a rough list of all the different set locations I would need to build or locate for the film (Appendix C). This basic list gave me an idea of the amount of time and budget the project will take in order to complete all the builds or locking in of locations. With *The Last Two Years of David Brachman* I found that this would be a much larger project than I first anticipated because of the twenty-eight different set locations uncovered during this compilation. In order to track and plan even more detail for each of these locations I then proceeded to create an Art Department Breakdown Form that would provide specific details for each location (Appendix E).

This breakdown form served as a great tool in communication with the production team as well as a constant quick reference throughout filming. Within this form I recorded all the pertinent details for each set location including the set numbers for which the location is used, whether it was an interior or exterior location, secondary locations that will be visible during the
shooting, props needed, set décor needed, and notes that will affect the scenes being shot at each location.

The final piece of my breakdown process was the comparison of my Art Department Breakdown Form to the Day out of Days Set List form (Appendix F). This was a critical comparison as the day out of days gave me a rough look at the tentative filming schedule and I could look for possible conflicts and days that may need to be changed to accommodate set requirements, set up times, or set changes. After reviewing these two forms I was able to sit down with the director as well as the rest of the production team to suggest adjustments in our schedule as well as iron out fine details in the proposed schedule may cause delays or shooting issues.

With all of these design and logistical elements addressed I was able to move forward with the design process and begin working with the Art Direct as well as our Locations Manager to start locking in locations as well as putting together our estimated budgets for all the elements for each set location. After scouting different locations I was able to create location layout set up sheets to share with the art department and the rest of the production crew as a reference tool for each scene set up (Appendix L). These location set up layouts allowed for thorough communication with the director and to allow the art department to set up the scenes while I dealt with presetting items for the next day.

**Explanation of the Productions Design**

My goal with the production design for *The Last Two Years of David Brachman* was to create an eclectic world in which David is smothered in his everyday home environment and then is exposed to such drastically differing environmental experiences outside of that home.
space. In doing this, I wanted to pull from elements of the quintessential family stereotype of the 1950s, an era that it seems Norman and Cecilia embody in their actions, while maintaining the realism of modern time. The objective was to draw the audience in by the realistic nature of the environments and then remove them slightly by presenting extremes within the characters. With this main goal and objective in mind, I intended to create a cohesive flow within the film’s settings that highlighted the differences in each individual space without making them seem as though they don’t exist within the same world. With twenty-eight different set locations this was a challenge, but with careful selection, planning, and set dressing each space it was successfully accomplished. What follows is a detailed explanation of specific set locations including the Brachman House, David’s Apartment, Jessie’s Apartment, Marianne’s Apartment, and the Video Store.

**Brachman House**

Within the Brachman house we are exposed to certain areas of their life. The set locations within this space includes: the dining room, living room, bathroom, garage, David’s room, and the exterior. The design inspiration for these spaces, outside of David’s bedroom, comes from the feel of an eclectic home filled with years of memorabilia that is overcrowded and shows a lifestyle of a family that is living in ideals of the past. I pulled from the classic styles of home life from the 50s and used the *Leave it to Beaver* type of home as a starting point for the dressing of the living, dining, and bathroom areas. From there I layered in decades of clutter from a family that clings to heirlooms of the past and stays blind to the situation of the present. This concept is manifested in the final visual representation of these spaces on film (Figures 4-9). It was most important given that we were filming in a much larger home that we avoid the major areas of the
house that would insinuate that the home wasn’t cramped but rather wide open. This is also key considering that the Brachman family is meant to be a typical middle class family and by limiting the space within the home that fits their economic demographic as well.

The Brachman garage serves as the band’s practice area as well as another reinforcement to the cramped life of living in the Brachman household. The garage is filled with boxes and old pieces of furniture and equipment that hasn’t been touched in years (Figures 10-13). The state of the garage is the result of the Brachman’s inability to get rid of any items they bring into their house. They pack up the old items that they have replaced in the house and store them in the garage as if to hold onto to the memories attached by physically keeping each item even if it is broken. The band squeezes in around the boxes to have a space to practice and there are remnants of past performances tacked up on the wall as well as other bands that they look up to.

To contrast the feel of the rest of the Brachman house, David’s room serves as a rebellion against the classical tone of the rest of the home. His room is filled with books and music and is small and cramped (Figures 14-18). There are still elements that tie his space to the rest of the home; the classic furniture, a mix of old record players and newer musical instruments, as well as the classic feel of the drapery and linens. Overall his space is crowding in on him and there is evidence of his desire to be more than what he is currently. Drawers filled with notes with different ideas scribbled on them overflow and with the band posters around his room we see his true passion. This room will provide a direct contrast to David’s apartment we see later in the film.

When filming the exterior of the Brachman house it was my desire to be cautious to avoid shooting the entire exterior or the surrounding homes because again the home is quite larger than
something the Brachman family would actually be living. The exterior is a classic brick style that fits the design aesthetic perfectly (Figures 18-19).

David’s Apartment

David’s apartment is representative of his attempt to restart his life in the vision of what is expected from him. He has a new job, gone back to school, and is finally not living at home anymore. With this space we are seeing into David’s perception of this new lifestyle. Compared to the cramped space in his parent’s house, that while limiting still has a warmth to it, his apartment has cold feel with stark walls and stacks of packed boxes as well as cooler lighting and absence of color (Figures 20-23). As he lives in the space little more changes around him because he never really makes the space his own or even unpacks. Although he has adopted this new lifestyle in an attempt to redirect his life, he is denying his true passions in life and is unhappy and this is evident in his lack of interest in his home.

Jessie’s Apartment

This is where David is exposed to a completely different lifestyle. Jessie is a free spirit and the space is one that is neat and tidy, well organized, and perfectly reflects her personality. I converted the location house to reflect bright colors and crisp lines that directly reflect Jessie’s artist nature (Figures 24-27). When we move into the scenes where she has redecorated the apartment, we see the Japanese flair infused with her style. This is perfectly highlighted in the footage of David’s walking down the bar top that is covered in various Japanese knick knacks and collectibles (Figure 28-30). The tone of Jessie’s apartment, while drastically different from the Brachman house or David’s apartment, still ties into the same world with use of similar camera set ups and lighting.
Marianne’s Apartment

Marianne is the unattainable for David. Although she is an ex girlfriend, they were never really meant to be together. While we never see the interior of her home it was important that we establish the exterior as a really nice brownstone style apartment (Figures 31-32). By shooting this style of apartment I was able to further elevate Marianne out of David’s league. Her personality is that of an indie rocker but pushed to the side of fakeness, so the apartment setting pushed that as well. Just like her style it borders on the edge of unbelievable that is what works with the realistic nature of the other sets in the film.

Video Store

I didn’t want a typical big box video store. A Block Buster or Family Video really didn’t fit the feel of the film. What I was in search of was a video store that was a mom and pop place that looked like the old school video stores before there was Block Buster. Considering that video stores have become a thing of the past for the most part since the advent of Netflix, it was proving more and more difficult to find a good location. I finally found the perfect location, Video News, a small video rental place off of Colonial Drive and it was perfect. It was a small video rental store that had all the nuances I was looking for, the big movie poster frames with the bulb lights around them in the windows the big hanging TVs throughout the store showing movies, and the small countertop with no huge computers (Figures 33-36). The space was perfect and completely fit the overall aesthetic of the film.

Costume Design Breakdown of the Script

In addition to my role as production designer, at the last minute it was necessary to take on the role of costumer and key makeup artist due to complications with the production staffing.
While this added task caused some anxiety because I normally would only supervise these roles so that I could focus on the scenic elements, having an amazing art director under me allowed me to accommodate this challenge more easily. The largest hurdle to conquer with costuming was the fact that we would have to rely on the wardrobe of the actors for costumes as we had little to no budget to purchase anything. Thus costuming turned more into styling and thrift store hunting. To facilitate this additional workload I began a process much like my breakdown process for the scenic elements of the script.

I created a costuming breakdown for each of the twenty-four characters in the script within a master Costuming Breakdown Form for reference and to track the exact number of wardrobe changes for each of our actors (Appendix G). This form would serve as another budgeting and communication tool in working with the rest of the production crew for budgeting and scheduling purposes. With this in hand I was able to draw the director’s attention to the fact that I would need some budget allowance for at least David’s wardrobe considering that he had forty wardrobe changes throughout filming. With this information we were able to make script adjustments and compromises to accommodate the director’s desire for David to not repeat wardrobe as well as meet budget restrictions.

After completing this necessary tracking information, I proceeded to create character reference sheets for each character based off my previous script analysis to provide to the actors before their wardrobe styling sessions (Appendix H). These character reference sheets provided basic clothing selection information as well as style guides for the actors to keep in mind while going through their closets and selecting items to bring in with them. I used retailer images to
support the written descriptions as well to give them a visual representation of some of the items I was looking for.

**Explanation of the Costume and Make up Designs**

Each of the characters in this film serve as a representation of very specific lifestyles and are meant to be stereotypical in representation at times. The biggest challenge in costuming for this film is trying fulfill the specific design intentions while pulling from actors’ existing wardrobes. The following are the original design intentions for each of the main characters in the film.

**David**

David’s persona is one that brings a little bit of the old fashioned feel with the modern hipster undertone. To reflect this in his wardrobe I wanted to stick with a muted color palette. David’s life is muted by his lack of motivation therefore I found it fitting that his wardrobe represents this as well. In contrast to all the other characters in the film, David almost blends into his surroundings with his wardrobe. He is never in any bright colors or his wardrobe contains muted colors and a lot of earth tones. This is meant to draw a large contrast when David is in settings that are outside his home environment. Mixed in with his collection of plaid button up shirts there are a range of witty t-shirts that have a retro feel to them. His hair resembles that of a young man that really doesn’t do much with it. A little messy and unkept, this completes his loaner look.

Throughout the film we see David try to “find” himself and with that also try to change his style. There are a few scenes with Marianne that he tries to mimic her indie-hipster style in an awkward attempt to win her back (Figure 37). When David goes to work for his uncle we see
another style change that even affects his personality. With this transition, David conforms to corporate America with a brushed back hairstyle and classic button up dress shirts complete with khaki dress pants and loafers (Figures 38-39). When David is in these clothes you can feel that this is not his true style and that he wears this “uniform” with a slight awkwardness.

David comes full circle with his style transitions as he completes his last concert in a stylized black suit (Figure 40). After this final attempt to change his persona, David reverts back to his typical wardrobe and hair style. This is to serve as a visual representation of his acceptance of his personality and that he now understands that he doesn’t have to change who he is to be accepted by those around him (Figure 41).

Jessie

Jessie is a free spirit and her personality translates to a wardrobe that is a little bit of several styles thrown together to create her own style. There are elements of her wardrobe that are a little bohemian chic and then other elements that are retro in feel. Her unique style compliments her quirky personality and makes her stand out from the typical girl next door. She is not prissy or the stereotypical girl and this is evident by her minimalist makeup and simple hair (Figures 42-43). Jessie’s makeup application consists of shaping around the eyes using natural tones of shadow that won’t stand out as dramatically on screen and various tones of lip gloss to just add a small change and pop throughout the film.

Marianne

Marianne’s wardrobe pushes the brink of punk but also has indie-hipster elements but translates visually that she is trying too hard to be “cool.” Whether she is just hanging out or if she is going out, her makeup is fully done and she has obviously spent a lot of time getting
dressed to look like she just grabbed clothes and threw them on. She accessorizes her wardrobe with hats and her glasses, but the one thing that stands out is her black hair with red bangs. This detail was executed by her wearing a full human hair wig that I designed with red extensions sewn in throughout the front (Figure 44). Marianne’s makeup is heavy and a little overdone. She is always seen in a smoky eye and false lashes as well as a full color lip (Figure 45). The rest of her face is left pale with just a little bit of shaping through the cheeks.

**Norman**

Norman is not the most stylish man and while he has no problem with the way he dresses and is comfortable with himself, by looking at him you can tell that he would be a little bit of an embarrassment to his children. His wardrobe is basic and many of his outfits mimic each other and he may even at times look like he is wearing almost the same outfit most of the time because of the lack of variation. He has been a little sick with a small heart condition, so his skin tone is a bit washed out (Figure 46).

**Celia**

Celia’s style is not up to date at all. She lives in the nostalgia of the decades gone by within in her home and that is evident in her wardrobe as well (Figure 48). Her wardrobe ranges from professional attire to casual but with each outfit there is a nod to the style of the past. So outfits connect her to the 90s business woman while others may take influence from the typical 50s mom. She is still searching for a way to identify herself and she is trying to be a hip modern mom but she is falling short (Figure 49). Her makeup is an all natural effect and is meant to just add contour and not to show that she is visibly wearing any makeup. Natural shadows used sparingly are complimented by a nice neutral lip (Figure 47).
Crazy Matthew

Crazy Matthew fits his name completely with his wardrobe selection. He is always wearing the same outfit throughout the entire film. His wardrobe makes no sense and he is ridiculously over dressed for the Florida heat (Figures 48-49). He feels the need to wear all of his clothing because he is always on the move and it helps with his neurosis. He is unshaven and his hair is scraggly.
CHAPTER 4: DESIGN EVALUATION

Production Team Dynamics

The Overall Crew Dynamic

Our original timeline was five weeks worth of filming with three weeks of pre-production time for me to shop and prep. This was in addition to the several months of prep work I put in to script breakdowns and original scouting and design talks. Throughout the entire production process there were variations within the production crew that directly affected the flow of the film and our production schedule and organization, but this rarely affected the effectiveness of the design team. These bumps in the road ranged from losing our original producer and assistant director to having inconsistent production assistant support and crew members taking on multiple roles outside their normal responsibilities. Although the crew was faced with these changing dynamics, we all worked tirelessly together to ensure a quality finished product.

The entire crew for this film was a mix of undergraduate and graduate students ranging in experience from those who never worked on a feature film before to others who worked on several films previously, so much of our process was a collaborative learning experience. This allowed for growth in my design process as well as the opportunity to make choices that might not always work out. While our budget restricted some of the choices made during filming and served as its own challenge, as a team we were able to adjust design and filming choices to fit what was on hand and available. There were a few instances where egos got in the way of what would best serve the film, but through direct conversation we were able to resolve conflict and move forward with filming.
The greatest challenge I encountered in the production team dynamic was the small size of the production crew based on the needs of the film. The entire crew included roughly 30 people in total on a film that would be best served with a crew of at least 50 given the amount of locations and cast that would be on set. This challenge, in addition to the shifting responsibilities of certain crew members, put a strain on the every department because there simply weren’t enough hands to get all the work done at times. This resulted in longer days and many filming delays that in turn expanded the shooting schedule far past the originally scheduled wrap date. It was a challenge we were able to overcome, but it nonetheless created tension and angst throughout filming.

Every member of the crew was dedicated to the completion of the film and added a unique dynamic to the team. There is no doubt that each and every member pulled their own weight, and in some cases more, in order to complete this project. There were times when I questioned if we would ever finish the project, but it was pleasantly surprising that we were able to pull together to make it happen.

*Writer/Director/Producer*

In this instance one person wore each of these hats. As a professional he is very dedicated to his craft and has a great passion for his vision in completing this film. When I first met with the director to discuss the intent behind the film and my perception of the design that would help him achieve his vision, I realized that we were on the same track as far as what we saw for the world of these characters. Since this was a new work we spent some time discussing the characters in detail to make sure that I really understood what he was thinking while creating each of these characters. After fully establishing each of the characters during our first meeting,
our discussions centered on key design aspects that would be pertinent to the world of David Brachman and all the nuances of his personality as well as those around him.

It was during these discussions that the director explained that he already established a few locations that would be used for sets prior to me coming aboard which, while making some of my job easier, also limited some of my design choices to work specifically with the secured locations. While I am pleased with the final product in the film, I am curious if my design vision would have been better served without having to work within some of the predetermined restraints of certain location choices.

Since he was not only the director but also the writer and producer of the film, his stake in the success of this film was high and backed by years of his hard work and funding. I could see his eagerness for a quality final product every day on set and his unstinting dedication conquered each bump along the way to its completion. He had a great deal of responsibility with this project but still made himself readily available to the design team throughout pre-production and filming.

My relationship with the director grew throughout filming and he was the main reason I remained part of the crew throughout all of our filming mishaps, crew changes and problems. He was open to design ideas and gave great feedback throughout the pre-production and production process. He always ensured that the art department was given the time needed to properly set the locations and prep sets especially when we were left short handed thus making a sometimes seemingly impossible task attainable. He fully understood the importance of certain design elements and acted as a bridge in sometimes lacking communication between other departments.
and the art departments. His work ethic and creativity make me look forward to working with him on future projects later on down the road.

Co-Producer

When I first met the co-producer I noticed her fiery spirit and her drive to learn and grow in her position with the project. She was very welcoming and I really appreciate the energy that she brought to set every day. She had to handle several different jobs throughout the production and branched out of her normal responsibilities; ranging from 2nd assistant director responsibilities to script supervising, but throughout all of those changes she was always a professional that I knew I could turn to with challenges we were facing, staffing issues, budgetary concerns, and scheduling issues. The co-producer helped me keep sane by keeping me up to date with crew changes as much as possible and working toward making sure that we had adequate staff throughout filming. Although sometimes we fell short of where we needed to be she constantly worked to try to prevent mishaps. She is an amazing asset in the film community and I am looking forward to working with her in the future.

Director of Photography

I didn’t meet with the director of photography until our first full crew meeting two weeks before we starting filming. During that meeting I was taken aback at first with his apparent disregard for the art department and what the design concepts centered around and that he felt the need to dictate to me what the basics of design are and how things should be designed. I was not sure if this came from a lack in confidence in a production designer with which he had not previously worked or if he felt my design concepts were unclear, but it was not going to be productive for filming unless we were both on the same page. It took a lot of work and at times
he was not communicating with me at all during filming, but by the time we wrapped I think we had a mutual professional respect for one another.

He is a very talent director of photography and his work with camera angles and lighting created some beautiful footage that really complemented the work of the art department. In a few instances I wish there had been better communication so that the footage being shot best served his vision, the script, as well as the design; but overall I was pleased with the end product. He is very meticulous with his lighting set ups and the hard work paid off in the footage. The director of photography was given several shooting challenges, like most of the crew, and he dealt with them by adjusting well to the changes to get the shot. His dedication to the project was evident by the amount of time he spent on and off set working toward its completion.

Art Director

I was fortunate to work with an amazing art director on this project. Not only is he very talented, he is also very hard working and willing to take on ever task needed. Since I was unexpectedly given the extra work of costume design and key make-up artist, I heavily depended on him to handle the execution of most of my design choices for set decoration and set up. He never let me down and I knew while I was off set prepping for the next day’s shoot or dressing actors when I got to set for last looks that everything would be set up exactly as I had envisioned. He was always on set with me for the long days that started long before the rest of the crew got to set and ended long after the day wrapped. On days when we were without any crew to assist us, the art director didn’t let it keep us from accomplishing our end goal and he was right there with me putting in even longer hours than anticipated. I appreciate all his hard work and the added perspective he brought to my original designs. His collaboration impacted much of the
final realization of the world of the film and allowed me to see a new point of view with elements of each location.

Editor

While I wasn’t in direct contact with the editor throughout filming, he was of huge assistance in providing screen caps for continuity and redressing. Especially since there were several instances where we had to reshoot portions of the film, he aided in assuring that we were able to properly recreate sections within existing footage for the reshoots. Since we did not have a proper script supervisor maintaining continuity photographs he played an even more crucial role. He was always willing to assist us in any way we needed and take the time to provide us with the footage we requested to complete a setup or reset.

Summary of Design Choices

From early conversations with the director, it was evident that the scenic elements of this film would be a challenge because they were all locations and would consist of no time on a sound stage. While this broadened the range of each set for *The Last Two Years of David Brachman*, it would also present an entirely new set of challenges. We agreed that during my search for the perfect locations there were specific elements that we wanted to bring to the overall feel of the film. Many of these elements came from my initial visual research.

The driving influence in my design choices evolved from the search David is going through to figure out who he is and how different he is from the rest of the world around him. The inspiration research for this underlying theme can be seen in Figures 1-3. Figure 1 represents the reality that David lives in where he sits alone isolated from “success” and independence with
a looming shadow of others expectations constantly growing and never leaving him like his own natural shadow.

Figure 2 provided much of the color pallet and feel of what I envisioned for David and the world around him. Much like the painting, David exists as a smaller entity (the smaller circles of color in the corner) outside a much larger world (the remaining portion of the painting) that he seemingly cannot enter no matter how hard he tries. The cooler tones were to translate into David’s room and home as well as his wardrobe while the brighter, warmer colors would be seen in all the outside locations. To further accent this, the characters that were closest to David shared some of these cooler tones and as the relationships moved farther away from David I intended to bring in warmer tones and more vibrant elements. This is why the entire design elements in the Brachman house were earthy and darker in nature while Jessie’s apartment as well as his classroom and Marianne’s apartment are so much brighter and warmer.

Figure 3 is the most straight forward visual representation with proposing the questions, “I am?” Beyond the obvious this image evoked much more to motivate my design. The fact that the girl sitting in the image is surrounded by papers provided me with the inspiration to have the spaces in David’s home appear to be surrounding him and slowly encroaching on him. This was meant to be achieved by every room in the Brachman house being filled with books and pictures and items that aren’t necessary to the household and would limit David’s individual expression within that space.

Outside of the use of the visual research, the design elements were further developed through conversation with the director. Early on I shared with the director that I felt the Brachman house needed to resemble something that we would find in a 1950s sitcom. By adding
a little bit of nostalgia feel through set items like antique curios and furniture that dated from the 1950s it would connect not only with the age of David’s parents but also with the type of parents they were and why they were so oblivious to David’s state of mind. It would further more support David’s need to break free from a family that seems to be contently living on past ideals and expectations and his need to find an identity that is his own.

For all the other set locations I wanted to create extreme contrasts to the stuffy, old feel of the Brachman house. That is why the classroom, though stark, is bright and crisp and why Jessie’s apartment, though possessing some quirky retro items, is modern and eclectic. Overall in each of these locations David stands out because he is so bland in comparison and he is obviously not meant to be in that environment.

**Production Design Successes**

Although there is always room for improvement with every design, I believe that the final product will provide the audience with a visual experience of David Brachman’s life in a way that connects them directly to the characters and the story. The greatest success in my production design was creating an environment for David that had elements of family comfort but that also forced him into the life changing decision he makes.

Under the constraints of a tight budget, the artistic team successfully created all 15 locations effectively while maintaining the overall design concept. The most successful of these locations would be all the interiors within the Brachman House (Figures 4-14). I was overwhelmed at first by the enormity of creating an entire household that has been lived in for at least the past 26 years, but tackling it room by room proved most successful and translated beautifully on screen. As seen in the film stills, David’s bedroom gives the audience a glimpse
into his character through the multitude of books, large music collection, instruments, and band décor. The family’s living room is quaint and filled with eclectic pieces that are while clean and put together is filled with years of collectibles and there is no corner left without some piece of their history. The Brachman garage is cramped and packed with the typical garage items of old furniture and household equipment as well as boxes of old clothes and odds and ends and serves as a cramped temporary home for David’s band.

In being adamant about the set up within Jessie’s apartment, we were able to achieve the desired effect with the space (Figures 27-30). It took a lot of teamwork coordination between the art department and the camera department but the final product was effective and looked great on film; especially the Japanese décor scene which took the longest to set up.

In the stylizing of the costumes I was successful in portraying the individual characters as the director/writer envisioned them. There is continuity in each characters wardrobe that maintains their personality throughout. David’s wardrobe spoke to his transitions throughout his two year journey as his attempts to discover himself and vary as it should. From his standard patterned earth tones shirts he wears from the beginning of the film until he joins the workforce, his bland solid work shirts with basic khakis he wears at the office, to the awkward outfits he wears to impress Marianne and to try to fit in. These shifts in wardrobe style illustrate David’s journey through his own discovery of who he really is. It only when he returns to his patterned earth tones shirts at the end of the film that David has come full circle and has returned to his comfort zone.

Marianne’s wig design and application in conjunction with her wardrobe were successful in illustrating a girl that is trying so hard to be different. The director wanted her to be over the
top in appearance to the point that she is not genuine in character. This was accomplished through the drastic coloring in the wig as well as costume pieces, such as hats, glasses, and accessories, that really don’t fit together and leave her not being “hip” but rather a little ridiculous.

The overall design brings the audience into the world of David Brachman and makes the film believable. The little details in each space make them unique to each character and the costumes compliment the sets and the characters nicely. The flow between sets fits the demands of the script and creates contrast to the Brachman house as intended.

Areas for Design Improvement

I learned a great deal during this production and looking back, the one thing that stands out is communication. There were several instances in my design intention was lost because the director of photography and I were not on the same page with camera angles and staging flow. Since most of my communication for design and execution came through the director, I assumed that these were the same points of view of the director of photography. Unfortunately, in several instances that was not the case and the result was unnecessary tension between the director of photography and myself as well as a loss of the original design intention within the scene. Going forward I have learned to sit down with the director as well as the director of photography in order to ensure that we have all the same angles and set ups in mind prior to dressing a set and then design around these requirements. With that in mind there are a few areas of the design that I would have done a bit differently.

The first set location that I would have changed is the party scenes. These scenes were intended to take place in the smaller living room in the house we were filming in to make the
home feel small and crowded, but at the last minute the director decided to move the scene into the large great room of the house. This change did not fit my original design intention and was not dressed to fit the design of the Brachman house. He was adamant about the change so I had the art department quickly dress the new space, but seeing it in the final film I feel that it makes the Brachman house feel too large and too rich for what I envisioned for the family.

The exteriors of the Brachman house were also another area of design concern because I wanted to make sure that if we were going to have to use the exterior of the house used for interiors that we only shot close ups and mids with no wide shots because the house is located in Dr. Philips area and is much larger than the home the Brachmans would own. Unfortunately, there were several wide shots that made it into the final product and it is quite obvious that the surrounding houses as well as the Brachman house is far more lavish and larger than it should be. I would have liked it if the shots were kept tight or that we secured a secondary house for all the exteriors.

There were a few other small design elements that I would have changed. First, Norman’s car which was originally designed to be a classic car that had been fully restored had to be replaced by a standard rental car because the original picture fell through and we did not have budget to rent a classic car. Second, several of the costume choices were limited by what was available at the thrift store in the sizes I needed or by what the talent had on hand to wear. Given that the script had 24 cast members, it would have been better served to have a slightly larger budget to allow for additional purchases for talent. Lastly, there were a few days that an on set makeup artist outside of myself was there to prep talent, and while this was helpful, it was not the same artist each day and that caused some consistency issues as well as time delays because
they did not match the consistency shots we provided. If I were doing it over again I would make sure that the same makeup artist was scheduled each day to avoid time delays and improve consistency with the characters.

**Adherence to Schedule and Budget**

This project was a micro budget independent feature film and final actual cost for *The Last Two Years of David Brachman* was $28,000 prior to the inclusion of post production expenses.

During preproduction meetings I brought up discussions of budget because I was concerned about the magnitude of the set requirements as well as the number of cast members we would need to costume for the film. In response to these inquiries I was never given a direct response as to what I would be allotted to execute my design, but was asked to work up budgetary estimates based on what we thought we would need on set. A few items we assumed that we could acquire from cast and crew members based on responses to mass emails asking for temporary usage of items, others we knew we would need to purchase. With this in mind we created both a high and low estimate breakdown for review hoping that our final budget would land somewhere in-between. Based on my original design choices as well as what the director envisioned, the high end estimate came in at $1530.50. The low end estimate that would still allow me to successfully outfit the set was $728. These estimates did not include any location fees as the locations manager had a separate budget to work with based on my location requests. With respect to the costuming budget, I was not allotted a budget to purchase costumes and it was assumed that all talent would be providing their own wardrobe. I anticipated that I would
need at least $200 to cover some specific costumes such as lab coats, scrubs, and Marianne’s wig.

Approximately two weeks before filming started I was finally given our final budget of $600, which was well below the initial low end estimate and needed to accommodate not only the set dressings but also the wardrobe for actors who did not have proper wardrobe for the shoot. I was concerned to say the least given that I thought we would have at least $730 for just the set, but through some creative acquisitions we were able to get most of the set dressing from thrift stores, garage sales, Craig’s list, and retail stores within this budget. This did mean that many of the original design elements were adjusted to fit the new budget. We removed pieces of furniture and small décor items that we felt would not be missed and downgraded a lot of set items to fit what we could find. I took $200 from the $600 budget and moved it to the costuming budget to cover the purchase of Marianne’s wig ($110) as well as wardrobe for David, Jessie, Marianne and a few other character pieces. While it was a tight squeeze I successfully maintained this budget while still getting sufficient costumes for the cast.

As for making scheduled deadlines, the art department met all production deadlines and was even able to move ahead of schedule when asked to adjust our schedule to fit changes in the ever adjusting shooting schedule. At times we needed additional set up time because we were short staffed on heavy art days, but by communicating this need prior to those shoot days we were able to adequately adjust the other call times without affecting our shooting schedule.

The shooting schedule in general did not run on schedule and in fact ran over by several weeks due to location issues as well as lighting set ups taking longer than anticipated and therefore causing some scenes to be moved to different shooting days. Luckily since the art
department was ahead of schedule we were not greatly affected by these schedule changes outside of having to secure availability of items and staff beyond the original wrap date.

**Personal Analysis of the Process**

Prior to continuing my education in graduate school for design, I spent time organizing productions, managing schedules, dressing sets, and writing contracts for various productions and events. It was not until I began my graduate studies that I was able to confidently go forward as an artist and designer. Previously I felt that I was not qualified to take on large design projects without the watchful eye of a senior designer, and it was the taking on of this project that played an integral role in my growth as a designer and allowed me to realize that I can stand on my own as a feature film production designer. Throughout this production process I have learned to manage multiple areas of the design execution, created my own method to approaching design execution, and improved by ability to execute large scale designs with confidence.

By taking on not only the role of production designer, but also that of costumer and key makeup artist, I learned to use creativity in design as well as project management. While I was first overwhelmed with the new level of responsibility that came with taking on additional roles, the added responsibility allowed me to utilize my abilities in several areas and have more control over the entire visual look of the film as well as maintain more continuity within the characters. This was a huge area of growth and opportunity which has resulted in strengthening my design skills in each of these areas. Going forward in my career I am confident that should a time arise where I must take on management and execution of all these areas, they will be managed and executed without incident and while maintaining a high quality.
As for my design process, this project allowed me to discover my own process and approach to production design in so many ways. While I researched the basics of film production design of other designers and major high budget feature films as well as micro budget filming, my process throughout this film project evolved from following the standard within the books of breaking down a script, designing rendering, and then building sets to realizing that when it comes to design not every film will follow what a book says. I realized early on in my breakdown process that since this film was solely location based and because much of our locations would be determined by what we could find for little to no cost, I had to shift gears from the standard process to one that could quickly demonstrate our need, our design intention, and how we would execute this. This resulted in detailed breakdown charts Appendices E, G) location layout sheets (Appendix L), and actor styling sheets (Appendix H). These tools were such an important part of the design execution and will be tools added to my design process in addition to traditional design tools going forward.
APPENDIX A: DESIGN JOURNAL
The Design Process Journal

When the opportunity arose for me to accept the role as Production Designer for *The Last Two Years of David Brachman*, I was excited to use this project as the basis for my thesis. Being a brand new work, that was written by a fellow graduate student who would also be directing, opened up a world of possibilities to create something that had never been seen before our interpretation made its way to the screen. This project intrigued me from the first reading and my initial connection with the director during the interview process made me even more excited to be part of this team. I imagined that this film would be my opportunity to put my first true stamp on the world of production design and afford me the opportunity to create an entire world filled with realism that also teetered on the edge of fantasy. My connection with the director and his vision for the film further reinforced this feeling that, while this project would present many challenges, it would yield a great finished product that embodied the feel and attitude we were striving to achieve.

After accepting the position and proposing it as my thesis project I was excited to jump headfirst into the deep end of design. Starting with script analysis and moving through the entire design process of script breakdowns, set breakdowns, and prop lists was a great process documented with the design journal and then further explained in the design explanations.

March 5, 2010

I just interviewed for the position of production designer for the independent feature film *The Last Two Years of David Brachman* being produced by a UCF film graduate student. I met with the director and his producer at the UCF Expo center downtown to go over my proposed design plan for the film. I presented my design proposal, which consisted of several different
research images that I felt embodied the story of the film as well as some character references and stylized pieces. The interview went really well and I really feel like I connected with the director on his overall vision for the project. We discussed in detail the need for the film to feel cramped in David’s home and that there would be an element of a throwback to the 50s with some of the set pieces and styles as well as some of the styling of the characters. I really think everything went well today. I am excited at the possibility of using this film as a thesis project.

March 29, 2010

I was offered the role of production designer for the film *Last Two Years of David Brachman*. I am so excited to be working with this project. We are scheduled to start shooting in July 2010 so the next few months will be filled with a lot of pre-production work leading up to it, but I am looking forward to it. Now that I have secured the position I will be proposing this project as my thesis project to Vandy as well as my thesis chair.

May 1, 2010

I have successfully had the project approved as my thesis project. I am now working on assembling my thesis committee as well as starting all my pre-production work for the film. I have already had several talks with the director and have been introduced to the art director for the project. I am looking forward to meeting the director of photography as well as the rest of the production staff soon.

May 10, 2010

Script breakdowns completed. Set lists are completed and prop lists are halfway completed.

May 15, 2010
Had a great conversation with the director about the design concept as well as the expectations he has for the film. We are both on the same page for the overall feel of the film and we have ironed out a lot of logistical details in regards to set locations. After our talk, I am excited to meet with the locations manger since we have determined that the entire shoot will be location based. This changes my design approach quite a bit as I will no longer be looking at building full sets but rather locating existing spaces and then transforming those spaces for our use. So very excited to move to the next phase.

May 20, 2010

Find out today that they have not secured a costumer as of yet or a key makeup artist. They have asked if I can take on the added responsibility and I let them know that I have no problem as long as we have additional staff to handle the onset work.

June 20, 2010

Today we shot the trailer/teaser for the website. The shoot went great and the set up was smooth. Considering we are a little bit away from the actual start of filming it was nice to get a glimpse of the project. The director has let me know that the actors will be changing but he should have that finalized soon.

July 12, 2010

Tonight was our first full crew production meeting. It was nice to meet all the people that I will be working with over the next two months. The meeting was mostly logistics and production basics. All of the department heads introduced themselves and we were able to meet the PAs that would be working with us. We spent time filling confidentiality paperwork and
contracts for the shoot as well as going over a rough schedule for the rest of the shoot. We also met the faulty advisors from the UCF film department that would be checking in on the production from time to time. Great first team meeting.

July 13, 2010

Let the shopping begin. I finally received the first petty cash installment for the film. I met with the lead actor for the film, Michael Martin, and after looking through his wardrobe selections it has become painfully clear that the majority of our budget will be spent on fulfilling the 32 wardrobe changes he has during the shoot. I also met with a few of the other talent and went through their wardrobes to style out everything for the shoot. The bulk of our costuming budget will be spent on the three main characters, David, Marianne, and Jesse.

Today I spent the day shopping at thrift stores as well as a few Platos Closets to find wardrobe for the cast. While I’m shopping for wardrobe my art director is out picking scenic elements I have listed for him.

July 14, 2010

Day two of shopping and sorting. Yesterday we found some great pieces and went through a lot of our first disbursement. I am having trouble getting our full budget amount from the director or the producer even though I have submitted budgeting sheets. They keep telling me to get what I need, but I am trying very hard to stay on budget and without having a final number in mind it is hard to allocate our funds proportionately. Either way we are out and about continuing our shopping today.

Today my goal is to have all the additional set pieces for the Brachman house as well as schedule all the fitting with talent for later this week. I am heading over to check out a few of our
possible locations as well today. Hopefully we will have everything locked by the end of this week since we have had a few locations fall through and have had to find replacements.

July 15, 2010

Today went really well. We were able to accomplish everything we had set for yesterday. All of the talent fittings are schedule for the 16th and 17th so I will be able to stylize wardrobe and finalize costumes by the 18th. We have had a few switches with some of the actors and as of right now we are still without our lead actress, but I am hoping that they can have that resolved as soon as possible so I can get all her costumes and focus on the sets.

July 16, 2010

Four fitting knocked out. My potential shopping list is much smaller thanks to talent coming prepared with wardrobe.

July 17, 2010

Six more fittings finished today. Two potential Jesse have be selected, now just waiting to hear the final decision and get her costumes knocked out. Found out we are still missing three locations I will be scouting with the location scout tomorrow to try to find replacements.

July 18, 2010

Scouting went well today I think we have some great potential spots for the locations we were missing. Still in need of a video store as well as a rooftop, but we have some time before we will be shooting those scenes so I am a little less worried. I have given them my list of preferred locations and now it is up to our locations team to make it happen. My fingers are crossed.

July 19, 2010
We finally have a Jesse. The director made his decision and we finally have a leading lady. Now I have only a few hours left before we start shooting and I have to pull an entire wardrobe together for her and finish out set prep. I am all for challenges but this one is a little unrealistic. The director totally understands, so we may be rearranging a few things in the shooting schedule to accommodate this late addition. Either way I am looking forward to our first shoot day tomorrow. I am just hoping to get some sleep tonight before a very early morning.

July 20, 2010

First day of shooting! Today was an early call time with crew call at 5:30am, but I was excited to get the actual filming started after so much preparation. Today we shot at Austin’s Coffee and the atmosphere of the shop is just perfect for the film. We had 5 6/8 pages to get through today which seemed a little ambitious given our timeline with the space but we made it through everything right on schedule. The art director and I were on set and ready to go early and all the costumes have been delivered from the Expo Center without incident. We were able to get the set dressed relatively quickly and the owner of the shop was quite accommodating with our requests. The only issue for the day was the fact that there was no dressing room space and the bathroom offered little light. The resolution for this issue was setting up hair and makeup as well as wardrobe in the front of the shop by the glass store front and only use the restrooms for changing. The make-up artists were great; however, they were only scheduled for a few hours so we were left to handle touch ups and changes as well as set changes and reset. With a crew of only the art director and myself, it proved a little stressful and strained the filming schedule but we were able to accomplish it all and gave feedback to the assistant director to make sure to have make-up and hair on set for the full shoot.
July 21, 2010

Day two did not go anywhere near as smoothly as day one. Today’s location was a Lynx bus at the main Lynx station, which in itself can present several filming challenges, but I don’t think anything could have prepared me for today. It was my understanding that we would be shooting on an off duty bus at the depot, secured by our location manager, but what I was not made aware of was that the bus would be parked in the middle of the hot parking lot without any running air conditioning on a day hitting 105°. Literally we were sitting in an oven during the hottest part of the day without any way to cool down the actors or the crew, and on top of that we were shooting with a kitten. What did this translate to? Two actors completely soaking wet (without a makeup artist on set for touch ups) with sweat and a crew dripping and almost passing out for four hours. The only saving grace was that we were able to convince Lynx to turn on the bus intermittently to cool down the internal temperature from 115° to around 100°. Even with that though we still had to shut it off whenever we started filming so that the sound recording would not be interrupted. I suggested ADR, but that was apparently not an option. With the theatrical lighting the temperature quickly rose back up. Footage wise, I think we got some good stuff until we were at the end of the day when it was impossible to cover the fact that the actors were sweating to death and the poor kitten was right there with them. The lesson learned today: Make sure your location manager is securing not only the bus but a way to air condition it. Thank God it was a short day because there is no way we would be able to survive more than a few hours in those conditions without some kind of relief.
July 22, 2010

Time to transform downtown Orlando, at least a little bit. After yesterday I was looking forward to a good cool night of shooting downtown. We shot a scene were David and Jessie run into each other after years of not seeing one another and Jessie is coming back into town. I found the perfect backdrop for this scene and we were able to secure it so we are shooting at the downtown Lynx bus station, well at least across the street. I showed up early to handle not only scenic and wardrobe elements, but to also handle hair and makeup because somewhere along the way we no longer have hair and makeup booked. Let’s just say that the hats that I am wearing on this project are already multiplying and its only the third day, but I am dedicated to the completion and I am going to do everything I can to make it a success. After the talent was prepped, I was on set to make sure we are good to go. After having a lovely PA mow the grass on the side of the street the city has seemed to neglect, we are ready to go, talent is ready to go, but lighting and camera aren’t. After three more hours we are finally ready to roll. While the timing could have been better and we were behind schedule, the footage looking great the wardrobe as well as the scenic elements came together perfectly. It was a long night but well worth all the hard work.

July 23, 2010

David’s apartment here we come. Today went really smoothly. We invaded the director’s apartment for the set of David’s apartment and after yesterday I have shown up with my full makeup kit to conquer the scenic, the wardrobe, and the makeup and hair without a hitch. We had art department PAs today so it was definitely set up to be a perfect day. We moved all the regular furniture out of the space and had the space dressed within an hour. Talent showed up
and were ready to go on time. We held for lighting and camera but we started filming and knocked through the scenes one by one. The whole day was smooth and I have to admit that as I was leaving I had a renewed faith in the rest of the production. After a few days of craziness I think we will be able to move forward on the right path.

**July 24, 2010**

Back to school for David. We were at the UCF Expo Center downtown today and it was another smooth day for me. We actually had a makeup artist on set so I was able to concentrate all my time on the set dressing and the wardrobe. The only scare we had on set was one of the actor’s not showing up on time and making us think that we would have to find a replacement. The best part of the day was when the director looked at me and said, “So you’re an actor right?” and followed that with “How do you feel about standing in as the professor?” I laughed thinking he was joking, as I stand there with my hair a mess and pins in my mouth, to realize him looking at me with all seriousness. Luckily, our actor showed up and I was off the hook. The shoot continued smoothly and we even had time to add some shots for fun at the end.

**July 26, 2010**

A day off and now we are back to it. Today was a day that I have been looking forward to since the beginning of the shoot. We shot Jessie’s apartment today. This was one of our biggest sets to dress and was the one I was stressing out about the most. Our script supervisor just moved into a house close by downtown and we were able to use it for the shoot. Since she hasn’t really moved in yet the space was all ours for the creating. We took half of the house that was actually a game room and living room area and converted it to a loft style apartment. After a few hours of set dressing the space had been fully transformed. Japanese motif lined the bar top and crisp
clean lines were apparent in the artwork on the walls. The footage, at least what I could see through the monitor was great and the “bed” that we fashioned from apple boxes and an air mattress read perfectly on screen. It was a crazy long night and we struggled with air conditioning issues because of sound, but the footage looked amazing and it was great to see all the hard work my team and I put in come to fruition.

July 27, 2010

Back to makeup artist costumer production designer extraordinaire I go! Well we had no makeup artist today so I was back to juggling again today. Luckily the location we secured, Club 57 West, needed little in the way of set dressing so it allowed for the art director and I to get through everything. He handled the set up of the band equipment while I prepped actors and then the two of us tackled moving furniture and props when I got to set. I double back to the Expo to address the wardrobe of the extras and make sure there were camera ready and then I was back to set for filming. It was an overall smooth day for us. All the set transitions went smoothly our preparation paid off. I sense some serious tension going on between our producer and the director but I am focusing on the making sure everything is dressed the way it’s supposed to be and hoping that whatever is brewing will not affect the shoot.

July 28, 2010

Today was a quick set and go day. All of our scene were resets from yesterday and after I prepped the talent and got them to set the art department was done for the day for the most part. We left one person on set for resets but it was off to the store for me to buy set pieces for the Brachman house as well as pick up additional wardrobe items we need.
July 29, 2010

Back to Jessie’s apartment set. The set is already in place and so we had minimal set up. Just some simple redressing and rearranging from our last shoot day.

July 30, 2010

All exteriors today and we shot during the hottest part of the day. Minimal dressing was required because we were shooting all building exteriors. My time was spent prepping talent and making sure props were ready and on set. While on hold between shots I got a call from one of the talent. The AD always handles any kind of talent contact so I wasn’t quite sure what was going on, but it seems that somewhere along the day he had lost his tie from the shoot a few days early. His entire wardrobe had been checked in after the shoot and I had no idea where it might have gone, but I referred him to the AD to address the issue. Considering all of his clothes were piled in a heap on the floor the other day I was lucky that I was even able to find everything then. I am hoping that they are able to locate everything for him. The rest of the shoot I spent wiping down actors and making sure they weren’t completely melted in the heat.

August 2, 2010

I came to set today to find out that our 1<sup>st</sup> AD has been replaced by our 2<sup>nd</sup> AD. I knew something was going on, but I just wasn’t sure exactly what it was, but now I know. It was a little confusing especially since nothing had been communicated to me prior and that would continue to be a trend all day. We shot in Florida Metropolitan University office today and it was great to switch around a library admin area into a working office building. Two of the film school advisors were on set today and that completely helped with the flow on set as well as keeping the set more organized. Up until now I have been frustrated by a seemingly unorganized
crew but today was a serious game day and it was the smoothest shoot day we had. We wrapped out the day on a high note and hopefully the rest of the week will be more of the same. For tonight I will be picking the rest of the items we need for the Brachman house and be spending several hours tonight and tomorrow morning to get everything prepped for tomorrow.

August 3, 2010

A busy busy day today and without enough art PAs. The art director and I were prepared for a busy day filled with a lot of dressing but we weren’t prepared to be dressing the majority of it without adequate help. This delay added an extra hour to our prep time which in turn made our shot delayed and frustrated me to no end because we had put so much into prep so we would have a smooth day. We got everything set up and we were good to go, but added to the delay was that the lighting took longer than expected. I was just hoping to get everything shot today before we lost daylight. I’m not quite sure how we made it through but we got everything we needed and it seems like the footage was exactly what we were looking for. A few speed bumps but still a success.

August 4, 2010

Day two at the Brachman house. From the living room set ups we have moved to the garage scenes. Again it’s a hot day with no way to air condition the outdoors, so I put plans in place for the actors to come in for cool down periods before they get too melted. We had to cut the scenes with Norman and the car because the original car we secured can no longer be used and I wasn’t informed until after I got to set. I can perform some miracles, but pulling a classic car out of thin air in a few hours with no budget is one thing I can’t do. The director seemed ok without the footage, but I am a little unclear if the scene has been completely cut or if he wants
to try to reshoot later, but I am hoping for clarification after he has time to mull it over. Outside of that issue we had a relatively smooth day. I spent the majority of the time with makeup touch ups and hair touch ups but the set looked great and outside of the heat the talent were good to go.

August 6, 2010

So we no longer have a producer? Ok so first we lost the 1st AD and no one felt the need to share that and now I come in after a day off and we no longer have a producer. After a little digging I was able to find out that there was a conflict between her and the director, but at this point I am really concerned about the future of the film. There have been a lot of issues with the production team managing staffing as well as talent and logistics, so now without a producer in place I am unsure as to how we will be moving forward. Nonetheless The art director and I are trucking through and trying hard not to let it affect the art department.

Today we shot the “hospital” scenes for which we used a local doctor’s office. Thanks to a change in lighting we were able to effectively change the space for the two different scenes, one in a doctor’s office and one for the ER. Talent had their entire wardrobe ready with them when they showed up on set and I was able to get everyone camera ready on schedule. We had a little hold time on and off for actually patients coming and going, but we finished on schedule and got all the footage we needed.

August 9, 2010

Back to the Brachman house we go. Today we were back at the Brachman set for the dining room and living room scenes. The set was a little bit of a mess because craft services moved into the kitchen area of the house we were using and it seemed like most of the crew was loitering on set which made our job more difficult. After a chat with the director and the 1st AD I
was able to get the set cleared and we were able to finish our set up. We shot day for night today so it took a little while to get all the light blocked out of the space but once we got that accomplished shooting proceeded well. There was an issue with the air conditioner today and we lost it towards the end of the day. Hopefully that will be fixed for tomorrow so the house isn’t overly hot.

August 10, 2010

Well it was a hot one at the Brachman house today and we shot all the party scenes which meant more bodies in the space. Luckily since we started earlier in the day the house was not unbearable but it was a little uncomfortable. All the party props and set food made it without any issue and The art director, with the aid of the 2 art PAs, was able to complete all the set dressing while I went through the extras wardrobe and prepped all the actors. The director and the director of photography have decided to shoot in the larger area of the house for the party which was not in my design plan because I felt as though it doesn’t fit with the Brachman’s lifestyle or the rest of the feel we had established. I was persistent in this request to not film in the area, but despite my position they filmed in that section of the house. I am concerned because my original design intent was to show a middle class family with a modest house filled with a variety of antiques and now shooting in a huge living room with a fireplace and a huge pool in the background it changes everything about their story. I guess some battle I am just going to lose, but I just hope that it will look cohesive on screen.

August 11, 2010

Today was a little bit of a fiasco and I am not really sure if there was any way for me to avoid it. We shot several bathroom scenes today at the Brachman house and after the art
department and I spent an hour dressing the space as well as the hallway when it came time to shoot the director if photography decided to shoot in the opposite direction from what we had discussed previously. What did this mean? That every single set dressing piece we had purchased was no longer in the shot in any way. I completely understand that he preferred the camera angle from the bathtub but what I don’t understand is why he couldn’t have mentioned this yesterday when we did a walk through for today’s shoot so that I could adjust my design for the rest of the room. The director asked me if I could dress the other side of the bathroom, but honestly I had spent the budget on the rest of the space and there was little I could do in 10 minutes before they started to shoot. I moved a few things around as best I could but in all honesty in shooting for the angle they chose they lost the entire feel of the room which was suppose to be a contributing factor to David’s decisions.

August 12, 2010

Finally we shot David’s bedroom and I think it looked great. Especially considering that we transformed the room from and extra storage/office space in the house to a lived in young man’s bedroom. The art director and I along with the assistance of my husband (because again we had no art department staff) were at the house bright and early to dress the whole space before the crew got there at 8:00am. The room in the house was previously used for storage and as an office so we had our work cut out for us as we moved in bedroom furniture, music equipment and decorated for David’s taste. When we finished I feel like we really created the space and world of David. I would have liked to have some additional items on the walls and painted a few of the walls as well, but budget and space constraints didn’t allow for it. All in all we are very pleased with the outcome and the director seemed to love it as well.
August 16, 2010

Bus stop bound…or not. So today was not a good day on set. We had to film a bus stop scene with our beloved kitten and three actors which would not be a problem, but for some reason the production team has decided to shoot in the middle of the day when the sun is at its highest and I have no way to keep actors cool on set outside of sticking them in cars with AC running in-between shots. Not only that, but it turns out that we do not have the proper permitting and the Oviedo police as well as the film commissioner closed down the shoot after two hours. I am completely shocked by everything today. No one is listening to each other and without a producer the organization of the shoot days are getting worse and worse. I had a bus stop picked out and ready to go but for some reason we switched over to this one and now can’t even shoot. It’s a wrap until they get the permitting situation figured out and hopefully they will reconsider shooting at first light or dusk rather than mid day for the re-shoot.

August 18, 2010

Reshoots for the club scene were scheduled for today. It turns out that there was some issue with the footage so we are reshooting a few of the sequences. No extras luckily just main talent on set. Today went smooth and we were set and ready to go by shooting call. One of the talent was an hour late so we had to hold for her while I got her through hair and makeup and into wardrobe but once she got to set everything went well. A little concerned about continuity because they are cutting these shots with the previous footage and since we have changed script
supervisors several times I am not sure if anyone is tracking all of it. We won’t know until editing for sure.

August 19, 2010

Last day at the Brachman house. Well we finally got the childhood picture from Michael last night so I was able to print them all for the photo album scene today. We were prepped and ready to go with time to spare but lighting took a little longer than expected. After a brief delay we were shooting and it was a quick day of shooting for the art department. Tomorrow we are reshooting the bus stop, with proper permitting, and I am hoping that it will run much better than the first attempt. It is not art intensive so I will be on set for hair and makeup as well as wardrobe only.

August 20, 2010

Well today was a much better attempt than the first time around. We shot at first light so the heat wasn’t bad and the shoot flowed nicely. We got everything we needed for footage. We still used the cars to cool talent in-between shots, but it was nowhere near as bad as the heat we were battling during the first attempt. This was our last official shoot day, but I am sure we will get re-shoot call because we still have a video store scene as well as a few others the director cut throughout filming to pick up at some point over the next few weeks. For now, “That’s a wrap!”

October 8, 2010

Prepped talent and picture car for the driving sequences that are being picked up today.

October 21, 2010
Received an email cancelling our video store scenes for this weekend. They have rescheduled them for November 12-13, 2010.

October 22, 2010

Finally shot David’s car scenes. Luckily you can’t really see him in detail through the window because he has had his hair cut and it is much shorter than during filming.

October 27, 2010

Car inserts were reshot today because they lost the footage from the first shoot. I prepped the talent and checked for continuity and then they were off to shoot on I4. Hopefully we don’t lose any footage this time and won’t have to reshoot again.

February 9, 2011

I received an email request for art department for more insert for the film. I am in the middle of shooting two shorts right now, but am making myself available as needed for the completion of the project. I was hoping to have a rough cut of the film by now, but it seems that they are still trying to gather footage. This may be the film that never ends.

March 1, 2011

Inserts are complete for the film. It seems that there will be some additional ADR coming up in the next few months to complete the project.
APPENDIX B: SHOOTING SCRIPT
The Last Two Years of David Brachman

By

Marcos Casilli
BLACK screen. Instrumental music starts playing.

FADE IN:

EXT. MARIANNE’S APARTMENT - MORNING

DAVID. 25, is staring at a building across the street. He has a big, yellow piece of paper on his hand. He raises it so it covers his face.

INSERT: PLAN #1

It’s a detailed plan. Quickly but well done, stick figure drawings illustrate some of the steps. The camera starts at the bottom and scrolls down showing each step listed here:

"PLAN TO GET MARIANNE BACK"

PART 1: HER APARTMENT
1- Surprise her at her apartment.
2- Break the ice with a funny joke.
3- Mention the band practice.
4- Remind her of old times.
5- Invite her for your birthday.

PART 2: BAND PRACTICE"

David lowers the plan, revealing a building across the street. He looks at it, inhales deeply and smiles.

EXT. MARIANNE’S APARTMENT - MORNING

David is outside Marianne’s apartment. He rings the doorbell. After a while, MARIANNE, a faux-indie hipster girl in her mid-20’s, opens the door a little. She wears thick glasses and has short black hair with red bangs.

DAVID
(enthused)

Hey.

MARIANNE (O.S.)

Oh. Wait here.

Marianne closes the door again. David is startled. He picks up the plan and scratches off the first two items. He takes another deep breath while doing so. Marianne comes out and David puts the plan away as quickly as he can. She talks to him in a reluctant, yet somehow tender way.
MARIANNE
What was that?

DAVID
Uh? Nothing. Just some directions. How are you?

Marianne seems impatient.

MARIANNE
Good. You?

DAVID
Okay. I was expecting you at our band practice the other day.

MARIANNE
Right. I’m sorry, I forgot. How was it?

DAVID
Great. Except that we didn’t play. Edward didn’t come. Again.

MARIANNE
Which one is he?

DAVID
The drummer.

MARIANNE
Bummer.

DAVID
We have practice again tonight. Maybe you could stop by.

MARIANNE
Yeah, maybe.

DAVID
You used to like going to those, remember?

Marianne smiles.

MARIANNE
Yeah.

DAVID
Also, we’re getting together at a bar this Friday.
MARIANNE
For what?

DAVID
My birthday.

MARIANNE
Is that Friday?

DAVID
Yeah.

Marianne acts as if she had remembered.

MARIANNE
Okay. I thought it was next weekend.

DAVID
Will I see you there?

MARIANNE
I don’t know...

DAVID
Why not?

MARIANNE
David, you were the one who broke up with me.

DAVID
Yeah, but I said I was sorry.

A beat.

DAVID (CONT’D)
I changed my mind.

MARIANNE
So did I. Sorry.

A beat.

DAVID
Will you at least go to this thing on Friday?

MARIANNE
I’ll think about it.
DAVID
Okay.

Marianne puts her hand on David’s cheek.

MARIANNE
We’re still friends, right?

DAVID
Yeah.

MARIANNE
Good. See you later.

Marianne waves and walks down the street. David takes out his plan, goes over it again and makes a paper ball out of it.

INT. GARAGE - AFTERNOON

It’s an old garage that has been used for band practice for years, and it shows. There’s band history all over it.

David sits on a chair facing PAUL and EDWARD, who also sit on chairs. Both are at around the same age as David. Paul is a blond man of average build wearing dress trousers and a shirt with no tie. Edward has dark brown hair, wears big glasses and has a hipster mustache. He’s dressed in a similar manner as Paul, but his clothes are a little too short for him. Edward keeps looking at Paul before acting, from time to time.

PAUL
This isn’t working, David.

DAVID
What isn’t?

PAUL
The band.

DAVID
What do you mean? I think we’re doing pretty well.

PAUL
No one comes to our shows.

EDWARD
Yeah, it’s humiliating.
DAVID
Those things take time, guys. We can’t give up now.

PAUL
It’s been ten years.

EDWARD
Our biggest show had thirteen people.

David shrugs, he’s about to say something.

EDWARD (CONT’D)
Nine were family.

DAVID
I know. But that’s gonna change.

PAUL
How?

DAVID
I’m working on a plan--

PAUL
Another one?

EDWARD
I can’t take anymore plans.

David looks directly at Paul.

DAVID
I know we’ve made some mistakes, but this time it’s gonna be different. We just need one great show to get started. Everything will come easy after that.

PAUL
I don’t know, man...

DAVID
Trust me.

David looks at Paul. Edward turns to Paul as well.

PAUL
Okay.

Edward nods.
EDWARD
Okay.

DAVID
Great. You won't regret it.

PAUL
Yeah, yeah, yeah... Let's start, I have work tomorrow.

They all get up and head for their instruments. They put them on and prepare to play.

DAVID
By the way, are you going to Michael's thing tomorrow?

PAUL
No way, he's an asshole.

EDWARD
Yeah, me neither.

EXT. BAR - NIGHT

David is standing outside a bar located on Orange Avenue. Some people walk around him, talking and drinking. David's looking in through the window. He looks at a group of five sitting at a table. He takes a deep breath.

INT. BAR - NIGHT

David is sitting at the table from the last scene. He sits at one end of the table, next to GUY 1 and in front of a GIRL. MARK, a strong man who's crude but good hearted sits in the middle, in front of MICHAEL, an obnoxious weak but overconfident man with has a greasy hair. He's wearing a doctor's coat over his clothes. Next to Mark is GUY 2.

All of them are about the same age as David. Everyone at the table has beers and is being really loud, except for David, who's watching them all. Mark holds his beer up in a toast.

MARK
Let's drink to Dr. Michael fucking Henderson.

MICHAEL
What can I say? I deserve it.

The whole table cheers and drinks up. David watches as Michael drink.
DAVID
(sarcastically)
You know Michael, we’re not at the hospital, you didn’t need the coat and everything.

Michael finishes his beer, puts the glass on the table and turns to David.

MICHAEL
(condescendingly)
It’s okay, Brachman. I’m sure you’ll eventually have a profession to brag about. Don’t give up, man.

DAVID
Oh, I won’t, don’t worry.

MICHAEL
How’s that band of yours, by the way?

David is about to answer when Mark intervenes.

MARK
Knock it off, guys.

MICHAEL
Fuck you.

MARK
Fuck your mother.

The whole table laughs, except for David.

MICHAEL
I was just messing with you Brachman, you’re alright.

The Girl says something in Michael’s ear. Michael turns to Mark.

MICHAEL (CONT’D)
Hey, what do you say we take this party to your place?

MARK
Fuck yeah.

They all get up, leave money on the table and start leaving. David remains seated. Mark turns to him.
MARK (CONT'D)
Hey Brachman, I’m gonna call more chicks, don’t worry.

Marks walks away as David slowly gets up.

EXT. ORANGE AVENUE - NIGHT

David is following the group from a distance, without much enthusiasm. They cross the street. When David tries to follow, the cars start moving and he can’t cross. A bus stops in front of him. When it moves, they’re gone.

JESSIE (O.S.)
David?

David slowly turns to his right, and sees JESSIE, a smart-looking girl who’s pretty in an unconventional way and slightly blasé, looking at him. She’s carrying a backpack and a suitcase. She’s surprised to see him, David doesn’t recognize her right away.

DAVID
Yeah?

JESSIE
It’s Jessie. Jessie Spitzer.

David walks toward Jessie, happy to see her.

DAVID
Jessie. Wow. I haven’t seen you in...

JESSIE
Twelve years. Almost.

DAVID
Wow. So how are you? What have you been doing?

JESSIE
I’m fine.

Jessie raises her suitcase to indicate what she’s saying.

JESSIE (CONT’D)
Listen, this is kinda heavy...

DAVID
Oh. Right. I guess I’ll talk to you later, then.
JESSIE
No, I mean, can we go someplace
where I can put this down for a
while?

DAVID
Oh, sure. This way. Lemme help you
with that.

JESSIE
Thanks.

David takes her suitcase and starts walking down the street,
Jessie takes his side.

JESSIE
I'm starving, by the way.

EXT. STREET - NIGHT

Jessie is sitting on a small wall, with her bags on the
ground, next to her. David comes with two hot-dogs on his
hands. He sits next to Jessie and hands one to her. They
start eating and talking between bites. Jessie looks at
David.

JESSIE
David Maximus Brachman.

DAVID
I still hate my middle name.

JESSIE
I thought so.

DAVID
So what brings you back?

JESSIE
I just finished college and decided
to come back.

DAVID
What did you major in?

JESSIE
Art. With a minor in psychology.

DAVID
You were always good at arts.

A beat.
JESSIE
What about you?

DAVID
What about me?

JESSIE
What have you been up to?

DAVID
Not much. I’ve been taking some time off from college.

JESSIE
How long?

DAVID
It’s been a while.

JESSIE
How much do you have left before you graduate?

DAVID
Very little.

JESSIE
Why’d you quit, then?

DAVID
I just... couldn’t go through with it.

JESSIE
What were you studying?

DAVID
Advertising. It wasn’t what I thought it would be.

A beat. David becomes more excited as he speaks.

DAVID (CONT’D)
Right now I’m working on making my band happen.

JESSIE
That’s cool.

DAVID
We haven’t had much luck yet, but that’s going to change. I have everything planned out.
Jessie smiles slightly when she sees him getting excited.

JESSIE
You haven’t changed that much, after all.

DAVID
Changed? Do you think I’ve changed?

JESSIE
A little.

DAVID
Good change or bad change?

JESSIE
I haven’t decided yet.

DAVID
How?

JESSIE
You just were always doing something back in high school. Remember when you tried to make a movie?

DAVID
It would have worked if it weren’t for the actors.

JESSIE
Well, they weren’t exactly actors.

DAVID
Exactly.

JESSIE
Anyway, it’s good to see you’re still passionate about some things.

A beat.

DAVID
Don’t you miss high school sometimes?

JESSIE
We used to hate high school.

David turns his head, facing the street ahead.
DAVID
I don’t know. Maybe you’re right.

INT. BRACHMANS’ HOUSE: BATHROOM - MORNING

It’s a small bathroom, very clean and organized but a little old. Its age shows specially on some partially rusted pipes and faucets.

David is wearing jeans and a basic t-shirt, preparing to shave in front of the mirror. Someone knocks on the door.

DAVID
(yelling)
Busy.

CELIA
(yelling from the other side)
What’re you doing in there?

DAVID
Shaving.

CELIA
I’m coming in.

CELIA, an intrusively caring woman in her early fifties, short and with just a few extra pounds, opens the door and enters, wearing a bathrobe over her pajamas. She stands behind him. David proceeds spreading shaving cream.

DAVID
(sarcastically)
Good morning, Celia. What brings you here so urgently this morning?

CELIA
I just wanted to see how was your high school reunion last night.

DAVID
It was great, I had a ball.

David starts to shave.

DAVID (CONT’D)
And it wasn’t a high school reunion.

CELIA
Did you at least talk to people?
DAVID
I said some words.

CELIA
Some people are worth your time, you know?

DAVID
I'm sure they are.

CELIA
You need to be more tolerant.

DAVID
Thank you for your concern. Now, is that all or do you have more valuable advice?

CELIA
Will you take your father to the doctor?

DAVID
Why? Can't he go by himself?

CELIA
Ha. Your father? He's the most stubborn man on the face of the Earth. The most! He's afraid the doctor will find something. He'll never go by himself.

DAVID
Why don't you take him, then?

CELIA
You know that. He'll start arguing with me and we'll spend the whole day like that. But he'll go if you take him.

David finishes shaving. He washes the razor and puts it away. His voice shifts to a more tender tone.

DAVID
All right. I'll do it. Now you'll have to excuse me, unless you want to stay for the rest of my business.

Celia leaves the bathroom.
CELIA
(as she’s leaving)
I’m going. You know, I could live with a little less sarcasm from your part. A little less.

DAVID
I know, Celia.

David closes and locks the door.

INT. CAR - AFTERNOON

David is driving his father’s car - a nice, luxurious sedan. NORMAN, mid-fifties, kind-looking and a little overweight, is in the passenger seat.

NORMAN
I should have never agreed to this. Oh, God.

DAVID
What are you talking about? You’re fine.

NORMAN
That’s not what the doctor said.

DAVID
Yes, it is. I was there.

NORMAN
So why do I have to take those pills?

DAVID
It’s just a precaution, Norman.

A beat.

NORMAN
You’re aware we’re celebrating your birthday tomorrow.

DAVID
I know it is my birthday tomorrow.

NORMAN
That’s not what I meant. We’re having a little get together for the family.
DAVID
Really? I was planning on hanging out with some friends.

NORMAN
You can see them afterwards. It won't take long, and you know how the family likes these things...

DAVID
I know.

Norman turns to David.

NORMAN
You've got to start thinking more about them. And yourself. I won't be here forever.

DAVID
Stop it. You just have an arrhythmia, like millions of other people.

NORMAN
It could become something serious.

DAVID
Doesn't mean it will.

A beat.

NORMAN
Can you just be there tomorrow?

DAVID
Alright...

NORMAN
Good.

Norman sits back, satisfied.

NORMAN (CONT'D)
It's not every day you turn 25.

DAVID
Right.
INT. BRACHMANS’ HOUSE: DINING ROOM - AFTERNOON

It’s a relatively big dining room, tastefully decorated without following one particular style.

It’s David’s birthday. There is a small gathering in his house. David is talking on an old-fashioned phone located on one of the corners of the room.

DAVID
Hey Marianne? How’s it going? I just wanted to see if you’re going out with us tonight... Why not?

A beat.

DAVID
What’s there to think about?

A beat. Norman is passing through, carrying a drink. He stops and watches David.

DAVID
Too soon? It’s been over a year. This is ridiculous.

A beat.

DAVID
Okay, I’ll talk to you later...
Yeah, thanks.

David hangs up the phone.

NORMAN
What was that all about?

DAVID
Oh, nothing. Time heals all wounds, right?

Norman takes a sip of his drink and sighs.

NORMAN
I don’t know about that.

DAVID
That’s what everyone says.

Norman just shrugs.
DAVID (CONT’D)
I had everything planned, what did I do wrong?

NORMAN
Sometimes you need an exit strategy.

DAVID
What do you mean?

NORMAN
If the plan doesn’t work, you need a way to get out of it, fast.

DAVID
That’s business talk.

NORMAN
It applies to everything. Think about it.

Norman pats David on the shoulder and leaves.

INT. BRACHMANS’ HOUSE: DINING ROOM - EVENING
An old FRIEND of the family’s, a fifty-something smug man, talks to him. David answers unenthusiastically.

FRIEND
So, you’re still writing those little plays?

The Friend laughs.

DAVID
Not since I was 10.

FRIEND
So what are you doing now?

DAVID
You know...I have a band.

FRIEND
Band? Is there money in that?

DAVID
For some people. I hear this Kurt Cobain guy is doing okay.
FRIEND
O’Bane?

DAVID
...nevermind...

FRIEND
I guess that’s okay for now. You’re still 22, right?

DAVID
25 today.

CUT TO:

A middle-aged AUNT, who tries too hard to be hip, talks to him.

AUNT
So, how’s college?

DAVID
It’s...great.

AUNT
Oh, that’s good to hear. What are you majoring in again?

DAVID
Quantum physics. With a minor in 15th century commerce.

The Aunt laughs.

AUNT
Oh, you. You know, most people in this family always thought you would be a slacker forever. But not me.

DAVID
Thanks for the support.

AUNT
By the way, are you in that Facebook thing?

DAVID
Uh, yeah.

AUNT
You should add me. I just signed up. Isn’t it great?
DAVID
It sure is... Will you excuse me
for a minute? And don't worry, I'll
make sure to add you.

AUNT
Not if I add you first.

David nods and gives a fake laugh and gets away from all of
them. He sits on the couch. He looks exhausted, and tries to
rest for a while. Shortly, his UNCLE LEO, a loud,
over-confident man in his 50's, sits beside him.

UNCLE LEO
Hello, David.

DAVID
Hello, Uncle Leo.

UNCLE LEO
I have something for you.

Uncle Leo takes a pen wrapped as a gift out of his jacket
pocket. He gives it to David.

DAVID
(unenthusiastically)
Thanks. This is great.

UNCLE LEO
You're welcome. That's just a
little something for you. Look, I
know you dropped out of college.
You know what? That's fine by me. I
know your father wanted you to go,
but I always thought that was
bullshit. Never did anyone any real
good, if you ask me. Anyway, you're
not working and you're getting too
old to be living with your parents.
You should come work for me at the
plant. I'm sure I can find you a
perfectly fine position that would
pay well enough. What do you say?

DAVID
I'll think about it. Can you excuse
me? I have to go to the bathroom.

David leaves quickly, leaving Leo alone on the couch.
INT. BRACHMANS’ HOUSE: DINING ROOM - AFTERNOON

David passes by a small table with a pile of similarly wrapped pens. He puts the one in his hand next to them and goes into the living room.

INT. BRACHMANS’ HOUSE: LIVING ROOM - AFTERNOON

David is sitting on a chair, holding a drink. Next to him is GREAT UNCLE 2, a catatonic 85 year old man in a wheelchair with a vague look in his eyes who occasionally drools. David looks at him, not sure whether to feel sorry for him or glad to be in a quiet room. David’s Aunt comes in with a party hat and puts it on the Great Uncle 2’s head.

AUNT
Doesn’t he look happier now?

David doesn’t answer, he just shoots a disapproving look at her.

AUNT (CONT’D)
Alright. I think they want to cut the cake soon.

DAVID
I’ll be there.

The Aunt leaves. David looks at the Great Uncle 2, this time definitely feeling sorry for him.

DAVID
And to think that you saved us from the Nazis. Or was that another great uncle?

David gets up and takes the hat off of him. He goes back to the chair and sits down.

DAVID
You look like an understanding guy. Can you keep a secret?

A beat.

DAVID (CONT’D)
I’ve decided that if I can’t change my life in the next two years I’m gonna kill myself. What do you think?

David finishes his drink.
INT. BRACHMANS’ HOUSE: DINING ROOM - NIGHT

All the people at the party are around the table, singing "Happy Birthday" to David. He stands at the center of them, looking straight at the candles on the cake. He has a smile of satisfaction on his face.

There’s no sound on this scene, except for instrumental Michael Andrews-esque music.

    PAUL (V.O.)
    The fuck you will.

INT. CAFE - NIGHT

David, Jessie, Paul and Edward are at the bar. They have already had some beers and snacks. David seems more pleased than usual. Everyone looks at him curiously.

    DAVID
    I will too.

A beat.

    EDWARD
    How?

    DAVID
    How? I don’t know yet. Something painless, I think.

    EDWARD

    DAVID
    Well--

    PAUL
    (to Edward)
    What are you talking about?

    EDWARD
    (lowering his voice)
    I was just saying...

    PAUL
    (to David)
    You’re not gonna do it. It’ll be just like when you said you were moving to Alaska.
DAVID
I almost did it.

PAUL
Exactly.

EDWARD
(at David)
Why?

DAVID
If I can’t change my life, I’m just marking time, waiting for death.

Edward shakes his head affirmatively, looking impressed. Paul looks upset and Jessie stares at David, expressionless. A WAITER brings the check.

PAUL
That doesn’t make any sense. How can that help you change your life?

EDWARD
It might help. When you lose hope it’s easier to do things. But of course that brings back hope and then it gets hard again.

PAUL
What?

DAVID
I think of it as an exit strategy.

PAUL
What’re you talking about?

EDWARD
So you’re not really gonna do it?

PAUL
Of course he won’t. He’s just had too much to drink.

DAVID
I will. If I have to.

PAUL
At least we’ll play more often, I guess. But this...

Paul puts his share of the check on the table. He gets up.
PAUL (CONT’D)
Don’t drive yet or you’ll kill
yourself a lot sooner than you
think. Happy birthday.

Paul leaves. Edward gets up and also puts money on the
table.

EDWARD
Sorry, he’s my ride.

He shakes David’s hand enthusiastically.

EDWARD (CONT’D)
Good luck with the suicide.

Edward leaves as well. David and Jessie are left at the bar.
David drinks a bit more from his glass.

JESSIE
That was interesting.

DAVID
Was it?

JESSIE
I’d never imagine that you’d become
suicidal.

DAVID
I wouldn’t call myself suicidal.

JESSIE
You talk about suicide, you are
suicidal in my book.

DAVID
That’s a generalization.

A beat.

JESSIE
What is it that you wanna change?

DAVID
Uh, you know...I want to be
happier, more satisfied. With my
life.

JESSIE
How are you going to do that?
DAVID
I don’t know yet.

A beat.

JESSIE
I’m gonna help you.

DAVID
Help me?

JESSIE
Help you figure out all that. You need a method.

DAVID
So you believe I’m gonna do it?

JESSIE
Not really.

DAVID
Then why are you helping me?

JESSIE
Well, it is your birthday. Happy birthday.

Jessie smiles.

DAVID
Thanks.

JESSIE
Besides, that seems like a good distraction for me until grad school.

David chuckles, and so does Jessie.

INT. BRACHMANS’ HOUSE: LIVING ROOM - AFTERNOON

David opens the front door. He sees Jessie, looking very pretty.

JESSIE
Hey, suicidal boy.

DAVID
Hi.

He stares at her awhile.
DAVID (CONT’D)

Come in.

Jessie enters the house. David closes the door.

INT. BRACHMANS’ HOUSE: DAVID’S ROOM - AFTERNOON

David and Jessie are in David’s room. She looks around, checks out the pictures and posters and looks at his CDs. Without asking, she puts on some soft indie lo-fi music.

Jessie looks at David’s books and notices the complete In Search of Time Lost, by Marcel Proust.

JESSIE

Did you read all of them?

DAVID

No. Not yet.

JESSIE

I read them a couple years ago. They’re great.

DAVID

I was waiting until I turned 40 to start reading them. Someone told me it’d be best if I did.

JESSIE

Maybe you should start reading it now. Just in case.

DAVID

Good point.

She continues to snoop around, and opens a drawer under the desk. Lots of pieces of paper with things written on them pop out: notebook sheets, napkins, used envelopes, etc. The drawer is totally loaded with them. David becomes nervous, goes there and closes it, pushing the notes back.

JESSIE

What’s all that?

DAVID

Nothing.

JESSIE

Is there more?

Jessie opens another drawer, and the same thing happens. She opens all of them, and it’s all the same.
JESSIE
Are these your writings?

DAVID
They’re notes. Ideas that didn’t pay off.

JESSIE
Can I read some?

DAVID
No.

David closes the other drawers and gets between her and the desk.

JESSIE
Why not?

DAVID
They’re no good.

JESSIE
Then why do you keep them?

DAVID
Future reference. That’s not why we’re here.

A beat.

JESSIE
Fine.

David stops, thinks for a second.

DAVID
Actually...

David opens one of the drawers and takes out a one page script. He hands it to Jessie.

DAVID (CONT’D)
Here.

JESSIE
What’s this?

DAVID
It’s a one page story. Do you think you could illustrate that?
JESSIE
You mean like a comic?

DAVID
I guess.

JESSIE
I can give it a try. If I like it.

DAVID
Excellent.

David takes Jessie to the other side of the room, where a large easel pad is. He picks up a sharpie.

DAVID
Now, I was thinking... We need to make a plan for this thing I’m doing.

JESSIE
Okay.

David stares at the blank sheet for a while, holding the sharpie in his hand. He writes "1" on it.

DAVID
So I guess the first step would be... to find something that I really want to do.

JESSIE
Like the band?

DAVID
Well, I mean something else.

JESSIE
How are you going to do that?

DAVID
I don’t know yet. We’re still setting the goals here.

JESSIE
Okay.

David writes "FIND OUT WHAT I WANT TO DO".

DAVID
Then, next would be... to get financial independence.

David looks at Jessie. She shrugs.
David writes "GET FINANCIAL INDEPENDENCE".

DAVID (CONT’D)
What else?

JESSIE
What about the band?

DAVID
Right.

David writes "MAKE THE BAND HAPPEN"

JESSIE
Do you really want that?

DAVID
I like playing with them. And they deserve that.

David goes back to staring at the list.

DAVID
I’d like to write a book. A good book.

JESSIE
Maybe that’s what you want to do.

DAVID
Maybe. I’ll keep it separated for now.

David writes "WRITE A GOOD BOOK". He looks at the list for a while and writes "GET BACK WITH MY EX-GIRLFRIEND".

JESSIE
Wanna talk about it?

DAVID
Not right now.

A beat.

DAVID (CONT’D)
Okay, and I’ve always wanted to visit Japan.

JESSIE
Of course.

David writes "VISIT JAPAN"
JESSIE (CONT’D)
Don’t get too carried away.

DAVID
That’s it, I’m done. I just really want to go there.

David writes on the top of the sheet "THE NEXT TWO YEARS".

INSERT: MASTER PLAN

The camera scrolls down, showing item by item.

Jessie looks at David.

JESSIE
You really believe in this plan, don’t you?

David looks at Jessie, being very sincere.

DAVID
Yes. Yes, I do.

Jessie looks at the list again.

JESSIE
Well, it’s not a bad list.

David also looks at the list and smiles faintly.

DAVID
Thanks.

INT. BRACHMANS’ HOUSE: LIVING ROOM - NIGHT

David and Jessie are walking toward the front door when they run into Celia. She is very enthusiastic about seeing Jessie, while David is a little apprehensive.

CELIA
David, I didn’t know you were home. Who’s with you?

DAVID
Celia, you remember Jessie Spitzer?

CELIA
Of course. Jessie. Oh my, you’re all grown up. How’s your mom?
JESSIE
She's fine, Mrs. Brachman, thanks.

CELIA
It's been years since I last saw you. Years. Why don't you stay for dinner?

JESSIE
Well, if that's okay with David...

DAVID
(not very enthusiastically)
Sure.

INT. BRACHMANS' HOUSE: DINING ROOM - NIGHT

David, Jessie, Norman and Celia are having dinner at the table.

JESSIE
This is really good, Mrs. Brachman.

CELIA
Jessie, call me Celia.

JESSIE
Celia. This is really delicious.

CELIA
Thank you.

NORMAN
(faking a really bad New York accent)
So, how was Noo Yawk?

David rolls his eyes at Norman, Jessie finds it charming and chuckles.

JESSIE
Great. I liked it a lot.

CELIA
And what are you up to now?

JESSIE
I'm taking a break, but I'm thinking about Grad school.
CELIA
That sounds very good. I always tell David to go back to college.

Celia turns to Jessie, lowers her voice a little.

CELIA (CONT’D)
He quit only months before graduation.

JESSIE
I know.

DAVID
Actually, I’ve been thinking about that.

CELIA
Have you?

DAVID
Yeah.

CELIA
Good. That’s good. You have so much potential. But so much.

DAVID
We’ll see.

CELIA
But it’s true. Jessie, David was such a gifted child.

JESSIE
I can imagine.

CELIA
I’ll show you.

DAVID
Celia, don’t, please.

INT. BRACHMANS’ HOUSE: LIVING ROOM - NIGHT

INSERT: PHOTO ALBUM

There are polaroids of David at younger ages performing different activities, such as writing, looking through a microscope, wearing a soccer uniform, playing a tuba and holding a thick dictionary.
CELIA
This is him, when he was eight. He actually asked us for that dictionary. He said he wanted to know what all the words meant.

Jessie is sitting next to Celia on a couch as they both look at the album. David sits on a chair close by, looking uncomfortable. Jessie turns to David.

JESSIE
You were cute.

CELIA
And here he is ten. He wanted to join the debate team, but they said he was too young for that.

JESSIE
I think I already knew him then.

Celia and Jessie keep looking at the photos, while David looks at them, embarrassed.

EXT. BRACHMANS' HOUSE - NIGHT

David and Jessie are on the porch. Jessie is about to leave. There's an uncomfortable silence for an instant.

DAVID
Thanks for everything.

JESSIE
It's okay.

A beat.

DAVID
Alright, so...

JESSIE
If you were going to do it...how would you?

A beat.

DAVID
I think I'd jump. I've always wanted to parachute, but I was afraid of falling down to my death.
JESSIE
Where would you jump from?

EXT. ROOFTOP - NIGHT

David and Jessie arrive on the roof of a tall building. There’s a great view of the city. David is showing Jessie around, she is amazed and frightened at the same time.

DAVID
I like it here.

Jessie doesn’t respond.

DAVID (CONT’D)
Come see this.

David takes her closer to the ledge so they can see the whole view. They look down.

DAVID
Isn’t it a great view?

Jessie steps back, worried.

JESSIE
No.

David turns to her.

DAVID
Really? I think it’s rather nice.

David looks at the city ahead.

JESSIE
I think I’m going to help you with the list.

David looks at Jessie and comes closer to her.

DAVID
You don’t trust me to execute it?

JESSIE
No, I don’t. We have to get started on the first two items soon.

DAVID
Okay, I just have band practice tomorrow. I’m free after that.
JESSIE
Good. I want to go home now.

INT. GARAGE - NIGHT

David, Paul and Edward sit at a small table, each one at a different side. David sits between the two of them. He has a small notebook where he is taking notes.

DAVID
So, basically we need a gig.

EDWARD
Yeah.

PAUL
Okay. What else?

DAVID
What do you mean?

PAUL
Where’s the rest of the plan?

DAVID
Well, I figure we’ll take it from there...

PAUL
What? Gimme that!

Paul takes the notebook and pen from David.

INSERT: PLAN #2

It’s just "GET A GIG" written on the page.
Paul starts writing more things on it.

PAUL (CONT’D)
We have to find a decent place, and we have to promote the hell out of it, and we have to make sure it’s a great show...

EDWARD
Yeah!

PAUL
And we must practice a lot.

Paul puts the pen down and looks at David and then Edward.
PAUL (CONT'D)
Edward? You okay with that?

EDWARD
Yeah, sure!

PAUL
Because you've been missing a lot of rehearsals.

EDWARD
It's not my fault.

PAUL
(raising his voice)
You have to take this more seriously. Like David and me.

EDWARD
I do. Last week I had to take care of my sister, I told you.

Paul gets up, frustrated and walks away from the table. David looks at Edward, sincerely.

DAVID
Edward, isn't your sister sixteen?

Edward looks down.

EDWARD
Seventeen. Her birthday was last month.

David stares at Edward, then sighs, gets up and walks to Paul.

DAVID
Give him a break, man.

PAUL
I told you we should just get a drum machine.

DAVID
Don't say that. The guy does everything for us.

PAUL
That's the thing. He just wants to hang out with us. He doesn't believe in the band like you and me.
David frowns.

DAVID
But still...

PAUL
Okay, fine. But from now on I want to help. Look for places, plan the shows...

DAVID
Sure.

PAUL
Alright.

Paul gets excited and leaves the frame. David looks at Edward and gives him a thumb up. Edward answers by smiling and giving back two thumbs up.

EXT. STREET - DAY

David and Jessie are waiting for the bus to the university. David is looking at the story that Jessie illustrated for him.

DAVID
This is great.

JESSIE
You think so?

DAVID
Yeah. Your art is, anyway.

JESSIE
I like the story.

A beat.

DAVID
Let me write something else.

JESSIE
This is fine.

DAVID
Really, please.

JESSIE
Can I keep this at least?
DAVID
Sure.

CRAZY MATTHEW, a guy in his late 20s with a thick beard, very short hair and a lost look on his face. He comes into the frame from the opposite direction, carrying a box of kittens.

CRAZY MATTHEW
David, man. Hi.

DAVID
Hey Matthew. Do you know Jessie?

CRAZY MATTHEW
No, I don’t.

A beat.

DAVID
Well, this is her.

JESSIE
Hi, Matthew.

CRAZY MATTHEW
Yeah. It is her. So, what are you guys up to?

DAVID
Just...going to the University.

CRAZY MATTHEW
That’s good, that’ll make you smart.

DAVID
I figure it’s time to give it another try.

CRAZY MATTHEW
Oh, that’s even better. Wait, I heard from someone you were going to kill yourself...

DAVID
Where did you hear that?

CRAZY MATTHEW
You know...people have been talking.
DAVID
Have they?

CRAZY MATTHEW
Yeah, man. That you joined some cult and are going to sacrifice yourself for some alien god? Katakuri or something?

DAVID
What?

CRAZY MATTHEW
That’s what I hear.

DAVID
Yeah, well... It’s complicated.

CRAZY MATTHEW
Yeah, it always is. I’ve seen that on TV. You shouldn’t do it, man.

DAVID
I don’t really think I will, for now.

CRAZY MATTHEW
Yeah, that’s what that kid in the movie said. And then he did it.

DAVID
Well, I’m not him. What’s with the cats, by the way?

CRAZY MATTHEW
Oh, I’m just taking them for a walk. You know what? You should take one of these cats.

HESSIE
You really should.

DAVID
No no no, I don’t think so.

CRAZY MATTHEW
You don’t understand. Cats are really good friends. They keep you company, so you don’t feel, you know...

(lowering his voice)
Suicidal. Don’t you agree?
JESSIE
That’s a good point. You have to take it.

DAVID
But I don’t really know how to take care of a cat.

JESSIE
Cats take care of themselves. You just leave some food.

CRAYZ MATTHEW
You know what? This is your cat now. I’m leaving him here and if you don’t take him home, it’s all your fault.

Crazy Matthew takes a CAT from the box and puts it on the ground. David tries to stop him, but fails.

DAVID
What are you doing? Take it back.

CRAYZ MATTHEW
No way man. I’m not taking care of your damn cat. I have plenty of my own already. You better take care of him. See ya.

Crazy Matthew walks away with the box. The BUS arrives.

DAVID
Come back. Take it back.

Jessie crouches, takes the Cat and stands up again.

JESSIE
Let it go, David.

INT. BUS - DAY

David and Jessie sit at the back of the bus, with Jessie carrying the Cat.

DAVID
You never accept anything from Crazy Matthew.

JESSIE
Crazy Matthew?
DAVID  
You’ll see, he’ll want to drop in to "check on the cat", call for updates and all. It’ll be like joint custody.

JESSIE  
It can’t be that bad.

DAVID  
You’ll see.

JESSIE  
Isn’t the cat cute though?

David looks at the cat. He pets it.

DAVID  
I actually always wanted a cat.

JESSIE  
Why didn’t you get one? Did your parents not let you have pets in the house?

DAVID  
No, I was just...sort of traumatized.

JESSIE  
How come?

DAVID  
Well, I was 6, right? And I had this little fish, in an aquarium. And I think I killed it. I mean, I did kill it.

JESSIE  
I think everyone who’s had a fish when they were a kid has killed it.

DAVID  
Maybe.

JESSIE  
How did you do it?

DAVID  
Well, I remember thinking to myself that the fish was dirty...
JESSIE

Uh-oh.

DAVID

Yes, so I took it out of the aquarium and tried to wash it in the sink. And so my fish went swimming down the sewer.

JESSIE

Poor fish. What was it called?

DAVID

Robin. After Robin Hood, not Batman’s sidekick.

JESSIE

You’ll do a lot better this time. Cats clean themselves.

DAVID

That’s true...

JESSIE

What are you going to name him?

David looks again at the cat, trying to decide.

DAVID

Antoine.

JESSIE

French name?

DAVID

I like it.

JESSIE

People won’t like to call him that.

DAVID

Who’s going to call him? People will probably just say “hey, cat.” or just ignore him.

Jessie looks at the cat herself.

JESSIE

I guess you’re right.
EXT. CAMPUS - DAY

David and Jessie arrive at the university. Jessie is carrying the cat. They walk for a while through the campus. A YOUNG MAN comes running near them, clearly drunk and screaming incoherently. Soon after, a group of other YOUNG PEOPLE comes after him, laughing and taking pictures. Jessie scoffs.

DAVID
Ah, it's good to be back.

They continue walking until they reach the central offices, where they enter. Marianne is there, watching as they enter.

INT. BRACHMANS' HOUSE: LIVING ROOM - AFTERNOON

David and Marianne sit on the couch. She looks at him, expecting him to say something.

DAVID
I'm going back to college.

MARIANNE
I saw you there the other day.

DAVID
Oh, you did? Why didn't you say hello?

MARIANNE
I was in a hurry.

Marianne makes a short pause and changes her expression to a little curious, yet trying not to let on.

MARIANNE (CONT'D)
Plus, you were with someone. And a cat.

DAVID
Oh, that was Jessie. Not the cat, I mean.

MARIANNE
Who's that?

DAVID
A friend. She's helping me get back on track.
MARIANNE
(a little jealous)
That’s nice.

DAVID
I plan on moving out in a year.

MARIANNE
I’m happy for you.

DAVID
Wouldn’t you like to go out with me one of these days, then?

MARIANNE
Let’s take it easy, okay?

A beat.

MARIANNE (CONT’D)
When’s the next time you’re rehearsing with the band?

DAVID
Next week. If Edward decides to show up.

MARIANNE
I’ll be there.

DAVID
Really?

MARIANNE
Yup.

DAVID
Cool.

MARIANNE
I better get going.

David stands up and walks her to the door. He opens it and she steps out.

MARIANNE
Your hair’s getting kinda shaggy.
Looks cool.

David smiles, Marianne leaves as he watches her.

FADE OUT

TITLE: 25 years, 9 months.
A SERIES OF SHOTS

David in class, reading one of his stories out loud, with a pile of other stories on the table.

David writes several lines on a computer and then deletes everything. He has lots of scrap paper on the table.

David introduces Jessie to Marianne. The two girls exchange smiles and awkward looks.

David and Jessie talk about music in David’s bedroom. He shows her some records and say some things, she shakes her head negatively to some, affirmatively to others.

David and Paul knock on a club door and leave their CD with the person who answers. David crosses the name of the place off a big list of venues. It’s the last name on the list.

David draws a comic book using stick figures.

Both Jessie and Marianne watch the band play. They stand far apart with David between them.

David walking outside with Marianne, without saying anything. He tries to hold her hand but she doesn’t let him. They both pretend it didn’t happen.

INT. OFFICE – AFTERNOON

It’s a small, messy, dusty office; filled with junk electronics and some musical instrument parts. The walls have old handmade band posters on them, as well as an old calendar from many years ago.

At a desk in the back sits the OWNER, a middle-aged man with a hardened appearance and yet understanding eyes. His desk is as messy as the office, filled with papers, records and one single picture frame. He smokes and looks at David and Paul, who sit in front of him.

DAVID
I’m David Brachman, this is my collaborator, Paul Wareham.

Paul looks at David, slightly annoyed.

OWNER
Brachman, huh? You Jewish?
DAVID
My dad is. My mom is Catholic.

OWNER
So you wanna play here?

DAVID
Yes. We heard this is the only place in town that will still let anyone play.

Paul turns to David and gives him a disapproving look, then looks to the Owner.

PAUL
What my collaborator means is, this is the only great venue that still gives upcoming bands an opportunity.

The Owner laughs.

OWNER
You heard wrong. I don’t do that anymore.

DAVID
Why not?

OWNER
Waste of money. No one wants to come and see small piece of shit bands. No offense.

DAVID
None taken.

PAUL
So you don’t book anyone anymore?

The Owner starts going through some papers while talking to David.

OWNER
Not unless they can guarantee they’ll make me money. Otherwise we just get some deejays to play some garbage. Can you do that?

DAVID
Not really. I think we could make you some money.
OWNER
That’s not enough.

PAUL
I’m sorry, my collaborator is being modest. Yes, we could make you money.

The Owner doesn’t answer for a while. He keeps looking at them.

OWNER
Can you really? Can you bring a lot of people?

PAUL
Yes. I guarantee that. Please give us this chance.

DAVID
(reluctantly)
Yes.

The Owner takes a deep drag on his cigarette and puts it out.

OWNER
You better deliver.

Paul and David smile, though David is a little uncomfortable.

PAUL
We will.

DAVID
Evidently.

EXT. STREET – AFTERNOON

David and Paul are walking shortly after leaving the club. They have fliers in their hands, which they stick to some walls and poles along the way.

DAVID
What were you doing in there?

PAUL
What? We got the gig, right?
DAVID
Yeah, but we promised him a great show, with lots of people.

PAUL
So? We’ll get them. This is all part of your plan, anyway.

DAVID
Yeah, I guess...

A beat.

PAUL
Wouldn’t it be more efficient to have waited until we had the show set to make these flyers?

DAVID
What you’re talking about? We’re raising awareness.

A beat.

PAUL
Oh, and what was you calling me collaborator for?

DAVID
It’s more professional. Why, is collaborator no good?

PAUL
It’s very impersonal. And a little demeaning, I think.

DAVID
Alright, no more collaborator.

They continue walking, preparing to exit the frame.

DAVID (CONT’D)
What about colleague, then?

INT. CLASSROOM - DAY

David is sitting at a round table, along with some other STUDENTS, among them GOTH STUDENT, HIPSTER STUDENT, SMUG STUDENT and REGULAR STUDENT; and a PROFESSOR. They are discussing each other’s stories.
PROFESSOR
Would anyone like to comment on
David’s story?

REGULAR STUDENT
I really like it. It’s a pretty
sweet story; sort of funny, too.

HIPSTER STUDENT
I agree. It’s my kind of story,
really. I love the characters.

DAVID
Thank you.

SMUG STUDENT
Well I didn’t like it. It’s
too...polished. It lacks a certain
rawness, I think.

DAVID
Rawness?

GOTH STUDENT
I think the main character should
die.

The Smug Student turns to the Goth.

SMUG STUDENT
Oh, I like that.

David is confused.

DAVID
Why would he die?

PROFESSOR
That is a good observation,
Alexander. It would really bring
out that rawness that Elliot was
talking about. You should think
about that, David.

All the students shake their heads in agreement. David is a
little puzzled.

PROFESSOR (CONT’D)
Shall we move to Nancy’s story,
then?

David keeps looking at his story.
INT. BRACHMANS’ HOUSE: DAVID’S BEDROOM - AFTERNOON

David is sitting at his desk, looking at his story. He has a pen on his hand and starts scratching out some words, then lots of them until only a few are left unscratched. He turns the page and starts doing the same.

INT. BRACHMANS’ HOUSE: LIVING ROOM - EVENING

David and Norman play an old Atari. Norman wins and is satisfied, David’s a little upset with it.

NORMAN
Still can’t beat your old man.

David shrugs and puts the controller aside. Norman does the same.

NORMAN (CONT’D)
So, how’s school?

DAVID
Okay. I mean, some people in class don’t seem to like my writing.

NORMAN
You can’t please everyone.

DAVID
I know... But I really thought I could.

NORMAN
Would you like me to take a look at it?

DAVID
Not really.

NORMAN
Well, I know you’ll do fine.

A beat.

DAVID
Norman... What else should I be doing?

Norman gives David a serious, sad look.
NORMAN
I'd love to know how to answer
that. But I think I already taught
you everything I could.

A beat.

NORMAN (CONT'D)
You know, when I'm gone--

DAVID
Okay, could we not talk about that,
please? I've told you, you're fine.

A beat.

NORMAN
Wanna play another one?

David picks up the controller again.

FADE TO BLACK

TITLE: 26 years, 1 month.

INT. BRACHMANS' HOUSE: DAVID'S BEDROOM - AFTERNOON

INSERT: COMIC SCRIPT

We see the top page of David's script on his desk. The
characters are all stick figures but the panels are
carefully done.

Jessie is standing next to David at the desk. They both look
at the script.

JESSIE
So this was the story you were
talking about.

DAVID
Yes. It's a present for Marianne.

JESSIE
I see that.

DAVID
It took me a while to write.

JESSIE
Okay, this is good.
DAVID
Thank you. Will you help me with it?

JESSIE
Sure. It’s for your list, anyway.

Jessie sits at the desk and starts doodling. David puts a cassette tape in front of her.

DAVID
There’s also a soundtrack.

JESSIE
Who still uses cassettes?

DAVID
I think it’s more considerate. Takes more effort than CDs.

JESSIE
Does Marianne even have a tape deck?

DAVID
Of course. I gave it to her.

JESSIE
You’re the incredible 20th Century Man.

David takes the tape away.

DAVID
Okay, forget about it.

JESSIE
I’m just kidding, let’s hear it.

David walks to his stereo and puts the tape in, then presses play. A pop song in French starts playing.

JESSIE
If I start now can you give me a ride to work?

DAVID
Sure.

David sits down next to Jessie and starts writing.
JESSIE
Actually, you wanna hang out at work with me? I’m the only one working tonight.

DAVID
Okay.

David finishes a page and puts it under the ones he gave to Jessie.

JESSIE
You know, this is a good mix.

INT. VIDEO STORE - NIGHT

David and Jessie sit behind the counter. She checks some things from the store, while he reads a book.

DAVID
This is more boring than you made it sound like.

JESSIE
Too bad.

Crazy Matthew comes in, but doesn’t notice them. He keeps reading a board that lists all the kinds of fees and services the store offers.

JESSIE
Hi...Welcome to RentRight.

CRAZY MATTHEW
(surprised)
Hey. I know you.

JESSIE
And I know you.

CRAZY MATTHEW
That’s great, man.

JESSIE
So what can I do for you today?

CRAZY MATTHEW
I want to rent a movie.

Jessie sees he has no movies in his hands.
JESSIE
What movie?

Crazy Matthew looks around and grabs the nearest DVD. He puts it on the counter.

CRAZY MATTHEW
This one.

JESSIE
Okay.

CRAZY MATTHEW
I’m gonna rent on the "today" fee.

JESSIE
Well, it’s ten-thirty, you’d have to watch it pretty quickly to return it in time.

CRAZY MATTHEW
I know, I thought about it. I’m gonna wait until midnight. Then I rent it, and I have 24 hours to watch it for the lowest fee.

DAVID
You put a lot of effort into saving $1.50.

CRAZY MATTHEW
David, Man. So you’re here too? With her? That’s great, man.

Crazy Matthew walks up to David. He then leans on the counter as to get closer to him.

CRAZY MATTHEW (CONT’D)
(to David)
So, what are you reading? Movie magazine?

David raises the book, revealing the title. It’s The Myth of Sisyphus, by Albert Camus.

CRAZY MATTHEW
Good. Those magazines are all bullshit.

DAVID
You’re probably right.
CRAZY MATTHEW
How’s the cat?

DAVID
He’s good.

CRAZY MATTHEW
You have to let me come and see him one of these days, man. I want to check up on him.

CRAZY MATTHEW
(at Jessie)
And you? What are you doing?

JESSIE
Checking on the rentals that are overdue.

CRAZY MATTHEW
Yeah, you gotta watch them. Don’t let them get away.

JESSIE
You’re going to wait until midnight in here?

CRAZY MATTHEW
I got nowhere else to go.

Crazy Matthew looks around for a while and then prepares to resume the conversation.

CRAZY MATTHEW (CONT’D)
You know, I...

DAVID
Hey Matthew, why don’t you just take the movie home and we’ll wait until midnight to register the rental? That way you’ll have even more time to watch it.

CRAZY MATTHEW
Would you do that for me?

DAVID
I owe you one for the cat, remember?

CRAZY MATTHEW
That’s right. Thanks, man.
David nods as Crazy Matthew takes the DVD and leaves the store. David and Jessie watch him go.

JESSIE
I’m not sure we can do that.

DAVID
Even if you can’t, isn’t one fifty a fair price to get some quiet?

A beat. Jessie looks at him and smiles slightly. They both carry on with what they were doing.

INT. VIDEO STORE - NIGHT

David and Jessie are still behind the counter, now watching some movie, but not really paying attention to it. They eat popcorn and talk.

DAVID
So how come you’re working here?

JESSIE
It’s a job. And I don’t have to do a whole lot.

DAVID
But what about grad school, all the preparation and everything?

JESSIE
I’m working on it.

DAVID
So you haven’t given up?

JESSIE
No. You just wait.

DAVID
That’s great. I could never do that.

JESSIE
Do what?

DAVID
Have a job and still focus on something else.
JESSIE
Sure you could, why not?

DAVID
If I become somewhat comfortable, I don’t do much to change a situation. Not for a long time.

JESSIE
So, there’s no “temporary” gig for you?

DAVID
At least not as temporary as it would be for most people.

JESSIE
Let’s hope you’re on the right track, then.

David takes a handful of popcorn from the bag, looks at the TV again and starts eating the popcorn one by one as he talks.

DAVID
So you’re applying to the university here?

JESSIE
I think so. That’s the plan. Unless I get some unbelievable offer from some other place.

DAVID
You still don’t wanna go back to New York?

JESSIE
(a little sad)
Not for a while. I’m happier here for now.

DAVID
That’s good to hear.

David and Jessie continue eating popcorn and semi-watching the movie.
INT. GARAGE - NIGHT

INSERT: PLAN FOR THE SHOW

It’s a large easel pad, full of diagrams, arrows and drawings. The upper part is about stage setup and effects. The word FIREWORKS is written in large letters. The lower part is the set list.

David and Paul are standing by the easel pad. Edward, Marianne and Jessie sit at the table, watching them.

DAVID
We can’t play “Fucking Death”.

PAUL
Why not?

DAVID
It’s totally different from the other songs we have so far.

PAUL
That’s the idea.

DAVID
It’ll mess up the whole flow. This set list has to flow perfectly.

MARIANNE
Shouldn’t you guys be playing instead?

JESSIE
Yeah, it’s like all you do is plan.

DAVID
We have to know what we’re doing, don’t we?

A beat.

PAUL
Okay. What if we play “Ana” instead?

DAVID
That works for me. Edward? You okay with that?

EDWARD
I’ll play anything you guys want.
PAUL
Good. That's it, then.

David puts the cap back on the Sharpie they were using, signaling that the set list is done.

JESSIE
And when is this show happening?

A beat.

DAVID
November 7th.

MARIANNE
That's my birthday.

DAVID
Yeah.

MARIANNE
That's so awesome.

Marianne gets up and hugs David. Jessie looks at them, faking a smile.

Edward approaches Paul.

EDWARD
(almost mumbling)
I didn't realize it was that close. Can we not play "Ana", then? I don't think I can learn it in time.

PAUL
(starting to get angry)
Are you serious?

EDWARD
Nah. Just kidding. I'll learn it.

Edward fakes a smile.

Marianne lets go of David. He looks at Jessie.

JESSIE
Good luck.

FADE TO BLACK

TITLE: 26 years, 5 months.
INT. CLASSROOM - DAY

It’s the same classroom as before. The PROFESSOR sits, holding some stories in his hand.

PROFESSOR
Let’s start the discussion with the new version of David’s story.

DAVID
Be as frank as you can.

He pauses for a second to find the right words.

PROFESSOR
I feel there has been a regression. The story didn’t really improve. In fact, in many ways it seems worse to me.

DAVID
I was following your suggestions.

PROFESSOR
Let’s hear what the others think.

The Professor makes a gesture meaning they should go ahead.

HIPSTER STUDENT
I liked it better before.

REGULAR STUDENT
Why does he die at the end?

GOTH STUDENT
His death should be more poetic. This is all wrong.

STUDENT 4
Well, it seems you didn’t quite catch the things I told you last time. This is too primary.

A beat.

DAVID
You didn’t have to be that frank...
INT. BRACHMANS' HOUSE: DAVID'S BEDROOM - AFTERNOON

David comes in and goes to the bookshelf where the Proust books are. He takes the first volume of In Search of Lost Time, sits down and starts reading it.

INT. CLUB - AFTERNOON

David and the rest of the band put prepare the stage for their concert. They set up the drums, the amps, guitars and test the sound. Edward spends a lot of time cleaning his drums, covering them when he's done.

INT. CLUB - EVENING

It's half an hour before the concert. There are people waiting to see it already, but we don't see them, as there's a curtain dividing the stage from the rest of the club.

David is alone on the stage, and is very nervous; he stands still, looking at the curtain that separates him from the audience. He seems very focused.

Marianne gets on the stage.

MARIANNE
Hey.

David turns to her, losing his concentration.

DAVID
Happy birthday.

MARIANNE
Thanks. How are you feeling?

DAVID
You know...

MARIANNE
Just relax.

David breathes deeply.

DAVID
Have you seen Jessie?

MARIANNE
No, I thought she'd be here.
DAVID
She must be out there then.

MARIANNE
Where are the others?

DAVID
They went to get something for us to drink.

David goes to his amp and gets Marianne’s present, then comes back. He hands it to her.

DAVID
Well, here you go. It’s your present.

MARIANNE
Oh my God. I thought the show was the present.

Marianne opens the present as Mark and Michael get on the stage.

MARK
Hey Brachman!

David is surprised to see them. They walk up to him and Marianne.

DAVID
Mark. Michael. I didn’t think you’d come.

MARK
(jokingly)
Because you didn’t invite us, fucker.

MICHAEL
If it wasn’t for Marianne, we would never know.

MARK
So how’s it going, Brachman?

Michael puts his arm over Marianne’s shoulder. David answers Mark looking straight at them.

DAVID
You know...it’s...going.
David continues to stare at Michael and Marianne, as they start seeming more and more intimate in their talk. Marianne laughs at something Michael says.

MARK
You guys play a lot?

DAVID
Not really.

Marianne shows the presents David gave her to Michael. He looks at them and then gives her a quick kiss on the lips.

MARK (O.S.)
What are you playing tonight?

DAVID
(screaming)
What the fuck?

Marianne and Michael look at David. He walks up to them.

DAVID
What’s going on?

Marianne doesn’t answer. Michael takes his arm off her.

MICHAEL
What do you mean?

DAVID
Shut up!

MARIANNE
I was gonna tell you...

DAVID
That you were going out with this douchebag?

MICHAEL
Careful, Brachman.

David points his finger at Michael’s face.

DAVID
I told you, shut the fuck up.

MICHAEL
Take that finger out of my face.
DAVID
I'm not scared of you.

MICHAEL
You should be.

David thinks about what to do for a beat, then tries to punch Michael in the face, but Mark comes up behind David, holding him.

MARK
Easy, now.

Michael takes the opportunity and hits him hard in the stomach.

MICHAEL
Told you.

Mark lets go of David, who falls on the floor. Michael tries to kick him, but Mark doesn't let him.

MARK
Knock it off. Let's just go and let him cool off.

Mark starts walking away.

MICHAEL
You're lucky he's here, Brachman. You're still a loser.

Michael walks away too. Marianne gets down to talk to David.

MARIANNE
David, I'm sorry. I should've told you before.

David's doesn't answer, as he's still a little out of air.

MARIANNE (CONT'D)
Thanks for the present. Too bad I can't play cassettes anymore.

DAVID
I gave you a tape deck.

MARIANNE
I gave it away. You know, too many memories. Sorry. I gotta go.

Marianne leaves the stage. David stays on the floor until Edward and Paul arrive with some bottles of water. They see him on the floor and run to help him get up.
PAUL
What the hell happened?

DAVID
 Doesn’t matter.

EDWARD
Did someone hit you? Let’s get them back.

DAVID
Just let it go.

The Owner gets on stage and approaches them.

OWNER
What are you doing? You go on in five minutes.

DAVID
No, we don’t.

PAUL
What do you mean?

DAVID
I’m not gonna make a fool of myself again. Fuck this.

OWNER
What about my money?

PAUL
Are you kidding? What about us?

DAVID
I’m doing you all a favor. We suck.

OWNER
I don’t care if you suck, all bands that play here suck.

DAVID
You play, then.

EDWARD
We can still do it, David.

David scoffs.

DAVID
You were trying to bribe me so we wouldn’t have to play "Ana" earlier today.
Paul turns to Edward.

**PAUL**

What?

**OWNER**

And what do I tell the people out there?

**DAVID**

I don’t care. This band is over.

David walks off the stage, leaving the others behind. The Owner looks at Edward and Paul, sad.

**INT. JESSIE’S APARTMENT - NIGHT**

It’s a big apartment in a building that used to be a warehouse. The walls are aqua green. It doesn’t have much furniture but it’s neatly organized. There is a Beatles poster and some minimalist art on the walls.

David is sitting on a couch, his backpack by his side. He’s very nervous and looking down. Jessie sits on a chair, in front of him. They both have cups of coffee in their hands.

**DAVID**

So why didn’t you go?

**JESSIE**

I just ran a little late.

David nods.

**JESSIE (CONT’D)**

I’m sorry it turned out that way.

**DAVID**

So am I. But I’m kinda glad at the same time.

**JESSIE**

How so?

**DAVID**

I can’t believe I wasted all this time chasing after Marianne.

Jessie shrugs, looking at him.
DAVID (CONT’D)
Everything I’ve been doing was a waste of time.

JESSIE
That’s not true.

DAVID
Yes it is. I’ve gotten nowhere.

David takes a bunch of letters out of his backpack and hands them to her.

JESSIE
What’s that?

DAVID
Rejection letters. For my story.

JESSIE
I told you you shouldn’t have changed it that much.

DAVID
Wouldn’t matter. I sent both versions.

Jessie puts them away, takes out another letter and hands it to David.

JESSIE
At least these people liked our story. They want to publish it.

DAVID
Our story?

JESSIE
Our comic. I sent it to them.

David reads the letter.

DAVID
That’s great, but that doesn’t count.

JESSIE
Why not?

DAVID
They probably just liked it for your art anyway. And it’s not what I wanted to do.
JESSIE
It’s good enough. These things take time.

DAVID
Yeah, but as you know, I’m running out of fucking time here.

JESSIE
So what? If you’re on the right track, that’s all that matters.

DAVID
You don’t understand.

JESSIE
You’re the one who doesn’t.

A beat.

DAVID
This is not working. It’s time to try something else.

JESSIE
Like what?

DAVID
Get a real job, stop wasting my time.

JESSIE
You mean, give up, like everyone else.

A beat.

DAVID
I guess.

JESSIE
I won’t help you with that.

DAVID
That’s fine.

David gets up and walks to the door.

DAVID (CONT’D)
I’ll see you around, then.

David leaves the apartment.

FADE OUT:
TITLE: 26 years, 10 months.

A SERIES OF SHOTS

David is sitting at a desk inside a cubicle, working. He's very bored but still does the job pretty quickly. He checks things on the papers on his desk.

David walks alone on the streets.

David is looking at an apartment with a Realtor. He doesn't look much and decides to take it, shaking the Realtor's hand.

People swing by and leave more paperwork to be done on his desk.

David sits on a chair in his new living room, which is empty except for the chair, a small TV and a small coffee table.

David comes to work, sits at his desk and starts doing the same job again.

INT. BOSS' OFFICE - AFTERNOON

David is sitting at the desk, facing Uncle Leo, who sits at the other side, smiling at David. He has David's file in his hands. He reads it and looks at him. David is a little puzzled to be in his office.

UNCLE LEO
So, David. You've been with us for awhile now.

DAVID
I guess so.

UNCLE LEO
Time sure does fly right by us, doesn't it?

David looks down.

DAVID
Yeah...

UNCLE LEO
Yeah, well. We're very happy with your performance, David.
DAVID
You are?

UNCLE LEO
Of course. You’re smart. You take after your mother, we’ve always been sort of geniuses.

DAVID
Thanks, I guess.

UNCLE LEO
So, the first couple months were sort of an experience thing. Now we’d like to give you more responsibilities, and more pay. What do you say?

DAVID
I don’t know what to say.

UNCLE LEO
Say yes. You keep playing your cards right, you could one day get my job. But only once I’m promoted myself, huh?

Uncle Leo laughs, David tries to force a smile.

UNCLE LEO (CONT’D)
So, what do you say?

INT. DAVID’S LIVING ROOM - DAY

It’s Sunday morning. The DOORBELL starts ringing, first gently and then progressively more aggressive. David walks into the living room.

DAVID
Okay, okay. Jesus.

David walks to the door and opens it. Crazy Matthew is there, still ringing the bell.

DAVID
You can stop, I already opened it.

CRAZY MATTHEW
Hey man. Can I come in?

David steps out of his way and makes a gesture for him to enter.
CRAZY MATTHEW (CONT'D)
It took me a while to find out
where you lived. Man, you hadn’t
even told me you moved.

DAVID
Yeah, well. It wasn’t very long
ago.

CRAZY MATTHEW
But I need to know that sorta
thing.

DAVID
Sorry, okay?

CRAZY MATTHEW
Yeah. This is a very clean place
you have. Clean’s good.

DAVID
Thanks. Listen Matthew, is there
any particular reason for you
coming here this early?

CRAZY MATTHEW
Shit, yeah, man. I came to see the
cat.

DAVID
The cat? You woke me up for that?

CRAZY MATTHEW
Yeah, man. I didn’t know you were
asleep. I always get up early.

DAVID
You do?

CRAZY MATTHEW
Gotta catch those worms, right? You
know, I’m the early fucking bird.

DAVID
Yeah, I guess.

CRAZY MATTHEW
So, where’s the cat?

DAVID
He’s not here.

Crazy Matthew starts raising his voice.
CRAZY MATTHEW
What? He ran away? How could you let that happen?

DAVID
He didn’t run away.

Crazy Matthew becomes even more altered.

CRAZY MATTHEW
So where is he, then? Did you kill him? You son of a bitch.

DAVID
Calm down. He’s with Jessie.

CRAZY MATTHEW
Who is he?

DAVID
Not he, she. You met her twice.

A beat.

DAVID (CONT’D)
You remember the girl who was with me when you gave me the cat?

CRAZY MATTHEW
Vaguely. Why’s the cat with her?

DAVID
It’s a long story.

CRAZY MATTHEW
I got time.

DAVID
I don’t. I’ll tell you another time.

CRAZY MATTHEW
Is he coming back?

DAVID
I don’t know. She takes better care of him, anyway.

CRAZY MATTHEW
Why don’t you call her and have her bring him here today?
DAVID
We’re not speaking right now.

CRAZY MATTHEW
Oh. That’s unfortunate.

DAVID
Yeah, well. You’ll just have to go to her place if you want to see him.

CRAZY MATTHEW
Okay. When do we go?

DAVID
I’m not going.

CRAZY MATTHEW
What? Why not?

DAVID
I told you, we’re not speaking to each other.

CRAZY MATTHEW
Yeah, but I can’t go there alone.

DAVID
Why not?

CRAZY MATTHEW
I don’t know her. It’d be rude.

DAVID
Rude? You just woke me up.

CRAZY MATTHEW
Yeah, but I know you.

David starts to take Crazy Matthew to the door, in a kind but decisive way.

DAVID
I gotta get back to bed, Matthew, I’ll talk to you later.

CRAZY MATTHEW
No, you have to take me. You don’t even have to talk to her too much.

DAVID
I don’t think so.
David makes Matthew leave the apartment and starts closing the door.

CRAZY MATTHEW
Will you at least think about it?

David stops in mid motion.

DAVID
Fine, I’ll think about it.

David closes the door.

INT. BRACHMANS’ HOUSE: DAVID’S BEDROOM - DAY

David enters his old bedroom, in his parents’ house. He looks around a while, reminiscing, then starts making piles of books and CDs to take with him.

Among them, he finds the list he had created with Jessie. He looks at it and smiles faintly. He puts it in his pocket and looks at his guitar, standing on one of the corners. Celia appears at the door.

CELIA
David, would you like to have lunch with us?

DAVID
I’ll be down in a minute.

Celia leaves. David picks his guitar up and connects it to a small amplifier. He looks at his own reflection in the mirror as he holds it, feeling good about it. He plays some chords very enthusiastically.

INT. BRACHMANS’ HOUSE: DINING ROOM - NOON

David, Celia and Norman eat lunch together. Norman and Celia seem satisfied that David’s moved out and has a job. David, however, is a little morose.

CELIA
You know who I ran into the other day?

DAVID
Who?
CEILIA

Your friend Jessie.

This catches David’s attention.

DAVID

How is she?

CEILIA

She told me you guys weren’t speaking.

DAVID

We’ve just been too busy. What else did she say?

CEILIA

She’s well. She’s about to start grad school.

DAVID

That’s good.

CEILIA

How are you settling in your new place?

DAVID

Still great, Celia.

CEILIA

Are you sure you don’t want us to buy you a dinner table?

DAVID

No, thanks. I don’t need one.

CEILIA

What if you’re entertaining people?

DAVID

(ironically)

Who am I gonna entertain?

CEILIA

You should at least have taken that blender we sent you.

NORMAN

How’s working with Leo? You need any money?
DAVID
Not really.

David looks down and lowers his voice, almost as if he was apologizing for what he was going to say.

DAVID (CONT'D)
Actually he wanted to kinda promote me.

NORMAN
A promotion already?

DAVID
Yeah.

NORMAN
(proud)
You see, Celia? That’s our Maximus.

David nods awkwardly and they start eating again.

INT. DAVID’S APARTMENT - AFTERNOON

David enters the apartment carrying a box with his stuff in his hands and his guitar in its case, on his back. Some envelopes are on the floor. He puts the box and the guitar down and takes the envelopes.

David walks to the chair and sits. He goes through the envelopes, mostly bills.

EXT. JESSIE’S APARTMENT - AFTERNOON

David is outside Jessie’s apartment, Crazy Matthew behind him. David is reluctant to knock on the door, giving up in mid-motion.

CRAZY MATTHEW
Come on, man.

David breathes deeply and knocks. After a long beat, Jessie opens the door. She is surprised to see them.

DAVID
Hi.

JESSIE
Hi.

David points at Crazy Matthew.
DAVID
Uh, Matthew wanted to see the cat.

CRAZY MATTHEW
(concerned)
Where is he?

JESSIE
Oh. Sure, come on in.

David and Crazy Matthew enter the apartment.

INT. JESSIE’S APARTMENT - CONTINUOUS

David and Jessie sit on the couch watching Crazy Matthew play with the Cat on the floor. David and Jessie avoid eye contact, fix their looks on Crazy Matthew. Crazy Matthew talks to the Cat, calling him “Matt Jr.” David looks at Jessie ironically.

DAVID
His name’s Antoine.

CRAZY MATTHEW
(to the Cat)
He thinks your name’s Antoine...

Crazy Matthew continues playing with the Cat. David is still looking at Jessie. He shrugs and she smiles. David smiles back at her. David looks down.

DAVID
I guess it’s time for us to go.
Matthew is getting weird.

JESSIE
Okay. It was good seeing you...both.

David looks at Jessie again.

DAVID
You too.

INT. DAVID’S BEDROOM - NIGHT

David sits at a desk, staring at a blank paper, and thinking about what he’s about to write.
DAVID
This is it.

He picks up a pen and starts writing down items.

INSERT FINAL PLAN:

- PUT THE BAND BACK TOGETHER
- QUIT JOB
- MAKE UP WITH JESSIE
- LAST CONCERT
- ROOFTOP

David puts the cap back on the pen, and looks at his list, satisfied.

INT. CAFE - NOON

David and Paul are sitting at a table, both dressed for work. They have cheeseburgers and sodas in front of them.

DAVID
I want us to play a concert.

PAUL
Fuck off.

DAVID
I’m serious.

PAUL
I thought you said the band was over.

DAVID
Not yet.

PAUL
It seemed very much over when you walked out on us.

DAVID
Sorry about that.

A beat.

PAUL
Even if I say yes, how will anyone let us play again after that?
DAVID
Let me worry about that.

A beat.

PAUL
Have you talked to Edward yet?

DAVID
You know he'll do it if you do it.

PAUL
How can we be sure you're not just gonna cancel it again?

DAVID
Because it's going to be just one last concert. A farewell concert.

PAUL
We don't have any fans.

DAVID
It's for us.

A beat.

PAUL
So this time it's really the end.

DAVID
For the band. Not for you.

PAUL
What do you mean?

DAVID
I appreciate it that you stayed in this band for so long, you're a true friend.

A beat.

PAUL
Thanks.

DAVID
But I think you can do a lot better on your own.

PAUL
I don't know about that...
DAVID
It’s true. You should consider it.

INT. OFFICE - AFTERNOON

David comes back from lunch. He’s walking toward his desk when Uncle Leo approaches him, slapping his shoulder a little too strongly.

UNCLE LEO
Here’s my favorite nephew.

DAVID
Hey.

UNCLE LEO
So, you ready to accept that promotion?

DAVID
Well...

UNCLE LEO
(jokingly)
Come on, don’t tell me you’ll play hard to get. The girls doing that is enough for me.

DAVID
The thing is, I don’t think I’m gonna be accepting the job.

UNCLE LEO
(still jokingly)
See? That’s what they always say.

DAVID
I’m serious. Sorry.

UNCLE LEO
(serious)
But why? Remember, you can get my job after a while.

DAVID
I don’t think I want your job.

UNCLE LEO
What’s wrong with my job?
DAVID
Nothing, nothing. But not everyone was born to do it.

UNCLE LEO
It is pretty tough, but still I--

DAVID
I'm sorry, I really can't take the promotion.

Uncle Leo looks very confused. David starts walking to his desk, but then turns around and comes near Uncle Leo again.

DAVID
In fact, I quit. This is my two weeks notice. Sorry, Uncle Leo.

David walks away as Leo watches him, surprised. David sits on his chair and starts working, a lot more content than he was before.

INT. OFFICE - AFTERNOON

It's the same office as before. The Owner is sitting at the desk, smoking and filling out paperwork.

David enters the room, the Owner looks up and gets mad.

OWNER
Get the fuck outta here! You cost me a lot of money with your bullshit.

David keeps walking and sits in front of the Owner.

OWNER (CONT'D)
What do you think you're doing? What do you want?

DAVID
I want to play here again.

OWNER
I told you, no fucking way.

DAVID
It's...it's a matter of life and death.
OWNER
I don’t give two fucks. You can
drop dead before I let you make me
lose money again.

DAVID
What if I rent the place?

OWNER (CONT’D)
What do you mean?

David takes a small stack of bills from his pocket.

DAVID
I just cashed my last paycheck and
I don’t think I’ll be needing it.

A beat.

OWNER
Maybe we can talk. It is a matter
of life and death, after all.

INT. JESSIE’S APARTMENT - LATE AFTERNOON

INSERT: FLYER

We see the flyer in Jessie’s hand, listing the place, date
and time of David’s concert. It also says "LAST SHOW".

JESSIE (O.S.)
Is this for real?

David and Jessie are sitting on the couch, facing each
other, with the Cat sitting between them. David’s backpack
is on the floor, next to him.

DAVID
One night only.

JESSIE
Why “last”?

DAVID
It was time. And if you’re gonna
end something, do it properly.

A beat.

DAVID (CONT’D)
Also, I quit my job.
JESSIE
You did?

DAVID
Yeah. It was great.

Jessie smiles.

DAVID (CONT’D)
You were right. About...about most things, really.

JESSIE
Doesn't matter. I'm glad you're okay.

David smiles. They continue looking at each other, as if the conversation had to go on, but they can't say any more. David gets up.

DAVID
I guess I should get going. I still have some things to take care of.

JESSIE
Sure, I'll let you out.

Jessie gets up and walks to the door. David follows her. She opens the door.

DAVID
So I'll see you at the concert, right?

JESSIE
If I'm not too busy.

David starts moving toward the door but Jessie hugs him. He hugs her back.

FADE OUT

A soft folk song starts playing.

TITLE: 26 years, 11 months.

INT. CLUB - NIGHT

The song from the previous scene continues to play, non-diegetically. It is the only audio in this scene until it fades out.
David is finishing the set with his band, which consists of Paul and Edward. They're playing in a small venue, which is not crowded nor empty. Most of the people watching the concert are paying attention and enjoying themselves.

There are shots of the whole band, individual shots, reaction shots from the audience, Jessie, Crazy Matthew, the owner and David's parents. There are lots of flashes when the band is playing.

They play the last chords and finish it. The crowd applauds. David says a few words on the microphone and puts down his guitar, looking very happy. David, Paul and Edward congratulate themselves and exit the stage.

As David comes down the stage, he sees Jessie standing very close to it, looking prettier than ever. She looks happy as she hugs Edward, Paul and David, in that order. She whispers something in David's ear and he nods in agreement. They say goodbye to Paul and Edward.

David thanks Crazy Matthew, the owner and his parents. He sees Mark, Michael and Marianne. After a brief moment of awkwardness he shakes Michael's hand and hugs Marianne. They all seem friendly.

David leaves with Jessie. Some people pass by them and compliment him on the performance as they exit.

The music fades out.

INT. JESSIE'S APARTMENT - NIGHT

David and Jessie are outside the door to her apartment. She has her keys in her hand.

JESSIE

Here's something I did to help you with your list. It's not the same, but...

DAVID

What do you mean?

JESSIE

You'll see.

Jessie opens the door. She takes the stereo remote and presses play. A Japanese pop song starts playing. She turns on the lights.
Her whole living room is decorated with Japanese motifs. The decoration is cheap but at the same time very well done. There is a paper lamp, some pictures of famous Japanese sights, a daruma with one eye painted on and the Japanese fortune cats. There’s Japanese dinnerware and a sake warmer on the table.

David walks slowly through the living room in amazement, exploring every piece of it. He is deeply touched by the gesture. He touches the objects, looks at the pictures for a while and stops at the table, in front of the sake warmer. Jessie approaches him, completing the empty space left by him on the screen. She takes his hand and takes him to the sofa.

She turns the TV on and it’s playing a Japanese film. He sits down. Jessie sits down a little after him with the sake warmer in her hand. She puts it on the coffee table.

Jessie

Sake?

David touches her face tenderly, they move closer to each other and he kisses her.

FADE OUT

FADE IN:

INT. JESSIE’S APARTMENT - NIGHT

David wakes up, still sitting on the couch. Jessie sleeps, leaning on him. He looks at her and takes a deep breath.

He gets up, carefully trying not to wake her up. He spreads a blanket over her. He takes few steps back and looks at the whole room for a moment, then reaches inside his jacket pockets and takes out his list. He puts it on Jessie’s coffee table.

He leaves the apartment. A moody guitar based song starts playing.

INT. CAR - NIGHT

The song from the last scene is still playing. David drives around at night.
INT. JESSIE’S APARTMENT - NIGHT

Jessie wakes up and looks around for David. She notices he’s gone so she turns on the light on her bedside table. She then sees the list. She puts it away and picks up the phone in a hurry.

EXT. TALL BUILDING - NIGHT

David’s car stops by a tall building. He gets out, looks up and goes inside.

EXT. ROOFTOP - NIGHT

David exits the staircase that leads to the roof. It’s the same roof he’d taken Jessie to. He has his hands in his pockets and walks slowly, looking around. He sits on a small wall and looks at the city, pensive.

INT. CAR - NIGHT

Norman is driving his car really fast. Celia is in the passenger seat. Jessie is in the backseat, looking out the window. The three of them have very concerned looks.

EXT. ROOFTOP - NIGHT

David is still sitting. He gets up and starts walking slowly toward the ledge. He gets on the ledge and takes a deep breath. He looks down and sees the whole way down. He stares at it. He moves his right foot forward as if he is going to walk one step, but then stops. He takes his foot back and sighs as if acknowledging he can’t do it.

At that moment, a lot of noise starts coming from the staircase. David turns around to look at it. Jessie and Celia exit the staircase, looking tired and desperate.

CELIA
(screaming)
David.

FADE OUT

We hear some typical hospital noises and a doctor being requested in a room.

FADE IN:
INT. HOSPITAL WAITING AREA - NIGHT

The camera starts in a CU of Celia at the hospital, waiting. It begins to pull back, revealing that she is sitting between Jessie and David. They all look apprehensive and none of them say a word. They avoid eye contact. A DOCTOR comes in and stands in front of them. He looks at Celia.

DOCTOR
You may see him now.

Celia gets up. She turns to David.

CELIA
I think it’s best if I go alone.

DAVID
I know.

Celia nods. She follows the Doctor out of the room.

David and Jessie remain on their seats.

JESSIE
How could you do that?

David shakes his head, signaling he has no answer for that.

JESSIE (CONT’D)
I really thought you weren’t gonna do it after...

DAVID
But I wasn’t.

JESSIE
Yeah, right.

DAVID
No, it’s true.

Jessie gets up and ready to leave.

JESSIE
I thought you didn’t need the things in that fucking list by now. Guess I was wrong.

DAVID
Where are you going?
JESSIE
I can’t be here. I’ll call to check up on your father.

DAVID
Can’t you stay and hear me out?

JESSIE
No.

David nods. Jessie waves him goodbye from where she is and walks away. David remains in his seat and looks down.

FADE OUT

TITLE: 27 Years.

INT. BRACHMANS’ HOUSE: LIVING ROOM - AFTERNOON

It’s David’s 27th birthday. There’s a new party, similar to the one at the beginning. The same people are there, including the Great Uncle.

A morose David sits on the chair. The Aunt sits next to him.

AUNT
David, there you are.

DAVID
Hello.

AUNT
How’s everything? How’s college?

DAVID
It’s...fine.

AUNT
What were you going again?

DAVID
Veterinary. I’m specializing in sex therapy for frogs.

AUNT
Really?

DAVID
Well, most kinds of amphibians, really.
AUNT
That’s... interesting.

DAVID
Will you excuse me? I gotta check on my dad.

David gets up. As he’s leaving the Aunt speaks.

AUNT
Sure. Oh, I’m on twitter now. Start following me.

INT. BRACHMANS’ HOUSE: DINING ROOM - AFTERNOON
Norman sits at the table, alone. David pulls up a chair and sits next to him.

DAVID
How are you feeling?

NORMAN
I’m okay. For now.

DAVID
You gave us quite a scare.

NORMAN
Maybe now you’ll believe me when I say I’m sick.

A beat.

NORMAN (CONT’D)
Anyway, you’re one to talk.

A beat.

DAVID
I’m sorry.

NORMAN
I know.

A beat. The doorbell rings. David gets up.

DAVID
I’ll get it. You wanna play videogames later?
NORMAN
It's no fun, I always win.

INT. BRACHMANS' HOUSE: LIVING ROOM - AFTERNOON
David opens the front door. It's Jessie.

JESSIE
Hey.
David seems surprised. He steps outside.

EXT. BRACHMANS' HOUSE - AFTERNOON

DAVID
Hey.

A beat.

DAVID (CONT'D)
I didn't think you'd come.

JESSIE
Neither did I. Happy birthday.

DAVID
Thanks.

A beat.

DAVID (CONT'D)
So, how have you been?

JESSIE
Okay. You?

DAVID
Okay as well.

JESSIE
I'm glad.

DAVID
You wanna come in?

JESSIE
I don't think so.

DAVID
Okay, I have something for you. Wait here, just a second, okay?
A beat.

JESSIE
Okay.

David runs back in the house, closing the door behind him. Jessie stands there. After a few moments, David exits the house with a few pages from a comic script in his hand. He closes the door and gets closer to Jessie. He hands them to Jessie.

INSERT FIRST PAGE:

It’s a stick figure script like before. The title on the first page says "I'VE SORRY (or my last two years)".

Jessie is moved by it. She looks at David.

JESSIE
That’s sweet, but what does that mean?

DAVID
That you were right. At the hospital. I don’t need those things on the list.

JESSIE
That’s easy for you to say now.

DAVID
I was about to step down when you got there.

A beat.

JESSIE
Even if I believe that, you’ve been an asshole to me sometimes.

DAVID
I know. I’m sorry.

A beat.

DAVID (CONT’D)
But I wanna be with you.

JESSIE
How can I be sure? How can you be sure?
DAVID
I’m still here.

Jessie is undecided about this. She looks down, thinking about it. David doesn’t move, he just looks at her. Jessie looks at David again, wondering what to do.

JESSIE
Okay.

DAVID
You sure?

JESSIE
No.

David comes closer to Jessie and hugs her. She hugs him back and they hold tight to each other. They let go after a while. They both look happy. David takes a cassette tape out of his pocket and hands it to Jessie.

DAVID
The soundtrack for our new story.

JESSIE
I do have a tape deck.

DAVID
I know.

Jessie puts the tape and the script in her purse.

JESSIE
What do we do now?

DAVID
(not worried)
I have no idea.

David takes Jessie’s hand, they walk back to the house and get inside. Jessie is the last to enter and closes the door behind her.
APPENDIX C: SET LIST
Last Two Years of David Brachman
Initial Set list

1. Int. Brachmans house – Dining room
2. Int. Brachmans house – Living room
3. Int. Brachmans house – David’s room
4. Int. Brachmans house - Bathroom
5. Ext. Brachmans house
6. Int. Garage
7. Int. David’s apartment
8. Int. Jessie’s apartment
9. Ext. Jessie’s apartment
10. Int. Office
11. Int. Video store
12. Int. Classroom
13. Int. Club
15. Int. Club Owner’s office
16. Ext. Rooftop
17. Int. Norman’s car
18. Int. David’s car
19. Ext. Street 1
20. Ext. Street 2
21. Ext. Street 3
22. Int. Hospital waiting room
23. Int. Leo’s office
24. Ext. Campus
25. Int. Café
26. Ext. Tall building
27. Int. Bus
28. Int. Diner
APPENDIX D: PROPS AND SET DRESSING LIST
<table>
<thead>
<tr>
<th>Scene</th>
<th>Props</th>
<th>Set Dressing</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXT. MARIANNE’S APARTMENT – MORNING</td>
<td>David’s list</td>
<td></td>
</tr>
<tr>
<td>EXT. MARIANNE’S APARTMENT – MORNING</td>
<td>Marianne’s thick glasses</td>
<td></td>
</tr>
<tr>
<td>INT. GARAGE – AFTERNOON</td>
<td>Instruments, amps, mics, mic stand, aged rug under drum set</td>
<td>Band history, chairs, card table</td>
</tr>
<tr>
<td>EXT. BAR – NIGHT</td>
<td></td>
<td>Table</td>
</tr>
<tr>
<td>INT. BAR – NIGHT</td>
<td>Beers, bill, money, change</td>
<td>Table</td>
</tr>
<tr>
<td>EXT. ORANGE AVENUE – NIGHT</td>
<td>Backpack, hard suitcase</td>
<td></td>
</tr>
<tr>
<td>EXT. STREET – NIGHT</td>
<td>Bags, two hot dogs</td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: BATHROOM – MORNING</td>
<td>Shaver, old-fashioned razor, shaving cream</td>
<td>&quot;very clean and organized but a little old,&quot; rusted pipes, rusted faucets,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mom-like wallpaper, tacky flowery white shower curtain, cheap plastic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>toothbrush holder, decorative seashell soaps, toilet bowl/seat rug-covers,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>potpourri jars, decorative towels</td>
</tr>
<tr>
<td>INT. CAR – AFTERNOON</td>
<td></td>
<td>Pine tree air freshener</td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DINING ROOM –</td>
<td>Old-fashioned phone, drink, birthday hats</td>
<td>Random framed family pictures, Happy Birthday banner, drapes, doilies,</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td></td>
<td>serving bowls, streamers, balloons</td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DINING ROOM –</td>
<td>Gift-wrapped pen</td>
<td>Couch</td>
</tr>
<tr>
<td>EVENING</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: LIVING ROOM –</td>
<td>Gift-wrapped pen</td>
<td>Small table, a pile of gift-wrapped pens</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DINING ROOM –</td>
<td>Drink, wheelchair, party hat</td>
<td>Chair</td>
</tr>
<tr>
<td>NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. CAFE – NIGHT</td>
<td>Check, money, change, pant glass</td>
<td>Table, candles, cake</td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: LIVING ROOM –</td>
<td></td>
<td>Beers, snacks</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DAVID’S ROOM –</td>
<td>In Search of Time Lost (book), stuffed desk drawers, one-page</td>
<td>Pictures, posters, CDs, books, scratch paper, napkins, used envelopes,</td>
</tr>
<tr>
<td>AFTERNOON</td>
<td>script, large easel pad, Sharpie</td>
<td>records,</td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: LIVING ROOM –</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DINING ROOM –</td>
<td>Dinner</td>
<td>Table, foam/plastic place mats, corn (sp?) wear, salad bowl, bread in</td>
</tr>
<tr>
<td>NIGHT</td>
<td></td>
<td>basket, spread, chicken, mashed potatoes, corn, non-matching serving</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dishes, Lazy Susan, corny salt and pepper shakers, napkin holder, water</td>
</tr>
<tr>
<td></td>
<td></td>
<td>glasses</td>
</tr>
<tr>
<td>Scene</td>
<td>Props</td>
<td>Set Dressing</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>--------------------------------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>INT. BRACHMANS' HOUSE: LIVING ROOM – NIGHT</td>
<td>Polaroids, photo album</td>
<td>Couch, chair</td>
</tr>
<tr>
<td>EXT. BRACHMANS' HOUSE – NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXT. ROOPTOP – NIGHT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. GARAGE – NIGHT</td>
<td>Small notebook, pen</td>
<td>Small table, a pile of gift-wrapped pens</td>
</tr>
<tr>
<td>EXT. STREET – DAY</td>
<td>Jessie's illustrated story, box, kittens, David's courier bag</td>
<td></td>
</tr>
<tr>
<td>INT. BUS – DAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXT. CAMPUS – DAY</td>
<td>Camera (camera phone?)</td>
<td>Couch</td>
</tr>
<tr>
<td>INT. BRACHMANS' HOUSE: LIVING ROOM – AFTERNOON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. OFFICE – AFTERNOON</td>
<td>Cigarettes</td>
<td>Messy and dusty office, junk electronics, musical instrument parts, old handmade band posters, old calendar, messy desk, one picture frame, papers</td>
</tr>
<tr>
<td>EXT. STREET – AFTERNOON</td>
<td>Flyers</td>
<td></td>
</tr>
<tr>
<td>INT. CLASSROOM – DAY</td>
<td>Stories</td>
<td>Round table</td>
</tr>
<tr>
<td>INT. BRACHMANS' HOUSE: DAVID'S BEDROOM – AFTERNOON</td>
<td>David's story, pen</td>
<td>Desk</td>
</tr>
<tr>
<td>INT. BRACHMANS' HOUSE: LIVING ROOM – EVENING</td>
<td>Old Atari, controllers</td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS' HOUSE: DAVID'S BEDROOM – AFTERNOON</td>
<td>David's script, cassette tape</td>
<td>Stereo</td>
</tr>
<tr>
<td>INT. VIDEO STORE – NIGHT</td>
<td>Video store &quot;things,&quot; The Myth of Sisyphus (book), DVD</td>
<td>Store's fee board</td>
</tr>
<tr>
<td>INT. VIDEO STORE – NIGHT</td>
<td>Popcorn</td>
<td>Some movie, TV</td>
</tr>
<tr>
<td>INT. GARAGE – NIGHT</td>
<td>Easel pad, Sharpie</td>
<td>Table</td>
</tr>
<tr>
<td>INT. CLASSROOM – DAY</td>
<td>Class stories</td>
<td></td>
</tr>
<tr>
<td>INT. BRACHMANS' HOUSE: DAVID'S BEDROOM – AFTERNOON</td>
<td>In Search of Lost Time (book)</td>
<td>Bookshelf</td>
</tr>
<tr>
<td>INT. CLUB – AFTERNOON</td>
<td>Drums, amps, guitars, drum covers, drum cleaning clothes</td>
<td></td>
</tr>
<tr>
<td>INT. CLUB – EVENING</td>
<td>Marianne's present, bottles of water</td>
<td>Curtain</td>
</tr>
<tr>
<td>INT. JESSIE'S APARTMENT – NIGHT</td>
<td>Backpack, cups of coffee, coffee pot, bunch of letter</td>
<td>Aqua-green walls, Beatles poster, minimal art, chair, couch</td>
</tr>
<tr>
<td>A SERIES OF SHOTS (read over montage)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. BOSS' OFFICE – AFTERNOON</td>
<td>David's personnel file</td>
<td>Desk</td>
</tr>
<tr>
<td>INT. DAVID'S LIVING ROOM – DAY</td>
<td></td>
<td>Barren except for boxes, records, guitar and hard case, bland couch, record player, tape deck</td>
</tr>
<tr>
<td>Scene</td>
<td>Props</td>
<td>Set Dressing</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>--------------------------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DAVID’S BEDROOM – DAY</td>
<td>Piles of books, piles of CDs, David’s list, guitar, small amp</td>
<td>Mirror</td>
</tr>
<tr>
<td>INT. BRACHMANS’ HOUSE: DINING ROOM – NOON</td>
<td>Lunch (subs, simple salad)</td>
<td></td>
</tr>
<tr>
<td>INT. DAVID’S APARTMENT – AFTERNOON</td>
<td>Box of his stuff, guitar in case, envelopes, bills</td>
<td>Chair</td>
</tr>
<tr>
<td>EXT. JESSIE’S APARTMENT – AFTERNOON</td>
<td>Cat</td>
<td>Couch</td>
</tr>
<tr>
<td>INT. JESSIE’S APARTMENT – CONTINUOUS</td>
<td>Blank paper, pen</td>
<td>Desk</td>
</tr>
<tr>
<td>INT. DAVID’S BEDROOM – NIGHT</td>
<td>Cheeseburgers, sodas</td>
<td>Table</td>
</tr>
<tr>
<td>INT. CAFE – NOON</td>
<td>Cigarette, paperwork, small stack of money</td>
<td>Desk</td>
</tr>
<tr>
<td>INT. OFFICE – AFTERNOON</td>
<td>Flyer, backpack</td>
<td>Couch</td>
</tr>
<tr>
<td>INT. JESSIE’S APARTMENT – LATE AFTERNOON</td>
<td>Jessie’s house keys, stereo remote, sake warmer</td>
<td>Japanese motifs, paper lamp, pictures of famous Japanese sights, Daruma with one eye painted, Japanese fortune cats, Japanese dinnerware, TV, Japanese film, coffee table</td>
</tr>
<tr>
<td>INT. JESSIE’S APARTMENT – NIGHT</td>
<td>Blanket, David’s list</td>
<td>Coffee table</td>
</tr>
<tr>
<td>INT. CAR – NIGHT</td>
<td>Bedside lamp, David’s list, phone</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E: ART DEPARTMENT BREAKDOWN FORM
<table>
<thead>
<tr>
<th>Location Name</th>
<th>Scene No.</th>
<th>Site</th>
<th>D/C.</th>
<th>Primary Location</th>
<th>Secondary Location</th>
<th>Images</th>
<th>Location</th>
<th>Phase</th>
<th>Supers / Vehicles</th>
<th>SPI</th>
<th>Staff</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Markandy Apt.</td>
<td>5, 8, 10</td>
<td>Ext.</td>
<td>D</td>
<td>Front Porch</td>
<td>Bedroom, living room, kitchen</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Buchanan Garden</td>
<td>3, 25, 33, 34, 44</td>
<td>Int.</td>
<td>D</td>
<td>Doorway, Door to House (inner door not latched)</td>
<td>Doorway, Door to House (inner door not latched)</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Bar 1</td>
<td>4, 5</td>
<td>Int/Ce.</td>
<td>N</td>
<td>Bar Int</td>
<td>Bar Int</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Street 1 &quot;Chester Ave.&quot;</td>
<td>4</td>
<td>Ext.</td>
<td>N</td>
<td>Street sidewalks</td>
<td>In street, Doorway</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Street 2 &quot;New Dorp.&quot;</td>
<td>7</td>
<td>Ext.</td>
<td>N</td>
<td>Street sidewalks</td>
<td>In street, Doorway</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Buchanan #2</td>
<td>5</td>
<td>Int.</td>
<td>D</td>
<td>Bathroom</td>
<td>In street, Doorway</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Norman's Car</td>
<td>9, 75</td>
<td>Int/Ce.</td>
<td>C</td>
<td>Car Int</td>
<td>Street, road</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Buchanan Driving #1</td>
<td>10, 11, 14</td>
<td>Ext.</td>
<td>D</td>
<td>Driving Room</td>
<td>In street</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Buchanan Driving #2</td>
<td>11, 14, 19</td>
<td>Int.</td>
<td>D</td>
<td>Driving Room</td>
<td>In street</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
</tr>
<tr>
<td>Call</td>
<td>21</td>
<td>Int.</td>
<td>D</td>
<td>Bedroom/Hallway</td>
<td>&quot;The Plan&quot;</td>
<td>Band together; use lights, costumes, props, decor</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>We will need to create end of street scene with band playing, lighting, and decor.</td>
<td></td>
</tr>
<tr>
<td>Room Name</td>
<td>Type</td>
<td>Size</td>
<td>Design</td>
<td>Furniture/Features</td>
<td>Accessories</td>
<td>Notes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bedroom 4</td>
<td>30</td>
<td>Int</td>
<td>D</td>
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<td>Queen bed, dresser</td>
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**General Notes:**
- The rooms are well-furnished with modern and comfortable furniture.
- The bedrooms are painted in calming shades of blue and white.
- The living room features a large TV and a cozy seating area.
- The kitchen includes all necessary appliances and ample storage space.
- The bathroom is equipped with modern fixtures and amenities.

**Accessories:**
- The bedrooms contain a mix of decorative pillows and throws.
- The living room has artwork and framed photographs on the walls.
- The kitchen features a decorative backsplash and格子图案的台面.
- The bathroom includes a vanity mirror and decorative towels.

**Notes:**
- Please ensure all rooms are kept clean and organized.
- The bedrooms have ample storage space for clothing and personal items.
- The living room is a great space for socializing and hosting guests.
- The kitchen is ideal for cooking and entertaining.
- The bathroom is equipped with modern fixtures and amenities.

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This report provides a comprehensive overview of the rooms within the house, highlighting their design, furniture, and essential features. Please feel free to ask if you need any further information or if there are specific details you wish to include in the report.
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APPENDIX F: DAY OUT OF DAYS SET LIST
| APARTMENT | BAND GARAGE | BAND PRACTICE GARAGE | BAR | BRACHIMAN'S HOUSE | BRACHIMAN'S HOUSE BATHROOM | BRACHIMAN'S HOUSE DINING ROOM | BRACHIMAN'S HOUSE LIVING ROOM | BUS | BUS STOP | CLASSROOM | CLUB | CLUB OFFICE | COFFEE SHOP | DAVIDS APARTMENT | DAVIDS APARTMENT BEDROOM | DAVIDS APARTMENT LIVING ROOM | DAVIDS BEDROOM | DAVIDS BOSS'S OFFICE | DAVIDS CAR | DAVIDS OFFICE | DAVIDS ROOM | DINER | DOCTOR'S OFFICE | HOSPITAL WAITING AREA | JESSIE'S APARTMENT | JESSIE'S BEDROOM | MARIANNE'S APARTMENT | NORMAN'S CAR | ORANGE AVE BAR | ORANGE AVENUE | ORANGE AVENUE BAR | ROOF TOP | STREET | TALL BUILDING | UNCLE LEGS | UNIVERSITY CAMPUS | VIDEO STORE | WRITING CLASSROOM |
|-----------|-------------|---------------------|-----|------------------|---------------------------|-----------------------------|-------------------------------|-----|----------|----------|-----|-------------|-------------|----------------------|-----------------------------|---------------------|---------------------|------------------------|---------------------|-------------------|---------------|----------------|----------------|---------|----------------|----------------|-----------------|----------------|------------------|-----------------|----------------|----------------|--------------|--------------------|----------------|-------------------|
| Month/Day | 06/01       | 06/02              | 06/03 | 06/04            | 06/05                     | 06/06                       | 06/07                         | 06/08 | 06/09    | 06/10    |
| Day of Week | Tue | Wed | Thu | Fri | Sat | Sun | Mon | Tue | Wed | Thu |
| Shooting Day | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

| SW – Start Work | WF – Work Finish | SWF – Start Work Finish (Same day) |

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| Paul              | AJ Jones     | 9  |
| Edward            | Miles Berman | 7  |
| Mark              | Christopher Norton | 2  |
| Michael           | Matt DeLea  | 2  |
| Jesse             | Danielle Marziano | 18 
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| Norman (dad)      | Ross Porga | 7  |
| Dr. Tor           |              | 1  |
| Great Uncle       | Kip Watson  | 2  |
| Family Friend     | Ken Lazzaron | 2  |
| Aunt              | Cindy Vixott | 2  |
| Uncle Leo         | Stefan Lauranz | 2  |
| Great Uncle 2     |              | 2  |
| Crazy Melvin      | Dominick Viscolfo | 2 
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| Club Diner        | Robert Johansen | 2  |
| Professor         | Keith Wheeler | 3  |
| Student 1 Smug    | Sam Torres  | 3  |
| Student 2 Goth    | Alex Bovar  | 3  |
| Student 3 Hipster | Isabelle Ribeiro | 3  |
| Student 4 regular | Chase Connor | 3  |
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APPENDIX H: CHARACTER WARDROBE REFERENCE SHEETS
Character: David  
Actor: Michael Martin  
Number of Changes: 40

Wardrobe Summary:
David's wardrobe is limited in selection but as a distinct personality. His wardrobe is full of slim cut jeans and pants, a few pairs of chucks, and shirts that range from witty, vintage tees to slim cut short sleeve and long sleeve slim cut button ups with a retro flare to them. The colors of his wardrobe are browns and blues, no really bright colors and no pale colors. When David moves into working in the office his wardrobe is plain solid pastel colored shirts and plain khaki pants.

Picture References:
Please look through your closet to see if you have items similar to the ones below. They do not have to be perfect matches, but they should be in the same style as the ones below. **DO NOT** purchase anything. We will schedule a costume approval session to look through your wardrobe. During this session please bring more items than your number of changes and please keep in mind that once the costumes are approved you will need to leave the items with us throughout filming to ensure that they are available for each shoot day.
Edward

Character: Edward  Actor: Miles Berman  Number of Changes: 7

Wardrobe Summary:
For most of our scenes Edward is coming from work for band practices and will be in a business casual office attire. He is almost trying to be exactly like Paul, but his clothes are not properly fitted. Shirts are shorter in the sleeves and ill-fitted, pants will also look ill-fitted to his build. This style of dress fits his character’s style and will remain his style throughout the film. Dress shoes when in business casual attire. No ties. His clothes will fit properly at the final performance (see last image).

Picture References:
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Paul

Character: Paul
Acton: AJ Jones
Number of Changes: 9

Wardrobe Summary:
For most of our scenes Paul is coming from work for band practices and will be in a business casual office attire. This style of dress fits his character’s style and will remain his style throughout the film. Underneath the business pressure Paul has a little bit of country western feel to his casual side. We see this influence in his attire for the band performances. This Cowboy style will most closely resemble that of modern country singers, for example, Reba McEntire, where it is not as traditional or over stated. A beige blazer on the belt is great. Boots when casual and dress shoes when in business casual attire. No ties.

Picture References:
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Jessie

Character: Jessie  Actor: Danielle Marciano  Number of Changes: 18

Wardrobe Summary:
Jessie’s wardrobe is bohemian sheek with a little bit of NY and Japanese influence. As you will see from the reference imagesd below, the look is light and airy with an earthly connection. Some of her style gives a nod to the 60s and 70s.

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![Image of clothing examples]
Marianne

Character: Marianne  Actor: Nicole Thomas  Number of Changes: 7

Wardrobe Summary:
Marianne’s wardrobe is pushing the brink of punk. She is trying to hard to be cool and it shows in some of her wardrobe selections. As you will see from the reference images below, the look is going to draw from punk influence but will be pushed over the edge of being a believable fashion trend. You will be wearing a wig that is black with red bangs and sections.

Picture References:
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Mark

Character: Mark  Actor: Christopher Norton  Number of Changes: 2

Wardrobe Summary:
Mark is the stereotypical contemporary male. His wardrobe most likely comes from stores like The Buckle and he probably owns a few Affliction shirts. He is the stereotype of a twenty-something male at the club dress to impress.

Picture References:
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Michael

Character: Michael  Actor: Matt Deike  Number of Changes: 2

Wardrobe Summary:
Michael is a doctor and proud of it. So proud that he wears his lab coat out to a bar. He has an almost guide style hairdo and is not the most savvy dresser.

Picture References:
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Norman

Character: Norman  Actor: Russ Polga  Number of Changes: 2

Wardrobe Summary:
A guy dad that is comfortable with himself and his not so stylish wardrobe. He is a Sears shopper and for the most part all of his outfits look identical except for color. Short sleeve button ups and dress pants pleated khakis are his staples.

Picture References:
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![Image of various clothing items]
Celia

Character: Celia  Actor: Nancy Krayer  Number of Changes: 7

Wardrobe Summary:
Is a mom on the go. She lives in the nostalgia of the decades gone by within her home, but she is a working woman who is ready to go. Her wardrobe will range from business work attire to casual, but will always hold onto a piece of the past. Some outfits may connect her to the 90s business woman while others may take influence from the typical 50s mom. There is a wide variety in her style showing that she is still searching for a way to define herself. She is trying to be a modern hip mom but is falling short.

Picture References:
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Great Uncle

Character: Great Uncle  Actor: Kip Watson  Number of Changes: 2

Wardrobe Summary:
The comatose great uncle is a war veteran and the two times that we see him he is in his formal uniform dress. He is in a wheel chair.

Picture References:
Please look through your closet to see if you have items similar to the ones below. They do not have to be perfect matches, but they should be in the same style as the ones below. DO NOT purchase anything. We will schedule a costume approval session to look through your wardrobe. During this session please bring more items than your number of changes and please keep in mind that once the costumes are approved you will need to leave the items with us throughout filming to ensure that they are available for each shoot day.
Club Owner

Character: Club Owner  Actor: Robert Johanson  Number of Changes: 2

Wardrobe Summary:
Nothing fancy or loud. A t-shirt with a suit coat over it is good and also a button up, not buttoned all the way, with a jacket over it.

DO NOT purchase anything. We will schedule a costume approval session to look through your wardrobe. During this session please bring more items than your number of changes and please keep in mind that once the costumes are approved you will need to leave the items with us throughout filming to ensure that they are available for each shoot day.
Crazy Matthew

Character: Crazy Matthew  Actor: Dominick Vicciullo  Number of Changes: 2

Wardrobe Summary:
Crazy Matthew is dressed in unnecessary layers considering that it is Florida and hot. His clothes should be mismatched and from a thrift store. His over-shirt should be a vintage military style. A funky trucker hat or other style hat is also great.

DO NOT purchase anything. We will schedule a costume approval session to look through your wardrobe. During this session please bring more items than your number of changes and please keep in mind that once the costumes are approved you will need to leave the items with us throughout filming to ensure that they are available for each shoot day.
APPENDIX I: ART DEPARTMENT BUDGET ESTIMATES
## High Estimate

Last Two Years of David Brachman - Art Department Budget Estimate High Estimate

<table>
<thead>
<tr>
<th>Location</th>
<th></th>
<th></th>
<th></th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prop</td>
<td>Cost</td>
<td>Units</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>Electric guitar</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
<td>Supplied by crew</td>
</tr>
<tr>
<td>Bass guitar</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Guitar amp</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bass amp</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Mic &amp; mic stand</td>
<td>$35.00 x2</td>
<td></td>
<td>$70.00</td>
<td>and stand lot</td>
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<tr>
<td>Aged drum rug</td>
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<td>$0.00</td>
<td></td>
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<tr>
<td>Small notebook</td>
<td>$5.00 x1</td>
<td></td>
<td>$5.00</td>
<td></td>
</tr>
<tr>
<td>Pen</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td>Same pen from birthday</td>
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<tr>
<td>Easel</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Easel pad</td>
<td>$10.00 x1</td>
<td></td>
<td>$10.00</td>
<td></td>
</tr>
<tr>
<td>Sharpie</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Set Dressing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band fliers</td>
<td>$1.00 x10</td>
<td></td>
<td>$10.00</td>
<td></td>
</tr>
<tr>
<td>Music posters</td>
<td>$20.00 x4</td>
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<td>$80.00</td>
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<td>Chairs</td>
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<td>Card table</td>
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<td>$0.00</td>
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</tr>
<tr>
<td>Couch</td>
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<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bar</td>
<td></td>
<td></td>
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<tr>
<td>Prop</td>
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<td>Units</td>
<td>Total</td>
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<tr>
<td>Beer</td>
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<td>$48.00</td>
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<td></td>
<td>$0.00</td>
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<td></td>
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</tr>
<tr>
<td>Napkins/place</td>
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<td></td>
<td>$0.00</td>
<td>From bar</td>
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<td>Snacks</td>
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<td></td>
</tr>
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<td>Cigarettes</td>
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<td>$18.00</td>
<td>Takes/shots</td>
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</table>
Last Two Years of David Brachman - Art Department Budget Estimate High Estimate

<table>
<thead>
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<td>Box</td>
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<td>x1</td>
<td>$0.00</td>
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<td>Kittens</td>
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<td>x5</td>
<td>$?</td>
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<td>Courier bag</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Fliers</td>
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<td>x2</td>
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<table>
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<th>Notes</th>
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<td></td>
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<td></td>
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<td></td>
<td>$50.00</td>
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<table>
<thead>
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<th>Total</th>
<th>Notes</th>
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<tbody>
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<td>Spirits</td>
<td>$10.00</td>
<td>x1</td>
<td>$10.00</td>
<td>Supplied by crew</td>
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<tr>
<td>Razor</td>
<td>$2.50</td>
<td>x1</td>
<td>$2.50</td>
<td></td>
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<td>Shaving cream</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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<table>
<thead>
<tr>
<th>Props</th>
<th>Cost</th>
<th>Units</th>
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<th>Notes</th>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$12.00</td>
<td>Applied to cardboard base and pinned/pushed</td>
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<table>
<thead>
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<td>Paper</td>
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<td>$80.00</td>
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<td>Shower curtain</td>
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<td>x1</td>
<td>$5.00</td>
<td></td>
</tr>
<tr>
<td>Toothbrush holder</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Decorative soaps</td>
<td>$2.00</td>
<td>x3</td>
<td>$6.00</td>
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<tr>
<td>Soap dish</td>
<td>$3.00</td>
<td>x1</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Toilet covers</td>
<td>$20.00</td>
<td>x1</td>
<td>$20.00</td>
<td></td>
</tr>
<tr>
<td>Potpourri jars</td>
<td>$15.00</td>
<td>x1</td>
<td>$15.00</td>
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<tr>
<td>Decorative towels</td>
<td>$5.00</td>
<td>x2</td>
<td>$10.00</td>
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<table>
<thead>
<tr>
<th>Props</th>
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<th>Total</th>
<th>Notes</th>
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<tr>
<td>Brachman: Dining Room</td>
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<table>
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<th>Cost</th>
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<th>Total</th>
<th>Notes</th>
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<tr>
<td>Rotary phone</td>
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<td>x1</td>
<td>$50.00</td>
<td>Antique store</td>
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<td>Drink</td>
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<td>x2</td>
<td>$10.00</td>
<td>Bottles of wine</td>
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<td>Birthday hats</td>
<td>$0.00</td>
<td>x5</td>
<td>$0.00</td>
<td>Already bought</td>
</tr>
<tr>
<td>Gift wrap</td>
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<td>x1</td>
<td>$10.00</td>
<td></td>
</tr>
<tr>
<td>Wheelchair</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bread</td>
<td>$3.00</td>
<td>x1</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Bread basket</td>
<td>$10.00</td>
<td>x1</td>
<td>$10.00</td>
<td></td>
</tr>
<tr>
<td>Spread (for the bread)</td>
<td>$3.00</td>
<td>x1</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Broiled chicken</td>
<td>$8.00</td>
<td>x1</td>
<td>$8.00</td>
<td></td>
</tr>
<tr>
<td>Mashed potatoes</td>
<td>$2.00</td>
<td>x1</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>Corn</td>
<td>$2.00</td>
<td>x2</td>
<td>$4.00</td>
<td>Frozen bags</td>
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</table>
### Last Two Years of David Brachman - Art Department Budget Estimate High Estimate

#### Subs
<table>
<thead>
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<th>Total</th>
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<th>Units</th>
<th>Notes</th>
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<tbody>
<tr>
<td>$36.00</td>
<td>$6.00</td>
<td>x6</td>
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#### Salad
<table>
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<tr>
<th>Total</th>
<th>Cost</th>
<th>Units</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5.00</td>
<td>$5.00</td>
<td>x1</td>
<td></td>
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#### Set Dressing
<table>
<thead>
<tr>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>$130.00</td>
<td></td>
<td></td>
<td>Kinko's and</td>
</tr>
</tbody>
</table>

| Family pictures | $2.00 x10 | $20.00 | frames      |
| Happy Birthday  |           |       |             |
| banner          | $10.00 x1 | $10.00|             |
| Drapes          | $10.00 x2 | $20.00|             |
| Doilies         | $2.50 x4  | $10.00|             |
| Serving bowls   | $0.00 x2  | $0.00 |             |
| Streamers       | $3.00 x2  | $6.00 |             |
| Balloons        | $3.00 x2  | $6.00 |             |
| Pen             | $0.00 x1  | $0.00 |             |
| Poster board (fake) | $3.00 x1 | $3.00 |             |
| pen boxes       | $3.00 x1  | $3.00 |             |
| Candles         | $3.00 x1  | $3.00 |             |
| Cake            | $20.00 x1 | $20.00|             |
| Table           | $0.00 x1  | $0.00 |             |
| Place mats      | $1.25 x4  | $5.00 |             |
| Plates          | $0.00 x4  | $0.00 |             |
| Serving dishes  | $0.00 x3  | $0.00 |             |
| Lazy Susan      | $15.00 x1 | $15.00|             |
| Corny salt/pepper shakers | $10.00 x1 | $10.00|             |
| Napkin holder   | $0.00 x1  | $0.00 |             |
| Napkins         | $0.00 bunch | $0.00|             |
| Water glasses   | $0.00 x4  | $0.00 |             |

#### Cafe Props
<table>
<thead>
<tr>
<th>Cost</th>
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<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td>Random cash to</td>
</tr>
<tr>
<td>Money, change</td>
<td>$? x?</td>
<td>$0.00</td>
<td>pay bill</td>
</tr>
<tr>
<td>Pint glasses</td>
<td>$2.50 x4</td>
<td>$10.00</td>
<td>Only two pints with any beer</td>
</tr>
<tr>
<td>Cheeseburger</td>
<td>$2.00 x4</td>
<td>$8.00</td>
<td></td>
</tr>
<tr>
<td>Soda</td>
<td>$1.00 x4</td>
<td>$4.00</td>
<td></td>
</tr>
<tr>
<td>Snacks</td>
<td>$3.00 x1</td>
<td>$3.00</td>
<td>Snacks</td>
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</table>

#### Brachman David's Bedroom Props
<table>
<thead>
<tr>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
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</table>

199
Last Two Years of David Brachman - Art Department Budget Estimate High Estimate

### In Search of Time

<table>
<thead>
<tr>
<th>Item</th>
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<th>Units</th>
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<tbody>
<tr>
<td>Last (book)</td>
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<td>x1</td>
<td>$10.00</td>
</tr>
<tr>
<td>Desk drawers</td>
<td>$20.00</td>
<td>x1</td>
<td>$20.00</td>
</tr>
<tr>
<td>One-page script</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Large easel pad $x</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Easel</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Sharpie</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Venue list</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>David's comic book</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Pen</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Small amp</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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</table>

**Set Dressing**

<table>
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<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Pictures</td>
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<td>$10.00</td>
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<tr>
<td>Posters</td>
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<td>x3</td>
<td>$60.00</td>
</tr>
<tr>
<td>CDs</td>
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<td>Books</td>
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<td>$0.00</td>
<td>several</td>
<td>$0.00</td>
</tr>
<tr>
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<td>several</td>
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<td>several</td>
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<tr>
<td>Computer</td>
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<td>$0.00</td>
</tr>
<tr>
<td>Scrap paper</td>
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<tr>
<td>Stereo system</td>
<td>$0.00</td>
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<td>$0.00</td>
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<tr>
<td>Cassette</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Tape player</td>
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<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Mirror</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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**Brachman Living Room**

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<tbody>
<tr>
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<td>several pages</td>
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</tr>
<tr>
<td>Photo album</td>
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<td>x1</td>
<td>$0.00</td>
</tr>
<tr>
<td>Atari w/ controllers</td>
<td>$20.00</td>
<td>x1</td>
<td>$20.00</td>
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**32" TV**

<table>
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<td>$25.00</td>
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</table>

**Set Dressing**

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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**Campus (exl)**

<table>
<thead>
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<th>Item</th>
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</thead>
<tbody>
<tr>
<td>Camera phone</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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</table>
### Last Two Years of David Brachman - Art Department Budget Estimate High Estimate

<table>
<thead>
<tr>
<th>Class</th>
<th>Description</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Set Dressing</strong></td>
<td></td>
<td></td>
<td></td>
<td>$0.00</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>Props</strong></th>
<th>Description</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Stories</td>
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<table>
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<tr>
<th><strong>Club Owner's Office</strong></th>
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<th>Total</th>
<th>Notes</th>
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<tr>
<td><strong>Props</strong></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Cigarettes</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
<td>Need to find a bank paper bill binder (keeps bills together)</td>
<td></td>
</tr>
<tr>
<td>Stack of money</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Set Dressing</strong></td>
<td></td>
<td></td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Junk electronics</td>
<td></td>
<td>$20.00 many</td>
<td>$20.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical</td>
<td></td>
<td>$10.00 many</td>
<td>$10.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instrument parts</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old handmade</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
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<td></td>
</tr>
<tr>
<td>Band posters</td>
<td></td>
<td>$10.00 x5</td>
<td>$50.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old calendar</td>
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<td>$0.00</td>
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</tr>
<tr>
<td>Messy desk</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Picture frame</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Papers</td>
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<td>$0.00 x1</td>
<td>$0.00</td>
<td></td>
<td></td>
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<table>
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<tr>
<th><strong>Video Store</strong></th>
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<th>Units</th>
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<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Myth of Sisyphus (book)</td>
<td></td>
<td>$15.00 x1</td>
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<tr>
<td>Microwave popcorn</td>
<td></td>
<td>$5.00 x1 box</td>
<td>$5.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Set Dressing</strong></td>
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<td></td>
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<table>
<thead>
<tr>
<th><strong>Club</strong></th>
<th>Description</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drums</td>
<td></td>
<td>$0.00 x1</td>
<td>$0.00</td>
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</tr>
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Page 5
### Last Two Years of David Brachman - Art Department Budget Estimate High Estimate

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amps</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Guitar</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Bass guitar</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Bass amp</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Drum covers</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Buffing cloth</td>
<td>$5.00 x1</td>
<td></td>
<td>$5.00</td>
</tr>
<tr>
<td>Marianne's present</td>
<td>$? x1</td>
<td></td>
<td>$5.00</td>
</tr>
</tbody>
</table>

**Set Dressing**

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curtain</td>
<td>$30.00 x1</td>
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### Jessie's Apartment

#### Props

<table>
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<th>Item</th>
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<tbody>
<tr>
<td>Backpack</td>
<td>$0.00 x1</td>
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<td>$0.00</td>
</tr>
<tr>
<td>Coffee mugs</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Coffee pot</td>
<td>$0.00 x1</td>
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<td>$0.00</td>
</tr>
<tr>
<td>Letters</td>
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</tr>
<tr>
<td>Cat</td>
<td>$? x1</td>
<td></td>
<td>$?</td>
</tr>
<tr>
<td>Filers</td>
<td>$20.00 x1 stack</td>
<td></td>
<td>$20.00</td>
</tr>
<tr>
<td>House keys</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Stereo remote</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Slate warmer</td>
<td>$30.00 x1</td>
<td></td>
<td>$30.00</td>
</tr>
<tr>
<td>David's list</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
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**Set Dressing**

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Aqua-green walls</td>
<td>$20.00 x1 can paint</td>
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<td>$20.00</td>
</tr>
<tr>
<td>Framed Beatles poster</td>
<td>$25.00 x1</td>
<td></td>
<td>$25.00</td>
</tr>
<tr>
<td>Minimalist art</td>
<td>$20.00 x5</td>
<td></td>
<td>$100.00</td>
</tr>
<tr>
<td>Chairs</td>
<td>$10.00 x2</td>
<td></td>
<td>$20.00</td>
</tr>
<tr>
<td>Couch</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Stereo</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Paper lamp</td>
<td>$20.00 x1</td>
<td></td>
<td>$20.00</td>
</tr>
<tr>
<td>Framed pictures of Japan</td>
<td>$25.00 x4</td>
<td></td>
<td>$100.00</td>
</tr>
<tr>
<td>Large Daruma</td>
<td>$40.00 x1</td>
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<td>$40.00</td>
</tr>
<tr>
<td>Fortune cat</td>
<td>$20.00 x1</td>
<td></td>
<td>$20.00</td>
</tr>
<tr>
<td>Japanese dining set</td>
<td>$25.00 x1</td>
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<td>$25.00</td>
</tr>
<tr>
<td>TV</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Coffee table</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Japanese film (playing)</td>
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<td>$0.00</td>
</tr>
<tr>
<td>Blanket</td>
<td>$30.00 x1</td>
<td></td>
<td>$30.00</td>
</tr>
<tr>
<td>Bedside lamp</td>
<td>$0.00 x1</td>
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<td>$0.00</td>
</tr>
<tr>
<td>Phone</td>
<td>$0.00 x1</td>
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Page 6
<table>
<thead>
<tr>
<th>Prop</th>
<th>Cost</th>
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<th>Total</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>Papers</td>
<td>$0.00</td>
<td>x1 bunch</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Desk dressing</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Cubicle</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Desk chair</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Backpack</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Records</td>
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<td>x4 boxes</td>
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<tr>
<td>Guitar</td>
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<td>x1</td>
<td>$0.00</td>
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<tr>
<td>Guitar hardcase</td>
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<td>x1</td>
<td>$75.00</td>
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<tr>
<td>Bland couch</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Record player</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
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<td>Tape desk</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
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</tr>
<tr>
<td>Desk</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Blank paper</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Pen</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Set dressing</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Item</td>
<td>High Estimate</td>
<td>Low Estimate</td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
</tr>
<tr>
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<td></td>
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**GRAND TOTAL:** $1,530.50
### Low Estimate

Last Two Years of David Brachman - Art Department Budget Low Estimate

<table>
<thead>
<tr>
<th>Location</th>
<th>Prop</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<tbody>
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<td>Brachman: Garage</td>
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<td>x2</td>
<td>$0.00</td>
<td>Supplied by crew</td>
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<tr>
<td></td>
<td>Bass guitar</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Guitar amp</td>
<td>$0.00</td>
<td>x2</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bass amp</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mic &amp; mic stand</td>
<td>$0.00</td>
<td>x2</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aged drum rug</td>
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<td>$0.00</td>
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<td>$0.00</td>
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<tr>
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<td>x10</td>
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<tr>
<td></td>
<td>Band fliers</td>
<td></td>
<td></td>
<td></td>
<td>Some supplied by crew</td>
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<tr>
<td></td>
<td>Music posters</td>
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<td>x2</td>
<td>$20.00</td>
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<td>x4</td>
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<table>
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<th>Bar</th>
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<td>$0.00</td>
<td>Random cash to pay bill</td>
</tr>
<tr>
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<td>Money, change</td>
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<td>x1</td>
<td>$0.00</td>
<td>From bar</td>
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<tr>
<td>Set Dressing</td>
<td>Napkins/place</td>
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<td>From bar</td>
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<tr>
<td></td>
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<td>x2</td>
<td>$5.00</td>
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</tr>
<tr>
<td></td>
<td>Cigarettes</td>
<td>$0.00</td>
<td>x2</td>
<td>$0.00</td>
<td>Loosies from crew</td>
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</table>

<table>
<thead>
<tr>
<th>Orange Ave</th>
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<tr>
<td></td>
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<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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</tbody>
</table>
### Last Two Years of David Brachman - Art Department Budget Low Estimate

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard suitcase</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Hot dogs</td>
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<td></td>
<td>$18.00</td>
<td>Takes/shots</td>
</tr>
<tr>
<td>Jessie's Illustrated story</td>
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<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Box</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Kittens</td>
<td>$? x6</td>
<td></td>
<td>$?</td>
<td></td>
</tr>
<tr>
<td>Courier bag</td>
<td>$0.00 x1</td>
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<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Fliers</td>
<td>$5.00 x2 small stacks</td>
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<td>$10.00</td>
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<tr>
<td><strong>Set Dressing</strong></td>
<td><strong>Cost</strong></td>
<td><strong>Units</strong></td>
<td><strong>Total</strong></td>
<td><strong>Notes</strong></td>
</tr>
<tr>
<td><strong>Brachman: Bathroom</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Props</td>
<td></td>
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</tr>
<tr>
<td>Shaver</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td>Supplied by crew</td>
</tr>
<tr>
<td>Razor</td>
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<td>$2.50</td>
<td></td>
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<tr>
<td>Shaving cream</td>
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<td></td>
<td>$0.00</td>
<td></td>
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<tr>
<td><strong>Set Dressing</strong></td>
<td><strong>Cost</strong></td>
<td><strong>Units</strong></td>
<td><strong>Total</strong></td>
<td><strong>Notes</strong></td>
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<tr>
<td><strong>Wallpaper</strong></td>
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<td></td>
<td></td>
<td>Applied to cardboard base and pinned/pushed</td>
</tr>
<tr>
<td>Shower curtain</td>
<td>$2.50 x1</td>
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<td>$2.50</td>
<td></td>
</tr>
<tr>
<td>Toothbrush holder</td>
<td>$0.00 x1</td>
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<td>$0.00</td>
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<tr>
<td>Decorative soaps</td>
<td>$1.00 x3</td>
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<td>$3.00</td>
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<tr>
<td>Soap dish</td>
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<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Toilet covers</td>
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<td>Potpouri jars</td>
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<td>Decorative towels</td>
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<td><strong>Brachman: Dining Room</strong></td>
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<tr>
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<td></td>
<td></td>
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<td>Drink</td>
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</tr>
<tr>
<td>Birthday hats</td>
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<td>Already bought</td>
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<tr>
<td>Giftwrap</td>
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<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Wheelchair</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bread</td>
<td>$3.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bread basket</td>
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### Last Two Years of David Brachman - Art Department Budget Low Estimate

<table>
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<th>Item</th>
<th>Cost</th>
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<th>Notes</th>
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<tr>
<td>Bread</td>
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<td>$3.00</td>
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<tr>
<td>Broiled chicken</td>
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<td>$8.00</td>
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<tr>
<td>Mashed potatoes</td>
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<td>1 box</td>
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<td>Corn</td>
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<td>Subs</td>
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<td>6</td>
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<td>Salad</td>
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<td>Family pictures</td>
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<td>$5.00</td>
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<td>$10.00</td>
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<td>Doilies</td>
<td>$0.00</td>
<td>4</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Serving bowls</td>
<td>$0.00</td>
<td>2</td>
<td>$0.00</td>
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<tr>
<td>Streamers</td>
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<td>$3.00</td>
<td></td>
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<td>Balloons</td>
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<td>$3.00</td>
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<td>Pen</td>
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<tr>
<td>Poster board (fake pen boxes)</td>
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<td>$3.00</td>
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<td>Candles</td>
<td>$3.00</td>
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<td>$3.00</td>
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<td>Cake</td>
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<td>Place mats</td>
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<td>$0.00</td>
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<td>Plates</td>
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<tr>
<td>Lazy Susan</td>
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<td>$0.00</td>
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<tr>
<td>Corny salt/pepper shakers</td>
<td>$0.00</td>
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<td>$0.00</td>
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</tr>
<tr>
<td>Napkin holder</td>
<td>$0.00</td>
<td>1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
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<td>$0.00</td>
<td>bunch</td>
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</tr>
<tr>
<td>Water glasses</td>
<td>$0.00</td>
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<td>$0.00</td>
<td></td>
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<td><strong>Cafe</strong></td>
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<td>Check</td>
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<td>$0.00</td>
<td>Random cash to</td>
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<tr>
<td>Money, change</td>
<td>$0.00</td>
<td>x?</td>
<td>$0.00</td>
<td>pay bill</td>
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<tr>
<td>Pint glasses</td>
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<td>4</td>
<td>$0.00</td>
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<tr>
<td>Cheeseburger</td>
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<td>4</td>
<td>$8.00</td>
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<tr>
<td>Soda</td>
<td>$1.00</td>
<td>4</td>
<td>$4.00</td>
<td></td>
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<tr>
<td>Snacks</td>
<td>$3.00</td>
<td>1</td>
<td>$3.00</td>
<td>Snacks</td>
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<td><strong>Set Dressing</strong></td>
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<td><strong>Total</strong></td>
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<td></td>
<td><strong>$156.00</strong></td>
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# Last Two Years of David Brachman - Art Department Budget Low Estimate

## David's Bedroom

<table>
<thead>
<tr>
<th>Props</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Lost (book)</td>
<td>$5.00</td>
<td>x1</td>
<td>$5.00</td>
<td></td>
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<tr>
<td>Desk drawers</td>
<td>$10.00</td>
<td>x1</td>
<td>$10.00</td>
<td></td>
</tr>
<tr>
<td>One-page script</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Large easel pad</td>
<td>$10.00</td>
<td>x1</td>
<td>$10.00</td>
<td></td>
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<tr>
<td>Easel</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Sharpie</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Venue list</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>David's comic book</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Pen</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Small amp</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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## Set Dressing

<table>
<thead>
<tr>
<th>Props</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Pictures</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Posters</td>
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<td>x3</td>
<td>$30.00</td>
<td></td>
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<tr>
<td>CDs</td>
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<td>shelves</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Books</td>
<td>$0.00</td>
<td>shelves</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Napkins</td>
<td>$0.00</td>
<td>several</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Used envelopes</td>
<td>$0.00</td>
<td>several</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Records</td>
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<td>several</td>
<td>$0.00</td>
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<tr>
<td>Computer</td>
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<td>x1</td>
<td>$0.00</td>
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<tr>
<td>Scrap paper</td>
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<td>x1</td>
<td>$0.00</td>
<td></td>
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<tr>
<td>Stereo system</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Cassette</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
<td></td>
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<td>Tape player</td>
<td>$0.00</td>
<td>x1</td>
<td>$0.00</td>
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<tr>
<td>Mirror</td>
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<td>x1</td>
<td>$30.00</td>
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## Living Room

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<tbody>
<tr>
<td>Polaroids</td>
<td>$0.00 several pages</td>
<td></td>
<td>$0.00</td>
<td>Will need to see if actor can provide his own</td>
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<tr>
<td>Photo album</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Atari w/controllers</td>
<td>$20.00 x1</td>
<td></td>
<td>$20.00</td>
<td>Hook up computer with Atari emulator and open source modded game</td>
</tr>
<tr>
<td>32&quot; TV</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
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## Set Dressing

<table>
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<tr>
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<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>$50.00</td>
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Page 4
## Last Two Years of David Brachman - Art Department Budget Low Estimate

<table>
<thead>
<tr>
<th>Campus (ext)</th>
<th>Props</th>
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<th>Notes</th>
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<td>$0.00</td>
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<table>
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<th>Total</th>
<th>Notes</th>
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<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Class</th>
<th>Props</th>
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<tr>
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<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Club Owner's Office</th>
<th>Props</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<td>Cigarettes</td>
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<td></td>
<td>$0.00</td>
<td>Need to find a bank paper bill binder (keeps bills together)</td>
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</table>

| Stack of money | $0.00 | x1   |       | $0.00 |       |

<table>
<thead>
<tr>
<th>Set Dressing</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junk electronics</td>
<td>$0.00</td>
<td>many</td>
<td></td>
<td>$0.00</td>
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<tr>
<td>Musical instrument parts</td>
<td>$0.00</td>
<td>many</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Old handmade</td>
<td>$0.00</td>
<td></td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Band posters</td>
<td>$3.00</td>
<td>x5</td>
<td></td>
<td>$15.00</td>
</tr>
<tr>
<td>Old calendar</td>
<td>$0.00</td>
<td>x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Messy desk</td>
<td>$0.00</td>
<td>x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Picture frame</td>
<td>$0.00</td>
<td>x1</td>
<td></td>
<td>$0.00</td>
</tr>
<tr>
<td>Papers</td>
<td>$0.00</td>
<td>x1</td>
<td></td>
<td>$0.00</td>
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| $15.00 | $15.00 |

<table>
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<th>Props</th>
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<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<td>$5.00</td>
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<table>
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<tr>
<th>Set Dressing</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>$0.00</td>
<td></td>
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</tbody>
</table>

| Store's fee board | $0.00 | x1   |       | $0.00 |       |
| Small TV | $0.00 | x1   |       | $0.00 | $0.00 |
Last Two Years of David Brachman - Art Department Budget Low Estimate

<table>
<thead>
<tr>
<th>Club</th>
<th>Cost</th>
<th>Units</th>
<th>Total</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Props</td>
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<td></td>
</tr>
<tr>
<td>Drums</td>
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<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Amps</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Guitar</td>
<td>$0.00 x2</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bass guitar</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Bass amp</td>
<td>$0.00 x1</td>
<td></td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Drum covers</td>
<td>$0.00 x1</td>
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<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Buffing cloth</td>
<td>$5.00 x1</td>
<td></td>
<td>$5.00</td>
<td></td>
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### Last Two Years of David Brachman - Art Department Budget Low Estimate

#### David's Personnel

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#### David's Bedroom

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#### Set Dressing

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GRAND TOTAL = $728.00
## Cash Flow Budget

### Year 1

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</table>

### Notes

- **TOTALS** column represents the sum of all cash receipts and cash disbursements for each week and the total for the year.
- The budget is based on the assumption of equal funding throughout the year.
- **Beyond** row indicates the estimated cash flow beyond the described period.
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</table>

**CASH FLOW Budget**

Page 2

Page 215
APPENDIX K: FILM STILLS
Figure 4: Brachman Living Room (The Last Two Years of David Brachman)
Figure 5: Brachman Dinning Room (The Last Two Years of David Brachman)
Figure 6: Brachman Bathroom (The Last Two Years of David Brachman)
Figure 7: Brachman House Interior 1 (The Last Two Years of David Brachman)
Figure 8: Brachman House Interior 2 (The Last Two Years of David Brachman)
Figure 9: Brachman House Interior 3 (The Last Two Years of David Brachman)
Figure 10: Brachman Garage Interior 1 (The Last Two Years of David Brachman)
Figure 11: Brachman Garage Interior 2 (The Last Two Years of David Brachman)
Figure 12: Brachman Garage Interior 3 (The Last Two Years of David Brachman)
Figure 13: Brachman Garage Interior 4 (The Last Two Years of David Brachman)
Figure 14: David’s Room 1 (The Last Two Years of David Brachman)
Figure 15: David’s Room 2 (The Last Two Years of David Brachman)
Figure 16: David’s Room 3 (The Last Two Years of David Brachman)
Figure 17: David’s Room 4 (The Last Two Years of David Brachman)
Figure 18: Brachman House Exterior Garage (The Last Two Years of David Brachman)
Figure 19: Brachman House Exterior Street View (The Last Two Years of David Brachman)
Figure 20: David’s Apartment 1 (The Last Two Years of David Brachman)
Figure 21: David’s Apartment 2 (The Last Two Years of David Brachman)
Figure 22: David’s Apartment 3 (The Last Two Years of David Brachman)
Figure 23: David’s Apartment 4 (The Last Two Years of David Brachman)
Figure 24: Jessie’s Apartment 1 (The Last Two Years of David Brachman)
Figure 25: Jessie’s Apartment 2 (The Last Two Years of David Brachman)
Figure 26: Jessie’s Apartment 3 (The Last Two Years of David Brachman)
Figure 27: Jessie’s Apartment 4 (The Last Two Years of David Brachman)
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Figure 29: Jessie’s Apartment Japan Set Up 2 (The Last Two Years of David Brachman)
Figure 30: Jessie’s Apartment Japan Set Up 3 (The Last Two Years of David Brachman)
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Figure 32: Marianne’s Apartment Exterior 2 (The Last Two Years of David Brachman)
Figure 33: Video Store 1 (The Last Two Years of David Brachman)
Figure 34: Video Store 2 (The Last Two Years of David Brachman)
Figure 35: Video Store 3 (The Last Two Years of David Brachman)
Figure 36: Video Store 4 (The Last Two Years of David Brachman)
Figure 37: David’s Wardrobe Trying to Get Marianne Back (The Last Two Years of David Brachman)
Figure 38: David’s Work Wardrobe (The Last Two Years of David Brachman)
Figure 39: David’s Work Wardrobe 2 (The Last Two Years of David Brachman)
Figure 40: David’s Final Band Performance Wardrobe (The Last Two Years of David Brachman)
Figure 41: David’s Final Wardrobe (The Last Two Years of David Brachman)
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Figure 43: Jessie’s Basic Hair and Makeup 2 (The Last Two Years of David Brachman)
Figure 44: Marianne’s Wig (The Last Two Years of David Brachman)
Figure 45: Marianne’s Wig and Makeup (The Last Two Years of David Brachman)
Figure 46: Norman’s Wardrobe (The Last Two Years of David Brachman)
Figure 47: Celia’s Hair and Makeup (The Last Two Years of David Brachman)
Figure 48: Celia’s Wardrobe 1 (The Last Two Years of David Brachman)
Figure 49: Celia’s Wardrobe 2 (The Last Two Years of David Brachman)
Figure 50: Crazy Matthew’s Wardrobe (The Last Two Years of David Brachman)
Figure 51: Crazy Matthew’s Wardrobe 2 (The Last Two Years of David Brachman)
APPENDIX L: LOCATION LAYOUTS
Set Name: David's Room

Set Location: Schloss's House

Scenes Numbers: 21, 23, 29, 41, 42-58

Special Conditions: ________________________

Notes:
* Have to work around built-ins
* Room from scratch
* Only shooting half of the room to make it smaller

Props/Décor: Bed, Records, Books, lots of scrap paper, band posters, guitar, record player, record stand

Prod. Designer: Elizabeth Sutphin
Set Name: Jessie Apt
Set Location: Allison P. House / Downtown
Scenes Numbers: 49, 101-62, 217, 102
Special Conditions: No Paint or tape on walls

Air Mattress on Apple boxes → NOT FUNCTIONAL

Notes:
* Transformations
  * Basic room setup
  * Japanese decor addition (extensive setup)

Props/Decor: Various Japanese decor & props on walls w/ peek through
Set Name: Brachman House Bathroom
Set Location: Schlam's House - Bay Hill
Scenes Numbers: 3
Special Conditions: 

Notes:
* 2 door entries - one inside house one from pool
* Shooting through exterior door and from interior door

Props/Décor:
Full bath set up: curtain, rug, seat cover, throw items, decorative soap, decorative towels.
For David - razor, shave cream, towel.
Set Name: Brachman Dining Room
Set Location: Schlomo’s House - Bay Hill
Scenes Numbers: 10, 11, 12, 14, 59, 79
Special Conditions: 

Notes:
* Set changes for party scenes will include addition of "Party Props" listed below but main set up will not change.
* Multitude of small decor items nothing too specific to a certain time period

Props/Decor: Regular set: Picture frames, old fashioned rotary phone, mini bar, knick knacks (already exciting) underpint candlesticks, tableware
Set Name: Brachman Garage
Set Location: Schlons House - Bayhill
Scenes Numbers: 23, 30, 31, 34
Special Conditions: Band Equip & car must fit

Last Two Years of David Brachman
Prod. Designer: Elizabeth Sutphin

Notes:
* Since garage is already full we will just need to reorganize a few things to accommodate the set up
* An A/C in garage or door open would be helpful
* Cost up to sound

Props/Décor:
- Posters on walls, drum set, guitar, bass, chairs (muted w/a on floor plan), dry erase board, card table, part of paper piano
Set Name: Bar 1
Set Location: TBD - still not locked
Scenes Numbers: 4.5
Special Conditions: along street side

* Still waiting on locked location but based off script

Notes:
* Bar with street side window.
* Bar top in background

Props/Décor:
- beers (in glasses), coat, wallet, bar décor (double check locations)
Set Name: Marianne's Apartment
Set Location: Michigan Street, Brooklyn
Scenes Numbers: 1, 2, 35
Special Conditions: Street side (used Brooklyn)

Notes:
- Will need multiple copies of plan (or if not come up just extra paper)
- Actors will need to have hair & makeup done at Europa
- Craft service set up in back along with staging areas
- Possible noise issue for sound because of traffic

Props/Décor:
- Glasses, etc. Marianne, David's "The Plan" Purse, keys
- Check tenant's space to ensure what is being used fits the film aesthetic
APPENDIX M: COPYRIGHT RELEASE
Marc Casilli  
Last Two Years LLC  
1025 Great Shady Ln  
Orlando, FL - 32825

March 29, 2012

To whom it may concern,

I, Marc Casilli, director/writer/producer and copyright holder for the film *The Last Two Years of David Brachman*, hereby grant permission to Elizabeth Anne Hopkins Sutphin to use the film script and Images from the DVD copy of *The Last Two Years of David Brach* for use in her thesis document for completion of her MFA at the University of Central Florida.

Sincerely,

Marc Casilli
References For Research


References Cited

Casilli, Marc. The Last Two Years of David Brachman. Orlando: Sorry Ending LLC 2010.

References For Visual Resources

(Figure 2) Anonymous. *Immortality*. Contemporary and Modern Art. 20 March 2010.  
<http://contemporaryandmodernart.blogspot.com/>.
(Figure 3) Anonymous. *Not Fitting In*. QuantumPathic Energy Method. 05 Jan. 2010.  