Re-imaging A Career In Filmmaking

2013

Jason Sutton

University of Central Florida

Find similar works at: https://stars.library.ucf.edu/etd

University of Central Florida Libraries http://library.ucf.edu

Part of the Film and Media Studies Commons

STARS Citation

Sutton, Jason, "Re-imaging A Career In Filmmaking" (2013). Electronic Theses and Dissertations. 2790.
https://stars.library.ucf.edu/etd/2790

This Masters Thesis (Open Access) is brought to you for free and open access by STARS. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of STARS. For more information, please contact lee.dotson@ucf.edu.
ZELLWOOD: RE-IMAGING A CAREER IN FILMMAKING

by

JASON SUTTON
B.S University of Massachusetts 2005

A dissertation submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Department of Film, Entrepreneurial Digital Cinema at the University of Central Florida Orlando, Florida

Fall Term
2013

Major Professor: Robert Jones
ABSTRACT

The purpose of this project was to learn every aspect of the film business, and to do so within the guidelines of an ultra-low budget digital format. This meant creating a project that could be written, produced, and directed all for fewer than fifty thousand dollars. All of the money had to be raised by me as well. The process began day one in the classroom, learning every step of the way.

It began by turning an idea into a feature length film script. This was done over the course of a year. The next step began putting together every piece of preproduction. Preproduction involved casting, location scouting, and fund raising. Fund raising proved to be the most difficult aspect to the entire process. For “Zellwood” we were unable to reach the ultimate goal of fifty thousand dollars, and had to readjust on the fly to make the project work on a budget that would be half the size. This is not uncommon in the industry, but it is an extremely difficult hurdle to handle. In order to do this the script had to be scaled down in order to accommodate the new numbers.

The actual filming of “Zellwood” proved to be both the most invigorating aspect as well as one of the most disappointing. The thrill of watching my words and acts come to life was amazing. Each day having to compromise my vision in order to get the entire script filmed on an extremely tight schedule was difficult. The compromise meant sacrificing a bit of quality. Once the filming was finished similar issues would arise in postproduction. Financial and time constraints would once again cause compromises along the way. The promotion and eventual selling and distribution of the film continues to be incredibly difficult. The film has been sold and paid for in six foreign territories so far, and a deal for domestic distribution has been signed. Finding a distributor involved
contacting other filmmakers and trying to find someone trustworthy in the industry. Hopefully we are currently in business with one now.

In conclusion I have left this project as a much wiser student and filmmaker. Making a film under these circumstances can be done, and can be done successfully, but making a film with far more resources would be the only way I would attempt to do so again. I have learned the hard way that this is a business first and foremost. I believe that this process is an excellent way to learn the business.
# TABLE OF CONTENTS

| LIST OF FIGURES | ........................................................................ | v |
| PRESS KIT       | ........................................................................ | 1 |

## CHAPTER 1: INTRODUCTION ................................................................. 9
  - Artist Statement ................................................................. 9
  - Methodology ................................................................................ 9
  - Findings ..................................................................................... 16
  - Conclusion .................................................................................. 17

## CHAPTER 2: FILM COMPONENTS ......................................................... 19
  - Screen Grabs ............................................................................. 19
  - Film Synopsis ........................................................................... 38
  - Script .......................................................................................... 39
  - Shot List ..................................................................................... 125
  - Budget ......................................................................................... 137

## CHAPTER 3: LEGAL ........................................................................... 161
  - Marketing and Distribution ....................................................... 161
  - Executive Summary ................................................................. 162
  - Contracts .................................................................................... 164
LIST OF FIGURES

Figure 1: Actor Close Up ................................................................. 19
Figure 2: Actor Medium Shot ......................................................... 20
Figure 3: Close Up ........................................................................... 20
Figure 4: Close Up ........................................................................... 21
Figure 5: Two Shot ......................................................................... 21
Figure 6: Close Up ........................................................................... 22
Figure 7: Medium Shot ................................................................. 22
Figure 8: Actor ................................................................................ 23
Figure 9: Close Up ........................................................................... 23
Figure 10: Two Shot ................................................................. 24
Figure 11: Close Up ........................................................................... 24
Figure 12: Medium Shot ................................................................. 25
Figure 13: Medium Shot ................................................................. 25
Figure 14: Silhouette Shot ............................................................... 26
Figure 15: Medium Shot ................................................................. 26
Figure 16: Two Shot ................................................................. 27
Figure 17: Medium Shot ................................................................. 27
Figure 18: Close up ........................................................................... 28
Figure 19: Medium Shot ................................................................. 28
Figure 20: Close Up ................................................................. 29
Figure 21: Medium Shot ................................................................. 29
Figure 22: Two Shot ................................................................. 30
Figure 23: Two Shot ................................................................. 30
Figure 24: Two Shot ................................................................. 31
Figure 25: Close Up ........................................................................... 31
Figure 26: Close Up ........................................................................... 32
Figure 27: Close Up ........................................................................... 32
Figure 28: Close Up ........................................................................... 33
Figure 29: Two Shot ................................................................. 33
Figure 30: Action Shot ................................................................. 34
Figure 31: Close Up ........................................................................... 34
Figure 32: Action Shot ................................................................. 35
Figure 33: Close Up ........................................................................... 35
Figure 34: Close Up ........................................................................... 36
Figure 35: Action Shot ................................................................. 36
Figure 36: Two Shot ................................................................. 37
Figure 37: Two Shot ................................................................. 37
This press kit was put together as part of my marketing plan. The kit was sent out to distributors to help them get a feel of the film through both text and photos. Below is the actual press kit that I used to sell my film.
6TH PLAGUE PRODUCTIONS & ABYSSMAL ENTERTAINMENT
PRESENT

SARA JEAN UNDERWOOD

ZELLWOOD

6TH PLAGUE PRODUCTIONS | ABYSSMAL ENTERTAINMENT | ZELLWOOD | SARA JEAN UNDERWOOD | DIRECTOR: DANNY J. HAYES
PATRICK ROBERTS | SHAUN JOHNSON | MATT ROGERS | CHELSEA L. O'NEIL | KELLY LEMIEUX | STEVE GARGUZZA | JACA MATARU | PETER CROCKETT | JOHN W. JENKINS | JOE W. BURROUGHS | TIMMY PEREZ | MARK DAVIES | K. NORM STENSON | DAVE MARASCA | PHIL P. MORAN | SHARON SIEBERT
www.zellwoodthemovie.com

CONTACT
PHILIP P. MORAN
PRODUCER
PHONE: 407.760.1767
EMAIL: PHIL@SIXTHPLAGUEPRODUCTIONS.COM
WWW.ZELLWOODTHEMOVIE.COM
DIRECTOR’S STATEMENT 3
SHORT AND LONG SYNOPSIS 4
SELECT CAST BIOGRAPHIES 5
SELECT CREW BIOGRAPHIES 6
CREDIT LIST 7
Low budget films present challenges that blockbuster budget projects wouldn't even think about; single shots in many movies consume what we had for our entire budget. But my goal was not to focus on what we couldn't do with our budget, but rather how we could make our budget look like a million bucks on film. And I'm proud to say that we accomplished that. I'm also proud that I was the person who had the pleasure directing Sara Underwood in what is sure to be her first of many dramatic roles. Without multi-millions at our disposal, we were forced to partner with people who have a passion for filmmaking rather than a passion for money and that, too, is something both noteworthy and appreciated in what became a labor of love.

The characters in this film aren't socially correct and pleasant, and worse, they don't even need a reason for being who they are. They're just doing what they love. In the end, I could have made a nice film about nice people but that's not what the seedy side of horror is all about. Horror is about crazy people, not the unfortunate person drawing on the walls in a padded cell type of crazy, but genuine people wildly outside the norms of what society accepts.

At the end of the day I wanted to make a fun horror movie and I hope that came through on the screen. Thank you for watching.

JASON SUTTON
Writer/Director
SHORT SYNOPSIS
A relaxing camping weekend turns deadly when vengeful jealousies are revealed around the campfire.

LONG SYNOPSIS
When two young couples take one last relaxing trip to the country before moving to different cities, secrets are revealed around the campfire that bring out vengeful jealousies. The weekend soon takes a deadly and unexpected twist with a nearby airboat captain and his two daughters caught in the middle.
SELECT CAST BIOGRAPHIES

**Sara Jean Underwood** *(Katie)* became an instant hit when she first appeared in the October 2005 issue of Playboy. Her popularity rose further when she was featured as 2006’s Playmate of the Month for July, and then as the 2007 Playboy Playmate of the Year. She is currently a Co-Host on G4’s “Attack of the Show” and has appeared in films such as *The House Bunny* and *Epic Movie*, and in television on “The Girls Next Door.”

**Patricia Rosales** *(Brittany)* is a captivating actress and model. She was chosen to represent Cuba at the 2009 Miss International pageant. Patricia will be appearing as a series regular on the new television show *Hacienda Heights*.

**Haley Boyle** *(Zoe)* has appeared in movies regularly since her debut in 2005. She worked as a principal in *The Tenant, Second Coming*, and the short film, *Mina*, as the title character. Haley began working in commercials more than a decade ago.

**Julie Anne** *(The Woman)* started her career modeling under the stage name “Vanity Flair”. She has appeared in magazines such as Gothic Beauty; worked with Troma Independent Film Studio and Sony Playstation; acted in many nationally produced horror films; and as a spokesmodel at conventions throughout the Southeast. She can most recently be seen in Herschel Gordon Lewis’ “The

**Bruster Sampson** *(Matt)* started his acting career after his college baseball career fell into jeopardy due to a reconstructive ACL surgery. With a no-holds-barred approach he landed his first lead role in the play, *Lie of the Mind*. He has taken the same approach and landed a supporting role in the feature film *Dr. Feelgood* and the lead in *Zellwood*. 
SELECT CREW BIOGRAPHIES

**Jason Sutton (Writer/Director/Producer)** is a graduate student at the University of Central Florida in the film MFA program. He has worked as a writer, director, producer, and actor in the Florida film scene for the past three years. *Zellwood* was his first feature film as a writer and director.

**Philip P. Moran (Executive Producer)** has been in business for nearly 30 years as founder and CEO of Coliseum of Comics, a premier chain of comic book specialty stores. The transition from comic entrepreneur to movie producer came via his children, who had already been acting in commercials and movies for more than a decade. As comics went from geek-fare to blockbusters films, Phil’s interest in the movie industry grew. Merging two businesses into a larger entertainment field, the result was the birth of Sixth Plague Productions, a studio focusing on small budgets with celebrities who may not have been in film. With the hiring of Sara Jean Underwood, the studio found solid footing in the Central Florida film community. Phil lives in Orlando, Florida with his wife and four teenage children.

**Amber Norell (Producer)** began her career in entertainment at a very young age. She began modeling for clients such as Disney and entering the pageant circuit at a mere 6 months old. At age 18, she began studying at Valencia where she helped produce RIOT magazine and produced her first full length feature, *Zellwood*. In the past few years, she has been doing hair and makeup professionally, helping coordinate the Orlando 24 Hour Film Festival, and spending her time both behind and in front of the camera on projects such as *Burn Notice*, *Bubba’s World* for FUEL TV, and 2:22 which was selected to be shown at Cannes and several other international film festivals.

**Steven Shea (Associate Producer)** has been working in the entertainment industry since he was 16 years old. Starting out in the local television market in the Florida Keys where he grew up. He eventually made his way to Orlando where he founded Abyssmal Entertainment in 2002. His first film, *The Night Owl*, was distributed globally in the Summer of 2005. Steven then went on to co-produce *Andre The Butcher*, which was distributed nationally the Spring of 2006 through Velocity/ThinkFilm. Steven also wrote and directed the 2008 DVD release *Hoodoo For Voodoo*, internationally award-winning short film 2:22 and is producing and co-directing the upcoming anthology film *Doomsday County*.

**Matthew MacCarthy (Director of Photography)** is a Georgia resident and member of the International Cinematographer’s Guild. He has been the cinematographer of international feature films, *Trois 2 & 3*, *The Gospel* and *Baby Blues*. 
ZELLWOOD
FULL CAST AND CREW

Sara Jean Underwood..........................Katie
Bruster Sampson..............................Matt
Patricia Rosales..............................Brittany
Amani Atkinson..............................Ryan
Haley Boyle..................................Zoe
Chelsea Lee....................................Abby
Kevin J. O’Neill..............................Bo

Julie Anne..................................The Woman
Victor Mueller..............................Charley
Tancy Hannah..............................The Wife
Anthony Giordano..........................Jay
Jessie Harris.................................Gail

Director......................................Jason Sutton
Writer..........................................Jason Sutton
Producers...................................Amber Norell
                                   Philip P. Moran
Executive Producer......................Philip P. Moran
Associate Producers.....................Jason Sutton
                                   Steven Shea

1st Assistant Director...................Johnny Perez
Unit Production Manager................Joe Lee Frank
Director of Photography..............Matthew MacCarthy
1st Assistant Camera.....................Kraig Swisher
2nd Assistant Camera....................Robbie Corcoran

Editors......................................Peter Ebanks
                                   Jose Zambrano Cassella
Gaffer........................................Van Bridges
Key Grip......................................Kevin Sprayberry
Sound Mixer.................................Pete Wesenberg
Boom Operator............................John Claudio Statzell
Supervising Sound Editor..............Robert Reider

Key Makeup Artist.........................Ashli Szymanski
Key Makeup Artist.........................Lindsay Hill
Special Effects Makeup Artist........Kurt Combs
Assistant Makeup Artist................Jessie Harris
Hair Stylist..................................Celyne Paraje-Donadi
CHAPTER 1: INTRODUCTION

Artist Statement

“Zellwood” the movie has become “Deadly Weekend”, and in many ways the name change has become symbolic with my change in the way I view and understand the film industry. Before I decided to make “Zellwood” I had a very limited view of how the movie business worked. My love for movies began like most people’s I suppose, in that I loved to watch films. I loved to be taken away to a different world inside the darkness of the movie theater. It was magical. It was a place to escape, and in so many ways it was something I needed. Movies gave me hope, and they still have the power to do so on occasion. I never believed that I would ever be able to do anything in the film business. I went to college and I had at least seven majors, and they never really stuck. I graduated and began bartending. I had no real drive or direction in my life, and then I started to write, and it changed everything. After two years I had written three full screenplays and I decided I needed to be somewhere where I could learn more and so graduate school at the University of Central Florida became my goal. Once I move to Florida I started helping out on student music videos and I began acting in a ton of short films. Being on set was a lot of long days and hard work, but it just felt right. The first short film I directed was a disaster in so many ways, but it was worth every second.

Methodology

After a year of school I began work on my forth feature script, the film that I called “The Last Trip”. “The Last Trip” would go on to be called “Zellwood” after the town in was shot in, and then “Deadly Weekend” as the distributors changed it. I have loved horror
movies for as long as I can remember. I know they are not generally considered to be the highest form of art in the film business, but I don’t think it makes them any less art than anything other genre. In many ways I believe that making a great horror movie is more difficult that making a great film in the other genres. Once you get past the “horror movie” stigma, you still have to craft a world that can be based in reality and yet dip into the bizarre. The other aspect from both a directing and writing standpoint is that very few, if any, people have every experienced the scenario in which most of the films are based. There is no real life experience to draw from or reference. In terms of directing, the actors you work with have probably never been tortured by an axe-wielding maniac. This makes drawing out a realistic performance all the more difficult. The audience is in the same boat. As a writer and director you are attempting to bring to life the nightmare of millions of different people who are there hoping you scare them all the while knowing it is just a movie. While all filmmaking is an incredible challenge I think making a great horror movie is an extremely difficult one.

When I began the script writing process I didn’t do so thinking that I would change the world, but rather that I would terrify it for an hour and thirty minutes. I had incredibly high hopes. As I wrote the script I did my best to keep in mind the budget. I don’t think that is the best script-writing plan, but in some cases it is a necessity. In the case of “Zellwood” it was a combination of keeping the film within the program’s guidelines and my very own limited financial resources. Those limitations made the writing process a bit of a challenge. One of my personal pet peeves in the horror genre is the lack of flushed out real feeling characters. Sometimes it feels that they simply throw a bunch of generic stereotypes on the screen to be led to slaughter. Often times the
audience is rooting for them to be killed. I wanted more than anything to make the audience feel something for the characters on screen. I wanted my audience to root for the characters to survive. To do this I tried to make each character have qualities of people I already knew. They always say, “write what you know”, and that is the advice that I followed. I have to admit that each character also contained parts of me as well. One of the early arguments is almost a word for word fight that I had in real life. When it came to time to write the villains, it became much more a work of pure fiction and borrowed archetypes from the genre.

There are countless things and types of people that scare us all as an audience. When it came time to write my villains I had to choose, and so I chose the type that scares me the most. I have always been terrified of pure evil. By pure evil I mean that there is no motive, no reason, and no explanation for the behavior. The characters do what they do because it is who they are. They don’t have mental conditions, parental issues, or demon possessions.

The overall story was the toughest aspect to write. I would get on a roll, and then it would happen. I would have a little voice pop into my head saying “That was just like…insert movie title here.” I think every writer probably goes through something similar. At some point it seems as if everything has in some way been done before. I did my best to put the similarities into the back of my mind and focus on my story and how I wanted to tell it. After I finished the script I was really happy, but that was three years ago and now I have trouble reading it. On one level I feel I have come along way as a writer and that given the chance to do it today I would do it better. The other part is that I learned many hard lessons that I will get into that have soured me on the film.
The next step in the process was two fold. The first was to mine the local area for actors talented enough to pull off the roles and the second was to find a rising star that I could get to do my film for a very small price tag. My producer Amber and I began making a list. Our list consisted of low-level WB stars, former child actors, WWE wrestlers, MMA fighters, and Playboy Playmates. We began getting contact information through the Internet and an IMDB Pro account. My complete lack of experience made early calls a complete disaster. I assumed that the initial calls would involve explaining the plot of the script and the make-up of the character. This was never the case. The first and only question was “How much is your budget?” Usually after I answered I was laughed at and told “Good Luck.” I quickly realized that signing talent to a film was all about money. We began to research Sara Jean Underwood from both Playboy fame and Attack of the Show. She seemed to fit the interest of our target audience. Armed with much more experience I was able to call her agent and make progress. When I convinced her that the character she would be playing wouldn’t be a dumb blond she signed on for only five thousand dollars, plus some money to come based on the films success. I wanted a name of some level for a reason. As it becomes easier to make quality looking films one needs to find a way to have the film stand out. Unfortunately the best way to do so is through some sort of celebrity. At the end of the day the film has to stand up for itself, but a name on the box can open the door allowing the film to be debuted. Sara also has a large online following and social media presence. One far larger than everyone else on the film combined. It is important to push a movie as much as possible through social media today, but getting people to notice it in the first place is a challenge. It is the reason we went with a minor celebrity.
The rest of the cast was filled out over the course of twenty auditions taking place at school, hotel conference rooms, and even my living room. The biggest lesson I learned from casting at this level is find talent first, and don’t worry about character description. I wasn’t able to pay the rest so my pool was limited. In the end I feel that we found and were able to work with some very talented individuals. It was also here that I made one of my biggest mistakes. I was talked into a few contracts that left the film owing a lot of deferred money. I read the contracts, but I simply didn’t understand them, and rather than finding someone who did I just signed them. I was so caught up in getting to follow my dreams and make a movie I was not paying attention to all the details.

The crew was going to be mostly volunteers as well. The biggest challenge with this is finding people that are qualified and that will show up every day despite not receiving financial compensation. In this area we were extremely lucky. For most of the crew it was their first feature film, and many have since go to work on much larger projects. It seemed we found so many people at just the right point in their careers. The best example is with our catering. We found two chefs who had just left jobs as head cooks at the Marriott Resorts that were starting a film catering business. They were eager to build a reputation and went all out. To help their cause we were able to get a ton of donations, including tons of steaks and chicken from Omaha Steak Company all at no charge. Other local businesses also were more than willing to help out. It is important to note that for all the companies that said “Yes” at least twenty said “No”. The lesson here is that it never hurts to ask and never get discouraged by the first ‘No” or even the fifth, if you keep asking someone will help. Despite our tiny budget I have still been told that we had the best food, including mega-budget films in Los Angeles.
We again relied on the kindness of others when it came time for locations. As with all films on small budgets we had to make sacrifices in order to get locations. I had to do rewrites based on what we had as opposed to what we wanted. What I learned again and again on this project is that you need to be flexible. In one instance, the barn scene, it turned out even better than I had planned. We had to cheat the shot to make the location work, but the scene in the barn had incredible set design by happenstance. Even the main room that when we first scouted was just empty tables ended up filled with plants by the time we shot our scene. This gave the room a sign of life and color that was just by chance, as we had no room in the budget to decorate it.

We were able to get equipment from a number of sources. We borrowed lights from three or four different places, and found a gaffer with his own two-ton grip truck who cut us an amazing race. A friend with the RED camera again cut us a special deal. On a budget like ours it become clear that we needed favors and deals in order to pull off the look we wanted and I will never be able to repay all those who helped us.

With the film cast, the crew “hired”, and the locations ready to go we faced an even bigger challenge. We were only able to afford our rentals and main actress for twelve days. So we had to find a way to shot an entire feature length film in that time. This would be a huge challenge that would end with mixed results. The film has made its budget back already so it’s hard to say it hasn’t been a success, but it came at a cost. In order to prepare for the shoot we broke our shot list for each day into three categories: have to have, would be great to have, dream shots. Before we shot I worked as often as possible with the actors so that we could get it right in the fewest number of takes possible. This worked with all the actors except for Sara who was in Los Angeles until
the night before we got on set. The actors were all prepared, and the crew was ready to go. Each day everyone worked at a frenzied pace and I will forever be grateful for everyone’s effort. In the end we simply didn’t have enough time. We ran into special effects blunders, weather, and various audible interruptions including a herd of cows on the farm we shot adjacent to, and a helicopter just a few hundred yards away for four hours. We rarely had a day where we got anything above and beyond the shots we had to have to tell the story. The result was a film that didn’t have a lot of camera movement or shot variety. I would later learn that it also resulted in a solid seventy-four minutes, and the distributors wanted a full eighty-two. As a result I was forced to stretch out scenes longer than I wanted and remain in shots a few seconds longer than necessary. While I am incredibly thankful that it worked out I know that twelve days is not enough time to shoot a feature film when you already have very limited assets.

With the film shot we moved into post-production, and a whole new litany of problems. Once again, as with the actor’s contracts, I have no one to blame but myself. I want to make sure it is clear that both of my producers were essential in the film’s overall success. Having said that they fought constantly, and we spent over a year with the two of them infighting and eventually ending up in mediation to avoid the two of them suing each other. Each had copies of different aspects of the film contracts. I should have made sure that I had a copy of everything that they had, but I failed to do so. Because each had some and no one had all there were standoffs that held up everything. While all of that was going on we had so many other problems. We had three separate editors that all took months longer to finish than they said they would. Our colorist had to redo everything twice due to a technical gaff. It seemed as though anything that could have gone wrong
went wrong. As the film was a success on some level I feel like these stories sound like complaining, but they are simply the story of the film. The point is that many of the issues and mistakes could have been avoided if I had more knowledge and experience.

The last fase of the process has been in the distribution department and by far the most frustrating and least rewarding. The film has released in both Japan and Germany so far. We have been paid as promised, and that is they only good part. Our US money as of September 19, 2013 is in escort but we haven’t seen it as of yet. I have to be completely honest in saying that I don’t know how I would do this part differently. I feel like the producer’s and I did the best we could given the situation and at the same time I feel like it could have gone better.

**Findings**

After a long three year process I have written, directed, and produced a film that has been released around the world and will be released in the United States within the next two months. All in all in was an incredibly successful venture, and at the same time I can’t help but feel an incredibly lucky one as well. There are so many fazes to making a film and each one is filled with multiple areas that can tear the entire film apart. When I attempt to do this again I definitely will be far more prepared moving forward, but I will also be hyper aware of all the financial risks involved in the process. I realize that this is an academic project and making a profit is not part of the degree, but I have to argue that it should be. The only way to continue forward in the industry is to produce results, and part of that is making a successful film.
Throughout the process I found that having more resources would have allowed me to make a better project. I will freely admit that it is possible to make a successful film on a small budget under an extremely tight schedule, but I believe everyone who succeeds in this way would have loved to have had a few more days, a little better equipment, or access to more seasoned actors. My findings through my own experience and the experience of meeting and talking with other small filmmakers is that this is the case.

Dealing with distributors is also extremely difficult on this level of filmmaking. They are in a position of total power and I would love to explore alternative methods of distribution on a future project.

The one aspect I have not been able to make much progress on is marketing. Many people throw out the words “social media” as the be all end all solution to low to no budget marketing, but I found that even this method faces the same problem as regular marketing. That being “How do you get people to care?” It is easy enough to get “Likes”, but how do those translate to sales.

**Conclusion**

Despite all the disappointments and realizations I still love every aspect of filmmaking and I intend to continue to pursue it as far as I can. The road to a filmmaking career is extremely trying and difficult, but I cannot give up. I feel that earning this degree and moving through the process has made me both a better filmmaker and a smarter one moving forward. I have left behind some of my naivety towards the process,
but I have not lost the passion that still flows through me everyday. I have no idea if I will ever get another attempt to be the writer, director, and producer of another feature film, but if I do I will be far more ready and prepared moving forward. I am wiser, but I am still the same person who fell in love with movies.
CHAPTER 2: FILM COMPONENTS

Screen Grabs

The following photos are still scenes from the actual film. They are a good visual representation of the actual film. The stills themselves are from random scenes throughout the film and are not in a particular order.

Figure 1: Actor Close Up
Figure 2: Actor Medium Shot

Figure 3: Close Up
Figure 4: Close Up

Figure 5: Two Shot
Figure 6: Close Up

Figure 7: Medium Shot
Figure 8: Actor

Figure 9: Close Up
Figure 10: Two Shot

Figure 11: Close Up
Figure 12: Medium Shot

Figure 13: Medium Shot
Figure 14: Silhouette Shot

Figure 15: Medium Shot
Figure 16: Two Shot

Figure 17: Medium Shot
Figure 18: Close up

Figure 19: Medium Shot
Figure 20: Close Up

Figure 21: Medium Shot
Figure 22: Two Shot

Figure 23: Two Shot
Figure 24: Two Shot

Figure 25: Close Up
Figure 28: Close Up

Figure 29: Two Shot
Figure 30: Action Shot

Figure 31: Close Up
Figure 32: Action Shot

Figure 33: Close Up
Figure 34: Close Up

Figure 35: Action Shot
Figure 36: Two Shot

Figure 37: Two Shot
Film Synopsis

“Zellwood”, also known as “Deadly Weekend”, is the story of four friends on their last weekend before they move away and start their post college careers. Matt and Katie have been a couple for two years and are moving into together and beginning to plan a life together. Ryan is Matt’s best friend and the two have known each other for over a decade, and he brings with him his girlfriend Brittany. Brittany has only been with the group for six months, but is very much a part of it. The four decide that a camping trip where they take in all of Florida is the best way to say goodbye. The arrange an airboat ride in alligator country and a few days away from the world where they can just be themselves without distractions. The weekend begins with a fun road trip and a tent set up right next to a lake where they swim and talk about how much they will miss each other. Everything seems like it is the perfect way to say goodbye.

They also bring along with them some emotional baggage that has been holding all of them back. During a drunken night around the campfire some of these issues rear their ugly heads along with a few secrets from the past that cause fights amongst the group. After Matt and Ryan come to physical blows Matt storms off and soon after Ryan goes and looks for him. Matt comes back bruised and bloody claiming that he fell and Ryan is never to be seen again. The girls begin to turn on Matt and the tension only gets worse when the next day’s activity shows up in the form of their airboat ride guide and his two daughters.

While everyone searches for both Ryan and answers they all learn that this is just the beginning of a nightmare that will end horribly for everyone involved.
Script

EXT. WOODS-NIGHT

A light mist falls down through the trees. The sky is black. The moon is hidden behind a thick wall of clouds.

The dark silhouettes of the trees form even darker lines in the sky. No movement is visible in any direction.

As the wind picks up the leaves RUSTLE above. A branch CRACKS.

Through the trees an old two story house is visible. No lights are on.

EXT. HOUSE-NIGHT

The porch is a southern style wrap around.

A swing in the corner makes a subtle SQUEAK as it moves slowly back and forth in the breeze.

Near the door is a wooden sign that says welcome.

INT. HOUSE-NIGHT

A SCREAM rips through the darkness. The walls of the hallway are completely empty.

There are no photographs and no mirrors. At the end of the hallway sits a door. A faint glow slips underneath the crack between the bottom of the door and the floor.

The light is not steady, but instead it flickers and dances in the darkness.

MUFFLED WHIMPERS can be heard growing louder as the door becomes closer.

INT. DARK ROOM-NIGHT

A man, JOHN, lies on a wooden table. His arms are strapped to boards moving out horizontally from the table.

His feet are strapped to the bottom of the table with thick ropes. His head is held down with an old worn leather strap.

A single light bulb hangs above his head.
2. CONTINUED:

Another light from a fire glows near his feet. There is a large oil drum on the floor where the fire glows from.

Next to the fire a man's silhouette is visible.

The man on the table is sweating, his eyes dart back and forth.

Dried blood is crusted on a number of wounds on his chest and legs.

His left hand is just a ball of blood soaked cloth.

    JOHN
    Please........please

The man continues to sob and repeat his plea over and over.

    SILHOUETTE
    I told you to stay away.

    JOHN
    You can't do this!

The silhouette reaches into the fire wearing thick industrial gloves and removes a hot coal. The coal glows red.

The silhouette's face is still not visible as he walks over to the man and holds his mouth open.

    SILHOUETTE
    I guess you won't be running that mouth of yours ever again!

He inserts the hot chunk of coal in the man's mouth. He covers the man's mouth as he struggles against the ropes and restraints. His movements are violent.

After thirty seconds of struggling he passes out. The silhouette removes his hand, the mouth opens slightly. Smoke seeps out. The inside of the mouth is black and bloody.

INT. HOUSE-NIGHT

A woman's eyes pop open. She stares into the darkness. Immediately her eyes fill with terror and tears.
She feels her way along the dark walls of the hallway and begins crawling along on her hands and knees.

The woman gently SOBS as she feels her way along the wall. FOOTSTEPS can be heard approaching the woman from behind. The woman feels her way up the wall until she is standing.

The woman continues to feel her way along the wall as she limps along.

A small trail of blood can be seen behind her. The FOOTSTEPS are closer. The woman begins limping frantically along the wall until she reaches the door.

FOOTSTEPS are closer.

The woman pulls hard as she can on the knob.

The door rumbles and the metal CLINKS inside the lock, but the door refuses to open.

The woman turns. Her eyes widen.

The silhouette is on top of her now. He raises a large bladed knife.

The camera moves into the woman's mouth. After a few seconds a SCREAM erupts. CUT TO:

INT. BEDROOM-NIGHT

The camera moves out of KATIE'S mouth. Her SCREAM echo's on the walls.

MATT bursts into a laugh. Katie pushes him and he tumbles off the bed.

Katie is 5'4' with dark hair, and big brown eyes. Matt is tall with brown hair.

He is shirtless.

Katie looks over the edge of the bed, she is wearing only a T-shirt.

Matt gets up and climbs back onto the bed next to Katie.

KATIE
That is sick! How can you watch that?
MATT
It's just a movie, it's fun to feel scared.

KATIE
Well you and I have very different definitions of fun. Plus it's sick, not scary. It's torture porn.

Matt holds down Katie and makes an evil face.

MATT
So you screamed because it wasn't scary?

Matt smirks as he waits for a response.

KATIE
Well, I don't...

MATT
So it was scary, I win.

KATIE
Fine, it was scary, but it was still really stupid.

Katie gives Matt a smirk back.

MATT
Good comeback.

Katie sticks out her tongue at Matt.

MATT (CONT'D)
I have to point out that horror movies get far less credit than they deserve. There are some really great ones out there.

KATIE
Well try and pick one of those next time if you force me to do it again.

Matt smiles at Katie.

Matt
What?

KATIE (CONT'D)
CONTINUED: (2)
MATT

I was just seeing if you were ready for round two.

KATIE

Look you only got lucky because I got bored during that movie.

MATT

Really?

Katie pulls in Matt close.

They kiss and Matt over and turns out the light.

INT. RYAN'S ROOM-MORNING

RYAN and BRITTANY are walking around the bedroom packing clothes in bags on a bed.

Ryan is over six feet tall with all American good looks. Brittany is his physical equal in female form.
As Brittany places more clothes in the bag Ryan stares at her quizzically.

RYAN

Babe its four days, not four weeks.

Brittany puts her fingers to her lips and SHH's him, Ryan smiles and shrugs.

RYAN (CONT'D)

Fine, but remember we are hiking a few miles on foot to the campsite so..

BRITTANY

Why again? I mean what part of this is more fun than a weekend of clubbing in the city?

RYAN

Because its just the four of us, a chance to really spend some time together before we leave.

BRITTANY

You are so cute. You are really going to miss him, huh?

RYAN

My mom was friends with Matt's mom, I mean I've known him forever, you know?
Brittany smiles and gives him a hug.

BRITTANY
Well at least I'm staying around for you.

Ryan pulls her close and they kiss.

BRITTANY (CONT'D)
It's cute, you guys are like brothers.

RYAN
Well he's the closet thing I have ever had to one.

CUT TO:

INT. BEDROOM-MORNING

Katie is sitting at the computer.

Matt enters the bedroom fresh from the shower. He looks over at Katie and shakes his head.

MATT
Seriously?
KATIE
What?

MATT
You have issues, get off the computer. We have to leave soon.

KATIE
Two minutes.

Matt walks over to the computer. Matt looks at the screen and sighs.

Don't start.

KATIE (CONT'D)
MATT
Why do you talk to losers like that?

KATIE
I went to high school with him, and no we never dated.

Matt sits on the bed.

KATIE (CONT'D)
Don't do this. We had a amazing night. We are leaving for vacation in an hour. Then we are moving to NYC together. I love you.

Katie gets up and sits on Matt's lap and kisses him on the cheek.

KATIE (CONT'D)
You have no reason to get jealous.

MATT
I love you too. That guy, all those guys are just trying to get in your pants, they aren't really your friends.

Katie's face shows frustration.

KATIE
Well they can't, and they won't.

Matt looks Katie in the eyes.

KATIE (CONT'D)
Matt nods.

Okay?

A HORN blasts from outside.

A cell phone BUZZES. Matt picks up the phone.

MATT
We are on our way out now.

Matt and Katie scramble to get dressed and finish packing.

CUT TO:
INT. RYAN'S TRUCK-DAY

Ryan and Brittany sit in the front seat.

The back doors pop open and Matt and Katie pile in.

They dump their stuff in the back. Ryan looks back at the two and smiles. The MUSIC cranks up and the truck pulls out.

EXT. DRIVEWAY-DAY

The truck drives through the streets. The truck hits the highway. The truck passes over a low bridge about a mile long. To the side of the bridge is a large lake surrounded by trees on either side.

In the water below are alligators. An airboat with a couple up front watches as the man in high chair tosses food out to bring the gators closer.

CUT TO:

EXT. LAKE-DAY

Bo pulls the airboat to a stop.

SCOTT and DARLA look to both sides of the boat. Bo opens up a plastic bucket on his left side. Darla's face looks like she might puke at the smell.

DARLA
What is that?!

BO
Bait.

Bo dumps the bloody meat chunks into the water. Scott points to the left side of the craft. A seven foot gator is slowly swimming toward the boat.

SCOTT
What do you use for bait?
BO
This is scraps, a little pork, deer, cow, whatever the butcher has left.

SCOTT
How much danger would we be in if we fell in?

BO
Not as much as you think, though I guess it depends on how hungry he is.

Scott smiles at Bo.

SCOTT
I saw on TV that they don't usually go for people.

BO
Not usually. I heard if you cut up the body and wrap it in pork that they will take it down quick.

Scott looks back at Bo. Bo smiles
BO (CONT'D)
Of course I've never tried either method myself.

SCOTT
That's good to hear.

Darla snaps a picture.

EXT. LAKE-DAY

Abby and Zoe walk towards the dock.

Bo drives the airboat up to the dock and the two girls help an elderly couple off of the boat.

The couple stands on the dock and poses for a quick picture with the lake and the boat in the background.

CUT TO:

INT. RYAN'S TRUCK-DAY
MUSIC blasts through the open windows of the blue SUV. Ryan is driving with Brittany sitting in the passenger seat.
Matt and Katie sit in the back and stare out at the landscape.

Matt stares out and points at the alligators in the water.

Brittany looks down and pulls up a cell phone. She shrugs as if she doesn't recognize the number.

Ryan turns off the radio and hits talk. The phones on speaker.

CUT TO:

INT. BO'S HOUSE-DAY

BO and his two daughters, ABBY and ZOE, are all in the kitchen putting together a pancake breakfast.

Bo is a tall man in his late thirties.

Abby is about fifteen years old and Zoe is twelve.

BO

Hey its Bo.

RYAN

Hey Bo what's up?

BO

Just calling to see if you got the map I e-mailed you, and if you had any questions?

RYAN

Thank you, yes we got it, now the only question is if we can follow it.

The girls have left the room.

CUT TO:

INT. RYAN'S TRUCK-DAY

Katie sees all the alligators sunning themselves along the bank.
Katie yells into the front seat so the phone can pick up her voice.

KATIE
Excuse me Bo, I'm Katie.

BO
Hello Katie.

KATIE
Do we need to worry about alligators?

BO
No need dear, the alligators will be just fine.

Katie looks concerned, Matt and Ryan smirk.

CUT TO:

INT. BO'S HOUSE-DAY

Zoe and Abby giggle in the background but they are not seen.

BO
I'm kidding. Just a little humor, you will be fine. There won't be any gators near your campsite, the only one's you will be seeing will be off the bow of my boat.

RYAN
Thank you for all of your help, we will see you tomorrow.

BO
Just to warn you the cell phone reception is a mess out there. You have to go to the road to get a call through. See ya.

Bo hangs up the phone.

Bo serves the pancakes onto the plates. The girls are no where to be seen.

BO (CONT'D)
Girls?

CUT TO:
INT. GIRL'S ROOM-MORNING

Zoe and Abby sit on the bed painting their nails

CUT TO:

INT. KITCHEN- MORNING

He scans the room.

BO

Oh, okay. We're playing hide and seek now?

Bo looks around the corner.

BO (CONT'D)
I'll find you before breakfast gets cold.

Bo turns the corner and heads down the hallway.

CUT TO:

INT. CLOSET-DAYS

Zoe's eyes watch Bo from the inside of the closet. Her eyes scan the room through the slats of the closet door.

Bo scans the room. Then we see him look directly at the closet door.

BO
Where are you?

Zoe freezes. Bo starts walking to the closet, his eyes fixed on the closet door.

Zoe attempts to push herself farther back behind the hanging clothes.

As she does the clothes sway slightly.

Bo opens the door just as the clothes stop moving.
Bo sticks his head inside. He looks into the closet and sniffs the air.

BO (CONT'D)
I can hear you breathing.

He laughs as he crouches down on his knees. Zoe's feet stand amongst the shoes on the closet floor.

BO (CONT'D)
Breakfast is getting cold.

He swishes his hand through the clothes. We see Zoe's legs move and press against the back wall.

His hands barely miss her. He stands up and closes the closet door.

Zoe releases her breath.

INT. BEDROOM-DAY

Abby is hidden under the bed. Abby's face protrudes through a small opening of the blanket as she watches her father's feet walk by the bed.

The feet stop. Abby sees her father get down on his knees. She quickly closes the crack of the blanket. It is completely dark.

We hear Abby's heart POUND. His hand sneaks under the covers and slowly moves along the floor near her face.

Abby stops breathing. The hand moves away and her father stands up. She peers back out from under the blanket, no one is seen.

She crawls out from under the bed. She sees no one. She walks towards the door. Just as she reaches the door she gets ready to peer out.

Just as she reaches the door Bo jumps out.

BO
BOO!

Abby jumps and screams. Then she giggles and stares up at her father. Zoe pops in and joins them.

ABBY
You got lucky dad.

BO

Did I?

ZOE

You didn't find me.

ABBY

If we were playing for real, outside, you would never have found me.

BO

So you're that good are you?

ZOE

You have no idea.

ABBY

Yeah.

Bo grabs them and they giggle.

EXT. WOODS-DAY

The blue SUV rolls down the dirt road.

The truck pulls into a clearing in the trees in the woods.

RYAN

The notion is totally antiquated.

MATT (SARCASTICALLY)

Excuse me professor?

RYAN

You know what I mean, dick! I'm just saying its not like olden times anymore.

BRITTANY

"Olden times", you sir, are brilliant, why haven't you graduated again?
Ryan playfully hip checks Brittany.

RYAN
Shut up. I'm just saying that when all the rules of sex and dating and getting married were established people only lived to be like thirty and they lived in towns with like fifty people, staying monogamous was easy.

Katie turns to Brittany and smiles.

KATIE
Comments like that must make you feel great.

RYAN
I'm just making a point.

Ryan smiles and laughs. Britt squirts him with a bottle of water and gives him a look.

MATT
If your point is you are going to end up sleeping outside the tent then I think you made your point.

Brittany gives Ryan a playful smile and raises her eyebrows.

Everyone moves to the back of the SUV and begins to unload the camping supplies.

RYAN
I'm with Brittany and she knows it. I'm just saying a lot has changed.

BRITTANY
Just shut up while you still have a chance of sleeping inside tonight.

EXT. WOODS-DAY

Matt and Ryan carry a cooler with two tent bags piled on top. Brittany and Katie each carry bags on both shoulders. The four emerge from the woods into a lush green valley and then after a hundred yards reenter the tree lines and disappear into the forest.

CUT TO:

EXT. WOODS-DAY
The couples walk amongst the tall green trees.

MATT
I gotta ask, could we have parked any farther way?

RYAN
We're almost there stop bitchin, it's going to be a blast.

Brittany and Katie are about one hundred yards behind the boys.

KATIE
Ryan this is so much better than the beach, good call!

Ryan shakes his head.

RYAN
Just wait. This weekend is going to be an amazing weekend. I've got a few surprises.

The group continues their trek through the woods.

MATT
Have you ever seen the Harry Potter movies?
RYAN
Parts...why?

MATT
I don't get it, you have all these powers, but these kids refuse to use them.

Ryan looks over at him and raises his brows as if to say get on with it.

MATT (CONT'D)
First what kid ever does what he's told and second who could resist?

RYAN
Could you picture Megan Fox in your head and fuck her?

MATT
Probably. Is it always about sex for you?
RYAN
I'm going to have to say yes. Plus no matter what you say that's what it would come back to.

MATT

How so?

RYAN
OK, say you use your powers to get rich, that's mostly to get laid, rock star, to get laid. It always comes down to pussy.

Matt laughs and shakes his head.

RYAN (CONT'D)

There is a danger though.

MATT

Really?

RYAN

If you could create your fantasy girls all day you would probably die of dehydration.

MATT

Leave it to you to turn a beloved children's book into a cautionary tale of masturbatory death.

Ryan smiles and Matt laughs.

CUT TO:

EXT. WOODS-DAY

Brittany and Katie walk together still ahead of the boys.

KATIE

So where did Ryan find this Bo guy?

BRITTANY
On line actually. He and his family run an airboat business. Ryan asked him about good camping spots and he e-mailed us a map.

Brittany looks at Katie.

**BRITTANY (CONT'D)**
I know this is gross, but anybody who would chose to live in the woods and play with alligators is probably married to his sister.

**KATIE**
That is too gross to think about.

The group continues to walk.

The girls are only about twenty steps behind the boys now.

**BRITTANY**
Ryan honey!

**BRITTANY**
Yeah!

I hate you!

**RYAN BRITTANY RYAN**
We are almost there!

Ryan turns to Matt and smiles.

**KATIE**
I'm really going to miss you guys.

**BRITTANY**
We are going to miss you too! This morning I thought Ryan was going to cry it was so cute.

Katie smiles.

**EXT. WOODS-DAY**

Ryan and Matt are only about ten steps behind the girls. Everyone looks tired.

**MATT**
Please tell me we are close.
Ryan sets down his end and Matt follows suit. Ryan unfolds the map and looks around.

RYAN
Well I think it should be less than half a mile down to the left.

KATIE
Excuse me! You think?

Ryan turns to Katie with a smile.

RYAN
Katie I'm positive.

Katie smiles back.

KATIE
You better be, or else I'll kick your ass.

The group led by Ryan walks into the clearing.

EXT. CAMP SITE-DAY

Everyone drops what they are carrying.

Matt opens the cooler and drinks an entire bottle of water.

BRITTANY
It really is beautiful out here.

Ryan and Matt begin laying out the pieces of the first tent.

Katie walks over and begins doing the same with the second.

RYAN
Don't worry we will take care of it.

Katie turns and glares at Ryan.

KATIE
Let's race.

Ryan looks to Matt who smiles.
RYAN
Fine what are the stakes?

Katie looks to Brittany who shrugs.

RYAN (CONT'D)
Alright. I got it. Losers have to gather all the wood for the camp fire.

Katie looks to Brittany for approval, and she shakes her head.

KATIE
You're on!

Katie and Brittany dump the contents of the tent bag on the ground, in the background Ryan and Matt do the same.

BRITTANY
Why are we doing this?

KATIE
Fun, and to shut your boyfriend up.

BRITTANY
He really isn't that bad, plus look at him, he's worth a little bull shit.

Katie looks and Brittany and they smile.

BRITTANY (CONT'D)
I swear you are more competitive than most men. I just hope you know how to put this thing together cause I don't have a clue.

Ryan and Matt slide tent poles through opposite sides of the tent.

Both are laughing.

MATT
I swear it wasn't deliberate.

RYAN
OK fine take it to the grave with you, but I still say you did it on purpose, and if he finds out you deserve the ass kicking that's coming.

MATT
Fuck that, I'd kick his ass.
RYAN
Without me? Do you know how many times I've saved your ass.

Ryan continues smiling.

Matt's demeanor changes slightly. He smiles, but something in his eyes shows annoyance.

MATT
Last time I checked we are pretty even on that front.

The boys continue to put together the tent. Across the way the girls are moving quickly. Katie pushes the last pole through the other side of the tent and Brittany secures it.

Both girls SCREAM in excitement.

Go get the wood bitches!

Matt and Ryan looked shocked.

MATT
Wait you haven't hammered the spikes into the ground, it's not over.

BRITTANY
Sorry you said put the tent up, we did, so don't cry.

Matt looks at Ryan who shrugs.

MATT
Fine.

The girls cheer.

KATIE
On a serious note where is the bathroom.

Ryan smiles and walks over to a bag and pulls out a small shovel.

RYAN
At least 100 yards away, and you have to bury it....Bears.
KATIE

Fantastic.

BRITTANY

He's kidding about the bears.

RYAN

Nope, sorry I'm not kidding.

EXT. WOODS-DAY

Katie wonders into the woods with the small shovel.

She turns around and the campsite is no longer visible. Katie walks into the middle of the two trees. Katie looks around and kneels down and digs a small hole. Katie squats near a log, and rolls her eyes and sighs. Katie is visible from behind. A branch CRACKS behind her.

KATIE

Very funny...I'm so scared.

Katie looks around, nothing is visible.

She gets up and pushes the dirt over the movement. Another CRACK is heard this time to her left.

KATIE (CONT'D)

I'm serious, stop it!

No sound is heard except the sounds of the woods.

Katie holds the shovel in her right hand out in front of her for protection.

Katie turns in all directions, but sees nothing. After a second she runs back to camp.

EXT. CAMP SITE-DAY

The girls are lying in swim suits on a blanket, their bodies face the sun.

Matt and Ryan toss a football back and forth. Ryan talks loudly so the girls can hear.

RYAN

Do you see?

Ryan raises his hands in the air and turns in a circle. Katie turns on her side to face him, while Brittany lies on her back.
BRITTANY
Just get on with your point, I want to take a nap.

RYAN
This, just us, no people, no stressed.

BRITTANY (SARCASTICALLY)
Yes sweetie its amazing.

MATT
Just throw the ball already.

Ryan tosses the football back to Matt.

CONTINUED:

RYAN
All that I'm trying to say is this may be the last time its just the four of us like this. No schedules, no jobs, just fun.

MATT
Yeah, we get it. You seem to be uncharacteristically sentimental today.

RYAN
Matt we shared a crib man, now you are off, its never going to be like this again. Not to sound gay, but I'm going to miss you.

MATT
Me too, now throw the ball back. Fag.

Ryan tosses it back to Matt who catches it one handed and then does a celebratory dance after he spikes the ball.

BRITTANY
Dancing after you guys talk about how much you are going to miss each other...is there something you want to tell us.

Matt tosses the football playfully at the two girls.

EXT. CAMP SITE-NIGHT
Both tents are set and the four sit around the camp fire eating hot dogs.

Alcohol and beer are being consumed in great quantities.
MATT
Where are the marshmallows?

RYAN
No marshmallows here, sorry.

Ryan makes a mocking sad face.

MATT
Well I suppose the beer and everything else just about makes up for it.

Katie stands and trips a tiny bit.

CONTINUED:

KATIE
They sure do.
MATT
Careful babe.
KATIE
No worries.

Katie heads off to the wood line.

RYAN
She's feeling good.

MATT
She's not the only one.

BRITTANY
No, definitely not.

Brittany toasts Matt in the air.

BRITTANY (CONT'D)
Are you excited about moving?

MATT
Yeah. I mean its a new city, new people. It will just take some time to adjust....OK This is lame where here to celebrate.

RYAN
Celebrate, you mean get wasted.

MATT
Same thing.
Matt pulls out a bag of weed from behind his chair.

BRITTANY
Awe Matt, that's just what I wanted.

Matt begins rolling a blunt.

BRITTANY (CONT'D)
Where will you find any better friends than us?

MATT
Better than you two? Hell after dealing with you two psychos I'll be able to get along with anybody.

Ryan raises his glass.

RYAN
Here's to psycho's then!

Katie rushes back to the fire.

KATIE
No toasting without me.

Katie grabs her shot glass and raises it into the air.

KATIE (CONT'D)
What are we toasting this time?

BRITTANY
Crazy people.
Us or you? Both.

KATIE
You gotta love the crazy people.

The four tap glasses and down their drinks. The camera moves into the fire.

CUT TO:

EXT. CAMP SITE-NIGHT

The camera pulls out of the fire.

A pile of beer bottles and an empty bottle of vodka sit a few feet away from the fire.
Matt and Katie sit side by side in fold out chairs. Brittany sits between Ryan's legs on the ground. Brittany blows smoke from her mouth and hold the blunt up for Ryan.

RYAN
No you didn't!

Brittany begins laughing.

BRITTANY
I sure as hell did.

Ryan and Katie laugh too.

RYAN
Professor Michaels?

BRITTANY
There is no way I would have passed that class otherwise.

RYAN
I can't believe you screwed Michaels......how has that never come up before?

BRITTANY
You never asked.

RYAN
Was this before or after we met?

BRITTANY
Before, of course!

RYAN
Fine, but just pick dare next time.

BRITTANY
Like you can talk, you and Katie, I still can't get over that one.

Katie and Ryan freeze. The laughter stops. Brittany cups her hand over her mouth. Everyone looks over to Matt. Matt looks like he was punched in the stomach. Katie sits up and walks slowly towards Matt.

KATIE
It was before we met.

Matt has tears begin to well up in his eyes combined with rage.
RYAN
It didn't mean anything! We were wasted...I just...

Ryan looks over to Katie.

Matt stands and walks towards Ryan.

MATT
What the fuck!

Ryan stands up. Katie runs across the camp site and she and Brittany stand between the two.

MATT (CONT'D)
This isn't over!

Matt begins walking away.

Katie follows with tears in his eyes and yells.

MATT (CONT'D)
Just stay the fuck away!

It is clear by his tone he needs to be left alone. Katie turns back towards Ryan and Brittany.

Matt walks off.

Brittany mouths "I'm sorry"

Ryan walks over to the two girls. Ryan helps Katie up.

RYAN
I'm going to go get him.

KATIE
No, give him some time. I've never seen him that way.

RYAN
I've known him known him forever, I need to go.

KATIE
I know, but he...just give him a little time. We should have told him.

BRITTANY
I'm so sorry. Katie turns to Brittany.
KATIE
You shouldn't have said anything, but we never should have kept it from him. We told you, we should have told him.

As she says this she turns and looks at Ryan.

RYAN
Its on me. I just knew how he felt about you, he went on and on, and before I made the connection that it was you he was talking about....he's just ...I didn't want you to not workout because we hooked up one night.

Ryan looks out towards the lake.

KATIE
Ryan.

Ryan turns and looks at Katie.

KATIE (CONT'D)
Please let me talk to him first.

Ryan shakes his head in agreement. He walks to the tent.

Brittany stands and looks at Katie.

BRITTANY
I'm so sorry this is all my fault.

Katie stands and hugs Brittany.

KATIE
It will be OK.

Brittany walks over to the tent to join Ryan. Katie walks into her and Matt's tent to wait.

EXT. WOODS-NIGHT

Matt stands at in the woods and stares out into the trees.

There is a sound to his left.

Matt turns and stares deep into the trees but sees nothing.

Matt takes a few steps towards the trees. He stares for a few seconds watching the leaves watching the leaves and the branch below the limbs, but nothing moves, and no sounds are made.
CONTINUED:

Matt turns back to the right after another CRACK is heard.

Matt begins to walk back to the camp site.

EXT. CAMP SITE-NIGHT

Matt walks back and sits next to the fire.

He picks up a beer from the cooler and stares into the fire.

INT. TENT-NIGHT

Katie looks out through the flap. Matt sits across from the fire.
He seems completely lost in the flames.

Katie sits up and makes a move to get out of the tent but stops and lays back down.

EXT. WOODS-NIGHT

From the edge of the woods the camp site is visible. Matt can be seen at the edge of the fire drinking. The camera moves to the tent. Katie is just visible behind the flap.

The view moves into the fire and focuses on a log. The log is now the only thing visible. CUT TO:

INT. TENT-MORNING

Katie stirs awake. She is still dressed as she was the night before.

Matt enters. His eyes are blood shot. He is still drunk. He looks at Katie who sits up. His eyes are full of anger.

Katie has tears in her eyes, and she goes to hug him.

CONTINUED:

Matt backs away.

Katie stops and sits back down.
KATIE
I wanted to tell you.

Matt has no reaction on his face.

KATIE (CONT'D)
I liked you so much...Ryan was, we were afraid you couldn't handle it.

Katie is pleading with Matt.

MATT
Well lying about it for two years was clearly the way to go.

Matt is being very sarcastic.

KATIE
Its just.. You get so jealous.

MATT
Fuck you! Maybe there's a reason. You fucked my best friend.

KATIE
It was before we met. It meant nothing, we were both wasted.

MATT
Everyone's favorite excuse. I was drunk, it doesn't count. I've been drunk and I have never done anything I didn't want to do.

KATIE
Fine I wanted to, but it was once. I'm with you! I love you!

MATT
How was it?

Katie bites her lower lip and closes her mouth while shaking her head.

MATT (CONT'D)
Now that its out there let me know, was he better? Do you think about him at night?

Katie shakes her head.

CONTINUED: (2)
KATIE

That's not fair! You have been with other people. Were they better?

Matt just looks at her.

MATT

Well? Who was better?

Katie stares back at him. There is anger and hurt on her face.

MATT (CONT'D)

Well? Who was better? Did you also fuck all of your "online friends"? What else have you been lying about.

Katie is crying, she slowly shakes her head. Matt shrugs and leaves.

Katie to herself.

KATIE

I love you.

Matt shakes his head and walks out of the tent.

EXT. CAMP SITE-DAY

Katie emerges from the tent and looks around. She doesn't see Matt.
Down the hill she sees Brittany.

EXT. WOODS-DAY

Katie walks down to the tree line.

Brittany is trying to get a cell phone signal.

She moves her arms around and eventually gives up and closes the phone in frustration.

Brittany turns and sees Katie.

KATIE

Why did you have to say that?

Brittany looks at Katie and mouths that she is sorry.
Katie shakes her head no.

KATIE (CONT'D)
You are my best friend! You know how Matt is.

BRITTANY
I'm sorry, we were all wasted.

Katie shakes her head.

KATIE
You're always sorry. I'm always cleaning up your messes.

BRITTANY
Hey, don't turn this on me! This is your psycho boyfriend flipping out over nothing! This isn't MY mess!

Brittany turns and walks away.

EXT. CAMP SITE-DAY

Matt emerges from the woods and walks up to Ryan and sits across from him.

He is very agitated.

MATT
Don't even start. You were suppose to be my best friend.

RYAN
I am! It was before you met her. I wasn't right to hide it, but I thought I was doing right by you.

Matt looks down.

RYAN (CONT'D)
When you told me about this amazing girl you met I was so happy for you. It killed me not telling you, but I thought it was better if you never knew. I wouldn't have wanted to know..

MATT
Why her?

RYAN
It was before you guys met, if I could go back in time..
MATT
Good one! Go back in time.

Ryan just shrugs and shows sympathy and regret on his face.

MATT (CONT'D)
Why only the one night?

RYAN
It was a drunk thing. I don't know.

MATT
Well you win, you can have her back now.

Ryan has a look of frustration come across his face.

RYAN
What the fuck, it was before you met her! It's not a big deal. Quit being such a bitch about it.

Matt stands up and Ryan does as well. Matt punches Ryan hard. Ryan stumbles back and then counters with a punch of his own.

Matt falls down hard.

Matt gets up and tackles Ryan.

With Ryan on his back Matt delivers a hard punch to his face.

Ryan pushes Matt off.

Brittany and Katie hearing the fight are running towards the two.

Both of the men stand up and square off.

Brittany runs and garbs Ryan and tries holding him back. Katie grabs Matt from behind in a bear hug. He pushes her off.

Katie hits the ground hard. All the action stops. Everyone turns and stares at Matt. Katie is crying. Matt looks at all of them one by one.
MATT
Fuck all of you!

Matt turns and walks into the woods.

Ryan looks at the two girls and holds his hands up. Matt has disappeared in the trees. Ryan begins walking after him.

KATIE
Ryan wait!

Ryan turns and looks at Katie and Brittany.

RYAN
I have to.

Ryan turns and almost runs into a fifteen year old girl. ZOE looks startled.

ZOE
Hi.

Ryan walks past her and into the woods following the path it appeared Matt took.

BRITTANY
Bad time? Who are you?

ZOE (CONT'D) BRITTANY
ZOÉ
I'm Zoe, Bo's daughter.

Brittany still seems confused. She turns to Katie.

ZOE (CONT'D)
You guys are the ones who hired my family for the airboat ride, right?

BRITTANY
Oh, I'm sorry.

ZOE
Dad's still out on the river with another couple so he sent me here to show you guys the way to the boat launch.

Zoe looks around and sees the mess of the camp site, the empty bottles.

ZOÉ
Wow.
Brittany looks to Katie, who looks back and just shakes her head.

ZOE
Rough night?

KATIE

Yeah, it was a crazy night. Do you want a soda?

Katie walks over to the cooler without waiting for an answer and returns and hands Zoe a soda.

ZOE
Thank you.

KATIE

Sorry. Excuse us for just one minute.

Zoe moves over and sits on a chair. Brittany and Katie walk out of ear shot.

The camera moves from the two girls to the trees.

CUT TO:

EXT. WOODS-DAY

Ryan walks through the trees. Matt is no where in sight.

RYAN
Matt!

Ryan turns in all directions looking for some sign of his friend.

He pauses on a group of trees to his right.

RYAN
Hello?

RYAN (CONT'D)

Ryan takes a few steps towards the trees.
CUT TO:

EXT. WOODS-DAY

Matt walks at a brisk pace through the trees.
He picks a rock up and throws it deep into the woods.

CUT TO:

EXT. WOODS-DAY

Ryan looks and waits a few seconds.
Ryan continues to head north, he heads in the direction that they entered the camp in.
Ryan looks at the woods and he seems to be a little lost.

CUT TO:

EXT. WOODS-DAY

Matt stops at a clearing. Anger covers his face.

CUT TO:

EXT. WOODS-DAY

As he approaches a clearing in the trees he sees movement near his SUV.
Ryan walks over picking up his pace. He stares at his truck.
Ryan approaches the truck.
The engine's car battery sits on top of the truck on the roof above the driver's side door.

RYAN
What the fuck?!

Ryan walks around the truck.
The bushes and trees to his left move causing Ryan to turn around quickly.

RYAN (CONT'D)
Hey! Matt!?
Ryan walks towards the movement.

He picks up a stick off the ground and tosses it at the bushes.

A squirrel runs out. Ryan freezes for a second and then laughs a little.

He hears a noise behind him. His laughter quickly stops and he turns back around.

He moves slowly back to the truck. He stops at the door. His face is reflected in the tinted glass.

A large branch appears in the reflection, it smashes his face into the window.

He falls down leaving blood all over the glass, it trickles in the cracks.

Ryan looks up from his one opened eye. His face is bloody. Ryan begins to say something. He looks shocked.

He raises his hand up in defense, but it doesn't stop the branch from connecting again.

EXT. CAMP SITE-DAY

Brittany and Katie are standing just outside the camp site.

    BRITTANY
    I guess this won't be our last great weekend before we enter the real world.

Katie shrugs.

Brittany puts her hand on Katie's back.

Katie turns and holds back tears.

    BRITTANY (CONT'D)
    I'm sorry I said that stuff last night..

Katie shakes her head.

    KATIE
    It's not..he's just been so insecure about other guys. It has always been there but..and after last night.
Brittany hugs Katie and she hugs right back.

BRITTANY
What can I do to make it better? I'll talk to him.

KATIE
He's always been jealous and insecure, I don't know what to do. He knows that his best friend was with me.

BRITTANY
Don't talk like that, it really isn't a big deal, once he calms down and sobers up.

KATIE
You don't know him like I do, he has a really dark side. He gets mad if a guy from work calls with a question.

Zoe walks over to where the girls are standing.

ZOE
Is there anything I can do to help?

Katie wipes the tears from her eyes.

KATIE
No, I apologize for this mess. We hate to cancel, but this is too much. Tell your dad we will pay him what we said plus a cancelation fee. Someone can be heard approaching. Katie turns in the other direction.

CONTINUED: (2)

Matt is seen walking into the camp.

CUT TO:

EXT. CAMP SITE-DAY

Matt enters the camp.

Matt has a cut above his eye, and another on his arm that is still bleeding.

Matt is covered in dirt and the blood from his cut has ended up on his shirt.

Matt's leg is cut.
Katie runs over to Matt.

Matt pushes past her and stops for a second when he sees Zoe.

Matt ignores Katie and heads to the cooler and pulls out an ice pack and a beer.

KATIE
Are you OK?

Matt ignores Katie and heads towards his tent emerging with a first aid kit.

Katie sits down next to him with a bottle of water and small cloth and begins to wipe the wound on his leg.

Matt begins to protest but relents. Brittany looks at Katie concerned. Matt looks at Zoe.

MATT
Who is that?

KATIE
That's our guides daughter, he sent her to pick us up for the airboat ride.

Matt nods in her direction.

ZOE
Do you need me to go get some help?

Katie shakes her head no.

CONTINUED:

BRITTANY
I'm so sorry Matt, did Ryan do this?

MATT
No! I fell. I lost my footing.

ZOE
That's happens to me all the time and I live out here.

Brittany turns her attention to Matt.

BRITTANY
Where's Ryan?
Matt shrugs.

**BRITTANY (CONT'D)**
He went after you. He left like a minute after you did. You had to have seen him.

Matt just looks at her.

**MATT**
I don't know or care where he is. Maybe you should ask Katie.

Matt stands up and grabs a beer out of the cooler and sits on the other side away from Katie.

**BRITTANY**
Matt!

Katie walks over and touches her arm.

A girl in her early teens walks out of the woods.

Zoe makes eye contact with the new girl and points at her wrist indicating she was late.

**ZOE**
This is my sister...Abby

Abby waves. She gives Zoe a look.

**ABBY**
I asked you to wait.

Abby and Zoe exchange a look.

Brittany grabs a pair of shoes out of the tent.

**BRITTANY**
I have to go and look for him.

**ABBY**
Who?

ZOE
Her boyfriend. Where is he?
Katie smiles a tiny smile, she is amused by the girls.

BRITTANY
Maybe he fell like Matt! Maybe he's lying out there bleeding or hurt.

ABBY
We can help you.

Brittany looks at Katie.

KATIE
No that's OK.

ZOE
Seriously, we spend all of our time out here we can help.

BRITTANY
I guess, thanks.

Zoe, Abby, and Brittany head out into the woods.

KATIE
We will stay here and wait for you guys.

Brittany waves. She has a look of growing concern on her face.

Matt ignores everyone and continues drinking his beer.

EXT. WOODS-DAY
Brittany leads the way. Abby and Zoe follow.

ABBY
I don't mean to pry, but what did we walk in on back there?

Brittany seems not to hear the question.

ZOE
It's none of your business, don't be rude.

ABBY
I didn't mean to nosey.
Abby gives Zoe a look of "happy" Zoe and Abby run and catch up.

BRITTANY
Matt and Ryan got in this big fight, and it has left us all on edge.

ZOE
Did Ryan do that to Matt?

BRITTANY
I really don't know. I hope not.

Abby turns and faces Brittany.

ABBY
Don't worry. It is really easy to get lost out here. I'm sure Ryan just took a wrong turn.

ZOE
Definitely. And as soon as we get back you need to come with us out on the lake. It will help you guys put it all behind you.

Brittany looks at the girls and smiles.

Zoe turns and leads the group further into the woods. The trees are beautiful.

EXT. CAMP SITE-DAY

Matt and Katie are sitting in chairs on opposite sides of the fire pit.

Katie looks at Matt who looks off in the other direction.

KATIE
So did Ryan really do this?

MATT
I told you already. I fell, I hit my head, cut my arm, and I fell down a hill.

KATIE
Is he OK?

MATT
I don't give a shit. I never saw him and I don't care if alligators ate him.

KATIE
He left a minute after you did. How could you not have seen him?
MATT
You have no right to question me! You're the one who keeps secrets and lies.
Matt throws his bottle into the fire pit and walks away. Katie gets up to follow, but then
sits back down frustrated.

Katie looks into the woods at the trees.

CUT TO:

EXT. WOODS-DAY

Zoe, Abby, and Brittany walk through the thick forest. They are a few feet away from the
clearing.

The truck can be seen about twenty feet away.

BRITTANY
Do you think he went this way?

ZOE
No, but we are going to look until we find him.

ABBY
Brittany we have lived out here forever.

Everyone looks as they walk.

ZOE
I think he is probably just walking around staying away from Matt.

Brittany nods in agreement.

The trio walks closer to the truck.

As they get near the bloody cracked window becomes visible.

As soon as Brittany sees she SCREAMS. Abby and Zoe exchange a look.
Brittany begins to run but Abby grabs her and stops her. Brittany rips out of her grip and
stands near the blood. She looks around and then falls to her knees.

ABBY
Don't worry, this doesn't mean anything.
Blood lines the broken windows on the driver's side. There is blood on the ground, but no body.
Abby helps Brittany to her feet and holds her. Abby continues to hug Brittany.

**ABBY (CONT'D)**

It will be OK. We will find him. This is probably just an animal.

Brittany shakes her head NO.

**BRITTANY**

That's not an animal.

**ZOE**

I know it looks bad, and its a lot of blood, but it really could have been an animal attacking another animal. It happens.

Brittany nods in agreement trying to will herself to believe it.

**ZOE**

Don't panic. We will get our dad and we will call the police for help. OK?

Zoe is very calm as she says this.

**BRITTANY**

OK.

Abby turns Brittany around and walks her back towards the trail to the camp.

**EXT. CAMP SITE-DAY**

Katie is sitting alone by the fire pit.

She is staring at the tent across from her, it moves every few seconds.

After a few seconds Matt emerges from the tent with a full back pack.

He tosses the pack onto the ground showing very little concern for its contents.

Matt reenters the tent and comes out with a bottle of water and a bottle of vodka.

He puts the water in the pack and begins opening the vodka.

**MATT**

This is the best fucking day ever!

He takes a long swig and looks at Katie. Katie just looks back at him.

Matt scoops up his back pack.
KATIE
Where are you going?

Matt walks past her, ignoring her question.

KATIE
Matt!

MATT
What?!!

KATIE
You can't leave.

MATT
Don't tell me what to do.

Katie stands up.

Matt stops and stares at her. His eyes are full of anger.

MATT (CONT'D)
Why? Why did you hide it all this time.

Katie shrugs and shakes her head.

MATT (CONT'D)
It's not just the lie, or the omission of truth, it says what you think of me.

KATIE
I didn't tell you because if you knew I didn't know if you would still go out with me. I was wrong I should have told you. It was a no win situation. If we don't tell you this happens if we do it makes it seem like a big deal, which it wasn't. And you act so psycho anytime I so much as talk to anyone.

MATT
Well, fuck it!

KATIE
So you want to end it all because of something that happened before we ever met?

Matt takes another sip of his vodka. Matt remains silent as he stares at her. Matt begins walking way.

KATIE
Matt!
CUT TO:

EXT. WOODS-DAY

YELLING can be heard.

Brittany and the girls stop for a second.

Brittany sees the campsite and begins to quicken her pace in hopes that her boyfriend awaits her.

Both girls pull her back from her walk.

ABBY
Brittany, do you think that Matt could hurt someone?

Brittany bites her lower lip and then looks at Abby.

BRITTANY
What do you mean?

Zoe and Abby look at Brittany.

BRITTANY (CONT'D)
What are you saying?!

ZOE
Calm down. We aren't saying anything. It's just we need to know, so we can..

Brittany shakes her head "NO" back and forth.

BRITTANY
Ryan is fine!

Brittany begins walking back to the camp. She doubles her pace and then runs.

CUT TO:

EXT. CAMP SITE-DAY

Brittany runs into the camp and looks around.

Her eyes meet Katie's and she knows that Ryan hasn't returned.
Her eyes turn to Matt

Matt is picking up his back pack from the ground. Zoe and Abby now arrive at the site. Katie hugs Brittany who looks really shock up.

KATIE
We will find him.

CONTINUED:

Brittany nods and holds Katie close. Brittany cries on Katie shoulder. Matt begins walking.
Abby stands next to Matt and gets his attention.

Matt begins walking away.

ABBY (CONT'D)
Please.

Matt drops his back pack. He nods.

MATT
Fine.

ABBY
Thank you so much.

The other three girls walk over to Matt and Abby.

BRITTANY
Are we ready?

Abby leads the way, the other three girls follow and Matt brings up the rear.

Brittany and Katie walk off to the side a little and begin talking quietly.

Katie shakes her head.
KATIE
He wouldn't.

BRITTANY
Then what happened?
KATIE
I don't know. But Matt ..never...

Katie looks back at Matt who gives her a mean look back. She looks away.

KATIE (CONT'D)
This is too much.

Katie picks up her pace, but Brittany begins to slow her pace until she is in stride with Matt.

She reaches out her hand and he offers her his bottle. She takes a sip, and hands it back.

BRITTANY
Do you think Ryan is OK?

MATT
Yeah, you know him. He's a tough guy, he probably just got lost.

BRITTANY
What if he fell like you? Aren't you worried?

MATT
I made it back, I'm sure he will too. He probably got lost.

BRITTANY
Ryan lead us out here, he should be back by now.

MATT
Anyone can get lost out here even your little inbred friends.

BRITTANY
Don't talk about them like that.

Matt stops and looks at Brittany

MATT
I don't know where he is!

Brittany walks away and doesn't respond. Brittany looks up ahead. Abby, Zoe, and Katie are a good fifty yards ahead.
KATIE
He couldn't.

Katie is beginning to break.

ABBY
You didn't see what we did.

KATIE
You know what murder looks like?

ZOE
No! But we have seen animal attacks before living out here and this wasn't one.

KATIE
No! No! I know Matt, I live with him.

Katie stares at Abby and Zoe.

ZOE
There is no other explanation right now.

Katie looks back. Brittany and Matt have closed the gap. Zoe looks at Abby, and then back to Katie.

ABBY
I'm sorry. Your friend is missing, there is a ton of blood, and Matt comes back looking like that. Try to look at it from an outsiders view.

ZOE
Maybe there is another answer, but for now, we need to get him back to our place and then let the police deal with it.

Katie doesn't respond.

ZOE
OK?

Katie nods.

She looks back at Matt.
She turns back around quickly and begins walking.

Through the trees up ahead a barn is visible.
The sun is beginning to set in the sky. The group passes an open barn. Parked inside the barn is a vintage pick up truck. Zoe walks into the barn. A house is in view up ahead.

Matt takes a sip of his beverage, as he does he catches a look in the eyes of his companions.

**MATT**
What is going on?

Brittany and Katie look at each other back and forth.

**MATT (CONT'D)**
I don't know anything!

Matt still has blood on his shorts.

**MATT (CONT'D)**
You really think I would. I fell! I don't know anything!

**BRITTANY**
How!? He left a minute after you! You had to have seen him!

Matt looks around and points at Abby.

**MATT**
Are you taking advice from a kid? She made up some stupid story and you..

Katie and Brittany stare at Matt. Matt turns and begins to walk away. Abby moves in front of him.

**ABBY**
Don't go, this will all get worked out..

**CONTINUED:**

Matt pushes her away, but not to hard. She stumbles and falls on her back. Zoe runs over and hits Matt with a bat she grabbed from the barn.
He collapses in a heap. Katie runs over to his side.

**KATIE**
What the hell was that?!

**ZOE**
He attacked my sister, and he killed your friend.

Katie holds Matt's head in her hands. He is almost out.

**ZOE (CONTD)**
I had to. He knew something was up. He is a killer!

**KATIE**
You don't know that!

Katie rushes over to Matt. He is not moving.

**BRITTANY**
We don't know anything!

Abby holds out her hands in front of her.

**ABBY**
You didn't see what we did.

Abby looks to Brittany as she says this.

**BRITTANY**
I did! It was animals just like you said!

The girls give a pleading look to Katie. Abby looks straight at Katie.

**ABBY**
Let's get him inside and call for help

**ZOE**
We have a first aid kit inside.

Brittany moves over and helps Katie get Matt to his feet. He is groggy but awake.

**ABBY**
Let's get everyone inside.

Abby looks up to the house.
INT. HOUSE-NIGHT

Brittany, and Abby emerge from a bedroom. Zoe walks in from the kitchen

ZOE
The cops are on their way. I am so sorry. After what we saw in the woods I got scared
and then he pushed Abby.

Zoe is an the verge of tears.

BRITTANY
Its OK, really. This whole thing is crazy.

ABBY
I'm going to make everyone some ice tea.

BRITTANY
OK

Brittany sits on a couch in the living room. Abby enters with a trey full of ice tea. Abby
hands one to everyone.
Abby then walks to the bedroom to give a glass to Katie.

CUT TO:

INT. BEDROOM-NIGHT

Katie is talking to Matt when Abby enters and hands her a glass.
Katie nods and begins sipping from the glass.

She holds Matt's head in her hands and gets him to take a sip as well.

CUT TO:

INT. HOUSE-NIGHT

All the girls begin sipping their beverages. Slowly Brittany begins to open and close her
eyes. Brittany drops her mug and collapses to the floor. A THUD is heard coming from
the back bedroom.

INT. HOUSE, ROOM-NIGHT

Katie is tied up on the floor, she is not moving. Brittany is strapped into a wooden chair.
Her legs are held onto the legs of the chairs with wooden straps.

Her eyes pop open.

Her face is a mess. Her head is strapped to the back of the chair limiting her movement.

Her eyes dart around the room.

She looks around and sees Abby walking towards her. In her hand is a hammer. Zoe runs over holding an old coffee can.

   ZOE  
   Found them.

She shakes the can, the nails can be HEARD CLANKING on the sides.

   KATIE  
   Please!
   KATIE  
   Brittany!

The girls continue to lay out tools. They seem to have no notice of Brittany's pleas for help.

   ABBY  
   Nice.

Abby picks a nail from the can.

   ZOE  
   We have to be fair about this.

   ABBY  
   I know, no fighting.

The girls still seem completely unaware of the action in the room. They are focused on their tasks.

   BRITTANY  
   Please...
BRITTANY (CONT'D)

Please let me go! What is going on?

Brittany rails against the straps on the chair but is unable to free herself. Abby and Zoe make their way towards the girl in the chair. Brittany SCREAMS as Abby stands in front of her holding a hammer and a nail in each of her hands.

Brittany SCREAMS again.

BRITTANY (CONT'D)

No, no, no, I'll do anything...

Abby places a nail in the center of Brittany's hand. Abby holds the hammer up high above her head. Abby brings the hammer crashing down on the side of the chair. An ECHO is heard.

Brittany SCREAMS again, but stops when she sees it missed.

Abby and Zoe LAUGH.

Katie opens her eyes in the foreground. She sees the scene in front of her.

KATIE

Let me go!

Zoe turns around and shh's her. Katie freezes in disbelief. Zoe turns back to Abby and holds out her hand for the hammer.

ABBY

That doesn't count. It was only a practice swing.

Abby lines up the hammer again and this time connects. The SCREAM mixed with the CRACK of the hammer on bone rips through the room.

KATIE

Stop it!

INT. HOUSE, BEDROOM-NIGHT

Matt is tied to a chair in the bedroom.

His arms are stretched down on his sides and bound with rope. His wrists are already rubbing raw from struggling. The light in the room is off and the only light comes from the window and the night sky.
Through the little bit of light he can see that the room is mostly empty.

The only other thing in the room is a small bed. The closet door is slightly ajar. Matt moves his mouth and jaw.

His lip is crusted with blood and a bruise has formed above his right eye.

Brittany's SCREAM can be heard in the room.

Matt flails against his restraints but again makes no progress.

Another SCREAM is heard.

Matt's legs are tied but he can move his feet.

He pushes hard off the floor and CRACKS the chair into the wall.

He feels a little give in the wood and gathers himself for another attempt.

INT. HOUSE, ROOM-NIGHT

Katie still lies in the corner and is struggling against her restraints.

Brittany SCREAMS.

Zoe just smiles at her as she takes the hammer from her sister.

Brittany's right hand is a bloody mess with a nail peaking out at the center.

Zoe puts the nail on Brittany's left hand.

Brittany's face is covered in dirt, make up, and tears. Brittany SCREAMS. Zoe raises the hammer and fakes like she is going to smash it but stops at the last minute.

Brittany's eyes close and more tears stream down.

Zoe waits for her to open them again and then gives her a coy wave.

This time she brings the hammer down hard.

Blood squirts up and the sound of CRACKING bones mixes with Brittany's SCREAM.
KATIE
Stop it you little psychos!

The girls turn and face Katie.

They bend down to be closer to her face.

ZOE
Trust me, the last thing you want us to do is stop, cause when we do it will be time for us to play with you.

Katie looks stunned.

Zoe pats her on the head and the two girls turn their attention back to Brittany.

Abby now takes a hammer and nail and smashes it into Brittany's right foot.

The CRUNCH of the bones can be heard.

CONTINUED:

Zoe licks the blood that splattered up on her lip.

KATIE
Why?

Abby hands the hammer to Zoe who gets ready to go on the left foot.

KATIE (CONT'D)
Why, you little sickos?

ABBY
Why do you do the things you do?

A SMASH and CRUNCH mixed with Brittany's SCREAM. Abby looks at Katie.

ZOE
It makes me happy. I mean really happy. I know you want to hear that we were abused or love the devil, but it comes down to pleasure, and nothing in the world feels this good.

Zoe pauses and stares intently at Katie a smile fades and then pops back up.

KATIE
You can't...

The girls giggle.
ABBY
You want to hear something?

Katie eyes the knife lying on the ground but can't move her hands tied to post behind her.

Abby waits for Katie to look at him.

ABBY (CONT'D)
It will be much worse when it comes to you.

ZOE
Oh yeah, you have no idea what we are going to do. Just know that it will take a really, really long time. And when its over you won't look very pretty.

Katie now begins to cry.

Zoe kneels down and strokes her hair.

She occasionally pulls it back hard in a pulling motion when Katie turns her eyes away.

She continues to struggle, but it is pointless.

KATIE
What is wrong with you!?

Zoe looks to Abby and shrugs.

ZOE
Nothing is wrong with us.

KATIE
You are crazy, crazy, sick people do this!

ZOE
We may not follow everyone's rules, but we are definitely not crazy.

Katie just looks at the girls.

KATIE
You will never get away with this!
ZOE
We haven't been caught yet.

KATIE
What about your family? They..

ZOE
Do you see any family around?

ABBY
Ah no!

ZOE
And we never will, too bad for you, huh?

Abby looks to Zoe and they both smile.

ABBY
You aren't the first and you won't be the last.

KATIE
Someone will come!

ABBY
How many people really know where you are right now?

Katie looks at her. Her face shows horror at the realization.

ZOE
If no one knows where you are they won't know where to look.

Katie looks away from the girls.

The girls turn their attention back to Brittany.

ZOE (CONT'D)
But its not your yet.

INT. HOUSE, BEDROOM-NIGHT
Matt lies on top of pieces of a broken chair.

Matt struggles to get to his feet. He unties the last few pieces of rope.

He falls the first time he attempts to stand. He pushes himself up using the wall. He attempts to open the door, but finds it locked.

INT. HOUSE, ROOM-NIGHT

Abby walks over with a large knife.

She walks over to Brittany, but notices Katie looking at her.

She walks over to Katie and kneels next to her.

She puts the tip of the knife inches away from Katie's eye.

ABBY
I can't wait till it's your turn.

Abby stands and moves over near Zoe. She hands Zoe the knife. Zoe puts the tip of the blade inside Brittany's nostril.

She rips the knife forward. It tears through the flesh.

CONTINUED:

The pain pulls her awake.

Abby looks over to Katie who is terrified.

ZOE
Do you ever watch stuff about animals on TV?

Abby looks annoyed that Katie isn't responding, and begins walking towards her.

Katie quickly acknowledges her with a nod.

ABBY
Well no one ever questions why animals kill. It's natural, we are animals and it's natural for us to kill.

Abby takes another step forward, she pulls out a knife.
ZOE

Well we are smarter, and why can't we have a little fun as we go.

Abby turns and leaves Katie lying on the ground, as she does she lets the knife CLANK near Katie's face.
Abby walks over to a cabinet near the back of the room. Katie struggles to get her head an inch away from the knife.

While the girls backs are turned she tries to move the knife with her mouth.

Her face is covered in pain as blood trickles down her lips from the knife.

ZOE (CONT'D)

Don't forget, its my turn.

ABBY

I know

Abby returns with something behind her back. A cord is visible behind Abby's back. When Zoe sees this she smiles.

Abby pulls out a hedge trimmer, and takes the cord over to the wall.

She turns it on and watches as the blades spin.

CONTINUED: (2)

Abby hands it over to her sister.

Abby then turns her attention over to Katie.

ZOE

Don't worry we are almost done here, and then we are going to give you all of our attention.

Zoe moves over to Brittany.

Brittany's eye's pop as Zoe holds the blade close to her blood soaked face.

Brittany once again tries to will herself free from the chair.

She begins pulling her hands. The nails press into the skin.

She SCREAMS in agony.
Zoe rams the trimmers into Brittany's stomach.

Her SCREAMS grow louder. The blood splatters all over Zoe.

INT. HOUSE, ROOM-NIGHT

Matt looks over to the closet. Inside the closet is full of boxes. He kicks over one box and car keys and drivers licences. He backs up. He looks over to the window and smashes it with his foot.

INT. HOUSE, ROOM-NIGHT

The CRASH of broken glass can be heard. Katie looks up with a gleam of hope.

Zoe looks at Abby.

    ABBY
    Did you tie him up?

    ZOE
    Yes!

    ABBY
    Well not very well.

    ZOE
    This isn't my fault, I did just what you said.

Abby looks mad, but then controls herself.

    ABBY
    OK, its no one's fault, but let's go take care of this right now.

Abby turns to Katie.

    ABBY (CONT'D)
    Sounds like your boyfriend is awake. I'll go see if he wants to join us.

    KATIE
    Matt is going to get help and...

    ABBY
    He has no chance!
Zoe looks over to Brittany's lifeless body. Abby picks up the knife near Katie and smiles. She then places it behind her head.

**ABBY (CONT'D)**
Better hurry, this won't take long.

Abby waves as she exits.

**INT. HOUSE, ROOM-NIGHT**

Abby unlocks the door with a key and heads quickly to the window.

There is a little bit of blood on the broken glass.

**ABBY**
Zoe get outside quick.

**EXT. HOUSE-NIGHT**

Matt leans up against a tree a few yards away from the house.

He picks up a thick branch off of the ground. He looks at the house through the window he escaped from he sees Abby peering out.

Matt looks at the branch in his hand, he squeezes it tight.

He rubs his eyes his head is still hurting. Matt walks along the tree line. About twenty feet away he sees the barn.

He stands on the edge of the side of the barn.

He looks around and then makes a break for the open door. As he reaches the door a bat crashes into his stomach. Matt stumbles back wards and falls onto his back. Zoe walks out from the barn with a smile on her face. Zoe walks over and raises the bat high over her head. As she has the bat above Matt sweeps her feet with his arm.

Zoe crashes to the ground and drops the bat.

Zoe begins to rise, she and Matt are close to the bat. Matt looks at her and gets ready to punch her.

**ZOE**
You wouldn't hit a girl would you?
Matt unloads a hard right to Zoe's head. Zoe crumbles flat on the ground. Matt stands up picks up the bat and takes a step to the house.

He looks down at Zoe.

He raises the bat as if he is going to hit her, but he can't bring himself to do it.

Matt walks onto the porch.

He walks up to a window and looks inside. The house is not moving.

CONTINUED: (2)

A SCREAM for help breaks the silence. It sounds like Katie.

CUT TO:

INT. HOUSE-NIGHT

Matt opens the front door. He looks straight ahead. He steps into the doorway. As he does a large blade digs deep into his stomach. The bat hits the floor with a THUD. His eyes are wide and filled with pain. Blood sprays from the wound. Matt falls to his knees.

He looks up at Abby. Abby releases the knife from her hand. The handle still sticks out of Matt's belly while the blade sits in his flesh.

Matt has blood fill his mouth as he struggles for a breath.

He falls from his knees to his side.

He grabs the handle weakly with both hands and attempts to pull it from his blood soaked wound.

Abby looks him dead in the eye and appears to be studying him

Matt attempts to speak, but is only able to mutter a GRUNT. More blood spurts from his mouth.

Matt swings his hand weakly at Abby's feet. Abby kneels down near his face. Abby holds up her fingers a few inches apart.

Zoe walks in her head has blood dripping from a small cut above her eye.
She walks up to Matt and begins kicking him hard over and over in a frenzy.

She kicks him onto his back and she quickly pounces on him.

She grabs the handle of the knife and begins twisting.

**ABBY**

Zoe!

Zoe spits in Matt's face.

**ABBY (CONT'D)**

Zoe! Control! We need to stay in control always.

Zoe looks up and smiles.

**ZOE**

We would have killed you all no matter what. Its what we do you never had a chance.

Zoe stands up and looks to Abby. Abby smiles.

**ZOE (CONT'D)**

Don't even start, he got lucky.

Abby smiles more holding back a laugh. Zoe pushes her playfully.

**ZOE (CONT'D)**

I hate you.

**ABBY**

I hate you too.

**ZOE**

Should we tell Katie that her boyfriend tried to save her?

**ABBY**

Yeah that's sweet

The girls walk on down the hall.

**INT. HOUSE, ROOM-NIGHT**

Katie still lies in the same spot. She has managed to move the knife back to her hands behind her back.
Tears roll down her cheeks.

The tears move through dried blood and dirt on her face.

She coughs and spits a little bit of blood onto the floor.

She pushes the knife back and forth as best she can, but she has made almost no progress.

The knife falls out of her hand. She stares around the room.

She moves her fingers to try and grip again. She hears THE GIRLS coming.

She looks around the room for anything to help her. Her eyes freeze at her best friends bloody corpse. 

The hedge clippers sit in a pool of blood at Brittany’s feet.

The walls are bare except for a few tools hanging on hooks and shelves.

The windows have been tinted black. STEPS are heard approaching.

ABBY
We’re back!

Abby peaks in the room and flashes a smile to Katie. Zoe moves over towards her. She looks behind at Katie's ropes.

ZOE
You didn't make much progress at all.

Zoe gives her a mocking sad look.

Abby moves towards her, when she reaches Brittany she pauses and looks at her work.

She gives Brittany a kiss on the forehead.

Abby then takes a lip gloss out of her pocket and begins to apply it to Brittany.

She then turns to Katie and gives her a sly smile. After applying the lip gloss on herself.

She then stares at Brittany and uses her fingers to pucker her lips. She then blows an air kiss to her and gets off her lap.

Zoe kneels down behind Katie and begins to stroke her hair.

ZOE (CONT'D)
You are a mess.

Zoe reaches behind her and picks up the knife. Katie closes her eyes tight.
Zoe hands the knife to Abby. Abby puts the knife on Katie's face allowing the blade to rest on her forehead.

Abby then uses the knife to gently knock on her head until Katie's eyes open.

Abby smiles.

   ABBY
   Hi!

Katie stares at her.

Abby makes eye contact with her sister and then Zoe rises and leaves the room.

Abby taps the knife hard on Abby's head again. Zoe cries out from the other room.

   ZOE
   Abby!

Abby pops up and runs to join her sister. She leaves the knife on the floor in front of Katie.

INT. HOUSE-NIGHT

Abby runs in and sees Zoe standing over a bloody spot on the floor.

Matt's body is gone.

   ABBY
   He couldn't have gone far.

Zoe nods and the two girls run out the door.

INT. HOUSE, ROOM-NIGHT

Katie has rolled over and is now moving back and forth on the knife blade Abby left lying on the floor.

Her eyes fill with tears and her face with pain as she does this.

CUT TO:

EXT. HOUSE-NIGHT

A blood trail is easily visible from the house to the tree line.

The girls walk side by side as they follow the trail of red blood.
Only a few feet into the woods they see Matt crawling on his side.

His hand attempts to hold the wound in his stomach closed.

As Matt hears the girls approach he attempts to pick up his pace but his physical condition makes this impossible.

The girls split and move to either side of him. Matt stops and falls onto his back. His eyes move back and forth to each girl. His eyes are filled with anger.
The girls return the stare and then look at each other.

Without warning Abby smashed her foot hard onto Matt's hand.

Matt winces in pain.

Zoe kicks him hard in the face and Matt's eyes roll back. Abby turns away and returns with a thick tree branch. She smiles at Matt.

Matt stares at her defiantly.

Zoe walks away and returns with one of her own.

The girls raise the branches up high and Matt closes his eyes. The branches crash down over and over on his body. After a few swings only half of Zoe's branch returns. Both girls drop the branches and begin to walk back to the house.

Again they fall in line and walk back in a pair. They enter the house.

CUT TO:

INT. HOUSE, ROOM-NIGHT

The girls enter the special room only to find that Katie is no where to be seen.

Zoe turns and runs up the ramp.

CUT TO:

EXT. WOODS-NIGHT

Katie runs along the trail. Her face grimaces with pain.
In the distance she sees head lights moving along the dirt road about a hundred yards ahead.

To her rear she hears the girls coming on quickly. She pulls all of her energy and rambles towards the road. The truck is moving quickly, Katie gives it all she can. As she approaches the road she flings herself out from the trees.

The truck's head lights flash on Katie's body. The truck slams on its breaks. Dust flies up on all sides of the truck and dances in the lights of the truck.

CONTINUED:

Katie attempts to stand.

A man, Bo, jumps out of the cab and rushes to Katie's side.

    BO
    Are you OK!?

Katie rolls over on her back. Her arms reach up and grab Bo.

    KATIE
    Please help me!

    BO
    Calm down. Of course I will help you. What's going on?

Katie quickly looks back to the woods.

    KATIE
    We have to go now! They are trying to kill me!

    BO
    Who?

    KATIE
    Please! There is no time.

Katie begins rising to her feat.

    BO
    Just tell me what is going on.

    KATIE
    Please!

Katie rises and limps to the passenger side of the truck. Katie looks into the woods but doesn't see anyone.
KATIE (CONT'D)
We have no time!

BO
OK.

Bo moves to the side of the truck and gets in. He puts the car in drive.
Katie breathes out and leans her head back.

BO (CONT'D)
Can you tell me what's on?

KATIE
These two girls..they killed my friends...they tortured me!

BO
Oh my god. Where?

KATIE
There is a house out here and ...

Bo touches Katie's arm.

BO
It's OK, you are safe now.

KATIE
We need to get to the police now!

BO
That's exactly where we are going.

Katie turns and mouths "thank you". Katie closes her eyes for a second.
BO (CONT'D)
Tell me more about these girls. I live out here, I can't believe this.

Katie turns and looks at him.

KATIE
I don't know. These young girls, they seemed so nice and helpful and then..

Katie breaks down into tears.

BO
Rest up. I won't pry anymore, save it for the cops.
The truck continues to rumble down the road.

KATIE
How far is it?

Bo turns and smiles.

BO
You're safe now. It won't be long.

The truck makes a left and turns towards a house. Katie sees the house as her eyes widen. She spins and looks at Bo.

KATIE
What are you doing!? That's the house!

Bo smiles at her.

BO
That's my house.

Katie reaches for the lock on the door.

Bo snaps the locks from the driver's side.

Bo reaches over and smashes her head against the dash board.

Katie's head pops back her eyes open and close.

EXT. HOUSE-NIGHT

He pulls into the driveway.

As he parks the truck the girls walk out of the woods. Katie begins to come through in the passenger seat.

Bo exits the cab and walks to the passenger side he opens the door and pulls Katie out hard out onto the ground.

The girls are keeping their distance.

Bo looks over at them with a disappointed look. Katie begins crawling away.

Bo walks over to her and grabs her by the hair and begins dragging her towards the house.
The girls walk over to him.

    BO
    Explain.

Katie struggles but Bo continues talking to the girls as if she is a bag of groceries.

Zoe and Abby exchange a look.

    ABBY/ZOE
    We're sorry.

Bo shakes his head and continues to drag Katie through the front door past the girls.

CUT TO:

INT. HOUSE-NIGHT

The blood from Matt is still covering the entry way.

Bo turns and stares hard at the girls who look away from his glance.

Bo drags Katie by the hair to the entrance of the room and pushes her into the doorway.

She crashes onto the floor.

Bo slams the door and applies the lock. Bo then moves back to the front room. The girls are waiting. Bo looks at them and then walks into the attached kitchen.

The girls watch as Bo inspects the kitchen.

He looks up and then moves to the right where he disappears from view.

    BO
    Girls! Get in here!

INT. HOUSE, BEDROOM-NIGHT

Bo stands with his arms crossed looking at them as they arrive.
BO
What did I tell you?

The girls look at each other. Bo walks around the room. He glares at them.

BO
Well?
ZOEO're sorry about letting her get away. We would have..

Bo's look stops her from continuing.

BO
I'm not talking about that.

Bo stands with his hands on his hips.

BO (CONT'D)
I just talked to you about this the other day.

He smacks the unmade bed hard. The girls look at Bo sheepishly. The girls walk over and begin making the beds.

BO (CONT'D)
I shouldn't have to still remind you to make your beds.

ZOEO're sorry daddy.

BO
I don't want sorry. I want the beds made everyday. I don't want to keep reminding you. I mean it girls. I don't have time for this.

ABBY/ZOE
Yes daddy.

Bo sits down on the bed and his face softens.

BO
Now, as for tonight, well that's not all your fault.

Bo pats the bed and the girls sit on either side of him. He puts an arm around each girl and they hug him.

BO (CONT'D)
This night was too much too soon, and I take responsibility for that.
CONTINUED: (2)

The girls smile lovingly at their father.

BO (CONT'D)
Now let's play.

Bo rises and the girls follow.

INT. HOUSE, DOOR TO THE ROOM-NIGHT

Bo looks to the girls and indicates that they go silent. Bo tip toes to the door and places his ear against it. He can hear BREATHING on the other side.

CUT TO:

INT. HOUSE, ROOM-NIGHT

Katie leans against the door listening for sounds. She holds an axe in her hands. She hears the CLICK of the lock on the other side. She steps back and grips the axe. Her body tenses and she stands ready.

INT. HOUSE, DOOR TO THE ROOM-NIGHT

Bo unlocks the door with a CLICK.

He turns and motions the girls to back up. The girls respond and move out of sight. Bo grips the door handle.

In one motion he pushes the door open and jumps back. As the door opens the axe crashes into the floor.

Bo stares at Katie who tries to recover quickly.

He walks backwards down the hall and disappears to the bedroom.

Katie makes sure he doesn't come out from behind her and picks up her pace as she moves up to the entrance to the main room of the house.

Katie moves out past the kitchen to the main room.

CUT TO:

INT. HOUSE-NIGHT
Katie looks to the right where Abby stares at her. Katie's head jerks to the exit to her left and sees a smiling Zoe.

FOOTSTEPS are heard to her rear.

Katie steps into the center of the room and turns to see Bo enter.

Katie now has her back to the wall of the house she stands in the center of the three others.

Katie grips the axe tighter and moves her eyes from Abby to Zoe and back to Bo.

All three stare at her blankly.

Katie looks to Zoe who stands in front of the door.

KATIE
Move!

Zoe's expression doesn't change, and she doesn't move. She turns quickly but Bo and Abby remain still.
Her attention moves back to the door and Zoe.

Katie pulls the axe back and takes a step towards her. Zoe continues to stare at her without emotion.
KATIE (CONT'D)
Move! Now!

Bo takes a step a little closer forming the triangle around her tighter.

Katie begins to shake.

Katie.

ABBY

CONTINUED:

Katie turns and makes eye contact with Abby.

ABBY (CONT'D)
We want to play a game, do you want to join us?

Katie looks desperate and confused.
BO
Its a family tradition.

Katie spins and sees Bo now a foot closer.

ZOE
You will have fun.

Katie turns back to Zoe.

BO
Here are the rules.

Katie looks hard at Bo.

BO (CONT'D)
Its hide and go seek basically, and the rule is you get away you live.

ZOE
And if you don't

ABBY
Shhh!

Katie is still looking at Bo who turns his attention to Zoe.

Bo nods and Zoe steps away from the door.

BO
Let's begin.

Bo motions with his hand towards the door.

Katie turns her head and sees that Zoe has made a path. Katie doesn't move.

ABBY
If you just stand there it ruins the game.

BO
She's right, and we won't wait all night.

Katie takes a cautious step towards the door and watches as Zoe doesn't move.

Another step and then another.

She then presses her back to the door. Abby, Zoe, and Bo stare at her.

ZOE
One...

Katie stares at her.

BO
Two..

Katie is still frozen.

BO
You only get to ten so I suggest you get moving.

ZOE
Three.

Katie spins around and grabs the lock.

She is unable to get it open with one hand she drops the axe and turns both hands at the knob.

ABBY
Four.

Katie kicks the door and moves her hands quickly and it finally opens.

She pulls the door open.

Five...

ZOE

Katie turns and sees that all three are closing in. Katie turns and rushes from the house.

CUT TO:

EXT. HOUSE-NIGHT

Katie runs about twenty steps out of control. She then pauses and scans the area.

CONTINUED:
She runs as fast as she can to the woods and the cover of trees and darkness.

She runs behind a large tree and presses against it.

She squeezes her body tight and then takes a look around the tree. She sees the door of the house is open, but he sees no sign of the girls.

There is no path up ahead just raw woods.

She hears a CRACK to her left, and then a SNAP to her right.

She runs as fast as she can about twenty yards ahead to another patch of trees. Katie Is BREATHING loudly, she tries to keep as quiet as possible.

Behind her she hears a GIGGLE.

She looks right and sees the barn, and more importantly the shine of the truck within in the light.

Another GIGGLE is heard to her left. Katie Holds perfectly still trying to be silent.

After a few seconds she moves down to her knees and begins slowly making her way to the barn.

Katie has moved about ten feet closer to her goal. Behind her she hears the sound of someone RUNNING. Katie spins around.

Again GIGGLING is heard.

Katie crawls again forward, she fins cover in a bush and peers out into the night.

The barn is about twenty yards away.

Katie sees the long open area between herself and the barn. She Looks left and right.

Behind her she hears a voice.

   ABBY
   Katie!?

Katie turns and moves along the edge of the woods to her left.

   ABBY (CONT'D)
   Katie, where are you?!

CONTINUED: (2)
The voice is now closer.

Katie increases the pace of her crawling.

She hears someone RUNNING far off to her right. Katie makes her way to the rear of the barn.
She is directly behind the barn, she can no longer see the front doors of the barn or the house.

She creeps to the edge of the barn and looks around the corner.

She then moves to the side and flattens her body against the wood.
She moves slowly doing her best to not make a sound. When she reaches the front edge of the barn she stands still and listens.

Except for the natural sounds of the night. She hears no sounds from the girls.
Katie peeks around the corner and sees no one.

She quickly spins out from behind the side of the barn and rushes into the barn.

As she enters she presses herself hard against the wall. She lets her breathing slow.
When a few seconds pass, she listens for the girls, but she hears nothing.
To her right sits the truck and ahead is an open doorway. She rushes to the truck and begins frantically searching for the keys.

She flips the visor down and looks under the mats. She slams her fist down on the seat in frustration.
Outside the SOUNDS of the girls approaching can be heard. Katie eyes move to the doorway in the back of the barn.
With no other option she runs for the doorway in hopes for her salvation.

CUT TO:

INT. BARN ROOM 2-NIGHT

Katie stumbles over the door's threshold.

The girls can be heard entering the main area of the barn.

The back of the second room is not visible.
Katie can only see a few feet in front of her so you walks forward cautiously.

Three long tables stretch vertically across the room.

ABBY
Katie!

The call echoes through the room.
Katie heads down the middle row hoping for an exit. As she reaches the back she realizes she is trapped inside.

Katie quickly seeks refuge under the far right table. The lights over head come on and brighten the scene.

ZOE
Katie?

The girls Abby and Zoe have entered the room. Katie is BREATHING heavy. From under the table she can see the legs and the feet os both of the girls.

ABBY
Are you having fun?

Abby moves over and Katie watches as she makes her way to the far right of the room.

Zoe begins moving to the other side.

The two girls make eye contact and begin walking slowly down the far sides of the room.

Katie slides out from under the table on the right and begins crawling up the center isle.

Her head turns left and right trying to keep an eye on both girls.

CONTINUED:

Abby and Zoe seem to each take a step in perfect strides at the same pace.

ABBY (CONT'D)
Zoe do you see her?

ZOE
Not yet she is doing great, maybe she is not here.

Both girls smile back at each other.

Katie has now progressed to where she is closer to the door than either girl.
Katie makes a quick check of both girls and begins crawling to the front towards the exit.

She reaches the edge of the table and a boot swings around the corner and makes contact with her face.

The kick sends her reeling backwards.

A trickle of blood appears in the corner of her mouth. Katie looks up at a smiling Bo from her back.
Katie begins crawling backwards. Bo makes no movement.
Katie turns her back on Bo as she stands.

When she turns around and looks up, at the corner of the table to her right stands Abby.
At the corner on the table to her left sits Zoe who casually swings her feet back and forth.

Katie freezes in her tracks.

BO
Where you going Katie?

Katie spins in a panic looking at all of her pursuers. Katie quickly drops to her knees and crawls fast under the table that Zoe is sitting on.

After clearing the edge she makes a break for the door only to see Bo move slowly in her way.

This time she dives back and runs under the table away from Bo.

CONTINUED: (2)

She clears the first table and on her way under the second one Abby's shoes and legs pop up. She then heads down the back of the room.

Katie stands and spins around.

Bo still stalks the front of the room and the girls once again have him flanked on both sides.

Katie lets out a SCREAM.

KATIE
Please stop this..please let me go.

No one responds as Katie's eyes once again make contact with each of her captors.
ZOE
Daddy I'm getting bored.

ABBY
Me too.

Bo smirks and looks at Katie.

BO
You have been a rather large disappointment.

Katie is crying.

BO (CONT'D)
I have an idea.

Without warning Bo flicks off the lights. Katie is frozen in a panic. A hand reaches out and grabs her ankle. Katie SCREAMS and kicks herself free. Zoe laughs. Katie hits the ground and begins crawling towards the far left wall.

Katie has made her way to the left of the room. She stands and the lights flick on again. It looks like Bo has remained still, he catches Katie's eyes and he smiles and then winks at her.

Her eyes scan the room, but the girls seem to have vanished.

She begins to turn towards the front of the room and the door.

Bo slowly turns as well. Bo and Katie are equal distance from the door.

Katie's body tense.

From under the table to her left and hand emerges holding a screw driver.

As Katie looks to make her first step the hand crashes the screw driver into Katie's leg between the achilles tendon and the bone.

The screw driver rips through the flesh and out the other side.

Katie's SCREAM tears through the air. Bo, Abby, and Zoe laugh at Katie's pain. Katie crumbles in a heap on the ground. Her hands grip her bloody ankle. The screw driver hangs on both sides on the leg, the tip coming through on one end and the handle on the other.
Katie turns to see a smiling Abby sitting with her legs crossed on the floor behind her.

Bo walks in front of her and stares at her. He begins to step one at a time slowly towards her. Katie tries to hold in the pain and get to her feet. Bo approaches and bends down, he moves his face close to her.

As his smile gets within a foot of her Katie kicks her leg up hard.

The screwdrivers tip still wet with her blood hits Bo in the neck.

He pulls back releasing the tip of the screw driver from his neck. As he does blood begins to flow out. Abby's face registers shock.

Daddy!

ABBY

Katie uses the moment of panic to hobble past Bo whose hands grip the wound on his neck.

Zoe rushes over to his side.

Katie rushes out the entry and pulls closed the metal door.

CUT TO:

INT. BARN-NIGHT

Katie falls to the ground her hands grip the handle of the screw driver.

Tears pour down her face.

She takes a deep breathe and the yanks the screw driver free.

A SCREAM flies out of her.

Her BREATHING is loud and rapid.

The blood is quickly exiting the wound in her ankle.

To her right is a dirty cloth that she uses to tie around her foot.
She pulls herself up to her feet and tries to walk. Every step is full of pain. Her eyes meet the truck.

CUT TO:

INT. BARN ROOM 2-NIGHT

Bo has stopped the bleeding with a hanker chief from his pocket.

His eyes are full of rage.

The girls seem to be full of fear.

    BO
    Finish it!

Bo's words are full of authority.

The girls snap out of their state of fear and then hop to their feet.

They reach the door and after a few tries are able to pull the door open.

INT. BARN-NIGHT

Katie is gone they race to the entry to the barn.

EXT. BARN-NIGHT

Katie scrambles and hops, and limps across the lawn to the house.

She hits the door and disappears inside. Abby and Zoe emerge out into the night sky. As Katie enters the house the girls see her and smile.

    ZOE
    Here we come Katie!

The girls run across the lawn to the house they arrive to a locked door.

    Key!

    ABBY
Zoe runs to the side of the house and pulls a rock out of the garden out front and pulls out a spare key.

CUT TO:

INT. HOUSE-NIGHT

Katie limps along the room searching the tables for something.

She moves from the living room to the open kitchen area. On the counter she sees what she desires.
She sees the key ring and grabs it.

The door flies open and Abby and Zoe burst in.

    ABBY
    No more play time.

Abby runs full speed to Katie.

In an instant she tackles her with her full body and both girls crash onto the floor.

The keys fly out of a hit the kitchen wall. Zoe stands in the room watching and smiling.
Katie begins to crawl away and Abby grabs a hold tight of her ankle.

Katie SCREAMS.

With her hand she reaches out and finds a pan from the stove.

With all of the force she can muster she smashes it onto Abby's head.
With a THUD she collapses motionless on the floor. Katie has a moment of piece before Zoe appears at her feet.

Katie turns away quickly and grabs the keys.

Zoe launches a foot deep into Katie's stomach, her breath leaves her.

Zoe jumps onto her chest and grabs a hold of Katie's head.

She pulls the head towards her and then thrusts it hard onto the floor.

It CRACKS hard.
Katie’s eyes roll into the back of her head.

With Katie stunned Zoe spins and turns her attention to her sister.

Abby is out cold.

Zoe strokes her hair.

Katie has caught her bearings and her breath.

She kicks Zoe in the back of her head and sends her toppling over her sister.

Katie then begins crawling to the door. She comes around the counter and can see the door. She is just a few feet away as she gets to her feet. She falls again and turns to see Zoe attached to her ankle.

Katie tries to kick her off with her good foot but in doing so loses her balance and crashes to the floor.

Zoe rips the cloth off of Katie's ankle.

Katie continues to kick but Zoe fights off each with a hand.

Without warning Zoe her finger into the wound in into Katie's ankle wound.

Katie HOWLS loudly with pain.

Zoe looks up at Katie with a gleam in her eye and a bloody smile from the damage Katie did with the earlier blow to the face.

Katie is frozen with shock.

Zoe begins to crawl up Katie towards her head.

Katie reaches out her hand to the left and finds a fire place log.

Zoe is on top of her smiling, blood drips from the corner of her mouth.

With a THUD the log crashes into the side of Zoe’s head. She falls flat onto Katie. Katie pushes her free of Zoe and pulls herself out the door.

CUT TO:
EXT. BARN-NIGHT

Katie limps across the lawn in front of the barn. She looks in all directions but sees no one. In her right hand she grips the keys and hobbles to the barn.

INT. BARN-NIGHT

Katie hobbles to the truck and pulls open the door.

    BO
    Boo!

Katie stumbles backwards.

Bo leaps out from the truck and is on top of her quickly. He holds a knife to her neck. With his other hand he reaches up to the bloody cloth around his neck.

Rage fills his eyes.

    ZOE
    Daddy!

The sound of his daughters voice temporarily softens the look in his eyes.

He leaps up and grabs Katie by the head of hair. He pulls her hard to a standing position. Abby slowly emerges at the door of the barn along with Zoe, both girls are clearly weary.

Bo throws Katie hard into the wall of the barn and she hits the ground quickly crying.

The girls walk over and the family exchange a hug.

    BO
    Are you ready for your next lesson?

The girls nod.

Bo pulls a knife from his belt and smiles at Katie.

He pulls her straight up in a standing position again. He hits her low in the belly with the knife.

With a hard tug he begins ripping it up the length of her chest.
Blood begins to spill from the wound and her mouth. The girls watch their dad with admiration.

**ALTERNATE ENDING**

Bo screams Boo!, Katie turns and begins to run as she does Bo's Wife, Connie hits her hard in the face causing Katie to crumple in a heap.

*Shot List*

**EMPTY TEXT**

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TIME</th>
<th>END</th>
<th>Scn #</th>
<th>Shd #</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>BED: night</td>
<td>Night</td>
<td>2</td>
<td>A</td>
<td>ECU Pull out to MCU KATIE</td>
<td>Katie is screaming</td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>B</td>
<td>2SM KATIE and MATT</td>
<td>MATT looks at KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>C</td>
<td>MS MATT on floor</td>
<td>MATT looks at floor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>D</td>
<td>LA CU KATIE Slides into frame</td>
<td>KATIE slithers into MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>E</td>
<td>Pull out 2SM MATT on bed</td>
<td>MATT looks at KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>F</td>
<td>OTS KATIE DIALOGUE</td>
<td>KATIE talks to MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>G</td>
<td>OTS MATT DIALOGUE</td>
<td>MATT talks to KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>H</td>
<td>MCU MATT</td>
<td>MATT gives KATIE a scare</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>J</td>
<td>LA OTS KATIE to MATT who picks KATIE up</td>
<td>MATT picks up KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>K</td>
<td>MS MATT DIALOGUE</td>
<td>MATT slaps KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>L</td>
<td>HA OTS looking down at KATIE</td>
<td>KATIE slaps MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>M</td>
<td>MCU KATIE same action</td>
<td>KATIE slaps MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BED: night</td>
<td>2</td>
<td>N</td>
<td>MCU MATT and KATIE</td>
<td>MATT and KATIE kissing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>P</td>
<td>OTS MATT to KATIE AT COMP</td>
<td>MATT is watching KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>Q</td>
<td>RA MS to MCU MATT walking to KATIE</td>
<td>MATT is disturbed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>R</td>
<td>MCU KATIE Rack focus to MATT watching Comp</td>
<td>MATT watches KATIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>S</td>
<td>CU KATIE talking to MATT</td>
<td>KATIE talks to MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>T</td>
<td>2SM KATIE Turns to MATT on bed</td>
<td>Dialogue between the 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>W</td>
<td>CU KATIE DIALOGUE, Pull out to 2SM</td>
<td>KATIE talks to MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>X</td>
<td>OTS MATT to KATIE OTS KATIE TO MATT</td>
<td>KATIE talks to MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEDROOM</td>
<td>2</td>
<td>Z</td>
<td>MCU KATIE pulls out to MS</td>
<td>KATIE talks to MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RYAN BED</td>
<td>3</td>
<td>A</td>
<td>2SM RYAN and BRITT talking</td>
<td>Ryan and BRITT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RYAN BED</td>
<td>3</td>
<td>B</td>
<td>2SM RYAN and BRITT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RYAN BED</td>
<td>3</td>
<td>C</td>
<td>CU RYAN DIALOGUE</td>
<td>RYAN and BRITT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RYAN BED</td>
<td>3</td>
<td>D</td>
<td>CU BRITT DIALOGUE</td>
<td>BRITT and BRITT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOCATION</td>
<td>TIME</td>
<td>END</td>
<td>Scn #</td>
<td>Shd #</td>
<td>SHOT DESCRIPTION</td>
<td>ACTION/COMMENTS</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>-----</td>
<td>-------</td>
<td>-------</td>
<td>-------------------------------------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>DRIVEWAY</td>
<td>4</td>
<td>A</td>
<td>3</td>
<td>4</td>
<td>OTS HH MATT AND KATIE WALK TO TRUCK.</td>
<td></td>
</tr>
<tr>
<td>Ryams Trk</td>
<td>4</td>
<td>B</td>
<td>3</td>
<td>4</td>
<td>LA Truck pulling out driving off</td>
<td></td>
</tr>
<tr>
<td>Ryams Trk</td>
<td>4</td>
<td>C</td>
<td>3</td>
<td>4</td>
<td>MS to WS same action</td>
<td></td>
</tr>
<tr>
<td>Ryams Trk</td>
<td>4</td>
<td>D</td>
<td>3</td>
<td>4</td>
<td>INT. CAR B Roll</td>
<td>Listening to Music having fun</td>
</tr>
<tr>
<td>Ryams Trk</td>
<td>4</td>
<td>E</td>
<td>3</td>
<td>4</td>
<td>Ext. Car B-DOOR</td>
<td></td>
</tr>
<tr>
<td>Ryams Trk</td>
<td>4</td>
<td>F</td>
<td>3</td>
<td>4</td>
<td>MS Ryan on speakerphone PULL OUT 4S</td>
<td>Bo on speakerphone</td>
</tr>
<tr>
<td>Ryams Trk</td>
<td>4</td>
<td>G</td>
<td>3</td>
<td>4</td>
<td>CU of Katie talking to BO</td>
<td></td>
</tr>
<tr>
<td>LAKE</td>
<td>5</td>
<td>A</td>
<td>3</td>
<td>5</td>
<td>1ROLL of Bo on the Boat with a couple</td>
<td></td>
</tr>
<tr>
<td>LAKE</td>
<td>5</td>
<td>B</td>
<td>3</td>
<td>5</td>
<td>WS Boat in Lake</td>
<td></td>
</tr>
<tr>
<td>LAKE</td>
<td>5</td>
<td>C</td>
<td>3</td>
<td>5</td>
<td>2MS Boat POVs to Couple</td>
<td></td>
</tr>
<tr>
<td>LAKE</td>
<td>5</td>
<td>D</td>
<td>3</td>
<td>5</td>
<td>OTS girls to Couple taking a picture</td>
<td></td>
</tr>
<tr>
<td>BO-House</td>
<td>6</td>
<td>A</td>
<td>3</td>
<td>6</td>
<td>35EWS BO Girls, Breakfast</td>
<td>Bo pancakes, Girls Setting table</td>
</tr>
<tr>
<td>BO-House</td>
<td>6</td>
<td>B</td>
<td>3</td>
<td>6</td>
<td>35EWS Dolly IN to BO</td>
<td>Dolly passes Girls before to Bo</td>
</tr>
<tr>
<td>BO-House</td>
<td>6</td>
<td>C</td>
<td>3</td>
<td>6</td>
<td>MS BO flipping Pancakes, Pan LTR WS Bo</td>
<td>BO answer phn WS girls gone</td>
</tr>
<tr>
<td>BO-House</td>
<td>6</td>
<td>D</td>
<td>3</td>
<td>6</td>
<td>CU PHONE Dialogue</td>
<td></td>
</tr>
<tr>
<td>BO-House</td>
<td>6</td>
<td>E</td>
<td>3</td>
<td>6</td>
<td>WS From Living room to Kitchen BO</td>
<td>BO calls out to girls</td>
</tr>
<tr>
<td>BO-House</td>
<td>6</td>
<td>F</td>
<td>3</td>
<td>6</td>
<td>DOLLY IN CU BO grin on face</td>
<td>After dialogue</td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>A</td>
<td>3</td>
<td>7</td>
<td>LA BO's Feet to ABBY under bed</td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>B</td>
<td>3</td>
<td>7</td>
<td>CU ABBY's eyes</td>
<td>Reaction to BO walking in</td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>C</td>
<td>3</td>
<td>7</td>
<td>ABBY's POVs back of BO's Feet</td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>D</td>
<td>3</td>
<td>7</td>
<td>WS BO Pan to Bo action</td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>E</td>
<td>3</td>
<td>7</td>
<td>CU of Closet Door knob BO opens</td>
<td>OPEN AND CLOSE closet</td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>F</td>
<td>3</td>
<td>7</td>
<td>MS Bo leaving out of room</td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>G</td>
<td>3</td>
<td>7</td>
<td>CU door opens Zoe</td>
<td>Zoe comes out</td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>H</td>
<td>3</td>
<td>7</td>
<td>OTS Zoe BO jumps into Frame</td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>J</td>
<td>3</td>
<td>7</td>
<td>35MS on Bed</td>
<td>BO, Zoe, Abby</td>
</tr>
<tr>
<td>LOCATION</td>
<td>TIME</td>
<td>END</td>
<td>Scn #</td>
<td>Sh#</td>
<td>SHOT DESCRIPTION</td>
<td>ACTION/COMMENTS</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
<td>-----</td>
<td>-------</td>
<td>-----</td>
<td>------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>K</td>
<td>CU BO on bed</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>L</td>
<td>CU ZOE on bed</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>M</td>
<td>CU ABBY on bed</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>N</td>
<td>ZOE POV LOOKING THRU CLOSET slates</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GIRLS RM</td>
<td>7</td>
<td>P</td>
<td>ZOE POV CU Closet door turning</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRT RD</td>
<td>8</td>
<td>A</td>
<td>Trucks POV</td>
<td>Driving down road</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRT RD</td>
<td>8</td>
<td>B</td>
<td>LA Truck driving away</td>
<td>As far down the road as possible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>A</td>
<td>WS Trunk enters Right of Frame and lfts Cent.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>B</td>
<td>WS HA Truck 45 Talent exits Car.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>C</td>
<td>4-CU each Talent Getting out of Truck</td>
<td>Wood in background</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>D</td>
<td>HA CU Hand grabs trunk door</td>
<td>Pull out to WS Talent grabbing supplies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>E</td>
<td>POV woods watching Talent</td>
<td>Suspenseful eerie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>F</td>
<td>CU MATT</td>
<td>DIALOGUE, unpacking truck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>G</td>
<td>CU RYAN</td>
<td>DIALOGUE, unpacking truck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>H</td>
<td>CU BRITTANY</td>
<td>DIALOGUE, unpacking truck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>J</td>
<td>CU KATE</td>
<td>DIALOGUE, unpacking truck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods Park</td>
<td>9</td>
<td>K</td>
<td>45WS</td>
<td>DIALOGUE, unpacking truck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>A</td>
<td>OTS MEN to Ladies (BEAUTY SHT) to Woods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>C</td>
<td>PAN LTR LA 25 Ladies pass the Camera CU Men walk into Camp (Ice chest transition)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>D</td>
<td>END OF TRANSITION Ice chest pull reveal forest</td>
<td>To show time has passed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>E</td>
<td>PTS Guys with girls foreground</td>
<td>Walking towards Valley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>F</td>
<td>PAN TO RA Track back pulling to WS to EWS</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>G</td>
<td>CU Ryan</td>
<td>Respond to MATT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>H</td>
<td>Pull out of CU to KATE</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOCATION</td>
<td>TIME</td>
<td>END</td>
<td>Scn #</td>
<td>Shd #</td>
<td>SHOT DESCRIPTION</td>
<td>ACTION/COMMENTS</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----</td>
<td>-------</td>
<td>-------</td>
<td>------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>J</td>
<td>25</td>
<td>MATT and RYAN</td>
<td>Dialogue</td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>K</td>
<td>Pull out to 45 to CU KATIE / BRITT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>L</td>
<td>OTS BRITT TO KATIE</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>M</td>
<td>RA OF SAME</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>N</td>
<td>25 Ladies</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>P</td>
<td>4SW to HA Talents leaves bottom of frame</td>
<td>Woods are shown last in frame10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>Q</td>
<td>POV WATCHING FROM THE WOODS</td>
<td>Someone is watching talent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>R</td>
<td>43MS MATT and RYAN</td>
<td>Dropping Cool etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>S</td>
<td>OTS RYAN to KATIE</td>
<td>Katie Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>T</td>
<td>25 RYAN</td>
<td>Dialogue, Matt confronts Ryan director: “Lost”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods</td>
<td>10</td>
<td>V</td>
<td>M S Matt Til up to Tree Line</td>
<td>For transition (Campsite)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>A</td>
<td>Campsite EST. Sh</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>B</td>
<td>CU Brittany</td>
<td>Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>C</td>
<td>45WS MATT RYAN</td>
<td>Setting up Tent, Ladies help</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>D</td>
<td>CU RYAN and KATIE dialogue</td>
<td>Tent challenge between two</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>E</td>
<td>LA 25 BRITT AND KATIE</td>
<td>Pulling tent supplies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>F</td>
<td>23MS MATT RYAN</td>
<td>Tent supplies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>G</td>
<td>CU MATT and RYAN</td>
<td>Serious dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>H</td>
<td>45WS Tents almost Built</td>
<td>Ladies ahead of tent building</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>J</td>
<td>CU KATIE FINISHING TENT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>K</td>
<td>M S KATIE</td>
<td>Jumping with joy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>L</td>
<td>CU MATT</td>
<td>Reaction to the lost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>M</td>
<td>25 MATT RYAN</td>
<td>Reaction to the lost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>26</td>
<td>N</td>
<td>25 KATIE and BRITT</td>
<td>Katie Dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>27</td>
<td>A</td>
<td>MCU Ryan</td>
<td>Dialogue (where to take dump)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>27</td>
<td>B</td>
<td>CU KATIE PULL OUT to RYAN</td>
<td>Sarcasm dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOCATION</td>
<td>TIME</td>
<td>END</td>
<td>Scn #</td>
<td>Shr #</td>
<td>SHOT DESCRIPTION</td>
<td>ACTION/COMMENTS</td>
</tr>
<tr>
<td>-----------</td>
<td>------</td>
<td>-----</td>
<td>------</td>
<td>------</td>
<td>-------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Campsite</td>
<td>DAY</td>
<td>C</td>
<td>27</td>
<td>C</td>
<td>MS Profile KATIE</td>
<td>Kate walks in woods to restroom</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D</td>
<td>27</td>
<td>D</td>
<td>CU Pan Left out tree to Reveal Katie</td>
<td>Use tree for transition</td>
</tr>
<tr>
<td>Campsite</td>
<td>FRIDAY</td>
<td>E</td>
<td>27</td>
<td>E</td>
<td>MS behind Katie She looks Right</td>
<td>Katie popping a squat-edgy</td>
</tr>
<tr>
<td>Campsite</td>
<td>FRIDAY</td>
<td>F</td>
<td>27</td>
<td>F</td>
<td>OTS KATIE looking at noise</td>
<td>Branch snap Katie looks Right</td>
</tr>
<tr>
<td>Campsite</td>
<td>FRIDAY</td>
<td>G</td>
<td>27</td>
<td>G</td>
<td>WS POV WOODS Watching KATIE</td>
<td>Unknown but watching Katie</td>
</tr>
<tr>
<td>Campsite</td>
<td>FRIDAY</td>
<td>H</td>
<td>27</td>
<td>H</td>
<td>POV KATIE LOOKS UP AT SKY</td>
<td>For transition to Lake scene</td>
</tr>
<tr>
<td>Lake</td>
<td></td>
<td>J</td>
<td>27</td>
<td>J</td>
<td>MS Football falls into MATTs hands</td>
<td>Matt celebrates fake TD</td>
</tr>
<tr>
<td>Lake</td>
<td></td>
<td>K</td>
<td>27</td>
<td>K</td>
<td>45WS Same action</td>
<td>Girls sun tanning guys football</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>L</td>
<td>27</td>
<td>L</td>
<td>2S LADIES</td>
<td>Dialogue</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>M</td>
<td>27</td>
<td>M</td>
<td>CU BRITT</td>
<td>Dialogue</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>N</td>
<td>27</td>
<td>N</td>
<td>MS KATIE standing up MATT watching</td>
<td>Matt watches in BKGRD</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>F</td>
<td>12</td>
<td>F</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>G</td>
<td>12</td>
<td>G</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>H</td>
<td>12</td>
<td>H</td>
<td>CU</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>A</td>
<td>29</td>
<td>A</td>
<td>PULL OUT of Fire to 45MS</td>
<td>Sitting around Fire</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>B</td>
<td>29</td>
<td>B</td>
<td>HAWS Campground</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>C</td>
<td>29</td>
<td>C</td>
<td>CU Cooler Matt grabs beer from cooler CU MATT</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>D</td>
<td>29</td>
<td>D</td>
<td>25MS MATT and KATIE</td>
<td>Kate is hammered stubbly</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>E</td>
<td>29</td>
<td>E</td>
<td>HA Tilt down to 45 TOAST by Fire</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>F</td>
<td>29</td>
<td>F</td>
<td>CU Beer from Toast to Mouth to Trash pile to 45</td>
<td>Talent wasted</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>G</td>
<td>30</td>
<td>G</td>
<td>2S Ryan and BRITT to CU of both</td>
<td>Dialogue</td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>H</td>
<td>30</td>
<td>H</td>
<td>3S MATT KATIE RYAN</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td></td>
<td>J</td>
<td>30</td>
<td>J</td>
<td>OTS MATT TO KATIE, Katie looks at Matt who stands up</td>
<td></td>
</tr>
</tbody>
</table>
### Shooting Schedule

**Project Title:** "Zellwood"  
**Producer:** Phil Boyle  
**Director:** Jason Sutton  
**DOP:** Jose Cassella  
**Date:** 4/22/18

<table>
<thead>
<tr>
<th>Location</th>
<th>Time</th>
<th>End</th>
<th>Scn #</th>
<th>Sh#</th>
<th>Shot Description</th>
<th>Action/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campsite</td>
<td>30 K</td>
<td>OTS MAT to CU of Ryan</td>
<td>Dialogue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 L</td>
<td>2XS Matt Ryan</td>
<td>Arguing (Camera slight above fire</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 M</td>
<td>4WS Pushing</td>
<td>Ladies intervene with arguing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 N</td>
<td>2XS Matt Katie</td>
<td>Matt rips away from Kates arms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 P</td>
<td>MS Kate falls to ground to CU Ryan Picks her up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 Q</td>
<td>2XS Ryan Dialogue</td>
<td>&quot;I'll go find him&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 R</td>
<td>CU KATE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 S</td>
<td>Dolly 35 R/L Katie, Ryan, Brittany</td>
<td>Ryan Brittany to tent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>30 T</td>
<td>Dolly in MS Katie feet Katie to woods</td>
<td>Use tree for transition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 2</td>
<td>FRIDAY 31 A</td>
<td>Pan out of tree to WS of Matt Dolly in Matt spins in to frame Looks around eddy</td>
<td>Matts blowing steam off, hears a noise in the woods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood 2</td>
<td>FRIDAY 31 B</td>
<td>Dolly back Matt walking into forward Pan Left</td>
<td>Checking out the noise</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 2</td>
<td>FRIDAY 31 C</td>
<td>CU Matt Feet Walking</td>
<td>Transition to match fire</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 2</td>
<td>FRIDAY 32 A</td>
<td>CU Matt feet at campfire</td>
<td>Drinking a beer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>33 A</td>
<td>MS Matt Pan R/L to OTS of Katie in tent</td>
<td>Drinking a beer Katie in tent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>33 B</td>
<td>OTS MS Katie gets up then back in sleeping bag</td>
<td>Katie attempts go to Matt, doesn't</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>33 C</td>
<td>Dolly out of Tent to CU Matt Right tilt down to fire then log</td>
<td>Transition from this to morning</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>35 A</td>
<td>CU Log Pull out to Matt walks in Katie's tent</td>
<td>reveal morning</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>35 B</td>
<td>Dolly in to Matt opening flap of tent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>35 C</td>
<td>2XS Matt and Katie</td>
<td>Arguing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>35 D</td>
<td>CU Matt DU Katie</td>
<td>Arguing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>35 E</td>
<td>MS Matt leaves tent</td>
<td>Katie says &quot;I love you&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>36 A</td>
<td>MS Katie pan to Katie to Brit 2XS back shot</td>
<td>Britt looking for reception (JB)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>37 A</td>
<td>LA Katie Britt to Ryan Matt in background</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>38 A</td>
<td>4XS 360 start on Matt end on Matt as he leaves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# SHOOTING SCHEDULE

**PROJECT TITLE:** *ZELWOOD*  
**PRODUCER:** PHIL BOYCE  
**DIRECTOR:** JASON SUTTON  
**DOP:** JOSE CASSELLA  
**DATE:** 4/22/18

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TIME</th>
<th>END</th>
<th>Scn #</th>
<th>Shot #</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campsite</td>
<td>38</td>
<td>B</td>
<td>CU ZOE</td>
<td>Standing there</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>38</td>
<td>C</td>
<td>Pan RTL, 35 ZOE, KATIE AND BRITT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>38</td>
<td>D</td>
<td>WS walk into middle of camp CU ZOE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>38</td>
<td>E</td>
<td>CU ZOE, Pan to KATIE Britt past to tree.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>39</td>
<td>A</td>
<td>WS Ryan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>39</td>
<td>B</td>
<td>Dolly Following behind Ryan OTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>39</td>
<td>C</td>
<td>POV Ryan PAN RIGHT to bushes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>40</td>
<td>A</td>
<td>Pan LEFT to MATT LA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>40</td>
<td>B</td>
<td>OTS MATT, T. Microphone action</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 3</td>
<td>41</td>
<td>A</td>
<td>Job MS Ryan following action</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td>41</td>
<td>A</td>
<td>pov Ryan tilt down looking at BONES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td>41</td>
<td>B</td>
<td>Tilt Down MS, profile Ryan point at a Bone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td>41</td>
<td>C</td>
<td>CU Tree limb hits Back of Ryan Head</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td>41</td>
<td>D</td>
<td>pov of killer looking down at Ryan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>44</td>
<td>F</td>
<td>Dolly in slow to 25 KATIE BRITT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>45</td>
<td>G</td>
<td>CU ZOE, she turns around to see matt enter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>45</td>
<td>H</td>
<td>WS MATT, Kate enters quickly, Britt slower</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>15</td>
<td>E</td>
<td>25 MS MATT and KATIE to 45 WS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>15</td>
<td>F</td>
<td>CU MATT MCU KATIE CU ZOE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>15</td>
<td>G</td>
<td>25 Zoe/Abby to MCU</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>15</td>
<td>H</td>
<td>Static 35 OTS ZOE, Abby, Britt(background)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>J</td>
<td>45 Katie enter Left side of frame next to Britt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>K</td>
<td>25MCU Katie and Britt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>L</td>
<td>35 HA RTL Leave Bottom of Frame</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Zoe, Abby, Britt**
### Shooting Schedule

**Project Title:** ZELWOOD  
**Producer:** PHIL BOYLE  
**Director:** JASON SUTTON  
**DOP:** JOSE CASSELLA  
**Date:** 4/22/16

<table>
<thead>
<tr>
<th>Location</th>
<th>Time</th>
<th>Scn #</th>
<th>Shot #</th>
<th>Shot Description</th>
<th>Action/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>A</td>
<td>33MS LA Pan Right with Talent, follow, CU blood</td>
<td>Zine, Abby, Brit walk searching</td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>B</td>
<td>CU Blood Tilt down boom up MS Talent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>C</td>
<td>CU Zo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>D</td>
<td>CU Brit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>E</td>
<td>CU Abby</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>45</td>
<td>F</td>
<td>Dolly behind talent walking back to camp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>G</td>
<td>Dolly back with talent in front towards camp</td>
<td>Transition shot</td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>48</td>
<td>H</td>
<td>Static Talent walks out of camp to reveal camp.</td>
<td>Transition shot</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>49</td>
<td>A</td>
<td>CU Matt Kate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>49</td>
<td>B</td>
<td>OTS Kate to Matt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>49</td>
<td>C</td>
<td>OTS Matt to Kate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>49</td>
<td>D</td>
<td>2S OTS Matt to Kate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>49</td>
<td>E</td>
<td>CU Kate</td>
<td>Reaction to Matt throwing bottle</td>
<td></td>
</tr>
</tbody>
</table>
# SHOOTING SCHEDULE

**PROJECT TITLE:**  "ZELLWOOD"

**PRODUCER:** PHIL BOYLE  
**DOP:** JOSE CASSIELA  
**DIRECTOR:** JASON SUTTON  
**DATE:** 08/22/10

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TIME</th>
<th>END</th>
<th>Scn #</th>
<th>Sht #</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campsite</td>
<td>FRIDAY</td>
<td>51</td>
<td>V</td>
<td>Daily in with Britt walking up to Matt</td>
<td>Confronting Matt</td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>W</td>
<td>ECU Brittain</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>X</td>
<td>ECU Matt</td>
<td>Explanation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>Y</td>
<td>35MM Britt walks next to Katie</td>
<td>Matt, Katie, Britt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>Z</td>
<td>55WS of Campsite</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1a</td>
<td>35MM Pan Right to Matt Abby Zoe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1b</td>
<td>CU MATT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1c</td>
<td>CU Abby</td>
<td>Girls try to convince Matt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1d</td>
<td>CU Zoe</td>
<td>Girls try to convince Matt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1e</td>
<td>MCU Matt</td>
<td>Girls try to convince Matt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1f</td>
<td>35MM MATT ZOE ABBY</td>
<td>Girls try to convince Matt to go to the house</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campsite</td>
<td>51</td>
<td>1g</td>
<td>55MS headed towards the house</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>WE</td>
<td>18</td>
<td>A</td>
<td>25 Britt Abby</td>
<td>Dialogue, Britt feeling matt out</td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>18</td>
<td>B</td>
<td>35 Katie Zoe Abby</td>
<td>Dialogue, Zoe Abby plotting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>C</td>
<td>55MS from inside Barn Pan Left with Talent</td>
<td>The truck is half framed left. Est shot of house is shown.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>D</td>
<td>35 Zoe Abby Matt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>E</td>
<td>CU Matt Bat hits his head from left of frame</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>F</td>
<td>55MS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>G</td>
<td>CU Brit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>H</td>
<td>CU Abby</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>J</td>
<td>CU Katie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>K</td>
<td>MCU Abby</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>L</td>
<td>25 Abby Zoe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods/Barn</td>
<td>52</td>
<td>M</td>
<td>35 Abby Zoe Katie to 45 matt now</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## SHOOTING SCHEDULE

**PROJECT TITLE:** ZELWOOD  
**PRODUCER:** PHIL BOYLE  
**DIRECTOR:** JASON SUTTON  
**DATE:** 08/22/10

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TIME</th>
<th>END</th>
<th>Scn #</th>
<th>Shl #</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>House wds</td>
<td>18</td>
<td>N</td>
<td></td>
<td></td>
<td>Pan Right to House</td>
<td>transition</td>
</tr>
<tr>
<td>Kitchen</td>
<td>19</td>
<td>A</td>
<td></td>
<td></td>
<td>CU Katie</td>
<td></td>
</tr>
<tr>
<td>Kitchen</td>
<td>19</td>
<td>B</td>
<td></td>
<td></td>
<td>35 all girls</td>
<td>Brit, Zoe, Abby</td>
</tr>
<tr>
<td>Kitchen</td>
<td>19</td>
<td>C</td>
<td></td>
<td></td>
<td>FS Abby making tea</td>
<td></td>
</tr>
<tr>
<td>Kitchen</td>
<td>19</td>
<td>D</td>
<td></td>
<td></td>
<td>25MS Abby and Britt</td>
<td>tea</td>
</tr>
<tr>
<td>Kitchen</td>
<td>19</td>
<td>E</td>
<td></td>
<td></td>
<td>25MS Abby and Zoe</td>
<td>tea</td>
</tr>
<tr>
<td>Kitchen</td>
<td>19</td>
<td>F</td>
<td></td>
<td></td>
<td>MS Abby walks down hallway</td>
<td></td>
</tr>
<tr>
<td>Bedroom</td>
<td>20</td>
<td>A</td>
<td></td>
<td></td>
<td>MCU Abby walks in to camera</td>
<td></td>
</tr>
<tr>
<td>Bedroom</td>
<td>20</td>
<td>B</td>
<td></td>
<td></td>
<td>MCU Abby out of Camera now in bedroom</td>
<td></td>
</tr>
<tr>
<td>Bedroom</td>
<td>20</td>
<td>C</td>
<td></td>
<td></td>
<td>MS Katie helping Matt drink tea</td>
<td></td>
</tr>
<tr>
<td>Bedroom</td>
<td>20</td>
<td>D</td>
<td></td>
<td></td>
<td>ECU Katie’s Eyes (slomo)</td>
<td>When they open its reveals brtlt eyes transition</td>
</tr>
<tr>
<td>Livingroom</td>
<td>20</td>
<td>E</td>
<td></td>
<td></td>
<td>CU Brittany’s eyes</td>
<td></td>
</tr>
<tr>
<td>Livingroom</td>
<td>20</td>
<td>F</td>
<td></td>
<td></td>
<td>MS Brittany falls</td>
<td>Faints off the couch. fade to black</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>A</td>
<td></td>
<td></td>
<td>POV KATIE</td>
<td>See Britt strapped in.</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>B</td>
<td></td>
<td></td>
<td>MS Brittany to CU Rack focus to Zoe alby</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>C</td>
<td></td>
<td></td>
<td>Pan to 25 Zoe Abby</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>D</td>
<td></td>
<td></td>
<td>25 CU Dolly behind girls</td>
<td>Katie is seen on the ground</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>E</td>
<td></td>
<td></td>
<td>Dolly up to Chair</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>F</td>
<td></td>
<td></td>
<td>CU Britt</td>
<td>Dialogue</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>G</td>
<td></td>
<td></td>
<td>35MCU Zoe Britt Abby</td>
<td>Girls on side of Britt</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>H</td>
<td></td>
<td></td>
<td>CU Abby</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>J</td>
<td></td>
<td></td>
<td>CU Britt</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>K</td>
<td></td>
<td></td>
<td>CU Nail</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>L</td>
<td></td>
<td></td>
<td>MS Hammer in Abby’s Hand</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>56</td>
<td>M</td>
<td></td>
<td></td>
<td>CU Hand with nail in Place</td>
<td></td>
</tr>
</tbody>
</table>

---

134
### Shooting Schedule

**Project Title:** "ZELWOOD"  
**Producer:** PHIL ROYLE  
**DOP:** JOSE CASSELLA  
**Director:** JASON SUTTON  
**Date:** 4/22/18

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TIME</th>
<th>END</th>
<th>Scn #</th>
<th>Shl #</th>
<th>Shot Description</th>
<th>Action/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Torcher Rm</td>
<td>5PM</td>
<td>N</td>
<td>56</td>
<td>N</td>
<td>CU of Hammer smashing nail in hand</td>
<td>BRITTANY</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>P</td>
<td>Q</td>
<td>56</td>
<td>Q</td>
<td>CU Britt Reaction to nail</td>
<td>Girls surrounding Britt</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>R</td>
<td>S</td>
<td>56</td>
<td>S</td>
<td>10 Pan to Katie</td>
<td>REACTION</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>T</td>
<td>A</td>
<td>56</td>
<td>A</td>
<td>50 to Zoe</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>B</td>
<td>58</td>
<td>A</td>
<td>C</td>
<td>CU Zoe with Hammer</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>B</td>
<td>58</td>
<td>A</td>
<td>D</td>
<td>LA of hammer hitting hand again</td>
<td>Fake Hammer</td>
</tr>
<tr>
<td>LUNCH</td>
<td>10PM</td>
<td>11PM</td>
<td></td>
<td></td>
<td>LUNCH</td>
<td>LUNCH</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>C</td>
<td>58</td>
<td>D</td>
<td>C</td>
<td>CU Zoe</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>D</td>
<td>58</td>
<td>E</td>
<td>D</td>
<td>CU Abby</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>E</td>
<td>58</td>
<td>F</td>
<td>E</td>
<td>CU Katie</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>F</td>
<td>58</td>
<td>G</td>
<td>F</td>
<td>Dolly cut to 45MS</td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>G</td>
<td>58</td>
<td>H</td>
<td>G</td>
<td>MS Hammer in aerotrain down exit frame</td>
<td>Dialogue &quot;stop if you II psychics&quot;</td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>H</td>
<td>58</td>
<td>J</td>
<td>H</td>
<td>CU Katie</td>
<td></td>
</tr>
<tr>
<td>WRAP</td>
<td>4AM</td>
<td></td>
<td></td>
<td></td>
<td>WRAP FOR THE DAY</td>
<td>WRAP</td>
</tr>
</tbody>
</table>

135
# SHOOTING SCHEDULE

**PROJECT TITLE:** "ZELLWOOD"  
**PRODUCER:** PHIL BOYLE  
**DIRECTOR:** JASON SUTTON  
**DOP:** IOSE CASSELLA  
**DATE:** 08/22/16

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TIME</th>
<th>END</th>
<th>Scn #</th>
<th>Shit #</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Torcher Rm SUNDAY</td>
<td>60</td>
<td>A</td>
<td>LA Katie CU Abby Face CU Knife</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>B</td>
<td>CU Knife</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>C</td>
<td>POV Katie Knife in face ECU</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>D</td>
<td>2s Abby Katie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>E</td>
<td>3s Abby Katie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>F</td>
<td>CU Zoe CU Abby</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>G</td>
<td>45MS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>H</td>
<td>Pan Behind Britt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>J</td>
<td>CU Abby</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>K</td>
<td>CU Behind Chair Abby walks into frame</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>L</td>
<td>OTS Britt Abby rips through nose</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Torcher Rm</td>
<td>60</td>
<td>M</td>
<td>MCU Abby Reaction to bloody nose</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woods 3</td>
<td>RYAN DEATH</td>
<td>39</td>
<td>A</td>
<td>MS Ryan</td>
<td>Searching for Matt thru forest</td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td>MATT PISSED</td>
<td>40</td>
<td>A</td>
<td>Pan LEFT to MATT LA</td>
<td>Matt Walks up to clearing in wood</td>
<td></td>
</tr>
<tr>
<td>Woods 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td>RYAN DEATH</td>
<td>41</td>
<td>A</td>
<td>OTS MATT Throws rocks</td>
<td>Camera following action</td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

136
## SHOOTING SCHEDULE

### PROJECT TITLE:  *ZELWOOD*

**PRODUCER:** PHIL BOYCE  
**DIRECTOR:** JASON SUTTON  
**DOP:** JOSE CASSELLA  
**DATE:** 08/22/16

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>INT/EXT</th>
<th>Scn #</th>
<th>Sh #</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>A</td>
<td>WS Master of Scene</td>
<td></td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>B</td>
<td>MS BO Dialog to girls</td>
<td>Bo confronts girls on cell phones</td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>C</td>
<td>MS Mom Dialog to girls</td>
<td>Mom talks to girls/pull out cam.</td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>D</td>
<td>MS Abby Dialog</td>
<td></td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>E</td>
<td>MS Zoe Dialog</td>
<td></td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>F</td>
<td>MS Bo Turns around to see a car pulling in.</td>
<td>Couple gets out Rack back to Bo.</td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>G</td>
<td>OTS Couple to Family</td>
<td>Family walks over to couple</td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>H</td>
<td>OTS Bo to Couple.</td>
<td>Bo asks for them to take a family photo of them.</td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>J</td>
<td>OTS Girl to Family</td>
<td>She taking the Photo</td>
</tr>
<tr>
<td>PARK</td>
<td>EXT</td>
<td>1</td>
<td>K</td>
<td>FS of Family posing</td>
<td>(For Still shot of photo)</td>
</tr>
<tr>
<td>CAR</td>
<td>EXT</td>
<td>2</td>
<td>A</td>
<td>WS Family Car drives by.</td>
<td></td>
</tr>
<tr>
<td>CAR</td>
<td>EXT</td>
<td>2</td>
<td>B</td>
<td>Profile Bo in Couple car.</td>
<td>Bo looks thru rearview mirror</td>
</tr>
<tr>
<td>CAR</td>
<td>EXT</td>
<td>2</td>
<td>C</td>
<td>FS out back of Car</td>
<td>(parking lot is empty)</td>
</tr>
</tbody>
</table>

### WISHLIST

<table>
<thead>
<tr>
<th>Scn</th>
<th>Sh</th>
<th>SHOT DESCRIPTION</th>
<th>ACTION/COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>A</td>
<td>PAN R TO L OF ENTIRE PARK EMPTY.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>D</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Budget**

**EMPTY PAGE**
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1100</td>
<td>STORY, RIGHTS &amp; CONTINUITY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1101</td>
<td>WRITERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1102</td>
<td>DEVELOPMENT COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1103</td>
<td>RIGHTS PURCHASED</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1104</td>
<td>RESEARCH</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1105</td>
<td>STORY, CONSULT., EDITORS &amp; ANALYSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1106</td>
<td>XEROX &amp; MIMEO</td>
<td></td>
<td>1</td>
<td>50</td>
<td></td>
<td></td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>1107</td>
<td>SCRIPT TYPING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1185</td>
<td>WRITER TRAVEL &amp; LIVING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1188</td>
<td>BONUS PAYMENTS TO WRITERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1195</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1199</td>
<td>FRINGE BENEFITS &amp; PR TAXES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 1100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>1200</td>
<td>PRODUCERS UNIT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1201</td>
<td>EXECUTIVE PRODUCER</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1202</td>
<td>PRODUCER</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1203</td>
<td>ASSOCIATE PRODUCER</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1204</td>
<td>PRODUCER ASSISTANTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1205</td>
<td>ASSOCIATE PRODUCER ASST.</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1207</td>
<td>SECRETARIES &amp; TYPISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1208</td>
<td>LEGAL &amp; OUTSIDE AUDITING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1278</td>
<td>PRODUCER VEHICLES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1285</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 1200</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1300</td>
<td>DIRECTION</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1301</td>
<td>DIRECTOR</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1302</td>
<td>DIALOGUE DIRECTOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1303</td>
<td>DANCE DIRECTOR &amp; ASSISTANTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1304</td>
<td>CASTING DIRECTORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1307</td>
<td>DIRECTOR ASSISTANTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1310</td>
<td>CASTING STAFF</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub</th>
<th>T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1385</td>
<td>RESEARCH / OTHER COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1386</td>
<td>MISC. CASTING COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 1300</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**1400 CAST**

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub</th>
<th>T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1401</td>
<td>STARS &amp; LEADS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1402</td>
<td>SUPPORTING CAST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1403</td>
<td>DAY PLAYERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1404</td>
<td>STUNTMEN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1406</td>
<td>LOOPING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1411</td>
<td>STUNT COORDINATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1439</td>
<td>PERK PACKAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1450</td>
<td>PRODUCTION COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1451</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1452</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1453</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1454</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1455</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1456</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1457</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1458</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1459</td>
<td>STAR COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1478</td>
<td>STUNT COORDINATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1485</td>
<td>OTHER COSTS/STUNT EQUIPMENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 1400</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**1500 TRAVEL & LIVING COSTS**

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub</th>
<th>T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1501</td>
<td>ATL SURVEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1502</td>
<td>HOUSING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1503</td>
<td>PER DIEMS</td>
<td>1</td>
<td>1</td>
<td>200</td>
<td></td>
<td></td>
<td></td>
<td>200</td>
</tr>
</tbody>
</table>

Total: 200

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub</th>
<th>T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1505</td>
<td>T&amp;L INITIAL SCOUTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1506</td>
<td>PER DIEM CLEARING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1507</td>
<td>TRAVEL-PRODUCER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>1508</td>
<td>LIVING-PRODUCER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1509</td>
<td>TRAVEL &amp; LIVING-DIRECTOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1510</td>
<td>TRAVEL &amp; LIVING-CASTING DIRECTOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1511</td>
<td>TRAVEL &amp; LIVING-CAST</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1512</td>
<td>HOTEL-CAST</td>
<td></td>
<td>1</td>
<td>1</td>
<td>250</td>
<td>0</td>
<td>250</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>1</td>
<td>1</td>
<td>250</td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>1513</td>
<td>PER DIEM-CAST</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1514</td>
<td>DIRECTOR ASST LIVING (POST)</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1585</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Account Total for 1500: 450

1999 Total Fringes: 0

Total Above-The-Line: 500
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>PRODUCTION STAFF</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>US PRODUCTION MANAGER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>LOCATION PRODUCTION MANAGER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>FIRST ASSISTANT DIRECTOR</td>
<td>1</td>
<td>1</td>
<td>600</td>
<td>600</td>
<td></td>
<td>600</td>
</tr>
<tr>
<td>2004</td>
<td>SECOND ASST DIRECTORS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>ADTL ASST DIRECTORS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>SCRIPT SUPERVISOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>LOCATION MANAGER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>ASST LOCATION MANAGER #1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>ASST LOCATION MANAGER #2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>ASST LOCATION MANAGER #3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>LOCATION DEPT PA’S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td>UNIT MANAGER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>ASST UNIT MANAGER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>UNIT MANAGEMENT PA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>PRODUCTION COORDINATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td>A.P.O.C.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2017</td>
<td>PRODUCTION SECRETARY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2018</td>
<td>OFFICE DRIVER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2019</td>
<td>OFFICE PA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2020</td>
<td>ADDTL OFFICE PA’S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2021</td>
<td>PRODUCTION ACCOUNTANT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2022</td>
<td>1ST ASST ACCOUNTANT-US</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2023</td>
<td>1ST ASST ACCOUNTANT-LOCATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2024</td>
<td>PAYROLL ACCOUNTANT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2025</td>
<td>2ND ASST ACCOUNTANT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2026</td>
<td>ART DEPT ACCOUNTANT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2027</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
The Entertainment Partners Services Group, EP Budgeting

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2028</td>
<td>ACCOUNTING CLERK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2030</td>
<td>TECH ADVISOR/CONSULT/</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2041</td>
<td>UNIT P.A.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2042</td>
<td>UNIT DEPARTMENT P.A.:S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2044</td>
<td>PRODUCT PLACEMENT COORD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2076</td>
<td>DGA SEVERANCE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2077</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2078</td>
<td>CAR EXPENSES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2085</td>
<td>BUDGET/BOARD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 2000</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>600</td>
</tr>
<tr>
<td>2100</td>
<td><strong>EXTRA TALENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2101</td>
<td>EXTRAS &amp; STANDINS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2102</td>
<td>DANCERS,SKATERS,ETC.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2103</td>
<td>SIDELINE MUSICIANS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2104</td>
<td>TEACHERS/WELFARE WORKERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2105</td>
<td>LOCATION HIRE EXTRAS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2116</td>
<td>ATMOSPHERE CARS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2121</td>
<td>EXTRAS CASTING DIRECTOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2185</td>
<td>ADJUSTMENTS/OTHER COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2195</td>
<td>STUDIO CHARGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 2100</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2200</td>
<td><strong>SET DESIGN</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2201</td>
<td>PRODUCTION DESIGNER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2202</td>
<td>ART DIRECTOR (US)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2203</td>
<td>ART DIRECTOR (LOC)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2204</td>
<td>ASST ART DIRECTOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2205</td>
<td>SET DESIGNERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2206</td>
<td>SMALL MODEL MAKER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2207</td>
<td>SKETCH/STORYBOARD ARTISTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2208</td>
<td>ART DEPT COORDINATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Acct#</td>
<td>Description</td>
<td>Amt</td>
<td>Units</td>
<td>X</td>
<td>Rate</td>
<td>Sub T</td>
<td>Total</td>
</tr>
<tr>
<td>-------</td>
<td>--------------------------------------------</td>
<td>-----</td>
<td>-------</td>
<td>----</td>
<td>------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>2209</td>
<td>ASST ART DIRECTOR COORD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2210</td>
<td>ART DEPT RESEARCHER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2211</td>
<td>GRAPHIC DESIGNER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2212</td>
<td>SET ILLUSTRATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2213</td>
<td>ART DEP PA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2214</td>
<td>ADTL ART DEPT LABOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2216</td>
<td>PURCHASES-SET DESIGN</td>
<td></td>
<td></td>
<td>1</td>
<td>500</td>
<td>0</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>500</td>
</tr>
<tr>
<td>2217</td>
<td>EQUIPMENT RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2231</td>
<td>RESEARCH (SET DESIGN ONLY)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2277</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2278</td>
<td>CAR EXPENSES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2285</td>
<td>OTHER COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2295</td>
<td>STUDIO COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 2200</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2300</td>
<td>SET CONSTRUCTION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2301</td>
<td>CONSTRUCTION LABOR</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2302</td>
<td>CONSTRUCTION COORDINATOR</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2303</td>
<td>BACKINGS/TRANSLITES</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2304</td>
<td>GREENS</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2305</td>
<td>HEAVY EQUIPMENT/SCAFFOLDING</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2306</td>
<td>HARDWARE/ELECTRICAL/PLUMBING</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2308</td>
<td>CONSTRUCTION FOREMEN</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2309</td>
<td>CONSTRUCTION ACCOUNTANT</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2310</td>
<td>CONST PAINT FOREMAN</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2311</td>
<td>CONSTRUCTION MEDIC</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2315</td>
<td>GENERAL START UP EXPENSES</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2316</td>
<td>CONSTRUCTION MATERIALS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2317</td>
<td>RENTALS-CONSTRUCTION</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2318</td>
<td>GRAPHICS/SIGNAGE</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2377</td>
<td>BOX RENTALS</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2378</td>
<td>CAR ALLOWANCES</td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
### Acct# Description Amt Units X Rate Sub T Total
2384 STORAGE/MOVING COSTS 0
2385 TRASH REMOVAL 0
2395 STUDIO CHARGES 0
Account Total for 2300 0

### 2400 SET STRIKING
2401 STRIKING LABOR 0
2416 STRIKING MATERIALS 0
2485 OTHER COSTS 0
2495 STUDIO CHARGES 0
Account Total for 2400 0

### 2500 SET OPERATIONS
2501 KEY GRIP (US) 0
Total 0
2502 KEY GRIP 0
2503 BEST BOY GRIP 0
2504 DOLLY GRIP 0
2505 COMPANY GRIPS 0
2506 CRANE GRIPS 0
2507 GREENSMAN 0
2508 STANDBY PAINTER 0
2509 RIGGING & STRIKING GRIPS 0
2510 CRAFT SERVICE 0
Total 0
2511 SET FIRST AID 0
2513 RIGGING & STRIKING LABOR 0
2516 PURCHASES 0
2517 RENTALS 0
2519 CRANES 0
2520 DOLLIES 0
2548 LOSS AND DAMAGE 0
2577 BOX RENTALS 0
2578 CAR ALLOWANCES 0

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2585</td>
<td>OTHER COSTS</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>2586</td>
<td>LOSS &amp; DAMAGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2595</td>
<td>CRAFTSERVICE PURCHASES</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>2,500</td>
<td>2,500</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2,500</td>
</tr>
<tr>
<td></td>
<td>Account Total for 2500</td>
<td></td>
<td></td>
<td></td>
<td>2,600</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2600</td>
<td>SPECIAL EFFECTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2601</td>
<td>SPECIAL FX SUPERVISOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2602</td>
<td>SPFX FOREMAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2603</td>
<td>RIGGING-LABOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2604</td>
<td>SPFX MANUFACTURING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2605</td>
<td>OPERATING-LABOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2606</td>
<td>SPFX OFFICE ADTL LABOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2607</td>
<td>ADDTL SPFX LABOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2608</td>
<td>PURCHASES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2609</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2610</td>
<td>CAR ALLOWANCES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2611</td>
<td>OTHER COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2612</td>
<td>LOSS AND DAMAGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2613</td>
<td>MANUFACTURING MATERIAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 2600</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2700</td>
<td>SET DRESSING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2701</td>
<td>SET DECORATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2702</td>
<td>DRESSING LABOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2703</td>
<td>SWING GANG</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2704</td>
<td>FIXTURES-LABOR &amp; MATERIALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2705</td>
<td>LEADMAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2706</td>
<td>FLOWERS &amp; GREENS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2707</td>
<td>BUYERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2708</td>
<td>MANUFACTURING MATERIAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2709</td>
<td>SET DRESSING-PURCHASES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
### Continuation of Account 2716

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1,290</td>
<td></td>
<td>1,290</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,290</td>
</tr>
<tr>
<td>2717</td>
<td>SET DRESSING-RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2718</td>
<td>CLEARANCES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2720</td>
<td>SET DEC MANUFACTURING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2746</td>
<td>CLEANING &amp; DYING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2748</td>
<td>LOSS &amp; DAMAGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2777</td>
<td>BOX RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2778</td>
<td>CAR ALLOWANCES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2785</td>
<td>MISC EXPENSE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2786</td>
<td>LOSS AND DAMAGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2795</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td><strong>Account Total for 2700</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>1,290</strong></td>
</tr>
</tbody>
</table>

### 2800 PROPERTY

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2801</td>
<td>PROP MASTER</td>
<td>0</td>
<td></td>
<td>250</td>
<td></td>
<td>250</td>
<td>250</td>
</tr>
<tr>
<td>2802</td>
<td>ASST PROP MASTER</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2803</td>
<td>PROPS BUYER</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2804</td>
<td>WRANGLERS</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2805</td>
<td>WEAPONS HANDLERS</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2806</td>
<td>FOOD STYLIST</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2811</td>
<td>PROP MANUFACTURING</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2812</td>
<td>MANUFACTURING MATERIAL</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2816</td>
<td>PURCHASES/RENTALS</td>
<td>1</td>
<td>1</td>
<td>250</td>
<td></td>
<td>250</td>
<td>250</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>250</td>
</tr>
<tr>
<td>2817</td>
<td>RENTALS-PROPERTY</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2820</td>
<td>MARINE CONTROL/SAFETY</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2825</td>
<td>EXPENDABLES</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2837</td>
<td>ANIMALS</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2877</td>
<td>BOX RENTALS</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2878</td>
<td>CAR ALLOWANCES</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2885</td>
<td>MISC EXPENSE</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2886</td>
<td>LOSS AND DAMAGES</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2895</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td><strong>Account Total for 2800</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>250</strong></td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2900</td>
<td>PIX VEHICLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2901</td>
<td>PIX VEHICLE COORD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2916</td>
<td>PIX VEHICLE PURCHASE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2917</td>
<td>PIX VEHICLE RENTAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2921</td>
<td>PIX VEHICLE EXPENDABLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2945</td>
<td>VEH REPAIR/RESTORE/MAINT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2948</td>
<td>LOSS &amp; DAMAGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2977</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2978</td>
<td>CAR EXPENSES</td>
<td>1</td>
<td>1</td>
<td>100</td>
<td></td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>1</td>
<td>1</td>
<td>100</td>
<td></td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>2980</td>
<td>TRANSPORTATION OF VEHICLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2985</td>
<td>MISC EXPENSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2995</td>
<td>STUDIO CHARGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 2900</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>3000</td>
<td>WARDROBE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3001</td>
<td>COSTUME DESIGNER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3002</td>
<td>KEY COSTUMERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3003</td>
<td>ASST COSTUME DESIGNER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3004</td>
<td>COSTUMERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3005</td>
<td>WARDROBE P'A'S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3010</td>
<td>SEAMSTRESS/TAILOIR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3011</td>
<td>AGING/DISTRESSING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3012</td>
<td>MANUFACTURING MATERIALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3016</td>
<td>PURCHASES/RENTALS</td>
<td>1</td>
<td>1</td>
<td>2,000</td>
<td></td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>1</td>
<td>1</td>
<td>2,000</td>
<td></td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>3017</td>
<td>RENTALS-WARDROBE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3021</td>
<td>OUTSIDE ALTERATIONS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3034</td>
<td>OTHER DEPARTMENTAL CHARGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3046</td>
<td>WARDROBE CLEANING/DYEING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3048</td>
<td>LOSS &amp; DAMAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3077</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3078</td>
<td>CAR ALLOWANCES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3085</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3086</td>
<td>LOSS AND DAMAGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3095</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 3000</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>2,000</strong></td>
</tr>
</tbody>
</table>

### MAKEUP & HAIR

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3101</td>
<td>KEY MAKE UP ARTISTS</td>
<td>1</td>
<td>1</td>
<td>600</td>
<td></td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>600</strong></td>
</tr>
<tr>
<td>3102</td>
<td>KEY HAIRSTYLIST</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3103</td>
<td>ADDTL MAKE UP ARTISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>0</strong></td>
</tr>
<tr>
<td>3104</td>
<td>ASST MAKE UP ARTISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3105</td>
<td>ASST HAIRSTYLISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3106</td>
<td>ADDTL HAIRSTYLISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3107</td>
<td>KEY PROSTHETIC MU ARTIST</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>0</strong></td>
</tr>
<tr>
<td>3108</td>
<td>PROSTHETIC MAKE UP ARTIST</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3109</td>
<td>ADDTL PROSTHETIC MAKE UP</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3116</td>
<td>PURCHASES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3117</td>
<td>RENTALS WIGS/HAIRPIECES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3117</td>
<td>BOX RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3118</td>
<td>CAR ALLOWANCES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3185</td>
<td>MISC EXPENSE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3186</td>
<td>LOSS AND DAMAGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3195</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 3100</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>600</strong></td>
</tr>
</tbody>
</table>

### ELECTRICAL

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3201</td>
<td>GAFFER</td>
<td>1</td>
<td>1</td>
<td>600</td>
<td></td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>600</strong></td>
</tr>
<tr>
<td>3201</td>
<td>GAFFER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3202</td>
<td>BEST BOY ELECTRICIAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3203</td>
<td>LAMP OPERATOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3204</td>
<td>GENERATOR OPERATOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3205</td>
<td>LAMP OPERATORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3206</td>
<td>ADD'TL LAMP OPERATORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3207</td>
<td>RIGGING AND STRIKING LABOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3209</td>
<td>BURNOUTS, CARBONS, GELLS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3210</td>
<td>ELECTRIC CURRENT/TIE-INS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3211</td>
<td>WORKLIGHTS, HOOKUP, ETC.</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3212</td>
<td>GAS &amp; OIL FOR GENERATORS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>3216</td>
<td>PURCHASES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3217</td>
<td>RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,500</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,500</td>
</tr>
<tr>
<td>3248</td>
<td>LOSS &amp; DAMAGE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3277</td>
<td>BOX RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3278</td>
<td>CAR ALLOWANCES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3285</td>
<td>MISC EXPENSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>3286</td>
<td>LOSS AND DAMAGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3295</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 3200</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>2,300</strong></td>
</tr>
<tr>
<td>3300</td>
<td>CAMERA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3301</td>
<td>DIRECTOR OF PHOTOGRAPHY</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3302</td>
<td>CAMERA OPERATOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3303</td>
<td>1ST ASSISTANT CAMERA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>600</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>600</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3304</td>
<td>2ND ASSISTANT CAMERA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3305</td>
<td>STILLS PHOTOGRAPHER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3306</td>
<td>ADDTL CAMERA CREW</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3308</td>
<td>STEADICAM ASST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3316</td>
<td>PURCHASES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3317</td>
<td>RENTALS</td>
<td>1</td>
<td>1</td>
<td></td>
<td>3,500</td>
<td>3,500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>1</td>
<td>1</td>
<td></td>
<td>3,500</td>
<td>3,500</td>
<td></td>
</tr>
<tr>
<td>3318</td>
<td>AERAL CAMERA EQUIPMENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3348</td>
<td>LOSS AND DAMAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3377</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3378</td>
<td>CAR ALLOWANCES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3384</td>
<td>STILLS SUPPLIES (FILM,ETC.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3385</td>
<td>MISC EXPENSE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3386</td>
<td>LOSS AND DAMAGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3395</td>
<td>STUDIO CHARGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 3300</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4,100</td>
</tr>
</tbody>
</table>

3400 SOUND

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3401</td>
<td>MIXER</td>
<td>1</td>
<td>1</td>
<td></td>
<td>600</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>1</td>
<td>1</td>
<td></td>
<td>600</td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td>3402</td>
<td>BOOM</td>
<td>1</td>
<td>1</td>
<td></td>
<td>600</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>1</td>
<td>1</td>
<td></td>
<td>600</td>
<td>600</td>
<td>600</td>
</tr>
<tr>
<td>3403</td>
<td>CABLE MEN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3405</td>
<td>MUSIC PLAYBACK OPERATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3407</td>
<td>24 FRAME PLAYBACK OPERATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3408</td>
<td>24 FRAME PLAYBACK ASST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3409</td>
<td>VIDEO ASST OPERATOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3410</td>
<td>TRANSFER LABOR COSTS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3411</td>
<td>PROD. 1/4” MAG STOCK</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3412</td>
<td>VIDEO PLAYBACK PURCHASES</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3413</td>
<td>VIDEO PLAYBACK RENTALS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3416</td>
<td>PURCHASES</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3417</td>
<td>RENTALS</td>
<td>1</td>
<td>1</td>
<td>350</td>
<td>350</td>
<td>350</td>
<td>350</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>350</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>350</td>
</tr>
<tr>
<td>3418</td>
<td>OTHER RENTALS-SOUND</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3448</td>
<td>LOSS AND DAMAGE</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3477</td>
<td>BOX RENTALS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3478</td>
<td>CAR ALLOWANCES</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3486</td>
<td>LOSS &amp; DAMAGES</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3495</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 3400</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,550</td>
</tr>
</tbody>
</table>

3500 TRANSPORTATION

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3501</td>
<td>STUDIO DRIVERS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3502</td>
<td>LOCAL HIRE DRIVERS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3504</td>
<td>TRANSPORT COORD</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3505</td>
<td>TRANSPORT CAPTAIN</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3507</td>
<td>PASSENGER VANS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3508</td>
<td>ART DEPARTMENT VAN</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3509</td>
<td>HONEYWAGONS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3510</td>
<td>CAST TRAILERS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3511</td>
<td>SET CONSTRUCTION</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3512</td>
<td>SET OPERATIONS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3513</td>
<td>CAMERA/SOUND</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3514</td>
<td>SET LIGHTING</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3515</td>
<td>SPECIAL EFFECTS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3516</td>
<td>SET DRESSING</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3517</td>
<td>WARDROBE</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3518</td>
<td>MAKEUP/HAIR-TRAILER</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3519</td>
<td>PROPERTY</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3520</td>
<td>CREW BUSES</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3521</td>
<td>PRODUCTION TRAILERS</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3522</td>
<td>CAMERA CARS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3523</td>
<td>VEHICLE TRANSPORT CARRIER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3524</td>
<td>WATER TRUCK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3525</td>
<td>MISC VEHICLES/EQUIPMENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3527</td>
<td>MINIVANS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3530</td>
<td>UNIT VEHICLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3542</td>
<td>LOCAL OUTSIDE RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3544</td>
<td>GAS/OIL</td>
<td></td>
<td>1</td>
<td>1</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>1</td>
<td>1</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>3545</td>
<td>MAINTENANCE/SUPPLIES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3546</td>
<td>VEHICLE PERMITS/TOLLS/ETC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3547</td>
<td>MISC PARKING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3548</td>
<td>LOSS &amp; DAMAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3549</td>
<td>MILEAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3551</td>
<td>LIMOUSINES/TAXIS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3552</td>
<td>DROP LOADS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3554</td>
<td>SELF-DRIVE VEHICLE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3555</td>
<td>MESSENGERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3586</td>
<td>PROD EQUIP DAMAGES/REPAIR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3595</td>
<td>STUDIO CHARGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 3500</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3600</th>
<th>LOCATION</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3601</td>
<td>PERMIT FEES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3602</td>
<td>LOCATION SITE RENTALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3603</td>
<td>SUPPORT SPACE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3604</td>
<td>LOCATION PETITIONING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3605</td>
<td>SURVEY COSTS FARES/HOTELS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3606</td>
<td>SHIPPING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3607</td>
<td>FED EX/POSTAGE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3608</td>
<td>PROD OFFICE RENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3609</td>
<td>OFC PHONE/COMM EQUIP RNTLS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3610</td>
<td>OTHER LOCATION EXPENSES</td>
<td></td>
<td>1</td>
<td>1</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
### Continuation of Account 3610

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td></td>
<td>100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3611</td>
<td>CATERED MEALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>3612</td>
<td>CRAFT SERVICE/OFF-SET MEALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3613</td>
<td>PARKING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3614</td>
<td>TABLES AND CHAIRS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3615</td>
<td>VISA/WORK PERMITS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3628</td>
<td>POLAROIDS ALL DEPTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3630</td>
<td>SECURITY</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3631</td>
<td>MISC UNIT DEPT EXPENSES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3632</td>
<td>POLICE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3634</td>
<td>MISC LOCAL EMPLOYEES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3642</td>
<td>OFFICE FURNITURE RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3643</td>
<td>OFFICE EQUIPMENT RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3644</td>
<td>PRODUCTION OFFICE SUPPLY</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3650</td>
<td>LOCATION SITE RESTORATION</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3651</td>
<td>PORTABLE RESTROOM FACILITY</td>
<td>1</td>
<td>1</td>
<td>450</td>
<td></td>
<td>450</td>
<td>450</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>450</td>
</tr>
<tr>
<td>3652</td>
<td>TRASH REMOVAL/BINS/ETC</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3665</td>
<td>ACCOUNTING COMPUTERS/PRINTERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3677</td>
<td>BOX RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3678</td>
<td>CAR EXPENSES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3685</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3686</td>
<td>CREW WRAP GIFTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3687</td>
<td>WRAP PARTY EXPENSES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3695</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Account Total for 3600</td>
<td></td>
<td>550</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Account 3700

**Film & Laboratory**

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3702</td>
<td>FILM RAW STOCK</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3704</td>
<td>DEVELOPING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3705</td>
<td>PRINTING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3706</td>
<td>DAILY FILM+VIDEOTAPE XFER</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3707</td>
<td>TELECINE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
### Acct# Description Amt Units X Rate Sub T Total
3708  DAILIES SOUND TRANSFER 0
3728  PROCESS PRINTS 0
3729  STILLS FILM LAB/PROCESS 0
3785  MISC EXPENSE 0

**Account Total for 3700** 0

#### 3800 TRAVEL AND LIVING

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3801</td>
<td>CREW AIRFARES</td>
<td>1</td>
<td>1</td>
<td></td>
<td>400</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>3803</td>
<td>CREW HOTEL</td>
<td>1</td>
<td>1</td>
<td></td>
<td>1,000</td>
<td></td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,000</td>
</tr>
<tr>
<td>3805</td>
<td>CREW PER DIEM</td>
<td>1</td>
<td>1</td>
<td></td>
<td>500</td>
<td></td>
<td>500</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>500</td>
</tr>
<tr>
<td>3807</td>
<td>COMPANY MOVE T&amp;L</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3885</td>
<td>OTHER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**Account Total for 3800** 1,900

#### 3900 PROCESS/VIDEO

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3901</td>
<td>LOCATION PROJECTIONIST</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3902</td>
<td>VIDEO PLAYBACK</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3917</td>
<td>VIDEO EQUIPMENT</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3985</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3995</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**Account Total for 3900** 0

#### 4000 SECOND UNIT

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4013</td>
<td>2ND UNIT</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4014</td>
<td>2ND UNIT</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4016</td>
<td>PURCHASES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4017</td>
<td>OUTSIDE RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4020</td>
<td>PRODUCTION STAFF</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4021</td>
<td>EXTRA TALENT</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4023</td>
<td>EXTRAS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4024</td>
<td>CONSTRUCTION</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4025</td>
<td>SET OPERATIONS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4026</td>
<td>SPECIAL EFFECTS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4027</td>
<td>SET DRESSING</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4028</td>
<td>PROPERTY</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4029</td>
<td>WARDROBE</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4030</td>
<td>WOMEN'S WARDROBE</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4031</td>
<td>MAKEUP &amp; HAIRDRESSING</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4032</td>
<td>ELECTRICAL</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4033</td>
<td>CAMERA</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4034</td>
<td>SOUND</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4035</td>
<td>TRANSPORTATION</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4036</td>
<td>LOCATION</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4085</td>
<td>OTHER COSTS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4095</td>
<td>HOLDING ACCOUNT</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

Account Total for 4000: 0

<table>
<thead>
<tr>
<th>4100</th>
<th>TESTS</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>4101</td>
<td>ALL TESTS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4114</td>
<td>NEGATIVE FILM &amp; LAB</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4115</td>
<td>SOUND TAPE AND TRANSFER</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4116</td>
<td>PURCHASES</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4117</td>
<td>OUTSIDE RENTALS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4125</td>
<td>STILL NEGATIVES &amp; PRINTS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4177</td>
<td>BOX RENTALS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4178</td>
<td>CAR EXPENSES/ALLOWANCES</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4185</td>
<td>OTHER COSTS</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4195</td>
<td>STUDIO CHARGES</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

Account Total for 4100: 0

<table>
<thead>
<tr>
<th>4200</th>
<th>MISC PRODUCTION FACILITIES</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>4202</td>
<td>STAGE/BACKLOT RENTAL</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4203</td>
<td>CREW WORKING SPACE RENTAL</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4204</td>
<td>STORAGE SPACE RENTAL</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4205</td>
<td>A/C &amp; HEATING</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4206</td>
<td>STAGE SECURITY</td>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4207</td>
<td>REPAIRS AND RESTORATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4250</td>
<td>TRASH REMOVAL: BINS/ETC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4285</td>
<td>OTHER COSTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4295</td>
<td>STUDIO CHARGES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

Account Total for 4200 0

| 4399  | Total Fringes               |     |       |    |      |       | 0     |

Total Below-The-Line Production 18,840
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4400</td>
<td>SPECIAL PHOTO EFFECTS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4401</td>
<td>VISUAL EFFECTS PACKAGE</td>
<td>4495</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4413</td>
<td>DIRECTION</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4420</td>
<td>PRODUCTION STAFF</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4422</td>
<td>SET DESIGN-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4423</td>
<td>SET CONSTRUCTION-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4424</td>
<td>SET STRIKING-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4427</td>
<td>SET DRESSING-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4428</td>
<td>PROPS-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4432</td>
<td>LIGHTING-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4433</td>
<td>CAMERA-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4435</td>
<td>TRANSPORTATION-LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4436</td>
<td>TRAVEL &amp; LIVING</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4437</td>
<td>FILM &amp; LAB</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4439</td>
<td>PROCESS - LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4440</td>
<td>MATTE WORK - LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4441</td>
<td>TESTS - LABOR</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4442</td>
<td>FACILITIES</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4452</td>
<td>SET DESIGN-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4453</td>
<td>SET CONST-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4454</td>
<td>SET STRIKING-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4455</td>
<td>SET OPERATIONS-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4456</td>
<td>SPECIAL EFFECTS-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4457</td>
<td>SET DRESSING-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4458</td>
<td>PROPS-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4462</td>
<td>LIGHTING-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4463</td>
<td>CAMERA-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4465</td>
<td>TRANSPORTATION-PURC &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4469</td>
<td>PROCESS-PURC &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4470</td>
<td>MATTE WORK-PURC &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4471</td>
<td>TESTS-PURCHASES &amp; RENTALS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4478</td>
<td>LOSS &amp; DAMAGE</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4485</td>
<td>OTHER COSTS</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4495</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Account Total for 4400 0

4500  FILM EDITING

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4501</td>
<td>FILM EDITORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4502</td>
<td>ASST EDITORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4503</td>
<td>ADR EDITORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4504</td>
<td>POST SUPERVISOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4505</td>
<td>SOUND FX EDITORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4506</td>
<td>DIALOGUE TRANSCRIPT(CONTINUITY)</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4509</td>
<td>CODING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4510</td>
<td>PROJECTION</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4511</td>
<td>CONTINUITY</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4513</td>
<td>EQUIPMENT RENTAL</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4515</td>
<td>ROOM RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4516</td>
<td>SHIPPING/MESSENGERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4517</td>
<td>POST PRODUCTION SUPERVISORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4518</td>
<td>TELEPHONE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4519</td>
<td>PURCHASES</td>
<td>1</td>
<td>1</td>
<td>1,500</td>
<td></td>
<td>1,500</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td>1,500</td>
<td></td>
<td>1,500</td>
</tr>
<tr>
<td>4524</td>
<td>CAR &amp; OTHER TRAVEL</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4585</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4593</td>
<td>LIVING &amp; TRAVEL</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4594</td>
<td>MEALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4595</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 4500</td>
<td>1,500</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4600</td>
<td>MUSIC</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4601</td>
<td>COMPOSER</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4602</td>
<td>COMPOSER-LYRICISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4603</td>
<td>MUSICIANS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4604</td>
<td>ARRANGERS/ORCHESTRATORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4605</td>
<td>COPYISTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4606</td>
<td>MUSIC SUPERVISION</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4608</td>
<td>SINGERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4609</td>
<td>OTHER LABOR</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4615</td>
<td>SCORING CREW &amp; FACILITIES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4616</td>
<td>MUSIC EDITORS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4640</td>
<td>STOCK/MATERIALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Acct#</td>
<td>Description</td>
<td>Amt</td>
<td>Units</td>
<td>X</td>
<td>Rate</td>
<td>Sub T</td>
<td>Total</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------</td>
<td>-----</td>
<td>-------</td>
<td>---</td>
<td>------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>4646</td>
<td>MUSIC RIGHTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4647</td>
<td>EQUIPMENT RENTALS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4648</td>
<td>CARTAGE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4664</td>
<td>PRODUCTION/PRE RECORD</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4665</td>
<td>RECORD STAGE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4680</td>
<td>MUSIC NEW USE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4682</td>
<td>LIVING &amp; TRAVEL</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4685</td>
<td>MISC COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4695</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4699</td>
<td>MUSIC FRINGES &amp; PR TAXES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 4600</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

**4700 POST PRODUCTION SOUND**

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4703</td>
<td>SOUND TRANSFERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4704</td>
<td>DUBBING FACILITIES/CREW</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4706</td>
<td>ADR STAGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4707</td>
<td>MAGNETIC STOCK-REPRINTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4708</td>
<td>TAPE TRANSFERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4709</td>
<td>MUSIC TRANSFERS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4710</td>
<td>DUBBING MASTER STOCK</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4727</td>
<td>TEMP DUBBING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4734</td>
<td>TEMP DUB</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4741</td>
<td>FOLEY &amp; EFX RECORDING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4758</td>
<td>SDDS FEE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4785</td>
<td>OTHER COSTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4795</td>
<td>STUDIO CHARGES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td><strong>Account Total for 4700</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

**4800 POST PRODUCTION FILM & LAB**

<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4810</td>
<td>STOCK FOOTAGE</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4813</td>
<td>NEGATIVE FILM-LEADER</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4814</td>
<td>REVERSAL PRINTS-B&amp;W</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4815</td>
<td>CASES, REELS,MOUNTING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4819</td>
<td>EDITORIAL REPRINTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4820</td>
<td>OPTICAL NEGATIVE DEV/PRINT</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4823</td>
<td>INSERTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4826</td>
<td>ANSWER PRINT</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
<table>
<thead>
<tr>
<th>Acct#</th>
<th>Description</th>
<th>Amt</th>
<th>Units</th>
<th>X</th>
<th>Rate</th>
<th>Sub T</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4827</td>
<td>OPTICAL EFFECTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4828</td>
<td>PROTECTION DUPES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4830</td>
<td>NEGATIVE CUTTING</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4833</td>
<td>INTERNEG/INTERPOS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4877</td>
<td>VIDEO CASSETTES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4885</td>
<td>MISC LAB</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4889</td>
<td>MANDALAY REQUIREMENTS</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 4800</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4900</td>
<td>MAIN AND END TITLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>4901</td>
<td>MAIN &amp; END TITLES</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Account Total for 4900</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>5299</td>
<td>Total Fringes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Total Below-The-Line Post</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1,500</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, EP Budgeting
CHAPTER 3: LEGAL

Marketing and Distribution

Initially our plan for our film was to go the standard film festival route that many filmmakers go with. We had a tier system planned out. We would attempt to hit the big festivals like Toronto and South by Southwest, and then go lower tiers after that and so on. The goal for our film was to achieve distribution and be able to break even financially at the very least if not turn a profit. Our research seemed to show that while festivals are great places to show others what you can do it wasn’t a sure fire way to get distribution.

Like every new filmmaker we made social media pages and a Twitter account. While again these are great steps to try and build an audience they don’t separate your film from all the others. It seems that as filmmaking has become more affordable on some level, it has also had a negative effect. That effect is that there are so many films out there, many of which look professional to some degree. We decided to tap into out “star”. Sara was on the show “Attack of the Show” on the G4 network. She was able to get our trailer played on television for free.

After the trailer aired we were able to premier parts of our film at Wizard-Con in Austin, Texas. Through this three-day festival we were able to get a number of articles written about our tiny little horror movie.

Our next step was to begin to contact distributors. This is a very difficult step. There a lot of distributors out there, but very few with even average reputations. Each time we found one we would contact other filmmakers who had distribution from them. In the end Tomcat Films became our home. So far it has been a mixed bag. We have signed contracts for Japan, Germany, and the United States releases. We have received
payments for two of the countries so far, and have a date at the end of September for our first United States payment. We have been told that we have offers from other territories on the table, but as of mid-September we haven’t signed any more contracts. It may take another year, but our film projects to turn a profit, albeit a small one. For that I am very grateful, and at the same time I thought it would be more.

This is the way we chose our distribution strategy. I don’t know if I would go about it this way if presented with another opportunity. As I said we achieved the goal of having both foreign and domestic distribution, and we have been paid money, and we should continue to see it trickle in over the next year or two. There is a part of me that looks back on a few missed opportunities and wonder what might have been. We had a deal to have our film premiered by Playboy about six months after we wrapper, but we were unable to have the film ready. When we finally were ready it was almost two years later and the door was closed. There is also a part of me that wonders if the festival route would have been helpful, and this I will never know for sure. Our experience at Wizard-Con makes me think it may have been.

At the end of the day we received distribution.

Executive Summary

• The company is being formed in order to complete the feature-length film “Zellwood” in a professional and efficient manner. Our mission with this production and company is to entertain and inform audiences across the country and world.
• The goal and objective we face is completely the feature-length film “Zellwood” on a
confined budget and schedule with limited resources. Furthermore, we are striving to gain support both aesthetically and financially in order to excel higher into the film industry.

- Our company and production team has a vast variety of experienced and talented individuals. Director & Producer Jason Sutton brings with him feature film production experience. Still currently working as an Actor, Jason creates a comfortable, creative and confident environment for the entire cast. Also, he has a feature length film in worldwide distribution. Cinematographer and Producer Kraig Swisher exerts a mindset of both a technician and an artist. He has been hired to photograph a wide variety of feature and short narrative films, commercials, music videos, and various corporate as well as industrial productions. Kraig has also completed the task of producing a variety of productions from script to screen, and by learning and working with non-linear editing platforms at a young age, he has become a proficient and experienced asset to the post-production process. Producer, Production Designer, and Special Effects Supervisor Frank Bowen offers a variety of talents and expertise. He has been working in the industry for over a decade.

- The company is located in Orlando, FL. We believe this is an excellent location for this production and future projects because of our large network of cast, crew and beautiful Florida locations.

- The film product being created is a feature-length film.

- The amount of capitol needed for this MFA is $25,000.00. This capitol as already been secured.
• We have found investment from individuals who are passionate about the script and the potential of the final product.

Contracts

I chose to include the contracts for the film I used in the hopes that future filmmakers can see how important legal certified contracts are. By insuring that I had actual legal documents I saved money when it cam to errors and omissions insurance. E & O insurance must be had in order to receive distribution. By having legal contracts in regards to talent, locations, and other on screen areas allows the distributor to see that everyone seen on screen is aware and that there will be no legal standing on there parts if a lawsuit were to be pursued.
Certificate of Origin

This is to certify that the feature motion picture currently entitled "DEADLY WEEKEND" ("Picture") starring Sara Jean Underwood, Bruster Sampson, Patricia Rosales, Haley Boyle, written and directed by Jason Sutton, and produced by Philip P. Moran, Jason Sutton, and Steven Shea ("Licensor") is an United State of America production. The Picture has a running time of 80 minutes.

The Licensor has granted to Tomcat Films, LLC, throughout the world the sole and exclusive right to enter on Licensor’s behalf into distribution agreements regarding the distribution, exhibition and license of the Picture and to advertise and publicize the Picture.

On the basis of the foregoing, it is requested that the Picture be treated as a feature length production for distribution, exhibition and importation purposes.

LICENSOR: Last Trip Productions
BY: Jason Sutton

STATE OF Florida
COUNTY OF Orange

On Feb. 11, 2013 before me personally appeared Jason Sutton who proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged to me that she executed the same in her authorized capacity, and that by her signature on the instrument the person, or the entity upon behalf of which the person acted, executed the instrument.

WITNESS my hand and official seal

Notary Public in and for said County and State

[Stamp]
COLLECTION AGREEMENT

BETWEEN:

COMPACT CAM LIMITED

and

TOMCAT FILMS LLC

and

LAST TRIP, LLC

COLLECTION ACCOUNT MANAGEMENT AGREEMENT

"ZELLWOOD"
THIS AGREEMENT is made this day of 2012

BETWEEN:

(1) COMPACT CAM LIMITED, of
6-10 Whitfield Street
London
W1T 2RE

("CC" which expression shall be deemed to include its successors in title and assigns)

(2) TOMCAT FILMS, LLC of
16846 N Tatum Boulevard
Suite 260-130
Phoenix
AZ 85028
USA

("the Producer" and "Sales Agent" which expression shall be deemed to include its successors in title and assigns)

(3) LAST TRIP, LLC of
5644 A Commerce Drive
Orlando
Florida 32836-2962
USA

("Producer" which expression shall be deemed to include its successors in title and assigns)

All definitions are as set forth in the Schedule of Definitions

WHEREAS

(A) The Producer is engaged in the business of producing and exploiting film and TV projects and CC is in the business of collecting, administering and allocating payments in relation to film and TV projects.

(B) The Producer and other Beneficiaries hereby appoint CC as their sole and exclusive agent in relation to the Film and in consideration of receiving payment of CC's Expenses and CC's Remuneration, CC hereby agrees to administer the collection and distribution of Total Receipts on behalf of the other Beneficiaries in accordance with the provisions of this Agreement and the Schedules hereto.
NOW IT IS HEREBY AGREED as follows

1 TOTAL RECEIPTS

(a) The Producer hereby undertakes to issue irrevocable instructions and if appropriate to procure that the Sales Agent issues irrevocable instructions to the Distributors to (i) provide full accounting statements to CC; and (ii) pay any sums constituting Total Receipts directly into the Collection Account or to CC at the address of CC set out at the head of this Agreement.

(b) The Producer hereby undertakes in timely fashion to provide CC with copies of the relevant Distribution Agreements and all other necessary agreements and information required by CC in order for CC to distribute to each of the Beneficiaries the sums calculated to be due to such Beneficiary.

(c) The Sales Agent hereby undertakes to promptly notify CC of delivery of the Film to the respective Distributors and, to the extent known, the respective release dates of the Film.

2 CC’s DUTIES

CC shall (subject always to the provisions of the Third Schedule hereto):

(a) Pay into the Collection Account all Total Receipts actually received by CC and shall hold all Total Receipts received by CC upon trust for the benefit of the Beneficiaries (up to the point of distribution) to the extent of the Beneficiaries’ interests therein as provided for in this Agreement;

(b) Upon receipt, notify the Parties about Total Receipts as and when Total Receipts are received into the Collection Account.

(c) Monitor when payments of Total Receipts are due to be made to CC in accordance heretofore provided that CC shall have received a copy of the relevant Distribution Agreements;

(d) Advise any of the parties hereto who are parties to Distribution Agreements if payments of Total Receipts due under the said Distribution Agreements have not been received by CC and draw the same to the attention of the relevant Distributor requesting that such payment is made without delay to CC;

(e) Calculate that portion of Total Receipts to which each of the Beneficiaries is entitled to;

(f) Subject to the provisions of Clause 5 below distribute to each of the Beneficiaries the sums calculated to be the entitlement of such Beneficiary to the extent received by CC.

3 CC’s Liability

(e) If CC receives conflicting information then CC shall request that the relevant party(ies) that provided or should have provided the information without conflict provide accurate and consistent information forthwith and no later than ten (10) business days following CC’s request. If the relevant party(ies) are unable to resolve the conflict in CC’s good faith judgment then CC may either elect that the information was not provided or suspend the relevant payments and CC’s obligations hereunder until such conflict has been resolved. Similarly, if CC is in reasonable doubt over any information provided and/or not provided which results in CC being unsure of the entitlements to be due to any of the Beneficiaries then CC shall request that the relevant party(ies) clarify any doubts or uncertainties raised by CC.
forthwith and no later than 10 business days following CC’s request. Until such time as CC’s doubts or uncertainties are resolved CC is entitled to suspend any relevant payments and CC’s other obligations hereunder.

(b) Notwithstanding sub clause (a) above the Producer hereby undertakes to provide in writing to CC the information described in the First Schedule and all other information required pursuant to the other Schedules hereto. The Producer shall be deemed to have been appointed by the parties hereto to provide such information on their behalf to CC and the accuracy of any information that may be provided in a document signed by the Producer shall be deemed to be accepted by all parties hereto. In the event that CC is unable to make payments out of Total Receipts in the manner and order set out in the Third Schedule hereto by reason of the failure of the Producer to provide the information required hereunder then CC shall not be obliged to make any further payments out of Total Receipts to any Beneficiary until such time as it has received in writing, sufficient information to enable CC to make such payments.

(c) If CC incurs any liability, loss, damage, costs or expense including legal fees and/or costs either through a claim or action arising out of, or in connection with its acceptance or its performance under this Agreement the parties hereto hereby jointly and severally indemnify CC against any such liabilities, losses, damages, costs or expenses. If at any time CC shall in good faith determine that the sum of the Total Receipts in the Collection Account are not sufficient to discharge such liabilities, losses, damages, costs or expenses then the parties hereto (except CC and the Sales Agent) shall upon written request by CC, forthwith pay a pro-rata share of the amount of such shortfall into the Collection Account.

(d) in the absence of negligence or willful misconduct CC has no liability in respect of any decision taken and subsequent action or inaction (including without limitation the suspension of payments herunder) with respect to this clause 5.

4. DISTRIBUTION OF TOTAL RECEIPTS

(a) Subject to the provisions of this Agreement Total Receipts shall be paid by CC to the Beneficiaries in the manner and order set out at the Third Schedule hereto

(b) If under the provisions of this Agreement any sum is due to be paid by CC out of Total Receipts in repayment of expenses incurred by any person and

(i) CC has been informed in accordance with this Agreement that the repayment of such expenses is subject to those expenses having been approved by the relevant Approver and

(ii) CC has requested from the said Approver confirmation of such approval and

(iii) the said Approver has failed to respond

CC shall be entitled to withhold payment of such expenses until they have been approved by the said Approver and no liability shall attach to CC for so acting

(c) Residuals shall only be payable by CC upon written notification of any relevant exploitation being received by CC from the Producer and/or the Sales Agent (if any)
(d) CC shall not be obliged to make any payment out of Total Receipts if the making of such payment would constitute a breach of any court order or would otherwise be unlawful.

(e) To the extent that the Producer and/or the Sales Agent (if any) derive financial benefit from the utilisation of any withholding tax credit awarded in respect of the Film, such party shall promptly notify CC of the same, and, together with such supporting documentation as CC may request, forward an amount equivalent to such benefit to CC to be applied as Total Receipts.

(f) CC shall not be obliged to pay any withholding tax, income tax, national insurance contributions or any similar payments on behalf of the Producer or any other party when distributing Total Receipts under the Third Schedule hereto unless specifically agreed in writing between CC and the Producer.

5. ACCOUNTING

(a) In respect of each calendar month during which Total Receipts are credited to the Collection Account CC shall prepare a Statement made up to the last day of the relevant calendar month.

(b) Subject to sub-clauses (d) and (e) below a copy of each such Statement shall be e-mailed to each of the parties hereto and to the other Beneficiaries, subject to the approval of the Producer, not later than ten business days of the month following the month to which the Statement refers. A remittance for the amount, if any thereby shown, shall be made by direct bank transfer. CC shall not be obliged to provide a copy of any Statement to a Beneficiary after that Beneficiary has received in full any monies to which the Beneficiary is entitled under the provisions of this Agreement.

(c) All monies credited to the Collection Account in a currency other than the Accounting Currency CC shall be converted by CC into the Accounting Currency as soon as practicable at the rate of exchange prevailing in London upon the day of such conversion. CC shall remit sums due to the Beneficiaries in the Accounting Currency unless otherwise notified in writing by the relevant Beneficiary(ies).

(d) In the event that the monies due to be allocated in any month to a Beneficiary amount to less than the Minimum Remittance CC shall not be obliged to remit those monies to the Beneficiary but shall be entitled to retain those monies in the Collection Account until such time as those monies together with any subsequent Gross Receipts to which the Beneficiary is entitled ("the Aggregate Sum") amount to or exceed the Minimum Remittance whereafter the Aggregate Sum shall be remitted to the Beneficiary together with the Statement next following.

(e) In the event that the Gross Receipts in respect of any month amount to less than the Minimum Sum CC shall only be obliged to e-mail a Statement in respect of that month to those Beneficiaries to whom CC is obliged to remit monies for that month in accordance with the provisions of this Agreement.

(f) Each of the parties has the right to audit CC’s books relating to the receipt, allocation and distribution of the Collected Total Receipts at its own expenses but no more than once every twelve months during the Term. If after conducting any such audit it is determined that there has been an error in excess of 5% of a Beneficiary’s entitlement to Collected Total Receipts or £5,000, whichever is the lesser, CC shall reimburse the auditing party the costs of the audit.
close the Collection Account and transfer any monies retained therein as per the instructions received from the Producer.

(c) Within thirty (30) business days from the date of termination the Producer shall provide CC with full instructions as to how and who to transfer any monies retained in the Collection Account prior to CC closing it. If such instruction has not been received within the aforesaid mentioned period, CC may close the Collection Account without further notice. As of the date of termination CC shall no longer, perform its obligations hereunder and shall be automatically released without further formality from all obligations and penalties hereunder. Any monies received by CC in relation to the [Film/TV Series] after the date of termination and not payable to CC shall upon receipt be transferred as per the instructions received from the Producer and if no such instructions have been received then CC shall use its good faith judgement as to when and where to transfer such monies.

8. NOTICES

Any notice required or desired to be given under this Agreement shall be in writing and shall be deemed to have been duly served if delivered or sent by facsimile or prepaid first class post correctly addressed to the relevant party at the party's address given in this Agreement or such other address as may be notified by that party to the other hereto from time to time and any notice so given shall be deemed to have been received:

(i) if hand delivered at the time of delivery

(ii) if sent by facsimile within either (8) hours of transmission during business hours at its destination or within twenty-four (24) hours if not within business hours (but excluding Saturdays, Sundays and Bank holidays) but subject to proof by the sender that it holds an acknowledgement from the addressee or transmission report confirming receipt of the transmitted notice in readable form

(iii) if sent by prepaid first class post (airmail if to an addressee outside the country of posting) within three (3) days of posting it to an address within the country of posting and fourteen (14) days if to an address outside such country

9. THIRD PARTIES

The parties hereto agree and declare that the provisions of the Contracts (Rights of Third Parties) Act 1999 shall not apply to this Agreement and that no term or condition of this Agreement shall confer or be construed as conferring any right on any third party.

10. EXECUTION

This Agreement may be executed in any number of counterparts (each of which shall be deemed an original) and all of which, taken together, shall constitute one and the same agreement and any party may enter into this Agreement by executing a counterpart.
11. **LAW**

This Agreement shall be governed and construed in accordance with Arizona State Law and the parties hereto shall resolve any disputes by IFTA arbitration

12. **CONFIDENTIALITY**

It is agreed between the parties hereto that the terms of this Agreement and the attached Schedules are confidential and shall not be disclosed to any third party, except that each party shall be entitled to reveal such terms to its professional advisors and to any Beneficiary with respect to terms which affect such Beneficiary

13. **NO PARTNERSHIP OR JOINT VENTURE**

Nothing herein shall constitute a partnership between, or joint venture by the parties hereto.

14. **REPAYMENT OF OVERPAYMENT**

If any of the Beneficiaries receive a payment out of Total Receipts which is greater than they are entitled to, they shall upon discovery of such overpayment forthwith upon request by CC immediately repay any such overpayment in to the Collection Account for correct distribution by CC and CC shall be entitled to withhold any further payments to the relevant Beneficiary until such overpayment has been repaid in full.

15. **FORCE MAJEURE EVENT**

If it becomes illegal or impossible for reasons outside of CC’s control ("Force Majeure") to carry out any of the provisions hereof CC shall incur no liability as a consequence of such event of Force Majeure, nor as long as such event of Force Majeure shall continue.
AS WITNESS the hands of the parties hereto the day and year first above written

SIGNED BY)........................................
for and on behalf of
COMPACT CAM LIMITED
in the presence of)........................................(Witness)

SIGNED BY)........................................
for and on behalf of
TOMCAT FILMS, LLC
in the presence of)........................................(Witness)

SIGNED BY)........................................
for and on behalf of
LAST TRIP, ETC
in the presence of)........................................(Witness)
"the Sales Agent"  Such person, firm or corporation as may be appointed by the Producer to negotiate, conclude and execute Distribution Agreements throughout the Sales Agent's Territory on behalf of the Producer.

"the Sales Agreement"  The agreement between the Producer and the Sales Agent dated 9th August 2012.

"the Sales Agent's Distribution Fee"  35% as more detailed in the Sales Agreement.

"the Sales Agent's Recoupable Expenses"  As detailed in the Sales Agent's Agreement.

"the Sales Agent's Territory"  All countries, states and regions, excluding the USA and Canada.

"Statement"  A statement specifying the sources from which Total Receipts have been derived and their allocation.

"Total Receipts"  All receipts from the distribution exhibition and exploitation of the Film and any secondary, merchandising and/or ancillary rights therein throughout the world pursuant to the Distribution Agreements including any recovered withholding tax.
Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 21st day of September, 2009, by and
between, AMANI ATKINSON, hereafter referred to as "Actor" with a home
address of 961 NE 35th Ave. Homestead FL 33033, and Last
Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, Fl 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project,
tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As
such, LLC wishes to enter into contract with Actor to perform the role of Ryan.

Specifically:

1. COMMITMENT: Actor will be available for filming of Movie beginning September
   21st 2009 and wrapping not later than October 4th 2009. Actor agrees to provide voice-
   over work within 30 days of request to do so in the event that such is required. In the
   event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days
   of 1st day of shoot.

2. COMPENSATION: Upon completion of work, Actor will receive 1% of film profits
   Profits are defined as all funds received by LLC for Movie minus investor investment and
   loans. Actor will be responsible for withholding and paying any taxes he may be liable
   for at his sole determination. Actor shall receive annual statements so long as Movie is in
   distribution.

3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit.
   Movie credit will be: Ryan: Amani
   Placement, size, and duration of credits are at LLC’s sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker’s compensation
   insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of
   film and images, licensing, marketing, and all aspects of Movie throughout the world.
   Actor shall claim no right to Movie in any manner other than those rights specifically
   granted by this document as listed above.

6. TERMINATION: Actor acknowledges that his unwillingness to complete Movie
   would cause undue harm to LLC and agrees to pay LLC $3000 (three thousand dollars)
   per day’s shooting that must be re-shoted due to his absence.

AGREED TO AND ACCEPTED:

__________________________
Print: AMANI ATKINSON  
September 21, 2009  
Date

__________________________
Jason Sutton, Manager Last Trip, LLC  
September 21, 2009  
Date
Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 21st day of September, 2009, by and between, BRUSTER SANDSON, hereafter referred to as "Actor" with a home address of 2925 W. VALLEY GREEN DR., and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Matt.

Specifically:
1. COMMITMENT: Actor will be available for filming of Movie beginning September 21st 2009 and wrapping not later than October 4th 2009. Actor agrees to provide voice-over work within 30 days of request to do so in the event that such is required. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. COMPENSATION: Upon completion of work, Actor will receive 1% of film profits. Profits are defined as all funds received by LLC for Movie, minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.

3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Matt: BRUSTER SANDSON. Placement, size, and duration of credits are at LLC's sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker's compensation insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

6. TERMINATION: Actor acknowledges that his unwillingness to complete Movie would cause undue harm to LLC and agrees to pay LLC $3000 (three thousand dollars) per day's shooting that must be re-shot due to his absence.

AGREED TO AND ACCEPTED:

Print: BRUSTER SANDSON

September 4, 2009
Date

Jason Sutton, Manager Last Trip, LLC

September 24, 2009
Date
Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 24th day of September, 2009, by and
between, Haley Boyle, hereafter referred to as “Actor”, with a home address of
5708 Adairson St., 201/7, and Last Trip, LLC (LLC) with
home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project,
tentatively entitled “Zellwood” (“Movie”), written and directed by Jason Sutton. As
such, LLC wishes to enter into contract with Actor to perform the role of Bo.

Specifi cally:

1. COMMITMENT: Actor will be available for f lming of Movie beginning September
24th, 2009, and wrapping not later than October 4th, 2009, with pick-up shots possible on
October 10th & 11th, 2009. Actor agrees to provide voice-over work within 30 days of
request to do so in the event that such is required. In the event of a hurricane, Actor
agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. COMPENSATION: Upon completion of work, Actor will receive 1% of film profits.
Profits are defined as all funds received by LLC for Movie minus investor investment and
loans. Actor will be responsible for withholding and paying any taxes he may be liable
for at his sole determination. Actor shall receive annual statements so long as Movie is in
distribution.

3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit.
Movie credit will be: Chelsea Lee Wheeley
Placement, size, and duration of credits are at LLC’s sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker’s compensation
insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of
film and images, licensing, marketing, and all aspects of Movie throughout the world.
Actor shall claim no right to Movie in any manner other than those rights specifically
granted by this document as listed above.

6. TERMINATION: Actor acknowledges that his unwillingness to complete Movie
would cause undue harm to LLC and agrees to pay LLC $3000 (three thousand dollars)
per day’s shooting that must be re-filmed due to his absence.

AGREED TO AND ACCEPTED:

[Handwritten signatures]

September 8, 2009
Date: 9/24/09

September 29, 2009
Date
Last Trip, LLC  
Actor Agreement

This agreement made and entered into as of the 28th day of September, 2009, by and between, Haley Boyle, hereafter referred to as “Actor” with a home address of 7708 Ligonier Ct, Orlando, Fl, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, Fl 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled “Zellwood” (“Movie”), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Bo.

Specifically:

1. **COMMITMENT**: Actor will be available for filming of Movie beginning **Sept 21, 2009** and wrapping not later than **Oct 14, 2009**. Actor agrees to provide voice-over work within 30 days of request to do so in the event that such is required. In the event of a hurricane, Actor agrees to schedule up to 3 make-up shoot days within 30 days of 1st day of shoot.

2. **COMPENSATION**: Upon completion of work, Actor will receive 1% of all profits. Proofs are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determinism. Actor shall receive annual statements so long as Movie is in distribution.

3. **CREDIT**: Upon completion of work, Actor will receive IMDb credit and Reel credit. Movie credit will be: Abby, Paige Huston. Placement, size, and duration of credits are at LLC’s sole discretion.

4. **INSURANCE**: Actor will be covered while on set under the worker’s compensation insurance of the LLC.

5. **CLAIMS**: LLC retains all rights, including but not limited to use and distribution of film and images licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

6. **TERMINATION**: Actor acknowledges that his unwillingness to complete Movie would cause undue harm to LLC and agrees to pay LLC $3000 (three thousand dollars) per day’s shooting that must be re-filmed due to his absence.

**AGREED TO AND ACCEPTED:**

Guardian: PHILIP BOYLE  
Signed for minor Paige Huston: HALEY BOYLE  
Jason Sutton, Manager Last Trip, LLC

September 28, 2009  
Date

September 28, 2009  
Date
Last Trip, LLC  
Actor Agreement  

This agreement made and entered into as of the 22 day of August, 2010, by and between [Actor’s name], hereafter referred to as “Actor” with a home address of 10752 Goldfinch Pl, Orlando, FL 32818, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled “Zellwood” (“Movie”), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Mom.

Specifically:

1. COMPENSATION: Upon completion of work, Actor shall receive a deferred credit in the amount of $150.00. This amount shall be paid upon sale of the film in proportion to the amounts owed.

2. CREDIT: Upon completion of film, Actor will receive IMDB credit. Movie credit will be: [Name]: [Actor’s Name]. Placement, size, and duration of credits are at LLC’s sole discretion.

3. CLAIMS: LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

AGREED TO AND ACCEPTED:

[Signature]  
Print: [Name]  
Date: August 2, 2010  

Jason Sutton, Producer, Last Trip, LLC  

[Signature]  
Print: [Name]  
Date: August __, 2010  

179
TALENT RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, I hereby grant to Last Trip, LLC. ("Producer"), and to its licensees, assignees, and other successors-in-interest all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and/or voice and the results and proceeds thereof (the "Performance") in connection with the motion picture currently entitled "Zellwood" ("The Picture"), and I hereby authorize Producer to photograph and record (on film, tape or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into Picture or other program or not; to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion; and to use my name, likeness, voice, biographic or other information concerning me in connection with the Picture, commercial tie-ups, merchandising, and for any other purpose. I agree that Producer owns all rights and proceeds of my services rendered in connection herewith as a work-made for hire.

DATE:  
01/22/2010

AGREED TO AND ACCEPTED:  
Signature of Talent  
Julie Dunn  
Printed Name  
Julie Dunn  
"Consu"
TALENT RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, I hereby grant to Last Trip, LLC. ("Producer"), and to its licensees, assignees, and other successors-in-interest all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and/or voice and the results and proceeds thereof (the "Performance") in connection with the motion picture currently entitled "Zellwood" ("The Picture"), and I hereby authorize Producer to photograph and record (on film, tape or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into Picture or other program or not; to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion; and to use my name, likeness, voice, biographic or other information concerning me in connection with the Picture, commercial tie-ups, merchandising, and for any other purpose. I agree that Producer owns all rights and proceeds of my services rendered in connection herewith as a work-made for hire.

DATE:

01/22/2010

AGREED TO AND ACCEPTED:

Signature of Talent

Printed Name

Julie Lane

CONSET
TALENT RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, I hereby grant to Last Trip, LLC. ("Producer"), and to its licensees, assignees, and other successors-in-interest all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and/or voice and the results and proceeds thereof (the "Performance") in connection with the motion picture currently entitled "Zellwood" ("The Picture"), and I hereby authorize Producer to photograph and record (on film, tape or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into Picture or other program or not, to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion, and to use my name, likeness, voice, biographic or other information concerning me in connection with the Picture, commercial tie-ups, merchandising, and for any other purpose. I agree that Producer owns all rights and proceeds of my services rendered in connection herewith as a work-made for hire.

DATE: 01/22/2010

AGREED TO AND ACCEPTED:

[Signature]

Printed Name

JULIE [Name]

CONSETI
Last Trip, LLC  
Actor Agreement

This agreement made and entered into as of the ______ day of September, 2009, by and between, Kevin O’Neill, hereafter referred to as “Actor” with a home address of ____________, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled “Zelfwood” (“Movie”), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Bo.

Specifically:

1. COMMITMENT: Actor will be available for filming of Movie beginning September 30th, 2009 and wrapping not later than October 4th, 2009. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. COMPENSATION:
   a. Actor shall receive $500 (five hundred dollars) per day of work for a minimum of 5 days. Actor shall receive $500 (five hundred dollars) per day for any additional shoot days, pick-up shots, or ADR work. All payments will be deferred until movie is sold. This is understood to be an outstanding debt owed by LLC upon sale or distribution of Movie.
   b. Actor shall receive payment of $3000 (three thousand dollars) for recognized services on script and casting. This is understood to be an outstanding debt owed by LLC upon sale or distribution of Movie.
   c. Upon completion of work, Actor will receive 5% of film profits. Profits are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.

3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Bo: Kevin O’Neill
Actor shall receive opening credit on his own card.
Placement, size, and duration of credits are at LLC’s sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker’s compensation insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

AGREED TO AND ACCEPTED:

[Signature]

Kevin O’Neill, Actor

[Signature]

Jason Sutton, Manager Last Trip, LLC

September 2009

Date

September 2009

Date
PARTICIPANT'S NAME: Native Sons Outfitters

Peter Deeks, Jr.
Zellwood
Last Trip, LLC

RELEASE FORM

Production: Zellwood

In consideration for credit in the film, receipt for which is hereby acknowledged, and for the opportunity to participate in Zellwood, the movie produced by Last Trip, LLC, I agree that my voice and likeness may be broadcast and distributed without limitation through any means and shall not receive any compensation for my participation.

I confirm that any and all material furnished by me for this production is either my own or otherwise authorized for such use without obligation to me or any third party. I also agree to the use of my name, likeness, portrait or pictures, voice and biographical material about me for educational, program or series publicity and organizational promotional purposes.

I further agree that my participation in the production confers upon me no rights to use, ownership or copyright. I release Last Trip, LLC, its employees, agents, and assigns from all liability, which may arise from any and/or all claims by me or any third party in connection with my participation in the production.

It is understood that Last Trip, LLC, is under no obligation to broadcast the above-identified production nor to use my voice or likeness at all.

Agreed to and signed this _ day of September, 2009 by:

Participant's Signature ____________________  Street Address ____________________  City, State, Zip ____________________
ZEWWOOD
www.zellwoodthemovie.com

STARRING
SARA JEAN UNDERWOOD

BRUSTER SAMPSON  HALEY BOYLE  PATRICIA ROSALES
AMANI ATKINSON  CHELSEA LEE  AND KEVIN O'NEILL

WRITTEN AND DIRECTED BY JASON SUTTON
Zellwood
Last Trip, LLC

1st AC Agreement

This agreement dated September 19, 2006, between Last Trip, LLC, (“Production Company”) and
Kraig Suisher (“1AC”) is for the production of a motion picture (“Picture”) presently entitled Zellwood (“Picture”).

1. ENGAGEMENT. 1AC agrees to provide services exclusively for the production of the Picture with
principal photography to begin September 21st and run through October 4th. 1AC understands that Picture
will involve night shoots.

2. CREDITS. Provided 1AC is not in default of this, confidentiality, or Standard Release agreements and
1AC has performed all services required hereunder, 1AC will be accorded the following credit on screen:

Kraig Suisher : 1st AC

Appearance, order, and placement of credits is at the sole discretion of Production Company.

3. POINTS. 1AC shall be given a portion of 3% of the profits of Picture, divided by the total days worked
by the crew and multiplied by the number of days 1AC worked on set of Picture. In no case shall 1AC
receive more than 10% of the allotted 3% or equal to the maximum received by any other crew member,
whichever is greater.
Example: if 150 total hours were worked by crew and 1AC worked 10 hours then 1AC would be entitled to
10% of 3% of the profits of Picture.
Profits are the gross revenue of Picture minus loans and investments.

4. OWNERSHIP. Production Company shall own all rights in the Picture, the component parts thereof, and
the copyright for use throughout the world in any and all media. 1AC makes no claim to any rights, or
copyright of the Picture.

5. CONFIDENTIALITY AGREEMENT

1AC agrees to sign a confidentiality agreement and a Standard Release Agreement, which will
allow usage of his/her voice and likeness for any behind-the-scenes footage that may be taken during the
shoot.

Wherefore this Agreement is executed in Orlando, Florida of the date first written above.

1st AC

By: Kraig Suisher

Last Trip, LLC

By: Jason Slunt
Zellwood
Last Trip, LLC

2nd AC Agreement

This agreement dated September 21st, 2009 between Last Trip, LLC ("Production Company") and Robert Corcoran ("2AC") is for the production of a motion picture ("Picture") presently entitled Zellwood ("Picture").

1. ENGAGEMENT: 2AC agrees to provide services exclusively for the production of the Picture with principal photography to begin September 21st and run through October 1st. 2AC understands that Picture will involve night shoots.

2. CREDITS. Provided 2AC is not in default of this, confidentiality, or Standard Release agreements and 2AC has performed all services required herein, 2AC will be credited the following credit on screen:

   "Rob Corcoran 2nd AC"

Appearance, order, and placement of credits is at the sole discretion of Production Company.

3. PROFITS. 2AC shall be given a proportion of 3% of the profits of Picture, divided by the total days worked by the crew and multiplied by the number of days 2AC worked on set of Picture. In no case shall 2AC receive more than 10% of the allowed 3% or equal to the maximum received by any other crew member, whichever is greater.

Example: If 100 total hours were worked by crew and 2AC worked 10 hours then 2AC would be entitled to 10% of 3% of the profits of Picture.

Profits are the gross revenue of Picture minus costs and investments.

4. OWNERSHIP. Production Company shall own all rights in the Picture, the component parts thereof, and the copyright for use throughout the world in any and all media. 2AC makes no claims to any rights, or copyright of the Picture.

5. CONFIDENTIALITY AGREEMENT

2AC agrees to sign a confidentiality agreement and a Standard Release Agreement, which will allow usage of further voice and likeness for any behind-the-scenes footage that may be taken during the shoot.

Wherefore this Agreement is executed in Orlando, Florida of the date first written above.

By: ____________________________  ____________________________
2nd AC                                      Last Trip, LLC

By: ____________________________  ____________________________
By: Jason Sutton