The Attic Door: A Feature Length Motion Picture

Daniel Daneau

University of Central Florida

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THE ATTIC DOOR:
A FEATURE LENGTH MOTION PICTURE

by

DANNY DANEAU

B.F.A. University of Central Florida, 2005

A thesis submitted in partial fulfillment of the requirements
for the degree of Master in Fine Arts in the Entrepreneurial Digital Cinema track
of the Department of Film
in the College of Arts and Humanities
at the University of Central Florida
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Advisor: Prof. Randy Finch
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ABSTRACT

THE ATTIC DOOR is the feature-length film co-written and directed by Danny Daneau while pursuing a Master of Fine Arts at the University of Central Florida. Many challenges had to be met to produce a feature-length motion picture utilizing digital technology on an ultra-low budget as part of a graduate education. Beyond gaining a profound understanding of the physical, financial, and emotional strength it takes to complete a feature-length motion picture, Daneau experienced the creative challenges that all filmmakers must meet when applying the principles of filmmaking theory to an actual work of self-expression. The production process for an original narrative film under the guidelines established by the university has pushed him to make a motion picture that is both a highly personal work of film art and evidence of the educational journey he has taken for the past three years.
I dedicate this research to my mother, father, and sister who have always been my driving force and inspiration.
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CHAPTER ONE: INTRODUCTION

Filmmaker Statement

THE ATTIC DOOR is the feature-length film that I wrote and directed while pursuing an MFA at the University of Central Florida. Beyond gaining a profound understanding of the physical, financial, and emotional strength it takes to complete a feature-length motion picture, I experienced the creative challenges that all filmmakers must meet when applying the principles of filmmaking theory to an actual work of self-expression. The production process for an original narrative film under the guidelines established by the university pushed me to make a motion picture that is both a highly personal work of film art and evidence of the educational journey I have been on for the past three years.

Before I wrote the first draft of the screenplay, I knew I wanted to tell an intimate, simple story with a small cast. I like giving myself motivated rules and obstructions before beginning a project as I feel it inspires creative solutions. My first set of obstructions was to write a story with only two characters on one location. With those limitations in mind, I wrote the first draft of a screenplay called A MONSTER IN THE ATTIC in the spring of 2005. I used this script in my portfolio to be accepted into the newly formed graduate film program.

Over the next two years many elements of the script would change. The undefined southern Florida landscape from the first draft, would journey 2500 miles to the desolate, red rock, American west. The 1930s time setting would change by fifty years, now taking place in the turn of the nineteenth century. In the editing room even more would change.
We stripped away the supernatural “monsters and creatures” to focus on the raw emotions of the characters, hence the new title, THE ATTIC DOOR. Through the three years making this film, one element has stayed the same. THE ATTIC DOOR has remained a story about two children afraid to face the truth behind their own mortality.

It was important for me as an artist to explore this topic because of my personal fears of death. When I was eight years old I was diagnosed with the chronic connective tissue disease, Scleroderma. The illness causes the skin to harden around the bone so tightly that the results can be life threatening. For a young child this meant there would be a good chance the disease would increase as my body grew. Doctors told my parents they were unsure how long I had to live if the disease did get worse. When I wrote the first draft of the screenplay it was evident the themes I was exploring in the dramatic content. My traumatic childhood fears of ghosts and boogiemen were a manifestation of my necrophobia. Human beings have always tried to achieve immortality, and push themselves to leave great legacies such as empires, manufactured civilizations, and even religious institutions, yet they will never truly escape death.

Films with great child performances have always inspired me. To Kill a Mockingbird (Mulligan, 1962), The Kid (Chaplin, 1921), The Bicycle Thief (De Sica, 1948), Walkabout (Roeg, 1971) and The 400 Blows (Truffaut, 1959), remain some of my favorite films of all time. Coincidentally, all of these films deal with a harsh reality and adult situations exposed from a child perspective. The child performances in these films are full of truth and raw emotion. The children seem more in the moment and real then their adult co-stars. After researching methods for directing children and looking at the production stories from the above-mentioned films, I realized that the success of this
project would fall in the process of casting.

In the summer of 2006, former UCF undergraduate Erica Harrell became the project’s executive producer. One of her first steps as such was to recruit an old friend and up-in-coming casting director, Erica Silverman to join the project. Because of the intimate nature of the story, two children would have to carry the weight of the entire film. As our casting director, Silverman made it her mission to comb through the best of the hundreds and hundreds of child actors living in Los Angeles. Word had spread about our film being a great “child star vessel” and we started to see some of the highest caliber of child performers. A database of thousands of head shots was set up, all with grade system to help me find the look we wanted for the kids. I made three trips to California, seeing hundreds of kids who had made it through the first few round of filtering. Finally, after an epic search, we found Madison Davenport and Jake Johnson.

Raising money for our film was a daunting challenge. Since returning from production I have had many aspiring filmmakers ask advice on how to target investors. I tried it all. I cold called dentist, lawyers and doctors. I toured film festivals, pitching at parties and hotels. At the end of the day the best advice I can give is to look at the resources around you. Our films budget came from people one degree separated from ourselves. People who knew of us, and wanted to invest in our success, not the films potential.

We were raising money all the way up until the start of production. Including all of our postproduction expenses (i.e. color correction, digital online, sound and music) we kept our budget to low enough to work under the SAG ultra low budget agreement. In the indie film world, this is impressively low. However, by every day standards, it is a high
amount of real money invested by real people. The final question is, does the value show in the final piece and what is our strategy for returning the investment?

Without a doubt in my mind, the production value of our film, both technical and artistic, grossly exceeds the amount spent. The period production design is flawless, the high definition cinematography is breath taking, and the performances from the children are unlike anything I’ve ever seen. Our plan for release is to target festivals where we believe we can win awards. Alone, the film is in an odd genre and has no bankable talent. We believe accreditation from festivals and critics will help us make a final sale. Before the film’s premiere we hope to have assembled a team of producer reps and publicists who can help us make a deal. In the end, we own all rights to the project. If we are unhappy with deals offered we will set up a DIY distribution with a company such as Truly Indie or Emerging Pictures.

Although the guidelines of this filmmaker statement were to focus on the thesis film produced, I came back from production with something much greater. Writing and directing this project is the realization of my dreams. It is what I’ve strived for since I was thirteen years old. I worked with my team for years to get to get to this finish line. The journey wasn't just about making a feature length film. It was so that we could crystallize our hopes. I didn't just come back from Utah with a finished film; I came back with a sense of place and purpose. It has been the most rewarding experience of my life.
CHAPTER TWO: THE PICTURE

Figure 1 - Darrell (Actor Jake Johnson) stares into vast and lonely landscape of the American West.

Figure 2 – Caroline (Actor Madison Davenport) awakes safely in her parent’s bedroom.
Figure 3 – The once prospering farmhouse is falling into disrepair.

Figure 4 – Darrell (Actor Jake Johnson), left, and Caroline (Actor Madison Davenport) check on the barricades of the ominous attic door.
Figure 5 – Caroline (Actor Madison Davenport), right, and Darrell (Actor Jake Johnson) escape the foreboding farmhouse in their covered wagon fortress.

Figure 6 – Darrell (Actor Jake Johnson), right, and Caroline are startled by a mysterious sound from the attic door.
CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following screenplay includes production scene numbers (green), the original script page number at the top right of every page (red) and script revisions name (blue). Here is an example:

A MONSTER IN THE ATTIC (BLUE) 7/16/07 3.

Caroline rises and walks out of the room.
Darrell follows.

3 INT. KITCHEN - MORNING

Darrell and Caroline enter a modest and homely kitchen.
Both set to work immediately, their respective chores almost second nature. Caroline starts the stove, frying only two eggs, while Darrell sets the table and pours milk from a pitcher into two glasses.

4 INT. KITCHEN - MORNING (LATER)

Around a small wooden table, Darrell and Caroline eat breakfast, which is as mundane and routine as its preparation.
The table and counter tops have a thin coat of red dust, blown in from the outside ground. The dust seems to cover a little of everything in the house. Even Caroline and Darrell have the red dirt worn into the crevices of their clothes and wrinkles on their face.

After a long and awkward silence...

CAROLINE
I think they're going to get home today.

Darrell nods his head, not looking up from his food.

5 INT. KITCHEN - MORNING (LATER)

Caroline and Darrell stack what's left of the dishes on the stack next to the sink.

CAROLINE
You have the odds.

DARRELL
No fair, yours are easier.

CAROLINE
No, they're not. They're divided equally.

DARRELL
But it stinks up there. Can you please help me?

Caroline sees the pathetic look on her brother's face and gives in.
EXT. FRONT OF HOUSE - DAY

Looking through the rear of a covered wagon, an empty set of wooden stairs lead to a lonely front porch. Surrounding the porch is desert vegetation growing from the red dirt. The colors are wild and saturated, creating a dream-like atmosphere. The landscape is reminiscent of Southern Utah in the 19th century.

CAROLINE, a tall and wiry girl of 12, and her brother DARRELL, small for his age at 9 years old, enter from both sides of the wagon, waving to someone off-camera. Both are dressed in formal period attire.

As the wagon begins to pull away, the children run after it, with Caroline running faster than her brother. Although they are both laughing and enjoying the chase, a dreary DRONE mutes all sound and creates unease.

Still looking through the rear of the wagon, Caroline and Darrell continue to chase. The modest frontier farmhouse comes into full view with a large, jagged mountain surrounding it on three sides, providing shade and sanctuary against the harsh desert sun. The reds of the rocks exaggerate the blues in the sky.

The house grows smaller as the wagon continues down a worn trail. The children try their best to keep up, but the wagon is moving too fast.

Then something changes. The sun disappears, muting the vibrant colors of the landscape and turning the air thick and crimson.

The chase becomes a struggle. Darrell tries his best to keep up with his sister, but cannot. Tears stream down Caroline's face as she nears the wagon.

The harder she tries, the more intolerable the agony becomes.

The wagon is almost within reach when Caroline trips and falls, hitting the ground violently.

Darrell slows down as he approaches and stops to help her up. The two children, now stopped, grow smaller as the wagon speeds away.

Darrell tries to pull his sister to her feet, but she won’t get up.

Now only a dot on the horizon, Darrell looks up to the wagon as a cloud of red dust creates a curtain enveloping the children within it.
INT. CHILDREN'S BEDROOM — MORNING

An eye, extremely close. It blinks a few times before finally:

A girl's SCREAM. Followed by giggling.

Cut wide to reveal Darrell laughing hysterically as Caroline lies in her bed, startled half to death by her brother’s head directly above hers.

DARRELL
You were so scared.

Caroline is not amused.

CAROLINE
No. I wasn’t.

Caroline lies in her bed as the early morning sunshine creeps along the floor.

The bedroom is divided almost precisely in two: Caroline’s side of the room is clean and feminine, but Darrell’s is the opposite — messy, with wooden toys scattered all over the floor.

Darrell yawns and takes in the morning. He looks at his sister, who has rolled over and pulled her pillow over her head.

DARRELL
caroline?

CAROLINE
What?

DARRELL
Are you alright?

CAROLINE
I am trying to sleep.

DARRELL
But the sun’s up.

Caroline is annoyed, but realizes he is right.

She rises with a grumble, yawns, stretches, and looks towards her brother and smiles.

CAROLINE
(yawning)

Okay.
Caroline rises and walks out of the room.
Darrell follows.

3
INT. KITCHEN - MORNING

Darrell and Caroline enter a modest and homey kitchen.

Both set to work immediately, their respective chores almost second nature. Caroline starts the stove, frying only two eggs, while Darrell sets the table and pours milk from a pitcher into two glasses.

4
INT. KITCHEN - MORNING (LATER)

Around a small wooden table, Darrell and Caroline eat breakfast, which is as mundane and routine as its preparation.

The table and counter tops have a thin coat of red dust, blown in from the outside ground. The dust seems to cover a little of everything in the house. Even Caroline and Darrell have the red dirt worn into the crevices of their clothes and wrinkles on their face.

After a long and awkward silence...

    CAROLINE
    I think they're going to get home today.

Darrell nods his head, not looking up from his food.

5
INT. KITCHEN - MORNING (LATER)

Caroline and Darrell stack what's left of the dishes on the stack next to the sink.

    CAROLINE
    You have the odds.

    DARRELL
    No fair, yours are easier.

    CAROLINE
    No, they're not. They're divided equally.

    DARRELL
    But it stinks up there. Can you please help me?

Caroline sees the pathetic look on her brother's face and gives in.
CAROLINE
Alright, but only after I finish with mine.

Darrell smiles for a moment before turning to the stack of dirty plates.

DARRELL
Okay.

EXT. FRONT PORCH - DAY

From the front door of the house, Darrell exits, now wearing a dirty, worn-in hat. He picks up a wooden basket next to the front door and walks to the edge of the first stair.

Still in the shade, Darrell takes in his surroundings with a look of timid reverence.

EXT. DESERT VALLEY - DAY (CONTINUOUS)

Now only a small dot on the horizon, Darrell stands on the front porch under the towering red rock mountain behind his house. In front of the house is the remains of a once operational windmill pumping station. The wooden mill, with its rusty gears and missing rudders, has not turned in many years.

From overhead, the sun burns strong. Heat waves steam and the ground cracks.

EXT. FRONT PORCH - DAY (CONTINUOUS)

Leaning against the post of the front porch, Darrell hesitates one final moment before heading out of the cool shade.

EXT. MAGGIE’S FEEDING AREA - DAY

Caroline is sitting in the shade with her back against a large cottonwood tree. She is deep into the final pages of a book. In the foreground, Maggie the cow eats merrily from a bush within her reach. Maggie has a rope tied around her cowbell in which Caroline uses as a leash.

Caroline closes the book and looks to Maggie. The cow continues to chew.

CAROLINE
Why are all of our books so sad, Maggie?

Caroline stands up and walks over to the cow.
CAROLINE (CONT’D)
I’m sorry you’ve been sad. I know you miss your brother.

Caroline pats the cows back.

CAROLINE (CONT’D)
He didn’t want to leave you alone, he was just ill.

Caroline breaks off a branch and uses it leaves to lure the cow away.

CAROLINE (CONT’D)
Don’t worry, I’ll always take care of you.

Caroline begins to pull the cow away from the little green oasis. The two creatures look small in the shadows of the large red cliffs surrounding.

10
EXT. CHICKEN COOP - MORNING

Darrell enters a chicken coop, carefully opening the gate so that no chickens escape. Inside there are about half of a dozen chickens of various ages and a rooster. One hen in particular is old and obviously the queen of the lot. Darrell goes to this hen.

DARRELL
Hello, Clementine.

Clementine clucks a greeting.

DARRELL (CONT’D)
How are you?

The chicken does not seem interested.

DARRELL (CONT’D)
I feel bad for you, cooped up in here all day.

Darrell moves to one of the younger hens. Then:

DARRELL (CONT’D)
Ha, cooped up. I get it.

He moves the hen aside, and grabs an egg out from under her. He repeats this for a couple more.

DARRELL (CONT’D)
This should be enough. Thanks.
Darrell exits, still careful with the gate.

EXT. GARDEN - DAY (CONTINUOUS)

Darrell enters the small garden, basket of eggs in hand. There is a limited assortment of fruits and vegetables growing. In the middle of this garden, a menacing straw scarecrow looms over him, perched on a cross-shaped post.

Darrell looks up at the scarecrow. Its arms are outstretched on its post.

He eyes the scarecrow intently.

Darrell begins to look through the crops, trying to find ripened vegetables. It seems every plant holds on for whatever water it can soak up. The soil is dry, the sun is strong, and red dust covers many of the green leaves.

The wind blows slightly.

Darrell looks back up to the scarecrow. It's left arm dangles, the weight of it reaching down as if it is straining to grab Darrell.

He gasps, frozen in fear.

CAROLINE (O.S.)

What are you doing?

Caroline comes up beside him, and sees Darrell staring at the scarecrow. She looks up. Its arm is back in place.

DARRELL

It tried to get me.

A gust of cold wind blows through the field, chilling them both. Caroline shivers.

CAROLINE

Did you get supper?

Without taking his eyes off the scarecrow, Darrell passes her the basket.

CAROLINE (CONT'D)

That's it?

Darrell finally speaks, still wary of the scarecrow.

DARRELL

That's all that's ripe.
CAROLINE
Did you water them?

DARRELL
Not yet.

And from what was a clear sky, rain begins to fall. A single drop. Followed by another. Followed by a lot. Both kids look up and see the rain clouds looming over them.

CAROLINE
Looks like you’re off the hook.

Darrell smiles.

12
INT. UPSTAIRS HALLWAY - DAY

Darrell walks down the hallway, bucket in hand. Caroline follows behind him, twirling and humming happily. Both are slightly wet from the rain.

The children’s bedroom is on the right. Straight ahead is the door to a closed room.

Although neat and clean, the upstairs gives the impression that it was never completely finished.

The children proceed to the end of the hallway. A washroom is on the right and another short hallway is on the left.

13
INT. ATTIC ENTRANCE HALLWAY - DAY

At the end of this short hallway are three steps that lead to an ominous door with a wooden plank nailed across its frame. The entire door is covered in cobwebs.

Darrell enters the washroom. Caroline glances at the attic door, giving it a look of respect and fear before following him in.

14
INT. WASHROOM - DAY

The washroom has the same unfinished quality as the upstairs hallway. There is a small table against one side of the room, with a wash basin on it. Above the basin is an oval mirror.

On the other side of the room is a chamberpot, sitting alone. The room itself has the same unfinished feel as the rest of the room, and its contents feel out of place, as if placed here out of convenience.

Darrell passes by the basin and mirror and sets the bucket down. He begins to empty the used water into the bucket. In the background is the hallway to the barricaded attic door.
Caroline enters behind him. She looks at herself in the mirror, and inspects the skin on her face, lingering on one spot in particular.

Looking away, she sits on a small footstool and makes herself comfortable.

    CAROLINE
    I finished reading my book. It was really scary.

    DARRELL
    What happened?

    CAROLINE
    His wife gets killed by the creature.

    DARRELL
    Oh?

    CAROLINE
    When the creature finally finds him, he is already dead so it jumps into the sea and drowns.

    DARRELL
    Why?

    CAROLINE
    I think it felt guilty.

    DARRELL
    This smells rotten.

    CAROLINE
    Are you done?

Darrell nods.

    CAROLINE (CONT'D)
    Good. It stopped raining.

Caroline walks away and Darrell follows with the bucket of pungent water, leaving the attic door lingering.

The sound of the siblings footsteps fade away.

15  EXT. SIDE OF HOUSE - DAY  15

Darrell dumps the pungent water away from the house.

    DARRELL
    Tuck. I am going to be sick.
CAROLINE
Get over it, Darrell. I have to clean after you as well.

Darrell brings the bucket back to the house and rinses it out with water from another bucket. Caroline pours, Darrell swirls and dumps. They repeat this twice before there is no more water left.

Caroline grabs another wooden bucket while Darrell gets the wooden yoke.

DARRELL
This used to be so much easier.

Caroline and Darrell look up to a small windmill feeding into the water pumping station.

EXT. CANYON PATH - DAY

Still holding the buckets and yoke, Caroline leads the way under the hot sun. Darrell murmurs to himself under his breath.

Both siblings are silent until...

DARRELL
Got it!

(beat)

Maggie and Clementine await the approaching railroad. The train conductor is crazy tree toad; if the train comes the honor is bestowed:

Darrell smiles with achievement. Caroline now enters a deep thought.

The two siblings pass through a low rock overhang leading into a small canyon. The red rock walls create a tunnel through the dirt while the hot sun still bakes above.

CAROLINE
On all creatures living in or around our abode.

DARRELL
You have to say the whole thing.

Caroline huffs.

CAROLINE
Maggie and Clementine await the approaching railroad...
EXT. RIVER - DISK

Caroline and Darrell come down a beaten path through sparse vegetation. Flowing through the bottom of a large canyon is a small river. On the other side of the river is a somewhat steep hill, with many rocks and edges.

The river is beautiful and pure. The green of the few trees nearby and various orange hues of the canyon are reflected in the clear water.

Caroline heads swiftly to the river's edge with a bucket and fills it to the brim. She takes a sip and hands it to Darrell.

CAROLINE
Oh, it's so good.

Darrell takes the bucket and starts to drink. Caroline smiles mischievously.

CAROLINE (CONT'D)
I spit in it.

Darrell plays along and opens his eyes wider, as if it's even more delicious now.

Caroline turns around and starts to fill the other bucket.

SUDDENLY, a squirt of water hits the back of her head. She quickly turns around in shock.

Darrell is looking up at the trees, pretending nothing happened.

Caroline turns around and pretends to finish filling the bucket when she whirls back around, hand in the river, and splashes Darrell with a wave of water.

Darrell doesn't see it coming. He quickly retaliates by splashing the entire bucket of water all over Caroline.

Caroline looks very angry. Darrell sees his drenched sister and realizes he's gone too far.

DARRELL
I'm sorry.

Her anger doesn't go away, but slowly fades into a huge smile.

Darrell realizes she has a full bucket in her hands and tries to run away. He only gets a few feet away when the entire bucket is emptied over him.
Caroline laughs hysterically as Darrell drops to the ground. Her laugh turns into a cough.

**DARRELL (CONT'D)**

Ugh, it's cold.

Caroline's cough escalates. She turns her back to Darrell and drops to her knees.

She puts her hand over her mouth, coughing deeply.

Darrell stands over her concerned as the first signs of panic set in on his face.

Finally, she settles down and clears her throat. She gathers herself and plays it cool with Darrell.

**CAROLINE**

Stop staring, I'm fine.

**DARRELL**

What's that on your hand?

Caroline looks down into the palm of her hand she coughed into. In between the creases is a small spot of blood.

**EXT. FRONT PORCH - DUSK**

Darrell and Caroline come back to the house, with Darrell carrying the buckets of water on the wooden yoke. As they approach the front porch, Caroline reaches to take one of the buckets off Darrell's back. He resists her and backs away.

Caroline stares at her brother. With great struggle, he manages the weight of both buckets to the floor.

Once this is finished he looks up to his sister, her eyes burning with anger.

**CAROLINE**

I just breathed in some dust, that's all.

Darrell continues to stare. Both say nothing.

**CAROLINE (CONT'D)**

I'm going to start supper. Light the lantern for Mother and Father.

Caroline enters the house. Darrell watches until the door shuts.
At the end of the steps leading to the porch is a wooden board with a groove carved into its middle. Darrell rubs a thick stick into the crevice, creating smoke.

He continues this as the sun sets behind the mountains in front of the house.

INT. DINING ROOM - NIGHT

Caroline and Darrell sit across the table from each other, both dressed in their Sunday best. Four plates are set, and a few small bowls of food sit in the center of the table in front of them. The only light comes from a lantern set in the middle of the table.

DARRELL
Can we eat now?

CAROLINE
Mother and Father will be here soon.

DARRELL
But I'm hungry.

Caroline looks at the food on the table.

CAROLINE
Me too.

Caroline bows her head. Darrell follows.

CAROLINE (CONT’D)
Dear Lord, we thank you for this meal and ask that you protect us and Mother and Father and our new baby sister.

Darrell looks at her.

CAROLINE (CONT’D)
Or brother. Amen.

Darrell stands up and prepares a plate with a fried egg down in front of Caroline. She tries to stand up but Darrell stops her.

CAROLINE (CONT’D)
I can get it.

She pushes past Darrell and gets the pitcher of milk, pouring her and Darrell a glass.
CAROLINE (CONT'D)
Darrell, I'm alright.

Caroline sits down and starts eating. Darrell looks out the window, then back to Caroline before eating anything.

20 INT. CHILDREN'S BEDROOM - NIGHT

On his side of the room, Darrell bounces a stuffed handball against the wall. He has stacked a series of blocks midway between him and the wall with a goal to knock over as many as he can on the return bounce.

On her side of the room, Caroline sits up in bed, holding a book, but staring worried into space. With every bounce of Darrell's ball Caroline jumps, slightly disrupted.

This continues for several bounces before...

CAROLINE
Can you please do that somewhere else?

Darrell glares at his sister and huffs.

He walks over to the blocks and starts to slowly push them across the room with his feet, making much more noise than he was before.

Caroline is not amused.

21 INT. UPSTAIRS HALLWAY - NIGHT

Halfway down the hall, Darrell has re-stacked his blocks. He stands against the stair rail, ball in hand, ready to throw.

All the hallway doors are closed save for the bedroom. There are two lit lanterns mounted to the wall and one by his feet, shining light into the dark corners. At the end of the hall is the closed door.

Darrell takes his time setting up his shot.

With a deep breath, he flings the ball to the other side of the hallway. It hits the door and bounces back toward Darrell, knocking over three blocks in the process.

DARRELL
(yells)
Caroline, I did it!

There is no response from the other room.

Darrell collects the ball.
CAROLINE (O.C.)
You better not break anything.

Darrell sighs.

DARRELL
(mocking)
You better not break anything.

He then leans against the railing and prepares for a second throw.

Just as before, he takes a deep breath before slinging the ball down the hall. This time he hits the door on the right, causing the ball to bounce down the hallway to the left.

Darrell groans.

INT. ATTIC ENTRANCE HALLWAY - NIGHT

Darrell's head peaks around the corner, lantern in hand. The orange glow creates a fun house quality to this eerie hallway.

The ball lays at the foot of the steps.

He is hesitant only for a moment before he nervously speeds down the hall.

He awkwardly reaches for the ball and is about to turn around when something catches his eye.

Darrell moves towards the door with trepidation. One of the nails holding up the barricade is not hammered in all the way.

Darrell's eyes widen as he quietly backs down the hallway.

INT. CHILDREN'S BEDROOM - NIGHT

Caroline tries to read. Darrell tip-toes to the end of her bed. She doesn't notice.

DARRELL
(whisper)
Caroline?

Startled, Caroline whips around. The scare turns into a cough.

DARRELL (CONT'D)

Shhh...
CAROLINE
What's wrong with you?
Darrell motions for his sister to follow. This angers Caroline even more.
She defiantly remains loud.

CAROLINE (CONT'D)
No, I'm reading.
Darrell is aggravated.

DARRELL
(whisper)
Just come, please.

Caroline rolls her eyes, takes the ball from her brother and sets it on the bed before following him.

INT. ATTIC ENTRANCE HALLWAY - NIGHT

Caroline runs her fingers along the jagged nail sticking out of the barricade. Darrell watches close behind.

CAROLINE
That's odd.
Caroline steps down and begins to walk away when she hears the faint sound of SCRATCHING. It is brief, but stops Caroline in her tracks.
Both siblings stare at each other.

CAROLINE (CONT'D)
Did you hear that?
A long silence. The children wait for another sound.
Nothing.

DARRELL
(re: door)
That came from in there.

CAROLINE
Maybe it was a bird?

DARRELL
It didn't sound like a bird.

Caroline's face grows dim with worry. She backs away.
Darrell continues to stare at the nail that seems to be coming loose.

CAROLINE
We'll put new nails in it in the morning.

Darrell snaps out of it and walks away with his sister. As they turn the corner, the warm light spilling from their lantern grows dimmer and dimmer into darkness.

INT. CHILDREN'S BEDROOM - NIGHT

From a distant room the sound of something CRASHING is heard.

Moonlight creeps in, forming line and shadow. Darrell is in a deep sleep. He does not wake. All is still.

Again, the same sound, this time clearer: GLASS BREAKING. Darrell stirs, readjusting the pillow for maximum comfort.

Silence. Then another SHATTER, closer and louder.

Darrell's eyes open. He listens closely.

Outside of the bedroom, the sound of something WALKING up the staircase.

Darrell is too afraid to move. He tries to signal Caroline, but his back is to her.

The steps are getting closer.

Finally, his mouth opens and in the loudest whisper he can muster he calls for his sister.

DARRELL
Caroline?

Suddenly, reacting to Darrell's voice, the steps turn into a run, thudding down the hall.

Another SHATTER, this one closer.

Caroline screams. Darrell spins around. Caroline is not in her bed.

A door slams down the hall.

DARRELL (CONT'D)
Caroline?

No response. Not a sound.
Then, from a distance...

          CAROLINE (O.S.)

          Help.

She sounds hurt. Darrell jumps out of bed.

          DARRELL
          Where are you?

He ducks his head out of the bedroom door.

26

INT. UPSTAIRS HALLWAY - NIGHT

Darrell's head pokes out the bedroom door.

          CAROLINE (O.S.)

          Help...

Darrell follows the sound of Caroline's voice. He stops at the closed door at the end of the hallway and leans his ear against it.

27

INT. ATTIC ENTRANCE HALLWAY - NIGHT (CONTINUOUS)

As Darrell leans his head to the door, the attic door sits at the other end of the hall. Although the door is shut, the board that used to barricade it is now on the floor.

          DARRELL
          Caroline? Are you in there?

          CAROLINE (O.S.)

          Darrell...

Darrell tries to open the door. It's locked.

For the first time Darrell looks towards the other end of the hall. He sees that the board has fallen off and begins to panic.

Desperately, he tries throwing himself against the door, but it still won't budge.

          DARRELL
          Caroline?

There is no answer.

          DARRELL (CONT'D)
          I'm getting the keys.

He darts down the stairs.
A MONSTER IN THE ATTIC (BLUE) 7/16/07 18.

28  INT. DINING ROOM - NIGHT  28

Darrell walks in between the dining room door frame. He is cautiously checking out the kitchen behind him. When he turns his head into the dining room, his face drops.

The dining room table has been knocked over and everything that was on top of it is spread all over the floor.

29  INT. LIVING ROOM - NIGHT  29

Darrell runs to the door frame of the living room. Everything seems normal. The room sits in moonlight. Trying not to make a sound, Darrell drags one of the chairs from the dining room, brings it to the bookcase and stands on it.

Moving aside some books, he pulls down a small box with a latch from the top shelf of the bookcase. Inside is a set of keys, which he takes.

He looks around, realizing that he is alone and still in danger.

He starts back to the kitchen when something makes him stop dead.

Over the large oak mantle, a shattered mirror sits in a frame.

He looks around, checking his safety. Finding nothing, he rushes forward on his tiptoes, trying to be silent.

30  INT. UPSTAIRS HALLWAY - NIGHT (CONTINUOUS)  30

Darrell reaches the staircase and as he steps up a loud CREAK echoes through the house.

Darrell holds his breath.

The house remains still.

Darrell takes another step. Again, the CREAK echoes.

Realizing he won’t be able to sneak upstairs, Darrell darts up to the second floor, stairs CREAKING on his way.

Darrell charges down the hall and stops in front of the door, which is now slightly ajar.

Shocked, Darrell loses his grip and the keys hit the ground.
A MONSTER IN THE ATTIC (BLUE)  7/16/07  19.

31  INT. ATTIC ENTRANCE HALLWAY - NIGHT (CONTINUOUS)  31

A loud CLANK echoes through the house. Darrell turns around, looking behind him and stops.

The attic door is still shut at the other end of the hall.

He does not move, nearly paralyzed by the fear of the enveloping danger.

       CAROLINE (O.S.)

Darrell?

Relieved to hear his sister's voice, Darrell takes a deep breath and pushes the door open.

32  INT. STUDY - NIGHT  32

Inside the study, Caroline lies on a couch, holding her arm.
Blood drips onto the floor. Darrell is panicked and runs to her side.

       DARRELL

What happened?

Caroline inspects her wounded arm. She is surprised by the sight of blood and starts to cry. Her crying slows into a whimper.

Darrell is frightened and concerned.

       DARRELL (CONT'D)

Stay right here, I'll wrap it.

Darrell backs away, trying to be brave.

       DARRELL (CONT'D)

You'll be alright.

Darrell runs out of the room.

Caroline rocks back and forth. Her tear-filled eyes search the darkened room, when she stops suddenly.

Across the room are two glowing eyes, staring at her.

Caroline does not move. Nor do the eyes.

She tries to yell for her brother but she can only muster a whisper through her fright.

Suddenly, the door swings open, revealing the eyes to be a pair of reading glasses resting on their father's desk. Caroline exhales, relieved.
Darrell enters with a pillowcase and a lantern, revealing the study, a small room with the couch that Caroline is on, two matching chairs against one wall, a liquor cabinet and desk against the other.

On the wall next to the entrance is a large painting of a man and a woman in their mid-thirties. Both look sad and forlorn.

Darrell attends to Caroline’s arm.

**DARRELL (CONT’D)**

What happened? What did it look like?

Caroline looks puzzled.

**CAROLINE**

I don’t...I don’t know.

Caroline coughs.

Darrell finishes wrapping and ties the pillow case tightly. Caroline’s blood seeps through enough to stain.

Both siblings sit in silence, each obviously frightened.

After a few moments, Caroline speaks.

**CAROLINE (CONT’D)**

I should lay down.

**DARRELL**

We should get out of here.

Caroline tries to stand up on her own. Before she can try, Darrell helps her to her feet.

They exit into the hallway.

**INT. UPSTAIRS HALLWAY - NIGHT**

As the two siblings leave the study. Caroline pulls the parlor door shut with a SLAM.

Darrell whips around.

**DARRELL**

Shhh.

Caroline nods her head and walks toward the bedroom door.

**DARRELL (CONT’D)**

Wait.

Caroline stops before entering.
DARRELL (CONT'D)
Maybe we should sleep in Mother and Father's room tonight.

Caroline considers.

CAROLINE
Alright.

INT. KITCHEN - NIGHT

The stairwell door pushes open slightly. Darrell and Caroline enter, Darrell leading the way, holding the lantern. Caroline looks behind her, nervous.

DARRELL
C'mon.

They dash across the kitchen as quietly as possible. Darrell pauses at the door to the master bedroom.

INT. DINING ROOM - NIGHT

Paused at the door to the master bedroom, Darrell glances into the dining room with his lantern held high. After a moment he proceeds into the master bedroom.

INT. MASTER BEDROOM - NIGHT

Darrell and Caroline enter the master bedroom and pull the door shut behind them. It is much larger than their own, with an oversized bed and a fireplace.

Darrell tries to help Caroline into the bed.

CAROLINE
I can do it myself.

Darrell looks hurt.

CAROLINE (CONT'D)
Thank you, though.

Caroline begins to untuck the bed sheets.

CAROLINE (CONT'D)
We have to make this in the morning.

Darrell nods and turns down the lantern and slips into the other side of the bed.

He lays there for a long moment before speaking.
DARRELL
What are we going to do?

No answer.
Darrell turns to look at his sister. She is already asleep.

FADE TO BLACK.

37
INT. MASTER BEDROOM - MORNING
A loud POUNDING is heard in the distance. Darrell stirs in bed. He wakes, and finds Caroline is gone.

He jumps out of bed and goes into the kitchen.

38
INT. KITCHEN - MORNING (CONTINUOUS)
Darrell listens tentatively for the sound of the pounding.

He hears it again and following it, heads upstairs.

39
INT. UPSTAIRS HALLWAY - DAY
Darrell looks inside the bedroom. Nothing. He heads towards the attic. The POUNDING is drawing near.

40
INT. ATTIC ENTRANCE HALLWAY - DAY
Darrell turns the corner leading to the attic entrance to discover the source of the POUNDING. At the end of the hallway, Caroline is trying to hammer more nails into the board barricading the attic door.

DARRELL
Caroline!

She turns around.

CAROLINE
Shh.

DARRELL
(hushed)
What are you doing?

CAROLINE
(to herself)
This needs to be stronger.

DARRELL
Why didn’t you wake me?
CAROLINE
Well, come help.

Darrell holds up the board. Caroline hammers in the nails on one side, then they switch. Darrell hammers and Caroline holds the board.

Darrell and Caroline stare at the door. The worry shows on Darrell's face.

Caroline walks away and rounds the corner.

INT. WASHROOM - DAY (CONTINUOUS)

Caroline passes the washroom door leaving Darrell small and alone at the other end of the hall in front of the ominous attic door.

He drops the hammer and charges after his sister, zooming past the washroom entrance.

A moment passes before Darrell leans his head back through the door frame.

The oval mirror sitting above the sink is completely smashed.

INT. LIVING ROOM - DAY

Darrell enters from the dining room. He notices that everything is back in place and the broken plate has been cleaned up.

He stops short to inspect the intricate pattern of shattered glass over the fireplace he remembers from the night before.

INT. KITCHEN - DAY

Caroline pours two glasses of milk from a pitcher. Darrell picks up the milk and studies his sister as she gulps down half the glass.

DARRELL
Do you remember anything?

Caroline wipes her mouth of the milk mustache. She pauses for a moment, staring off into space.

CAROLINE
I heard a noise. I thought it was Mother and Father. I had just started down the stairs when it felt like something bit me. When I woke up, I was in the study.
DARRELL
Did you see what it was?

She shakes her head no.

Caroline finishes the rest of her milk and walks through the living room into the parlor.

Darrell takes an extra moment to finish his glass.

INT. PARLOR - DAY

Inside the parlor, Caroline reads a handwritten note that is framed on the wall. The note has a list of chores divided into numbers and the bottom is signed, "With Love, Mother and Father."

In the reflection of the glass, Caroline sees Darrell is noticeably frightened. He doesn't take his eye off the mirror in the adjacent living room.

Caroline collects herself before breaking the silence.

CAROLINE
Don't you have chores to do?

DARRELL
No.

Darrell takes a few steps into the parlor.

DARRELL (CONT'D)
I don't think we should stay here. It's not safe.

CAROLINE
Last time we replaced the board it held forever. We'll be fine.

Caroline walks past Darrell and into the living room.

INT. LIVING ROOM - DAY (CONTINUOUS)

Darrell grabs Caroline's bandaged arm as she passes.

DARRELL
Last time you weren't attacked. It's not enough.

Caroline glares at him, her frustration growing. She whips her arm out from his grasp.
CAROLINE
We can't leave. What about Mother and Father?

Caroline walks to the bookcase and picks up the small box that held the keys. Darrell follows her, considering what she said.

CAROLINE (CONT'D)
Do you have the keys?

DARRELL
Is it safe to keep this up?

Caroline is near speechless, she's so frustrated.

CAROLINE
They will be home soon and you will be punished.

Darrell glares at her for a long beat.

DARRELL
Stop it. Something is trying to hurt us.

CAROLINE
We can't leave, Darrell. That's that.

Darrell glares at her, torn between defiance and obedience.

DARRELL
Fine, stay here. I'm leaving without you.
  (then)
  I hope it eats you alive.

Darrell storms out, slamming the front door.

EXT. FRONT PORCH - DAY (CONTINUOUS)  46
Darrell is surprised at how hard he slams the door behind him. He hesitates.

INT. LIVING ROOM - DAY (CONTINUOUS)  47
Caroline is hurt. She rocks in place a few moments, torn on what to do next.

EXT. FRONT PORCH - DAY  48
Darrell collects himself. After a few moments he heads into the sunlight.
Then a voice...

**CAROLINE**

Darrell, wait.

He looks back to find Caroline is standing at the front door.

Darrell smiles, relieved at Caroline's change of heart. She looks very frightened.

**EXT. DESERT VALLEY – DAY**

Darrell leads his sister by the hand through the harsh landscape. The house has vanished from view and both children stand small against the monstrous rock walls.

**CAROLINE**

What if they come home?

**DARRELL**

Then we'll meet them on our way.

**CAROLINE**

Did you bring anything to protect us?

Darrell considers this for a moment. Caroline's doubt grows.

**CAROLINE (CONT'D)**

Maybe this isn't a good idea.

Darrell pulls his sister forward, not letting his confidence falter.

**DARRELL**

Nothing is going to hurt us.

Every step Caroline takes, her feet drag heavier. She is frightened, breathing heavily.

She looks behind her to see that the path they've tread is just as threatening as the one ahead.

**CAROLINE**

I can't see the house anymore. Do you even know where we are?

**DARRELL**

This is the way Mother and Father went.

Seen from a far away distance, the two children are the only things moving for miles.
CAROLINE
Where do you think we will go? How far? We haven't even packed food or clothes.

Caroline hears the caw of a bird.

CAROLINE (CONT'D)
What was that?

DARRELL
Nothing. It's okay.

CAROLINE
We are in the middle of the desert. We need water.

Caroline tries to pull away.

CAROLINE (CONT'D)
What about savages? What about wolves?

Darrell continues to ignore.

CAROLINE (CONT'D)
Let me go.

He continues to pull.

CAROLINE (CONT'D)
Darrell, stop now.

Darrell obediently stops and turns back to his sister. He does not release her hand from his grip.

CAROLINE (CONT'D)
We are going back.

DARRELL
Just come with me this one time. Please.

She begins to back away. Darrell won't let her, squeezing tighter.

Caroline tries to pull away as hard as she can, becoming violent and out of control.

CAROLINE
Let me go.

He tries to pull forward. She tries to push back.
CAROLINE (CONT'D)
I said, let...me...go!
Darrell loses his grip, causing his sister to fall backwards
and hit the ground.

Caroline looks at her brother, shocked.

DARRELL
I'm sorry. I didn't mean to...

Caroline gets to her feet and marches back toward the house.

DARRELL (CONT'D)
Caroline, stop! Please stop.

She does not.

Darrell is defeated. Torn, he doesn't want to turn back.

After a few moments he sits down onto the hot ground. The
desert ahead stretches for miles into the horizon.

Darrell picks up a twig from the dirt. Under the twig is the
skeletal remains of a desert snake.

Deep in thought, Darrell pushes the end of the twig against
the bones of the snake. With the slightest touch they crumble
into dust. This saddens him even more.

Darrell holds out his hand into the sun and examines the
fragility of his own bones.

He looks up to the sun and squints his eyes.

INT. LIVING ROOM - DAY

Darrell enters the house. He looks in the parlor.

DARRELL
Caroline?

No answer. He goes back outside.

EXT. LEAN-TO - DAY

Darrell finds Caroline under the shade, milking the cow. They
stand there for a long beat without saying anything.

DARRELL
It would have been okay...

He takes a step closer. She gets up and walks away.
DARRELL (CONT'D)
Wait!

She exits.

He hangs his head, and dutifully finishes milking the cow.

52
INT. BASEMENT - DAY 52

In the basement, Caroline is wedged between two barrels, reading from the light coming through the windows. There is not a lot of walking room, as the place is stacked with barrels of supplies.

Darrell keeps his distance. He is not wearing a shirt.

DARRELL
Why are you reading down here?

No response. Darrell stands in silence.

DARRELL (CONT'D)
Do you want to help me get some water?

She continues to ignore him. He takes another step off the stairs and onto the ground.

DARRELL (CONT'D)
I'm sorry. I didn't mean to hurt...

(beat)
It's just...

She looks up from her book.

CAROLINE
Where's your shirt?

DARRELL
I spilt milk on me.

Caroline continues to stare at Darrell's chest.

Darrell looks down at himself.

DARRELL (CONT'D)
What?

Caroline breaks her stare and continues reading. Darrell feels vulnerable.

CAROLINE
Aren't you going to give me a hug?
That's part of apologizing.
Darrell considers this. After a few moments of silence, Caroline looks up from her book. Darrell stands awkwardly, his arms crossed over his chest.

    CAROLINE (CONT'D)
    Forget it. Leave me alone.

    DARRELL
    Do you want to go or not?

    CAROLINE
    Leave me alone.

    DARRELL
    Come on, Caroline, I already said I was sorry.

She ignores him.

    DARRELL (CONT'D)
    Okay, fine, I'll hug you.

Darrell walks over to her. Caroline sighs, not looking up from her book. She finally puts her book down, and without getting up from her seat, hugs her brother.

Darrell is uneasy with the awkward hug.

After a few moments, she breaks and returns to her book.

Darrell backs away, looking defeated.

He pauses at the stairs and looks to his sister to break the tension.

She does not look up from her book.

Beaten, he hangs his head and walks upstairs.

53

EXT. RIVER - DAY

Standing small against the mighty mountain looming overhead, Darrell fills up two buckets at the river's edge.

Once he's finished, he struggles lifting the two buckets on the yoke over his head and onto his back.

Alone, Darrell heads up the beaten path and towards the house.
EXT. FRONT PORCH - NIGHT

Darrell has set up a board game, THE MANSION OF HAPPINESS, on the front of the steps and is spinning a teetotum, a wooden top-like device with numbers inscribed. The only light comes from two lanterns; one mounted on the post of the front porch and other sitting in the middle of the playing board.

After a few tries he spins a six and moves the only piece on the board.

Caroline opens the front door from inside and looks at him puzzled.

DARRELL
You want to play?

Caroline looks down at the board.

CAROLINE
It's only fun with four players.

Both siblings sit silently. Caroline smiles to herself.

DARRELL
Can we spend the night down here again tonight?

Caroline recognizes the fear in Darrell's eyes.

CAROLINE
What if we make the door more safe?

Darrell isn't comforted.

DARRELL
I'm staying down here.

CAROLINE
Suit yourself. But Mother and Father won't be happy if they find you in their bed.

Caroline walks inside, shutting the door behind her.

Darrell sits on the porch by himself.

He looks out and takes in the dark void of the desert. The jagged edges of the mountains are amplified by the moonlight behind them.

In the distance, there is a slight movement and the sound of LEAVES CRUNCHING.
After a few moments, he gets too scared and chases after his sister, blowing out the lanterns and leaving the board game.

55

INT. UPSTAIRS HALLWAY - NIGHT

Caroline and Darrell hold their own lanterns as they make their way up the stairs.

They reach the second floor and walk towards their bedroom. Both siblings keep a watchful eye in the direction of the attic.

Caroline reaches the door and turns around to find her brother in a trance. She swallows hard, determined, and walks towards the corner.

    CAROLINE
    Come on, I'll show you.

Darrell cautiously follows behind.

56

INT. ATTIC ENTRANCE HALLWAY - NIGHT

Darrell and Caroline round the corner, shedding their orange light down the hall.

    CAROLINE
    See.

    DARRELL
    Shh.

    CAROLINE
    Okay, okay.

Darrell gives his sister a pleading glance. Caroline seems uneasy.

They eye the door, both too frightened to move closer until...

    DARRELL
    (whispers)
    Look.

Darrell takes a few steps closer and points to a few nails that seem to have been pushed and bent outward since earlier that morning.

    CAROLINE
    What happened here?

Caroline is cut off by the same SCARING sound from before.
Darrell's eyes widen. Neither of them move.
The SCRATCHING stops.
They still dare not move. Nothing happens and then...
Slowly, a nail WIGGLES OUT, as if being pushed from the other side of the door.
Darrell's mouth hangs open, unable to breathe. Caroline's hand trembles slightly, but she keeps her face as stoic as possible.
It lands on the floor with a loud TINK.
Caroline grabs the hammer and nails sitting by the attic door. She starts to pound in a nail.

CAROLINE (CONT'D)
Go get something, quick!
Darrell runs into another room.
Caroline finishes pounding in the nail. Just as she does, one on the other side of the board starts to come out, slightly faster than the first nail.
Frantically, Caroline pounds on this nail, harder than she did the first.
Darrell reenters, wooden chair in hand.
Caroline grabs the chair from him and wedges it underneath the door knob.
Both children step back and wait for a sound of any kind.
Nothing comes.
Finally, Caroline takes her brother's hand and pulls him away.

INT. CHILDREN'S BEDROOM - NIGHT

The children rush in and Darrell locks the bedroom door. Caroline coughs a little in the process.
He then picks up a chair and props it against the doorknob as to prevent anything from entering.

DARRELL
That is not a bird.

Caroline continues to COUGH.
Finally, she takes a deep breath, relaxing her lungs, and exhales slowly.

Darrell doesn’t dare move from the door. He wipes a tear from his eye, looking to his sister for some sign of safety.

Caroline stands for a few moments, hiding her fear as best as she can, until perking up with an idea.

**CAROLINE**

Let’s go to the fort.

Darrell nods in agreement.

---

**58**

**INT. UPSTAIRS HALLWAY – NIGHT**

From the bend in the hall leading to the attic entrance hallway, a faint spill of lantern light can be seen only from the cracks of the children’s bedroom door.

After a few moments the door opens. Caroline and Darrell search the shadows. Darrell doesn’t stop staring towards the bend in the hall. In his hand is a suitcase with his pajamas halfway sticking out.

Caroline carries a bag in one hand and a basket in the other. She tiptoes past Darrell and begins down the stairs.

Darrell walks backwards as to not turn his back to anything. His lantern disappears downward, leaving the upstairs in darkness.

---

**59**

**EXT. HILLSIDE – NIGHT**

The full moon shines bright. Caroline leads the way, well ahead of Darrell.

Darrell lugs the suitcase and the heavy basket, trudging behind her.

**CAROLINE**

What is taking you so long?

**DARRELL**

This basket is heavy.

**CAROLINE**

It’s not that heavy.

Ahead, up the hill, is a covered wagon, long abandoned. The wheels have broken off, and the body sits along the ground. Around the bottom are a number of large rocks, suggesting that it has been stuck here for some time.
Down behind sits the lonely house now lit only by the moon.
From the view looking down, they can also see the chicken
coop, garden, and scarecrow.

Darrell throws open the curtain leading up to the back of the
wagon and enters first. Caroline follows behind.

INT. COVERED WAGON - NIGHT

Darrell and Caroline enter the wagon, revealing a
surprisingly cozy interior. Many blankets and pillows line
the floor and walls.

Caroline sets the basket down in the middle and settles into
the rear of the wagon. Darrell takes his place at the front,
as both have long had their favorite spot within.

Caroline takes out the book she was reading earlier and
relinces. Darrell peeks through the curtain at his end of the
wagon, looking for any signs of danger.

After a few moments, Caroline notices.

    CAROLINE
    We're safe out here.

Darrell looks at her, not convinced, but relents. Caroline
returns to her book.

    DARRELL
    Are you going to read all night?

Caroline sets the book down.

    CAROLINE
    I don't know. Why?

    DARRELL
    Can we do something?

    CAROLINE
    Read a book.

    DARRELL
    I don't like to read.

The two children sit awkwardly.

    CAROLINE
    Well then, what do you want to do?

Darrell shrugs.
CAROLINE (CONT'D)
Do you want to look at the stars?

Darrell nods. Caroline turns down the lantern and they both make their way to the front of the wagon into the driver’s seat.

61
EXT. COVERED WAGON/DRIVER’S SEAT - NIGHT

Caroline and Darrell come out onto the driver’s seat and recline.

They take in the star-filled sky.

It is beautiful. Almost surreal.

   CAROLINE
   There are so many of them.

Darrell contemplates for a few moments.

   DARRELL
   How far away do you think they are?

   CAROLINE
   They’re not that far. We could probably touch them if we climbed to the top of that mountain.

Darrell giggles.

   DARRELL
   I want to see a shooting star.

Caroline smiles.

   CAROLINE
   Me too.

Both siblings search the sky.

In only a moment two stars zip away, crossing paths over them.

   DARRELL
   Wow, did you see that?

   CAROLINE
   That was incredible.

They settle their excitement.

They sit in silence, not saying anything for a few moments until...
DARRELL
Caroline?

CAROLINE
Yes?

DARRELL
We have fun, right?

CAROLINE
Yes...

DARRELL
Yeah.

Darrell hesitates.

DARRELL (CONT'D)
We could have fun wherever we are.

Caroline readjusts.

CAROLINE
We can't leave.

DARRELL
But we need help. Something is happening.

CAROLINE
From who? Somebody out there? We would never make it alive.

Caroline sits up, her back turned to Darrell.

DARRELL
Caroline, it's not safe anymore.

Caroline doesn't move or reply. She is perfectly still.

DARRELL (CONT'D)
Caroline?

She waits in silence until...

CAROLINE
Did you hear that?

Darrell leaps up.

DARRELL
What?
CAROLINE
I heard something move.

DARRELL
Quit trying to scare me.

CAROLINE
No, seriously.

Both siblings are still. Caroline barely turns her head to look down the mountain at the field. She gasps loudly.

DARRELL
What is it?

CAROLINE
The scarecrow is gone.

Not blinking, she points down to the garden. The scarecrow is no longer on its post.

Then the clear sound of CRUNCHING STRAW.

CAROLINE (CONT’D)
Inside, quick.

The children rush back inside.

INT. COVERED WAGON - NIGHT

Caroline rushes to the back of the wagon, drawing the curtains and barricading the opening with pillows and books. At the other end, Darrell does the same.

DARRELL
(wisper)
What do we do?

CAROLINE
(wisper)
I don’t know.

The sound repeats. They freeze.

Then, against the side of the wagon, is the figure of the scarecrow silhouetted against the moonlight and coming straight for them.

The children are paralyzed.

The figure moves back and forth, as if looking for a way in. Darrell looks to Caroline.
DARRELL
(whisper)
What do we do? We're trapped.

CAROLINE
(whisper)
I don't know!

They SOUND of CRUNCHING LEAVES is joined by an off rhythm TICKING SOUND. It seems to be growing louder and coming from all directions.

The scarecrow appears to be moving all around the wagon.

The two children whip their heads from one direction to the next, trying to keep up until...

BAM!

Something hits the wagon. It shakes from the impact.

Darrell looks as if he is about to be sick, he's so scared. A look of sympathy passes over Caroline and suddenly her eyes light up. She has an idea.

CAROLINE (CONT'D)
(whisper)
Get a blanket!

DARRELL
(whisper)
Why?

CAROLINE
(whisper)
Just do it!

Darrell brings the blanket over. Caroline grabs it and rips off a small piece.

CAROLINE (CONT'D)
(whisper)
Okay, now light it with the lantern.

She turns the lantern up, shedding light from the inside and blinding them from seeing the outside.

The CRUNCHING and TICKING SOUND gets louder.

Darrell does as he's told. The blanket catches.

CAROLINE (CONT'D)
Throw it outside, quick.
Darrell is reluctant. Caroline scowls.

CAROLINE (CONT'D)

Hurry!

DARRELL

Okay!

Caroline turns down the lantern, allowing them to see shadows from the moon again.

Darrell quickly pokes his head outside and tosses the blanket. The figure is gone.

The sound stops.

Caroline puts her hands around her mouth to yell.

CAROLINE

You see that, Mr. Scarecrow? We have fire and we will use it against you if you make us.

Caroline looks at Darrell. He nods eagerly in approval.

CAROLINE (CONT'D)

Okay, now you listen. We want a truce. We like you and you help our crops so let's please be friends.

Caroline listens for a response.

CAROLINE (CONT'D)

Okay then, I'm going to give you until three and if you're still out there, we will use fire.

Darrell waits, lantern in one hand, blanket in the other.

They both look at each other and take a deep breath.

CAROLINE (CONT'D)

(whispers)

Okay, ready?

Darrell nods. They both close their eyes tight.

CAROLINE (CONT'D)

One...two...three!

They open their eyes expecting a change. Nothing still. All is silent.
A MONSTER IN THE ATTIC  (BLUE)  7/16/07  41.

DARRELL
(whispers)
Is it gone?

CAROLINE
I don't know.

Both sibling sneak to the back of the wagon a slowly peak
their heads out.

EXT. COVERED WAGON - NIGHT (CONTINUOUS)  63

Two little heads poke out. Everything is in it's place.

Caroline looks to her brother.

INT. COVERED WAGON - NIGHT (CONTINUOUS)  64

Caroline and Darrell pull their heads back in.

DARRELL
I thought we were safe here. This
was our place.

CAROLINE
We are safe here. All you have to
do is stand up to it.

Darrell is still frightened.

CAROLINE (CONT’D)

watch.

Caroline readiness to yell again.

CAROLINE (CONT’D)

Mr. Scarecrow, we would like it
very much if you could go bring us
some berries from the garden.

They both wait a moment. Nothing happens.

Darrell gives his sister a pathetic look.

CAROLINE (CONT’D)

Please.

Then suddenly, the sound of CRUNCHING LEAVES comes and goes.
The wagon shakes a moment.

Darrell eyes open wide. Caroline smiles.

She heads towards the drivers seat.
EXT. COVERED WAGON/DRIVER'S SEAT - NIGHT (CONTINUOUS) 65

Sitting on the front of the driver's seat is a handful of ripe blackberries.

Darrell sticks his head out next to Caroline's. He smiles too.

Caroline grabs the berries and pulls them in.

INT. COVERED WAGON - NIGHT (CONTINUOUS) 66

Caroline pops a berry in her mouth.

CAROLINE

They are really good. Want one?

Darrell nods, and before he can react, she shoves one in his mouth, smearing black juice all over his cheeks.

Both children laugh out loud. Darrell tackles his sister.

EXT. COVERED WAGON - NIGHT 67

Laughter can be heard coming up from inside the wagon once again.

Their voices blend into the harmonious sounds of the night.

EXT. HILLSIDE - DAWN 68

The children come down the hill, towards the field. Caroline stops to pick a wildflower and puts it behind her ear. Darrell follows, carrying the suitcase and basket.

EXT. FIELD - DAWN (CONTINUOUS) 69

Caroline and Darrell pass through the field. Darrell stops at the edge of it, looking tentatively towards the post which once held the scarecrow.

DARRELL

Did it leave?

Caroline walks closer, looking all around. Darrell doesn't move from his spot. As she approaches the post, she sees a small piece of cloth hanging from the nail on the wooden cross and looks down.

No scarecrow.

CAROLINE

(to herself)

Where'd it go?
Caroline walks around the field, looking. Darrell holds the basket, trying to use it for what little protection it will provide.

Caroline stops at the opposite edge of the field. There, in a heap, is the scarecrow.

Next to the heap, near its post, the wind has unearthed something wooden and unnatural buried in the ground.

Caroline quickly uses her foot to rebury the object.

CAROLINE (CONT'D)
Here he is.

Darrell comes up next to his sister. They stand side-by-side as they decide what to do.

CAROLINE (CONT'D)
We have to put him back up.

DARRELL
You're serious?

CAROLINE
Yes.

DARRELL
Why didn't he just go back up there himself?

CAROLINE
I reckon he couldn't climb back up.

A look of sympathy passes over Darrell. Caroline notices.

CAROLINE (CONT'D)
We're friends now. He needs our help.

Darrell reluctantly concedes. Caroline tries lifting the scarecrow.

CAROLINE (CONT'D)
Okay, take that side.

Caroline and Darrel drag the limp scarecrow through the field back to its post. They both try to lift the scarecrow, but can't get it to catch on the hook again.

DARRELL
This isn't working.
CAROLINE
Hold on, I'll get the ladder.

Caroline runs off to get the ladder from the side of the house, leaving Darrell alone holding the scarecrow. He looks at it and immediately drops it to the ground and takes a step back.

Darrell tries to play it cool. He inspects the crops around the abandoned post for a few moments.

On the ground next to the post is a long splinter of wood. Gathering confidence Darrell picks up the piece of wood before making his way over to the scarecrow.

Darrell stands empowered next to the now puny scarecrow. He takes his splinter of wood and slowly lowers it down to poke it's head.

CAROLINE (CONT'D)
(screams)
Don't touch it!

Darrell reals back, startled and frightened by Caroline's exclamation.

Caroline bursts into laughter.

DARRELL
That's not funny.

Caroline smiles as she hoists the top of the ladder violently against the scarecrow's cross.

DARRELL (CONT'D)
Who's going up there?

Caroline looks at him.

DARRELL (CONT'D)
Why me?

CAROLINE
Because you're lighter.

DARRELL
You're older.

Darrell realizes he lost and stews for a moment before heading up. Caroline holds the bottom of the ladder. Once he reaches a workable height, he stops.

DARRELL (CONT'D)
Okay, hand it up.
Caroline grabs the bottom half of the scarecrow and pushes it up to Darrell. Darrell grabs it and pulls it up.

CAROLINE
Do you have it?

DARRELL
Yes.

Darrell hooks the scarecrow onto a large rusty hook.

DARRELL (CONT'D)
You're not that scary.

As it settles, he looks into the scarecrow's eyes which seem to shift to meet his.

Darrell stirs suddenly, and starts to fall backwards on the ladder.

Caroline tries to brace it up, but the momentum is too much and the ladder, with Darrell on it, hits the ground with a hard THUD. A faint, muffled TICKING sound is heard as he lies there.

CAROLINE
Darrell! Oh no!

She rushes to his side. Darrell is moaning.

Darrell whines and holds up his arm which is scraped and has a little blood.

DARRELL
It hurts.

He puts his arm around her and she helps him to his feet.

CAROLINE
It'll be okay.

Darrell looks towards the house.

DARRELL
It's not safe in there.

CAROLINE
Do you want to bleed to death out here?

Darrell considers.
INT. LIVING ROOM - DAY

After a few moments the front door of the house cracks open just wide enough for Caroline and Darrell to stick their heads in.

Caroline pushes past Darrell.

She looks into the dining room and attached living room.

Darrell slowly creeps in, holding his arm. He surveys both rooms just like his sister, then crosses the room and checks the master bedroom.

After Darrell sees that everything is in order he turns to his sister. Both siblings look to one another before heading upstairs.

Caroline leads while Darrell follows cautiously.

INT. UPSTAIRS HALLWAY - DAY

Caroline leads the way. Darrell follows soon after.

As Caroline makes her way down the hall, she opens the door to their bedroom slowly.

CAROLINE
(shocked)
Oh my goodness.

Darrell hurries up to his sister's side.

DARRELL
What is it?

Caroline starts to laugh.

CAROLINE
Nothing.

DARRELL
That's not funny.

Caroline starts to turn around the corner at the end of the hall leading to the attic entrance hallway.

She hesitates.

INT. ATTIC ENTRANCE HALLWAY - DAY (CONTINUOUS)

Caroline peers around the corner and a look of relief spreads across her face.
Darrell creeps around the corner to join his sister.

The attic door sits safely boarded and barricaded by the chair at the other end of the hallway.

DARRELL
I don't get it.

CAROLINE
I told you it would settle down.
Just like last time.

Both siblings sit in silence for a few moments. Darrell yawns.

CAROLINE (CONT'D)
Let's go patch you up.

She takes Darrell by the hand and leads him away from the attic door hallway.

The boarded door sits harmlessly at the other end of the hall.

73
INT. PARLOR - DAY

Caroline pulls out a large leather-bound medical journal and reads from it. Next to her is a small clay jar and wooden spoon.

Darrell plays with the sappy blood oozing from his scratch.

CAROLINE
Here's something.

She reads silently.

DARRELL
What does it say?

CAROLINE
You can make a medicine out of
ground-up cherries and...

She hesitates.

CAROLINE (CONT'D)

She pulls the book away.
CAROLINE
Get the cherries from the kitchen.

Darrell runs off. Caroline closes the book and grabs for the clay jar and wooden spoon.

Darrell enters with the small bowl of cherries.

DARRELL
I don't think they're good.

CAROLINE
It's okay. I need three.

Caroline puts them into the jar and mashes it up.

CAROLINE (CONT'D)
Okay, spit in here.

She holds the jar up to Darrell, who spits into it. Caroline then holds the jar to her mouth and does the same.

Darrell makes a disgusted face.

Caroline continues to mash the spit in with the cherries. She hands the jar to Darrell.

CAROLINE (CONT'D)
Now eat this whole thing.

Darrell is disgusted. He puts it all on one big spoon full. After making all sorts of faces he opens his mouth wide and chews the concoction.

CAROLINE (CONT'D)
Do you feel anything?

Darrell makes a weird face searching his inner body for any sign of change.

CAROLINE (CONT'D)
Look! Your arm is better.

Darrell looks down at his arm. There is no sign of a scratch. Darrell is still chewing.

DARRELL
It worked!

Darrell smiles, teeth stained red. Caroline laughs and yawns.

CAROLINE
I don't feel like doing chores.
DARRELL
Me either.

CAROLINE
Mother and Father will understand.

Caroline smiles, lays on the couch and closes her eyes.
Darrell looks at her, then scans the room, bored.
Caroline keeps her eyes closed...

CAROLINE (CONT’D)
Why don’t we play a game.

There is no reply.
Caroline opens her eyes. Darrell has disappeared.

Confused for a moment, she takes in her surroundings. The
parlor is how it was: cherry bowl and medical journal still
on the floor. Did she fall asleep?

She yells into the air.

CAROLINE (CONT’D)
Darrell.

No response.
Caroline huffs and gets up.

INT. KITCHEN - DAY

Caroline looks towards the staircase leading to the second
floor.

CAROLINE
Darrell!

Still no response. She senses something isn’t right.
Caroline slowly walks upstairs.

INT. UPSTAIRS HALLWAY - DAY

Caroline climbs up to the second story. There is no sign of
Darrell. All doors are shut.

Caroline takes a deep breath.

CAROLINE
Darrell, answer me.
There is no response.

Caroline approaches the door leading to their bedroom. She reaches for the handle but the door won't open.

CAROLINE (CONT'D)
Knock it off.

Caroline tries to open the door again, but it still is jammed. She hesitates. Something isn't right.

She reaches for the handle. It turns. She opens the door slowly.

INT. CHILDREN'S BEDROOM - DAY (CONTINUOUS)

Standing in the doorway, the door swings to reveal Carolines's frightened face.

She doesn't move. Her eyes are searching the room.

Everything is in its proper order.

There is no sign of Darrell, nor is there a sign of any threat.

Caroline is relieved. She gives the room one last look over before shutting the door.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Caroline backs out of the doorway to pull the door closed.

Coming down the hallway towards her is the ghostly figure of a decrepit OLD MAN.

At first, Caroline doesn't see him. She is still focused on the children's bedroom.

Shutting the bedroom door, Caroline sees something out of the corner of her eye and snaps her head around to see.

THE OLD MAN is almost face to face with Caroline.

SHE SCREAMS. THE OLD MAN SCREAMS.

Caroline's eyes roll back into her head.

CUT TO BLACK.

DARRELL (O.S.)
Caroline?
INT. CHILDREN'S BEDROOM – NIGHT

Darrell is staring down at Caroline laying in her bed.
As soon as her eyes focus...
She jumps up and looks around the room.

DARRELL
It's okay. You are alright.

Her eyes continue to search the room as she calms her breathing.

CAROLINE
What happened?

DARRELL
I brought you here. I thought you were dead. Your mouth was bleeding really bad.

Caroline sees the plate of food resting next to her bed.

CAROLINE
Where were you? I was looking for you.

DARRELL
I was shaving.

Caroline smiles.

CAROLINE
You were shaving?

DARRELL
I used Father's razor.

Caroline feels Darrell's smooth face and smiles.

CAROLINE
You did a good job.

DARRELL
I know.

Caroline looks to the plate with fried egg and some leftover cherries. There is also a tall glass of milk sitting next to her bed.

CAROLINE
Is that for me?
Darrell grins. Caroline sits up and takes the plate.

    CAROLINE (CONT'D)
    Cherries...these will make me better.

    DARRELL
    I don’t want to play that game.

    CAROLINE
    I just got a little light-headed, that’s all.

Darrell isn’t convinced. Caroline grabs a cherry and starts to eat.

    CAROLINE (CONT'D)
    See, I’m okay.

Darrell makes a terrible attempt at a smile.

    CAROLINE (CONT'D)
    Want one?

Caroline waves the plate in front of Darrell’s face. He declines.

    DARRELL
    Can we have our birthday tomorrow?

    CAROLINE
    Without Mother and Father?

    DARRELL
    I’ll get some meat and we’ll have a nice meal ready in case they come.

    CAROLINE
    They will come and I don’t like meat anymore. I hate getting it.

    DARRELL
    It’s okay, I want to do it.

    CAROLINE
    You won’t like it, either.

    DARRELL
    You never give me a chance. I can do it. I need to be able to take care of you.

Caroline doesn’t know how to react.
CAROLINE
Okay, then.
Darrell stares off and smiles.

DARRELL
I know what I'm giving you.
Darrell grins and takes one of Caroline's cherries.

INT. PARLOR - DAY

The two siblings sit on the large decorative sofa.

CAROLINE
Happy birthday!

Caroline hands Darrell a gift wrapped in a piece of an old bed sheet and tied with some yarn.

Darrell opens it to reveal a large Bowie knife. His eyes open wide with wonder.

DARRELL
This was Father's. I'm not allowed to have this.

CAROLINE
It's okay, you're nine now. You're a man.

Darrell looks at his sister, confused.

DARRELL
No, I'm not. I'm ten.

CAROLINE
No, you're nine.

Darrell starts to get mad.

DARRELL
Caroline, I'm ten.

CAROLINE
No, Darrell, you're nine. I'm twelve and I'm three years older than you so you're nine.

DARRELL
No, you're turning thirt-

CAROLINE
-what did you get me?
Darrell grumbles, reaches behind the sofa and pulls out a small box wrapped in a piece of the same old sheet.

**DARRELL**

Happy birthday.

Caroline unravels the yarn and opens the box. Inside is an old make-up kit.

**DARRELL (CONT'D)**

I found it in the study. I think it was a gift for Mother.

Caroline is quiet. She is staring at the gift. Her eyes tear up.

**CAROLINE**

This is Mother's?

Darrell can't tell if she loves it or hates it.

**CAROLINE (CONT'D)**

Thank you, Darrell.

She hugs him. He smiles.

**CAROLINE (CONT'D)**

I'm going to go put it on.

She runs up to the shattered mirror. Caroline looks destroyed.

**CAROLINE (CONT'D)**

How can I do this with no mirrors?

**DARRELL**

I'll do it for you.

80

**INT. KITCHEN - DAY**

Darrell is putting make-up on Caroline at the kitchen table.

**CAROLINE**

I can't believe you found this.

Darrell smiles with pride.

**CAROLINE (CONT'D)**

It's the best present I ever got.

**DARRELL**

I'm almost done.

Darrell sits back to admire his work.
CAROLINE
How do I look?

DARRELL
Beautiful. Can you help me with the meat?

CAROLINE
Maybe we should forget about meat today.

DARRELL
No, I want to do it.

EXT. FIELD - DAY

Under a bright sun, Caroline and Darrell walk to the chicken coop. Caroline looks like a clown, her face covered with powdered make-up, her eyelids bright blue and her lips a very dark red.

Darrell carries an axe, ready for the task ahead of him.

CAROLINE
Are you sure I look okay?

DARRELL
Yes, I did a good job.

The two siblings don't take their eyes off the scarecrow as they pass the cornfield. Darrell holds the axe close to his chest.

He turns his attention to the chicken coop ahead. He knows what's coming.

DARRELL (CONT'D)
How do I do this?

CAROLINE
You're going to use that axe and chop off its head.

Darrell seems worried.

DARRELL
Oh. Is that how?

CAROLINE
Or you could grab its throat and whip its neck.

Darrell swallows hard.
EXT. CHICKEN COOP - DAY

Caroline and Darrell enter. They inspect the flock of chickens sitting in their cubbies.

They stop in front of Clementine.

CAROLINE
If you must do this, do Clementine. She hasn't laid eggs in a long time.

DARRELL
No, not Clementine. She's ancient.

CAROLINE
We need eggs. She's the only one we can spare.

DARRELL
No.

Caroline sees an opening.

CAROLINE
That's okay, we'll just get some food from the garden.

Caroline starts to leave.

DARRELL
No, wait, I can do it.

She turns around to face him.

CAROLINE
You don't have to prove anything. This is not a job for a little boy.

Darrell snaps.

DARRELL
I'm not a little boy.

Darrell, protecting his pride, picks up Clementine and brings her over to the chopping block. After setting her down, he raises the axe.

CAROLINE
What are you doing? You have to hold her down like this.

Caroline draws an imaginary line in front of the chicken, hypnotising it to go limp.
CAROLINE (CONT'D)
You don't know what you're doing.
Give me the axe.

Darrell pulls away.

DARRELL
leave me alone.

He begins to raise the axe. The chicken is still motionless.

Darrell lowers the axe.

CAROLINE
Stop it. It's okay.

Darrell looks at his sister. His eyes begin to water.

CAROLINE (CONT'D)
You don't have to do it. I'll do it.

She tries to take the axe. He pushes her away.

He stands up straight, bracing himself for what's about to come.

CAROLINE (CONT'D)
No, Darrell. Stop.

A tear falls from his eye.

His arm shakes as he raises the axe.

EXT. CHICKEN COOP - DAY

The SOUND OF THE AXE echoes through the canyon as it hits the wooden block.

Then SILENCE.

INT. KITCHEN - EVENING

Caroline prepares the bird over the sink, plucking its feathers.

CAROLINE
I know that wasn't easy for you.

Darrell is sitting at the small table in the kitchen. He is staring at the tabletop with his head hanging down, the shame clear in his face.
Caroline looks behind her when he doesn’t reply. Her head sinks with sorrow.

INT. DINING ROOM - NIGHT

Caroline eats slowly, not enjoying the gamey chicken. Darrell looks at his plate. He tries to eat the meat, but just puts his fork down.

Caroline looks up to see him. Her heart breaks for him.

CAROLINE
It’s okay, you don’t have to eat it. I’ll put it in the kitchen for later.

Caroline picks up the chicken and heads into the kitchen.

INT. KITCHEN - NIGHT (CONTINUOUS)

Caroline walks over to the counter and eats a little of Darrell’s chicken. She puts a cloth over the food and returns to the dining room.

INT. DINING ROOM - NIGHT (CONTINUOUS)

Darrell is gone. She feels even more guilt.

EXT. FRONT PORCH - NIGHT

Caroline walks up to the lantern hanging on the front porch post. Before turning it down she looks out into the darkness.

Despite nothing moving, Caroline picks up the axe from the chicken coop and brings it inside.

INT. LIVING ROOM - NIGHT

Caroline reenters and locks the front door, axe in hand.

She hears a GRUNT and a series of strange THUDS coming from the parlor. Curious, she enters.

INT. PARLOR - NIGHT

Caroline enters to find Darrell sitting at the organ against the wall, trying to make it work. Caroline giggles a little to herself.

CAROLINE
You have to push down on the pedals.
Darrell looks at her, not interested in what she has to say.

He scoots in on the bench, pushing down on the pedals. An awful SKRUNK comes from the organ.

Caroline giggles again.

CAROLINE (CONT'D)

No, like this.

She sits down at the organ, making Darrell scoot over, and starts to play a sad and creepy WALTZ. Darrell sits there, watching.

Caroline gets lost in the song. Darrell stands up from the bench, and Caroline moves over, making herself comfortable. She does not look up.

After a few moments, Darrell leaves the room. Caroline does not notice, but continues to play.

INT. KITCHEN - NIGHT

The kitchen sits empty.

Darrell then enters the kitchen, and heads up the stairs. The WALTZ can be heard throughout.

INT. ATTIC ENTRANCE HALLWAY - NIGHT (CONTINUOUS)

Darrell stands at the end of the hallway, watching the attic door. Everything is how he left it.

Satisfied, Darrell retreats back down the hallway and into the upstairs bedroom.

INT. CHILDREN'S BEDROOM - NIGHT

Darrell lies asleep with his back turned to the door. He's still fully dressed. Caroline enters, walks across the room and sets the axe against the wall.

CAROLINE

(whisper)

Are you asleep?

Darrell doesn't answer. Instead of waking him, she goes over and takes off his shoes and socks.

She unbuttons the first few buttons on his shirt. She looks up at Darrell, and seeing that he's still asleep gently touches his face.

After a moment she dazes out and stops what she's doing.
She pulls the covers to his head, blows out the two lanterns, and gets into the bed.

Moonlight pours through the windows.

Darrell opens his eyes.

94      EXT. FRONT OF HOUSE - NIGHT  94
The SOUND OF THE NIGHT echoes across the surrounding desert.

95      INT. CHILDREN'S BEDROOM - NIGHT  95
Caroline and Darrell are fast asleep. All is quiet.

In the distance, the faint sound of a door handle JIGGLING.

Darrell stirs in his sleep, then wakes up.

He gets out of bed and walks out of the room, still half asleep.

96      CMIT  96

97      INT. WASHROOM - NIGHT  97
Darrell starts to pee, still half sleeping. Over his shoulder, the study door can be seen.

The door begins to open on its own. Darrell cannot see, his back to the door.

After a few moments the door closes shut.

Darrell puts the lid on the chamberpot and walks out.

All is silent in the empty washroom.

98      INT. UPSTAIRS HALLWAY - NIGHT  98
Darrell walks over to the bedroom. He still has no idea anything is wrong.

The bedroom door is closed.

With a confused look, Darrell tries to open the door. It's locked.

Behind him, the study door opens wider with a CREAK.
Darrell turns around and looks as the study door opens a crack. Confused and frightened, Darrell heads toward it.

DARRELL

Caroline?

Silence.

DARRELL (CONT'D)

Are you in there?

Nothing. Then.

CAROLINE (O.S.)

Yes.

The study door opens wider.

Darrell continues towards the door when he hears the SCRAPING coming from the attic.

INT. ATTIC ENTRANCE HALLWAY - NIGHT (CONTINUOUS)

He looks down the attic entrance hallway. The chair is now right side up, and five feet in front of the door.

The SCRAPING gets louder. The chair moves towards him.

Darrell backs up into the wall behind him. He turns to go back to the bedroom, but is startled by Caroline, who stands in the hallway.

Darrell falls backwards into the study, the door slamming shut behind him.

INT. STUDY - NIGHT

Darrell tries to open the door, but it is locked. He starts to scream for Caroline. She SCREAMS back and POUNDS on the door from outside.

Darrell turns around to see two small lights resembling eyes, the same created by the glasses on the bar that Caroline saw earlier.

Darrell stares at them for a long time.

The eyes blink, then begin to move towards him quickly, accompanied by loud THUDS.

Darrell backs up into the wall, arms flailing. As he does, there is a loud THUD next to him.
DARRELL
(screaming)
STOP IT!

Suddenly, the room is filled with light. As Darrell takes a
step back, a pair of arms grab him from behind and cover his
mouth, pulling him out of the room.
The study door SLAMS shut.

101  INT. UPSTAIRS HALLWAY - NIGHT

Darrell throws the arms off and turns around. It’s Caroline.
Another loud THUD comes from inside the study.
They stare at the door, not daring to move.

DARRELL
It’s still in there.

CAROLINE
What is?

DARRELL
I don’t know, but I saw it’s eyes
staring at me.

CAROLINE
I thought I saw eyes in there, too.
They’re Father’s reading glasses.

DARRELL
But I saw them move.

CAROLINE
No, I’ll show you.

DARRELL
Caroline, I’m not pretending.

Caroline opens the door to the study and thrusts her lantern
inside.

102  INT. STUDY - NIGHT

Caroline enters with the lantern and looks around the room.
Everything seems in its order.
Darrell peeks his head in. His eyes dart from corner to
corner.
Caroline walks into the room and grabs the glasses from the
desk.
CAROLINE
You see, it was just the...
Almost immediately Caroline frets.

CAROLINE (CONT'D)
Oh no!
Caroline sets the lantern on the floor and runs over to the painting of the mother and father which has fallen from the wall.

DARRELL
Caroline, I'm telling you the eyes blinked and moved.

CAROLINE
Help me lift this.
Caroline walks over to the large painting and grabs a side.
Darrell heads over to the other side.

DARRELL
We need to get out of here.

CAROLINE
One...two...three!
Darrell and Caroline begin to lift. After only a second, Darrell spots something and drops the painting out of excitement.

DARRELL
Look!
The painting hits the ground with a violent thud.

CAROLINE
You could have crushed my toe.
Darrell is too excited to listen. Something is poking out of a small tear on the back of the frame. He starts to tear away the paper.
Caroline is shocked.

CAROLINE (CONT’D)
What are you doing?
In the back of the painting is a small velvet sack and a few stacks of paper money. Darrell’s eyes light up at the sight of it.
DARRELL

Wow!

CAROLINE

What's in there?

Darrell brings out the sack.

DARRELL

I don't know. It's heavy.

He opens the sack and pours the contents out. A dozen gold nuggets scatter across the floor.

CAROLINE

Gold?

DARRELL

We're rich!

Darrell takes out two small stakes of faded paper money.

DARRELL (CONT'D)

Wow. Maybe they were bank robbers.

Outlaws!

Caroline rolls her eyes.

CAROLINE

How much is in there?

DARRELL

I don't know, a hundred dollars I think.

He looks at the glasses sitting on the desk. Through the back two windows dawn is soon approaching.

He looks back at the painting.

CAROLINE

Is that it?

DARRELL

No....

Darrell pulls out a single, unprojected photograph.

CAROLINE

Let me see!

Caroline grabs it away and brings it over to the couch.
DARRELL
What is it?

Caroline does not answer. Her shoulders sink.

DARRELL (CONT'D)
What is it? Let me see.

Caroline still does not respond. Darrell tries to look, but she turns away.

DARRELL (CONT'D)
Caroline, let me see!

Darrell reaches around and grabs the photograph from her.

The picture shows the whole family sitting on the couch in their living room. Caroline and Darrell, who stand in between the stoic mother and father, appear to be about the same age they are now.

DARRELL (CONT'D)
I remember this. Why would Father hide this?

Caroline doesn't know the answer.

DARRELL (CONT'D)
I want it.

CAROLINE
No, me.

Caroline grabs for the photo.

Both siblings start to pull in opposite directions.

DARRELL
That's not fair. You are going to rip it.

CAROLINE
I'm in charge and I say it's mine.

Darrell searches his mind for a stronger comeback.

DARRELL
I had to kill Clementine.

Darrell hits the right note.

Caroline immediately feels guilty. She throws the picture at him.
DARRELL (CONT'D)

Hey!

She storms out of the room.

Darrell takes a moment before picking up the picture.

INT. ATTIC ENTRANCE HALLWAY - EARLY DAWN (CONTINUOUS) 103

Walking out of the study, Darrell pauses to look down the attic entrance hallway. The door remains barricaded with the chair now five feet closer to him.

Darrell glances at the photograph and then back to the attic door with a look of appreciation.

INT. LIVING ROOM - DAWN 104

Caroline sits on the couch in the living room, looking at the broken mirror above the fireplace. She looks down at her bandaged wrist and starts to rub it through a whimper.

Darrell enters and stands over her.

DARRELL

Is your arm okay?

Caroline does not look at Darrell, but rather past him and into the mirror.

Darrell notices this and turns around to see the shattered mirror.

A look of realization passes over Darrell's face.

CAROLINE

Darrell, I have to tell you something but you have to promise me you won't be mad at me.

Darrell looks at his sister as if she's a monster.

DARRELL

You did this?

CAROLINE

No...I don't...yes.

DARRELL

You lied to me.

CAROLINE

I didn't mean to.
Darrell moves towards the door. Caroline stands up.

    CAROLINE (CONT'D)
    Stop, I'm scared, too.

He rushes to the front door. Caroline does the same. She throws herself in front of him, not letting him through.

    CAROLINE (CONT'D)
    Where are you going?

    DARRELL
    I don't have to tell you anything, you liar. Everything you say is a
    lie.

    CAROLINE
    It's not a bad lie if I've been trying to protect us.

    DARRELL
    Protect us how? By keeping us here?

Caroline fumbles for words.

Her brother is defiant.

    DARRELL (CONT'D)
    Tell me! Tell me everything and
tell me now!

    CAROLINE
    Don't you dare talk to me like that. I am in charge here. I ask
    the questions. You listen to me.

    DARRELL
    I'm not listening to anything you
    say, you liar.

Caroline is infuriated with Darrell's insolence.

    CAROLINE
    I have done nothing but protect...

In a rage, she pushes him hard and Darrell, off his guard, falls to the floor. His body smacks it with force.

He doesn't move. He's lost his breath. Caroline realizes she's gone too far.

Darrell fights for breath, helplessly.
CAROLINE (CONT'D)
I'm sorry.
Darrell cannot breathe.

CAROLINE (CONT'D)
You're okay. It's your wind. The wind was knocked out of you. (then) Just breathe. You're okay.

She tries to help him up, but he pushes away. As he takes his first big breath, he coughs and gets to his feet, eyes watering.

CAROLINE (CONT'D)
Darrell, please.
Darrell brushes his sister aside and limps out the front door.
Caroline fights tears as he shuts the door.

CAROLINE (CONT'D)
I'm sorry.
She slumps against the wall, the shattered mirror looming ominously behind her head.

Caroline sits sobbing, crushed. After a moment, she locks down to notice Darrell has dropped the family photograph near the front door. She crawls to it.

Picking up the photo, she flips it over. Hand-written on the back in black ink is a date: July 25.

Caroline's eyes widen.

105 EXT. DESERT VALLEY - DAY
Darrell walks along the same path that he took with Caroline a few days prior.
He is determined, fueled by anger.

106 EXT. FRONT PORCH - DAY
Caroline exits the house and looks around, trying to spot Darrell. She hides the photograph behind her back.

107 EXT. DESERT VALLEY/MARKER - DAY
Tied to a tree is a ragged, old handkerchief. At the base of the tree is a small patch of wildflowers.
In the distance, Darrell approaches, searching for a
certain mark. He sees the handkerchief and hurries up to
it. A branch of the tree seems to point in a different
direction than the path he was on.

Darrell picks a handful of the flowers and heads in the
direction the tree is pointing, renewed by his discovery.

EXT. GARDEN - DAY

Underneath the scarecrow, Caroline digs in the ground.

She turns around, checking the house and the surrounding
landscape. She looks into the hole.

Inside, covered mostly with dirt, is something wooden.

EXT. DESERT VALLEY/TOP OF RAVINE - DAY

Darrell walks along the rocks, climbing over the larger ones.
The midday sun beats down, leaving no shadows.

The heat has taken its toll on him, slowing him in his
journey.

Ahead is the edge of a cliff that overlooks a shallow valley.
He looks out and sees, a short distance from him, a covered
wagon and two small piles of rocks.

Darrell smiles.

EXT. GARDEN - DAY

Caroline stares at the wooden chest now unearthed from the
ground. After a few moments, she undoes the latch.

Taking a deep breath, she opens up the chest. It is packed
with all sorts of calendars, watches and clocks. Anything and
everything concerning time and the passage of it. Some of the
clocks still work and they all tick loudly with different
rhythms.

Caroline is overwhelmed by everything she sees. She quickly
drops the photo in and slams it shut.

She then sits down on the chest, hands shaking, trying to
collect herself.

She looks up at the scarecrow. It seems to look back with
condemning eyes.
111  EXT. DESERT RAVINE - AFTERNOON

Darrell stands before two plots marked by a ring of rocks with two large stone markers at the heads. It is clear that these are the graves of his Mother and Father.

The wagon is immediately recognizable as the same wagon his parents left in. He is not shocked by the sight and his demeanor remains calm and composed.

Around these spots are different toys and knickknacks Darrell has carried from the house. Some seem worn down to the core while others relatively new.

He takes a long look at what remains of his parents.

Darrell places the wildflowers in between the two graves. He then reaches into his pocket and sets the Bowie knife his sister gave to him next to a rusted kitchen utensil.

Ahead the ravine stretches for another half-mile. Darrell takes a few moments, saying a prayer under his breath before heading towards a small peak.

112  INT. BASEMENT - DAY

Caroline has moved several barrels aside and is now digging through the red dirt floor. Next to her is the wooden chest from the garden.

113  EXT. PEAK - DUSK

The sun is low on the horizon, basking the landscape in a warm orange glow that contradicts the approaching darkness of night.

Exhausted, Darrell makes his way past the uneven rocks that make up the small peak and carefully goes to the highest point.

He takes in the sight in front of him. Darrell's expression slowly becomes one of despair.

Stretching as far as the eye can see lies nothing but harsh terrain - jagged red and grey rocks that continue for miles in each direction.

There is no sign of civilization anywhere.

Darrell flops down on the ground, half from exhaustion, half from despair. He puts his head in his hands and begins to cry.
On top of the mountain with a view in all directions, Darrell is small and alone.

The sun sets over the horizon.

114  EXT. FRONT OF HOUSE - DUSK

In the reflection of the front window, Caroline watches the sun set over a different landscape.

115  INT. PARLOR - DUSK

Caroline looks out the window. She turns around and sits, a look of extreme worry across her face.

She fidgets, unable to suppress her guilt. Finally, she stands and heads into the kitchen.

116  INT. KITCHEN - NIGHT

Caroline, all alone, prepares a meal by the light of her lantern.

117  INT. DINING ROOM - NIGHT

Caroline places the nicest settings in the house on the table. It's formal and pristine. She brings the food over and sets it nicely on the table, and sits at her place at the table.

She waits, staring at Darrell's empty seat.

118  EXT. FRONT PORCH - NIGHT

Caroline carries a candle that she uses to light the lantern that hangs on the front porch.

She looks out into the void, searching for any sign of Darrell.

When there is none, she goes back inside, sullen.

119  INT. LIVING ROOM - NIGHT

Caroline sits on the couch, staring at the front door, fighting to keep herself awake.

Just as she finally gives in to sleep, Darrell enters the house, startling her awake. Caroline, now alert, stands to confront him.

CAROLINE

Where have you been?
He does not answer.

    CAROLINE (CONT'D)
    How far did you go?

Caroline forgets that Darrell is still angry and changes her tone.

    CAROLINE (CONT'D)
    I've made dinner.
    (then)
    If you don't want to eat it, I understand.

Darrell's stomach rumbles.

He waits a few moments before reluctantly heading towards the dining room.

INT. DINING ROOM - NIGHT (CONTINUOUS)

Caroline follows him and sits at one end of the dining room table. Without a word, Darrell grabs some food and starts to eat before taking a seat at the opposite end of the table. Caroline sighs, fills her plate and sits down.

They eat silently for a moment. Caroline makes an attempt to break the awkward silence.

    CAROLINE
    I'm sorry. I really am.

Darrell continues to eat without acknowledging her.

    CAROLINE (CONT'D)
    If I told you the truth you would try to leave...
    (beat)
    ...try to leave me...

No response.

    CAROLINE (CONT'D)
    ...try to find Mother and Father...

At this, Darrell violently gets up from his food, throwing his napkin on his plate and knocking the chair over in one motion. He storms out of the room.

    CAROLINE (CONT'D)
    Wait...

Caroline is all alone.
121 INT. KITCHEN - NIGHT

By the light of her lantern, Caroline washes the dirty dishes in the kitchen sink.

She hears something outside, knocking into the side of the house.

She stops everything. Was it just the wind?

She continues to clean, still frightened.

122 INT. CHILDREN'S BEDROOM - NIGHT

Moonlight creeps through the two windows. Darrell sits on his unmade bed, looking out the open door and into the hallway. After a moment, he leaves the room.

123 INT. ATTIC ENTRANCE HALLWAY - NIGHT

Darrell enters the short hallway and walks to the attic door, standing at the foot of the steps. He walks up to the door, takes a deep breath and knocks slowly three times. Nothing happens.

Darrell leans his ear to the door.

CUT TO:

124 INT. LIVING ROOM - NIGHT

Caroline locks the front door and heads toward the master bedroom.

She stops in front of the shattered mirror and inspects it.

She looks down at her scar. Afraid and alone, a tear falls from her eye.

After a moment, she wipes her face.

Suddenly, the distant sound of WOOD SPLINTERING.

125 INT. UPSTAIRS HALLWAY - NIGHT

Caroline comes up the stairs, head barely poking out over the top stair as she looks around.

Nothing. Then the SPLINTER again.

    CAROLINE

Darrell?
No answer. Caroline slowly continues down the hallway, making her way toward the SOUND, which grows LOUDER.

INT. ATTIC ENTRANCE HALLWAY - NIGHT

At the end of the hallway, Caroline enters. She looks off screen towards the attic door and her jaw drops. She turns white with shock.

At the other end of the hallway is Darrell with the axe, chopping the board away from the door.

CAROLINE
What are you doing?!

He holds the axe up defensively.

DARRELL
I’m going up there.

CAROLINE
You can’t!

Darrell turns around and swings the axe violently into the wood.

Caroline moves closer.

CAROLINE (CONT'D)
I’m not ready.

Darrell turns around again, this time holding the axe up.

DARRELL
Stay away.

Caroline cowers back, frightened of her brother.

DARRELL (CONT'D)
I am doing this for you.

He starts to chop again.

Caroline tries to yell over the SOUND of her brother’s chopping.

CAROLINE
(yelling)
What about Mother and Father?

Darrell snaps around.

DARRELL
They are dead, Caroline.
CAROLINE
You shut your mouth.

DARRELL
They are dead. I buried them myself. Ages ago. I am not going to pretend anymore.

Caroline goes weak in the knees. She leans up against the wall as tears fill her eyes.

CAROLINE
No...

Darrell turns around and breaks the last of the board away, leaving no barrier between him and the door.

He looks at Caroline and turns the door handle, entering the attic.

CAROLINE (CONT'D)
Darrell, no!

Caroline rushes down the hall and grabs a piece of wood to use as a weapon before entering through a series of steps that lead upward into the attic.

INT. ATTIC - NIGHT

Caroline comes up the stairs through a hole in the floor. Moonlight pours in from two small windows suspended in the middle of a darkened void that stretches forever in all directions.

The attic is totally empty. A thin coat of dust covers the floor and fills the air.

There is a SCRATCHING sound coming from the far darkness. The moonlight creates dark shadows where it does not shine. The SCRATCHING occurs again, this time closer. Caroline walks toward the sound, her board at the ready.

The attic door SLAMS shut at the bottom of the stairs behind her.

CAROLINE
Darrell?

Caroline's voice echoes as her eyes dart into the darkness, trying to make forms in the absence of light.

Then, softly floating through the dense air, the sound of an ORGAN is heard. As it grows louder, it is recognizable as the walls Caroline played a few nights before.
Caroline recognizes the music, frightening her more. She moves away from what seems like its source. As she walks further, the attic seems to become larger, and the waltz grows louder into a cacophony of off-key notes and SRRONKS.

**CAROLINE (CONT'D)**
(screaming)
Give me back my brother!

The noise stops, and her voice echoes. Her hands shake, terrified.

Then, a figure, slightly hunched, slowly and methodically moves in front of the windows, stopping in between.

The figure is staring at Caroline. A long beat passes as everything goes silent. Then a slow SHUFFLE across the floor.

As the figure steps towards her, Caroline takes a step back and hears a CRUNCHING sound.

Caroline looks down. She is standing on dirt. There is scrub at her feet.

She looks back up to see that she is now in:

**EXT. DESERT - NIGHT**

Under a full moon, Caroline stands in the middle of the desert. The moonlight illuminates the outline of mountains in the distance and the various scrub bushes on the landscape.

In the distance are the two windows, much farther than before. Moonlight pours through, though it does not come from the moon in the sky.

In front of her the figure still stands, the same distance away.

Caroline gasps. Then, a voice:

**VOICE**
Did you know?

From the shadows comes the weathered OLD MAN Caroline saw before.

Caroline screams and backs away. She holds the piece of wood at the ready.

**CAROLINE**
Where is my brother?

The Old Man is calm.
OLD MAN
Did you know that there was nothing up here?

Caroline’s fear turns to rage.

CAROLINE
Who are you?

OLD MAN
...no monsters, no ghosts...no scarecrows...

With the word “scarecrow,” Caroline realizes that Darrell is the Old Man.

The desert landscape has disappeared and they are now back in:

129 INT. ATTIC – NIGHT 129

Inside the attic, Caroline stands in front of OLD DARRELL. The attic seems smaller and the surroundings have become clear again.

OLD DARRELL
There is nothing up here but the truth.

CAROLINE
Darrell? What did it do to you?

OLD DARRELL
You know what I look like.

CAROLINE
No.

OLD DARRELL
You know how old I am.

CAROLINE
Stop it.

OLD DARRELL
And I don’t want to pretend anymore.

Caroline now appears as an old woman. She looks at her hands, withered and freckled.

Her eyes begin to water.
OLD CAROLINE

All this time you’ve known?

Old Darrell manages a small nod.

OLD CAROLINE (CONT’D)

You’ve stayed with me...

He smiles lovingly.

OLD CAROLINE (CONT’D)

Don’t do this. We can stay young forever. It doesn’t have to end.

OLD DARRELL

It is ending. You’re sick. And you are dying. And I am going to lose the last person I love.

Old Caroline begins to weep. She hugs her brother.

OLD CAROLINE

I’m so sorry, Darrell. I’m sorry. I’ve kept you here. I only wanted to protect you.

OLD DARRELL

I know. I’m sorry too.

She hugs her brother tighter. Old Darrell exhales deeply, the burden removed.

OLD DARRELL (CONT’D)

I should have told you about Mother and Father a long time ago.

At this Old Caroline pushes away, wiping the tears from her cheek.

OLD CAROLINE

No. You don’t know that.

OLD DARRELL

Caroline... they’re dead. I promise. I can show you.

OLD CAROLINE

No they’re not. You liar.

Old Darrell moves closer to her.

OLD DARRELL

Caroline, stop it.
OLD CAROLINE
No. You stay away.

Old Caroline tries to stand taller than her brother.

OLD CAROLINE (CONT'D)
I don't know what it said...

She addresses the empty attic.

OLD CAROLINE (CONT'D)
...but it is a lie. Mother and
father are alive. They will be home
soon.

Old Darrell grabs his sister's arms.

OLD CAROLINE (CONT'D)
Let go of me! I am still in charge
here and they will be home
tomorrow.

Old Caroline pulls away and raises the piece of wood.

He takes a breath and exhales deeply.

OLD DARRELL
Is this really what you want?

Old Caroline addresses the empty attic once again.

OLD CAROLINE
Where is my brother?

Old Darrell begins to back away. He is calm.
OLD DARRELL
Okay, Caroline.

Old Darrell steps out of the moonlight. Old Caroline stops.

OLD CAROLINE
Darrell?

And from the shadows comes Darrell, now young again.

DARRELL
It's okay. I don't think anything is going to hurt us.

Old Caroline has returned to young Caroline. She drops the stick and opens her arms.

CAROLINE
Oh, thank God.

Darrell runs up and hugs his sister. Tears stream down her face.

CAROLINE (CONT'D)
I love you.

Darrell’s face remains stern as he continues the embrace.

DARRELL
I love you, too.

INT. MASTER BEDROOM - MORNING

Darrell is asleep with his head resting on Caroline's side of the bed. He wakes up, blinded by the sun coming in through the window.

Caroline is still asleep.

Darrell places his head on her chest to check for a heartbeat.

Caroline opens her eyes.

CAROLINE
What are you doing?

Darrell backs away, startled.

DARRELL
Nothing.

Darrell stares at his sister, not sure what to say.
Caroline closes her eyes.
After a few moments...

CAROLINE
Why don't you go start breakfast?

Caroline remains still with her eyes shut.
Darrell smiles.

CAROLINE (CONT'D)
I'll help in a little while.

Darrell waits a few more moments before he leaves her in peace.

131   EXT. FRONT PORCH - DAY
Away from Caroline, Darrell is an old man again. From the front door of the house, Old Darrell exits. In his hands he holds his dirty worn-in hat.

After shutting the door, Old Darrell puts on his hat and picks up a wooden basket next to the front door.

Just as he had done days before as a young man, Old Darrell stays in the shade while taking in his surroundings with a look of timid reverence.

132   EXT. DESERT VALLEY - DAY (CONTINUOUS)
Now only a small dot on the horizon, Old Darrell stands on the front porch under the towering red rock mountain behind his house.

From overhead, the sun continues to burns strong.

133   EXT. FRONT PORCH - DAY (CONTINUOUS)
Leaning against the post of the front porch, Old Darrell hesitates one final moment before heading out of the cool shade.

134   INT. KITCHEN - MORNING
Old Darrell is hard at work making breakfast. He pours a small glass of milk which he sets on a serving tray.

He pauses at the door to the master bedroom to open it.
INT. MASTER BEDROOM - MORNING

The door swings open to reveal Darrell, in Caroline’s presence, is now young again. He walks in with a large tray that is beautifully spread. It has eggs, a glass of milk, and a pink flower from outside.

He sets the tray next to Caroline, who remains asleep.

Darrell shakes her gently.

When Caroline opens her eyes she is surprised to find Darrell has already returned with the food.

Caroline struggles as she pushes herself to a sitting position. She COUGHS in the process.

Darrell puts the tray in her lap.

Caroline enjoys the attention. She chews the food slowly.

She glances down at the flower. Her eyes widen and she smiles. Darrell sees what she’s looking at.

DARRELL
I got it from outside. I thought you’d like it.

He picks it up and lays it next to her.

Darrell feeds his sister another mouthful of food.

Caroline chews it slowly.

CAROLINE
I remember when Father built this house.

Darrell is surprised by the broken silence.

CAROLINE (CONT’D)
I wanted this to be my room.

Caroline looks around the room, Darrell watches his sister.

CAROLINE (CONT’D)
They said that I needed to stay with you to protect you in case you got scared.

Caroline stares at a small portrait of their parents.
CAROLINE (CONT'D)
We should clean up in case they come home.

Darrell, off guard from her comment, hesitates before trying to feed another piece to his sister.

CAROLINE (CONT'D)
No, you finish it.

Darrell takes the plate away.

Caroline closes her eyes.

The siblings sit in silence.

CAROLINE (CONT'D)
{under her breath} Would you mind milking Maggie for me today?

Darrell smiles with sorrow.

DARRELL
Yeah. I'll go now.

Darrell stays with her a few moments longer.

EXT. FIELD - DAY

Old Darrell eyes the scarecrow as he passes. It's eyes continue to follow.

EXT. LEAN-TO - DAY

Old Darrell sits small under the makeshift barn, milking the cow into a wooden bucket.

He is alone.

EXT. RIVER - DAY

Old Darrell dips two buckets into the water and with much effort hooks both of them on his yoke and carries them back to the house. Alone.

INT. KITCHEN - DAY

Old Darrell enters the back kitchen door with the water buckets. He sets the buckets down and shuts the door.
INT. MASTER BEDROOM - DAY

Darrell enters the master bedroom with caution.
His sister is gone. The second door leading to the dining room is opened.

EXT. FRONT PORCH - DAY

Darrell opens the front door and finds Caroline sitting in a wooden chair, staring out onto the horizon. Her back is to Darrell.

DARRELL
Caroline?
Darrell waits for a response. He looks out and sees the desert stretch forever out towards the horizon.

Darrell searches for words.

DARRELL (CONT'D)
I never wanted to leave. I was trying to save you.

CAROLINE
There is nothing left for you to save.

Darrell doesn't know how to respond.

CAROLINE (CONT'D)
Please get away from this place.

Darrell still doesn't know how to react.

DARRELL
I'm not going to leave you.

Caroline looks at her brother with regretful eyes.

CAROLINE
I'm sorry I've kept us here. We should have left a long time ago.

Darrell shakes his head.

CAROLINE (CONT'D)
It's not late for you.

Darrell takes his sister's hands.

DARRELL
I'll go if that's what you want.
Caroline embraces her brother's waist, just as she had done a few afternoons past. Her head rests on his chest.

CAROLINE
Be sure to take enough water.

This time, Darrell is not defeated. He stands tall before her and pushes her head away. He looks into his sister's eyes before bending down toward her face, he softly kisses her cheek before whispering in her ear.

DARRELL
Goodbye, my sister.

Caroline smiles before Darrell walks back into the house, leaving his sister alone.

142 EXT. FRONT OF HOUSE - DAY
Darrell walks along the path, satchel over his shoulder. He looks back and sees Caroline watching him from the window.

143 EXT. FRONT PORCH - DAY
Caroline watches her brother as he heads off into the desert. She smiles as her eyes glaze over and her head goes limp.

Everything is at rest.

144 EXT. DESERT - DAY
The front porch of the house can be seen from Old Darrell's hiding spot behind a boulder. He looks up to the house to see Caroline, now old and lifeless.

144A EXT. FRONT OF HOUSE - DAY
Old Darrell returns to the front porch. He approaches his lifeless sister, her head sunken into her chest.

OLD DARRELL
No more lies.

145 EXT. DESERT VALLEY - DAY
In the desert, Old Darrell holds a bucket, searching for rocks.

He stands as he did just a day before, only now he is fifty years older.
EXT. DESERT RAVINE - LATER

Old Darrell finishes laying the last of the dirt on top of his sister’s grave. She rests beside their parents’ graves.
Old Darrell collapses, using the wagon for support. He stares at the mound of dirt that is now his sister’s resting place. Alone under the covered wagon, he wipes the sweat from his brow.

Old Darrell holds out his hand into the sun and examines the fragility of his own bones. He looks up to the sun and squints his eyes.

Old Darrell looks back down, tears in his eyes. He slumps down, head in his hands. From underground, in a safe distance, a snake emerges and slithers off and away.

Old Darrell does not see.

INT. LIVING ROOM - DAY

The shattered mirror sits dormant across the living room. The house is still.

Old Darrell can be seen from out the side windows approaching the house.

He opens the front door and quietly closes it behind him. He tries to be extra cautious as to not make a sound.

Looking from the hallway, Old Darrell can see the empty parlor to his right and dining room to his left.

He stands there for a few moments contemplating if he has anything to do in either of these rooms.

After those moments pass, he heads into the kitchen.

INT. CHILDREN’S BEDROOM - DAY

Old Darrell opens his bedroom door to find it exactly as it was when he abruptly left with his sister a few nights past.

He looks over to her side of the room. The bed is unmade and the room feels very much lived in, as if Caroline could return at any moment.

Old Darrell takes in every detail before going over to his bed and taking off his shoes.

He looks out of the bedroom window at the large tree blowing in the wind.
After sitting in his bed contemplating for sometime, he moves down on the floor and grabs his stack of blocks.

He sits all alone stacking the blocks, one on top of the other, over the aged cracks of the wooden floor.

FADE TO BLACK.
Marketing Plan:

**Figure 7** – Darrell (Actor Jake Johnson) in early marketing postcard created for a Sundance 2008 Panel. FRONT OF CARD.

**Figure 8** – Details of Sundance 2008 Panel. BACK OF CARD.
Festival Strategy:

Goals
To outline the festival strategy for the psychological adventure independent film, A MONSTER IN THE ATTIC, while also providing relevant information about the choice festivals.

Challenges
Besides a well made film, premiere status is one of the most important considerations for top-tier film festivals. When devising this festival strategy I tried to keep in mind the sanctity of my US and Worldwide premieres for the top tier festivals. Being a film with Sterling Van Wagenen as one of the advisors, shot entirely in Utah, Sundance would of seemed to be the ideal choice. However, this proved quite difficult as my film will be out of post production sometime mid-April. That would mean having to wait for almost a year just to play the lottery to be considered.

The other challenge was picking the right festivals at the right time. Having to wait and hope for top-tier influences the beginning of acceptances into your second tier.

Solution
Because of the above challenges, you will see two plans in my festival premiere strategy. The ideal plan for the film is a world premiere in Toronto and a US premiere at Sundance. Shortly before and after those two festivals you will see other top-tiers that what would be a great honor to be accepted, but don’t hold the same weight. Those festivals (ie Telluride, Berlin, Tribeca) are the backup “best-case-scenario” choices.

Once the top tier has been exhausted the timeline allows a smooth transition into the second tier. Between my second and third tier there is not a drastic difference in the quality of the festival, just in the time of year it takes place.

Sources
Many of the festival descriptions and deadlines were copied and edited from www.withoutabox.com. Other sources include, www.filmfestivalworld.com, Indiewire, and the official sites to the listed film festivals.

Top Tier Festivals

Festival de Cannes
(Cannes, France - May 16th-27th, 2008) What was originally a humble fishing village is now a world famous city, thanks to Lord Brougham, former Lord Chancellor of England who in 1834 fell in love with the region, and turned it into a booming tourist resort. In 1939, French minister for Public Instruction and the Arts, Jean Zay, proposed the creation of an international film event in France. Cannes was chosen for its "sunshine and enchanting setting". However, the first International Film Festival was postponed due to the war. Now Cannes has become the international capital of motion-picture arts and a bustling metropolis for over 30,000 film professionals.

Submission Requirement: Films that have been produced during the twelve months preceding the Festival and have not been released anywhere other than their country of origin, presented at any other international motion picture event, or been exhibited on Internet.
**Categories:** Films in Competition, Out of Competition, Un Certain Regard

**Deadline:** March 15th, 2007 (based on 2007 CFE)

**Entry fees:** Feature film on VHS or DVD: 25 Euros, on Beta (SP or Digital): 130 Euros, all taxes included. and on 35mm film print: 300 Euros. All taxes included.

**Toronto International Film Festival**

**Ideal World Premiere**

(Toronto, Canada - September 6th-17th 2008) Starting out in 1976 as a collection of films from other festivals a festival of festivals, the Toronto International Film Festival has become one of the most successful cinematic events in the world, universally regarded as an ideal platform to premiere films. The Festival has undergone countless changes, beginning as a small upstart on the international circuit in 1976. Nevertheless, throughout its years of growth in size and influence, the Festival has remained committed to its principal objectives: To celebrate and promote the moving image and to highlight and place Canadian achievements in an international context. Boasting a public eager for the best in contemporary film, as well as international attention from media, distributors, producers, and buyers along with a galaxy of stars, the Toronto International Film Festival is considered the premiere film festival in North America.

(Withoutabox.com)

**Submission Requirement:** World Premieres  
**Categories:** International, Perspective Canada

**Deadline:** June 10, 2008 (based on 2007 CFE)  
**Entry fees:** $75.0

**Telluride International Film Festival**

(Telluride, CO- August 29th - September 1st, 2009) The Telluride Film Festival was started in 1974 by Bill and Stella Pence, Tom Luddy and Jim Card in the town of Telluride, Colorado. It is operated by the National Film Preserve, LTD. The program is a mix of forgotten gems and films making their North American, and in some cases World, premieres. Each year, tributes are paid to directors and actors who have fundamentally changed the world of film. There are no prizes or awards given, unlike other film festivals. Being included in the program is an honor only 30 or so films get to earn each year.

**Submission Requirement:** No WIPs. At least a North American "premiere."

**Categories:** Student, Short, Feature

**Deadline:** July 15th, 2007  (based on 2007 CFE)

**Entry fees:** Student $25, Feature $95

**Additional Notes:** Possible student category for all lengths.

**Sundance International Film Festival**

**Ideal US Premiere**

(Park City, Utah - January 7th, 2009) Sundance was started in 1978 as the Utah/US Film Festival in an effort to attract more filmmakers to Utah. At the time, the main focus of the event was to present a series of retrospective films and filmmaker panel discussions; however it also included a small program of films made outside the Hollywood system, commonly known as independent films. Utah resident Robert Redford was
the festivals inaugural chairmen, giving the festival a new name and more credibility. Afterwards, after receiving advice from Sydney Pollack, the festival moved from September to January as to be more attractive as a Hollywood ski escape.

Submission Requirement: World Premieres

Categories: US and International Feature Films and Documentaries, US and International Short Films

Deadline: September 11th, 2008 (based on 2007 CFE)

Entry fees: $50.00

Berlin International Film Festival

(Berlin, Germany - February 1st-14th, 2009) Upon the initiative of American Film Officer Oscar Martay, a committee meets for the first time on October 9, 1950 to prepare for the founding of an international film festival in Berlin. Besides Martay and his British colleague George Turner, the committee includes two representatives of the Berlin Senate Administration, four representatives of the German film industry and a journalist. At this meeting the dates of the first festival (June 6-17, 1951) and the name “Berlin International Film Festival” are agreed on. Now the Berlinale (as it’s come to be known) is not only the city’s largest cultural event, but also one of the most important dates on the international film industry’s calendar. More than 19,000 film professionals from 120 countries, including 3,800 journalists, are accredited for the Berlin International Film Festival every year. (Source: Berlin Festival Official Site, filmfestivalworld.com)

Submission Requirement: Only feature films intended for theatrical release may submitted. Films in 35mm or 70mm format may participate. D-cinema screenings are possible upon agreement. (The Competition has no video section). The films must have been produced within 12 months before the beginning of the festival. Participation at another international festival precludes entry into the Berlinale’s International Competition. The films may have been released commercially only in their country of origin. Presentation of a film on television or in the Internet also precludes participation in the International Competition of the Berlinale

Categories: US and International Feature Films and Documentaries, US and International Short Films

Deadline: November 1st, 2008 (based on 2007 CFE)  Entry fees: The fee is at US-$ 160 (7% VAT included).

Additional Notes: The “Generation” category attention to quality films for children and young people.

Tribeca International Film Festival

(Manhattan, New York - April 23rd - May 4th, 2009) In 2001, the inaugural Festival was successfully launched after only 120 days of planning and with the help of more than 1,300 volunteers; the inaugural Festival became a critical and popular success. It was attended by more than 150,000 people, generated more than $10.4 million in revenues for local Tribeca merchants, and featured several up-and-coming filmmakers. The festival included juried narrative, documentary and short film competitions; a Restored Classics series; a Best of New York series curated by Martin Scorsese; 13 major panel discussions; an all-day Family Festival; and the premieres of studio films.

Submission Requirement: Open to works from all regions, but must be at least a North American "premiere."

Categories: World Narrative Features, World Documentary Features, Out of Competition, Gala-Spotlight,
Discovery, Showcase, Restored/Rediscovered, Midnight, Family Film Festival, Sloan Science and Technology Film Series, Youth Media Series

**Deadline:** December 14, 2007  (based on 2007 CFE)

**Entry fees:** EARLY Deadline US$45, OFFICIAL Deadline US$65, LATE Deadline US$95.

**Additional Notes:** Family Film Festival

### Second Tier Premieres and Screenings

In order of submissions

**Sarasota International Film Festival**
(Sarasota, Florida - April 4th - 13th, 2009) Established in 1999, the mission of the Sarasota Film Festival (SFF) is to present unique and quality cinema in a festival atmosphere for the purpose of educating, stimulating and entertaining audiences. SFF creates an environment that supports and encourages the filmmaker by providing essential networking opportunities and open dialogue with intelligent, creative and inquisitive consumers of film. The Festival attracts audiences from local, national and international markets.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Shorts, Documentary, Non-Fiction Feature Length Film, World Cinema, Narrative Feature, Young Filmmakers Showcase

**Deadline:** January 11th, 2008  (based on 2007 CFE)  **Entry fees:** EARLY Deadline US $40

**Additional Notes:** Relationship with the programmers.

**Sprockets-Toronto International Film Festival**
(Toronto, Canada April 11 to 20, 2008) A festival dedicated to children and youth films, the festival launched in 1998 with an attendance of 2,300, and has grown at a phenomenal pace, increasing its audience to over 24,000 people in 2006. It is managed my the Toronto International Film Festival Group.

**Submission Requirement:** None.

**Categories:** I. Reel Rascals II. Special Presentations III. Short Film Programme IV. Feature Film Programme V. School Programme VI. Jump Cuts Young Filmmakers Showcase

**Deadline:** December 14th, 2008 (Based on 2007 CFE),  **Entry fees:** No entry fee.

**San Francisco International Film Festival**
(San Francisco, CA April 23rd - May 24th, 2009) Internationally hailed as one of the most eclectic and adventurous in the world, the San Francisco International Film Festival, and after 51 years, is the oldest international film festival in the Americas. Both filmmakers and film lovers treasure its innovative programming and relaxed atmosphere.

**Submission Requirement:** Bay Area Premiere.

**Categories:** Documentary Features, Narrative Features, Bay Area Documentary Feature, Documentary Shorts, Bay Area Documentary Short, Narrative Shorts, Animated Shorts, New Visions, Youth Works,

**Deadline:** November 2nd 2008 REG (Based on 2007 CFE),  **Entry fees:** US $70
Seattle International Film Festival

(Seattle, WA May 22nd - June 15th, 2008) Coming into it's 34th year, The Seattle International Film Festival is the largest film festival in the United States, presenting more than 400 features, documentaries and short films to an audience of over 160,000 each year. The Festival has been consistently cited by such publications as The New York Times, Entertainment Weekly, USA Today, Atlantic Monthly and Variety as one of the top five Festivals in North America.

**Submission Requirement:** Must be a premiere in Seattle.

**Categories:** Feature Film, Short Film, Documentary Feature Film, Documentary Short Film, Student Short Film, FutureWave

**Deadline:** January 1st REG (Based on 2007 CFE), **Entry fees:** US $70

Zlin International Film Festival for Children and Youth

(Zlín, Czech Republic May 2008) Drawing from the rich history of Zlin Film Studios - a hotbed of the most extraordinary Czech animation of the 20th century, the Zlin Film Festival is focused on cinema for children and young audiences. With almost 50 years of continual history, it is also among the oldest worldwide. It features several international competitions, augmented by industry events and special events

**Submission Requirement:** None.

**Categories:** Feature, Animated, Documentary, Student

**Deadline:** March 1st, 2009 (Based on 2007 CFE), **Entry fees:** No entry fee.

CineVegas Film Festival

(Las Vegas, NV June 8th - 16th, 2009) CineVegas has established itself as one of the hottest and fastest growing film festivals in the world, with recent profiles in the New York Times and TIME Magazine and a mention as one of the top 5 small fests to visit by Canada's Globe and Mail newspaper. In 2002, Trevor Groth, Senior Programmer at Sundance, joined CineVegas as its Director of Programming.

**Submission Requirement:** None. **Deadline:** March 14th, 2009 **Entry fees:** US $40

**Categories:** Jackpot Premieres, Diamond Discoveries, Sure Bets, Area 52, Shorts Programs, Nevada Filmmaking

Sydney Film Festival

(Sydney, Australia June 4th-22th 2009) The Sydney Film Festival is one of the leading international film festivals in Australasia. The Festival program is a celebration of international cinema and includes features, documentaries, short films, retrospectives, forums and industry events. In 2008, the Festival will present the inaugural Official Competition established to reward new directions in film. The Festival is recognized by the Federation Internationale des Associations de Producteurs de Films (FIAPF).

**Submission Requirement:** Priority to World Premieres.

**Categories:** Official Selection, Official Competition, Retrospective, Series on a Theme, Australia Shorts.

**Deadline:** February 18th, 2009 (Based on 2007 CFE) **Entry fees:** $55AUD

Nantucket Film Festival & Screenplay Competition
The Nantucket Film Festival (NFF) was founded in 1996 to spotlight the screenwriters and screenwriting in today’s cinema. From its conception, NFF has been dedicated to the notion that the screenwriter's contribution is at the core of filmmaking. For five days in June, screenwriting is celebrated with screenings of over 30 feature-length and short films and videos.

**Submission Requirement:** Priority to World Premieres.

**Categories:** Feature, Short, Documentary (Feature), Documentary (Short), Animation (Feature), Animation (Short), SCREENPLAY Competition

**Deadline:** March 16th, 2009 (Based on 2007 CFE)  
**Entry fees:** $4

Edinburgh International Film Festival

(Edinburgh, UK - June 18th - June 29th, 2009) The longest continually running film festival in the world, the Edinburgh International Film Festival is now in its 62nd edition and over the years has continued to present the most innovative and exciting cinema to audiences from home and abroad. The Festival aims to stand internationally as a festival of discovery, a celebration of cinema, a centre of debate and a catalyst for new films.

**Submission Requirement:** Must be UK Premiere.

**Categories:** Fiction Feature, Documentary Feature, McLaren Award for British Animation, Mirrorball, Fiction Short, Documentary Short, International Animation

**Deadline:** January 21, 2009  
**Entry fees:** US $153

Los Angeles Film Festival

(Los Angeles, CA - June 21st - July 1st, 2009) Now in its thirteenth year, the Festival is widely recognized as a world-class event, uniting new filmmakers with industry professionals, critics, scholars, film masters, and the movie-loving public. The Los Angeles Film Festival is a program of Film Independent, a non-profit film organization that provides year-round support for over 6,000 members and the indie film community. It draws an average of 80,000 people a year.

**Submission Requirement:** Projects must be a premiere in greater Los Angeles area.

**Categories:** American Narrative Features, American Documentary Features, Music Video Programs, Short Film Programs, International Narrative and Documentary Features, High School Short Films

**Deadline:** January 12, 2009  
**Entry fees:** US $60  
**Notes:** Target Filmmaker Award - $50,000

Karlovy Vary International Film Festival

(Prague Czech Republic June 29th - July 7th, 2009) The Karlovy Vary IFF is the most important international film festival of Category A in Central and Eastern Europe and the only festival of Category A in the Czech Republic. The concept of the festival is based on the advantageous geopolitical location of the Czech Republic on the border between Eastern and Western Europe. The Karlovy Vary IFF presents annually for the first time in the Czech Republic more than 200 new films from the whole world. The festival is open to the public and is visited by thousands of young people.

**Submission Requirement:** Must be international premiere for competition category.

**Categories:** Official Selection Competition, Documentary Competition, East of the West, Horizons, Another View  
**Deadline:** April 18, 2009 (Based on 2007 CFE)  
**Entry fees:** None
**Giffoni Film Festival**

(Giffoni Valle Piana, Italy July 2008) With over 82,000 people in attendance, the Giffoni Film Festival is the most prestigious of children's film festivals in the world. This festival screens Feature, short and animation films and videos for children between the ages of 6-19.

**Submission Requirement:** Projects must be in original language with Italian subtitles and must be a premiere in Italy.

**Categories:** KIDZ - children from 6 to 9 years of age, FIRST SCREENS for children from 9 to 12, FREE TO FLY - for young people from 12 to 14 years of age, Y GEN -for young people from 15 to 19 years of age, TROUBLED GAZE - revolving around infancy and adolescence directed toward adults.

**Deadline:** June 1st, 2009 (Based on 2007 CFE), **Entry fees:** No entry fee.

**Chicago International Film Festival**

(Chicago, IL - October 4th-17th, 2009) Celebrating it's 44th year, the Chicago International Film Festival continues its fine tradition of leading audiences to discover great cinema. Since its inception, the Festival has celebrated the best that the world of film has to offer with the belief that movies can involve an audience by challenging, entertaining and inspiring. Last year they presented over 100 feature films and 40 live action and animated short films that made their regional, national, and in some cases, world premieres in Chicago.

**Submission Requirement:** Projects must be a premiere in Chicago.

**Categories:** Feature Competition, DOCUFEST (Doc Features), Short Film and Documentary, Student Productions

**Deadline:** July 25th, 2009 (Based on 2007 CFE), **Entry fees:** US $100 **Additional Notes:** Ebert head juror.

**BendFilm Festival**

(Bend, Oregon - October 11th-14th, 2009) A young festival entering it’s fourth year in 2007, the BendFilm Festival was named one of MOVIEMAKER MAGAZINE’s 20 Film Festivals Worth the Entry Fee. The festival boast a number of large cash prizes and a volunteer-per-filmmaker guest service that allows for a incredible destination weekend.

**Submission Requirement:** Projects must be a premiere in Central Oregon.

**Categories:** Narrative Feature, Documentary Feature, Short Film, Conservation, Student Film

**Deadline:** May 24th, 2009 (Based on 2007 CFE), **Entry fees:** EARLY Deadline US $55 **Additional Notes:** Goodnight Charlie screened in 2006.

**The Times BFI London Film Festival**

(London, England - October 18th - November 7th, 2009) The London Film Festival has as its objective the promotion of cinematographic art by presenting films of quality. It is recognized by the International Federation of Film Producers Associations (FIAPF) and is subject to its regulations. It is the UK’s largest public film event, screening 300 films from 60 countries.

**Submission Requirement:** Projects must be a premiere in Europe.
Categories: Features, Shorts

Deadline: July 14th, 2009 (Based on 2006 CFE), Entry fees: None.

Locarno International Film Festival

(Locarno, Switzerland August 1st -11th, 2009) Established in 1946 and is one of the longest running film festivals in the world. Locarno has focused on young cinema, meaning films by new directors. The festival itself has two main components. The first is the primary contest featuring feature-length fictional films by first-time directors. The Golden Leopard goes to the best picture while the Honorable Leopard is awarded for lifetime achievement in cinema. The second portion of the festival is noncompetitive exhibition of films in the Piazza Grande, a huge open-air 7,000 seat theater renowned as one of the best in the world. (Source: http://library.thinkquest.org/29285/filmmaking/ffe.html)

Submission Requirement: Can premiere in Country of origin, but must be international premiere.

Categories: International Competition, Filmmakers of the Present Competition, Here and Elsewhere, Piazza Grande, retrospective section, Leopards of Tomorrow, Play Forward, Open Doors, Critics’ Week

Deadline: June 1st (Based on 2007 CFE), Entry fees: none.

Hamptons International Film Festival

Only three years old, The Hamptons International Film Festival was founded to celebrate the American Independent film - long, short, fiction and documentary - and to introduce a unique and varied spectrum of international films and filmmakers to our audiences. The Festival is committed to exhibiting films that express fresh voices and differing global perspectives, with the hope that these programs enlighten audiences, provide invaluable exposure for filmmakers and present inspired entertainment for all. (Source: http://www.hamptonsfilmfest.org/about/index.php)

Submission Requirement: No premiere requirement.

Categories: Student Film Awards, Narrative Feature, Documentary Feature, Short Film

Deadline: June 27th (Based on 2007 CFE), Entry fees: $30

Additional Notes: Very good student filmmaker category.

Chicago International Children's Film Festival

(Chicago, IL - October 18th-28th, 2009) Established in 1984, The CICFF is North America's largest and most celebrated film festival devoted to films for and by kids, and it’s the only Academy®-qualifying children's film festival in the world! The CICFF is the largest festival of films for children in North America and welcomes over 25,000 Chicago area children, adults, and educators to the screenings, and over 140 filmmakers, media professionals & celebrities.

Submission Requirement: No premiere, distribution, or origin requirement.

Categories: Live-action Feature Films, Animated Feature Films, Live-action Short Films, Animated Short Films, Documentary Films, Live-action Television Production, Animated Television Production,

Deadline: May 1st, 2009 (Based on 2007 CFE), Entry fees: EARLY Deadline US $80, LATE US $10
**Additional Notes:** Goodnight Charlie screened in 2005.

**Heartland Film Festival**

(Indianapolis IN October 18th-26th, 2009) All films are judged on the achievement of excellence in filmmaking and promotion of Heartland Film Festival’s mission: To recognize and honor filmmakers whose work explores the human journey by artistically expressing hope and respect for the positive values of life. Now in its 16th year, Heartland Film Festival gives $200,000 in total prize money to the visionaries of selected films. This includes a Grand Prize winner of $100,000 for the best dramatic feature along with a $25,000 prize for Best Documentary and $10,000 Vision Award for Best Short. The remaining $65,000 will be divided among the other Crystal Heart Award-winning films.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Dramatic Feature, Dramatic narratives, Dramatic Short, Documentary Feature, Documentary Short, Animated Feature, Animated Short

**Deadline:** June 1st, 2009 (Based on 2007 CFE)  
**Entry fees:** EARLY Deadline US $55

**Fort Lauderdale International Film Festival**

(Ft. Lauderdale, FL October 19th- November 11th, 2009) Celebrating its 22nd annual festival in 2007, the Fort Lauderdale International Film Festival is a non-profit cultural institution that presents the most compelling and thought-provoking international films, host special tributes and seminars and introduces some of the greatest talents to South Florida audiences.

**Submission Requirement:** Florida Premiere.

**Categories:** Full Length Features, Professional Competition, Documentaries, Professional Competition, Short Subjects, Professional Competition, Narrative, International Collegiate Competition

**Deadline:** August 1st, 2009 (Based on 2007 CFE)  
**Entry fees:** US $40

**AFI Fest**

(Los Angeles, California - November 1st-11th, 2008) The American Film Institute Of America (AFI) is an independent non-profit organization created by the National Endowment for the Arts, which was established in 1967 when President Lyndon B. Johnson signed the National Foundation on the Arts and the Humanities Act. The AFI Fest, was launched in 1987 and has been held every year. AFI Fest is the first film festival in the United States to carry FIAPF accreditation. Beginning in 2007, AFI opened up a satellite festival under the name AFI DALLAS.

**Submission Requirement:** Must be at least a North American “premiere.” For jury competition.

**Categories:** Shorts, Features, Documentaries  
**Deadline:** July 16th, 2008 (based on 2007 CFE)

**Entry fees:** US $60.  
**Additional Notes:** AFM growing in prestige, sales, and attendance.

**Third Tier Screenings**

In order of submissions

**Palm Springs International Film Festival**

(Palm Spring, CA - January 3rd-14th, 2010) In its 19th year, the Palm Springs Film Festival is Located in the
beautiful Coachella Valley at the base of Mt. San Jacinto in southern California. The PSIFF is one of the largest film festivals in the country, screening over 200 films from more than 60 countries to an audience of over 120,000.

Submission Requirement: No premiere, distribution, or origin requirement.

Categories: Feature Narrative, Feature Documentary, Short Documentary

Deadline: October 22nd, 2009  (based on 2007 CFE) Entry fees: US $75

Portland International Film Festival
(Portland, Oregon - February 9th-25th, 2010) The Portland International Film Festival is an annual showcase of new world cinema. Now in its 31st year, the event offers 125 features, shorts, and documentaries films from over 30 countries in just over two weeks.

Submission Requirement: No premiere, distribution, or origin requirement.

Categories: Documentary, Short, Narrative Feature, Animation Short

Deadline: October 31st, 2009  (based on 2007 CFE) Entry fees: US $50

Boulder International Film Festival
(Boulder, CO - February 14thth-16th, 2010) Only four years old, The Boulder International Film Festival (BIFF) combines low entry fees with generous filmmaker hospitality, and open our festival to gifted film artists worldwide. Over 10,000 filmmakers, national media, special guests and film enthusiasts attended the four-day BIFF 2007. Upon acceptance, they assign a filmmaker liaison to each filmmaker in the festival and house you at a 5-star hotel, just a few blocks from our main venue - the historic 850-seat Boulder Theater in downtown Boulder. There's great free food, great hospitality, a filmmaker bar, skiing 45 minutes from Boulder, and fantastic parties every night.

Submission Requirement: Must be premiere in Boulder.

Categories: Short Film, Feature Film, Short Documentary, Feature Documentary, Student Film, Animation, Colorado Showcase, Adventure Film Short, Adventure Film Feature

Deadline: July 2nd, 2009 (based on 2007 CFE) Entry fees: US $45

Cinequest Film Festival
(San Jose, CA - February 27th-March 9th, 2010) In it's 18th year, Cinequest's uniqueness from other film festivals is based on always being ahead of the curve, whether it comes to discovering independent voices in front of and behind the camera, showcasing new technology, or reinventing the very definition of what is a film festival. Although over 70,000 attend CQFF, the three-block proximity of its state-of-the-art venues along with Cinequest's hospitality, makes the festival experience as warm and personal as it is electrifying. "This festival is one that sets the trends and is actually ahead of the trends. Other festivals are copying Cinequest; I see it all the time." -- Chris Gore (Ultimate Film Festival Survival Guide and Film Threat)


Categories: Maverick Film Competition FEATURE NARRATIVE, Maverick Film Competition FEATURE DOCUMENTARY, Maverick Film Competition SHORT FILMS, New Visions, Student Film Competition, Global Landscapes
Deadline: October 31st, 2009 (based on 2007 CFE)   Entry fees: US $40

International Family Film Festival
(Hollywood, CA - February 28th-March 2nd, 2010) The International Family Film Festival (IFFF) will begin its' thirteenth annual FILM & SCREENPLAY FESTIVAL on February 28, 29, March 1,2, 2008 in Hollywood, California. The IFFF promotes and encourages the creation and sharing of independent and studio produced family films suitable for a general audience.

Submission Requirement: No premiere, distribution, or origin requirement.

Categories: Feature Films, Short Films, Student Short Films, Feature Screenplay, Short Screenplay, Feature Television Films, Short Television Films


Cleveland International Film Festival
(Cleveland, OH - March 6th - 16th, 2010) Founded in 1977, the Cleveland Film Society has presented the Cleveland International Film Festival every spring for over three decades. Ohio's premier film event features over 240 films originating from close to 60 countries. Visiting filmmakers, panel discussions, and student screenings are all CIFF highlights.

Submission Requirement: Premiere in Cleveland.  Categories: Narrative, Documentary, Animation

Deadline: September, 30 2009 (based on 2007 CFE)  Entry fees: US $65

Washington DC Independent Film Festival
(Cleveland, OH - March 6th - 16th, 2010) "The festival that brings independent film culture to Washington, DC" (Washington Post) showcases world premieres, award winning features, shorts, animation and documentaries by local, national and international filmmakers. Founded in 1999, DCIFF is the only festival in the world that allow its filmmakers to come to Capitol Hill and meet and discuss film related issues with members of Congress.

Submission Requirement: Premiere in DC  Categories: Narrative, Documentary, Animation, Short, Student.

Deadline: November 1st, 2009 (based on 2007 CFE)  Entry fees: US $30

Ann Arbor Film Festival
(Ann Arbor, MI - March 25th - 20th, 2010) Founded by George Manupelli in 1963, the Festival is now in its 45th year of catering to the works of independent artists from around the world. Today, they attract over 2,000 entries worldwide. Created as an alternative to commercial cinema and mainstream film festivals, the annual week-long festival remains true to the festival's original goal of promoting film as art and honoring the artists who make it all possible.

Submission Requirement: No premiere, distribution, or origin requirement.

Categories: Experimental, Animation, Documentary, Narrative.

Deadline: October 1st, 2009 (based on 2007 CFE)  Entry fees: US $40

Florida Film Festival
(Orlando, FL - March 28th - April 6th, 2010) Celebrating it’s 17th year, the Florida Film Festival was named one of the top 10 festivals in the world by festival guru Chris Gore in his 2001 edition of The Ultimate Film Festival Survival Guide, 2nd Edition. Nestled in at number eight (alongside such prestigious events as Sundance, Toronto, Cannes, Berlin, and SXSW), the Festival continues to showcase the best in American independent and foreign cinema.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Dramatic Features, Documentary Features, Short Film, International Shorts, International Features, Animation, Documentary Shorts

**Additional Notes:** Goodnight Charlie played in 2005 festival.

**Deadline:** October 26th, 2009 (based on 2007 CFE)  
**Entry fees:** US $40

**Phoenix Film Festival**

(Phoenix, AZ - April 3rd-April 10th 2010) The Phoenix Film Festival is a program of Phoenix Film Foundation, started in 2000 by independent filmmakers as an opportunity to showcase independent filmmaking and increase awareness and education of films and filmmaking in the Valley of the Sun. It has quickly become the Signature Arts Event of Phoenix. The Phoenix Film Festival's method of categorizing films by their budget is a truly revolutionary—and egalitarian—way to level the playing field. In addition, several studios have agreed to accept screeners of the winning films for review.

**Submission Requirement:** Premiere in Phoenix.

**Categories:** Feature Films, Live Action Short Films, College Short Films, Grade School/High School Short Films, Animated Shorts, World Cinema Shorts, World Cinema Features, Screenplay Search

**Deadline:** October 31st, 2009 (based on 2007 CFE)  
**Entry fees:** US $50

**Palm Beach International Film Festival**

(Boca Raton, FL - April 10th - 27th, 2010) Founded in 1996, The Palm Beach International Film Festival (PBIFF) was the brainchild of local business and civic leaders who felt a film festival would offer an exciting cultural venue for the community, be a tremendous fundraiser for film and TV education and would also provide an excellent opportunity to introduce filmmakers to the area’s resources.

**Submission Requirement:** Projects must be a premiere in Palm Beach County

**Categories:** Feature, Short, Featurette, Family-Friendly Films

**Deadline:** January 21st, 2010 (based on 2007 CFE)  
**Entry fees:** US $70

**Nashville Film Festival**

(Nashville, TN - April 17th - 24th, 2010) Founded in 1969 as the Sinking Creek Film Celebration and one of the longest-running film festivals in the country. Now with over 240 films from 44 countries, numerous industry panels, music showcases, and great parties every night, the 2007 NaFF draws over 20,000 attendees (a 26% increase from 2006). Voted as one of “20 film festivals worth the entry fee” by MovieMaker Magazine and highlighted for “One of the Best Film Festival Prizes” by Film Festival Today, it is one of the most acclaimed film festivals in the South.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Narrative Feature, Narrative Short, Documentary Short, Documentary Feature, Animation,
Experimental, Young Filmmaker

**Deadline:** October 26th, 2009 (based on 2007 CFE)  **Entry fees:** US $55

**RiverRun International Film Festival**

(Winston Salem NC - April 23rd-28th, 2010) In it’s tenth year, RiverRun features a number of festival screenings and premieres, as well as workshops and seminars offering opportunities to delve deeper into the crafts of filmmaking. There are also numerous parties to celebrate the festival and welcome visiting filmmakers and celebrities. The weekend kicks off with a community street festival, continues with a glamorous celebrity premiere followed by a gala, and is capped off with a host of filmmakers’ parties and a special midnight screening.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Feature Narrative, Feature Documentary, Short fiction, Short documentary, Animation, Student films

**Deadline:** October 5th, 2009 (based on 2007 CFE)  **Entry fees:** US $35

**Maryland Film Festival**

(Baltimore, MD - May 3rd - 6th, 2010) With ten years of experience, the Maryland Film Festival, funded by an unusual public/private partnership in Maryland, has two practical economic development goals: 1) to create a world class film festival centered in Baltimore, and 2) to bring filmmakers to Maryland as a way to encourage future production in the state. They invite filmmakers to present their films in person. There is no competition or prizes for filmmakers because they want the filmmakers to come together in the spirit of mutual support and cooperation.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Feature, Short 21 – 49 minutes, Short 6 – 20 minutes, Short 5 minutes or shorter, LOCAL FEATURES, LOCAL SHORTS

**Deadline:** December 31st, 2009 (based on 2007 CFE)  **Entry fees:** US $50

**Staten Island Film Festival**

(Staten Island NY - June 5th - 8th, 2010) The 3rd Annual Staten Island Film Festival is one of the most exciting public arts and cultural events to ever be held on Staten Island. It is a wildly popular community event that draws members of the local, regional, national and international moving image arts communities together to celebrate independent and international films and videos. The festival features the screenings of 50-80 high quality independent films, panel discussions, celebrity tributes, and meet-the-filmmaker events at eleven venues located across Staten Island.

**Submission Requirement:** No premiere, distribution, or origin requirement.

**Categories:** Narrative Feature, Films on Art, Documentary Feature, Shorts, Mid-length, Films for Our Future

**Deadline:** December 14th, 2009 (based on 2007 CFE)  **Entry fees:** US $50

**Additional Notes:** November Guest and Dirty Jeans (Music Video) played in the 2006 and 2007 festival.
Rhode Island International Film Festival
(Birmingham, AL - September 28th-30th, 2010) "One of the Best International Film Festivals and top 10 Short Film Festivals in the United States. The RIIFF provides the kind of intimate festival experience that will change your life. Don't miss it. " --Chris Gore, The Ultimate Film Festival Survival Guide, 3rd edition (2004) Now in its 12th year, the RHODE ISLAND INTERNATIONAL FILM FESTIVAL celebrates the independent spirit in film and has become a haven for independent filmmakers from throughout the world. In 2007, the Festival presented 125 World Premieres and 36 North American and U.S. Premieres to sold-out houses. Films came from 70 countries and 34 states. Attending the Festival were more than 220 filmmakers, producers, cast and crew.

Submission Requirement: No premiere, distribution, or origin requirement.


Sidewalk Moving Pictures Festival
(Birmingham, AL - September 28th-30th, 2010) The 9th annual Sidewalk Moving Picture Festival, a celebration of new independent cinema in downtown Birmingham, is set to take place September 28-30. Since its debut in 1999, filmmakers from across the country and around the world have come to Birmingham to screen their work at Sidewalk and have been thrilled to discover fresh, enthusiastic crowds eager to devour new independent cinema. Submission Requirement: Projects must be a premiere in Birmingham.

Categories: FEATURE FILMS, DOCUMENTARY FILMS, SHORT FILMS, AUDIENCE CHOICE AWARDS, ALABAMA CITATIONS OF EXCELLENCE (ACE Awards), SIDEWRITE 2006

Deadline: May 1st, 2010 (based on 2007 CFE) Entry fees: US $50

Angelus Awards Student Film Festival
(Hollywood, CA - October 21st, 2010) Angelus celebrates its 11th festival in 2006. The Angelus Student Film Festival honors films that explore the complexity of the human condition with creativity, compassion and respect. Undergraduate and Graduate filmmakers worldwide compete for the grand prize of $10,000 and a screening at the Directors Guild of America in Hollywood each year.

Submission Requirement: None. Categories: Comedy, Drama, Narrative, Documentary, Animation

Deadline: July 1st, 2010 (based on 2007 CFE) Entry fees: US $45

Cucalorus Film Festival
(Wilmington NC - November 7th-10th, 2010) Beginning with a magical event in the fall of 1994, Cucalorus has established itself as a truly independent film festival, serving the needs of filmmakers before the interests of corporate sponsors or the studios. Praise has come from many places for our renegade style and grassroots approach to festival making. MovieMaker magazine dubbed the festival "the best kept secret on the indie fest circuit" in 2003 and went on to list the festival as one of the "20 Film Festivals Worth the Entry Fee" the following year. Submission Requirement: None. Categories: All entries. Deadline: June 10th, 2010 (2007 CFE) Entry fees: US $30

Avignon/New York Film Festival
(Hollywood, CA - November 8th-18th, 2010) At the Avignon Film Festival in Provence (since 1984) and at
the Avignon/New York Film Festival in Manhattan (since 1995), we have showcased many thought-provoking films and enjoyed hosting American filmmakers. The 13th Avignon/New York Film Festival is the American version of the 25-year-old Avignon Film Festival, a cordial "transatlantic crossroads of independent cinema," five complete days and nights of discovering thought-provoking, entertaining films, savoring wonderful foods and wines, discussing cinema with independent filmmakers from Europe and the United States and making new friendships in the heart of Manhattan.


Starz Denver Film Festival
(Denver CO - November 8th-18th, 2010) The Denver Film Society is the nonprofit cultural institution in Colorado dedicated to the celebration and cultivation of film as art. The Society was founded in 1978 and now, in its 30th year, is one of the premier cultural arts institutions in the Rocky Mountain region. Starz Encore backs the festival, one of today’s most indie-minded cable programming stations.

Submission Requirement: Premiere in Denver. Categories: World Cinema, Shorts, Documentary
Deadline: June 15th, 2010 (based on 2007 CFE) Entry fees: US $40
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The Entertainment Partners Services Group; EP Budgeting v.22

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The Entertainment Partners Services Group, EP Budgeting v. 2.22

125
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The Entertainment Partners Services Group, EP Budgeting v.22
Continuation of Account 3020

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**3185 MISCELLANEOUS EXPENSES**

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| 3500    | PRODUCTION SOUND            |        |       |   |      |          |       |
| 3501    | MIXER                       |        |       |   |      |          |       |
|         | T&D                         | 1      | Fat   | 1 | 550  | 550      | 550   |
|         | Prep/Travel                  | 7      | Days  | 1 | 0    | 0        | 0     |
|         | Shoot                        | 23     | Days  | 1 | 0    | 0        | 0     |
|         | Wrap                         | 2      | Days  | 1 | 0    | 0        | 0     |
|         | Total                        |        |       |   |      |          | 550   |
| 3520    | PURCHASES STOCK             | 30     | types | 1 | 0    | 0        | 0     |
| 3522    | WALKIE TALKIE               |        |       |   |      |          |       |
|         | w/ Ear Pieces               | 1      | Month |    |      |          | 0     |
|         | Total                        |        |       |   |      |          | 0     |
| 3530    | RENTALS                     |        |       |   |      |          |       |

The Entertainment Partners Services Group, EP Budgeting v.22

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The Entertainment Partners Services Group, EP Budgeting v.22
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<td>SAG Pension &amp; Health</td>
<td>14.8%</td>
<td></td>
<td></td>
<td>1,110</td>
</tr>
<tr>
<td>SUI - UT</td>
<td>State Unemployment</td>
<td>9.4%</td>
<td></td>
<td>7,000</td>
<td>1,127.4</td>
</tr>
<tr>
<td>WORKCOMP</td>
<td>Workers Compensation</td>
<td>2.88%</td>
<td></td>
<td></td>
<td>348.48</td>
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<tr>
<td><strong>ALL FRINGES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3,698.83</td>
</tr>
</tbody>
</table>

The Entertainment Partners Services Group, DP Budgeting v.22
## APPENDIX B: PRODUCTION SCHEDULE AND DAY OUT OF DAYS

**Production Schedule**

### A Monster In The Attic Shooting Schedule

#### UPDATED SCHEDULE 8/9/07

<table>
<thead>
<tr>
<th>Shoot #:</th>
<th>Scene:</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>INT 33</td>
<td>Morning</td>
<td>KITCHEN: Darrell follows pounding noise looking for Caroline</td>
</tr>
<tr>
<td>4</td>
<td>INT 34</td>
<td>Morning</td>
<td>KITCHEN: Caroline fries eggs. Darrell pours milk</td>
</tr>
<tr>
<td>5</td>
<td>INT 35</td>
<td>Morning</td>
<td>KITCHEN: Darrell and CAROLINE EAT BREAKFAST</td>
</tr>
<tr>
<td>73</td>
<td>INT 36</td>
<td>Day</td>
<td>KITCHEN: Darrell puts make up on Caroline</td>
</tr>
<tr>
<td>6</td>
<td>INT 37</td>
<td>Day</td>
<td>KITCHEN: Caroline and Darrell stack dishes</td>
</tr>
<tr>
<td>36</td>
<td>INT 38</td>
<td>Day</td>
<td>KITCHEN: Darrell and Caroline drink milk</td>
</tr>
<tr>
<td>64</td>
<td>INT 39</td>
<td>Day</td>
<td>KITCHEN: Caroline searches for Darrell</td>
</tr>
<tr>
<td>84</td>
<td>INT 40</td>
<td>Night</td>
<td>KITCHEN: Darrell walks through kitchen hearing the organ</td>
</tr>
<tr>
<td>77</td>
<td>INT 41</td>
<td>Night</td>
<td>KITCHEN: Caroline plucks the bird</td>
</tr>
<tr>
<td>28</td>
<td>INT 32</td>
<td>Night</td>
<td>KITCHEN: Caroline and Darrell head to parents room</td>
</tr>
<tr>
<td>103</td>
<td>INT 33</td>
<td>Night</td>
<td>KITCHEN: Caroline prepares meal for herself</td>
</tr>
<tr>
<td>177</td>
<td>INT 34</td>
<td>Night</td>
<td>KITCHEN: Caroline washes dishes</td>
</tr>
<tr>
<td>76</td>
<td>INT 35</td>
<td>Night</td>
<td>DINING ROOM: Darrell is unable to eat the bird</td>
</tr>
<tr>
<td>79</td>
<td>INT 36</td>
<td>Night</td>
<td>KITCHEN: Caroline eats some of Darrell's bird</td>
</tr>
<tr>
<td>80</td>
<td>INT 37</td>
<td>Night</td>
<td>DINING ROOM: Caroline returns, Darrell is gone</td>
</tr>
</tbody>
</table>
End of Day 3 -- Thursday, July 26, 2007 -- 1 pgs

**DAY OFF- Friday July 27- DAY OFF ****

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>1/8 pgs</th>
<th>Scenes</th>
<th>INT</th>
<th>Night</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoot #2 25</td>
<td>4/8 pga</td>
<td>39</td>
<td>LIVING ROOM</td>
<td>Darrell gets keys, sees shattered mirror</td>
<td>2</td>
</tr>
<tr>
<td>Shoot #6 25</td>
<td>1/8 pga</td>
<td>47</td>
<td>LIVING ROOM</td>
<td>Darrell finds everything back in place</td>
<td>2</td>
</tr>
<tr>
<td>Shoot #25 25</td>
<td>1/8 pga</td>
<td>25</td>
<td>CHILDREN'S BEDROOM</td>
<td>Darrell hears noise, jumps out of bed to look for Caroline</td>
<td>2</td>
</tr>
</tbody>
</table>

End of Day 4 -- Saturday, July 28, 2007 -- 1 7/8 pgs

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>5/8 pga</th>
<th>Scenes</th>
<th>INT</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoot #37 44</td>
<td>1/8 pga</td>
<td>PARLOR</td>
<td>Caroline reads chores note</td>
<td>1.2</td>
</tr>
<tr>
<td>Shoot #38 45</td>
<td>1/8 pga</td>
<td>LIVING ROOM</td>
<td>Darrell decides to leave house</td>
<td>1.2</td>
</tr>
<tr>
<td>Shoot #40 47</td>
<td>1/8 pga</td>
<td>LIVING ROOM</td>
<td>Caroline is hurt that Darrell is leaving</td>
<td>1</td>
</tr>
<tr>
<td>Shoot #10 47</td>
<td>3/8 pga</td>
<td>LIVING ROOM</td>
<td>The children return after hurting darrell's arm</td>
<td>1.2</td>
</tr>
<tr>
<td>Shoot #16 19</td>
<td>1/8 pga</td>
<td>DINING ROOM</td>
<td>Darrell and Caroline eat dinner</td>
<td>1.2</td>
</tr>
</tbody>
</table>

End of Day 5 -- Sunday, July 29, 2007 -- 3 1/8 pgs

<table>
<thead>
<tr>
<th>Sheet #</th>
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<th>Scenes</th>
<th>INT</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoot #107 50</td>
<td>1/8 pga</td>
<td>LIVING ROOM</td>
<td>Darrell looks for Caroline</td>
<td>2</td>
</tr>
<tr>
<td>Shoot #14 101</td>
<td>2/8 pga</td>
<td>LIVING ROOM</td>
<td>Darrell and Caroline fight, he drops phone</td>
<td>1.2</td>
</tr>
<tr>
<td>Shoot #6 99</td>
<td>1/8 pga</td>
<td>LIVING ROOM</td>
<td>Caroline looks front door</td>
<td>1</td>
</tr>
<tr>
<td>Shoot #103 117</td>
<td>2/8 pga</td>
<td>DINING ROOM</td>
<td>Darrell waits for Caroline for dinner</td>
<td>1</td>
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</tbody>
</table>

End of Day 6 -- Monday, July 30, 2007 -- 3 pgs

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>4/8 pga</th>
<th>Scenes</th>
<th>INT</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoot #104 119</td>
<td>4/8 pga</td>
<td>LIVING ROOM</td>
<td>Darrell returns home</td>
<td>1.2</td>
</tr>
<tr>
<td>Shoot #170 120</td>
<td>5/8 pga</td>
<td>DINING ROOM</td>
<td>Caroline apologizes</td>
<td>1.2</td>
</tr>
<tr>
<td>Sheet #</td>
<td>Scenes</td>
<td>INT</td>
<td>Location</td>
<td>Time</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>----------</td>
<td>------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>83</td>
<td>90</td>
<td>PARLOR</td>
<td>Caroline and Darrell play the organ</td>
<td>Night</td>
</tr>
<tr>
<td>83</td>
<td>73</td>
<td>PARLOR</td>
<td>Caroline makes cherry prescription</td>
<td>Day</td>
</tr>
<tr>
<td>58</td>
<td>115</td>
<td>PARLOR</td>
<td>Caroline feels the guilt</td>
<td>Evening</td>
</tr>
<tr>
<td>71</td>
<td>41</td>
<td>PARLOR</td>
<td>The kids celebrate their birthdays</td>
<td>Day</td>
</tr>
<tr>
<td>114</td>
<td>120</td>
<td>MASTER BEDROOM</td>
<td>Darrell and Caroline awake, he checks her heartbeat</td>
<td>Morning</td>
</tr>
<tr>
<td>172</td>
<td>37</td>
<td>MASTER BEDROOM</td>
<td>Darrell wakes to find Caroline gone</td>
<td>Morning</td>
</tr>
<tr>
<td>24</td>
<td>36</td>
<td>UPSTAIRS HALLWAY</td>
<td>Darrell stops at door, drops keys</td>
<td>Night</td>
</tr>
<tr>
<td>101</td>
<td>102</td>
<td>CHILDREN S BEDROOM</td>
<td>Darrell sits on bed</td>
<td>Night</td>
</tr>
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End of Day 8 -- Wednesday, August 1, 2007 -- 3 pgs

***DAY OFF Thursday August 2 DAY OFF***

<table>
<thead>
<tr>
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<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>112</td>
<td>EXT</td>
<td>Peaks Darrell climbs up the side of a mountain</td>
<td>Evening</td>
</tr>
</tbody>
</table>

***DAY OFF Friday August 3 DAY OFF***

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>52</td>
<td>BASEMENT</td>
<td>Darrell apologizes to Caroline</td>
<td>Day</td>
</tr>
<tr>
<td>165</td>
<td>115</td>
<td>BASEMENT</td>
<td>Caroline brings sheet to basement</td>
<td>Day</td>
</tr>
<tr>
<td>29</td>
<td>36</td>
<td>DINING ROOM</td>
<td>Darrell passes at master bedroom door</td>
<td>Night</td>
</tr>
<tr>
<td>30</td>
<td>58</td>
<td>MASTER BEDROOM</td>
<td>Caroline and Darrell sleep in parents room</td>
<td>Night</td>
</tr>
<tr>
<td>107</td>
<td>124</td>
<td>LIVING ROOM</td>
<td>Caroline looks door, looks at scar</td>
<td>Night</td>
</tr>
</tbody>
</table>

End of Day 9 -- Saturday, August 4, 2007 -- 3 4/8 pgs

<table>
<thead>
<tr>
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<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>121</td>
<td>105</td>
<td>MASTER BEDROOM</td>
<td>Darrell feeds Caroline</td>
<td>Morning</td>
</tr>
<tr>
<td>Sheet #</td>
<td>Scenes</td>
<td>INT/OUT</td>
<td>Location</td>
<td>Description</td>
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<tr>
<td>---------</td>
<td>--------</td>
<td>---------</td>
<td>----------</td>
<td>-------------</td>
</tr>
<tr>
<td>70</td>
<td>76</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Darrell wants to cook for Caroline Night 1.2</td>
</tr>
<tr>
<td>48</td>
<td>87</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Caroline and Darrell decide to go for a walk Night 1.2</td>
</tr>
<tr>
<td>157</td>
<td>95</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Darrell is woken up by a sound Night 1.2</td>
</tr>
</tbody>
</table>

End of Day 10 -- Sunday, August 5, 2007 -- 4 3/8 pgs

<table>
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<tr>
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<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>145</td>
<td>30</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Darrell plays with ball, Carolina annoyed Night 1.2</td>
</tr>
<tr>
<td>19</td>
<td>23</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Darrell wakes Caroline to look at roll in door Night 1.2</td>
</tr>
<tr>
<td>155</td>
<td>93</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Caroline and Darrell go to sleep Night 1.2</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Darrell wakes up Caroline in the morning Morning 1.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT/OUT</th>
<th>Location</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>68</td>
<td>70</td>
<td>INT</td>
<td>CHILDREN'S BEDROOM</td>
<td>Caroline still looking for Darrell Day 1</td>
</tr>
<tr>
<td>49</td>
<td>68</td>
<td>INT</td>
<td>UPSTAIRS HALLWAY</td>
<td>Caroline and Darrell head out of the house Night 1.2</td>
</tr>
</tbody>
</table>

End of Day 11 -- Monday, August 6, 2007 -- 3 3/8 pgs

<table>
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<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>102</td>
<td>INT</td>
<td>STUDY</td>
<td>Darrell sees eyes, it's Caroline Night 1.2</td>
</tr>
<tr>
<td>98</td>
<td>102</td>
<td>INT</td>
<td>STUDY</td>
<td>Darrell finds a sock in back of the painting Night 1.2</td>
</tr>
</tbody>
</table>

End of Day 12 -- Tuesday, August 7, 2007 -- 3 7/8 pgs

---DAY OFF WEDNESDAY, August 8 DAY OFF---

***DAY OFF THURSDAY, August 9 DAY OFF***

<table>
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<tr>
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<th>Scenes</th>
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<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>32</td>
<td>INT</td>
<td>STUDY</td>
<td>Darrell finds a sock in the study Night 1.2</td>
</tr>
<tr>
<td>26</td>
<td>31</td>
<td>INT</td>
<td>ATTIC ENTRANCE HALLWAY</td>
<td>Darrell hears Caroline's voice (out of frame) Night 1.2</td>
</tr>
<tr>
<td>30</td>
<td>44</td>
<td>INT</td>
<td>ATTIC ENTRANCE HALLWAY</td>
<td>Darrell and Caroline inspect the attic Night 1.2</td>
</tr>
<tr>
<td>33</td>
<td>40</td>
<td>INT</td>
<td>ATTIC ENTRANCE HALLWAY</td>
<td>Darrell and Caroline hammer nails (out of frame) Day 1.2</td>
</tr>
</tbody>
</table>
### End of Day 13 -- Friday, August 10, 2007 -- 4 5/8 pgs

<table>
<thead>
<tr>
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<th>ATTIC ENTRANCE HALLWAY</th>
<th>Day/Night</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>58</td>
<td></td>
<td>INT</td>
<td>ATTIC ENTRANCE HALLWAY</td>
<td>Day</td>
<td>1.2</td>
</tr>
<tr>
<td>46</td>
<td>66</td>
<td></td>
<td>INT</td>
<td>UPSTAIRS HALLWAY</td>
<td>Night</td>
<td>1.3</td>
</tr>
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<td>160</td>
<td>94</td>
<td></td>
<td>INT</td>
<td>UPSTAIRS HALLWAY</td>
<td>Night</td>
<td>2</td>
</tr>
<tr>
<td>85</td>
<td>99</td>
<td></td>
<td>INT</td>
<td>ATTIC ENTRANCE HALLWAY</td>
<td>Night</td>
<td>1.2</td>
</tr>
<tr>
<td>87</td>
<td>101</td>
<td></td>
<td>INT</td>
<td>UPSTAIRS HALLWAY</td>
<td>Night</td>
<td>1.3</td>
</tr>
<tr>
<td>17</td>
<td>21</td>
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<td>Night</td>
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</tr>
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<td>164</td>
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<td>ATTIC ENTRANCE HALLWAY</td>
<td>Night</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>34</td>
<td></td>
<td>INT</td>
<td>UPSTAIRS HALLWAY</td>
<td>Night</td>
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</tr>
<tr>
<td>23</td>
<td>27</td>
<td></td>
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<td>ATTIC ENTRANCE HALLWAY</td>
<td>Night</td>
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### End of Day 14 -- Saturday, August 11, 2007 -- 5 1/8 pgs

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<th>UPSTAIRS HALLWAY</th>
<th>Day/Night</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>103</td>
<td>125</td>
<td></td>
<td>INT</td>
<td>UPSTAIRS HALLWAY</td>
<td>Night</td>
<td>1</td>
</tr>
<tr>
<td>103</td>
<td>128</td>
<td></td>
<td>INT</td>
<td>ATTIC ENTRANCE HALLWAY</td>
<td>Night</td>
<td>1.2</td>
</tr>
<tr>
<td>56</td>
<td>75</td>
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<td>UPSTAIRS HALLWAY</td>
<td>Day</td>
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<td>153</td>
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<td>UPSTAIRS HALLWAY</td>
<td>Day</td>
<td>1.2</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
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<td>UPSTAIRS HALLWAY</td>
<td>Day</td>
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### End of Day 15 -- Sunday, August 12, 2007 -- 4 6/8 pgs

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<th>Scene</th>
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<th>Day/Time</th>
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</thead>
<tbody>
<tr>
<td>99</td>
<td>77</td>
<td>INT</td>
<td>Upstairs hallway</td>
<td>Day</td>
</tr>
<tr>
<td>110</td>
<td>102</td>
<td>INT</td>
<td>Attic</td>
<td>Night</td>
</tr>
<tr>
<td>112</td>
<td>120</td>
<td>INT</td>
<td>Attic</td>
<td>Night</td>
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<td>117</td>
<td>126</td>
<td>INT</td>
<td>Attic</td>
<td>Night</td>
</tr>
<tr>
<td>120</td>
<td>140</td>
<td>INT</td>
<td>Attic</td>
<td>Night</td>
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### End of Day 16 -- Monday, August 13, 2007 -- 4 3/8 pgs

<table>
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</thead>
<tbody>
<tr>
<td>111</td>
<td>119</td>
<td>INT</td>
<td>Children's bedroom</td>
<td>Day</td>
</tr>
<tr>
<td>123</td>
<td>128</td>
<td>INT</td>
<td>Kitchen</td>
<td>Morning</td>
</tr>
<tr>
<td>122</td>
<td>130</td>
<td>INT</td>
<td>Kitchen</td>
<td>Day</td>
</tr>
<tr>
<td>124</td>
<td>141</td>
<td>INT</td>
<td>Master bedroom</td>
<td>Morning</td>
</tr>
<tr>
<td>131</td>
<td>147</td>
<td>INT</td>
<td>Living room</td>
<td>Day</td>
</tr>
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### Splinter Unit to Paria - Main Unit Wrap Heritage House

<table>
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<th>Sheet #</th>
<th>Scene</th>
<th>Ext.</th>
<th>Location</th>
<th>Day/Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>119</td>
<td>124</td>
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<td>Desert valley</td>
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<td>123</td>
<td>144</td>
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### End of Day 17 -- Tuesday, August 14, 2007 -- 2 1/8 pgs

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<tr>
<td>130</td>
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<td>144A</td>
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<td>FRONT OF HOUSE Old Darrell returns to dead Caroline Day</td>
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<tr>
<td>190</td>
<td>1/8</td>
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<td>FRONT OF HOUSE Establishing - SFX shot Night</td>
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<tr>
<td>174</td>
<td>1/8</td>
<td>136</td>
<td>EXT</td>
<td>RIVER Old Darrell fills water buckets Day</td>
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<tr>
<td>172</td>
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<td>130</td>
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<td>FIELD Old Darrell looks at scarecrow Day</td>
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<tr>
<td>113</td>
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<td>110</td>
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<td>FRONT PORCH Old Darrell hastily, then leaves Day</td>
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<tr>
<td>7</td>
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<td>FRONT PORCH Darrell takes in his surroundings (p.3) Morning</td>
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<tr>
<td>8</td>
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<td>FRONT PORCH Darrell exits the house towards landscape (see f) Day</td>
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<tr>
<td>140</td>
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<td>DESERT VALLEY Darrell stands on the front porch Day</td>
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<td>175</td>
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<td>DESERT RAVINE Old Darrell searches for rocks Day</td>
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<td>130</td>
<td>4/8</td>
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<td>DESERT RAVINE Old Darrellburies Caroline Day</td>
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<td>163</td>
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<td>DESERT VALLEY/MARKER Darrell finds marker to path (p.3) Day</td>
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<tr>
<td>160</td>
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<td>DESERT RAVINE Darrell says prayer at parents grave site (p.4) Day</td>
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<td>164</td>
<td>2/8</td>
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<td>DESERT VALLEY/TOP OF RAVINE Darrell sees wagon in distance (p.4) Day</td>
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<tr>
<td>111</td>
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<td>128</td>
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<td>DESERT Caroline in attic desert seeks old Darrell Night</td>
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### End of Day 18 -- Wednesday, August 15, 2007 -- 3 6/8 pgs

```
***DAY OFF THURSDAY AUGUST 16 DAY OFF***
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<td>ROAD The wagon leaves Caroline and Darrell. (p.1) Day</td>
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<tr>
<td>181</td>
<td>2 4/8</td>
<td>49</td>
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<td>DESERT VALLEY Darrell pulls Caroline through desert (p.22 Handheld) Day</td>
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### End of Day 19 -- Friday, August 17, 2007 -- 3 5/8 pgs

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<th>Description</th>
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</table>
| 125     | 141    | Day  | FRONT PORCH  
         |        |      | Caroline talks to Darrell (x8) |
| 129     | 142    | Day  | FRONT OF HOUSE  
         |        |      | Darrell leaves, looks back at Caroline (x2) |
| 127     | 143    | Day  | FRONT PORCH  
         |        |      | Caroline smiles at her brother (x2) |
| 39      | 40     | Day  | FRONT PORCH  
         |        |      | Darrell looks down behind him (x1) |
| 41      | 49     | Day  | FRONT PORCH  
         |        |      | Caroline decides to go with Darrell (x4) |
| 162     | 106    | Day  | FRONT PORCH  
         |        |      | Caroline looks for Darrell, hides photo (x3) |

### End of Day 20 -- Saturday, August 18, 2007 -- 1 7/8 pgs

<table>
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| 6       | 0      | Day  | MAGGIE'S FEEDING AREA  
         |        |      | Caroline talks to the cow (x6) |
| 142     | 17     | Evening  | RIVER  
         |        |      | Caroline and Darrell splash each other with water (x8) |
| 44      | 53     | Day  | RIVER  
         |        |      | Darrell fills bucket, heads to house (x1) |
| 42      | 51     | Day  | LEAN TO  
         |        |      | Caroline milks the cow (x3) |
| 15      | 18     | Evening  | FRONT PORCH  
         |        |      | D and C return to house, D rubs board of milk (x5) |
| 167     | 114    | Evening  | FRONT OF HOUSE  
         |        |      | Caroline watches sunset in reflection (x1) |

### End of Day 21 -- Sunday, August 19, 2007 -- 3 3/8 pgs

#### *** DAY OFF --Monday, August 20, 2007***

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<tr>
<th>Sheet #</th>
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| 76      | 83     | Day  | CHICKEN COOP  
         |        |      | The sound of egg is heard (x1) |
| 10      | 10     | Morning  | CHICKEN COOP  
         |        |      | Darrell takes egg from clementine (x3 HH) |
| 74      | 81     | Day  | FIELD  
<pre><code>     |        |      | Caroline and Darrell walk to chicken coop (x2 HH) |
</code></pre>
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<td>Night</td>
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Day out of Days

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</table>
APPENDIX C: CHAIN OF TITLE
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Register: Ed Copyrights, United States of America

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1

TITLE OF THIS WORK

A Monster In the Attic

PREVIOUS OR ALTERNATIVE TITLES

Screenplay

2

NAME OF AUTHOR

a. Eric Ernst

AUTHOR'S NATIONALITY OR DOMICILE

Name or place of origin: USA

Yes

No

DAYS OF BIRTH AND DEATH

Year Born

1957

Year Died

War this Author's Contribution to the Work

Yes

No

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Briefly describe the nature of material created by this author to which copyright is claimed.

NOTE

Undertake to the best of his knowledge if the work was prepared

3

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2007

DATE AND PLACE OF FIRST PUBLICATION OF THIS PARTICULAR WORK

b. Danny Danan

AUTHOR'S NATIONALITY OR DOMICILE

Name or place of origin: USA

Yes

No

DAYS OF BIRTH AND DEATH

Year Born

1982

Year Died

War this Author's Contribution to the Work

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DATE

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c. George (pseudonym)

AUTHOR'S NATIONALITY OR DOMICILE

Name or place of origin: USA

Yes

No

DAYS OF BIRTH AND DEATH

Year Born

War this Author's Contribution to the Work

Yes

No

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2007

DATE AND PLACE OF FIRST PUBLICATION OF THIS PARTICULAR WORK

b. George (pseudonym)

AUTHOR'S NATIONALITY OR DOMICILE

Name or place of origin: USA

Yes

No

DAYS OF BIRTH AND DEATH

Year Born

War this Author's Contribution to the Work

Yes

No

ASSIGNMENT

If there is an assignment of copyright to a person other than the author, check this box and give the name and address of the person to whom the copyright was assigned.

NATURE OF AUTHORSHIP

Briefly describe the nature of material created by this author to which copyright is claimed.

C

DATE

Unsure

5

COPYRIGHT CLAIMANT

Name and address must be given even if the claimant is the same as the author.

Erin Ernst

Address

1234 Main St.

City, State, Zip

154
DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION: Has registration for this work, as an earlier version of this work, already been made in the Copyright Office?

☐ No ☑ Yes. If your answer is "Yes," refer to another registration being sought. (Check appropriate box.) V If your answer is "No," do not check box A, B, or C.

d. This is the first published edition of a work previously registered in unpublished form.

e. This is the first application submitted by this author as copyright claimant.

If your answer is "Yes," give previous registration number and year of registration.

DERIVATIVE WORK OR COMPOSITION: Complete both spaces in 6a and 6b for a derivative work or composition. Provide this information: A Identifying material (for pre-existing work) or work that this work is based on or incorporates.

Material added to this work. Give a brief, summary statement of the material that has been added to this work and in which copyright is claimed.

DEPOSIT ACCOUNT: If the registration is to be changed to a Deposit Account established by the Copyright Office, give name and number of Account.

CORRESPONDENCE: Give name and address to which correspondence about this application should be sent. Name(s)/Address(es)/City/State/Zip/V

Eric Ernst / 10865 Bluffside Dr. #311 / Studio City / CA / 91604

Authorized depositaire telephone number: 818-623-2776
Returner:

CERTIFICATION: I, the undersigned, hereby certify that I am the author, owner of additional copyright claimant, or authorized agent of the work identified in this application and that the statements made by me in this application are correct to the best of my knowledge.

Eric Ernst / 6/15/07

Handwritten signature (in 9).
Documentation of Registration

The Writers Guild of America, west, issues this certificate to:

ERIC KERNST

for the material entitled:

A Monster in the Attic

by the following:

ERIC KERNST - Writer
DANNY DANSEAU - Writer

Documentation of Registration

The Writers Guild of America, west, issues this certificate to:

DANNY DANSEAU

for the material entitled:

A Monster in the Attic

by the following:

ERIC KERNST - Writer
DANNY DANSEAU - Writer
APPENDIX D: MUSIC SYNCHRONIZATION LICENCE
COMPOSER CERTIFICATE OF AUTHORSHIP

I, Kristin Dynud, hereby certify that all musical material, including, but not limited to, original music, underscore, recordings, parts and arrangements, of any kind or nature ("Material") created, written or composed and to be written or composed, furnished or to be furnished, by me in connection with an original soundtrack for a motion picture tentatively entitled "A Monster in the Attic", constitutes a work specially ordered or commissioned by A Monster in the Attic, LLC ("Company") for use as part of motion picture or other audio-visual works, pursuant to my employment with Company, and the Material shall be considered a "work-for-hire" as that term is defined under U.S. Copyright Act of 1976, as amended, and Company is and will be the author thereof and the owner of all rights of every kind and nature, whether now known or hereafter devised, and is and will be entitled to the copyright therein (and all renewals and extensions thereof) with the right to make such changes therein and uses thereof as it may from time to time determine as such author.

To the extent, if any, this Composer Certificate of Authorship does not confirm in Company all rights, title and interests, including copyright, in and to the Material as a "work-for-hire", the undersigned hereby assign(s) and transfer(s) to Company any and all rights, title and interests, including copyright, which the undersigned may have in the Material.

[Signature]

Date: 2/26/2008
APPENDIX E: CREDIT LIST
KEY MAKEUP AND KEY HAIR
GAFFER
BEST BOY ELECTRIC
KEY GRIP
BEST BOY GRIP
DOLLY GRIP
SWING
SOUND
ADDITIONAL SOUND
SOUND MIXER
SET MEDIC
SET PHOTOGRAPHER
ADD'L SET PHOTOGRAPHY
LOCATION MANAGER
STUDIO TEACHER
ADDITIONAL STUDIO TEACHER
TRANSPORTATION
ASSISTANT TO MR. DANEAU
PRODUCTION ASSISTANT
ADDITIONAL PA
CATERING
BTS DOCUMENTARY CREW

BRITTANI FERNANDEZ
JANICE PEARSON
NICHOLAS V EMANUELE
EDUARDO BARRAZA
JOSEPH OLANDESE
BRIAN J. WEEKS
WILLIAM B. DEMERITT, III
ZACHARY WILCOX
GREG CLARK
JONATHAN LARSON
CHRISTINE DANEAU
BARRY GLAZIER
TERRY ALDERMAN
JACKIE RIFE
NANCY NEUMANN
LINDA STANLEY
BRIAN J. WEEKS
BRIAN JOSEPH POTTER
MEGAN OZUNA
AUSTIN SCOTT
STAR MARTINEZ
ROMAN SAFIULLIN and CHRIS WALKER

Digital Intermediate and Mastering by Local Hero Post

DI PRODUCER
DI PRODUCER
ONLINE EDITOR
ONLINE EDITOR
DI COLORIST

DOUG FOX
LEANDRO MARINI
MARY LIZ THOMSON
TOBY MARTISINS
LEANDRO MARINI

Score Recorded at Stewart Levin Productions, Studio City, California

ORCHESTRA CONDUCTOR
SCORING MIXER
SCORING ASSISTANT
MUSIC PREPARATION
VIOLA
CONTRABASS
PIANO

SUSIE BENCHASIL
ALEX LEVY
PAUL APELGREN
MATT NOVACK
ARMEN KSAJIKIAN
KARL VINCENT
KRISTIN ØHRN DYRUD
APPENDIX F: CALL SHEETS
# A Monster in the Attic

**CREW CALL**

**7:00 AM**

**Tuesday July 24, 2007**

**Breakfast 9:30 AM Lunch 1:00 PM**

**PRELIM**

**No Rehearsal, No Call**

**Wardrobe: See note above. Direct any wardrobe from 18 of July.**

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>R/N</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 INT. KITCHEN</td>
<td>- Carolee leaves for kitchen for Carolene</td>
<td>2</td>
<td>R/N</td>
<td>1/4</td>
<td>Heritage House, Corner of First St and Main St, Kanab, UT (435) 649-2233</td>
</tr>
<tr>
<td>2 INT. KITCHEN</td>
<td>- Carolee leaves, Carolene enters back to kitchen</td>
<td>2</td>
<td>R/N</td>
<td>2/6</td>
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<tr>
<td>3 INT. KITCHEN</td>
<td>- Carolee finds eggs, Carolene pours milk</td>
<td>1, 2</td>
<td>R/N</td>
<td>2/6</td>
<td></td>
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<tr>
<td>4 INT. KITCHEN</td>
<td>- Carolee and Carolene eat breakfast</td>
<td>1, 2</td>
<td>R/N</td>
<td>2/6</td>
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<tr>
<td>5 INT. KITCHEN</td>
<td>- Carolee and Carolene leave kitchen</td>
<td>1, 2</td>
<td>R/N</td>
<td>4/6</td>
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<tr>
<td>24 INT. KITCHEN</td>
<td>- Carolee makes up bed in Carolene's room</td>
<td>1, 2</td>
<td>D</td>
<td>4/6</td>
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<tr>
<td>25 INT. KITCHEN</td>
<td>- Carolee makes up bed in Carolene's room</td>
<td>1, 2</td>
<td>D</td>
<td>4/6</td>
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</tr>
<tr>
<td>23 INT. KITCHEN</td>
<td>- Carolee makes up bed in Carolene's room</td>
<td>1, 2</td>
<td>D</td>
<td>4/6</td>
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**Cast**

<table>
<thead>
<tr>
<th>Character</th>
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<th>To WH</th>
<th>On Set</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>Madison Ross</td>
<td>1. Carolene</td>
<td>S/N</td>
<td>1/2</td>
<td>1/2</td>
</tr>
<tr>
<td>Jana Johnson</td>
<td>2. Darrell</td>
<td>S/N</td>
<td>1/2</td>
<td>1/2</td>
</tr>
</tbody>
</table>

---

**ADDITIONAL REQUIREMENTS**

- Eggs, milk and eggs, bread, butter, jam, sirloin, salad, almonds, 2 glasses, petite rolls, napkins, make-up, etc., to clean up after them.

---

**TOTAL**

**2/76**

---

**ADVANCE SCHEDULE LED BY K.B.**

**Scene**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>R/N</th>
<th>Pages</th>
<th>Location</th>
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<tr>
<td>26 INT. KITCHEN</td>
<td>- Carolee leaves for kitchen for Carolene</td>
<td>2</td>
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<td>1/5</td>
<td>Heritage House, Corner of First St and Main St, Kanab, UT (435) 649-2233</td>
</tr>
<tr>
<td>3 INT. KITCHEN</td>
<td>- Carolee finds eggs, Carolene pours milk</td>
<td>1, 2</td>
<td>N</td>
<td>1/5</td>
<td></td>
</tr>
<tr>
<td>4 INT. KITCHEN</td>
<td>- Carolee and Carolene eat breakfast</td>
<td>1, 2</td>
<td>N</td>
<td>1/5</td>
<td></td>
</tr>
<tr>
<td>5 INT. KITCHEN</td>
<td>- Carolee and Carolene leave kitchen</td>
<td>1, 2</td>
<td>N</td>
<td>1/5</td>
<td></td>
</tr>
<tr>
<td>24 INT. KITCHEN</td>
<td>- Carolee makes up bed in Carolene's room</td>
<td>1, 2</td>
<td>D</td>
<td>3/6</td>
<td></td>
</tr>
<tr>
<td>25 INT. KITCHEN</td>
<td>- Carolee makes up bed in Carolene's room</td>
<td>1, 2</td>
<td>D</td>
<td>3/6</td>
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<tr>
<td>23 INT. KITCHEN</td>
<td>- Carolee makes up bed in Carolene's room</td>
<td>1, 2</td>
<td>D</td>
<td>3/6</td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL**

**2/76**

---

**ALL DEPARTMENTS MUST REPORT ANY SAFETY CONCERN TO THE AS ANG RAN WITCH WITHOUT THE APPROVAL OF THE 1ST AD.**

Executive Producer: Lisa Haskell
Second AD: Sean Haydor
First AD: Gary James

---

163
# A MONSTER IN THE ATTIC  
Crew Call: **7:00 AM**  
**Tuesday**  

<table>
<thead>
<tr>
<th>#</th>
<th>PRODUCTION</th>
<th>NAME</th>
<th>CALL</th>
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<tbody>
<tr>
<td>1</td>
<td>Director</td>
<td>Donal Gormley</td>
<td>407-327-4557</td>
</tr>
<tr>
<td>1</td>
<td>Executive Producer</td>
<td>Eric Herm</td>
<td>714-501-1077</td>
</tr>
<tr>
<td>1</td>
<td>Co-Producer</td>
<td>Eric Herm</td>
<td>310-223-2778</td>
</tr>
<tr>
<td>1</td>
<td>Line Producer</td>
<td>Bryan Hudson</td>
<td>714-741-4044</td>
</tr>
<tr>
<td>1</td>
<td>1st AD</td>
<td>Cory Johnson</td>
<td>323-286-7151</td>
</tr>
<tr>
<td>1</td>
<td>2nd AD</td>
<td>Sean Moyer</td>
<td>212-830-2813</td>
</tr>
<tr>
<td>1</td>
<td>Production Manager</td>
<td>Jamee Holley</td>
<td>323-619-6723</td>
</tr>
<tr>
<td>1</td>
<td>1st PA</td>
<td>Pamela Carpenter</td>
<td>601-221-4731</td>
</tr>
<tr>
<td>1</td>
<td>2nd PA</td>
<td>Wendy Gregory</td>
<td>601-213-3640</td>
</tr>
<tr>
<td>1</td>
<td>1st PA</td>
<td>Ann Amoruso</td>
<td>601-225-8005</td>
</tr>
<tr>
<td>1</td>
<td>2nd PA</td>
<td>Reagyn Martin</td>
<td>631-664-6636</td>
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<tr>
<td>1</td>
<td>1st PA</td>
<td>Jonathan Larson</td>
<td>601-418-9132</td>
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<td>1</td>
<td>U/S &amp; Sound Assist</td>
<td>Brian Potter</td>
<td>224-434-7023</td>
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<tr>
<td>1</td>
<td>Script Supervisor</td>
<td>Carmen Tashman</td>
<td>213-574-6193</td>
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<table>
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<tr>
<td>1</td>
<td>Gaffer</td>
<td>James Pearson</td>
<td>323-213-6080</td>
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<tr>
<td>1</td>
<td>Best Boy Electric</td>
<td>Nick Gianarelli</td>
<td>818-624-0199</td>
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<tr>
<td>1</td>
<td>Scout</td>
<td>Will Daniel</td>
<td>321-154-6278</td>
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<th>DP</th>
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<tbody>
<tr>
<td>1</td>
<td>Key Grip</td>
<td>Eddie Barmes</td>
<td>615-712-6120</td>
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<tr>
<td>1</td>
<td>Best Boy Grip</td>
<td>Jon Gormley</td>
<td>407-486-8767</td>
</tr>
<tr>
<td>1</td>
<td>Daily Grip</td>
<td>Bryan Woods</td>
<td>678-486-0380</td>
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<table>
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<tr>
<th>#</th>
<th>ART DEPARTMENT</th>
<th>NAME</th>
<th>CALL</th>
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<tbody>
<tr>
<td>1</td>
<td>Prod. Designer</td>
<td>Abe Lattin</td>
<td>407-299-6342</td>
</tr>
<tr>
<td>1</td>
<td>Art Director</td>
<td>Eric Herm</td>
<td>714-501-1077</td>
</tr>
<tr>
<td>1</td>
<td>Scene Artist</td>
<td>William Duncan</td>
<td>804-771-2680</td>
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<tr>
<td>1</td>
<td>Art Department</td>
<td>Lindsay Bonney</td>
<td>601-225-8005</td>
</tr>
<tr>
<td>1</td>
<td>Construction Art</td>
<td>Joshua Zeger</td>
<td>601-220-8003</td>
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<tr>
<td>1</td>
<td>Set Decorator</td>
<td>Ellen Reavis</td>
<td>112-232-3093</td>
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<tr>
<td>1</td>
<td>Art PA</td>
<td>Caroline Linton</td>
<td>703-56</td>
</tr>
<tr>
<td>2</td>
<td>Art PA</td>
<td>Brent McDonald</td>
<td>601-859-7480</td>
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<tr>
<td>1</td>
<td>Costume</td>
<td>Alyssa Allen</td>
<td>415-634-6503</td>
</tr>
<tr>
<td>2</td>
<td>Props</td>
<td>Kobe Allen</td>
<td>435-684-8511</td>
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<tbody>
<tr>
<td>1</td>
<td>Sound Mixer</td>
<td>Amy Clark</td>
<td>310-748-2977</td>
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<tbody>
<tr>
<td>1</td>
<td>Set Decor</td>
<td>Christine Caves</td>
<td>407-454-5221</td>
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<tr>
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<th>DOCUMENTARY CREW</th>
<th>NAME</th>
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<tbody>
<tr>
<td>2</td>
<td>Doc Crew</td>
<td>Roman Sullin</td>
<td>707-426-2427</td>
</tr>
<tr>
<td>2</td>
<td>Doc Crew</td>
<td>Chris Walker</td>
<td>914-367-6622</td>
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<tr>
<th>#</th>
<th>CRAFT SERVICE</th>
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<tbody>
<tr>
<td>1</td>
<td>Craft Service</td>
<td>Ann Production Assistant</td>
<td>818-7</td>
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<table>
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<tr>
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<th>PRODUCTION OFFICE</th>
<th>NAME</th>
<th>CALL</th>
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<tbody>
<tr>
<td>1</td>
<td>Production Office</td>
<td>Claire Drake</td>
<td>402-819-0770</td>
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<tbody>
<tr>
<td>1</td>
<td>F&amp;B Catering</td>
<td>Star Martineau</td>
<td>941-704-2838</td>
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<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Casting Director</td>
<td>Erica Sivierian</td>
<td>212-814-2222</td>
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<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>Location Manager</td>
<td>Jack Hall</td>
<td>415-648-1033</td>
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</table>

**NOTES:**
- A Safety Meeting will be held at Crew Call.
- All Pre-Calls Cast and Crew are required to take an MRI when made available.
# A Monster in the Attic

**Crew Call**

**7:00 AM**

**Wednesday July 25, 2007**

**Shooting Date:**

**Out Of:**

**Parking/Lunch:**

**Location:**

**No food calls, Pre Calls, or Up Grades without approval from B. Hudson**

## Scenes

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast (C/N)</th>
<th>Pages</th>
<th>Location</th>
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<tr>
<td>5</td>
<td>INT. KITCHEN</td>
<td>1,2</td>
<td>4/8</td>
<td>Heritage House (Center of 1st St and Main St, Kanas, UT) (435) 644-2643</td>
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<tr>
<td>43</td>
<td>INT. KITCHEN</td>
<td>1,2</td>
<td>4/8</td>
<td>N 1/8</td>
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<tr>
<td>74</td>
<td>INT. KITCHEN</td>
<td>1</td>
<td>D</td>
<td></td>
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<tr>
<td>91</td>
<td>INT. KITCHEN</td>
<td>2</td>
<td>N 1/8</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>INT. KITCHEN</td>
<td>1,2</td>
<td>N 1/8</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>INT. KITCHEN</td>
<td>1</td>
<td>N 1/8</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td><strong>IF TIME PERMITS</strong></td>
<td>****</td>
<td>****</td>
<td></td>
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<tr>
<td>85</td>
<td>INT. DINING ROOM</td>
<td>1,2</td>
<td>N 2/8</td>
<td>Nearest Hospital (KANE COUNTY HOSPITAL 355 N Main St, Kanas, UT) (435) 644-5811</td>
</tr>
<tr>
<td>87</td>
<td>INT. DINING ROOM</td>
<td>1,2</td>
<td>N 1/8</td>
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<td>19</td>
<td>INT. DINING ROOM</td>
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## Cast

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<tr>
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<th>Character</th>
<th>Status</th>
<th>To Varies</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marion Laverpop</td>
<td>1, Carrie</td>
<td>W</td>
<td>9:00 AM</td>
<td>9:10 AM</td>
<td>REPORT TO WAREHOUSE</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>2, Darrell</td>
<td>W</td>
<td>9:15 AM</td>
<td>9:30 AM</td>
<td>REPORT TO WAREHOUSE</td>
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</tbody>
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## Requirements

**EXTRAS/STANDINS**

- Alyssa Allen
  - 8:45 AM
  - Prop: 3 pieces of plates, 2 glasses, pitcher milk, eaten, plucked chicken, cooked chicken, cloth, meat to prepare 4/8

**SET DRESSING**

- Red Dust, small table, 4 plates, 3 small bowls of food, additional table settings per art dept

**ADDITIONAL REQUIREMENTS**

- Makeup: Dust, Moustache

- Wardrobe: Darrell: House Clothes, Pajamas Caroline: House Clothes, Pajamas

- Equipment: Snake, Wolf

## Advance Schedule

**THURS JULY 26TH**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast (C/N)</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>INT. PARL.</td>
<td>1,2</td>
<td>D 5/8</td>
<td>Heritage House</td>
</tr>
<tr>
<td>45</td>
<td>INT. LIVING ROOM</td>
<td>1,2</td>
<td>D 1</td>
<td>Corner of 1st St and Main St 320</td>
</tr>
<tr>
<td>42</td>
<td>INT. LIVING ROOM</td>
<td>2</td>
<td>D 1/8</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>INT. LIVING ROOM</td>
<td>2</td>
<td>D 1/8</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>INT. DINING ROOM</td>
<td>2</td>
<td>N 1/8</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>INT. LIVING ROOM</td>
<td>2</td>
<td>N 4/8</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL:** 4/8

---

*All Departments must report any safety concerns to the AB Staff. No visitors without the approval of the 1st AD.*

**Executive Producer:** Erica Harrell
**Second AD:** Stan Tackson
**First AD:** Cory Johnson

---

165
### A Monster in the Attic

**CREW CALL**

**7:00 AM**

**Breakfast:** 6:30 AM

**Lunch:** 12:00 PM

**Location:**

- **Heath House:**
  - Corner of 1st St. and Main St.
  - Kirtland, UT
  - (435) 644-2043

### Scenes

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>INT. KITCHEN</td>
<td>1, 2</td>
<td>D</td>
<td>5/6</td>
<td>Heath House</td>
</tr>
<tr>
<td>45</td>
<td>INT. KITCHEN</td>
<td>1, 2</td>
<td>D</td>
<td>1</td>
<td>Kirtland, UT</td>
</tr>
<tr>
<td>46</td>
<td>INT. KITCHEN</td>
<td>2</td>
<td>D</td>
<td>1/9</td>
<td>Kirtland, UT</td>
</tr>
<tr>
<td>47</td>
<td>INT. KITCHEN</td>
<td>2</td>
<td>N</td>
<td>1/9</td>
<td>Kirtland, UT</td>
</tr>
<tr>
<td>48</td>
<td>INT. KITCHEN</td>
<td>2</td>
<td>N</td>
<td>2/9</td>
<td>Kirtland, UT</td>
</tr>
</tbody>
</table>

**Total:** 4/9

### Cast

- **Madison Beatty:** L. Caroline
- **Jake Johnson:** L. Darrell

### Extras

- **Mary Ann:** T&D
- **Katie Ann:** T&D

### REQUIREMENTS:

- Eggs, oats, pears, butter, salt, sugar, flour, dishware, 2 glasses, pitcher milk, nappies, make-up

### Wardrobe

- Darrell: House clothes, boasmas
- Caroline: House clothes, boasmas

### Equipment

- **Sound Devices:**
  - Radio, small wonder tone

### Quote of the Day

Constantly calling isn’t necessarily communicating... (Elia Kazan)

### ADVANCE SCHEDULE

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>INT. LIVING ROOM</td>
<td>1, 2</td>
<td>M</td>
<td>3/4</td>
<td>Heath House</td>
</tr>
<tr>
<td>105</td>
<td>INT. LIVING ROOM</td>
<td>1</td>
<td>N</td>
<td>1/9</td>
<td>Kirtland, UT</td>
</tr>
<tr>
<td>119</td>
<td>INT. LIVING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>4/9</td>
<td>Kirtland, UT</td>
</tr>
<tr>
<td>120</td>
<td>INT. DINING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>5/9</td>
<td>Kirtland, UT</td>
</tr>
<tr>
<td>124</td>
<td>INT. LIVING ROOM</td>
<td>1</td>
<td>N</td>
<td>2/9</td>
<td>Kirtland, UT</td>
</tr>
</tbody>
</table>

**Total:** 3/9

---

*All Requirements must be reported by the AD Staff. No exceptions without the approval of the 1st AD.*

---

166
# A Monster in the Attic

**Crew Call**

**8:00 AM**

**Breakfast:** 7:30 AM

**Lunch:** 12:00 PM

**Shoot:** 10:30 AM

**Service:** 6:30 AM

**Service:** 8:45 PM

---

## Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Status</th>
<th>To Venture</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jake Johnson</td>
<td>Derral</td>
<td>N</td>
<td>10:00 AM</td>
<td>10:30 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

---

## 360th Day

**Saturday July 28, 2007**

**Department Call:**

**8:00 AM**

**Breakfast:** 7:30 AM

**Lunch:** 12:00 PM

**Shoot:** 10:30 AM

**Service:** 6:30 AM

**Service:** 8:45 PM

---

## Scenes

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>Gdns</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>N</td>
<td>2/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>29</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>N</td>
<td>4/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>30</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>D</td>
<td>1/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>31</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>D</td>
<td>1/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>32</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>N</td>
<td>1</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>33</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>N</td>
<td>1/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>34</td>
<td>NT LIVING ROOM</td>
<td>2</td>
<td>N</td>
<td>3/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
</tbody>
</table>

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## Advance Schedule

**430th Day**

**June 30, 2007**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>Gdns</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>114</td>
<td>NT LIVING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>2/4/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>83</td>
<td>NT LIVING ROOM</td>
<td>1</td>
<td>N</td>
<td>1/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>115</td>
<td>NT LIVING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>4/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>120</td>
<td>NT LIVING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>5/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
<tr>
<td>124</td>
<td>NT LIVING ROOM</td>
<td>1</td>
<td>N</td>
<td>3/8</td>
<td>Hartman House Corner of 1st St and Main St Carls, UT (435) 644-2443</td>
</tr>
</tbody>
</table>

---

*All departments must report any safety concerns to the AD Staff. No visitors without the approval of the AD.*

Line Producer: Bryn Hudson
First AD: Cody Johnson
Second AD: Scott Hedboer
# A Monster in the Attic

**CREW CALL**

**7:00 AM**

Breakfast: 6:30 AM  
Lunch: 1:00 PM

**SHOOT DAY**  
Parking/ Lunch: 3  
Out of: 24

**Sunday July 29, 2007**  
Address: 89 East Center Street  
Kanab, UT 84741

Shooting Call: 9:30 AM  
Weather: PART, CLOUDY  
High/Low: 92°/60°  
Precip.: 20%

Sunrise: 6:32 AM  
Sunset: 8:40 PM

**Scenes**  
No forced camera, PreCuts, as a top priority without approval from B. Hudson

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Page</th>
<th>Location</th>
</tr>
</thead>
</table>
| 44 | INT. PARK  
-Caroline reads chores note | 1,2 | D | 5/6 | Heritage House  
Corner of 1st St and Main St  
Kanab, UT (435) 644-2843 |
| 45 | INT. LIVING ROOM  
-Darrell decides to leave house | 1,2 | D | 1 | |
| 47 | INT. LIVING ROOM  
-Caroline is hurt that Darrell is leaving | 1 | D | 1/8 | |
| 70 | INT. LIVING ROOM  
-The children return after hurting Darrell's arm | 1,2 | D | 3/8 | |
| 19 | INT. DINING ROOM  
-Carol and Caroline eat dinner | 1,2 | N | 1 | |

**KANE COUNTY HOSPITAL**  
305 N. Main St  
Kanab, UT  
(435) 644-5811

**Cast**  
Madison Davenport: 1, Caroline  
Jay Johnson: 2, Darrell

**Requirements**

- Props:
  - plate, fried egg, pitcher of milk, 2 glasses

- Set Dressing:
  - mirror, handwritten note inside reflective glass frame, bookcase, small box,
  - 4 plates, 3 small bowls food, lantern, additional table settings set daily

**ADDITIONAL REQUIREMENTS:**

- Nakeup, suit, bandaged arm

**ADVISORY:**

Clothes make the man. Tangled people have little or no influence on society...—Mark Twain

**ADVANCE SCHEDULE MON JULY 30TH**

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Page</th>
<th>Location</th>
</tr>
</thead>
</table>
| 104 | INT. LIVING ROOM  
-Darrell and Caroline fight, he dress photo | 1,2 | NOKA | 2 | Kanab, UT (435) 644-2843 |
| 69 | INT LIVING ROOM  
-Caroline leaves front door | 1 | N | 1/8 | |
| 118 | INT. LIVING ROOM  
-Darrell returns home | 1,2 | N | 4/8 | |
| 120 | INT. DINING ROOM  
-Caroline apologizes | 1,2 | N | 3/8 | |
| 124 | INT. LIVING ROOM  
-Caroline talks door, looks at scar | 1 | N | 3/8 | |
| 35 | INT. DINING ROOM  
-Darrell pauses at master bedroom door | 1,2 | N | 1/8 | |
| 117 | INT. DINING ROOM  
-Carol waits for Darrell for dinner | 1 | N | 2/8 | |

**TOTAL:** 4 1/8

* All Departments must report any safety concern to the AD Staff. No visitors without the approval of the 1st AD.

Line Producer: Bryan Hudson  
First AD: Cory Johnson  
Second AD: Sean Heydeer

168
**A Monster in the Attic**

**Crew Call**
7:00 AM

**Breakfast**
8:00 AM

**Lunch**
1:00 PM

**Shoot Date**: 6
**Out Of**: 24

**Parking/Lunch**: Perry Lodge
89 East Center Street
Kanab, UT 84741

**Shooting**: 9:30 AM
**Weather**: Thunderstorms
**High/Low**: 91/55
**Humidity**: 65%
**Sunset**: 6:33 PM

**Scenes**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Page(s)</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>INT. LIVING ROOM  &lt;br&gt;Caroline and Darrell fight, he drops photo</td>
<td>1,2</td>
<td>MORN</td>
<td>2/4/8</td>
<td>Corner of 1st St and Main St Kanab, UT (435) 844-2843</td>
</tr>
<tr>
<td>119</td>
<td>INT. LIVING ROOM  &lt;br&gt;Caroline returns home</td>
<td>1,2</td>
<td>N</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>INT. DINING ROOM  &lt;br&gt;Caroline apologizes</td>
<td>1,2</td>
<td>N</td>
<td>5/8</td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>INT. LIVING ROOM  &lt;br&gt;Caroline goes to master bedroom door</td>
<td>1</td>
<td>N</td>
<td>3/8</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>INT. DINING ROOM  &lt;br&gt;Caroline talks to Darrell for dinner</td>
<td>1</td>
<td>N</td>
<td>1/8</td>
<td></td>
</tr>
</tbody>
</table>

**Nearest Hospital**: Kane County Hospital<br>335 N Main St<br>Kanab, UT<br>(435) 844-5911

---

**Costs**

<table>
<thead>
<tr>
<th>Character</th>
<th>Status</th>
<th>Time Varies</th>
<th>On Set Time</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caroline</td>
<td>W</td>
<td>9-10 AM</td>
<td>9-10 AM</td>
<td>REPORT TO WARROOM</td>
</tr>
<tr>
<td>Darrell</td>
<td>W</td>
<td>9-10 AM</td>
<td>9-10 AM</td>
<td>REPORT TO WARROOM</td>
</tr>
</tbody>
</table>

**Extra/Stand-In**: 20

**Props**
- Axe, candles, formal dinner plates, linterns, napkin, photograph

**Set Dressing**
- 4 plates, 3 small bowls, food, lanterns, additional table settings per art dept

**Quote of The Day**
When I'm finished with you, you're gonna wish you felt this good again. — Jack Bauer (24)

---

**Scenes**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>73</td>
<td>INT. PARLOR  &lt;br&gt;Caroline makes cherry pie.</td>
<td>1,2</td>
<td>D</td>
<td>2/1/8</td>
<td>Heritage House</td>
</tr>
<tr>
<td>79</td>
<td>INT. PARLOR  &lt;br&gt;The kids celebrate their birthdays.</td>
<td>1,2</td>
<td>D</td>
<td>1/3/8</td>
<td>(435) 844-2843</td>
</tr>
<tr>
<td>90</td>
<td>INT. BASMENT  &lt;br&gt;Caroline and Darrell play the organ.</td>
<td>1,2</td>
<td>EVEN</td>
<td>N</td>
<td>1/8</td>
</tr>
<tr>
<td>115</td>
<td>INT. BASMENT  &lt;br&gt;Caroline's guilty.</td>
<td>1</td>
<td>D</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>INT. BASMENT  &lt;br&gt;Caroline apologizes to Caroline.</td>
<td>1,2</td>
<td>D</td>
<td>1/6/8</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>INT. BASMENT  &lt;br&gt;Caroline brings chest to basement</td>
<td>1</td>
<td>D</td>
<td>1/3/8</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL**: 6/3/8

---

* All Departments must report any safety concerns to the AD. No visitors without the approval of the 1st AD.

Line-Producer: Bryce Hudson
First AD: Cody Johnson
Second AD: Sean Heyderer

---

**Line-Number**: 169
## A Monster in the Attic

**Crew Call**

**7:00 AM**

**Tuesday, July 31, 2007**

**A Monster in the Attic LLC.**
7228 Abby Lane
Winter Park, FL 32792
Office Phone: 407.705.4453
Set Phone: 321.438.8759

**Director/Producer:** Barry Danson
**Exec. Producer:** Ernie Harrell
**Co-Producer:** Erik Ernst

### Scenes

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>C/I</th>
<th>Pages</th>
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</thead>
<tbody>
<tr>
<td>110</td>
<td>INT LIVING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>4/8</td>
</tr>
<tr>
<td>120</td>
<td>INT DINING ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>5/8</td>
</tr>
<tr>
<td>50</td>
<td>INT PARL. OF CAROLINE</td>
<td>1, 2</td>
<td>N</td>
<td>3/8</td>
</tr>
<tr>
<td>73</td>
<td>INT PARL. OF CAROLINE</td>
<td>1, 2</td>
<td>D</td>
<td>2/8</td>
</tr>
<tr>
<td>79</td>
<td>INT PARL. OF CAROLINE</td>
<td>1, 2</td>
<td>D</td>
<td>1/8</td>
</tr>
<tr>
<td>115</td>
<td>INT LIVING ROOM</td>
<td>1</td>
<td>EVEN</td>
<td>1/8</td>
</tr>
<tr>
<td>128</td>
<td>INT LIVING ROOM</td>
<td>1</td>
<td>N</td>
<td>3/8</td>
</tr>
</tbody>
</table>

**Total:** 6

### Cast

<table>
<thead>
<tr>
<th>Cast</th>
<th>Character</th>
<th>Status</th>
<th>To Varies</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meadow Funder</td>
<td>Caroline</td>
<td>N</td>
<td>9:15 AM</td>
<td>9:30 AM</td>
<td>REPORT TO ARMS ROOM</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td></td>
<td>N</td>
<td>9:30 AM</td>
<td>9:30 AM</td>
<td>REPORT TO ARMS ROOM</td>
</tr>
</tbody>
</table>

### Requirements

**PRES:**
- jeans, candles, food, formal dinner plates, linens, napkins, photography

**SET DECOR:**
- broken mirror,
- 4 lights, 1 small items to light, wardrobe trim, screen door set, padlock,
- 2 extras, 1 small prop box, 2000s era screens on set

### Advance Schedule

**Scene**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>C/I</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>INT MISTRESS ROOM</td>
<td>1, 2</td>
<td>N</td>
<td>5/8</td>
</tr>
<tr>
<td>130</td>
<td>INT MISTRESS ROOM</td>
<td>1, 2</td>
<td>MOON</td>
<td>5/8</td>
</tr>
<tr>
<td>135</td>
<td>INT MISTRESS ROOM</td>
<td>1, 2</td>
<td>MOON</td>
<td>1 4/8</td>
</tr>
<tr>
<td>57</td>
<td>INT MISTRESS ROOM</td>
<td>2</td>
<td>MOON</td>
<td>1/8</td>
</tr>
<tr>
<td>50</td>
<td>INT LIVING ROOM</td>
<td>2</td>
<td>D</td>
<td>1/8</td>
</tr>
<tr>
<td>97</td>
<td>INT MISTRESS ROOM</td>
<td>2</td>
<td>N</td>
<td>2/8</td>
</tr>
<tr>
<td>103</td>
<td>INT ATTIC ENTRANCE HALLWAY</td>
<td>2</td>
<td>MOON</td>
<td>2/8</td>
</tr>
<tr>
<td>122</td>
<td>INT CHILDREN'S BEDROOM</td>
<td>2</td>
<td>N</td>
<td>2/8</td>
</tr>
</tbody>
</table>

**Total:** 3 0/8

*All departments must report any safety concern to the AD. Staff and visitors without the approval of the 1st AD.*

**Line Producer:** Bryce Hudson
**First AD:** Gary Johnson
**Second AD:** Sean Heydor
A Monster in the Attic LLC
7228 Abbey Lane
Winter Park, FL 32792
Office Phone: 407.725.4455
Set Phone: 321.418.6759

Director/Producer: Barry Bostreu
Exec. Producer: Eric Hamill
Co-Producer: Eric Ernst

CREW CALL
7:00 AM

SHOOT DATE: Wednesday, August 1, 2007
Out of: 24

Parking/Lunch: Party Lodge
89 East Center Street
Kanab, UT 84741

Shooting Call: 9:30 AM
Wrap Time:

PARKING:

No phone calls, MO calls, or tip-rides without the approval of the 2nd AD

<table>
<thead>
<tr>
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<th>Set Description</th>
<th>Cast</th>
<th>Dir</th>
<th>Pages</th>
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<tbody>
<tr>
<td>79</td>
<td>INT PARLOR</td>
<td>1, 2</td>
<td>D</td>
<td>1/3/8</td>
</tr>
<tr>
<td>130</td>
<td>INT MASTER BEDROOM - Darrell and Caroline wake, he checks her heartbeat.</td>
<td>1, 2</td>
<td>MORN</td>
<td>3/8</td>
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<tr>
<td>135</td>
<td>INT MASTER BEDROOM - Darrell checks Caroline.</td>
<td>1, 2</td>
<td>MORN</td>
<td>1/4/8</td>
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<tr>
<td>22</td>
<td>INT MASTER BEDROOM - Darrell wakes to find Caroline gone.</td>
<td>1, 2</td>
<td>MORN</td>
<td>1/8</td>
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<tr>
<td>30</td>
<td>INT (STAIRS HALLWAY) - Darrell stops at door, drops keys.</td>
<td>1, 2</td>
<td>N</td>
<td>3/8</td>
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<tr>
<td>127</td>
<td>INT CHILDREN'S BEDROOM - Darrell lets go hard.</td>
<td>1, 2</td>
<td>N</td>
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Total: 4/8

Cast

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<tbody>
<tr>
<td>Caroline</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:15 AM</td>
<td>REPORT TO ARMS CORE</td>
</tr>
<tr>
<td>Darrell</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:15 AM</td>
<td>REPORT TO ARMS CORE</td>
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</table>

REQUIREMENTS:

1. Props: Wax, candles, food, formal dinner plates, bottom, napkins, photograph
2. Set dressing: Brocaded mirror,

TOTAL: Quotes of The Day

Makeup: Hair, Teeth
Vehicle: Wood, Small, Town Car

ADVANCE SCHEDULE: THURS AUG. 2, 2007

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Total: 0

* All departments must report any safety concern to the AD. No on-set, no visitors without the approval of the 1st AD.
<table>
<thead>
<tr>
<th>#</th>
<th>PROJECT DUTY</th>
<th>NAME</th>
<th>CALL</th>
<th>#</th>
<th>ELECTRIC DUTY</th>
<th>NAME</th>
<th>CALL</th>
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<tbody>
<tr>
<td>1</td>
<td>Director</td>
<td>Danny Dwyer</td>
<td>407-221-4527</td>
<td>7:30 AM</td>
<td>Gaffer</td>
<td>Janice Johnson</td>
<td>7:30 AM</td>
</tr>
<tr>
<td>2</td>
<td>Executive Producer</td>
<td>Erica Harlow</td>
<td>407-765-3550</td>
<td>7:30 AM</td>
<td>Best Boy Electric</td>
<td>Nick Esmenade</td>
<td>7:30 AM</td>
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<tr>
<td>3</td>
<td>Co-Producer</td>
<td>Erin Marie</td>
<td>316-625-2776</td>
<td>7:30 AM</td>
<td>Swing</td>
<td>Will Dierman</td>
<td>7:30 AM</td>
</tr>
<tr>
<td>4</td>
<td>Line Producer</td>
<td>Bryce Hudson</td>
<td>407-766-4465</td>
<td>7:30 AM</td>
<td>Dolly Grip</td>
<td>Brian Walker</td>
<td>7:30 AM</td>
</tr>
<tr>
<td>5</td>
<td>First AD</td>
<td>Cary Johnson</td>
<td>323-246-8131</td>
<td>7:30 AM</td>
<td>First AD</td>
<td>Cary Johnson</td>
<td>7:30 AM</td>
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<tr>
<td>6</td>
<td>Second AD</td>
<td>Scott Hensley</td>
<td>318-418-8473</td>
<td>7:30 AM</td>
<td>Second AD</td>
<td>Scott Hensley</td>
<td>7:30 AM</td>
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<tr>
<td>7</td>
<td>Production Manager</td>
<td>James Madlon</td>
<td>321-483-0758</td>
<td>7:30 AM</td>
<td>Production Manager</td>
<td>James Madlon</td>
<td>7:30 AM</td>
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</table>

**# ANIMALS**

- Set PA | 7:30 AM
- Anim Prost | 7:30 AM
- Anim Tech | 7:30 AM

**# ART DEPARTMENT**

- Costume | 7:30 AM
- Makeup | 7:30 AM
- Set Decor | 7:30 AM
- Wardrobe | 7:30 AM

**# STEADYCAM**

- Sound Mixer | 7:30 AM
- Sound Mixer | 7:30 AM

**# MUSICAL EFFECTS**

- Key Makeup Hair | 7:30 AM
- Costumes | 7:30 AM

**# PRODUCTION OFFICE**

- Casting | 7:30 AM
- Locations | 7:30 AM

**# EDITORIAL**

- Post Supervisor | 7:30 AM
- Assistant | 7:30 AM

**# ACCOUNTING**

- Prost Accountant | 7:30 AM

**NOTES**

* A Safety Meeting will be held at Crew Call.
* All crew and cast required to take an N95 mask when available.
A Monster in the Attic

7228 Applebee Lane
Winter Park, FL 32792
Office Phone: 407-595-4645
Cell Phone: 321-438-8799

Director/Producer: Barry Blume
Exec. Producer: Eric Hamill
Co-Producers: Eric Ernst

A Monster in the Attic LLC

CREW CALL
7:30 AM

Lunch: 1:30 PM

SHOOT DAY 12 OUT OF 24
Parking/Lunch
Pahoa Lodge
903 East Center Street
Kailua, HI 96740

Shooting Call: 10:00 AM
Weather: PARTLY CLOUDY
High/Low: 84/75°
Temp.: 31%
Sunrise: 6:39 AM
Sunset: 5:53 PM

Kona St. Hospital
KANE COUNTY HOSPITAL:
355 S Main St
Kailua, HI
(413) 694-2893

Kealakekua, HI
(413) 694-5011

3/5/8

Escalator

<table>
<thead>
<tr>
<th>Scenes</th>
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<th>Enn</th>
<th>Pages</th>
<th>Location</th>
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<tbody>
<tr>
<td>1</td>
<td>INT. CHILDREN'S BEDROOM</td>
<td>1.2</td>
<td>WKN</td>
<td>1 1/8</td>
<td>Heritage House</td>
</tr>
<tr>
<td></td>
<td>Overall wakes up Caroline in the morning.</td>
<td></td>
<td></td>
<td></td>
<td>Corner of 5th St and Main St</td>
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<tr>
<td>10</td>
<td>INT. CHILDREN'S BEDROOM</td>
<td>1</td>
<td>D</td>
<td>2/8</td>
<td>Kaneo, UT</td>
</tr>
<tr>
<td></td>
<td>Overall leaves for school.</td>
<td></td>
<td></td>
<td></td>
<td>(813) 646-2843</td>
</tr>
<tr>
<td>18</td>
<td>INT. UPSTAIRS HALLWAY</td>
<td>1.2</td>
<td>N</td>
<td>4/8</td>
<td>Kaneo, UT</td>
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<tr>
<td></td>
<td>Caroline and Darrell head into the house.</td>
<td></td>
<td></td>
<td></td>
<td>(813) 646-2843</td>
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<tr>
<td>22</td>
<td>INT. ATTIC ENTRANCE HALLWAY</td>
<td>2</td>
<td>N</td>
<td>5/8</td>
<td>Kaneo, UT</td>
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<tr>
<td></td>
<td>Overall enters attic.</td>
<td></td>
<td></td>
<td></td>
<td>(813) 646-2843</td>
</tr>
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<td>24</td>
<td>INT. ATTIC ENTRANCE HALLWAY</td>
<td>2</td>
<td>N</td>
<td>0/8</td>
<td>Kaneo, UT</td>
</tr>
<tr>
<td></td>
<td>Darrell and Caroline inspect the attic.</td>
<td></td>
<td></td>
<td></td>
<td>(813) 646-2843</td>
</tr>
<tr>
<td>91</td>
<td>INT. ATTIC ENTRANCE HALLWAY</td>
<td>2</td>
<td>N</td>
<td>0/8</td>
<td>Kaneo, UT</td>
</tr>
<tr>
<td></td>
<td>Darrell and Caroline inspect the attic.</td>
<td></td>
<td></td>
<td></td>
<td>(813) 646-2843</td>
</tr>
<tr>
<td>71</td>
<td>INT. UPSTAIRS HALLWAY</td>
<td>1.2</td>
<td>D</td>
<td>4/8</td>
<td>Kaneo, UT</td>
</tr>
<tr>
<td></td>
<td>Caroline opens bedroom door.</td>
<td></td>
<td></td>
<td></td>
<td>(813) 646-2843</td>
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</table>

Cast

<table>
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<tr>
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<th>Status</th>
<th>To Wear</th>
<th>On Set</th>
<th>Remarks</th>
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</thead>
<tbody>
<tr>
<td>Caroline</td>
<td>WA</td>
<td>9:30 AM</td>
<td>10:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Darrell</td>
<td>WA</td>
<td>9:30 AM</td>
<td>10:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

ADDITIONAL REQUIREMENTS:

- Country French Hair Roll
- Makeup/Hair: Caroline
- Equipment: Sound

Quotes of the Day:

- Snakes, why'd I have to be snakes!!
  - Indiana Jones

ADVANCE SCHEDULE TUES AUG 7TH

<table>
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<tr>
<th>Scenes</th>
<th>Set Description</th>
<th>Cast</th>
<th>Enn</th>
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<tbody>
<tr>
<td>TBD</td>
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<td>Heritage House</td>
</tr>
<tr>
<td></td>
<td>Corner of 5th St and Main St</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(813) 646-2843</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total: 3

* All Departments must report any safety concern to the AD Staff. No deviations without the approval of the AD.
A Monster in the Attic

A Monster in the Attic LLC
7258 Abbey Lane
Wesley Park, FL 33712
Office Phone: 407-745-6505
Set Phone: 1-813-883-8739

Director/Producer: Barry Silver
Exec. Producer/Eric Hark
Co-Producer/Eric Eren

Shooting Day: 9/30 AM
Weather: FLAT LIGHTS
High/Low: 97/76ºF
Time: 9:00 AM
Start: 9:00 AM
Shooting: 9:00 AM
Lunch: 1:00 PM

Lunch: 1:00 PM

Crew Call
7:00 AM

No Script Call, Phone Call, or Exteriors without approval from R & R

<table>
<thead>
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<th>Scene</th>
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<th>Unit</th>
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<tbody>
<tr>
<td>55</td>
<td>NT. LIE ALONE</td>
<td>1.2</td>
<td>N</td>
<td>1/8</td>
<td>Corner of 1st St and Main St</td>
</tr>
<tr>
<td>56</td>
<td>NT. LIE ALONE</td>
<td>1.2</td>
<td>N</td>
<td>1/8</td>
<td>Kaneo, UT</td>
</tr>
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</table>

**CAST:**

<table>
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<tr>
<th>Name</th>
<th>Character</th>
<th>Status</th>
<th>To Visit</th>
<th>On Set</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>Madison Davenport</td>
<td>Caroline</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>REPORT TO WARDrobe</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Sam</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>REPORT TO WARDrobe</td>
</tr>
</tbody>
</table>

**LOCATION:**

Heritage House
Kaneo, UT
315 S Main St
(407) 044-5811

**REQUIREMENTS:**

1. Alyssa Allen
2. Katie Allen

**ADDITIONAL REQUIREMENTS:**

"If you're sitting around wondering what other people think your work is, you're just becoming paralyzed."

Rehearsal:
Body azi, tears, growing eyes.
Sound: Screeching, pounding, knocking.

*All departments must report any safety concern to the AD Staff. No visitors without the approval of the 1st AD.*

**ADVANCE SCHEDULE:**

<table>
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<tr>
<th>Scene</th>
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<th>Cast</th>
<th>Unit</th>
<th>Pages</th>
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<td>125</td>
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<td>N</td>
<td>1/8</td>
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**TOTAL:** 5/8

175
A Monster in the Attic

CREW CALL

7:00 AM

Lunch: 1:00 PM

SHOOT DAY: 15  OUT OF: 24

PARKING/LUNCH: Pony Lodge

99 East Center Street

Kanab, UT 84741

SHOOTING CALL: 9:30 AM

WEATHER: SUNNY

HIGHT/LOW: 91/75

PRINCIPALS: 120

SUNRISE: 6:42 AM

SUNSET: 7:39 PM

**No bald heads, Metacritic logo, or Ed-Glades without approval from & Hudson.**

<table>
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<th>Cast</th>
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<td>55</td>
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<td>Corner of 1st St and Main St</td>
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<td>D</td>
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<td>103</td>
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<td>M</td>
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<th>Remarks</th>
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<tbody>
<tr>
<td>Madeline Davenport</td>
<td>Caroline</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:30 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Darrin</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:30 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

**ADDITIONAL REQUIREMENTS:**
- **FIRE STANDS:**
- **PREPS:**
- **SET DRESSING:**
- **PROP:**

**ADDITIONAL REQUIREMENTS:**
- Fire extinguisher
- Chair with a cushion
- Table with a tablecloth
- Bed with a bedspread
- Nightstand

**WARDROBE:**
- **MENS:**
- **WOMENS:**
- **CHILDREN:**
- **HATS:**
- **SHOES:**

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>Dbl</th>
<th>Pages</th>
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<tr>
<td>125</td>
<td>NT. LPD ENTRANCE HALLWAY</td>
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<td>Corner of 1st St and Main St</td>
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<td>120</td>
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<td>13</td>
<td>NT. ATTIC ENTRANCE HALLWAY</td>
<td>1.2</td>
<td>D</td>
<td>1/8</td>
<td>Kanab, UT</td>
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<tr>
<td>24</td>
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<tr>
<td>97</td>
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<td>2</td>
<td>N</td>
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</tr>
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</table>

**Line Producer:** Beverly Hudson
**First AD:** Cary Johnson
**Second AD:** Ben Foy

---

176
# A Monster in the Attic

**Sunday August 12, 2007**

**A Monster In the Attic LLC.**

**Crew Call:** 7:30 AM

**Shoot Date:** 8/12/07

**Out Of:** 24

**Parking/Lunch:** Furry Lodge

**Location:** Kanes, UT 85731

**Shooting Call:** 7:45 AM

**Weather:** Sunny

**Lighting:** Daylight

**Extras:** 7:45 AM

**Extras:** 10:30 AM

---

## No bald cats, pet cats, or Ed-Glades without approval from R. Hudson

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/I</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>NT. ATTIC ENTRANCE HALLWAY</td>
<td>2 N</td>
<td>3/8</td>
<td>Corner of 1st St and Main St</td>
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</tr>
<tr>
<td>113</td>
<td>NT. ATTIC ENTRANCE HALLWAY</td>
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<td>1/3</td>
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<td></td>
</tr>
<tr>
<td>21</td>
<td>NT. LPS/ARS HALLWAY</td>
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<td>3/8</td>
<td>Kanab, UT</td>
<td></td>
</tr>
<tr>
<td>12</td>
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<td>1 D</td>
<td>2/3</td>
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<tr>
<td>11</td>
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<td>Kanab, UT</td>
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</tr>
<tr>
<td>10</td>
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<td>87</td>
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<td>Nearest Hospital</td>
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<td>86</td>
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<td>1/2</td>
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<td>91</td>
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<tr>
<td>Total</td>
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### Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Status</th>
<th>To Visit</th>
<th>On Set</th>
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</thead>
<tbody>
<tr>
<td>Caroline</td>
<td>N</td>
<td>10:00 AM</td>
<td>10:30 AM</td>
</tr>
<tr>
<td>Derrell</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:30 AM</td>
</tr>
</tbody>
</table>

### Requirements:

#### Props:

- Bucket, dolly, ladder, bail, axe.

#### Set Dressing:

- Door barricades, small table, wooden chair, claw mirror.

---

**Quote of the Day:**

- **Like Monsters:** "Danny Danzau"

**Melodrama:** Wet iron iron.

**Sound:** Pounding, knocking, pounding, shrieking.

**Wardrobe:**

- european: Grey pants, T-shirt, white shirt, Caroline: Nightgown, hospital gown.

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<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/I</th>
<th>Pages</th>
<th>Location</th>
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<tbody>
<tr>
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<td>71</td>
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<td>NT. ATTIC</td>
<td>1 N</td>
<td>1</td>
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<td>129</td>
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<td>NT. ATTIC</td>
<td>1, 4 N</td>
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---

**Total:** 13/8

---

*All departments must report any safety concerns to the AD Staff, no visitors without the approval of the 1st AD.*

---

**Line-Producer:** Bryce Hudson  
**1st AD:** Gary Johnson  
**2nd AD:** Scott Hardiner
# A Monster in the Attic

**CREW CALL**

**7:30 AM**

**Lunch:** 1:30 PM

**Total:** 6:45 PM

## No scenes call, all actors or En-Grams without approval from R. Hudson

<table>
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<td></td>
<td>- Old Darrel and Caroline</td>
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<td></td>
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<tr>
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<td>NT: UPSTAIRS HALLWAY</td>
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<td>D</td>
<td>4/8</td>
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<td></td>
<td>- Caroline faces Darrel with old Darrel</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>127</td>
<td>NT: ATTE</td>
<td>1</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>- Caroline finds music box on shelf</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>128</td>
<td>NT: ATTE</td>
<td>1.8</td>
<td>N</td>
<td>4/8</td>
<td></td>
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<tr>
<td></td>
<td>- Old Darrel and Caroline talk</td>
<td></td>
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<tr>
<td>129</td>
<td>NT: ATTE</td>
<td>1.2</td>
<td>N</td>
<td>3/6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Young Darrel and Caroline</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>129A</td>
<td>NT: ATTE</td>
<td>1.4</td>
<td>N</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Old Darrel and Old Caroline talk</td>
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## Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
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<th>To Verify</th>
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<th>Remarks</th>
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<tbody>
<tr>
<td>Medlock Davenport</td>
<td>Caroline</td>
<td>N</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>John Johnson</td>
<td>Darrel</td>
<td>N</td>
<td>8:00 AM</td>
<td>8:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Tom Skupnik</td>
<td>Old Darrel</td>
<td>N</td>
<td>11:00 AM</td>
<td>11:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Key TV Area</td>
<td>Old Caroline</td>
<td>N</td>
<td>5:00 PM</td>
<td>5:00 PM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

## Required Items:

**1.** Watch, wrist watch, ball cap.

**2.** Black pants, black shirt, black jacket.

**3.** Black hat, black gloves, black shoes.

**4.** Black boots, black shoes, black gloves.

## Wardrobe:

**1.** Black pants, black shirt, black jacket.

**2.** Black hat, black gloves, black shoes.

**3.** Black boots, black shoes, black gloves.

**4.** Black hat, black gloves, black shoes.

## Makeup/Teeth:

**1.** White teeth, black eyes.

**2.** Black makeup, nose ring, mustache.

**3.** Black makeup, nose ring, mustache.

**4.** Black makeup, nose ring, mustache.

**5.** Black makeup, nose ring, mustache.

## It's just like Aaro Hormadee - Quilco (Over the Hedge)

**Wardrobe:** Darrel: Grey pants, black shirt; Caroline: High goods, bellows

**Makeup/Teeth:** White teeth, black eyes.

**Sound:** Screaming, pounding, yelling.

**Wardrobe Schedule:**

- 128: NT: Atte, Darrel plays with dolls
- 129: NT: Atte, Darrel wakes Darrel
- 130: NT: Atte, Darrel talks to Caroline
- 131: NT: Atte, Darrel returns to the empty house
- 132: Ext. Desert Valley
- 133: Ext. Desert, Darrel standing on perch
- 134: Ext. Desert, Darrel looks and sees old Caroline
- 135: Ext. Desert, Darrel returns to desert Caroline
- 136: Ext. Desert, Darrel returns to desert Caroline

**Total:** 3:18
**Crew Call**

**9:30 AM**

---

### Scene Set Description

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>R/N</th>
<th>Page</th>
<th>Location</th>
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<td>0</td>
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<td>Interior House, 1st Floor, Room 220, 455 E. Main St., Kanab, UT 84741</td>
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<tr>
<td>134</td>
<td>N/C, KITCHEN</td>
<td>3</td>
<td></td>
<td>1/8</td>
<td>Kanab, UT 84741</td>
</tr>
<tr>
<td>135</td>
<td>N/C, KITCHEN</td>
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<td></td>
<td>1/8</td>
<td>Kanab, UT 84741</td>
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<tr>
<td>140</td>
<td>N/C, MASTERS BEDROOM</td>
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<td>1/8</td>
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<td>Kanab, UT 84741</td>
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<tr>
<td>147</td>
<td>N/C, LIVING ROOM</td>
<td>3</td>
<td></td>
<td>3/0</td>
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<tr>
<td>132</td>
<td>EXT. DESERT VALLEY</td>
<td>3</td>
<td>1/8</td>
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<td>PA Super Hotel, 355 N. Main St., Kanab, UT 84741</td>
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<tr>
<td>144</td>
<td>EXT. DESERT</td>
<td>3, 4</td>
<td>1/8</td>
<td></td>
<td>PA Super Hotel, 355 N. Main St., Kanab, UT 84741</td>
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<tr>
<td>144A</td>
<td>EXT. FRONT OF HOUSE</td>
<td>3, 4</td>
<td>1/8</td>
<td></td>
<td>PA Super Hotel, 355 N. Main St., Kanab, UT 84741</td>
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### Cast & Character

<table>
<thead>
<tr>
<th>Cast</th>
<th>Character</th>
<th>Status</th>
<th>To Visit</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madison Davenport</td>
<td>Caroline</td>
<td>1</td>
<td>Kanab, UT 84741</td>
<td>10:45 AM</td>
<td>Report to wardrobe</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Darrell</td>
<td>2</td>
<td>Kanab, UT 84741</td>
<td>11:15 AM</td>
<td>Report to wardrobe</td>
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<tr>
<td>Kayla Alvey</td>
<td>Darrell's Nurse</td>
<td>4</td>
<td>Kanab, UT 84741</td>
<td>6/4</td>
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### Wardrobe

- Overalls, Plaid Shirt, OG, Nightgown, Slippers

---

### Advance Schedules

<table>
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<th>Scene</th>
<th>Set Description</th>
<th>ADVANCE</th>
<th>SCHEDULE</th>
<th>TUES</th>
<th>WED</th>
<th>THU</th>
<th>FRI</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>138</td>
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<td>3</td>
<td>D</td>
<td>1/8</td>
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<td></td>
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<td>3/8</td>
</tr>
<tr>
<td>136</td>
<td>EXT. FIELD</td>
<td>3</td>
<td>D</td>
<td>1/8</td>
<td></td>
<td></td>
<td></td>
<td>3/8</td>
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<tr>
<td>131</td>
<td>EXT. FRONT PORCH</td>
<td>3</td>
<td>D</td>
<td>2/8</td>
<td></td>
<td></td>
<td></td>
<td>3/8</td>
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<tr>
<td>133</td>
<td>EXT. FRONT PORCH</td>
<td>3</td>
<td>D</td>
<td>1/8</td>
<td></td>
<td></td>
<td></td>
<td>3/8</td>
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</tbody>
</table>

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### Quote of the Day

*What's No. No. We can't stop here. This is bat country. -Barenaked Lady*
A Monster in the Attic

Wednesday, August 15, 2007

**CREW CALL**

9:30 AM

Shuttle 8:45 AM

Lunch 12:30 PM

SHOOT DAY

Parks: Party House

830 East Desert Highway

Kanab, UT 84741

Shooting Call: 10:00 AM

Weather: Sunny

High/Low: 93/71°F

Phone: 596

Sprint: 6:10 PM

Duration: 9:30 AM - 6:10 PM

**NO FORMAL CALLS, NRCARDS, OR LOGBOOKS. CALL IN ADVANCE TO ERIKA HARMEL.**

**Set Description**

<table>
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<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>D/N</th>
<th>Pages</th>
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<tr>
<td>114</td>
<td>EXT. DESERT</td>
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<td>D</td>
<td>1/0</td>
<td>Park Movie Set (5609) 1599</td>
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<td>117</td>
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<td>118</td>
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<td>D</td>
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<td>(144) 4K 2006 4960 4960</td>
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<td>120</td>
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<td>Kane County Hospital 333 Main St 1440-1450 Kanab, UT 84741 1440</td>
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**Cast**

<table>
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<tr>
<th>Character</th>
<th>Status</th>
<th>To Metamorphose</th>
<th>Out Time</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>Madison</td>
<td>Caroline</td>
<td>N</td>
<td>N 1:05 PM 7:30 PM</td>
<td>7:30 PM</td>
</tr>
<tr>
<td>Jamie</td>
<td>Old Doral</td>
<td>1/2</td>
<td>6:00 AM</td>
<td>1:05 PM</td>
</tr>
<tr>
<td>Tom</td>
<td>Old Doral</td>
<td>N</td>
<td>6:00 AM</td>
<td>1:05 PM</td>
</tr>
</tbody>
</table>

**EXTRA/SPECIALS**

- HANDKEROEFS, HOGS, BUCKET & YOKE, SACHET, POCKET KNIFE, SHEVEL, TOYS, BASKET, WOOD

**MEASURING**

- COVERED WAGON, LEAF PLOTS, CHILDREN, BASKET, WOOD

**MATERIALS**

- MAKEUP/HAIR: OLD DORAL CONTACTS.
- SOUND: "What will you do, when the plan is all... (Tobacco)"

**REQUIREMENTS**

- COVERED WAGON, LEAF PLANTS, WILDFLOWERS, SCARECROW, WOOD

**CLOSE OF DAY**

- Makeup/HAIR: OLD DORAL CONTACTS.
- Sound: "What will you do, when the plan is all... (Tobacco)"

**ADVANCE SCHEDULE**

**Scene**

**Set Description**

<table>
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<tr>
<th>Cast</th>
<th>D/N</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**TOTAL CAST**

- All departments must report any safety concerns to the AD Staff. No visitors without the approval of the 1st AD.

Line-Producer: Bruce Hudson
First AD: Gary Johnson
Second AD: Brian Robb
## A Monster in the Attic

**Crew Call**

### 8:00 AM

**Shoot Date:** 8/17/07

**Out Of:** 24

**Parking/Lunch:** Pony Lodge/Rinto

**Shooting Call:** 9:05 AM

**Weather:** Sunny

**Time:** 10:30

**Weather:** Sunny

**Director/Producer:** Darin Baker

**Exec. Producer:** Eric Beard

**Co-Producer:** Eric Baker

### No labeled calls. All calls or Ed-Grades without approval from B. Hudson.

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<thead>
<tr>
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<th>Set Description</th>
<th>Cast</th>
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<tr>
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<tr>
<td>105</td>
<td>EXT. DESERT VALLEY TOP OF HAVEN</td>
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<td>D</td>
<td>2/3</td>
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<td>D</td>
<td>1/6</td>
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<td>1/6</td>
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<td>143</td>
<td>EXT. FRONT PORCH</td>
<td>1.2</td>
<td>D</td>
<td>1/6</td>
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<tr>
<td>144</td>
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<td>1.2</td>
<td>D</td>
<td>1/6</td>
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<tr>
<td>145</td>
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<tr>
<td>146</td>
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</tr>
<tr>
<td>147</td>
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<td>1/6</td>
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<tr>
<td>148</td>
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<td>1/6</td>
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<tr>
<td>149</td>
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<td>150</td>
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### Cast

<table>
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<tr>
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<th>Character</th>
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<th>To Arrive</th>
<th>On Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madison Devore</td>
<td>Caroline</td>
<td>N</td>
<td>8:00 AM</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Darrell</td>
<td>N</td>
<td>9:00 AM</td>
<td>10:00 AM</td>
</tr>
</tbody>
</table>

### Location

**Paint Set:** Hwy 89 (Race Marker 315.5)

**Kane County Hospital:** 355 N Main St

**Kane, UT:** (435) 644-5811

### Requirements

**Props:**
- Water buckets, hat, straw cook, photograph, handkerchief, wildflowers, rocks.

**Set Dressing:**
- Wrangle.

### Additional Requirements

- **Meet/Dine/Sort:**
- **Sound:**

### Advance Schedule

**Advance Schedule - Sat Aug 17th:**

### ADVANCE SCHEDULE - Sat Aug 17th

- **Cast:**
- **D/O/I:**
- **Pages:**
- **Location:**

---

*All Department staff report any safety concern to the AD Staff. No visitors without the approval of the 1st AD.*

### Line Producer: Bryce Hudson

### First AD: Gary Johnson

### Second AD: Sam Hubbard
A Monster in the Attic

Crew Call

9:30 AM

No外来 calls, pre Calls, or expirations without approval from B. Hudson

Scene | Set Description | Cast | C/N | Pages | Location
--- | --- | --- | --- | --- | ---
53 | EXT. RIVER | 2 | 0 | 2/8 | Top 88 (mile marker 8.5)
| – Darrell fills buckets, heads towards house. (11) | | | | Kaneoche, UT 87424

17 | EXT. RIVER | 1, 2 | EVN | 1 3/8 | Kaneoche, UT 87424
| – Caroline and Darrell splash each other with water. (12) |

105 | EXT. DESERT VALLEY | 2 | 0 | 1/8 | Kaneoche, UT 87424
| – Darrell walks alone. (All handheld) |

49 | EXT. DESERT VALLEY | 1, 2 | 0 | 2 4/8 | Kaneoche, UT 87424
| – Darrell pulls Caroline through desert. (All handheld) |

1 | EXT. ROAD | 1, 2 | 0 | 1 | Kaneoche, UT 87424
| – The wagon leaves Caroline and Darrell. (41) |

Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Status</th>
<th>T/O Var</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah Johnson</td>
<td>Caroline</td>
<td>N</td>
<td>10:30 AM</td>
<td>11:00 AM</td>
<td>LEAVE @ 5:45 PM</td>
</tr>
<tr>
<td>John Doe</td>
<td>Darrell</td>
<td>N</td>
<td>11:00 AM</td>
<td>11:30 AM</td>
<td>LEAVE @ 12:00 PM</td>
</tr>
</tbody>
</table>

ADDITIONAL REQUIREMENTS:

- Water buckets, hose, Ranchero, twigs.

SCHEDULE:

Quote of the Day:

Let's break it down into two words. First, and, red is nice. Fine, passing. Neck is - I can't think of anything for neck right now. - James Woll (Wild Wild West)

Advance Schedule: Sun - Aug 16th

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>C/N</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
</table>

August 19, 2007 - TBD

TOTAL

* All departments must report any safety concerns to the AD. No visitors without the approval of the 1st AD.

Line Producer: Annie Hudson
First AD: Gary Johnson
Second AD: Sean Heyden
A Monster in the Attic

Crew Call
9:00 AM

No below call, Pre-Calls or Ed-Grades without approval from R. Hudson

<table>
<thead>
<tr>
<th>Scene</th>
<th>Set Description</th>
<th>Cast</th>
<th>Ch</th>
<th>Page</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>EXT. MARGIE'S FEEDING AREA</td>
<td>1</td>
<td>0</td>
<td>3/8</td>
<td>Arena Movie Set/3161 (Nise Manor S1.5) Kanab, UT 84741</td>
</tr>
<tr>
<td>17</td>
<td>EXT. BARN - Caroline talks to the cow</td>
<td>1.2</td>
<td>0</td>
<td>3/8</td>
<td>Kanab, UT 84741</td>
</tr>
<tr>
<td>53</td>
<td>EXT. BARN - Caroline and Darrell splash each other with water</td>
<td>2</td>
<td>0</td>
<td>2/9</td>
<td>Kanab, UT 84741</td>
</tr>
<tr>
<td>69</td>
<td>EXT. FIELDS - The kids try to hang up the scarecrow</td>
<td>1.2</td>
<td>0</td>
<td>3/8</td>
<td>Kanab, UT 84741</td>
</tr>
<tr>
<td>31</td>
<td>EXT. EAVES - Caroline talks to the cow</td>
<td>1.2</td>
<td>0</td>
<td>3/8</td>
<td>Kanab, UT 84741</td>
</tr>
<tr>
<td>106</td>
<td>EXT. GARDEN - Caroline acts under the scarecrow</td>
<td>1</td>
<td>0</td>
<td>2/9</td>
<td>Kanab, UT 84741</td>
</tr>
<tr>
<td>110</td>
<td>EXT. GARDEN - Caroline puts photo in chest</td>
<td>1</td>
<td>0</td>
<td>3/8</td>
<td>Kanab, UT 84741</td>
</tr>
</tbody>
</table>

Total: 6/8

Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Status</th>
<th>To Arrive</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madison Davenport</td>
<td>Caroline</td>
<td>N</td>
<td>10:00 AM</td>
<td>10:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Darrell</td>
<td>N</td>
<td>10:30 AM</td>
<td>11:00 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

Requirements:

```
Closet, crew, books, chairs, buckets, yokes, scarecrow, photos.
```

Set Dressing:

- Linens, coat, ladder

Additional Requirements:

- Makeup/Teeth: Novel, 8/9
- Wardrobe: Denim, grey pants, nigiri, white shirt, Caroline: Nightgown, Ribcage

Scene

```
August 20, 2007 - 170
```

TOTAL: 3/1/8

*All Departments must report any safety concerns to the AD Staff. No visitors without the approval of the 1st AD.*

Line-Producer: Bryce Hudson
First AD: Gary Johnson
Second AD: Sean Hudson
### A Monster in the Attic

**Crew Call**

**9:30 AM**

**Shuttles:** 8:45 AM

**Lunch:** 1:30 PM

**Scene** | **Set Description** | **Cast** | **D/N** | **Page** | **Location**
---|---|---|---|---|---
53 | **EXT. RIVER**  
- Carroll and Darrell, heads to house. (43) | 2 | 0 | 2/8 | Toilet 88 (Nile Marker 31.5)  
Kaneohe, HI 84741

17 | **EXT. RIVER**  
- Carroll and Darrell splash each other w/ water. (44) | 1, 2 | EVEN | 1/5/8 | Kaneohe, HI 84741

100 | **EXT. DESERT VALLEY**  
- Darrell walks alone. (42 Handheld) | 2 | 0 | 1/6 | Kaneohe, HI 84741

49 | **EXT. DESERT VALLEY**  
- Carroll pulls Caroline through desert. (42 Handheld) | 2, 3 | 0 | 1/2/8 | Kaneohe, HI 84741

1 | **EXT. ROAD**  
- The wagon leaves Caroline and Darrell. (61) | 1, 2 | 0 | 1 | No formal calls, PM calls, or EG calls without approval from B. Hudson

---

**Quote of the Day:**

*Let's break it down into two words: First, and. Red is Hot. Fire, passion. Neck - I can't think of anything for neck right now.*  
-James West (Wild Wild West)

---

** ADVANCE SCHEDULE **

**Scene** | **Set Description** | **Cast** | **D/N** | **Page** | **Location**
---|---|---|---|---|---
August 19, 2007 - TBD

---

**TOTAL**

- All Departments must report any safety concerns to the AD Staff. No visitors without the approval of the 1st AD.

**Line-Producer:** Bliss Hudson  
**First AD:** Gary Johnson  
**Second AD:** Scott Heyburn

---

184
### CREW CALL

**12:30 PM**

**Location:** Moab, UT

---

### No listed calls, per calls, or Ed-Glides without approval from B. Hudson

<table>
<thead>
<tr>
<th>Scence</th>
<th>Set Description</th>
<th>Cast</th>
<th>Off</th>
<th>Page</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>EXT. CHECK-UP</td>
<td>0</td>
<td>0</td>
<td>1/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>10</td>
<td>EXT. CHECK-UP</td>
<td>0</td>
<td>0</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>81</td>
<td>EXT. FED</td>
<td>0</td>
<td>0</td>
<td>5/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>82</td>
<td>EXT. CHECK-UP</td>
<td>0</td>
<td>0</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>11</td>
<td>EXT. GARISH</td>
<td>N</td>
<td>0</td>
<td>1/8</td>
<td>KANE COUNTY HOSPITAL</td>
</tr>
<tr>
<td>53</td>
<td>EXT. HILSDOE</td>
<td>N</td>
<td>0</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>63</td>
<td>EXT. COVERED WAGON</td>
<td>N</td>
<td>0</td>
<td>1/8</td>
<td>KANE COUNTY HOSPITAL</td>
</tr>
<tr>
<td>67</td>
<td>EXT. COVERED WAGON</td>
<td>N</td>
<td>0</td>
<td>1/8</td>
<td>KANE COUNTY HOSPITAL</td>
</tr>
<tr>
<td>54</td>
<td>EXT. FRONT PORCH</td>
<td>N</td>
<td>0</td>
<td>1/8</td>
<td>KANE COUNTY HOSPITAL</td>
</tr>
<tr>
<td>05</td>
<td>EXT. FRONT PORCH</td>
<td>N</td>
<td>0</td>
<td>1/8</td>
<td>KANE COUNTY HOSPITAL</td>
</tr>
<tr>
<td>116</td>
<td>EXT. FRONT PORCH</td>
<td>N</td>
<td>0</td>
<td>1/8</td>
<td>KANE COUNTY HOSPITAL</td>
</tr>
</tbody>
</table>

---

### Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Status</th>
<th>To Arrive</th>
<th>On Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madonna Earnest</td>
<td>Caroline</td>
<td>N</td>
<td>2:00 PM</td>
<td>2:00 PM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Dornell</td>
<td>N</td>
<td>1:30 AM</td>
<td>1:30 AM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

### REQUIREMENTS:

#### PREPS:
- Break of eggs, fruits, and vegetables, bread, jam, sunrise, and interior candle.

#### SET DRESSING:
- Two chairs, table, and other general settings.

### Quote of the Day:

> "You can't be written or thought, but can be killed." — Shelly

### Wardrobe:
- **Men's:** T-shirts, sweaters, and pants in various styles.
- **Women's:** T-shirts, sweaters, and pants in various styles.
- **Children:** T-shirts, sweaters, and pants in various styles.

---

### Advance Schedule

<table>
<thead>
<tr>
<th>Scence</th>
<th>Set Description</th>
<th>Cast</th>
<th>Off</th>
<th>Page</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>EXT. FIELD</td>
<td>1</td>
<td>D</td>
<td>2</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>106</td>
<td>EXT. GARISH</td>
<td>1</td>
<td>D</td>
<td>2/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>110</td>
<td>EXT. GARISH</td>
<td>1</td>
<td>D</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
</tbody>
</table>

### Company Move to the Warehouse

<table>
<thead>
<tr>
<th>Scence</th>
<th>Set Description</th>
<th>Cast</th>
<th>Off</th>
<th>Page</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>EXT. COVERED WAGON</td>
<td>N</td>
<td>1/8</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>65</td>
<td>EXT. COVERED WAGON</td>
<td>N</td>
<td>1/8</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
<tr>
<td>60</td>
<td>EXT. COVERED WAGON</td>
<td>N</td>
<td>1/8</td>
<td>3/8</td>
<td>*185 (Nick Marker 015)</td>
</tr>
</tbody>
</table>

---

*All departments must report any safety concerns to the AD Staff. No vehicles without the approval of the 1st AD.*

---

185
A Monster in the Attic

Wednesday August 22, 2007

CREW CALL
11:30 AM

SCENE:

No boxed sets, 36C Dart or Ep-Grade without approval from R. Hudson.

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Set Description</th>
<th>Cast</th>
<th>DN</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>EXT. FIELD</td>
<td>1, 2</td>
<td>D</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>- The kids try to hang up the scarecrow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>EXT. GARDEN</td>
<td>1</td>
<td>D</td>
<td>2/3</td>
</tr>
<tr>
<td></td>
<td>- Caroline digs under the scarecrow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>EXT. GARDEN</td>
<td>1</td>
<td>D</td>
<td>3/9</td>
</tr>
<tr>
<td></td>
<td>- Caroline puts photo in chest</td>
<td></td>
<td></td>
<td></td>
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</table>

COMPANY MOVE TO THE WAREHOUSE

<table>
<thead>
<tr>
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<th>DN</th>
<th>Pages</th>
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</thead>
<tbody>
<tr>
<td>61</td>
<td>EXT. COVERED WAGON</td>
<td>1, 2</td>
<td>N</td>
<td>3/0</td>
</tr>
<tr>
<td></td>
<td>- Bart and Caroline see scarecrow is gone</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>EXT. COVERED WAGON</td>
<td>1, 2</td>
<td>N</td>
<td>1/8</td>
</tr>
<tr>
<td></td>
<td>- Caroline grabs berries</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>EXT. COVERED WAGON</td>
<td>1</td>
<td>N</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>- Bart and Caroline look at scars from wagon</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Kane County Hospital
KANE COUNTY HOSPITAL
555 W Main St
Kanab, UT 84741
(435) 644-4511

<table>
<thead>
<tr>
<th>Cast</th>
<th>Character</th>
<th>Status</th>
<th>To Venue</th>
<th>On Set</th>
<th>Remarks</th>
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</thead>
<tbody>
<tr>
<td>Madison Bowers</td>
<td>Caroline</td>
<td>N</td>
<td>12:00 PM</td>
<td>12:10 PM</td>
<td>REPORT TO WAREHOUSE</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Brian</td>
<td>N</td>
<td>12:00 PM</td>
<td>12:10 PM</td>
<td>REPORT TO WAREHOUSE</td>
</tr>
</tbody>
</table>

ADDITIONAL REQUIREMENTS:

- Lantern, pillows, blankets, book, blackberries, cloth, splinter of wood strips
- Set dressing:
- Scarecrow, ladder, wooden chest filled with parents stuff
- Makeup/tail:
- Sound: Crumbling straw
- Wardrobe: Barbi Gray Pants, Nightgown, White shirt, Caroline: Nightgown, Ribbons and Bandage

ADVANCE SCHEDULE: TUES AUG 28, 2007

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Set Description</th>
<th>Cast</th>
<th>DN</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>NT. COVERED WAGON</td>
<td>1, 2</td>
<td>N</td>
<td>3/0</td>
</tr>
<tr>
<td></td>
<td>- Caroline and Brian clear away scarecrow</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>NT. COVERED WAGON</td>
<td>1, 2</td>
<td>N</td>
<td>2/8</td>
</tr>
<tr>
<td></td>
<td>- Caroline and Brian clear shelves for berries</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TOTAL

- All departments must report any safety concerns to the AD staff. No visitors without the approval of the 1st AD.
# A Monster in the Attic

## Crew Call

**9:30 AM**

**Location**: [La Estancia Warehouse](1739 S Highway 93A, Kanab, UT 84741)

**Lunch**: 1:30 PM

---

## No forced calls, Precalls, or Te-Calls without approval from J & J

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Description</th>
<th>Cast</th>
<th>D/R</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>EXT. COVERED WAGON&lt;br&gt;-Darrrell and Caroline are scared of cows&lt;br&gt;-Caroline grabs berries</td>
<td>1, 2</td>
<td>N</td>
<td>2/3</td>
<td>[La Estancia Warehouse](1739 S Highway 93A, Kanab, UT 84741)</td>
</tr>
<tr>
<td>62</td>
<td>INT. COVERED WAGON&lt;br&gt;-Caroline and Darrrell chase away scarecrow&lt;br&gt;-Scarecrow near wagon</td>
<td>1, 2</td>
<td>N</td>
<td>1/8</td>
<td>[La Estancia Warehouse](1739 S Highway 93A, Kanab, UT 84741)</td>
</tr>
<tr>
<td>63</td>
<td>EXT. COVERED WAGON&lt;br&gt;-Darrrell and Caroline look at stars from wagon</td>
<td>1, 2</td>
<td>N</td>
<td>2/8</td>
<td>[La Estancia Warehouse](1739 S Highway 93A, Kanab, UT 84741)</td>
</tr>
<tr>
<td>64</td>
<td>INT. COVERED WAGON&lt;br&gt;-Darrrell and Caroline celebrate&lt;br&gt;-Scarecrow near wagon</td>
<td>1, 2</td>
<td>N</td>
<td>2/8</td>
<td>[La Estancia Warehouse](1739 S Highway 93A, Kanab, UT 84741)</td>
</tr>
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</table>

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## Crew and Cast

<table>
<thead>
<tr>
<th>Cast</th>
<th>Character</th>
<th>Status</th>
<th>To Verbal</th>
<th>On Set</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madison Davenport</td>
<td>Caroline</td>
<td>N</td>
<td>11:30 AM</td>
<td>12:00 PM</td>
<td>REPORT TO WARDROBE</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Darrrell</td>
<td>N</td>
<td>11:30 AM</td>
<td>12:00 PM</td>
<td>REPORT TO WARDROBE</td>
</tr>
</tbody>
</table>

---

## Extras/Stand-Ins

**Wardrobe**: Grey Pants, Western White shirt, Caroline: Miniskirt, Ribcage Bandage, Facial Hair: Sound

---

## Advance Schedule Notes

**Quote of the Day**: This is what my people did for the right to make a movie in this town.

---

**FINISHED!!!**

---

**Line Producer**: Brandy Hudson
**First AD**: Cory Johnson
**Second AD**: Sean Hoyt

---

*All departments must report any safety concerns to the AD staff. No visitors without the approval of the 1st AD.*

---

**SHOOT DATE**: 25 OUT OF 25
**Location**: [La Estancia Warehouse](1739 S Highway 93A, Kanab, UT 84741)
**Weather**: Sunny
**Height/Level**: 93/103
**Time**: 106
**Shots**: 1:30 AM
**Support**: 1:30 PM
### A MONSTER IN THE ATTIC
**Crew Call:** 9:30 AM

**Shoot Date:** 8/23/07

**Thursday**

<table>
<thead>
<tr>
<th><strong>#</strong></th>
<th><strong>Production</strong></th>
<th><strong>Name</strong></th>
<th><strong>Call</strong></th>
<th><strong>#</strong></th>
<th><strong>Electric</strong></th>
<th><strong>Name</strong></th>
<th><strong>Call</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Director</td>
<td>Barry Daneau 407-822-4527</td>
<td>7:30 AM</td>
<td>1</td>
<td>Gaffer</td>
<td>Janice Pearson 321-515-6398</td>
<td>7:30 AM</td>
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**Notes:**
A Safety Meeting will be held at Crew Call.
All Pre-Called Cast and Crew are required to take an MRI when made available.

188
# DAILY PRODUCTION REPORT

**Title:** AGENT IN THE ATE

**Prod. #:**  

**Date:** 7/26/07  

**Producer:** Erica Harrell  

**Director:** Danni Danau  

**Date Started:** 7/26/07  

**Scheduled Finish Date:** 8/26/07  

**Est. Finish Date:** 8/26/07

## Shooting Call
- **Crew Call:** 7:00 AM  
- **Shooting Call:** 10:30 AM  
- **First Shot:** 3:56 AM  
- **Lunch:** 1:30 PM  
- **Ti:** 1:55 PM  
- **1st Shot After Lunch:** 3:53 PM  
- **2nd Shot:**  
- **Wrap:** 5:07 PM  
- **Last Man Out:** 6:00 PM

**Company:** Termed at  

**Location:**  

**Headquarters:** Round Trip Mileage: 

**Notes:** Today a designated day off: YES  

## Script Scenes and Pages

<table>
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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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**Script Prev.**  

**Scene No.: Completions:** 0, 3, 6, 96  

**Scene No.: Not Completed:** 1, 43, 74

**Taken Today:**  

**4**  

**1.33**  

**Taken to Date:**  

**4**  

**1.25**  

**Taken to Be Taken:**  

**124**  

**88.26**

## Cast - Weekly & Day Players

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**W: Casting:** Caroline  

**SW:** 10:02  

**9:55:**  

**1:20:**

**D: Not Photographed:**  

**S: Only School:**

**Production Manager:** James Holman
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<tr>
<td>2nd Meal (C)</td>
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<td>ART DEPT</td>
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<tr>
<td>Production Designer</td>
<td>Alex Eastwood</td>
<td>7:00 AM</td>
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<td>7:00 AM</td>
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<td>7:00 AM</td>
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</tr>
<tr>
<td>Art Director</td>
<td>Jon Riege</td>
<td>7:00 AM</td>
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<td>7:00 AM</td>
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<tr>
<td>Set Decorator</td>
<td>William Duncan</td>
<td>7:00 AM</td>
<td></td>
<td>7:00 AM</td>
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<td>7:00 AM</td>
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<tr>
<td>Leadman</td>
<td>Lindsay Daugherty</td>
<td>7:00 AM</td>
<td></td>
<td>7:00 AM</td>
<td></td>
<td>7:00 AM</td>
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</tr>
<tr>
<td>Construction</td>
<td>Joshua Zeller</td>
<td>7:00 AM</td>
<td></td>
<td>7:00 AM</td>
<td></td>
<td>7:00 AM</td>
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<tr>
<td>Hair and Makeup</td>
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<tr>
<td>Hair and Makeup</td>
<td>Claude Parker</td>
<td>7:00 AM</td>
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<tr>
<td>Key Makeup</td>
<td>Billie Fernandez</td>
<td>7:00 AM</td>
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</table>

**COMMENTS—DELYES (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Upon powering down our 12K light, our generator was discovered to be smoking. A fire extinguisher was used on the generator. Shooting was delayed and the rest of the scenes that could be completed on house power were completed.
# DAILY PRODUCTION REPORT

**Title:** "A MONSTER IN THE ATTIC"  
**Prod. #:** 1  
**Date:** 7/21/07

**Producer:** Erica Harrel  
**Director:** Danny Daigle  
**Date Started:** 7/21/07  
**Scheduled Finish Date:** 8/1/07  
**Ed. Finish Date:** 8/24/07

### Shifts, Money Hours, Etc.

- Shift: Production
- Mon: 7:00 AM - 7:30 PM
  - Shoot: 7:30 AM - 7:00 PM
  - Prep: 7:30 AM - 7:00 PM
- Tues: 7:00 AM - 7:30 PM
  - Shoot: 7:30 AM - 7:00 PM
  - Prep: 7:30 AM - 7:00 PM
- Wed: 7:00 AM - 7:30 PM
  - Shoot: 7:30 AM - 7:00 PM
  - Prep: 7:30 AM - 7:00 PM
- Thurs: 7:00 AM - 7:30 PM
  - Shoot: 7:30 AM - 7:00 PM
  - Prep: 7:30 AM - 7:00 PM
- Fri: 7:00 AM - 7:30 PM
  - Shoot: 7:30 AM - 7:00 PM
  - Prep: 7:30 AM - 7:00 PM

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>Total</td>
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<td>Total</td>
<td>Total</td>
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### Setups

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<td>Total</td>
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### Added Scenes

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<th>Pages</th>
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<td>Total</td>
<td>Total</td>
</tr>
<tr>
<td>Total</td>
<td>Total</td>
</tr>
</tbody>
</table>

### Retakes

- **Today:** 7/21
- **Prev.:** 7/20
- **Total:** 7/21

### Location

- Company: Headquarters
- Studio: Location
- Location: Headquarters

### Round Trip Mileage

- Today: 7/21
- Prev. Mileage: 7/20

### Is Today a Designated Day Off?

- Yes

### To Be Taken

- 116:80
- 86:68

### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Week</th>
<th>Day</th>
<th>Start</th>
<th>End</th>
<th>Played Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madison Davenport</td>
<td>Caroline</td>
<td>N</td>
<td></td>
<td>9:04</td>
<td>9:20</td>
<td>1:16</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>Danell</td>
<td>N</td>
<td></td>
<td>9:10</td>
<td>9:35</td>
<td>2:25</td>
</tr>
</tbody>
</table>

### Notes

- X: N.O. Breakfast
- X: Not Photographed
- X: Not Photographed
- S: School Only

### Production Manager

- James Holton
DAILY PRODUCTION REPORT

Title: "A MONSTER IN THE ATTIC"  Prod. #: 1  Date: 7/26/07
Producer: [Redacted]  Director: Danny O'Donnell
Date Started: 7/26/07  Scheduled Finish Date: 8/26/07  Ed. Finish Date: 8/24/07

S H I T S, Notes, Hours, Memo.

Crew Call 7:00 AM  Shooting Call 8:30 AM  First Shot 9:30 AM  Last Shot 1:00 PM  Last Wrap 6:30 PM  Last Call Out 7:30 PM
1st Shot After Lunch 1:30 PM  2nd Meal 3:00 PM  Cameras Wrap 6:30 PM

Is Today a Designated Day Off? [Redacted]  NO

SCNRT SCENES AND PAGES

Minutes  Setsups  Added Scenes

PREV.  PAGES  SNRCS  PROB.  PAGES  SNRCS

SCNRT  MINUTKS  SETUPS  ADDER SCENES  RETAKES

PREV.  PAGES  SCNRT

TAKES STOCK

Starting  31
Used  3
Current  28

CAST - WEEKLY & CAY PLAYERS

Name  Character  W  H  M  F  L  X  MAKE UP

MADISON DAVENPORT  Caroline  N  8:55  8:40  1:00  1:00  3:00

JAKE JOHNSON  Darell  N  8:21  9:00  1:00  1:00  3:00

Breakfast [Redacted]

*DISMISS TIME INCLUDES 15 MIN. MAKEUP / HAIR REMOVAL
X = NOT PHOTOGRAPHED  S = SCHOOL ONLY

Production Manager: [Redacted]  James Holden

193
DAILY PRODUCTION REPORT

Title: "A MORMON IN THE ATTIC"  Prod #: 1  Date: 7/7/07
Producer: Chip Harrel  Director: Danny Gamue
Date Started: 7/2/07  Scheduled Finish Date: 8/2/07  Est. Finish Date: 8/2/07

Sit: Heritage House, Interiors

Crew Call 7:00 AM  Breakfast Call 9:00 AM  First Shot 7:11 AM  Lunch 12:25 PM  Til 2:00 PM
1st Shot After Lunch 1:30 PM  2nd Meal 7:25 PM  Camera Wrap 6:45 PM  Last Man Out 7:15 PM
Company Rehearsed at: [ ] Studio  [ ] Location  [ ] Headquarters  Round Trip Mileage: [ ] Is Today a Designated Day Off? [ ] YES  [ ] NO

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
<th>PAGES</th>
<th>SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>145</td>
<td>85:05</td>
<td>15:03</td>
<td>10</td>
<td>16:03</td>
<td>21</td>
<td>11</td>
<td>Total</td>
</tr>
</tbody>
</table>

Taken To Date: 124  9:38  Added Scenes: 125  80:31  Retakes

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>WORKED</th>
<th>REHEARSAL</th>
<th>STARTED</th>
<th>TEST</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>TR</th>
<th>MAKEUP</th>
<th>IN</th>
<th>OUT</th>
<th>TRAVEL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>R</td>
<td>T</td>
<td></td>
<td>MADISON GAYNPORT: CAROLINE</td>
<td>W</td>
<td>9:00</td>
<td>9:30</td>
<td>6:31</td>
<td>12:55</td>
<td>2:10</td>
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<tr>
<td>W</td>
<td>R</td>
<td>T</td>
<td></td>
<td>JANE JOHNSON: DARRYL</td>
<td>W</td>
<td>8:00</td>
<td>9:00</td>
<td>6:00</td>
<td>12:46</td>
<td>2:10</td>
</tr>
</tbody>
</table>

### 3X = NO BREAKS  * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD REMOVAL  X = NOT PHOTOGRAPHED  S = SCHOOL ONLY

Production Manager: James Holden
### DAILY PRODUCTION REPORT

**Title:** A MONTAGU IN THE ATTIC  
**Prod #:** 1  
**Date:** 3/20/07  
**Director:** Danny Boyle  
**Crew Call:** 7:00 AM  
**Opening Call:** 9:30 AM  
**First Shot:** 10:15 AM  
**Lunch:** 11:30 AM  
**Wrap:** 6:40 PM  

* **Site:** Heritage House, Interiors  
* **Shooting until:** 5:00 PM  
* **Company:**  
  -  
  - **Shots:**  
  - **Minutes:**  
  - **Scenes:**  
  - **Pages:**  
  - **Prep:**  
  - **Setups:**  
  - **Added Scenes:**  
  - **Takes:**  
  - **Tape Stock:**  

#### SCRIPT SCENES AND PAGES

<table>
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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
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#### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>MAKEUP WORK</th>
<th>LUNCH</th>
<th>TRAVEL TIME</th>
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#### CAST CHARACTER

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<thead>
<tr>
<th>Character</th>
<th>Week 1</th>
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<tr>
<td>Caroline</td>
<td>W 9:05</td>
</tr>
<tr>
<td>Jake Johnson</td>
<td>W 9:10</td>
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---

**Production Manager:** James Holden
# Daily Production Report

**Title:** The Monster in the Attic  
**Prod. #:** 1  
**Date:** 7/3/07  
**Director:** Danny Boyle  
**Date Started:** 7/2/07  
**Scheduled Finish Date:** 8/24/07  
**Est. Finish Date:** 9/4/07  
**Set:** Heritage House, Interiors

<table>
<thead>
<tr>
<th>Crew Call 7:00 AM</th>
<th>Shooting Call 9:00 AM</th>
<th>First Shot 9:30 AM</th>
<th>Lunch 1:00 PM</th>
<th>Finale 2:00 PM</th>
<th>Last Man Out 7:00 PM</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

**Company:**  
**Script Scenes and Pages**  
**SCENES** | **PAGES** | **MINUTES** | **SETUPS** | **ADDED SCENES** | **PAGES** | **SCENES** |
<table>
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<tbody>
<tr>
<td>Script</td>
<td>149</td>
<td>89.05</td>
<td>Total 32.11</td>
<td>Total 113</td>
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<tr>
<td>Taken Prev.</td>
<td>27</td>
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<td>Total 6.57</td>
<td>Total 26</td>
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<tr>
<td>Taken Today</td>
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<tr>
<td>Taken to Date</td>
<td>30</td>
<td>16.38</td>
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<td>To Be Taken</td>
<td>117</td>
<td>77.58</td>
<td>Retakes</td>
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**Tape Stock**  
**Tape**: 34  
**Used**: 74  
**Current**: 23

**Cast - Weekly & Day Players**  
**W** | **H** | **R** | **T**  
<table>
<thead>
<tr>
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<tr>
<td>10.80</td>
<td>7.65</td>
<td>8.35</td>
<td>5.85</td>
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</table>

**Make Up Work**  
**Worked**: 1  
**Rehearsal**: R  
**Rehearsal**: F  
**Total**: 75  

**Character**  
**WADSON GAYNPORT**: CAROLINE  
**JACE JOHNSON**: Carole  

**Time**  
**IN**: 6:55  
**OUT**: 6:51  
**IN**: 6:50  
**OUT**: 6:56

**Notes**  
3X = No Breakfast  
* = Dismiss Time Includes 15 Min. Makeup/Ward Removal

**Production Manager**: James Holton
## DAILY PRODUCTION REPORT

**Title:** A MONSTER IN THE ATTIC  
**Prod. #:** 1  
**Date:** 9/1/07  
**Date Started:** 7/24/07  
**Scheduled Finish Date:** 8/26/07  
**Est. Finish Date:** 8/30/07

**Set:** Heritage House, Interiors

<table>
<thead>
<tr>
<th>Crew Call</th>
<th>Morning Call</th>
<th>First Shot</th>
<th>Lunch</th>
<th>Camera Wrap</th>
<th>Last Man Out</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 AM</td>
<td>9:00 AM</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
<td>5:00 PM</td>
<td>7:00 PM</td>
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</tbody>
</table>

- Company  
  -  
- Line  
  -  
- Round Table  
  -  
- Designated Day  
  -  
- No

### SCRIPT SCENES AND PAGES

<table>
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<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
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<td>SCENES</td>
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<td>95.6</td>
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<td>113</td>
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<td>Total</td>
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- Taken Today: 5
- Scene No. Not Completed: 6
- Taken to Date: 37
- Added Scenes: Insert 7, 8, 9, 10
- To Be Taken: 1

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Makeup</th>
<th>In</th>
<th>Out</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>WADSON JOVENPOT</td>
<td>CAROLINE</td>
<td>8:30</td>
<td>9:11</td>
<td>1:09</td>
<td>2:00</td>
</tr>
<tr>
<td>JUNE JOHNSON</td>
<td>Corinna</td>
<td>8:45</td>
<td>9:11</td>
<td>1:09</td>
<td>2:00</td>
</tr>
</tbody>
</table>

**3X = NO BREAKFAST**

**X = NOT PHOTOGRAPHED**

**Tape Stock:** 3

**Used:** 8 + 9

**Current:** 22

Production Manager: James Holden
**DAILY PRODUCTION REPORT**

Title: "A MONSTER IN THE ATTIC"  
Prod. #: 1  
Date: 9/3/07  

Producer:  
Director: Dany Danou  

Date Started: 7/24/07  
Scheduled Finish Date: 8/2/07  
Est. Finish Date: 8/2/07

**Set Data**

Crew Call: 4:30 PM  
Shooting Call: 5:00 PM  
First Shot: 7:00 AM  
Lunch: 12:00 PM  
Camera Wrap: 6:00 PM  
Last Man Out: 7:15 PM

Company: Film  
Studio:  
Location:  
Site:  
Hq:  
Director: Dany Danou  
Is Today a Designated Day Off?  

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
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<td>3:00</td>
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<td>38</td>
<td>30</td>
<td>Added Scenes: Inserts</td>
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<td>To Be Taken</td>
<td>111</td>
<td>69:48</td>
<td>Retakes</td>
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</tbody>
</table>

**TAPE STOCK**

- Starter: 3'  
- Used: 13  
- Current: 2'  

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>WORKED W</th>
<th>S</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>STARTED</th>
<th>RETAKES</th>
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<tbody>
<tr>
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**CAST - CHARACTER**

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<thead>
<tr>
<th></th>
<th></th>
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<th>R</th>
<th>T</th>
<th>START NO.</th>
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</tbody>
</table>

**3X = NO BREAKFAST**  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL
X = NOT PHOTOGRAPHED
Z = SCHOOL ONLY

Production Manager: James Holden
# Daily Production Report

**Title:** *A Monster in the Attic*  
**Prod. # 1**  
**Date:** 9/4/07

**Director:** Danny Boyle  
**Producer:** Dan Halper

**Date Started:** 7/24/07  
**Scheduled Finish Date:** 8/20/07  
**Est. Finish Date:** 8/26/07

**Site:** Heritage Hall, Interiors

- Crew Call 7:00 AM  
- Shooting Call 9:00 AM  
- First Shot 10:18 AM  
- Lunch 1:30 PM  
- Ti 2:30 PM

- 1st Shot After Lunch 1:55 PM  
- 2nd Meal 7:00 PM  
- Camera Wrap 7:05 PM  
- Last Man Out 7:20 PM

**Company Location:**  
- Studio [ ]  
- Location [ ]  
- Headquarters [ ]  
- Round Trip Mileage [ ]  
- Is Today a Designated Day Off? [ ] Yes [ ] No

## Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prep</td>
<td>149</td>
<td>45.50</td>
<td>Prep</td>
<td>142</td>
<td>Prep</td>
</tr>
<tr>
<td>Today</td>
<td></td>
<td>6.50</td>
<td>Today</td>
<td>16</td>
<td>Today</td>
</tr>
<tr>
<td>Total</td>
<td>155</td>
<td>52.00</td>
<td>Total</td>
<td>163</td>
<td>Total</td>
</tr>
<tr>
<td>Taken</td>
<td>96</td>
<td>20</td>
<td>Scene No. Completed: 62, 103, 95, 16, 134</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taken Today</td>
<td>17</td>
<td>2.50</td>
<td>Scene No. not Completed: 135</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Taken to Date: 42  
- Added Scenes: 22.68  
- To Be Taken: 167  
- Retakes: 57

**Tape Stock**

- Starting: 3'  
- Used: 13  
- Current: 2'

## Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>Character</th>
<th>TR</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>T</th>
<th>R</th>
<th>Pre</th>
<th>Sched</th>
<th>Makeup Work</th>
<th>Lunch</th>
<th>Travel Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caroline</td>
<td></td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pre</td>
<td>Sched</td>
<td>9:00</td>
<td>9:30</td>
<td>7:00</td>
</tr>
<tr>
<td>Jane Johnson</td>
<td></td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9:00</td>
<td>9:00</td>
<td>9:00</td>
</tr>
</tbody>
</table>

**Notes:**  
3X - No Breakfast  
* = Dismiss time includes 15 min. makeup / wardrobe removal  
X = Not photographed  
3 = School only

**Production Manager:** James Holden
## DAILY PRODUCTION REPORT

**Title:** A MONTAGE IN THE ATTIC  
**Prod. #:** 1  
**Date:** 9/20/97  
**Director:** Danny Deane  
**Date Started:** 7/24/97  
**Scheduled Finish Date:** 8/26/97  
**Est. Finish Date:** 8/24/97  
**Sit.: Heritage House, Interiors**

**Crew Call:** 7:30 AM  
**Shooting Call:** 9:00 AM  
**First Shot:** 10:00 AM  
**Lunch:** 1:00 PM  
**Camera Wrap:** 7:00 PM  
**Last Man Out:** 7:30 PM

Company:  
- [ ] Studio  
- [ ] Location  
- [ ] Headquarters  
- [ ] Round Trip Mileage:  
- [ ] Today a Designated Day Off?  
- [ ] YES  
- [ ] NO

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>RETAKES</th>
<th>ADDED SCENES</th>
<th>PAGES</th>
<th>SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Prep. 4:30</td>
<td>Prep. 1:17</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Today 5:40</td>
<td>Today 16</td>
<td>Today 1:45</td>
<td>Today 1:10</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Scenes:** 119  
**Pages:** 58

<table>
<thead>
<tr>
<th>Script Taken Pp:</th>
<th>3/6</th>
<th>Scenes No. Completed: 146, 76, 7, 94</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taken Today: 2:37</td>
<td>8 S. Scenes No. not Completed: 20, 23, 13</td>
<td></td>
</tr>
<tr>
<td>Taken to Date: 47</td>
<td>26 S. Added Scenes</td>
<td></td>
</tr>
<tr>
<td>To Be Taken: 1/2</td>
<td>61 1/4 Retakes</td>
<td></td>
</tr>
</tbody>
</table>

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST: WADSON GAYLON</th>
<th>CHARACTER: CAROLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>W 5:00</td>
<td>9:30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CAST: JOSEPH JOHNSON</th>
<th>CHARACTER: DELTA</th>
</tr>
</thead>
<tbody>
<tr>
<td>N 5:00</td>
<td>9:00</td>
</tr>
</tbody>
</table>

### 3X = NO BREAKFAST  
### * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD REMOVAL  
### X = NOT PHOTOGRAPHED  
### B = SCHOOL ONLY

Production Manager: James Holden
DAILY PRODUCTION REPORT

Title: "A MONSTER IN THE ATTIC"  Prod #: 1  Date: 9/17/07
Producer: Sherry Hormel  Director: Danny Danau
Date Started: 7/24/07  Scheduled Finish Date: 9/21/07  Est. Finish Date: 9/24/07
Site: Heritage House, Interior

Script Call 7:30 AM  Shooting Call 9:00 AM  First Shot 2:50 PM  Lunch 1:30 PM  Tile 2:30 PM
1st Shot After Lunch 1:24 PM  2nd Meal 7:00 PM  Camera Wrap 7:05 PM  Last Man Out 7:30 PM
Company Resumes at: Location: Headquarters Round Trip Mileage:
Is Today a Designated Day Off? Yes No

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene</td>
<td>Prev</td>
<td>Today</td>
<td>Prev</td>
<td>Total</td>
<td>Total</td>
</tr>
<tr>
<td>145</td>
<td>3:20</td>
<td>6:15</td>
<td>171</td>
<td>102</td>
<td>1</td>
</tr>
</tbody>
</table>
| Taken Prev | 47 | 24:46 | Scenes No. Completed: 20, 23, 27, 7, 71, 71
| Taken Today | 6 | 3:48 | Scenes No. not Completed: 22, 24, 25, 71
| Taken to Date | 53 | 36:18 | Added Scenes |
| To Be Taken | 95 | 58:54 | Retakes |

Tape Stock
Start: 31
Used: 14, 15, 16
Current: 15

CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
</tr>
</thead>
</table>

Caroline
W 8:00 9:30 7:00 1:15 2:45

Jane Johnson
W 8:00 9:30 7:00 1:14 2:45

3X = No Breaks  * = Dismiss Time Includes 15 Min. Makeup Ward Removal
X = Not Photographed  S = School Only

Production Manager: James Holden

201
DAILY PRODUCTION REPORT

Title: A MONSTER IN THE ATTIC
Producer: Chip Horrel
Director: Danny Danzuc
Date Started: 7/24/07
Scheduled Finish Date: 8/21/07
Est. Finish Date: 8/24/07

Set: Heritage House, Interiors

Crew Call: 7:00 AM
Shooting Call: 9:00 AM
First Shift: 10:30 AM
Lunch: 1:00 PM
Last Call: 7:00 PM
Last Man Out: 7:00 PM

Company Established: [ ] Studio [ ] Location [ ] Headquarters
Round Trip Mileage: [ ] Yes [ ] No

Is Today a Designated Day Off? [ ] Yes [ ] No

SCRIPT SCENES AND PAGES

SCENES PAGES MINUTES SETUPS ADDED SCENES RETAKES

SCENES PAGES Prep. 56:44 Prep. 192 Prep. - Prep. -
Today - Today - Today - Today -
Total 4:30 Total 18 Total Today - Today -

Taken Total 10:51 Total 205 Total - Total -

Today Total 10:51 Total 205 Total - Total -

Scene No. Completed: 102
Scene No. not Completed: 103, 32

To Be Taken 54 31/48 Retakes

To Be Taken: 54 31/48

TAPE STOCK

Sterling 31
Used: 16, 17
Current: 14

CAST - WEEKLY & DAY PLAYERS

W H S F T R T

WORKED - R - P - F - T -

STARTED - 7:00 - 7:30 - 7:45 -

TAKEN - 6:30 - 0:00 -

CAST CHARACTER TR

MADISON GAYNPORT CAROLINE W 9:00 9:30 7:00 1:00 2:00

JACK JOHNSON Everett W 6:00 9:00 7:00 1:00 2:00

3X - NO BREAKS

* - Dismiss time includes 15 min. Makeup/Ward Removal
X - Not Photographed
2 - School Only

Production Manager: James Holden
**DAILY PRODUCTION REPORT**

Title: "A MONSTER IN THE ATTIC"  
Prod #  
Date: 9/1/07  
Producer: Chip Hormel  
Director: Danny Danzuc  
Date Started: 7/24/07  
Scheduled Finish Date: 8/22/07  
Est. Finish Date: 8/29/07

**Set**: Heritage House, Interiors

- Crew Call: 7:00 AM  
- Shooting Call: 9:00 AM  
- First Shot: 9:47 AM  
- Lunch: 1:00 PM  
- Time: 2:00 PM  
- Camera Wrap: 7:07 PM  
- Last Man Out: 7:10 PM

Company Bans:  
- Studio  
- Location  
- Headquarters  

Round Trip Mileage:  

Is Today a Designated Day Off?  
**NO**

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td></td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Script</td>
<td>148</td>
<td>99/0/0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taken Today</td>
<td>5</td>
<td>4/0/0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taken to Date</td>
<td>50</td>
<td>37/4/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To Be Taken</td>
<td>80</td>
<td>50/7/8</td>
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</table>

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>S</th>
<th>R</th>
<th>T</th>
<th>CHARACTER</th>
<th>TR</th>
<th>MAKUP WORK</th>
<th>LUNCH</th>
<th>TRAVEL TIME</th>
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</thead>
<tbody>
<tr>
<td>MADDISON GAVENPORT</td>
<td>CAROLINE</td>
<td>W</td>
<td>5:00</td>
<td>9:30</td>
<td>6:11</td>
<td>1:00</td>
<td>2:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JATE JOHNSON</td>
<td>Cordell</td>
<td>N</td>
<td>5:00</td>
<td>9:30</td>
<td>6:11</td>
<td>1:00</td>
<td>2:00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TAPES STOCK**

- Spool
- Used
- Current

3X - NO BREAKS  
* = DISMISS TIME INCLUDES 15 MIN MAKEUP / WARD REMOVAL
X = NOT PHOTOGRAPHED  
S = SCHOOL ONLY

Production Manager: James Holden
## A Monster in the Attic
### Daily Progress Report

**Date:** 8/11/07

**Shooting day:** 15 of 24

**Call time:** 7:00 AM

**1st shot:** 9:27 AM

**Meal break:** 1:06 PM

**1st a/m shot:** 3:24 PM

**Wrap:** 8:07 PM

**A.Cam/Rolls:** 19 + 20

**B.Cam/Rolls:**

**C.Cam/Rolls:**

**D.Cam/Rolls:**

**E.Cam/Rolls:**

**Sound Roll:** 6

**Wild Tracks:**

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Page count</th>
<th>Prep-time</th>
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<tbody>
<tr>
<td>Total in script</td>
<td>145</td>
<td>88 3/8</td>
</tr>
<tr>
<td>Added today</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Omitted today</td>
<td>1</td>
<td>3/8</td>
</tr>
<tr>
<td>Adj.new total</td>
<td>144</td>
<td>88</td>
</tr>
<tr>
<td>Prev.shot</td>
<td>59</td>
<td>37 4/8</td>
</tr>
<tr>
<td>Shot today</td>
<td>7</td>
<td>3 4/8</td>
</tr>
<tr>
<td>2nd/spinning unit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total to date</td>
<td>66</td>
<td>41</td>
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<tr>
<td>Remaining</td>
<td>78</td>
<td>47</td>
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<table>
<thead>
<tr>
<th>Scene No./Set</th>
<th>Pg.count</th>
<th>Prep-time</th>
<th>Actual time</th>
<th>Set-ups</th>
</tr>
</thead>
<tbody>
<tr>
<td>56. INT. ATTIC ENTRANCE</td>
<td>5/8</td>
<td>:40</td>
<td>1:25</td>
<td>10</td>
</tr>
<tr>
<td>72. INT. ATTIC ENTRANCE</td>
<td>5/8</td>
<td>:30</td>
<td>0:35</td>
<td>1</td>
</tr>
<tr>
<td>101. INT. UPSTAIRS HALLWAY</td>
<td>5/8</td>
<td>:25</td>
<td>0:30</td>
<td>1</td>
</tr>
<tr>
<td>99. INT. ATTIC ENTRANCE</td>
<td>2/8</td>
<td>:25</td>
<td>0:40</td>
<td>5</td>
</tr>
<tr>
<td>26. + 27. INT. UPSTAIRS HALLWAY – ATTIC ENTRANCE</td>
<td>1 2/8</td>
<td>:45</td>
<td>0:40</td>
<td>1</td>
</tr>
<tr>
<td>92. INT. ATTIC ENTRANCE</td>
<td>1/8</td>
<td>:10</td>
<td>0:30</td>
<td>1</td>
</tr>
</tbody>
</table>

**TOTAL:** 3 4/8 4:20 19

**Comments:**

Scenes omitted today: 55
Scenes added today: 22; 1C3
Scheduled not shot: 10C3

Unscheduled scenes shot:

Scenes to be completed as of today:

*We owe insert for 162 – picture held by Darrell*
## DAILY PRODUCTION REPORT

**Title:** "A MONSTER IN THE ATTIC"  
**Prod. #:** 1  
**Date:** 9/13/07  
**Director:** Danny Boyle  
**Date Started:** 7/24/07  
**Scheduled Finish Date:** 9/2/07  
**Est. Finish Date:** 9/2/07

**Sit:** Heritage House, Interiors

### Crew Call:
- 7:30 AM
- Shooting Call: 9:00 AM
- 1st Shot: 10:00 AM
- 1st Wrap: 10:30 PM
- Last Man Out: 11:00 PM

### Company Established at:
- Studio:
- Location:
- Headquarters:
- Round Trip Mileage:

### Is Today a Designated Day Off?
- Yes: [ ]
- No: [ ]

<table>
<thead>
<tr>
<th>SCENE</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Script Scen and Pages:
- Taken Prev: 67
- Taken Today: 4
- Taken to Date: 71
- To Be Taken: 73

### Additions:

### Tape Stock:
- Starter: [ ]
- Used: [ ]
- Current: [ ]

### Cast - Weekly & Day Players:

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>Rehearsal</th>
<th>Compl.</th>
<th>Lunch</th>
<th>Travel Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>WADDER</td>
<td>DAVENPORT</td>
<td>CAROLINE</td>
<td>W</td>
<td>10:30</td>
<td>10:30</td>
<td>7:00</td>
<td>1:20</td>
</tr>
<tr>
<td>JAXX JOHNSON</td>
<td>DARRYL</td>
<td>W</td>
<td>8:10</td>
<td>9:00</td>
<td>8:00</td>
<td>1:20</td>
<td>2:20</td>
</tr>
<tr>
<td>ANY OF JAXES</td>
<td>OLD CAROLINE</td>
<td>SW</td>
<td>7:45</td>
<td>6:00</td>
<td>1:20</td>
<td>2:20</td>
<td></td>
</tr>
<tr>
<td>TOM SIZZPATRICK</td>
<td>OLD DARRYL</td>
<td>SW</td>
<td>11:00</td>
<td>11:30</td>
<td>1:20</td>
<td>2:20</td>
<td></td>
</tr>
</tbody>
</table>

### Breaks:
- X: No Breaks

### Notes:
- * Dismiss Time includes 15 min. Makeup Ward Removal
- X: Not Photographed
- 2 + School Only

**Production Manager:** James Holden
### DAILY PRODUCTION REPORT

**Title:** A MONSTER IN THE ATTIC  
**Prod #:** 1  
**Date:** 9/14/07  
**Producer:** Shari Newell  
**Director:** Danny Danziger  
**Date Started:** 7/24/07  
**Scheduled Finish Date:** 9/20/07  
**Est. Finish Date:** 9/22/07  
**Location:** Heritage House, Interiors

- Crew Call: 3:30 AM  
- Shooting Call: 10:00 AM  
- First Shot: 10:31 AM  
- Lunch: 12:30 PM  
- Last Man Out: 8:26 PM

#### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDDED SCENES</th>
<th>RETAKES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td>MINUTES</td>
<td>SETUPS</td>
<td>ADDDED SCENES</td>
<td>RETAKES</td>
</tr>
<tr>
<td>Scene 1</td>
<td>100</td>
<td>30:00</td>
<td>10</td>
<td>20</td>
<td>5</td>
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<tr>
<td>Scene 2</td>
<td>150</td>
<td>40:00</td>
<td>15</td>
<td>25</td>
<td>10</td>
</tr>
</tbody>
</table>

- **Total:** 250

#### TAKE STOCK

- **Scene Name:** TAKE STOCK  
- **Start:** 3:00 PM  
- **Used:** 25  
- **Current:** 0

#### CAST - WEEKLY & DAY PLAYERS

| CAST  | CHARACTER | W | H | S | D | M | D | T | S | C | M | D | T | S | C |

- **MAY O’ARCE:** OLD CIRCUS  
- **TIMOTHY PATRICK:** OLD DARRELL

#### CAST

| CAST  | CHARACTER | W | H | S | D | M | D | T | S | C | M | D | T | S | C |

- **MAY O’ARCE:** OLD CIRCUS  
- **TIMOTHY PATRICK:** OLD DARRELL

#### CAST

- **MAY O’ARCE:** OLD CIRCUS  
- **TIMOTHY PATRICK:** OLD DARRELL

- **Crew Call:** 3:30 AM  
- **Shooting Call:** 10:00 AM  
- **First Shot:** 10:31 AM  
- **Lunch:** 12:30 PM  
- **Last Man Out:** 8:26 PM

#### Notes:

- **SCENES:** 3X - NO BREAKS  
- **SETUPS:** * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL  
- **RETAKES:** X = NOT PHOTOGRAPHED  

**Production Manager:** James Holden
## DAILY PRODUCTION REPORT

**Title:** A MONSTER IN THE ATTIC  
**Prod #:** 1  
**Date:** 9/1/07  
**Producer:** Shira Kantor  
**Director:** Danny Danteu  
**Date Started:** 7/24/07  
**Scheduled Finish Date:** 9/2/07  
**Est Finish Date:** 9/2/07

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
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<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td>PREV.</td>
<td>PREP.</td>
<td>PREP.</td>
<td>PREP.</td>
</tr>
<tr>
<td>Total</td>
<td>-</td>
<td>15:40</td>
<td>28</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### Taken Prev.

- 64.98
- Scene No. 10: 116, 118, 119, 117, 120

### Taken Today

- 11
- Scene No. 10: 137, 138

### To Be Taken

- 51
- Scene No. 10: 146, 138

### Makeup

- **MACDOWELL**
  - 7:00 AM
  - 8:00 PM
- **STRONG**
  - 7:00 AM
  - 8:00 PM

### Tape Stock

- **Starting:** 91
- **Used:** 27
- **Current:** 4

### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
<th>Start</th>
<th>End</th>
<th>Prep</th>
<th>Out</th>
<th>IN</th>
<th>Long</th>
<th>Low</th>
<th>Mid</th>
<th>Start</th>
<th>NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADISON DAVENPORT</td>
<td>CAROLINE</td>
<td>N</td>
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<td>12:00</td>
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<td>JUDY STRONGHORN</td>
<td>OLD SPERM</td>
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### Breakfast

- **NO BREAKFAST**

### Notes

- **DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**
- **X = NOT PHOTOGRAPHED**
- **S = SCHOOL ONLY**

### Production Manager

James Holden
**DAILY PRODUCTION REPORT**

**Title:** A MONSTER IN THE ATTIC  
**Prod #:** 1  
**Date:** 5/17/07  
**Director:** Danny Boyle  
**Date Started:** 7/24/07  
**Scheduled Finish Date:** 8/24/07  
**Est Finish Date:** 8/24/07

---

**Crew Call:** 9:00 AM  
**Shooting Call:** 9:00 AM  
**First Shot:** 9:20 AM  
**Lunch:** 12:30 PM  
**Camera Wrap:** 7:15 PM  
**Last Man Out:** 7:45 PM

---

**COMPANY:** Branch locations  
**Is Today a Designated Day Off?** NO

---

**SCRIPT SCENES AND PAGES**

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**TAKES**

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**ADDED SCENES**

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**CAST - WEEKLY & DAY PLAYERS**

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**3X - NO BREAKS**

*DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD REMOVAL

**NOT PHOTOGRAPHED**

---

**Production Manager:** James Holden
DAILY PRODUCTION REPORT

Title: "AMONSTIN IN THE ATTIC"  Prod #: 1  Date: 9/10/07
Producer: EJ Ronell  Director: Danny Danau
Date Started: 7/24/07  Scheduled Finish Date: 9/20/07  Est. Finish Date: 9/2/07

Script

Crew Call: 9:30 AM  Shooting Call: 10:00 AM  Final Shot: 11:00 AM  Lunch: 12:30 PM  Side: 4:30 PM
1st Shot After Lunch: 1:12 PM  2nd Meal:  7:00 PM  Camera Wrap: 8:29 PM
Company Call is 4:30 PM

Company Sent on Set: 0  Studio:  0  Location:  0  Headquarters:  0
Round Trip Mileage: 0

Is Today a Designated Day Off?  NO

SCRIPT SCENES AND PAGES

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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<th>RETAKES</th>
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Prep

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TAKES STOCK


CAST - WEEKLY & DAY PLAYERS

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<th>H</th>
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MAKING WAVE

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LUNCH

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TRAVEL TIME


3X = NO BREAKFAST  * = DISMISS Time includes 15 min. Makeup / Ward Removal
X = NOT PHOTOGRAPHED  33 = SCHOOL ONLY

Production Manager: James Holden
DAILY PRODUCTION REPORT

Title: A MONITOR IN THE ATTIC
Prod. # 1
Date: 9/1/07
Director: Danny Ganeau
Date Started: 7/24/07  Scheduled Finish Date: 8/20/07  Est. Finish Date: 9/2/07

Paris

Crew Call: 9:00 AM  Shooting Call: 10:00 AM  First Shot: 10:31 AM  Lunch: 1:30 PM  End: 4:56 PM
1st Shot After Lunch: 6:00 PM  2nd Meal: 10:31 PM  Camera Wrap: 8:29 PM  Last Man Out: 10:30 PM
Company Emissary at:  Studio:  Location:  Headquarters:  Round Trip Mileage:  Is Today a Designated Day Off?  NO

SCRIPT SCENES AND PAGES  MINUTES  SETUPS  ADDED SCENES  RETAKES
Today  7:26  Today  23  Today  -  Today  -
Total  12:34  Total  123  Total  -  Total  -

Taken Prev.  169  69.4  Scenes No. Completed: 0, 27, 38, 41, 11, 114
Taken Today  6  5.8  Scenes No. not Completed 69, 108, 110
Taken to Date  169  67.2  Added Scenes: 17, 13, 14, 15, 16
To Be Taken  33  21.8  Retakes:

TAPE STOCK

CAST - WEEKLY & DAY PLAYERS

W H S F R T

CAST CHARACTER TR MAKEUP WORK

NADISON DAVENPORT CAROLINE W 10:30 11:00 7:30 3:30 4:30
JAKE JOHNSON DARRELL W 11:00 12:30 3:00 3:30 4:30

3X = NO BREAKFAST  * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / COSTUME REMOVAL
X = NOT PHOTOGRAPHED  31 = SCHOOL ONLY

Production Manager  James Holden
# Daily Production Report

Title: A Monster in the Attic

- **Prod #**: 1
- **Date**: 9/21/07

- **Director**: Danny Densu
- **Date Started**: 7/24/07
- **Scheduled Finish Date**: 8/21/07
- **Est. Finish Date**: 8/28/07

- **Production Start Time**: 12:00 PM
- **Production End Time**: 7:20 PM
- **First Shot**: 1:00 PM
- **Lunch**: 12:00 PM
- **Camera Wrap**: 11:44 PM
- **Last Man Out**: 1:00 AM

**Company Office**

- **Studio**: [ ]
- **Location**: [ ]
- **Headquarters**: [ ]
- **Round Trip Mileage**: [ ]
- **Is Today a Designated Day OFF?**: [ ]

## Script Scenes and Pages

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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
<th>RETAKES</th>
<th>TAPES</th>
<th>STOCK</th>
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- **Today**: 11:20
- **Today**: 28
- **Today**: 11
- **Today**: 6:38

- **Total**: 110
- **Total**: 73.78

## Cast - Weekly & Day Players

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<th>R</th>
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- **3X - NO BREAKFAST**: [ ]
- *** = DISMISS TIME INCLUDES 15 MIN. MAKEUP/WARD REMOVAL**: [ ]
- **X = NOT PHOTOGRAPHED**: [ ]
- **3 = SCHOOL ONLY**: [ ]

Production Manager: James Holden
DAILY PRODUCTION REPORT

Title: "A MONSTER IN THE ATTIC"  Prod # 1  Date: 9/22/07
Producer: Shari Nelms  Director: Danny Deane
Date Started: 7/24/07  Scheduled Finish Date: 9/24/07  Est. Finish Date: 9/26/07

Parish

Crew Call 11:30 AM  Shooting Call 12:00 PM  First Shot 1:32 PM  Lunch 5:45 PM  Ti 6:45 PM
1st Shot After Lunch 9:55 PM  2nd Shot 10:05 PM  Breakfast 10:10 AM  Camera Wrap 10:10 PM  Last Man Out 11:00 PM

Company dismissed at  Studio  Location  Headquarters  Round Trip Mileage  Is Today a Designated Day Off? □ YES □ NO

SCRIPT SCENES AND PAGES

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TAKES STOCK

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CAST - WEEKLY & DAY PLAYERS

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3X = NO BREAKFAST  * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / HAIR REMOVAL
X = NOT PHOTOGRAPHED  2 = SCHOOL ONLY

Production Manager: James Holden
APPENDIX H: FINAL COST REPORT (ACTUALS)
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<td>GENERAL EXPENSES</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
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<td>($12,071)</td>
<td>Development</td>
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Totals: $100,075.68 CTD, $2,000.00 Costs, $10,333.00 FTC, ($111,346.98) Budget Variance.
APPENDIX I: CONTRACTS
SAMPLE CREW DEAL MEMO

CREW DEAL
MEMORANDUM

Production Company: A Monster in the Attic, LLC
7228 Abbey Lane
Winter Park, FL 32792

Employee:__________________________________________

__________________________________________________

Address

__________________________________________________

Telephone

__________________________________________________

SS#/EIN

Picture: “A Monster in the Attic” ("Picture")

1. Services/Compensation:

(a) Employee agrees to provide usual and customary services for the Picture for
the position as set forth in the Addendum attached hereto and made a part of this Agreement.
Employee’s services shall be exclusive during the scheduled period of services for principal
photography and shall continue thereafter for so long as Employee’s services are required should
the principal photography schedule be extended, and on a first priority basis during all required
times for other pre-production services set out in the Addendum and/or required post-production
services.

(b) The dates of Employee’s services shall be on or about the dates set forth in the
Addendum.

(c) As compensation in full for Employee’s services, and the rights granted to
Production Company, provided Employee is not in default hereunder and has performed all
services required under this Agreement, Production Company shall pay Employee the
compensation as set forth in the Addendum, which compensation, if applicable, shall be payable
in weekly installments over the scheduled period of Employee’s services pro-rated for partial
weeks and payable on Production Company’s normal payroll date following the week in which
such amount accrued.

(d) Services for principal photography in excess of the scheduled period, if any, shall
be compensated at the same day rate of pay and pro-rated for a partial week.

(e) No overtime compensation shall be paid to Employee unless approved in advance in writing by Production Company.

(f) With the exception of Production Company’s movement during a shoot day, all travel time to and from locations will not be considered work time.

2. No Guarantee: Employee hereby acknowledges the unpredictable nature of the motion picture business and that Production Company may not be able to accomplish such production and Employee hereby agrees that Production Company shall have no liability to Employee in such event except for the payment of compensation, pro-rata, due hereunder.

3. Income Tax Reporting (Initial one):

(a) Employee’s income shall be subject to the deduction of applicable federal, state and local taxes, withholdings and contributions as are authorized or required by law arising out of Employee’s services hereunder.

(b) Employee is engaged as an independent contractor and all payments to Employee (excluding reimbursed expenses) shall be reported to the Internal Revenue Service as Employee’s income as required by law. Employee shall be solely responsible for the payment of all taxes and contributions required by law arising out of Employee’s services hereunder.

4. Travel, Accommodations, and Expenses: Production Company shall furnish or reimburse Employee for travel accommodations (room expense and taxes only, excluding incidentals), and expenses as set forth in the Addendum, if any. Production Company shall not pay any kit rental, mileage, or car allowance unless specifically agreed to by Production Company in writing.

5. Credit: If Employee has fully performed hereunder and the results of Employee’s services are used or appear in the Picture when exploited, Employee shall be accorded the usual and customary credit, subject to usual industry exclusions, in the exploitation of the Picture as set forth in the Addendum. Except as provided for herein, Production Company shall determine, in its sole discretion, the size, style, manner, position, prominence, mode and placement of presenting such credit.

6. Proceeds of Services/Name and Likeness

(a) Production Company shall be the sole owner and Employee hereby transfers and assigns to Production Company all rights, including copyright, in perpetuity, in and to the results and proceeds of Employee’s services (including material and/or ideas suggested or submitted), which shall constitute a “work-made-for-hire” (as such term is defined in the U.S. Copyright Act of 1976), and it shall have the sole right to use, exploit, advertise and exhibit the foregoing in any and all media, whether now known or hereafter devised throughout the world, in all languages as Production Company in its sole and unfettered discretion shall determine. In connection with the
foregoing, Employee hereby grants to Production Company the right to use Employee’s name, likeness and/or biography in connection with the exploitation of the Picture.

(b) Production Company and Production Company’s licensees and assigns shall have the right to adapt, change, revise, delete from, add to and/or rearrange the material or any part thereof submitted by Employee hereunder, and to combine the same with other material to any extent and in this connection Employee hereby waives any so-called “moral rights” of authors.

(c) Production Company shall have the right to make one or more promotional or “making of” films, and to utilize the results and proceeds of Employee’s services therein. Employee further agrees to the use by Production Company in such promotional or “making of” films, or in bonus features in DVD copies of the Picture, of film clips from the Picture and behind-the-scenes shots in which Employee may appear.

7. Drug/Alcohol Free Workplace: Employee agrees that Employee will not engage in the unlawful manufacture, distribution, dispensation, possession or use of a controlled substance and/or alcohol in the workplace during the rendering of services hereunder. Employee understands that violation of this provision may result in the immediate termination of this Agreement.

8. Insurance:

(a) Production Company shall obtain customary motion picture production insurance and any other insurance required by law in an amount customarily obtained for a motion picture having a comparable production budget as the Picture. Production Company shall not be responsible for any loss of or damage to Employee’s personal property or any personal injury to Employee for any amounts over and beyond such insurance coverage. Employee shall maintain and be responsible for any and all liability and insurance with respect to the use by Employee of Employee’s personal property and/or vehicle in connection with Employee’s services rendered hereunder.

(b) Employee shall not bring to the set any personal items, including computers, cameras, radios, sunglasses, etc., except for those items required in the rendering of Employee’s services.

9. Recoverables: Employee shall be responsible for returning to Production Company on or before completion of principal photography of the Picture, all materials, equipment, and other items owned or rented by, or otherwise in the possession of Production Company, its agents, assigns or licensees or purchased with Production Company’s funds (“Recoverables”). Employee acknowledges and agrees that work originating or created in connection with the production of the Picture, including, without limitation, correspondence and documents, shall be the exclusive property of Production Company and any disclosure or use thereof by Employee shall be deemed a material breach hereof. Recoverables shall include, without limitation, props, wardrobe, equipment, tools, materials, supplies and film stock.

10. Retakes: Subject to Employee’s availability, after the expiration of services of
Employee hereunder, Employee shall, if requested by Production Company to do so, render
similar services for retakes for the same compensation rate as set forth in this Agreement.
Employee hereby agrees to use his/her reasonable efforts to make himself/herself available for
the above-mentioned services.

11. Guild and Unions (Initial and complete one):

   (a) __________ Employee hereby represents that Employee is not a member of and
       acknowledges that Production Company is not a signatory to any guild and/or union agreement
       pertaining to Employee's employment and that the Picture shall not be produced pursuant to any
       such agreement.

   (b) __________ Employee hereby acknowledges that Employee has been advised that
       Production Company is or shall become a signatory to and that the Picture shall be produced
       pursuant to the following guild or union agreement: __________.
       Employee warrants and represents that Employee is now, and shall remain during the term
       hereof; a member in good standing of such guild or union, and the Parties hereby agree to the
       terms and conditions of said agreement.

   (c) If applicable, nothing contained in this Agreement shall be construed so as to
       require the violation of the applicable guild or union agreement, which by its terms is controlling
       with respect to this Agreement; and whenever there is any conflict between any provision of this
       Agreement and any such guild or union agreement, the latter shall prevail. In such event the
       provisions of this Agreement shall be curtailed and limited only to the extent necessary to permit
       compliance with such guild or union agreement.

12. Employment of Others: Employee agrees not to enter into any agreements for
    Production Company, or on Production Company's behalf, whereby Production Company may
    be required to perform any obligations or to pay any monies or other consideration including, but
    not limited to, any agreement for the employment of any person or the purchase or rental of any
    article or material without Production Company's prior consent. Any such approved agreement
    shall be required to be in writing. Production Company shall have the right to deduct from
    Employee's compensation any and all such unapproved expenses.

13. Incapacity; Disability; Force Majeure: Production Company shall have the right to
    suspend Performer's employment and no compensation shall accrue or be payable to Performer
    for any period during which Production Company shall be hampered or interrupted in the
    preparation or production of the Picture or in the conduct or operation of Production Company's
    business generally by any so-called "force majeure" event.

14. Right of Termination: Production Company shall have the right to terminate this
    Agreement at any time and for any reason whatsoever. In such event, Production Company's
    sole responsibility shall be to pay to Employee any of Employee's compensation, pro-rata, which
    accrues prior to termination unless such termination was as a result of Employee's failure
    to perform services or obligations hereunder.
15. No Publicity/Confidentiality:

(a) Employee agrees, in each instance, not to make any public statements or announcements, or to disclose any information, or issue or authorize the issuance or publication of any news story, article, or publicity relating to the Picture, or one containing Employee’s name as rendering services for the Picture for release in any medium without Production Company’s prior written consent, however, Employee may issue personal publicity solely concerning Employee in which the Picture is mentioned incidentally so long as such references to the Picture are not derogatory.

(b) Employee agrees that Employee will not divulge or make known to any person or entity any information obtained by Employee pertaining to the Picture and/or Production Company’s business, including information pertaining to the identity of financing sources for the Picture, the terms of financing of the Picture, the budget of the Picture, terms of this Agreement, terms of any and all agreements pertaining to the Picture, and all information regarding the story, treatments and screenplay for the Picture without Production Company’s prior approval unless such information is already known to the general public.

16. No Equitable Relief: In the event of breach of this Agreement by Production Company, Employee shall have no right in such event to injunctive relief or to rescind this Agreement or any of the rights granted or assigned to Production Company hereunder. Employee’s sole rights and remedies in such event, shall be limited to Employee’s rights, if any, to recover damages in an action at law.

17. Assignment: Production Company shall have the right to assign this Agreement or any part hereof, however, any such assignment shall be made specifically subject to the terms and conditions and obligations of this Agreement. Employee may not assign this Agreement without Production Company’s prior written approval.

18. Additional Terms: The Parties hereby agree to the additional terms and conditions set forth in the addendum attached hereto, if any.

19. Miscellaneous Terms:

(a) Employee agrees not to enter into any agreement for product placement or tie-ins for the Picture without Production Company’s prior consent.

(b) Employee shall not, nor allow any person, to take personal photographs or around the set, nor permit any guest to visit the set of the Picture, without Production Company’s prior consent.

(c) Production Company will not reimburse Employee for cellular telephone user expenses or for any cellular telephone access and/or rental charges without Production Company’s prior consent.

(d) Production Company will not reimburse Employee for parking tickets issued to
Employee unless such ticket was issued as a result of Employee parking in a parking place designated by Production Company.

(e) Employee hereby represents and warrants that any and all personal property, vehicles, or other equipment and materials which Employee may use or supply in connection with Employee’s services rendered hereunder are safe and in good working condition for their intended use.

20. Warranties/Indemnification:

(a) The Parties hereby warrant and represent that they are under no disability, restriction or prohibition with respect to their right to execute this Agreement and perform its terms and conditions.

(b) The Parties agree to indemnify each other against all judgments, liabilities, damages, penalties, losses and expense (including reasonable outside attorney’s fees) which may be suffered or assumed by or obtained against the other by reason of any breach or failure of any warranty agreement herein made by either Party.

21. Employment Eligibility: All of Production Company’s obligations herein are expressly conditioned upon Performer’s submission to Production Company of original documents satisfactory to demonstrate to Production Company Performer’s employment eligibility to be employed in the United States, when and if requested, including but not limited to, an Immigration Reform and Control Act Form I-9 (Employment Eligibility Verification Form)

22. Venue/Jurisdiction/Arbitration:

(a) If this Agreement is subject to clause 11(a) above, the validity, interpretation and legal effect of this Agreement; any action or other proceeding which involve such a controversy will be brought in those Courts and not elsewhere.

(b) If this Agreement is subject to clause 11(b) above, the Parties hereby agree that any and all disputes arising between the Parties shall be determined and resolved pursuant to the arbitration provisions contained in the applicable guild or union collective bargaining agreement.

23. Entire Agreement: This Agreement contains the entire understanding of the Parties relating to its subject matter and cancels and supersedes all prior agreements, written or oral. No change or modification of this Agreement will be binding upon either Party unless it is made by a written instrument.

Employee acknowledges that he or she has read and consents to the above agreement and has been given the opportunity to ask questions of, and receive answers from, the Production Company and all questions, if asked, have been answered satisfactorily.

Employee’s signature below indicates Employee’s consent to the agreement described
above.

Production Company: A Monster in the Attic, LLC

By: An Authorized Representative

Employee: ____________________________

Signature

Date: ________________

Date: ________________
ADDENDUM TO
CREW DEAL MEMORANDUM
“A MONSTER IN THE ATTIC”

Employee: __________________________________________________________

Position: __________________________________________________________

Locations for Principal Photography: Central Florida

Dates of Services: Pre-production: ______________________________________

Principal: _________________________________________________________

Compensation: $ ______________________________________________________

Compensation Rate: Weekly Rate (Flat): ______ (5 day work week)

Daily Rate: __________________________

Hourly Rate: __________________________

Flat Rate: __________________________

Expenses: Provided/Paid For: Accommodations yes no (See Misc. below, if applicable)

Transportation yes no (See Misc. below, if applicable)

Per Diem yes no (Amount: $________________________)

Auto yes no (Amount: $________________________)

Meals: Production Company agrees to provide meals, and snacks and beverages on set during the
days of rendering services.

Petty Cash: Employee shall account to Production Company and be responsible for petty cash
received by Employee, if any.

Credit: Employee’s credit shall appear in the closing credits as follows:

________________________________________

In case of emergency, Performer authorizes Production Company to contact the following:

Name ________________________________ Telephone Number __________________________
The following are medical alert/medical conditions of Employee, if any (optional):

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Miscellaneous terms, if any:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Initials: ________________________
SCREEN ACTORS GUILD
INDEPENDENT PRODUCERS'
ULTRA LOW BUDGET LETTER AGREEMENT

RE: "DEMONSTRATED" (Title of Picture)

Dear:

You have informed Screen Actors Guild, Inc. (hereinafter "SAG" or "the Guild") that [Producer's name] intends to produce a single motion picture of approximately [60 minutes running time titled] "DEMONSTRATED" ("Picture"). You have further advised us that the Picture has a budget of approximately $247,000 (excluding deferred amounts) and approximately $300,000 (including deferred amounts) and that the intended exhibition of the Picture is limited to the areas described in Paragraph 4 below. Based upon these representations and in reliance thereon, the Guild offers Producer the following special terms and conditions for the employment of professional performers:

1. Pictures Covered

This Independent Producers' Ultra Low-Budget Letter Agreement ("Agreement") applies solely to independently conceived and financed live action motion pictures filmed entirely in the United States. It is not intended for pictures produced for television broadcast, cable use, video/DVD markets or otherwise produced primarily for commercial exploitation. Animated projects and music videos are also specifically excluded from this Agreement. The determination of whether a specific motion picture qualifies for this Agreement shall be subject solely to the Guild's discretion.

2. Budget

The budget for the Picture shall not exceed $247,000 (excluding deferrals). The budget figures include any payment required during production but exclude deferrals and participation. Producer shall submit a fully detailed production budget, shooting schedule and shooting script to the Guild prior to commencement of principal photography in order to permit verification.

NOTE: In no event shall the budget including deferrals exceed $300,000. All deferrals must be reported to the Guild with the budget figures.

Within four (4) weeks of completion of principal photography, Producer shall submit to the Guild a detailed report of actual expenditures and other relevant materials. The Guild may require showing actual cost of the production to date. In the event the actual production costs exceed the limits stated above, Producer shall
pay to professional performers or to the Guild for the benefit of the professional performers, any additional sums necessary to bring the compensation of the professional performers into full and complete compliance with the minimum rates, terms and conditions specified in the then-current Screen Actors Guild Letter Agreement for Modified Low-Budget or Low Budget Theatrical Pictures as applicable provided, however, that if the actual costs of production exceed the budget limit for such agreements, the minimum rates, terms and conditions specified in the then-current Screen Actors Guild Codified Basic Agreement for Independent Producers (hereinafter "Basic Agreement") shall apply. Pension and Health Plans contributions shall also be paid on any such additional amounts.

Producer shall also submit to the Guild a copy of the final version of the picture in VHS or DVD format. The Guild agrees that it will not copy, display or publicly distribute such copy of the Picture without prior consent of Producer.

3. Acceptance as Signatory Producer:

Concurrently with the signing of this Agreement and as a condition thereto, Producer shall sign the current Basic Agreement, all the terms of which shall apply as described above except as hereby modified.

4. Exhibition Rights

Producer shall have the right to exhibit the Picture theatrically. Should the initial release not be in the theatrical market, the picture shall remain a "theatrical motion picture" for all purposes of the Basic Agreement, as modified herein, and shall not be reclassified as a "Made for Pay" or "Free Television" motion picture. If the picture is distributed outside of the theatrical market, residuals will be payable in accordance with General Provisions, Section 5.2 of the Basic Agreement.

For all Internet exhibition, producer shall pay performers an aggregate sum equal to three and six-tenths percent (3.6%) of the license fee paid by the licensee for the right to exhibit such picture on the Internet.

5. Performers Covered

The terms of this Agreement apply only to professional performers employed as principal performers, singers, dancers, stunt performers, stunt coordinators, body doubles, puppets, airplane and helicopter pilots, narrators and announcers. The terms of this Agreement shall not apply to background actors or to non-professionals employed for training or experience. Accordingly, Producer shall not be required to give preference of employment to professional performers in casting roles for this picture, nor shall the Union Security provision of the Basic Agreement be applicable to the employment of non-professionals or qualify a non-professional for membership in the Guild. In order to assure the safety of all cast, crew and production personnel, this exception shall not apply to the category of "stunt coordinator".

6. Minimum Payments to Covered Performers

The minimum rates for professional performers employed under this contract shall be as follows:
All Performers except: Stunt Coordinators

$100 per day

Stunt Coordinators rates for Daily, Weekly and "Flat Deal" Stunt Coordinators track the rates in Schedule K-1, K-II or K-III of the Basic Agreement that are current at the time of photography.

All payments shall be made by check, payable to the order of the individual performer entitled thereto and delivered to the Guild on the Friday following each payroll week.

Each check must be accompanied by a separate written statement indicating dates worked, overtime, adjustments, reimbursements, tax deductions and name and address of the performer's "employer of record". At the discretion of the nearest Screen Actors Guild office, signed payroll sheets or slips and photocopies of checks sent to the Performers shall be delivered instead.

7. Consecutive Employment/Availability

Unless the performer is on an overnight location as defined in Section 10, producer shall not be required to pay professional performers for any days intervening between days on which the professional performer is booked. No professional performer shall be required to hold any day available unless the professional performer is paid for such day.

Professional performers shall have the right to accept other professional employment during the course of production; however, the performer shall attempt to provide thirty-six (36) hours notice of a conflicting professional engagement.

8. Length of Work Days, Meal Periods, Overtime

The workday for professional performers shall be eight (8) consecutive hours, exclusive of time for meal periods. The professional performer's first meal period shall be called within six (6) hours from the time of reporting for work. Successive meal periods of the same professional performer shall be called within six (6) hours after the end of the preceding meal period. Such meal periods must be at least thirty (30) minutes long, but not more than one (1) hour long and the professional performer shall not be required to or required to work during such meal periods. If these meal periods are violated, the professional performer shall receive $25 in liquidated damages for each half-hour of delay or fraction thereof.

If the professional performer is requested to or required to work beyond eight (8) consecutive hours, Producer shall pay the professional performer for each 1/10 of an hour unit, or fraction thereof, an amount equal to time and one-half of the professional performer's pro rate payment for the day.

No work shall be scheduled in excess of twelve (12) hours within any 24-hour period. The professional performer may consent to work more than twelve (12) hours in a work day, without the Guild's consent, however, producer shall compensate the professional performer at a rate equal to two (2) times the professional performer's negotiated straight time rate of the day performer scale rate under the Letter Agreement for Modified Low-Budget Theatrical Pictures, which ever rate is higher, for any time worked in excess of twelve (12) hours in a day.

The professional performer must receive at least twelve (12) hours rest period between work days. If the rest period requirement is violated, the professional performer shall be paid an additional day's pay. Further, professional performer may refuse to report if given less than ten (10) hours rest period between work days.
9. Pension and Health Contributions

Producer shall make a contribution to the SAG-Producer's Pension and Health Plans at the applicable percentage rate as in the Basic Agreement (14.8% for performers during the current period from July 1, 2005 to June 30, 2008) of the total compensation earned by all professional performers covered by this Agreement. Such contributions shall be paid in weekly installments accompanied by the appropriate Pension and Health Report and filed with the SAG office.

10. Travel

a) The applicable travel provisions of the Basic Agreement are modified as follows: A performer shall be deemed to be on an "overnight location" when it is necessary for the performer to remain away from his/her residence overnight for one or more nights. (regardless of the location of the producer's base.

b) Whenever the performer is required to travel away from his/her principal place of residence for whatever purpose, compensation for time spent in travel shall be paid by Producer in addition to transportation expenses and per diem. Producer must furnish lodging and per diem to the performer until the performer is returned to the original place of departure.

c) Except as modified herein, when Producer is required to provide transportation for a Performer all applicable provisions of the Basic Agreement shall apply, except when air travel is required, Producer may travel a Performer in coach class on a commercial airline. Notwithstanding, if any member of the production staff is flown any class other than coach, all Performers must be flown in the same higher class.

11. Record Keeping

Producer shall maintain accurate time sheets and employment contracts for all professional performers covered by this Agreement. Copies of all such records must be submitted to the Guild on a weekly basis.

12. Financial Security

For the protection of professional performers, Producer shall post with the Guild a security deposit in an amount acceptable to the Guild. Such deposit shall be posted prior to the commencement of rehearsals, filming, or of photography.

13. Clips Available to Professional Performers

Producer shall make available (at cost) clips of such professional performer's work in the Picture once principal photography is completed. Such clips shall be available in 16mm, 35mm, digital video, VHS or Beta, provided the professional performer bears the cost for required conversion from one medium to another.
14. Withholding Taxes, Social Security, Unemployment and Disability Insurance

All compensation paid to professional performers under the terms of this Agreement shall constitute wages and be subject to deductions for Income Taxes, Social Security and Disability Insurance. Producer shall make the necessary payments, reports and withholding deductions with respect to such taxes and premiums. Producer shall provide Unemployment Insurance coverage for professional performers by making appropriate registration and payments to the State.

15. Security Interest in Picture

The Guild, at its sole discretion, may require producer to execute documents necessary to grant the Guild a first position Security Interest in the Picture and related rights to protect professional performers and the Guild against any default in the performance of obligations under this Agreement. Producer shall provide the Guild with all chain of title documents relating to the Picture.

16. Waiver of 6th Day, 7th Day and Holiday Premiums

Producer may engage professional performers to perform on the 6th day, 7th day or holidays without payment of the premium rates described in the Basic Agreement. Such work shall be at the same rates as are applicable on normal workdays.

17. Screen Actors Guild Acknowledgement

The end credits of the Picture shall include the following: "Special Thanks to Screen Actors Guild." Producer shall also include the SAG logo or union bug in the credits of the Picture. Contact your Business Representative at the local SAG branch for artwork.

Application of Agreement

18. This Agreement applies to the above-designated Picture only. It is understood that the special provisions applicable to Ultra Low-Budget pictures represented by this Agreement are experimental and designed to encourage the employment of Performers in such pictures under fair and equitable terms and conditions. If the Guild shall determine at any time that the continued use of said policy is not in the best interests of Performers, the policy may be changed or terminated with respect to any future production of Ultra Low-Budget pictures.

19. Successors and Assigns

This Agreement shall be binding upon and shall inure to the benefit of the parties hereto, their respective successors and assigns.
Your signature below will indicate your agreement to the provisions hereof.

Very truly yours,

SCREEN ACTORS GUID, INC.

By:

Title: [Signature]

Accepted and Agreed To:

By: [Signature]

FREDA HARRELL
Print Name/Title

For: A MONSTER IN THE ATTIC LLC
Production Company

Date: 7/8/07

(Handwritten note at bottom: Revised as of 5/18/07 6 of 6)
SAG PERFORMER AGREEMENT
ADDITIONAL PROVISIONS

Production Company:

Picture: "A Monster in the Attic"
Performer: ________________________________
Role: ____________________________________

1. Services/Compensation: The compensation paid hereunder is for Performer's services and all rights granted to Production Company herein.

2. Income Tax Reporting: (Initial one):

(a) X Performer's income payable hereunder shall be subject to the deduction of applicable federal, state and local taxes, withholdings and contributions as are authorized or required by law arising out of Performer's services hereunder.

(b) (Loan-Out) Performer is engaged as an independent contractor and all payments to Performer (excluding reimbursed expenses) shall be reported to the Internal Revenue Service as Performer's income as required by law. Performer shall be solely responsible for the payment of all taxes and contributions required by law arising out of Performer's services hereunder.

3. Credit:

(a) If Performer has fully performed hereunder and appears recognizably in the Picture as released, Performer shall be accorded usual and customary credit subject to usual industry exclusions in the Picture as follows:

Opening titles, single card, first position

(b) Except as provided for herein, Production Company shall determine, in its sole discretion, the size, style, manner, position, prominence, mode and placement of presenting such credit.

4. Proceeds of Services:

(a) Production Company shall be the sole owner and Performer hereby transfers and assigns to Production Company all rights, including copyright, in perpetuity, in and to the results and proceeds of Performer's services (including material and/or ideas suggested or submitted), which shall constitute a "work-made-for-hire" (as such term is defined in the U.S. Copyright Act of 1976), and it shall have the sole right to use, exploit, advertise and exhibit the foregoing in any and all media, whether now known or hereafter devised throughout the world, in all languages,
as Production Company is in its sole and unfettered discretion shall determine. In connection with the foregoing, Performer’s name, voice or likeness may be used in merchandising or commercial tie-ups for the Picture. Production Company may also use Performer’s name, voice and likeness in the marketing and exploitation of the Picture, including but not limited to, souvenir programs, paperback or magazine editions of the literary property, soundtrack recordings therefrom, and novelizations thereof. Said advertising, publicizing and exploitation may not include the direct endorsement of any product, services, or commodity other than the Picture without Performer’s prior written consent.

(b) Performer hereby waives any so-called “moral rights” of authors in connection with Performer’s performances rendered hereunder.

(c) Production Company shall have the right to make one or more promotional, “behind-the-scenes”, or “making-of” films about the development and production of the Picture, and to utilize the results and proceeds of Performer’s services therein. Performer further agrees to the use by Production Company in such promotional, “behind-the-scenes”, or “making of” films of film clips from the Picture, or in bonus features in DVD copies of the Picture, behind-the-scenes shots, behind-the-scenes photography, and filmed interviews in which Performer may appear.

5. Drug/Alcohol Free Workplace: In conformance with federal laws regarding a drug-free workplace, Performer agrees that she will not engage in the unlawful manufacture, distribution, dispensation, possession or use of a controlled substance and/or alcohol in the workplace during the rendering of services hereunder. Performer understands that violation of this provision may result in the immediate termination of this Agreement.

6. Insurance: Production Company shall obtain customary motion picture production insurance and any other insurance required by law in an amount customarily obtained for a motion picture having a comparable production budget as the Picture. Production Company shall not be responsible for any loss of or damage to Performer’s personal property or any personal injury to Performer for any amounts over and beyond such insurance coverage.

7. Retakes and Dubbing: Subject to Performer’s professional availability, after the expiration of the services of Performer hereunder. Performer shall, if requested by Production Company, render similar services for retakes, dubbing and looping, which days may or may not be consecutive. Performer hereby agrees to use his/her reasonable efforts to make himself/herself available for the above-mentioned services. Production Company shall pay compensation and provide travel and accommodations as required under the applicable SAG agreement, if any.

8. Guilds and Unions:

(a) Nothing contained in this Agreement shall be construed so as to require the violation of the applicable Screen Actors Guild (SAG) Agreement, which by its terms is controlling with respect to this Agreement; and whenever there is any conflict between any provision of this Agreement and any such SAG Agreement, the latter shall prevail. In such event
the provisions of this Agreement shall be curtailed and limited only to the extent necessary to permit compliance with such SAG Agreement.

(b) Performer hereby acknowledges that Performer has been advised that Production Company is a signatory to and that the Picture shall be produced pursuant to the SAG Basic Agreement and the parties hereby agree to the terms and conditions of said agreement.

9. Assignment: Production Company shall have the right to assign this Agreement or any part hereof, however, any such assignment shall be made specifically subject to the terms and conditions and obligations of this Agreement. Artist may not assign this Agreement without Production Company’s prior written approval.

10. Warranties/Indemnification:

(a) The Parties hereby warrant and represent that they are under no disability, restriction or prohibition with respect to their right to execute this Agreement and perform its terms and conditions.

(b) The Parties agree to indemnify each other against all judgments, liabilities, damages, penalties, losses and expense (including reasonable attorney’s fees) which may be suffered or assumed by or obtained against the other by reason of any breach or failure of any warranty agreement herein made by either Party.

11. Entire Agreement:

(a) The applicable SAG Agreement and these Additional Provisions contain the entire understanding of the Parties relating to its subject matter and cancels and supersedes all prior agreements, written or oral. No change or modification of this Agreement will be binding upon either Party unless it is made by a written instrument.

(b) This Agreement shall be binding upon and inure to the benefit of the Parties’ respective heirs, executors, administrators and successors.

12. Confidentiality/No Publicity:

(a) Performer agrees not to make any public statements or announcements, or to disclose any information, or issue or authorize the issuance or publication of any news story, article, or publicity relating to the Picture, or one containing Performer’s name as rendering services for the Picture for release in any medium without Production Company’s prior written consent, however, Performer may issue personal publicity solely concerning Performer in which the Picture is mentioned incidentally.

(b) Performer agrees that Performer will not divulge or make known to any person or entity any information obtained by Performer pertaining to the Picture and/or Production Company’s business, including information pertaining to the identity of financing sources for the Picture, the terms of financing of the Picture, the budget of the Picture, terms of this Agreement,
terms of any and all agreements pertaining to the Picture, and all information regarding the story, treatments and screenplay for the Picture without Production Company's prior approval unless such information is already known to the general public.

13. No Equitable Relief: In the event of breach of this Agreement by Production Company, Performer shall have no right in such event to injunctive relief or to rescind this Agreement or any of the rights granted or assigned to Production Company hereunder. Performer's sole rights and remedies in such event, shall be limited to Performer's rights, if any, to recover damages in an action at law.

14. Arbitration of Disputes: The parties hereby agree that any and all disputes arising between the parties shall be determined and resolved pursuant to the arbitration provisions contained in the applicable SAG Collective Bargaining Agreement.

15. Miscellaneous: The Parties hereby agree to the following additional terms and conditions, if any:
SCREEN ACTORS GUILD
EMPLOYMENT OF PERFORMER
FOR ULTRA LOW BUDGET FILM

PRODUCTION COMPANY _________________ DATE _________________

PRODUCTION TITLE "A Monster in the Aztec"

PERFORMER'S NAME __________________ START DATE 2/25/07

ADDRESS

ROLE __________________ DAILY RATE $100

PERFORMER'S TELEPHONE NO. _______________ NUMBER OF DAYS GUARANTEED: 20

1. Subject to SAG approval, the following shall apply to this employment:
   a) Weekend premiums are waived.
   b) Consecutive employment requirement is waived provided scheduling of calls is subject to
      Performer's availability, except while on overnight locations.
   c) Daily overtime is payable at time and one-half. No work is permitted in excess of 12
      hours on any day.

2) The employment is subject to all of the provisions and conditions applicable to the employment of
   performers contained in or provided for in the Independent Producers' Ultra Low Budget Letter
   Agreement. Such Agreement is deemed incorporated herein.

3) Producer makes the material representation that either it is presently a signatory to the Screen Actors
   Guild collective bargaining agreement covering the employment contracted for herein, or, that the
   above referenced photoplay is covered by such collective bargaining agreement under the
   "Independent Production" provisions of the General Provisions of the Screen Actors Guild Codified
   Basic Agreement for Independent Producers.

4) Rights Granted. By payment of at least the minimum fees specified for this employment, Producer
   obtains all theatrical rights.

5) Employment status. The performer engaged by this contract is considered an employee, not an
   independent contractor. As such, the compensation due the performer is subject to income tax
   withholding, social security and disability deductions. The performer is entitled to Unemployment
   Insurance coverage.

PRODUCER __________________ PERFORMER __________________

BY __________________ SOCIAL SECURITY # __________________

THE PERFORMER MAY NOT WAIVE ANY PROVISION OF THIS CONTRACT WITHOUT THE
PRIOR WRITTEN CONSENT OF SCREEN ACTORS GUILD.
"A MONSTER IN THE ATTIC"
ACTOR CLAUSES

Location of Filming: Kanab, UT

Services: Pre-production, Principal photography, Post-production: See attached schedule.

Fixed Compensation: $100 per day

Credit:

Performers credit shall appear on a separate card, in the main titles, in first position with all other cast members, and in paid ads, subject to usual distributor exceptions and exclusions.

Per Diem: $60 during the rendering of services.

Accommodations: To be provided by the production

Travel:


Notwithstanding the foregoing, performer hereby acknowledges that performer has been advised that production company is a signatory to and that the picture shall be produced pursuant to a Screen Actors Guild (SAG) Agreement.

[If non-SAG] The validity, interpretation and legal effect of this Agreement shall be governed by the laws of the State of Florida applicable to contracts entered into and performed entirely within the State. The Florida courts (State and Federal), only, will have jurisdiction of any controversies regarding this Agreement; any action or other proceeding which involve such a controversy will be brought in those Courts and not elsewhere.
Location Agreements
Exterior Agreement with Bureau of Land Management

United States Department of the Interior
BUREAU OF LAND MANAGEMENT
Grand Staircase-Escalante National Monument
190 East Center Street
Kanab, Utah 84741
435-644-4300

June 28, 2007

Ms. Erica Harrell
Producer, Nightlight Pictures
7228 Abbey Lane
Winter Park, Florida 32792
(407) 761-9930

Letter of Authorization

On June 5, 2007, you requested authorization to film portions of a feature length film for a graduate film project for the Film Division of the University of Central Florida on public lands managed by the Bureau of Land Management, Grand Staircase-Escalante National Monument in Kane County, Utah. Your proposal is to film in the old Paris Movie Set location. Set surveying and construction could begin as early as July 9, 2007 and actual filming would be from August 15 through August 20, 2007. All constructed buildings, fences and dirt work would be removed and the area would be reclaimed by August 31, 2007. The project is a student film, Monsters in the Attic, which is a requirement of the University of Central Florida’s Film Division curriculum for graduation. The film may be entered in student film and video festivals, the intent is not commercial. A temporary false front or house facade, a windmill, a garden with a fence, and a chicken coup would be constructed as depicted in the attached pictures. The filming location does not contain cultural resources or other sensitive resources. All of the above structures and facilities are to be removed from public lands at the completion of filming.

Your proposed filming, with a crew of approximately 30, a cow and a few chickens, and minimal equipment, does not require a BLM film permit, but you need to have this Letter of Authorization and the enclosed attachments on location at all times. To film in this location we recommend that you provide a portable toilet as no public toilets are readily available. If you have any questions, please contact Hugh Wolfe, Realty Specialist on my staff, at (435) 644-4608 weekdays.

Sincerely,

Brad Exton
Grand Staircase-Escalante National Monument, Manager

Enclosures:
1. Special Conditions, Nightlight Pictures, Monsters in the Attic film
2. Photos of set locations
SPECIAL CONDITIONS

Mandates to be Adhered To

1. Construction to occur starting July 9, 2007, and filming to start on or about August 15, 2007 and end on August 20, 2007. All set removal and rehabilitation of disturbed areas: house façade, windmill, garden, fencing.

2. Filming is limited to the use of handheld and tripod-mounted cameras only. Use of dollys, tracks, cranes, high lines and other camera support devices is not allowed. Removal of vegetation for the creation of a camera platform is not allowed.

3. All vehicles used to conduct the filming activities shall be plainly marked with a logo to identify them as being connected to Nightlight Pictures (a student film company). Permitee will supply a list of the names of the individuals who will be doing the filming. This list will be submitted before filming activities are started. Only persons on the list are authorized to film under this filming permit. Filming crews shall be restricted to no more than 5 people and 2 vehicles per crew. Rental for commercial filming will be $250.00 per day or fraction thereof.

4. Permitee shall provide a certificate of insurance in at least the minimum amount of $1,000,000 naming the U.S. Government, its agencies, and its authorized permitees as additional insured.

5. Motorized vehicles used in connection with the filming activities are restricted to existing and/or designated roads and trails and to the designated areas authorized by BLM in this filming permit.

6. Permitee is responsible for knowing where wilderness study areas (WSAs) and other special management areas (i.e., Areas of Critical Environmental Concern, Wild and Scenic Rivers, closed off-road vehicle areas, etc.) are located, and abiding by the specific use restrictions that apply to such areas.

7. Permitee is responsible for knowing and complying with off-road vehicle (ORV) designations and applicable vehicle use restrictions.

8. All uses shall comply with the management guidelines for the subject area as designated in the applicable land use plan for the authorized field office.

9. Permitee is required to remove all trash and debris created by the filming activities.

10. Prior to beginning filming activities, Permitee shall furnish filming crew members with a copy of the terms and conditions of this Letter of Authorization and explain the limitations imposed by such terms and conditions. A copy of the complete Letter of Authorization, including its relevant map(s) and attachments, shall be made available on location during all filming activities.

11. All terms and conditions applicable to this Letter of Authorization apply to Nightlight Pictures, their employees, contractors, clients, and volunteers. Nightlight Pictures is responsible for all actions of its employees, contractors, and/or clients on both public and non-public lands.

12. The BLM reserves the right to alter the terms and conditions of this Letter of Authorization at any time for reasons such as policy changes, administrative procedures changes, stipulation changes, impacts to resource values, user conflicts, etc. BLM also reserves the right to cancel this permit as it applies to any lands which Congress may formally designate as a wilderness area.
13. If at any time hereafter Nightlight Pictures wishes to change or modify his operations from what has been authorized in this Letter of Authorization and its attachments, the prior written approval of the BLM authorized officer must be obtained.

I have read, and hereby agree to comply with the above-listed Special Conditions, Attachment 1 to Nightlight Pictures, contained in the BLM Letter of Authorization.

[Signature]

Permittee

Date: 4/28/07
The Bureau of Land Management

WHAT WE DO

Filming on Public Lands

Required Form – DETAILED DESCRIPTION OF FILMING ACTIVITY

***Print this form, fill it in, and send it to the appropriate BLM office.***

1. Company Name:
   Nightlight Pictures

2. Production Manager & Phone #:
   Bryce Hudson 407.760.4665

3. Alternate Contact & Phone #:
   Erica Harrell 407.761.9930

4. Site Location/Name:
   Paria, Kane County Utah and The Barraks

5. Specific location (ie, what part of lake bed/dunes, etc.):
   TBD on location scout May 19

6. Dates & hours of use:
   Building to begin around July 3, filming set to begin August 6-

7. Number of personnel to be on location (include everyone):
   30 crew and cast

8. Animals to be on location:
   1 Cow, few chickens
9. Describe activity to occur in detail (if possible, attach a copy of the story board):
building a turn of the century exterior home location that
actors can walk in and out of, bringing in a covered wagon
for a night exterior scene, planting a small garden

10. List numbers and type of equipment, vehicles, and aircraft to be on location:

# Cameras:
1 High Definition

# Small vehicles (< than one ton):
10

# Large vehicles (> than one ton):
2

# Aircraft (numbers and type):
0

11. Describe props and sets to be used/constructed:
12. Describe any explosives to be used:

None

13. Describe any pyrotechnics to be used:
Fire used in a camping scene

SIGNATURE: [Signature]

DATE: 5/7/07

For more information on film permitting, please contact Vanessa Engle.
Form: 5304-R
(Feb. 1998)

UNITED STATES
DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
LAND USE APPLICATION AND PERMIT
(see 36 CFR of 180s. 30-676, October 21, 1989, 45 U.S.C. 712)

1. Name (first, middle initial, and last) Address (include zip code)
   ERICA N. HARRELL 113 S. KENWOOD ST.
   BURBANK, CA 91505

2. Phone (include area code)
   407-761-9930

3. Proposed date(s) of use: July 3- August 20 2009

4. Give legal basis for holding interest in lands in the state of
   (check appropriate box at right and explain.)
   □ Resident □ Partnership
   □ Corporation □ County
   □ Local Government □ State Government
   □ Other

5. Are the lands now improved, occupied, or used? □ Yes □ No (if "yes," describe improvements and purposes; identify users and occupants.)

6. Do you need access to the lands? □ Yes □ No (Describe needed or existing access)
   construction

7a. What do you propose to use the lands for?
       filming of a student feature film a monster in the attic

7b. What improvements and/or land development do you propose? (To complete application, processing, engineering, and construction drawings
     may be required)
       exterior of a turn of the century farmhouse

8. What is the estimated capital cost?
   $10,000

9. CERTIFY: That the information given in this application is true, complete, and correct to the best of my knowledge and belief and is given in good faith.
   [Signature of Applicant]
   5/6/07

Title 18 U.S.C. Section 1001, makes it a felony for any person knowingly and willfully to make to any department or agency of the United States any false, fictitious, or fraudulent statement or representation as to any matter within his jurisdiction.

(Continued on page 2)
NOTICES

The Privacy Act of 1974 and the regulations in 45 CFR 16A, provide that you be furnished the following information in connection with information required by the application for a Land Use Permit.


PRINCIPAL PURPOSE: The information is to be used to process your application.

ROUTINE USES: (1) The adjudication of the applicant's request for a Land Use Permit; (2) Documentation for public information. (3) Transfer to appropriate Federal agencies when consent is required prior to granting a right in public lands or resources. (4) Information from the record and/or the record will be transferred to appropriate Federal, State, local or foreign agencies, when required by civil, criminal, or regulatory investigations or proceedings.

EFFECT OF NOT PROVIDING INFORMATION: Usefulness of the information is voluntary. If all the information is not provided, the application may be rejected.

The Paperwork Reduction Act of 1995 requires us to inform you that:

Information is needed to process application for land use authorizations, pursuant to 43 CFR Section 2920. Information shows if the applicant and proposed use meet the requirements of 43 CFR Section 2920.1.

Applicant must respond before this or any other Federal agency-sponsored information collection unless it displays a currently valid OMB control number.

BURDEN HOURS STATEMENT: Public reporting burden for this form is estimated to average 1 hour per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding the burden estimate or any other aspect of this form to U.S. Department of the Interior, Bureau of Land Management (1004-0000), Bureau Information Collection Clearance Officer, (WO-630), 1849 C Street, N.W., Mail Stop 421 LS, Washington, D.C. 20240.

(Form 2920-1. Page 3)
March 26, 2007
Kanab Heritage Council

The University of Central Florida School of Film and Digital Media has partnered with the Kane County Office of Tourism and Film Commission to produce a feature length student film this summer in Kanab. The film, A Monster in the Attic, is the brainchild of writer/director Danny Daneau. Danny and myself have created numerous award winning short films and music videos that have played at film festivals worldwide. As our first feature length film we are ecstatic to be a part of the rich cinematic history associated with Kane County Utah.

A Monster in the Attic is a family film that centers around two children, Caroline and Darrell, alone in a turn of the century Victorian home. The two siblings dutifully pass each day awaiting their parent’s return. When Darrell discovers that the board that barricades the attic door has been moved, he and Caroline begin to fear that they are not alone after all. Though they do all that they can to escape the monster in the attic, Caroline and Darrell will soon learn that the monster carries a dark secret that cannot stay in the attic forever. The movie explores the nature of sibling relationships, as older Caroline goes to extreme lengths to protect her younger brother from the natural dangers of the wilderness as well as the supernatural dangers that lurk around every corner.

The home in A Monster in the Attic is such a huge part of the film that it is considered our third character. On a recent location scout in Kanab, Danny and myself were fortunate enough to receive a tour of the interiors of the Heritage House. The rooms, the furniture, and overall atmosphere of the home are exactly what we would love to feature as this “third character” in our film.

We understand that the home is used as a museum during the summer and we could work around the museum hours if necessary. What we propose in exchange for the use of the interiors of the Heritage House, is to make a short documentary film that could be distributed, shown in the museum Office of Tourism and play as a short documentary in film festivals. This documentary will focus on the history and unique characteristics of the Heritage House such as the gingerbread décor, the sunburst carving, and the rose glass window. We would work on the along side the production of the feature film. After wrapping, we would have the film edited back at the University of Central Florida.

Danny and myself are really eager to work with Kane County and the city of Kanab in order to make our film and reintroduce filmmaking back to a town that is known around the world as “Little Hollywood. Thank you for your time and consideration.

Best,
Erica Harrell
Producer- A Monster in the Attic
407.761.9930
erica.harrell@nightlightpictures.com
See below

-------- Forwarded message --------
From: Mayor <mayor@kyleab.net>
Date: Mon., Jul 14, 2008 at 9:35 AM
Subject: Re: A Monster in the Attic- Heritage House
To: Erica Harrell <ericaharrell@gmail.com>

Dear Erica,

From a novelist's perspective, the title change seems appropriate.

This e-mail is to officially release the University of Central Florida and those associated with the filming of "The Attic Door" from any liability damage (occurred or perceived) associated with the filming of said film within and around the Kanab City Heritage House.

Kim T. Lawson
Kanab City Mayor

----- Original Message ----- 
From: Erica Harrell
To: Mayor
Cc: Danny Daneau
Sent: Friday, July 11, 2008 12:47 PM
Subject: A Monster in the Attic- Heritage House

Dear Mayor Lawson,

Hello! I wanted to announce the completion of the film that we filmed last year in Kanab. We are now calling the film, The Attic Door, while editing the film, we've moved away from the "Monster" to focus more on the dramatic tale of two siblings isolated in the American West. The attic and the presence behind it is still a major part of the story, but we feel this title best suits the final film. We are so proud of the project and cannot wait for you to see it.

Danny and myself will be back in Kanab during Western Legends and will be screening the film at the Crescent Moon Theater. We would be honored if you attended the screening. We will be sending out more details as soon as we know them.

This morning I left a message with your office about getting something in writing that clears us of any responsibility in the Heritage House. An email would suffice. Last year as you will recall, we did a walk through of the location and were cleared of any responsibility with your word and a handshake. For our purposes with the University of Central Florida, we need something in writing that clears us above that.

I am sorry to inconvenience you with this matter, but if you could help us that would be wonderful. If you have any questions please don't hesitate to call.

Thank you!

Erica Harrell
407.761.9930
I am in Montana until Friday night and will have limited Internet over the next few days as I present assemblies on Indian reservations. I will get with you on Monday.

Cowboy Ted Hallsey
Executive Director
Kane County Office of Tourism
P.O. Box 209
Kanab, Utah 84741
435-699-1102

See what’s free at AOL.com.
From: Erica Harrell <ericaharrell@gmail.com>
Subject: Fed: Documentary Proposal
Date: March 26, 2007 6:16:29 PM EDT
To: Danny Daneau <dannydaneau@mac.com>, Rachel Hargreaves-Heald <rachel.hargreavesheald@gmail.com>

-------- Forwarded message --------
From: Cowboyledb@aol.com <Cowboyledb@aol.com>
Date: Mar 26, 2007 4:07 PM
Subject: Re: Documentary Proposal
To: ericaharrell@gmail.com

Erica,

The weekend was good - how about for you.
Yes, I did read the proposal and it is great - please present it to the council and I will work behind the scenes with the Mayor and City Council.
I don't see it being a problem with you shooting at Heritage House.

CT
Cowboy Ted Haller
Executive Director
Kane County Office of Tourism
P.O. Box 209
Kaneohe, Utah 84741
435-899-1102

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.
Lawyer Contracts

The attorney that represents the picture under the company A Monster in the Attic LLC, Alexander Murphy Jr., esquire and the producers of the picture signed a confidentiality agreement that prohibits the disclosure of the terms of his contract. Therefore this agreement will not be included as part of the written thesis in order to comply with such terms.
LIST OF REFERENCES


