Baker: the Making Of An Independent Thriller

2008

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BAKER: 
THE MAKING OF AN INDEPENDENT THRILLER

by

LAURA C. LOPEZ

B.F.A. University of Central Florida, 2004

A thesis submitted in partial fulfillment of the requirements for the degree of Master in Fine Arts in the Department of Film in the College of Arts and Humanities at the University of Central Florida Orlando, Florida

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Major Professor: Prof. Randy Finch
ABSTRACT

Baker is an independently financed low budget film that examines the ambiguous nature of compassion in the day-to-day life of hospice care personnel. The creation of the film entailed three stages: pre-production, production and post-production in which numerous artistic, financial and logistic challenges arose and threatened the completion of the picture. The complex nature of the subject matter required particular attention to the structure of the script. The budgetary restrictions enforced a minimalist approach to locations as well as other creative considerations such as the size of the cast and period setting. The shooting location dictated the framework of the aesthetic approach in design as well as in mise-en-scene for the film. The post-production phase redefined the film once the structure became dependant on the relationship between footage and aural elements rather than on the blueprint of the script. This artistic journey imposed a need for creative problem solving and adaptability. The process of working on Baker allowed me to have a full understanding of my role in the collaboration with talent, the management of crew and my creative duty to maintain the essence of the script while realizing my artistic vision. The overall experience has deepened my commitment to storytelling in the collaborative art of cinema. The result is a highly personal expression of my voice as a director, a female, and social critic.
This thesis is dedicated to my family, whose unconditional support and encouragement allowed me to chase my dreams.
ACKNOWLEDGMENTS

I would like to express my gratitude to my family, whose continued support has allowed me to develop as a person and an artist. I would like to thank my friend and business partner Erica Harrell, for her infinite patience, trust and resourcefulness. Without her, this project would not have been possible. I would like to express my deepest gratitude to Mr. James Harrell, for his incredible generosity and trust. I also would like to thank my advisor, Prof. Randy Finch, for leading me in my graduate journey with his incredible support, guidance and constructive criticism. His dedication and mentorship have given me the tools to complete this project and his impact as a friend and as a filmmaker will go well beyond my college education.

I must acknowledge the remarkable involvement of Prof. Stephen Schlow, Prof. Phil Peters, Prof. Barry Sandler, Patricia Hurter, Ralph Clemente and Ula Stoeckl. I also would like to thank my cast and crew, especially Aleksa Palladino, Tovah Feldshuh. Sandra Valde-Hansen, Taylor Marr and Rachael Boarman. Their talents, patience and generosity are the soul of this project.

I have shared this journey with my boyfriend and colleague Danny Daneau, to whom I am extremely grateful. His patience and support during this journey have made the hard moments bearable and our little victories that much sweeter.
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CHAPTER ONE: INTRODUCTION

My Thesis film, “Baker”, is an independently financed low budget film that examines the ambiguous nature of compassion in the day-to-day life of hospice care personnel. The creation of the film entailed three stages: pre-production, production and post-production in which numerous artistic, financial and logistic challenges arose and threatened the completion of the picture. The complex nature of the subject matter required particular attention to the structure of the script. The budgetary restrictions enforced a minimalist approach to locations as well as other creative considerations such as the size of the cast and period setting. The shooting location dictated the framework of the aesthetic approach in design as well as in mise-en-scene for the film. The post-production phase redefined the film once the structure became dependant on the relationship between footage and aural elements rather than on the blueprint of the script.

I originally wanted to write a border story that exposed the dangers that women go through in an effort to reunite with their illegal alien spouses in the United States. After many failed attempts in trying to flesh out the story, I decided to un-dust an old script that I began writing as an undergraduate student.

I knew that to fit the criteria of the graduate program, I had to tailor the story to fit a small budget. My first challenge was to maintain the same themes and moral questions of my earlier draft but trying to minimize the amount of characters and locations to keep the production in the low budget range.
As a woman, I also had the personal agenda to create a strong middle age female character. My nurse Baker would be a complex professional tormented by her desire to be good. This canvas would allow an actor to create nuances and develop a character with no absolutes. I feel there are very few roles for middle age actresses that venture beyond the stereotypical supportive roles of mother, judge or attorney. The creation of such role gave me the opportunity to attract talent and to collaborate with someone who could portray the complexity of an angel of death.

After taking a couple of trips to local nursing homes, I realized that American facilities were very different than the nursing homes I had seen growing up as a child in Ecuador. Modern American nursing homes attempt to create a personalized experience in which residents are able to soften the institutionalized environment by decorating their rooms, and enjoy care with a “home away from home” approach. The script reflected a different time in the US health care industry portraying an understaffed facility with a strong institutional look where the forgotten elderly could only bring very few personal items and lived trapped in the bare walls. This reality of an American past is still very much the present condition in my country.

I remember the first impression I had when I went to visit an old relative with my father in a small state nursing home in Ecuador. I was about ten years old. The paint was chipping off the walls and there was a putrid scent mixed with the moisture in the air. The loud sound of fluorescent lights flickered above us while a pair of small eyes tried to veer
beyond the saggy folds of worn skin. This image is so vivid in my mind. I had never seen people this old. I had mixed feelings of sadness and fear.

My producer, Erica Harrell, was supportive of the idea of the story becoming a period piece. Because of the institutional way in which I envisioned the home we felt an appropriate time frame could be set somewhere between the 1950’s and the 1970’s. The themes of the film also helped us narrow the time period since we were aware of the central driving story force of good intentions gone wrong the resonance it had with the Vietnam era.

The film begins as a drama following the story of a young nurse and as she is presented with the moral dilemmas unfolded by her superior. As the heroine spirals down the rabbit hole the structure of the scripts begins to take on genre elements of film noir and thrillers. There was a perceived risk in shifting tones in the middle of the film but I felt strongly about maintaining this unique aspect of our story structure since it was motivated by our characters. To further smooth this transformation I worked with my Director of Photography, Sandra Valde-Hansen, to develop a progressive lightning design that would gradually shift the visual mood and framing of the film. However this plan had to quickly adapt to the physical realities of our location and the resources we had during production.

We chose to shoot the film on a High Definition camera using 35mm film lenses. There were two goals involved with this technical choice. First, we wanted to use older lenses from the 1970’s enabling us to capture images through a worn UV coating. This would
permit a higher amount of light to bleed onto the image and result in a vintage-like quality of light and color. I had heard that this technique was used in Maria Antoinette (Coppola, 2006) while shooting on film stock, however, I had not found any accounts of this working on a digital camera. Secondly, we also felt that there was a danger in shooting older actors with digital prime lenses. The images are so rich in details on High Definition that there is a risk of elements such as wrinkles becoming hyper-real and distracting to the viewer. By shooting with these film lenses, we are able to manipulate the image to an extent where high definition mimics the look of film, which is more forgiving of skin imperfections. The camera’s physical set up was much larger than I expected it to be. This made our shooting more difficult since we were confined to a location that had very small rooms and narrow hallways.

The edifice where we shot had previously served as a nurse’s quarters and was built in the 1940’s. I saw its brick institutional look and the isolation of the area where it was located as strong assets to our production. Up until that point, it was managed by the Florida Department of Juvenile Justice and used primarily as a storage facility. I heard about this hidden treasure due to its infamy as one of the most haunted places in Florida. Once we secured all the permitting from the state, my production designer, Rachael Boarman worked with a rotating crew of volunteers to transform the premises from its dilapidated condition into a believable 1970’s nursing home. The time setting helped our budget by justifying a minimalist approach. Rooms were decorated with thrift store finds and furnished by the beds and tables that a former retirement colony in renovation was willing to loan. The end transformation was a miraculous proof of willpower.
The building became another character in the story, but the string that tied all of the elements together was our cast. We were incredibly lucky to have seasoned Broadway actor Tovah Feldshuh sign on as Nurse Baker. Through the diligent work of casting director Erica Silverman we found Aleksa Palladdino, a charismatic performer with incredible talent. We tried casting the elderly roles locally but this proved to be harder than expected. In the end the majority of our cast came from the west coast. This would create one of the biggest challenges of our film, scheduling the production in a way where we could shoot out talent. This would save on actor’s rates, accommodations and daily expenses that additional days would incur. This meant we could not shoot out locations and had to continuously move our gear and crew all around the building, taking a toll on our physical strength and time to shoot.

As a director I had luxuries and hardships. I was working with professional actors that were not only incredibly talented and cooperative, but very invested in the story that I was trying to tell. Working with them was one of the most rewarding artistic experiences I have had in my life. I was challenged creatively and was able to push myself into a new level because of my creative association with them. My department heads were professionals who understood the value of resourcefulness and were able to give our film the look and technical elements that shatter the conventions of low budget film. The heart of our crew was made up of students and volunteers whose lack of experience was made up by their enthusiasm and willingness to learn. My hardships came from shooting in Florida during the summer. The building did not have electricity and the heat of the day
turned our set into a sauna. Like clockwork, the consistent afternoon rains and lightning interrupted everyday of our filming. We would lose precious hours until it was safe to re-ignite the generator that powered our equipment. This severe lack of time forced me to shoot fast, eliminate unnecessary camera set-ups, and to know the bare essentials of what I needed to be able to tell a complete story.

Once our production wrapped my editor, Taylor Marr, began cutting the film. His first assembly maintained a close proximity with the blueprint of the script, but slowly evolved as we began to redefine the story. Many elements that had to be cut in order to strengthen performances and to create a strong narrative flow. Jump cuts had to be used to bridge moments that lacked coverage. The story became focused on our heroine and her character arc. Pacing was established to bridge our mixed genre structure. We departed from the script to let the strengths of our footage tell the best story we could create from it.

The complete experience of making this film imposed on me a need for creative problem solving and adaptability. The process of working on Baker allowed me to have a full understanding of my role in the collaboration with talent, the management of crew and my creative duty to maintain the essence of the script while realizing my artistic vision. The overall experience has deepened my commitment to storytelling in the collaborative art of cinema. The result is a highly personal expression of my voice as a director, a female, and social critic.
CHAPTER TWO: THE PICTURE

Figure 1 Maggie Collins (Actress Alekxa Palladino), left, and Ruth Baker (Tovah Feldshuh) share a moment at the file room.

Figure 2 Ruth Baker (Tovah Feldshuh), right, nurses Maggie Collins at the infirmary.
Figure 3 Nurse Maggie Collins (Aleksa Palladino) walks up to a patient’s door at the Moss Oak Manor nursing home.

Figure 4 Nurse Maggie Collins (Aleksa Palladino) wakes up early in the morning.
Figure 5 C.N.A. Anne Boarman (Amy Benedict), left, brings lunch to restrained patient Mr. Stevens (James Mathers).

Figure 6 Maggie Collins (Aleksa Palladino) listens to the Moss Oak staff at the commons dinning room.
CHAPTER THREE: RESEARCH MATERIALS

Screenplay:

The following screenplay includes production scene numbers, the original script page number at the top right of every page and script revisions marked in green. Here is an example:

11/9/97

MAGGIE
Is the head nurse still on duty?
PAGA
No. Nurse Baker retired for the day. You’ll meet her tomorrow.
They walk into the room.

INT. MAGGIE’S ROOM—NIGHT

The room is small. It is the place of Baker’s rampage, but the walls have been replaced by a coat of cheap generic paint. It looks tiny.
PAGA

It’s still dark with some dusting.

Paula’s face says otherwise. Maggie smiles.

MAGGIE
It has potential. Are the staff bedrooms all on this floor?
PAGA

No. Nurse Baker’s room is on the other side of the complex. The rest of us don’t live here. Anyway, make yourself at home. Bathroom is there. There should be linens and most towels in the closet. If you must use some, please be at the station next to the hall.

(Next)

Have a good night Maggie.
PAGA

Thanks, you too.

Paula leaves closing the door behind her.

20A

INT. MAGGIE’S ROOM—NIGHT (DOOR CLOSED)

Maggie strips. She covers herself with the big towel. She opens the closet. It is empty except for some linens and towels. One of the shelves needs a brush.

She sits on the mattress. She takes off her watch off. It has some water inside.

Original

Script
Baker
by
Laura C. Lopez

Current Revision
June 15th, 2007

Laura C. Lopez
Email: lauraclopez@gmail.com
Phone: 323-404-5984
FADE IN:

1 EXT. NURSING HOME-DAY- 1972

A station wagon is parked in the entrance of a huge brick building that inspires both respect and fear. A chuboy COUPLE in their late sixties stands next to a mature nurse, NURSE BAKER. They hold one box. The WOMAN cries, and the nurse comforts her in a motherly fashion. They say their good byes and the car drives away.

2 INT. NURSING HOME-MAIN ENTRANCE-DAY

Baker enters the building. She marches down the hallway owning the place. She fixes her uniform as if trying to erase any contact with the couple. Baker walks past a nurse’s station where a young bubbly nurse assistant, PAULA is loudly chewing gum and reading a magazine.

NURSE BAKER
Stop chewing Paula.

PAULA
I’m sorry ma’am...George is having trouble with Teddy in the showers.

NURSE BAKER
Let him deal with it. I’m busy right now.

3 INT. STAIRCASE/HALLWAY-DAY

Nurse Baker goes upstairs and enters a hallway.

4 INT. EMPTY BEDROOM-DAY

Baker enters an empty room. It seems like someone just moved out of it. There is a rusted hot water pipe a few inches lower than the ceiling. It has tiny rope pieces hanging from it. The room is covered in pink florety wallpaper. Baker closes the door behind her and locks it. She paces around the room. She takes her watch off her wrist and places it on the naked mattress. She starts ripping the wallpaper with her bare hands. She is channeling a lifetime of rage into the job.

She finishes her rampage in tears. Some paper is still left on the walls. She composes herself and puts on her watch. She fixes her hair and leaves.
INT. OFFICE BUILDING HALLWAY—TALLABASSEE, FL—DAY [1974]

A pair of black high heels walk confidently down the hallway. They belong to a professionally dressed woman in her mid twenties, MAGGIE COLLINS. Her hair is feathered out. She walks with a resume folder in her hand. Her figure becomes smaller as she approaches an elevator. The elevator is empty, the doors close.

INT. OFFICE—DAY

An older doctor, DR. GREY, sits on a desk buried in paperwork. Maggie sits across the desk from him.

DR. GREY

You seem very qualified Ms. Collins, however we are looking for someone with more experience.

MAGGIE

I understand Dr. Grey, but I’m the best you’re going to get.

DR. GREY

You are too young to be assistant head nurse.

MAGGIE

I’m more than confident that I can manage...

DR. GREY

Manage? Have you ever had someone die in your arms Ms. Collins?

Long pause.

DR. GREY (CONT’D)

Exactly.

Grey closes her file. He arranges some paperwork on his desk.

MAGGIE

Everyone my age prefers the rush of the ER. Hospice care is not that. It’s not about developing skills.
11/5/07

MAGGIE (cont'd)

It's about compassion, and age
doesn't have anything to do with
that. I think I have something to
offer, that's all.

DR. GREY

That will be all Ms. Collins, thank
you.

Maggie hesitates but walks toward the door. She stops at the
sight of a tiny needle pointing upwards on the carpet. She
picks it up. She puts it on Grey's desk and gives him a faint
smile.

MAGGIE

Could hurt someone.

Doctor Gray analyzes her.

DR. GREY

I know. I put it there.

He hesitates.

DR. GREY (CONT'D)

You start on Monday.

INT. NURSE BAKER'S ROOM - DAY

Baker's bed is unmade. She gets dressed in a ritualistic way,
all her clothes lined up on a small table. Her room is
spotless. She puts on each garment with surgical precision.
She makes the bed and heads for the bathroom.

INT. BAKER'S BATHROOM - DAY

Baker brushes her teeth. She uses such strength her gums
begin to bleed. She rinses the blood with antiseptic. Her
face reveals no emotion. In one swift movement she puts her
long hair into a neat bun. She looks at herself in the mirror
and spots a tiny black hair on her chin. She gets a
magnifying mirror and plucks it out.

INT. 1ST FLOOR HALLWAY - DAY

Baker walks down the hallway. Her keys rest on her hip and
clash against each other as she marches down the hall. She
unlocks the file room and supply room. She keeps walking and
checking rooms. Her right hand is on her pocket. Her fingers
faintly touch a cigarette.
INT. NURSE’S STATION—DAY

The nurse’s station is surrounded by hallways. The whole place looks immaculate. At the station, Paula is putting on nail enamel and reading a magazine.

NURSE BAKER
Paula, I told you a thousand times already...this is not a beauty salon.

Paula puts her manicure kit and the paparazzi filled photo magazine away.

PAULA
I’m sorry. Won’t happen again.

A petite nurse assistant, ANNE, comes running from the other end of the hallway.

ANNE
Nurse Baker, Mr. Stevens is in Charlie’s room.

Nurse Baker runs toward one hallway; Anne follows her.

INT. CHARLIE’S BEDROOM—DAY

A chubby orderly, GEORGE, tries to contain an enraged MR. STEVENS as he tries to launch into a gangly CHARLIE.

Charlie is on the floor. He is trying to reach for his thick glasses. He can’t see. Mr. Stevens pushes George away. Baker arrives, and grabs Stevens forcefully from behind. George assists her from the left side. Anne gives Mr. Stevens a tranquillizing shot. He is still not subdued and pushes Anne away from him. Nurse Baker gets complete hold of Mr. Stevens. She uses her body weight and pushes him effortlessly to the floor.

NURSE BAKER
Mr. Stevens, I won’t tolerate this type of behavior.

George picks Charlie up.

NURSE BAKER
Take Charlie for some air Anne.

NURSE BAKER

Clean this up.

GEORGE

Yes ma'am.

INT. TRAIN STATION—DAY

Maggie sits by herself. The small terminal is almost empty. Behind her a LADY sleeps while a LITTLE BOY keeps looking at Maggie and making faces. He pokes Maggie to get her attention.

The boy starts becoming annoying. Maggie tries to ignore him. He starts jumping up and down, trying to grab her hair. Maggie moves down the bench. He follows her and keeps jumping.

MAGGIE

Please don’t do that...

The kid bags her even more. Maggie looks for something to give him to make him stop. She checks her purse, but inside she only has some anti-acids. She thinks to herself, and then the kid rubs a dirty napkin on her shoulder. Maggie pushes the napkin away. The damage is only a small stain. He reaches for her hair again.

MAGGIE

You want some candy?

The kid nods, and she gives him a pink mint Rolaid. He chews it happily and then makes a sour face. He stops jumping up and down. His mother wakes up and forces him to behave. The terminal speaker goes on.

TERMINAL SPEAKER (O.S.)

Train 115 has arrived.

Maggie grabs her two bags and walks away.

EXT. TRAIN—DAY

Title sequence superimposed on shots of train tracks as the train travels south.

EXT. DESOLATE BUS STOP—AFTERNOON

Maggie walks up to the bus stop. She reads the bus schedule and routes. She looks around for any cars.
The streets are empty. She sits on a bench to wait. There is a candy wrapper on the floor. Maggie picks it up, puts it in the trash, and returns to her seat.

Maggie taps her leather shoes on the floor. It starts to get dark. She looks at the schedule and then at her watch. She sits again; she waits. Finally, she opens her bag and changes into tennis shoes. She walks toward the street with her belongings.

EXT. STREET-EVENING

It's sundown, and it has started to rain. Maggie walks on the side of the road with her bag. A car drives by, and she tries to hitch a ride but the car doesn't stop. Maggie reaches the nursing home.

EXT. NURSING HOME-NIGHT

Maggie enters a large complex. A large, imposing building is ahead, next to it an almost empty parking lot.

INT. FRONT DOOR-NIGHT

Maggie stops at the front door. There is a light on the side of the door. The building is otherwise dark. She presses the doorbell and waits. A light turns on inside. Paula opens the front door.

PAULA
Maggie Collins?

MAGGIE
Hello...

Maggie is drenched.

PAULA
Oh my God, you poor thing you are all wet. Come in, I'll take you to your bedroom...I'm Paula Sullivan.

INT. MAIN ENTRANCE-NIGHT

Maggie drips behind Paula.

INT. 2ND FLOOR HALLWAY-NIGHT

Paula and Maggie approach a bedroom.
MAGGIE
Is the head nurse still on duty?

PAULA
No, nurse Baker retired for the day. You’ll meet her tomorrow.

They walk into the room.

20

INT. MAGGIE’S ROOM—NIGHT

The room is small. It is in the place of Baker’s rampage, but the wallpaper has been replaced by a coat of cheap generic paint. It lacks life.

PAULA
It’ll look nice with some decorations.

Paula’s face says otherwise. Maggie smiles.

MAGGIE
It has potential. Are the staff bedrooms all on this floor?

PAULA
No. Nurse Baker’s room is on the other side of the complex. The rest of us don’t live here. Anyway, make yourself at home. Bathroom is there. There should be linens and more towels in the closet. If you need anything else I’ll be at the station down the hall.

(beat)
Have a good night Maggie.

MAGGIE
Thanks, you too.

Paula leaves closing the door behind her.

20A

INT. MAGGIE’S ROOM—NIGHT (DOOR CLOSED)

Maggie strips. She covers herself with the big towel. She opens the closet. It is empty except for some linens and towels. One of the shelves needs a bracket.

She sits on the mattress. She takes her watch off. It has some water inside.
She opens the first drawer of her night-stand; it’s empty except for an old bible. She closes it. She takes a moment to breathe in her new home. She smiles.

She walks toward a door. Her feet step on the vinyl floor. The light goes on, she closes the door behind her. We hear the shower running.

21 INT. MAGGIE’S ROOM—DAY

Maggie is all dressed up. The bed is made. A modest cross hangs above it. The room is full of simple details, as if she had always been there.

22 INT. MAGGIE’S BATHROOM—DAY

Maggie puts her hair in a bun in almost exactly the same fashion as Baker. She pulls one hair out lining it along her face. She smiles to herself and leaves.

23 INT. 1ST FLOOR HALLWAY—DAY

Baker’s door is half closed. A young handsome doctor, Ed, is chatting with Baker. Maggie waits outside the office. Ed finishes up with Baker. He leaves the office and smiles at Maggie. Baker walks toward the door.

NURSE BAKER
Margaret Collins?

MAGGIE

NURSE BAKER
Follow me.

24 INT. BAKER’S OFFICE—DAY

Baker’s office is sterile, except for the green of a small bonsai on her bookshelf. Baker analyzes Maggie and the file in front of her. They wear the same type of nurse’s cap.

NURSE BAKER
God, Paula is older than you. (beat) Edna Scott was in your position before. She had fifteen years of experience in hospice care.
Baker looks at Maggie's hat, while she waters her bonsai.

NURSE BAKER (CONT'D)
They haven't changed the design.

Maggie doesn't follow. Baker touches her cap.

NURSE BAKER (CONT'D)
Harrison still heading the program?

MAGGIE
Yes.

Baker smiles.

NURSE BAKER
I guess I have nothing to worry about then. Read all the files. I want your full assessment by tomorrow at eight.

INT. NURSE'S STATION OFFICE - DAY

Maggie reads a load of files. Paula comes into the room with more files in her hands.

PAULA
I'm so glad you're here. I hope she gives us a break.

MAGGIE
I'm sorry, what was that?

PAULA
Baker...she overworks us all.

Paula smiles. Maggie is pensive.

MAGGIE
What happened to...Edna?

PAULA
Who?

MAGGIE
The former assistant head nurse...

PAULA
You should ask Nurse Baker or Ed about that.

Maggie goes back to reading. The phone rings, Paula answers.
Baker walks with Maggie.

**NURSE BAKER**

As you see, we manage the best we can.

Maggie follows her.

**NURSE BAKER (CONT’D)**

Linen orders are twice a year. Keep receipts. Don’t overuse the stock. This is semi-opened, saves manpower.

---

Maggie spots OLD MARTHA with breathing trouble. She enter and opens the oxygen valve more. Baker observes. Maggie is very caring in her actions.

Baker’s face is stern.

---

Maggie is putting the different medicines into small plastic cups with the patients’ names. Ed walks in the room singing to Cher’s “Dark lady”. He appears a little embarrassed by Maggie’s presence. He clear his throat.

**ED**

Hello, you must be Maggie...

**MAGGIE**

Yes, hello... and you are...

**ED**

I’m Ed Grey, medical director of the home.

**MAGGIE**

Grey... like Dr. Robert Grey?

**ED**

He is my father.

A long pause.
ED
I need to change Mr. Steven's prescription. Do you have his chart?

MAGGIE
Steven's? Oh, here it is.

Their hands touch. Ed smiles.

ED
Thank you. I guess I'll see you around.

Ed leaves.

MAGGIE
It was nice meeting you.

INT. 2ND FLOOR HALLWAY-DAY

Maggie walks down the hall with a little medicine cart. The hallway has some linen straps, they go into different rooms.

She stops and takes a deep breath. She goes into the first room.

INT. MS. HILL'S BEDROOM-DAY

An older lady, sniffly MS. HILL is in bed. She has a vest that is tied up to the bed. Her room reflects the old south. She has a porcelain doll in her hands.

MAGGIE
Hello Ms. Hill. It's time for your medicine.

MS. HILL
Hello dear, do I know you?

MAGGIE
I'm Maggie, I'm new here.

MS. HILL
Maggie? You must meet my daughter Dolores.

Ms. Hill gives the porcelain doll to Maggie. Maggie smiles.

MAGGIE
Hello Dolores, how are you?
31 INT. 2ND FLOOR HALLWAY-DAY

Maggie keeps rolling down the hallway. She goes into the next room.

32 INT. BEDROOM-DAY

An old man, TEDDY, is sitting on the corner. He grabs his hands, rocks back and forth, and mumbles to himself. Maggie enters the room.

MAGGIE
Are you okay?

Teddy looks up. He opens his mouth, shaking. He has no teeth and points at his mouth.

TEDDY
The son of a bitch took them again...

MAGGIE
What? Who took them?

TEDDY
John, he won’t give them back.

MAGGIE
John?

Teddy gets up and grabs Maggie by the arm. They exit the room.

33 INT. 2ND FLOOR HALLWAY-DAY

Teddy pulls Maggie’s arm forcing her to walk to the last room in the hallway. The door is closed.

TEDDY
He has them there.

MAGGIE
OK. Don’t worry I’ll get them.

(beat)

Mr. Salomon, please open the door.

We hear mumbling inside.

MAGGIE
John?
TEDDY
He won't give them back.

29 Maggie goes to her cart. She gets keys from a drawer.  29
Teddy is banging the door. Maggie rushes with the keys in her
hand. She opens the door.

MAGGIE
Please stay back.

Maggie goes into the room. Teddy unties some straps and
leaves the hallway through a side door.

34 INT. MR. SALOMON'S BEDROOM—DAY 34
JOHN SALOMON, an old South Beach dentist, sits on the floor
next to his bed. He wears his glasses and stares deeply into
a neatly organized line of dentures. He looks at them and
uses a toothpick and toothpaste as if mending them.
Maggie enters.

MAGGIE
Oh my God...

JOHN
You are not taking them. They are
not ready. Arrange for pick up
with my secretary.

MAGGIE
Mr. Salomon...John, right? What are
you doing?

JOHN
You must be dumb, can't you see I'm
working here. Make an appointment
if you want to see me. My secretary
can help you with that.

Maggie grabs an empty food tray and starts grabbing the
dentures.

JOHN
What do you think you are doing?
i'm not done yet. You can't take
them, I need to finish my work.

Maggie smiles.
J O H N  (C O N T ' D)
Stop. I ' m a dentist, I know what
I ' m doing. Please leave.

M A G G I E
It ' s OK, sir. I ' m taking this to be
finished at the lab, like you
ordered. I ' m you assistant,
remember?

J O H N
Jenny?

M A G G I E
That ' s it. Jenny.

J O H N
Oh, I forgot they were supposed to
be delivered today. I ' m sorry.
Could you get me an espresso before
our next appointment?

M A G G I E
Sure. I ' ll be right back. You
should just relax until then...

J O H N
Thank you, hey...remind me to give
you a raise.

M A G G I E 35
INT. 2ND FLOOR HALLWAY-DAY
Maggie exits the room. She puts the dentures in the cart.
Charlie walks up to her from a reading room at the end of the
hallway.

C H A R L I E
What ' s your name darling?

M A G G I E
Maggie.

C H A R L I E
Maggie, you should call nurse
Baker. Teddy untied the straps.

M A G G I E
The straps?

Maggie turns around, all the straps are untied.
CHARLIE
I'll help you.

They start tying the straps to the side panels.

MAGGIE
Thank you.

They finish the hallway.

CHARLIE
Now if you'll excuse me, I'm late for Bingo.

INT. PRESCRIPTION'S ROOM-AFTERNOON

Nurse Baker is writing her Nurse's report. George opens the door.

NURSE BAKER
Where were you?

GEORGE
I was organizing the food shipment.

NURSE BAKER
The floors were not taken care of today.

GEORGE
I'm sorry Nurse Baker, the freezer wasn't working, so I was trying to get the food...

NURSE BAKER
I didn't ask what you were doing.

Maggie enters with the cart. George looks uncomfortable.

MAGGIE
Excuse me.

Maggie throws away the used dixie cups.

NURSE BAKER
Just because Maggie is here doesn't mean you get more free time.

GEORGE
I'm sorry ma'am. I'll make sure they are clean in the morning.
Baker stands up.

NURSE BAKER

Please help prep the cart for the next shift.

Nurse Baker exits. Maggie takes files and goes through them. George gets up from his seat. He puts ointment into a plastic cup from a larger container. He puts it in the cart.

MAGGIE

I’m okay. I can do it by myself.

GEORGE

No, please... it would make me happy.

They continue to prep the cart.

EXT. NURSING HOME - AFTERNOON

Paula, dressed in street clothes, walks out the side entrance with a big purse. She has a magazine in her hand. Maggie sits outside the door in her uniform.

MAGGIE

Bye.

Paula jumps.

PAULA

Oh, you scared me.

MAGGIE

Sorry.

PAULA

It’s okay. So how are you? You like it so far?

MAGGIE

Yeah. It’s a lot of... running around.

PAULA

Yeah. I know. You get used to it. What are you reading?

MAGGIE

All The President’s Men. You?

Maggie points at the magazine.
PAULA
Oh, it’s this great article on
Richard Petty. Anyway, I’ll see you
tomorrow. I got to catch the bus.
Bye.

38  INIT. MR. STEVEN’S BEDROOM-MORNING
Maggie is returning dentures. She is in Mr. Stevens’ room.
There is military memorabilia everywhere. He seems to be
asleep.

She puts his dentures on the table in the corner of the room.
Suddenly, Mr. Stevens stands behind her.

MR. STEVENS
What do you think you are doing?

MAGGIE
I came to return this. A patient
took it by mistake.

MR. STEVENS
There is no mistake here.

MAGGIE
Just relax. I’m a nurse here.

MR. STEVENS
You are lying. You are one of them
Nazi scum. I can see it all over
your face.

Maggie tries to move away. Mr. Steven’s pushes her.

MR. STEVENS
I’m going teach you a lesson now...

He raises his left hand ready to hit her. Maggie is next to
the intercom. She presses the button.

39  INIT. NURSES’ STATION- DAY
Baker is checking the daily reports. Suddenly, over the
intercom, we hear Mr. Stevens.

MR. STEVENS
You are going to pay for this.

MAGGIE
I’m a nurse here.
She puts the reports down. She is attentive to the intercom.

MAGGIE
Mr. Stevens, please let go.

Baker opens the drawer. She takes a prepped syringe out.

40 TNT. BEDROOM-DAY 40

Mr. Stevens is trying to hit Maggie. They struggle. He hits her in the face. Baker grabs him from behind and takes him down using her whole body weight.

NURSE BAKER
Get me the Diazepam shot.

MAGGIE
Where is it?

NURSE BAKER
In my pocket.

Baker can't move. She is holding the large man down. Maggie quickly grabs the syringe from Baker's pocket and injects the liquid into Mr. Stevens. He puts up a fight, but finally the medication knocks him down.

Baker and Maggie sit down for a second and catch their breath.

NURSE BAKER
Help me put him on his bed.

Baker and Maggie place him gently on the bed.

MAGGIE
Thank you.

NURSE BAKER
Ed is trying to lower his sedative dose. Too many drug seeking residents in the other homes.

Maggie touches her face. It's starting to get swollen.

NURSE BAKER
Be really hit you. We should take care of that.
INT. INFIRMARY - DAY

Baker and Maggie are sitting together. Baker is cleaning a little cut on Maggie’s face.

NURSE BAKER
I served in Korea and Vietnam. In the MASH units, most of us would be covered in scrapes. But if you take care of it properly, look not a mark.

Baker points at her face.

NURSE BAKER (CONT’D)
I never thought what I learned there would be useful in a nursing home, but you’d be surprised.

MAGGIE
He is military too?

NURSE BAKER
Stevens, the man is a legend. He and my husband fought at Bloody Ridge. He came back, my husband didn’t.

A long pause.

MAGGIE
Is he violent all the time?

NURSE BAKER
PSSD and old age don’t mix well. It acts up when you least expect it. His legs were affected by continued restraint. Ed wants him active.

Baker finishes her motherly attention.

MAGGIE
Thank you.

NURSE BAKER
No problem.

(beat)
Edna used to be great with him. She really had a way with patients. I’m sure you’ll learn.
INT. DINING ROOM - NIGHT

The dining room is an uninviting place. Maggie’s face has but a minor scratch. She sets up a dish. She brings out a salad bowl, pasta, and fresh cooked sauce.

Ed walks in as if he was following the scent of food.

ED
Hello, how are you?

MAGGIE
Good evening Dr. Grey.

ED
Please, just call me Ed. What happened to your cheek?

MAGGIE
Oh nothing.

He lifts the cover of the sauce as Maggie goes to the kitchen to get utensils. He looks at the sauteed vegetables served on a side dish as Maggie is setting up her meal.

ED
That smells really good.

MAGGIE
Would you like some?

ED
Oh, no...don’t worry, I brought my own dinner.

Ed takes out a sandwich in a bag from his pocket. He sits on the table. He also pulls an apple from his paper bag.

Maggie mixes her ingredients into a marvelous looking dish. Ed is eating a ham and cheese sandwich.

Maggie sits down.

MAGGIE
Are you sure you don’t want some?

ED
Oh, thank you. I’m fine. Enjoy your meal.

Maggie starts eating. Ed keeps looking at her food.
MAGGIE
There is plenty more...

ED
Oh...no, thank you.

Maggie takes another bite.

ED
okay.

MAGGIE
Okay?

ED
Sure, I'll have some.

Maggie smiles and makes another plate.

MAGGIE
Here you go...

Ed takes a bite. His face changes, he is transformed by the delicious taste.

Maggie looks at him and laughs.

ED
Wow...

MAGGIE
Sometimes you just crave, you know?

ED
No, actually...I mean, I know what you mean...My Mother never cooked, and I am terrible, I burn everything...so I've gotten used to snacking and hospital food. This...this is delicious.

MAGGIE
Thank you.

They look at each other and keep eating.

INT. MAGGIE'S ROOM - NIGHT

Maggie is asleep. The door opens quietly. It's Nurse Baker. She stares at Maggie. She fixes the comforter to cover Maggie in a motherly way. Slowly she starts looking around, inspecting Maggie's things careful not to awaken her.
She opens a drawer, inside there is a small jewelry box. She lifts the lid and finds a small gold crucifix. Baker smiles, she puts it away and leaves.

INT. NURSE’S STATION-DAY

Maggie is doing paperwork. Anne and Paula are chatting.

MAGGIE
OK, Paula you take the east wing out to the yard today.

PAULA
Can Anne do it? Ed is here today, I want to bump into him, if you know what I mean...

ANNE
No, I did it last time, it’s your turn.

PAULA
Oh, come on... Maggie don’t you think he is so cute...

ANNE
I’m not doing it.

MAGGIE
Paula it’s your turn. Just make sure Ms. Hill is warm, she just got over that awful cold.

PAULA
Oh, you sound just like Baker. If I stay single I blame both of you.

George comes from the hallway.

GEORGE
Maggie, Nurse Baker wants you to do the meds round on the second shift.

INT. 2ND FLOOR HALLWAY-DAY

Maggie pushes the medication cart. She hears a loud coughing. She stops and enters the room.
INT. MS. HILL'S ROOM—AFTERNOON

Miss Hill is in bed. She is naked from the waste down. She coughs hard. Maggie rushes to her side.

MAGGIE
Miss Hill, you are barely covered...didn't Paula stop by?

MS. HILL
Dear, my chest hurts.

Maggie puts a robe around her, and pulls the sheets up. Maggie touches the sheets, they are very thin. She puts Ms. Hill on a side chair. She opens the closet and gets new sheets.

MAGGIE
Come on Ms. Hill.

She makes the bed as fast as she can with the thicker sheets. Ms. Hill starts to cry.

MS. HILL
Please take me home.

Maggie lifts Ms. Hill back into bed. She pulls up the blankets. It looks like a warmer bed.

MAGGIE
But Ms. Hill, here is Dolores...

She hands the doll to her.

MS. HILL
I just want to hold her.

She holds the doll and regains her calm. Maggie strokes her hair.

INT. DINING ROOM—DAY

Maggie sits down with Paula and Anne. They are having lunch.

PAULA
What's going to happen?

MAGGIE
Nixon has to surrender the tapes.
ANNE
I don’t think he’s gonna.

MAGGIE
This is all surreal to me.

ANNE
I can’t picture this happening here. In other places maybe, but not here. Ethics are not something you can bend. I swear people’s ambitions have no end.

Maggie fidgets with her fork. Ed walks in.

ED
Hello ladies.

PAULA
Hi Ed.

He grabs an apple from the table and leaves. Maggie and Paula both smile big smiles.

ANNE
Oh no, you too?

Paula and Anne stare at her.

MAGGIE
I don’t know what you’re talking about.

ANNE
You’re in denial.

Paula gives Maggie a piercing look. Anne catches it, Paula tries to hide it.

MAGGIE
I’m not in denial.

Paula looks down. A long pause.

ANNE
Nurse Baker is probably done with her notes. We should go. See you later Maggie.
INT. PRESCRIPTION ROOM—DAY

George is taking a new vest out of a box. Maggie walks by with a pack of syringes.

GEORGE

Maggie?

MAGGIE

Yeah.

GEORGE

Hey, just to give you a heads up, we don't give new linens until next month. Baker is very particular about that.

Maggie walks in.

MAGGIE

I know, it's just Ms. Hill's were really thin.

GEORGE

Linen is equal to Gold. I don't want to overstep boundaries here, but I don't want you to have trouble. Just something to keep in mind.

MAGGIE

I will. Thanks George.

INT. ICU ROOM—RACHET'S ROOM—DAY

Maggie gives a shot to RACHEL'S I.V. Rachel groans in pain.

RACHEL

Nurse Baker, please help me.

MAGGIE

I'm Maggie, nurse Baker couldn't be here this afternoon.

RACHEL

Please... when are you going to do it?

MAGGIE

Do what Rachel?
RACHEL
Help me be with Victor.

MAGGIE
I'm sure he will come visit.

RACHEL
No...you don't know. Where is Nurse Baker? Victor passed. Nurse Baker?

Maggie calms Rachel and continues with her rounds.

INT. PRESCRIPTION ROOM-DAY

Maggie is dropping off charts. Ed Grey approaches.

ED
Good morning.

MAGGIE
Good morning.

ED
Maggie would you help me? Charlie cut himself and I need to suture his ankle.

INT. INFIRMARY-DAY

Charlie is sitting in a small infirmary. He wears a peculiar face behind thick glasses. Maggie is holding medical supplies while Ed is suturing up the small cut.

ED
Were you jogging Charlie?

CHARLIE
Yes.

ED
I hope this doesn't discourage you from exercise.

CHARLIE
I don't know. I think I really should let it heal before jogging again.
MAGGIE
You can always walk or go to the dance nights in the recreation room.

CHARLIE
I’ll go dancing with you Maggie.

Charlie acts a little embarrassed by his surprising advance.

MAGGIE
Sure Charlie. I’m a bad dancer, I should warn you. I don’t think you know what you are getting yourself into.

CHARLIE
So tomorrow then? We have a date.

Maggie smiles. Ed reacts the same way.

CHARLIE [CONT’D]
You young doctor should also be there.

ED
I’ll go see you both.

MAGGIE
As long as you promise not to laugh. I seriously have two left feet.

INT. RECREATION ROOM—EVENING

The room is sparsely filled with seniors. The music blasts from the past. COUPLES and SOLO DANCERS dance along. George sits in a corner watching like a prom chaperone.

An OLD MAN tries to put his hand below the agreed limits and an OLD LADY he dances with, nicely but directly puts his hand back on her waist. They dance. Slowly, he tries his move again, same results.

Charlie is dressed to impress. He sits by the drinks. Maggie walks in. She has more make up on than usual and wears her uniform with a pretty sweater on top. Maggie walks toward Charlie.

MAGGIE
Here I am.
Charlie looks at Maggie’s shoes. Not her usual nurse shoes, but even comforter looking sneakers.

CHARLIE
Smart girl.

They dance. Maggie is quite awkward.

Ed walks in and sits by the entrance. He smiles as he sees Maggie stepping on Charlie’s feet.

Maggie is embarrassed. She suddenly sees Ed. She stops trying and timidly moves from side to side.

CHARLIE (CONT’D)
This way....follow me.

Another step right on his toe as he steps backwards. He goes down with his hand.

MAGGIE
I’m sorry.

CHARLIE
I felt something rip.

INT. INFIRMARY-NIGHT

Ed is re-suturing Charlie’s foot. Maggie holds the medical instruments. She wears a sorry face.

ED
Don’t worry Charlie, I’ll make it superstrong this time.

MAGGIE
I’m sorry.

Charlie looks at her tenderly.

CHARLIE
I’ve done worse for a girl, it’s OK. No more dancing for me though.

MAGGIE
Do you need me to take you to your room?

CHARLIE
No. I’m fine.

Charlie exits.
MAGGIE
I feel so bad.

ED
Don't. He had a good time.
Want to go back there?

Maggie smiles.

MAGGIE
Sure.

INT. RECREATION ROOM- NIGHT

Mr. Salomon and Teddy are arguing with George by the radio.
About seven OLD PEOPLE chat or dance. A groovy disco song is
playing.

Maggie enters with Ed. George changes the song.

GEORGE
fine. You guys can't appreciate
good music.

The oldies back on. Salomon and Teddy leave George alone. Ed
turns around and extends his arm to Maggie.

MAGGIE
Didn't you see what happened to the
last guy I danced with?

ED
I think I'll be OK.

He leads as they dance. Maggie steps on him, but he continues
dancing. Little by little she seems more comfortable. They
both smile.

INT. NURSE'S STATION-DAY

Maggie is arranging files. Baker comes in with some files.

NURSE BAKER
Maggie, please do the meds round
again today. I'm going to Bunby's
hardware for some wire. You are in
charge. Take Paula with you.

MAGGIE
Wire?
Nurse Baker stops and turns around.

NURSE BAKER
For my bonsai. Maggie, be good with Roy Shelby, he’s my favorite.

Maggie nods.

56  INT. NURSE’S STATION-DAY
Maggie is getting a couple of files from the table. Paula walks in.

PAULA
Maggie, would you mind doing this by yourself? I was supposed to check the new medication schedule this morning, I’m behind again.

MAGGIE
Oh...no problem. I can do it.

PAULA
Do you want Anne to help? I can ask her.

MAGGIE
Nah, I should be fine by myself.

57  INT. 2ND FLOOR HALLWAY-DAY
Maggie makes her medication rounds. She pushes the medication cart. She enters into a room.

58  INT. ROY SHELBY’S ROOM-DAY
ROY SHELBY is reading a magazine. He looks like he’s wearing his Sunday’s best. He lays down in bed. There is a jazz piano playing in the background. Maggie comes in.

MAGGIE
Hello Mr. Shelby. My my, you are looking sharp today...

MR. SHELBY
Hi dear, where’s Nurse Baker?

MAGGIE
She had to go to town, but she told me to take good care of you.
He smiles.

MR. SHELBY
She always takes care of me. Are you going to give me my shot?

MAGGIE
Yes.

MR. SHELBY
Could you do it on my right side. Nurse Baker's been abusing my left one. I think it needs a little break.

MAGGIE
No problem.

Maggie pulls down his pants enough to reveal his butt cheek. He seems nervous. She gives him his shot. Roy makes a face but doesn't make any noise.

MAGGIE
There you go, you're good for today.

He relaxes and smiles at Maggie.

MR. SHELBY
Thank you.

Maggie leaves the room.

EXT. STREET—DAY
Maggie walks down the sidewalk. She wears casual clothes. She walks past the bus stop into what seems like a small town.

She walks down the street and past shops. She stops and enters a hardware store.

INT. WATCH REPAIR SHOP—DAY
The little store is almost empty. Maggie gives a young CLERK her watch. She wanders around the store observing the many different clocks and watches.

CLERK
Here you go, as good as new.
MRS. MILLER

But it's not working anymore.

Maggie pays for her bracket and exits the store.

EXT. STREET-DAY

Maggie walks down the street. Ed sees her. He has a grocery bag in his hand. It's heavy, but he picks up the pace anyway and catches up. He touches her shoulder.

ED

Hello Maggie...

Maggie is startled.

MAGGIE

Oh, Hi Ed, how are you?

ED

Good.

He smiles and takes a long time to continue.

ED (CONT'D)

How come you got to escape nursing duties this afternoon?

He reacts awkwardly to his poor line toward Maggie.

MAGGIE

Baker is back. I needed a bracket, for my closet.

They walk together.

ED

Oh, so do you have to get back or are you free for the afternoon?

MAGGIE

No, I'm not on duty 'til tomorrow.

ED

You want to grab dinner then? My treat.

MAGGIE

Oh, I...
3D
come on, after that pasta...I owe you.

Maggie smiles.

MAGGIE
Okay.

62
INT. SMALL CHINESE RESTAURANT-EVENING  62

Maggie sits in a booth. Ed is directly in front of her. It seems like they are the only customers. They both eat noodles.

MAGGIE
So are you and Paula...

Ed
No, not at all. She’s nice, but there is nothing there.

MAGGIE
She talks a lot about you.

Ed
I have been made aware.

MAGGIE
I bet every nursing home has someone talking a lot about you.

Ed smiles.

Ed
You would think that, but sadly Paula is my only groupie under the age of sixty five.

They laugh.

Ed (CONT’D)
So, why Moss Oak?

MAGGIE
I love what I do...and this is a great job. No other job will pay as well for a recent graduate. How about you?
ED
Well, I guess I didn’t really have a choice to do anything but this. I don’t complain. I handle five homes. I like the staff at Moss Oak the best, I like the life. It just feels removed...you know, almost lonely.

Maggie looks down. They keep eating.

ED (CONT’D)
I would travel if I were you. I always regret not taking a few years for myself.

MAGGIE
I would like that someday. Right now I can’t do it.

ED
I see. Student loans?

MAGGIE
No. After my grandfather passed, I was left with some unexpected bills.

ED
I’m sorry to hear that. Medical bills? Maybe there is a way my father can help...

Maggie drinks her soda. She fidgets with her straw.

MAGGIE
No...was a gambler.

A long pause.

ED
Do you have any other relatives?

MAGGIE
No. He took care of me after my parents passed away.

ED
I’m sorry.
MAGGIE
It's okay. I was very young. He had a small citrus farm, and a barn full of books...so I kept myself entertained. I think he was the most educated farmer in the county.
(beat)
Do you have siblings?

ED
No. I also spent my childhood reading, but only books my father approved.

Maggie smiles.

MAGGIE
Ed, why did the previous assistant head nurse quit?

ED
Edna? She didn't. She passed away.

MAGGIE
How?

A long pause.

ED
I was just starting at the home when it happened. All I know is that she had a falling out with Baker. She suffered from depression after that. I treated her for some time, but it didn't improve. She...hanged herself.

There is a long awkward silence. A Young WAITER brings the bill breaking the tension between them. Maggie reaches for the bill.

ED (CONT'D)
Allow me. We agreed it was my treat.

Maggie retires her hand.

MAGGIE
Thank you.

She looks at him and smiles. Ed reaches for her hand with his. He smiles.
INT. MAGGIE’S ROOM— NIGHT

Maggie is in bed. She tosses and turns. The room is dark. As she closes her eyes, she sees a huge piece of rope falling from the ceiling into her face. The rope makes a perfect circle around her neck. She wakes up, nothing but silence surrounds her.

INT. MAGGIE’S ROOM— DAY

Maggie is sleeping. We hear Baker walking toward the room. She bursts through the door. She has a file in her hand.

NURSE BAKER
Nurse Collins, wake up!

Maggie is startled. She sits up.

WAGGIE
Nurse Baker?

NURSE BAKER
Did you complete this file yesterday?

She throws the folder at Maggie. Maggie is surprised by Baker’s rudeness.

WAGGIE
Yes, I did.

NURSE BAKER
And did you give Roy Shelby an insulin shot?

WAGGIE
Yes.

Baker opens the file for Maggie. We see at the top left corner of the file a line of his medical history that has diabetic and a yes and a no options. No is circled. Below is Maggie’s signature with the time and date of the insulin shot.

NURSE BAKER
Did it say so?

WAGGIE
I don’t understand. I read everything twice.
NURSE BAKER
Where was Paula?

Maggie is panicked.

MAGGIE
She said she was behind on the prescription inventory. So I did it alone. I don’t understand. I read it clearly.

NURSE BAKER
He’s in a coma now.

Maggie tries to hold back tears.

MAGGIE
I don’t know how. There must be a mistake.

NURSE BAKER
Your mistake!

Nurse Baker paces around her room. She is upset. She finally sits on Maggie’s bed and calms down.

NURSE BAKER (CONT’D)
Look Maggie, I’ve seen you, you’re very professional and a straight arrow, but you’re also extremely young. I’m not going to report it. No one else has seen the file. Let’s just pray he gets better.

MAGGIE
Nurse Baker...I...

NURSE BAKER
Do your job and don’t get careless. There are patients out there that we still have to look after. Get dressed and collect yourself.

INT. FILE ROOM-DAY

Maggie opens a door into a small room full of filing cabinets and boxes. She grabs a box and leaves.
INT. PRESCRIPTION ROOM-DAY

Maggie gets files from the box and puts them on the desk. She goes one by one. There is a waste box of used prescriptions vials. She double checks every one with Shelby's name. The file says exactly as Baker suggested. Insulin approved by Maggie's signature. Fast files say injection of Solumedrol 5 mil.

INT. 2ND FLOOR HALLWAY-DAY

Maggie walks fast towards Shelby's room. She opens the door.

INT. SHELBY'S ROOM-DAY

MAGGIE

Mr. Shelby?

Inside Shelby's body lays pale. It's just a shell. Maggie tries to move him. She takes a little sterile needle out of her pocket.

MAGGIE (CONT'D)

Mr. Shelby please wake up.

She pokes his finger just a little bit, nothing. A bit more, nothing. Blood comes out of the tiny wound. No reaction. She stops.

MAGGIE (CONT'D)

Mr. Shelby wake up, please, wake up.

She hold his hand tenderly. Her eyes are red and watery.

MAGGIE (CONT'D)

Please.

INT. 1ST FLOOR HALLWAY-DAY

George walks out of Baker's office. He closes the door.

INT. OUTSIDE FILE ROOM-DAY

George opens the door. He has files in his hand. The last one has Shelby's name on it. He closes the door behind him.
INT. NURSE’S STATION—DAY

Maggie sits down. Her face is almost zombie like. George stops by.

GEORGE
Sorry to interrupt you. Could you get Mr. Shelby’s family contact number?

Maggie’s heart stops.

MAGGIE
Shelby?

GEORGE
Yeah, we have a goner. Baker is out. We have to call the family.

MAGGIE
Mr. Shelby? He passed?

GEORGE
Yeah, I suspect water in the lungs.

Maggie is perplexed. Her eyes get watery. She tries to hold back.

GEORGE (CONT’D)
He’s your first one, isn’t he?

He steps into the room. Maggie gets emotional and can’t help herself. Tears start coming down her eyes.

MAGGIE
I...saw him yesterday...It shouldn’t have happened. I read his file...

GEORGE
It’s always hard when your first patient passes, it’s OK. It was the same for me. Now, collect yourself and call his family. He had a son in Texas.

Maggie tries to collect herself. She picks up the phone and looks for the number in a large file folder.

GEORGE (CONT’D)
There you go...You get used to it.
MAGGIE
Hello, may I speak to Theodore
Shelby please....it's about his
father here at Moss Oak Manor.

George leaves.

Maggie clutches her white dress as she speaks. Her hands are
red. All her veins are visible in her hand.

MAGGIE (CONT'D)
Mr. Shelby...

EXT. NURSING HOME-DAY

Maggie runs to the back patio. She is about to breakdown,
when she hears Baker and Ed approaching. They are walking
towards her. She avoids them and goes downstairs into the
boiler room.

INT. BOILER ROOM-DAY

Maggie goes in. It's musty, old and dirty. Her eyes all red.
She tries to scream but no sound comes out of her mouth. She
sits down and cries.

INT. MAGGIE'S ROOM- NIGHT

Maggie is quiet. She is in bed looking at the ceiling. There
is a tiny piece of string on the ceiling pipe. It swings with
the wind.

There is a knock on the door.

MAGGIE
Come in.

Nurse Baker opens the door.

NURSE BAKER
They took him away. He passed in
the afternoon. Ed called it.
Nothing out of the ordinary.

MAGGIE
Why are you doing this? You should
report me. You should fire me.
NURSE BAKER
I was once your age.

(beat)
I know you didn’t mean to hurt him.
We have to stick together during this. I think you have a terrific future here. Please trust me.

MAGGIE
Nurse Baker...

NURSE BAKER
Look Maggie, I’m a grown woman. I know what I’m doing. I can live with this. Can you?

MAGGIE
I don’t know.

NURSE BAKER
Make your choice now, there is no turning back. Can you keep working here?

Maggie is hesitant.

MAGGIE
Yes.

NURSE BAKER
Fine. Now chin up. Get some rest.

74    EXT. YARD-DAY    74

Maggie sits on a bench. Charlie plays chess with another RESIDENT. Maggie is quiet and pensive. George pushes a wheelchair.

John Salomen walks by and sits next to her.

JOHN
Your long face is killing me Jenny.

MAGGIE
I’m sorry.

JOHN
Look at them, smiling big. That’s because of you.
MAGGIS
Sometimes, it seems like it’s too much.

JOHN
You have strong shoulders, and so do I. There has to be a reason why we’re both stuck here...

Maggie is silent.

JOHN (CONT’D)
People need me here. I mean, you need me. You would probably be a simple secretary somewhere else instead of my assistant.

MAGGIS
Mr. Salomon...I...

JOHN
Just smile, that’s it. And about that raise...I don’t think it’s happening yet, business is slow.

Maggie smiles. John gets up and leaves.

75 INT. HALLWAY-DAY
George runs toward the nurses’ station.

76 INT. NURSE’S STATION-DAY
Maggie is working on some files. George comes in.

GEORGE
Maggie, could you help me with Rollins, Stevens is throwing a fit again and I can’t get to both.

MAGGIS
Yeah. I’ll go check on him.

77 INT. BEDROOM-DAY
Mr. Rollins sits by the window. His small back toward the door. Maggie comes in.
MAGGIE
Mr. Rollins are you OK?

He turns around, his hands full of blood. His bloody mitts are on the floor.

MAGGIE (CONT’D)
Oh my God.

She runs toward him. She grabs his hands, but he keeps pulling his gums with his nails. His mouth bleeding.

MR. ROLLINS
They are not coming off. They hurt.

He is teary-eyed.

MAGGIE
What are not coming off?

MR. ROLLINS
My dentures. They are too tight.
Take them out please...

MAGGIE
They are out Mr. Rollins. They are out.

She grabs his hands and puts them down. His face is motionless but tears come down his eyes.

INT. WASH ROOM-DAY

Maggie washes the mitts in a little bucket. They have blood on them. Baker comes in.

NURSE BAKER
It’s not pretty...

Maggie jumps.

MAGGIE
You startled me.

NURSE BAKER
I heard about Mr. Rollins, that mitten strap is too easy to undo.
(beat)
Come with me... I want to show you something.
INT. I.C.U. ROOM—AFTERNOON

Nurse Baker walks into the room with Maggie. Baker closes the door. Martha is on the bed.

Nurse Baker gives her a greeting with her eyes. She takes some of the covers off. She pushes her body to the side a little.

NURSE BAKER
Let's check...

We see huge bed sores, they are painful to look at. She presses them. Martha makes no noise but looks at Baker in a pleading way.

NURSE BAKER (CONT'D)
Grey doesn't really believe in giving patients pain medication. But most of them need it every once in a while.

Baker pulls a syringe from her pocket.

NURSE BAKER (CONT'D)
She is always in pain. Her daughter came to see her only once, four years ago.

Baker cleans part of the bed sore from her leg.

NURSE BAKER (CONT'D)
Always do it in the bed sore wound. They can't tell that way.

Maggie is speechless.

NURSE BAKER (CONT'D)
It's just enough morphine to ease the pain. Don't write it in the file.

She injects her with the liquid. Martha's face relaxes. Maggie is close to her arm. Martha grabs Maggie's hand and squeezes it. She looks at her in a thankful way.

INT. BAKER'S OFFICE—AFTERNOON

Nurse Baker and Maggie have coffee.
MAGGIE
How long have you been doing it?

NURSE BAKER
Few years after I took over. Grey is a great doctor but he is not here in the trenches to see what I see...and Ed, he obeys his father blindly.

Maggie sips from her cup.

NURSE BAKER (CONT’D)
I can’t do it on my own. There is too much to do here. I need your help.

MAGGIE
I don’t know.

NURSE BAKER
It’s about being humane. I think we owe them this dignity. We are their only hope, if we don’t have compassion, no one will.

MAGGIE
I know, but it’s illegal...

NURSE BAKER
There are other reasons we could get fired. We’re here for more than just a job. To do what it takes to make a difference is a calling. I thought you would understand what I’m trying to do.

MAGGIE
I do...it’s just that...it doesn’t feel completely right to me. I mean I respect it, but I don’t know if I could do it.

81  INIT. MAIN HALLWAY-LATE AFTERNOON  81
Baker walks with Maggie to the stairs. In the background by the entrance we see George walking Mr. Stevens to a SARAH STEVENS, his daughter. The old man doesn’t say anything. He simply hugs her for a long time.
82
INT. RACHEL’S BEDROOM, OTHER I.C.U. ROOM-EVENING

Maggie holds a syringe, a bed sore in front of her. Baker is at the door. Maggie doesn’t seem comfortable.

NURSE BAKER
Do it. We still have four more tonight.

Maggie holds the syringe. Baker walks near her and uses her own hand to make Maggie inject the old body with the liquid. Maggie cringes as the liquid goes down into the body. Rachel’s voice surprises her.

RACHEL
Thank you dear.

Rachel pulls her dress down.

RACHEL
Nurse Baker, you and this young one are angels.

NURSE BAKER
We just hope you feel better.

Rachel smiles.

83
INT. MEDICINE ROOM-DAY

Maggie is making an inventory of boxes. They all have morphine in them. She is putting some containers in a small box on the side. Ed walks in.

Maggie is startled. She quickly closes the boxes and gets up. He reaches down and kisses her cheek gently.

ED
Hi.

MAGGIE
Hello.

Maggie is caught off guard by his kiss.

ED
I haven’t seen you in a while. George told me you’ve been spending a lot of time in your room.

Maggie smiles nervously.
ED (CONT’D)
I heard about you and Mr. Shelby.

Maggie stops cold.

ED (CONT’D)
I understand completely. It was hard when it happened to me. That first patient to go, you never forget. But don’t feel like you have to be alone. You can talk to me.

She smiles.

MAGGIE
It’s okay. I’m feeling better now, thank you.

He turns around, and gets some files from the cabinets. Maggie puts boxes on top of the morphine.

INT. MAGGIE’S ROOM— NIGHT

Maggie is getting ready for bed. Nurse Baker knocks on the door.

NURSE BAKER
Maggie, may I come in?

MAGGIE
Yes.

Maggie gets up and opens the door.

MAGGIE
I’m sorry, I was just getting ready for bed.

Nurse Baker has a beautiful wooden box and a little bag in her hand. She places the box on the night stand. She opens it revealing vials of morphine. She walks closer to Maggie.

NURSE BAKER
I want you to have this...

Maggie takes it, she opens it. It’s a necklace with a medallion of Raphael, the archangel.
NURSE BAKER
I’m not Catholic, but I like the idea of Raphael, he is God’s healer.

Maggie holds the medallion. It’s beautiful but there is something creepy about it.

MAGGIE
Thank you.

NURSE BAKER
That’s what we do. That’s our calling.

Baker hugs Maggie. Maggie seems uncomfortable.

INT. MAGGIE’S ROOM—DAY
Maggie opens her little wooden morphine box. She stares at it, then she hides it carefully in the closet.

INT. NURSES’ STATION—MORNING
Maggie is by herself. She checks the hallways, no one. She lifts the phone receiver. She starts to make a call, then she hangs up. She lifts the phone again and dials.

VOICE ON THE RECEIVER (O.S.)
Dr. Grey’s office. Could you hold?

MAGGIE
No.

She hears the click and the music starts to play. Maggie fidgets with the phone cable.

VOICE ON THE RECEIVER (O.S.)
Thank you.

MAGGIE
This is Maggie Collins, may I speak with Dr. Grey?

VOICE ON THE RECEIVER (O.S.)
Just one second please, I’ll transfer you.

Maggie starts pacing in the tiny space she has.
DR. GREY (S.O.S.)
Hello you have reached Robert Gray, please leave a message.

MAGGIE
Dr. Grey, it’s Maggie Collins. I wanted to talk to you, I think I made a mistake. I don’t feel like I should stay here. I...

We hear the end recording beep. Maggie hangs up. Total frustration on her face.

Nurse Baker walks by.

NURSE BAKER
Who’s that?

MAGGIE
Wrong number.

INT. SHOWER ROOM—DAY

George and Maggie are bathing Teddy on a chair. They are very caring in their process.

GEORGE
You OK?

MAGGIE
Yeah, why do you ask?

GEORGE
Well, you seem distant. Problems of the heart, maybe? I haven’t seen Dr. Ed around here lately...

Maggie smiles to herself but tries to play it cool.

MAGGIE
I don’t know what you are talking about.

GEORGE
You see at first, I thought it was about Shelby, but that was a while ago...so...something else is cooking. I know this...I can smell it, just like I smell Teddy here.
TEDDY
I do not smell George. I had an
accident and I told you as soon as
it happened. So don't blame me.

George and Maggie smile. Maggie drops the loofah she's been
using. Her medallion falls from the inside of her shirt and
dangles from her neck.

George stops and stares at it.

GEORGE
That was Edna's. Where did you get
it?

MAGGIE
What are you talking about?

GEORGE
Your necklace, that was Edna's.

MAGGIE
Baker gave it to me.

George's demeanor changes. He starts rinsing Teddy in a
hurried fashion.

MAGGIE
What's wrong George?

GEORGE
Nothing.

George keeps staring at Maggie's necklace. There is a hint of
jealousy in his face. They finish their work.

INT. 2ND FLOOR HALLWAY-DUSK

Maggie walks down the hallway towards her room. She sees a
light at the end of the hallway and walks up to it. She peeks
into a room.

INT. MRS. HILL'S BEDROOM-EVENING

Nurse Baker is talking to Mrs. Hill. They are whispering.
Maggie peeks in.

MS. HILL
Is it going to hurt?
NURSE BAKER
No. It’s going to be fast. Are you sure you want this.

MS. HILL
Please...do it. Could you make Dolores rest with me once it’s done.

NURSE BAKER
Yes. Now I’m just going to put some sleeping medicine in your leg. It’s going to sting, but not too bad.

Nurse Baker turns Ms. Hill around. She lifts her clothes in the same way she taught Maggie and carefully injects her.

MS. HILL
Nurse Baker, thank you.

Maggie walks in slowly but not all the way. Baker is facing the opposite way and can not see her. Maggie’s eyes widen. She’s shocked.

NURSE BAKER
May God be with you.

Ms. Hill passes. Maggie is pensive while Baker cleans up. Maggie sneaks out quietly, right before Baker can see her.

EXT. NURSING HOME-NIGHT

An upset Maggie runs outside. Her surroundings are lit by moonlight.

On a bench, Teddy is sitting quietly. He stares at Maggie from afar. She starts to calm down slowly.

TEDDY
Hey, Maggie...is that you? You okay?

Maggie is caught off guard, it takes her a second to realize that it’s Teddy.

MAGGIE
What are you going here? You should be in bed.

Maggie goes closer. A garden lamp illuminates the shape of the old man as he gets up. His pants are wet. In his hand he holds a cigarette.
TEDDY
I pissed myself again.

MAGGIE
You should have let Anne or Paula know... and what are you doing out here smoking? Where did you get those cigarettes?

Teddy finishes up the last good part of his Marlboro.

TEDDY
I stole it from Stevens. He hides them in his medal box.

MAGGIE
Let me get you inside and help you change. You are going to get sick if you don't change.

Maggie forces him to walk. They move toward the nursing home back entrance.

TEDDY
You going to take his cigarette stash?

MAGGIE
Mr. Stevens should not be smoking.

TEDDY
You gonna take them?

Yes.

MAGGIE
Thank you. Can you give them to me?

TEDDY
No.

Their shadows leave as the wind starts blowing.

INT. TEDDY'S BEDROOM—NIGHT

Teddy is putting on pants with the help of Maggie. Maggie is caring but her actions are almost mechanical.

TEDDY
You going to tell nurse Baker about this?
Maggie stops at the mention of the name.

MAGGIE
No. You should sleep now.

Maggie turns off the light in the room.

TEDDY
Good night Maggie.

Maggie closes the door.

INT. 1ST FLOOR HALLWAY/MAIN ENTRANCE—NIGHT

Maggie comes downstairs and walks to Baker's door. She hesitates to knock.

INT. BAKER'S BEDROOM—NIGHT

Nurse Baker is organizing paperwork for tomorrow. She is wearing a pink sweater and sweat pants. She is caught off-guard by the knocking. She tries to fix herself up before opening the door.

MAGGIE
Good evening.

Baker sees Maggie and relaxes. There is wire and scissors and a couple of books about bonsai trees on the floor.

NURSE BAKER
Yes Maggie...

MAGGIE
Can I come in and talk to you for a second?

NURSE BAKER
Let's go to my office.

INT. BAKER'S OFFICE—NIGHT

Maggie enters the room. Baker seems different, softer due to her way of dressing. Maggie still in her uniform hesitates.

MAGGIE (CONT'D)
I saw you.

NURSE BAKER
What do you mean you saw me?
MAGGIE
I saw you giving that patient an overdose.

Baker sits.

NURSE BAKER
You saw me, because I wanted you to see me. Why didn’t you stop me?

Maggie seems shocked by the answer and the calm demeanor.

MAGGIE
I didn’t know what to do.

NURSE BAKER
No Maggie, you didn’t stop me, because you know deep down, that it was humane to do it. And now you came here to clear your conscience.

MAGGIE
No, that is not true.

NURSE BAKER
Maggie, you see everyday, the same things I see. Everyone around us just blocks it out. But you have thought about it too. You would ask for it, if you were forgotten and in pain. The act is automatic. We’re built for it, think of Shelby.

Maggie’s eyes get watery.

MAGGIE
I didn’t mean that.

NURSE BAKER
Does that make a difference at the end of the day?

MAGGIE
I respect life. I’m a nurse. I’m a Christian.

NURSE BAKER
So am I. I felt the same way you do my first time. I don’t make them feel any pain. I give compassion to those who ask Maggie.
11/5/07

NURSE BAKER (cont'd)
It's the same as giving them a bit
of relief with the morphine, the
way I showed you.

MAGGIE
I don't want to be a part of this.

NURSE BAKER
I would never force you to do it.
But ask yourself why you didn't
stop me tonight.

95

INT. MAGGIE'S ROOM- NIGHT

Maggie lies in bed. She can't sleep. We hear the ticking of a
wall clock. She turns on the light and opens her drawer. She
takes her St. Raphael's medallion out and stares at it. It
circles around, one side has St. Raphael, the other has a
faint engraving, "E and R".

96

EXIT. NURSING HOME-EARLY MORNING

Nurse Baker holds an unlit cigarette at the entrance. The
nursing home is grand and silent. Ed's car arrives, Baker
puts the cigarette back into a box.

97

INT. INFIRMARY - DAY

Maggie is going through boxes and taking gauze and small
bottles of medicine and placing them in a cabinet. She writes
in a file. Maggie looks tired. Ed comes in and hugs her from
behind.

ED
Hello there.

Maggie disengages from her work.

MAGGIE
Hi. How have you been?

ED
Good. Haven't seen much of you
lately.

MAGGIE
Yeah, I've been taking the night
shifts. I thought I might give
Baker a break.
ED
Nurse Baker works too hard. She should take a vacation.

MAGGIE
Yes. She should go away.

ED
How about you?

MAGGIE
What about me?

ED
Have you been working too hard?

MAGGIE
Don’t we all?

ED
Maybe you should take a break too. Maybe we can go watch a movie or do something fun in town.

Maggie smiles.

MAGGIE
That would be lovely.

ED
I’m going to Tallahassee soon. Maybe we can do it next Friday?

She nods.

ED (CONT’D)
I should get back to work. See you later.

He kisses her goodbye. Maggie smiles and gets back to her paperwork.

INT. STAIRCASE – NIGHT
Maggie goes upstairs into the hallway.

INT. I.C.U. ROOM – NIGHT
Paula is sleeping in a chair. She is snoring. Next to her, Martha sleeps in small bed.
Martha is awake. She waves at Maggie to come toward her.

**MARThA**

Dear, I think I soiled the sheets.

Maggie lifts them.

**MAGGIE**

Don’t worry. We’ll clean this up.

Maggie walks by Paula. She wakes her up.

**PAULA**

Maggie?

**MAGGIE**

Martha needs to be changed.

**PAULA**

What time is it?

**MAGGIE**

You should have been gone a long time ago.

**PAULA**

I must have fallen asleep after giving them their meds.

Paula gets up. Maggie is getting sheets from a little closet, she comes back. Paula starts to head toward the door.

**PAULA (CONT’D)**

I’m going to use the bathroom. I’ll be right back.

Paula steps away, and as she walks, a bottle of pills falls from her sweater. The bottle rolls in Maggie’s direction, and pills fall out of it. It says Cyclobenzaprine, underneath it is written “this prescription is for Mr. Theodore Mills”. Maggie picks it up.

**MAGGIE**

Cyclobenzaprine? You are taking muscle relaxants? Paula?

Paula freezes.

**PAULA**

It’s not what it looks like.
MAGGIE
Paula, you passed out. You were supposed to be out of here eight hours ago. You could have died, you took too high a dose...

PAULA
I shouldn't have. I... Maggie, please. I made a mistake.

Maggie grabs the sheets and walks away with the pills. Paula goes after Maggie.

INT. BAKER'S OFFICE-EARLY MORNING

Nurse Baker's legs pace back and forth. Maggie and Paula are sitting in two chairs, like school children in the principal's office.

NURSE BAKER
How long have you been stealing the drugs?

PAULA
I have not been stealing any drugs.

NURSE BAKER
Don't make me waste my time here.

PAULA
She put them there.

NURSE BAKER
Maggie has no reason to accuse you.

PAULA
She did it Nurse Baker. She wants me out of here.

MAGGIE
I have nothing against you.

PAULA
Yes you do. You know Ed Grey and I have a thing. You are making this up to get rid of the competition.

MAGGIE
What are you talking about? The pills fell out of your pocket.
PAULA
Nurse Baker, she is lying.

Paula starts crying.

NURSE BAKER
Maggie, thank you, that will be all.

Maggie leaves.

101
INT. NURSE’S STATION—DAY
Anne is sitting behind the little desk. Maggie walks by.

ANNIE
You did the right thing Maggie.

Maggie
I don’t know anymore.

ANNIE
I thought I saw her high once, but wasn’t sure, so I kept quiet.

The door opens. Paula walks away. Her eyes are red. Baker pops out of the door.

NURSE BAKER
Maggie, come in for a second.

102
INT. BAKER’S OFFICE—DAY
Maggie sits down. Baker closes the door.

NURSE BAKER
You turned her in.

Maggie
You think I shouldn’t have.

NURSE BAKER
No, I think you did exactly what I expected. You must have discipline to deal with this.

Maggie
Don’t be patronizing.

NURSE BAKER
Are you going to turn me in?
Maggie is quiet.

MAGGIE
I don’t know how I feel about what you do. Why not just give them morphine for the pain?

NURSE BAKER
There is more compassion than that with animals.

MAGGIE
There are too many boundaries being crossed. Who makes the rules for all of this?

NURSE BAKER
I do Maggie. I was chosen for it, as were you. That’s why you stayed. That’s why you wanted this job.

INT. MAGGIE’S ROOM—DAY

Maggie opens the door. She closes it behind her. She pulls her necklace and medallion from her neck and throws them on the floor in anger.

MAGGIE
Who the hell does she think she is? She doesn’t know me.

She paces around and stops. Maggie gets herself together and walks into the bathroom, the door closes behind her.

INT. BEDROOM—EVENING

Maggie sits by Rachel. She is checking her I.V.

MAGGIE
How are you doing today?

RACHEL
Why isn’t Nurse Baker here today?

MAGGIE
Well, Nurse Baker gets busy sometimes.

RACHEL
It’s my birthday. She was going to give me a gift.
MAGGIE
Oh, happy birthday. How old now?

RACHEL
Eighty three.

Nurse Baker comes in.

NURSE BAKER
Happy birthday Rachel.

MAGGIE
Nurse Baker.

NURSE BAKER
Hello Maggie. You should leave now.

MAGGIE
No.

NURSE BAKER
Please leave us alone.

RACHEL
Thank you nurse Baker, do I get my gift today?

NURSE BAKER
Yes, yes you do.

MAGGIE
I'm not leaving.

NURSE BAKER
Please just leave.

Nurse Baker starts to put a syringe and alcohol by the little bed.

NURSE BAKER (CONT'D)
Maggie get out. You obviously are not going to be of any help, so I don't want this to be another blemish on your conscience.

Baker pushes Maggie toward the door.

MAGGIE
You can't do this.

NURSE BAKER
Please Maggie go.
Maggie forces her way in. She puts the syringe in her pocket. Rachel starts to get desperate.

RACHEL
No, please don’t. It’s my gift.

She holds Maggie’s arm.

NURSE BAKER
Maggie stop.

RACHEL
I beg you, let her do it. Don’t take it.

Rachel tries to grab the syringe as Baker is pulling Maggie from behind toward the door. Rachel falls from the bed. She starts to have difficulty breathing. She holds her chest.

Baker immediately lets go of Maggie and puts Rachel on the bed. Amidst all of this, Maggie stands still, incapable of moving. Rachel grabs Baker’s arm with all the strength she has left.

RACHEL (CONT’D)
Nurse Baker...

Rachel passes. Her open eyes are empty. Baker’s face is full of sadness. She turns around and slaps Maggie in the face.

Baker’s eyes are enragéd. She sits down and breathes heavily.

Maggie is still. Baker’s hand print on her cheek. Her eyes red and about to burst into tears.

Nurse Baker turns around. She closes the old woman’s eyes.

NURSE BAKER
I hope you are happy.

MAGGIE
I’m sorry, I didn’t mean to...

Baker stands up. She fixes her uniform and puts her hair back up.

NURSE BAKER
Now, don’t just stand here. Get George.
105 INT. FILING ROOM-NIGHT

A room full of filing cabinets. Baker grabs files from different drawers.

NURSE BAKER

Stop it.

Maggie holds a large box. She can't look Baker in the eye.

MAGGIE

I didn't mean for that to happen.

NURSE BAKER

I know. I'm sorry I reacted like that. I'm not an awful person. This is hard for me too.

Maggie disengages from her childlike reaction.

MAGGIE

I just, I can't do it.

NURSE BAKER

It's OK. I understand, but do you understand why I do it?

Maggie nods yes.

106 INT. MEDICINE ROOM-DAY

George is organizing charts and boxes with prescription medicine. Maggie walks in.

GEORGE

Good morning sunshine.

MAGGIE

Hey George.

Maggie walks in and takes a couple of boxes from a shelf.

GEORGE

So... Paula called me.

Maggie pretends not to be bothered by the comment.

MAGGIE

And...
GEORGES
What’s going on here?
Maggie tenses up but tries to act cool.

MAGGIE
I don’t understand. What do you think is going on?

GEORGE
Ed.

Maggie relaxes, and even blushes a little.

MAGGIE
That’s not it. I was very disappointed in what Paula did. I hope she overcomes her problem.

George gets up. He looks at her.

GEORGE
We could switch shifts, let you guys bump into each other more often.

MAGGIE
No need for it. Thanks George.

INT. NURSE’S STATION—DAY

Maggie looks at the new schedules. Anne is on the phone.

ANNE
Yes, you can drop that off Ms. Stevens... No... not on Friday.

The board puts Collins and Grey in the same schedule.

ANNE
Yeah, no, you can just call again. OK. Thank you, bye.

MAGGIE
Who approved this schedule?

Anne shrugs her shoulders.

ANNE
If you ask me his schedule is a mess.
108  INT. DINING ROOM-DAY

George is eating cereal. Maggie walks in and sits in front of him.

GEORGE
I’ll happily accept a thank you. Plus, I enjoy working with Nurse Baker.
(beat)
Just remember I want details.

They smile. She grabs the milk and makes herself breakfast.

109  INT. TEDDY’S BEDROOM-DAY

Teddy is doing a cross word puzzle. He wears his thick glasses. He presses the intercom.

TEDDY
Hi, I need help here.

ANNE (C.S.)
Theodore. Is everything OK?

TEDDY
Some help here.

He keeps pushing the intercom button.

110  INT. HALLWAY-DAY

Baker and Maggie both hurry from opposite directions to Teddy’s door.

111  INT. TEDDY’S BEDROOM-DAY

Teddy sits by the window.

NURSE BAKER
Are you OK?

TEDDY
Yeah. What is a five letter word for wait?

Maggie stands by the door.
NURSE BAKER
You made me run all the way from my office to here for a cross word puzzle? It's okay Maggie, I can handle this.

MAGGIE
Okay.

Maggie pretends to leave. But from the edge of the door frame she stares.

TEDDY
I had to ask you. You always beat me at this stuff.

NURSE BAKER
I should punish you for this...

Baker gets closer to him in a threatening way. She grabs his pen and looks at the page in the book.

NURSE BAKER
How about delay?

TEDDY
Delay? Yeah, that's it.

Maggie bites her lip.

112
INT. HALLWAY-DAY
Maggie walks down the hallway. The sun hits her through the windows. Her shadow follows her against the wall.

113
INT. NURSE'S STATION-EVENING
Maggie sits while reading JAWS. At a faint distance a TV makes sounds that get mixed with laughter in the main hall.

Baker interrupts her.

NURSE BAKER
I'm going to town. You are in charge.

Maggie doesn't have time to react. Nurse Baker leaves. The doors close behind her.
114  INT. HALLWAY-NIGHT
Maggie heads for the dining room.

115  INT. NURSE’S STATION-NIGHT
George is eating a snack with Anne. They are laughing. Maggie walks in.

MAGGIE
George, do you think you can cover me for a little bit longer? My stomach is not feeling so great. I want to go lie down.

GEORGE
Sure, no problem.

ANNE
Do you want some tea?

MAGGIE
No, thanks. I think I just need to lie down.

116  INT. PRESCRIPTION ROOM-NIGHT
Maggie locks the door behind her after she enters the room. She checks her morphine box. She grabs five syringes, alcohol and some cotton.

117  INT. 2ND FLOOR HALLWAY-NIGHT
The hallway seems long in the darkness. Maggie’s uniform stands out, like she is a ghost.

She stops in front of one of the doors.

118  INT. CHARLIE’S BEDROOM-NIGHT
There is faint light from a small lamp. A shape rests under the bed covers. Maggie gets the morphine ready.

She lifts the covers carefully, a bedsore revealed. A face turns slowly from the shapeless covers. It’s Charlie. He smiles.
CHARLIE
Thank you Maggie. My bones are really hurting today. Could you put some ointment in my hands when you are done?

MAGGIE
Yeah.

The reflection of Maggie’s hands striking the syringes with her fingers can be seen in his eyes. His pupil dilates slowly. Maggie reaches for the ointment by his night table.

Maggie is talking to Anne.

ANNE
You want to switch with George?

MAGGIE
How long are you out for?

ANNE
A week.

MAGGIE
No, that’s fine. Where are you guys going?

ANNE
Savannah. My sister is due on Tuesday.

MAGGIE
That’s exciting, her first?

Anne nods. She flips through some files.

ANNE
Could you check on Mr. Stevens. He hasn’t been eating.

MAGGIE
I’ll check on him.

ANNE
Just be careful, today is not a good day.
120  INIT. MR. STEVEN’S BEDROOM-DAY

Mr. Stevens sits by the window. He is looking out. His body is tight. A small table is right in front of him. Full of untouched food.

Maggie walks in.

MAGGIE
Mr. Stevens?

MR. STEVENS
Go away.

MAGGIE
Mr. Stevens, you haven’t eaten.
They tell me you are not eating.

Maggie sits in front of him. She tries to feed him.

MAGGIE (CONT’D)
Please Mr. Stevens. This is better than the alternative. It’s good food. It’s healthy food.

He throws the dish on the floor and gets up. His fists are lowered but still threatening Maggie. He’s too weak to keep on his feet. Maggie rushes to him. He tries gives little childlike punches to Maggie’s arm. She grabs his hand and stops him. Maggie helps him into bed.

MR. STEVENS (CONT’D)
They hurt.

He points at his legs. His eyes are teary. Maggie lifts his pants. His knees are bruised.

MAGGIE
It’s a little bruise. I’m sorry, they are in better shape though.
Rest, you’ll feel better.

121  INIT. BATHROOM-DAY

The main rest room in the hospital is large and white. You can almost smell the clorox.

Maggie is washing her hands and face.
122 INT. NURSE’S STATION-DAY

Anne is talking to George. Maggie approaches.

MAGGIE
Did you sedate him?

GEORGE
Yeah. It’s his wedding anniversary. He gets very upset. Are you OK?

MAGGIE
I’m fine... He fell. We should give him a break after his next dose. Can you strap him, just to be safe?

GEORGE
No problem.

123 INT. MR. STEVEN’S BEDROOM-NIGHT

Mr. Stevens is sedated. His arms are tied with heavy canvas straps. His vision is blurry.

Teddy opens the door. He walks by and stares at Stevens. He opens the drawers one by one.

TEDDY
Let see where you left those cigarettes, general.

Mr. Stevens reacts, but he is still sedated. He can’t see Teddy, only a shadow going through his precious belongings. He tries to get free, he can’t. His face is angry.

TEDDY
Very nice Steve... Marlboro light? Next week I’ll find Virginia Slims. Don’t go soft on me.

Teddy puts three cigarettes back in the medal box, he takes the rest and leaves the room. Mr. Stevens looks very vulnerable and upset.

124 INT. MR. STEVEN’S BEDROOM-DAY

Mr. Stevens is sleeping. Anne stops with her medicine cart by the door. She stops and checks the chart. She grabs the little cup with pills and enters the room. She unties his hands and notices the skin irritation under the cuffs.
ANNE
What happened Mr. Stevens?

He opens his eyes but remains quiet. Anne gets a cream from the cart and puts it on his wrists. She puts the cream back in the cart. She brings a glass of water along with the pills to his table.

ANNE
Time for your pills.

She gets a cream out and reaches for his wrists. He turns around in a very child like fashion.

ANNE
Mr. Stevens...please. At least take your calcium.

His back doesn't move.

ANNE (CONT'D)
Well, brave soldiers take their medicine.

She leans to get the water on the table. He quickly reacts by pushing her off.

125 INT. 2ND FLOOR HALLWAY-DAY
Anne runs towards the door. Stevens's hand pulls her back in the room. The door closes, we hear screaming.

126 INT. MAIN HALLWAY-DAY
Nurse Baker marches down. She turns into a small room.

127 INT. INFRMARY-DAY
Anne is lying in an small bed. Her face all swollen. Nurse Baker comes in.

NURSE BAKER
Stevens?

Anne slowly turns around. Baker caresses her hair. Anne answers yes with her head. Her mouth is also swollen, her lips chapped and inflamed.
NURSE BAKER (CONT'D)
You'll be OK. This is never happening again.

128  INT. STAIRS/ 2ND FLOOR HALLWAY-DAY
Maggie goes upstairs into the hallway. She holds a syringe.

129  INT. MR. STEVEN'S BEDROOM-DAY
Nurse Baker and George are holding Mr. Stevens down. He is putting up a fight.

MR. STEVENS
You are all thieves. You all take my things! I want to go home!
Please take me home!

NURSE BAKER
Keep him down. Where the fuck is Edna?

GEORGE
It's Maggie.

Maggie comes in through the door and injects Mr. Stevens with the liquid, as he winds down we can see his wounded wrists being tied to the bed again.

130  INT. HALLWAY-DAY
Maggie and George head downstairs. Baker stays behind by Mr. Steven's door.

131  INT. MR. STEVEN'S BEDROOM-DAY
Nurse Baker grabs the door handle, her body is out the door. She stares hard at Stevens. She closes the door.

132  INT. DINING ROOM-DAY
George and Maggie have lunch together.

MAGGIE
It's my fault.
GEORGE  
No, it's not. Don't say that. This is the first time this has actually happened. I think many times we were all close.  

MAGGIE  
It should have been me.

133 INT. BAKER'S ROOM-EVENING  
Baker is still in her uniform. She opens the first drawer of her dresser and pulls out two small plastic tubes connected to a large funnel. She puts on latex gloves. She puts on her St. Raphael medallion. She exits the dim room.

134 INT. MR. STEVEN'S BEDROOM-NIGHT  
Mr. Stevens, in his restraints, sleeps peacefully. Nurse Baker comes in. Her hands have the plastic funnel, a large jar of water and a chart. 

She puts the chart and the tubes on the night stand. Mr. Stevens opens his eyes. His vision is blurry.  

NURSE BAKER  
It's OK. It's just me, Nurse Baker. 

She sits right next to Mr. Stevens on the bed. She covers his nose, forcing him to open his mouth, then she inserts the large plastic funnel. She grabs his face hard, securing the large funnel. Stevens struggles. Mr. Steven's left arm becomes free in his struggle. He scratches her arm, blood comes out of the red skin on her arm. Baker looks at his loose arm and grabs it hard. She puts it under her body, sitting on it. His body moves desperately.

She fills the large funnel with water. The water travels slowly around the loops of the plastic. His arms flag hard. Her hands hold his nose hard. Baker's eyes change. She looks like she is enjoying it.

The shape of Mr. Steven's face fighting for air can be seen on her wide eyes. She is enjoying the power.

She cleans him up once his body stops jerking.  

She checks the chart.
NURSE BAKER (CONT'D)
Seems those lungs finally gave in with the stress of being tied up.

She kisses his cheek and does the sign of the cross on him. She puts his loose hand in the strap. She opens the window wide. She takes a cigarette out of her pocket and smokes slowly.

She looks at him one more time before she exits. Satisfaction is written on her face.

135 INT. MAGGIE'S ROOM—DAY
Maggie is sleeping. A knock on the door.

MAGGIE
Yeah?
The door opens slightly. It's George.

GEORGE
Stevens passed last night. You need to make arrangements.

MAGGIE
What? What are you talking about?

GEORGE
Get up. I'll wait for you by his room.

136 INT. HALLWAY—DAY
Maggie fixes her shoes before walking down the hallway. George waits by Steven's bedroom door.

MAGGIE
What happened?

GEORGE
His lungs are full.

MAGGIE
How? He was strong as a bull yesterday...

She suddenly stops.

GEORGE
What?
Maggie's face changes.

MAGGIE
We have to check for bedsores.

138
INT. MR. STEVEN'S BEDROOM-DAY

Mr. Stevens lies dead on the bed. The white curtains flow freely with the wind. Maggie enters the room with George.

MAGGIE
Help me check his body.

Maggie rushes to take Mr. Steven's clothes off. George is hesitant.

GEORGE
What are you doing?

MAGGIE
Just help me.

Maggie searches for sores that are not there. She is frantic.

MAGGIE
I don't understand... where are they?

GEORGE
Stop. He didn't have any bed sores. Mr. Steven's walked a lot. He wasn't confined to bed, even sedated Ed made us walk him.

Maggie stops.

MAGGIE
How then? How did she do it?

GEORGE
What are you talking about?

Maggie keeps searching.

MAGGIE
He must have fought back. There have to be markings.

GEORGE
You're making no sense.
Maggie keeps searching. Mr. Steven's body is bare. All of his clothes ripped off. His left hand still tied down.

**MAGGIE**

She must have left a mark. He had to fight back.

George tries to hold Maggie.

**GEORGE**

Control yourself. Who are you talking about?

**MAGGIE**

You know who I'm talking about. You know about Baker.

**GEORGE**

You are being paranoid. Let's finish this undressing you just did, clean him up, and do our job.

**MAGGIE**

You suspect, don't you... about her...

George takes the sheets away from the body.

**GEORGE**

Don't get yourself into more trouble... no reason for us to see what's not there.

He undoes the left hand restraint. Under the fabric, a dark purple greenish hand print embraces his wrist. George looks at it, so does Maggie.

**MAGGIE**

George...

**GEORGE**

It could have been from struggling with all of us yesterday.

**MAGGIE**

You have known all along.

**GEORGE**

I don't know anything. He was sick and violent. I can't say that I am sorry to see him go.
MAGGIE
What are you getting out of this?
where is the line drawn then? I was
just trying to help him.

GEORGE
Don’t talk about lines Maggie. We
have all crossed some whether we
chose to or not.

George’s eyes shine with intensity. The curtains blow hard.
Maggie shuts the window.

MAGGIE
I guess we have. How many we cross
from now on is a different
question...

Maggie takes the sheets. She starts to walk out.

MAGGIE (CONT’D)
This is partly my fault.

(beat)
But this had no compassion behind
it.

Maggie exits. George looks at Mr. Stevens. His dead eyes
stare right back at him as if judging him.

139 INT. HALLWAY-DAY

A better looking Anne is doing the medicine rounds. She stops
at Mr. Salomon’s door.

140 INT. MR. SALOMON’S BEDROOM-DAY

Anne comes in with a little cup. Mr. Salomon is playing with
denture molds.

ANNE
Mr. Salomon. Your medicine.

Mr. Salomon gets up and opens his mouth. Anne has a hair on
her shirt. Salomon tries to get it out and inadvertently pushes
a steel dentist looking tool near her face. She panics.

141 INT. NURSE’S STATION-DAY

Maggie is dialing a phone number. George comes from behind.
GEORGE
Who are you calling?

MAGGIE
No one.

GEORGE
You calling Grey?

MAGGIE
You know...we have to do something.

GEORGE
I think she messed up this time.
But you know as well as I do...that it's been the first time.

MAGGIE
No, I don't.

GEORGE
Yes you do. She is exactly what is needed here. I think things got out of hand. She was just protecting us...protecting Anne.

MAGGIE
Have you done it too?

GEORGE
No.

MAGGIE
I can't be a part of this. Not anymore.

GEORGE
Think about the patients, they need some compassion. I'll take care of it. Please trust me. I'll talk to her. It won't happen again.

INT. BAKER'S OFFICE—DAY

Baker is doing paperwork. She wears a sweater covering her bruised arm. She is smoking a cigarette. Someone knocks at her door. She quickly puts the cigarette away on an ashtray inside her desk drawer.

NURSE BAKER
Come in.
Anne comes in slowly. Her face looking a little better.

NURSE BAKER
How are you feeling?

ANNE
I’m doing better.

NURSE BAKER
Please sit down.

ANNE
I don’t think I should stay here. I’ve talked to Dr. Grey and after what happened with Mr. Stevens. I just...I feel like I should go some other place.

NURSE BAKER
You want to quit?

ANNE
I’ve got something temporary set up at a nursing home up north doing paperwork. I just can’t be here. I’m sorry.

NURSE BAKER
It’s OK. I’ve failed you.


ANNE
Things happen. It’s not your fault...I should go. Dr. Grey will be coming soon to finish my paperwork.

Anne leaves.

Baker closes the blinds and sits down in anxiety. She opens her desk drawer and lights two cigarettes.

She smokes one. With the other she burns the hair in her arm.

Dr. Grey arrives in his once luxurious car. He opens the door and enters the building.
INT. ENTRANCE—DAY

Dr. Grey marches down the middle of the hallway. He stops and passes his finger on the top of a side table. His finger becomes dusty.

He takes a handkerchief from his pocket and cleans his finger there.

INT. NURSE’S STATION—DAY

Dr. Grey walks by. George is doing up paperwork. He sees Grey marching. George presses the intercom.

GEORGE
Nurse Baker... Dr. Grey is...

INT. NURSE BAKER’S OFFICE

Dr. Grey opens the door.

DR. GREY
Good morning Ruth.

NURSE BAKER
Dr. Grey. We weren’t expecting you so soon.

DR. GREY
I bet you weren’t. Too bad Edward is out of town. I would have wanted him to be here.

He takes his handkerchief and puts it on her desk.

DR. GREY (CONT’D)
This place is dirty. You should have your staff cleaning more often. Now to business. I spoke with Anne, what’s going on here, Ruth?

INT. TEDDY’S ROOM—DAY

Teddy sits by the window. Maggie is putting lotion on his hands. She sees Baker handing over files to Dr. Grey outside. He gets in his car.
Baker stands in silence. Once the car leaves the parking lot, Baker runs inside.

INT. BAKER'S ROOM-DAY

Baker enters the room. She seems completely erratic. She throws everything around her on the floor. A complete anger episode with no victim but the room.

After a few moments of silence. She opens a drawer and starts cutting wire in anger.

INT. PRESCRIPTION ROOM-DAY

George is placing new medicine boxes. He sings to himself a jazzy tune.

Maggie opens the door.

MAGGIE

George?

GEORGE

Yeah?

MAGGIE

What's going on?

GEORGE

Where?

MAGGIE

With Baker, I saw Dr. Grey...I thought you might know.

GEORGE

I didn't know he came here. His visit isn't scheduled until next month.

INT. NURSE BAKER'S OFFICE-DAY

Baker is trimming a little bonsai on her bookshelf. The cut wire is on her table. A plant ready to be bound into a bonsai is next to it. On her desk there is a list of patients' names. Five names are underlined. Mr. Stevens is first, then Teddy. Others follow underneath. Baker's sweater is on the chair.

Maggie knocks on the door.
NURSE BAKER
Come in.
Baker covers the list with a folder.

MAGGIE
What’s going on?

NURSE BAKER
Nothing is going on.

Maggie closes the door. She sits down. She stares at Baker’s bruised arm.

MAGGIE
You shouldn’t have done that.

NURSE BAKER
Shouldn’t have done what?

MAGGIE
Stevens.

NURSE BAKER
Get out of here Maggie. You and George are getting on my nerves.

MAGGIE
I told George to give him a break. He didn’t deserve to die. That wasn’t pity or compassion. You are losing it.

NURSE BAKER
He hurt one of my best CNAs. He was dangerous and something needed to be done with him.

She binds the small plant with the wire. It is extremely tight.

MAGGIE
Look at you.

(beat)
You crossed the line. You didn’t do this for Anne, or for our safety. You did this for yourself.

NURSE BAKER
He would have been transferred to a state mental facility. I had to spare him that. It wasn’t painful. I was compassionate.
MAGGIE
This is as much my fault as it is
yours.

Maggie exits.

151
INT. WAIT ROOM-DAY

Maggie uncovers Mr. Stevens. He lies naked, lifeless on the
table. She reads a file.

Nurse Baker enters.

MAGGIE
You know, at first I was conflicted
about your choices. I thought that
maybe you were doing something
selfless for them. That maybe you
were right.

NURSE BAKER
I'm right. There are no absolute
rules here Maggie. You know that.
Mr. Steven's had to be dealt with.
He could have harmed someone else.
How would you have felt if he had
killed Anne. Would you be here
then?

MAGGIE
It doesn't justify it.
(beat)
Look at him, he was helpless and
you killed him.

NURSE BAKER
How do you think Shelby looked when
I had to bring him here?

Baker looks at Stevens. For a second it looks as if he turned
around to look at her. Baker seems tense. She turns to
Maggie.

NURSE BAKER (CONT'D)
Cover him!

Maggie doesn't move. Baker puts the sheet on top of him and
cools off.

NURSE BAKER
What I do, is bigger than this.
MAGGIE
No. You are not above this, and neither am I.

Nurse Baker pushes Maggie against the wall.

NURSE BAKER
Next time you judge my choices, it'll be you on that table. Do you hear me?

Baker exits.

152  TNT. NURSE’S STATION-DAY

George is on the phone. Baker walks by heading for her office.

GEORGE
From what date? Yes.
(to Baker)
Nurse Baker, there is a memo on your desk.

Baker pushes him violently out of her way. George drops the phone.

NURSE BAKER
Leave me alone George!

George picks the phone up. He is surprised by Baker’s behavior.

153  TNT. BAKER’S OFFICE-DAY

George opens the door slowly. Baker smokes.

GEORGE
Are you OK?

NURSE BAKER
What the hell do you want George?

GEORGE
Did you read your memo?

NURSE BAKER
Yes. Now get out of my office.

GEORGE
Nurse Baker...I...
NURSE BAKER
What is it? What the fuck do you want now?

GEORGE
About Mr. Stevens, I understand...why you did it. I just don’t know...

NURSE BAKER
You understand?

Baker gets up. She corners him while still smoking.

GEORGE
Yes. He was dangerous, but maybe we should have kept him sedated permanently or even...

Baker gets closer to him. George looks down. He can’t face her.

NURSE BAKER
I've had to do it all by myself. I've had to become God here.

GEORGE
Nurse Baker you told me this was about helping them. About being compassionate.

NURSE BAKER
Get out of here. Stop talking like Collins. I'm compassionate. I'm all they have.

George looks disappointed.

GEORGE
I tried to never let you down.

NURSE BAKER
I gave you a chance here. You never lived up to my expectations. Maggie has more guts than you.

INT. MEDICINE ROOM-NIGHT

George is pensive. He has a file in his hand.
MAGGIE
I can’t reach Dr. Grey. Do you have Ed’s number?

George puts the file away quickly.

GEORGE
I don’t have his contact info in Tallahassee.

Maggie gets closer.

MAGGIE
We need to do something. She is not going to stop.

Maggie’s eyes become red and watery.

GEORGE
We can’t do anything.

MAGGIE
This is my fault. I should have done something before.

GEORGE
Don’t...there is nothing we could have done.

MAGGIE
I’m turning myself in.

GEORGE
What are you talking about?

MAGGIE
I killed Shelby. Baker knew. I haven’t turned her in because I knew I would lose my license, and the farm, and maybe go to jail if I did. But that doesn’t matter anymore.

George doesn’t seem surprised.

GEORGE
We can’t do anything...

MAGGIE
Aren’t you going to do something? I just told you I killed a man.
George looks down. He is silent. Maggie approaches him. She grabs him with both arms.

    MAGGIE (CONT'D)
    George I killed a Man!

He's still in trance.

    MAGGIE (CONT'D)
    I killed Shelby, you hear me? I killed him!

Finally George reacts to her. He grabs her arms and pushes her away.

    GEORGE
    I know. I kept a copy of the files.

Maggie is left with no energy.

    GEORGE (CONT'D)
    If you call the cops, you will go to jail. We can't do that. I can't go to jail.

155 INT. 2ND FLOOR HALLWAY-NIGHT

Nurse Baker walks down the hall. She holds a pack of cigarettes in her hand alongside a lighter. A door opens from the side. She puts her cigarettes in her pocket. It's Teddy.

    TEDDY
    Could you help me?

    NURSE BAKER
    What happened?

    TEDDY
    I had an accident.

156 INT. BATHROOM-NIGHT

Nurse Baker is washing Teddy. He positions himself like a child being washed by his mother. His eyes suddenly catch a glimpse of the cigarettes.

    NURSE BAKER
    This is the third time this week.

    TEDDY
    I apologize.
NURSE BAKER  
I'm getting impatient with you.

Teddy's eyes follow Baker's pocket. She turns around to put a towel around him. He hugs her and takes the pack out of her pocket and under the towel.

TEDDY  
Thank you Nurse Baker, for your goodness.

157  
EXT. SIDE ENTRANCE-NIGHT  
Baker sits on the entrance steps, gets her lighter out, but her cigarettes are gone. She looks everywhere in her uniform. She knows. She gets up and marches fast down the hall.

158  
INT. TEDDY'S BEDROOM-NIGHT  
Gloved hands move about Teddy's room. The drawers are opened. The cigarettes are in a small playing card case. A shadow covers Teddy as he sleeps. He wakes up.

TEDDY  
No. I'm sorry. Take them back.

The shadow covers him.

159  
INT. 2ND FLOOR HALLWAY-NIGHT  
Teddy's bedroom door opens. The emptiness of the hallway is silently loud.

160  
INT. MAGGIE'S ROOM-DAY  
Maggie wakes up. George is sitting next to her.

MAGGIE  
George?

GEORGE  
He is dead. She killed Teddy.

George is emotionless. Maggie starts to cry.

MAGGIE  
Teddy?
GEORGES
I'm stopping her.

161 INT. 2ND FLOOR HALLWAY-DAY
George and Maggie are talking in the bedroom. An eye is peaking silently through the crack of the door.

162 INT. MAGGIE'S ROOM-DAY
George's hands are trembling. Maggie tries to hold them. She hears a noise.

MAGGIE
What was that?

163 INT. 2ND FLOOR HALLWAY-DAY
The shadow quickly disappears.

164 INT. MAGGIE'S ROOM-DAY
George opens the door. Nothing. He checks the hallway, then gets back to the room.

GEORGES
I'm calling the cops. Get a sedative from the prescription room.

MAGGIE
Get the files first.

165 INT. MEDICINE ROOM-DAY
Maggie closes the door and starts preparing syringes with Diurexpan.

166 INT. 1ST FLOOR HALLWAY-DAY
George opens the door to the file room.
INT. FILE ROOM-DAY

George turns on the light and goes into the end of the long closet. A banker's box is buried under mountains of files. He lifts them.

INT. HALLWAY-DAY

Nurse Baker’s silhouette is at the door of the file room.

INT. FILE ROOM-DAY

From the side of the wall Baker grabs a fire extinguisher. She lifts it high. She kicks a can of paint along the way.

George turns around. It's too late, Baker hits him and he passes out on the floor. His head bleeds.

INT. SIDE STAIRS/HALLWAY-DAY

Maggie runs towards the file room. She finds George on the floor.

INT. FILE ROOM-DAY

Maggie enters the filing room. She goes toward George.

MAGGIE
Oh my God, George?

George can't talk, he whispers.

GEORGE
Look out...

Maggie gets her head closer to hear him.

Nurse Baker comes from behind her. She tries to inject fluid into Maggie's neck, some of it goes in.

Maggie turns around fast and pushes Baker against the wall. Maggie takes the syringe out of her neck. Nurse Baker rushes out and tries to close the door. Maggie fights to keep it open, but Baker pushes harder.

Maggie's vision becomes blurry as she pushes forward. We hear the door lock.
MAGGIE
George? George?
Maggie tries to find him. She can’t. Her hands get slick on them. It’s George’s blood. She feels her way next to him.

GEORGE
Maggie, listen.
Maggie tries to look at her hands.

GEORGE (CONT’D)
Maggie. The papers are in the banker’s box. Your file is in there at the bottom.
Maggie tries to find George’s face.

GEORGE (CONT’D)
You didn’t kill Shelby. I set it up. Baker told me to. I’m sorry. She told me to.
Maggie’s face is confused. George tries to reach for it. He is getting weaker, more blood is pouring from his wound.

GEORGE (CONT’D)
I thought I was helping.
George dies as Maggie holds his face.

MAGGIE
George? George...don’t.
Maggie tries to get up. Stuff falls on her as she tries to feel her way around. She finds the fire extinguisher. It’s slippery in blood. She hangs it at the door knob.

INT. NURSE’S STATION HALLWAY-DAY
Baker walks down the hallway. She rips the phone line from the mainline box. She grabs a restraining vest from a closet. She walks back towards the filing room.

INT. FILE ROOM-DAY
Maggie keeps striking the door knob until finally it breaks. She grabs the banker’s box.

INT. HALLWAY-DAY
Maggie runs down the hallway. Her vision still blurry. Papers fall from the box as she tries to speed up.

174 INT. FILE ROOM-DAY
Baker gets there and checks the door knob. She closes the door.

175 INT. RECREATION ROOM-DAY
Maggie checks the phone. No tone.
MAGGIE Damn it!
Charlie is reading inside.

CHARLIE Maggie? Are you ok?
MAGGIE Is that you Charlie?
CHARLIE Let me help you.
MAGGIE No. Take these papers and lock yourself in your room. Do not open the door. Hide them. Hide the papers Charlie.

CHARLIE Should I call Nurse Baker? Is there something wrong?
MAGGIE No. Don’t call her. Don’t open your door to her. I need to get to the police.

Maggie heads to the door.

176 EXIT. NURSING HOME-DAY
Maggie runs out. John Salomon is wandering outside.

JOHN Jenny, could you get me an espresso if you are going out?
Maggie stops.

JOHN (CONT’D)

Thank you, you are such a doll.

Maggie looks at the nursing home. Mr. Rollins is looking at her through the window. He waves at her.

MAGGIE

Stay here Mr. Salomon, I’ll be back for you.

She peaks back in. Baker’s shadow is wandering about inside. Maggie circles the building.

11/5/07 93.

INT. RECREATION ROOM—DAY 177

Charlie is picking up papers. Nurse Baker comes around the corner. Charlie rushes.

Nurse Baker stops and helps him.

NURSE BAKER

You shouldn’t be abusing your back Charlie.

Charlie acts a little nervous and tries to hurry up. Nurse Baker looks at the papers. She stops and looks at him long and hard.

NURSE BAKER

Did you see where she went?

CHARLIE

She said to lock myself in. She was afraid, what is going on?

NURSE BAKER

She doesn’t want me to do favors anymore.

Charlie gets up.

CHARLIE

Maggie? But she seemed so nice... I don’t understand.

(beat)

She wanted me to keep this. You better take them.
NURSE BAKER
Thank you Charlie. Are you okay to get to your room?

CHARLIE
Yeah. I'll close the door.

Nurse Baker walks away with the papers.

CHARLIE
Thank you Nurse Baker.

Maggie enters the building cautiously. There are no threats.

Maggie places a full syringe on the table. She fills another one with the liquid of a vial labeled Librium. She presses the intercom.

MAGGIE
Nurse Baker, please come upstairs.

NURSE BAKER
I'm glad you want to talk Maggie.

Maggie leaves.

Across the hall from the morgue, a laundry cart is covered by sheets. Behind it is a little utility closet. Maggie is inside. She peeks through the door.

Nurse Baker opens the stairs door. She looks around. The only door opened is the morgue/waiting room, she heads inside. She suddenly stops and turns over the cart. Nothing but sheets.

NURSE BAKER
Maggie. Where are you? You are scaring me.

Maggie holds her breath.

NURSE BAKER (CONT'D)
Maggie please, don't put me in this position. I chose you.
Nurse Baker walks into the morgue. Maggie opens the door and follows her. Her hand has the syringe ready. We see Maggie’s feet, behind her, the door closes.

181

INT. WAIT ROOM—DAY

Teddy’s body lies in the table. Maggie tries to inject Nurse Baker. Baker pushes her arm away. The liquid squirts out. There are two syringes in Baker’s pocket.

Baker grabs Maggie’s arm and pushes her weight onto Maggie. Maggie falls onto the floor. Baker is on top of her. Baker starts to choke her using her hands.

NURSE BAKER
Why couldn’t you just learn? Why?

Nurse Baker starts to cry while choking Maggie. Maggie gets Baker’s hands off of her neck.

NURSE BAKER (CONT’D)
All I wanted is someone who would understand what I do...

Maggie notices Baker’s medallion and chain hanging from her neck. Maggie pulls the chain down with all her strength. The chain is cutting nurse Baker’s skin and also Maggie’s hands.

NURSE BAKER (CONT’D)
Edna stop!

Nurse Baker pulls back; her chain breaks. The medallion falls to the floor.

MAGGIE
I’m not Edna.

Maggie pushes Baker off of her. Nurse Baker holds onto the sheet that is under Teddy. Teddy’s body falls by Maggie.

The dry sound of it hitting the floor echoes in the room. Maggie turns around. Baker takes the opportunity and launches herself on top of Maggie. She hits her hard by her ear. Sounds in the room change. Everything is loud and exaggerated. Maggie’s face is side by side with Teddy’s dead face. His eyes are open. Baker then bangs Maggie’s head against the floor. Maggie’s head is starting to bleed. Her eyes full of tears. Baker’s eyes are wide.

MAGGIE
Please stop. Please I beg you.
Baker grabs the syringe from her pocket. It's full of liquid. She takes the cap off with her mouth. Maggie regains her strength. Baker moves the syringe down. Maggie's hands go up. She pushes Baker's hands away from her as far as she can. They struggle. Maggie bites her arm. Baker drops the syringe and starts hitting her face. Maggie reaches next to her, her hand finds the syringe and quickly stabs it into Baker's neck.

Everything stops. Silence. Baker gets up and slowly loses her balance.

Teddy's naked hand softly places Baker on the floor as she loses control. His face staring at her while she slowly stops breathing. Her eyes wide. She sees all her VICTIMS around her. Closing in on her. Baker's vision becomes clouded by water, as if she was slowly drowning.

Maggie is quiet, in shock. Tears start running down her cheeks.

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**INT. BAKER'S OFFICE - DAY**

Dr. Grey is on the phone. He paces back and forth and hangs up. Maggie sits quietly on the chair. Ed comes in.

He and Maggie embrace. Dr. Grey talks on the phone. He hangs up and addresses Maggie. His voice indistinguishable. The room is loud. Maggie grabs her ear. She holds on tightly to Ed.

The sound of the fluorescent lights is getting intolerable.

There is a loud knock. A MAN IN A DARK SUIT is at the door. He walks up to Maggie. The man grabs her by the arm. Ed lets go of her. The background becomes blurry, only Maggie is sharp. She turns to see Ed.

**ED**

(loud and mixed with the noise)

Everything is going to be OK.

She looks tired and confused. She walks with the man out of the room.

FADE TO:

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**INT. MILITARY HOSPITAL HALLWAY - DAY**

White nurse shoes pace down a hallway.
INT. ROOM-DAY

We enter a bright room with a small bed. Latex gloves move forward holding plastic tubes and a pitcher of water.

The tubes are implanted on the face of a young PRIVATE.

Water drips down the pitcher, held by the latex hand. It is Maggie’s hand. Maggie looks intensely at the patient. The patient faintly smiles.

PRIVATE
Thank you so much.

MAGGIE
No problem. It’s my job.

Maggie’s other hand holds a glass. Her hand bears a diamond solitaire.

MAGGIE (CONT’D)
We have to keep you hydrated.

She smiles. She takes the pitcher with her as she exits the room.

INT. LONG HALLWAY-DAY

Maggie disappears as she walks through the length of the hallway.

FADE OUT.
Marketing Plan:

Baker will be entered into the film festival circuit taking into consideration the genre of the film, the time of completion of the project, the sale opportunities of each individual festival, the type of filmmaker that each festival caters to and the budget of the production. In an attempt to recognize the different scenarios in which the film could play at such events, we have created a tier system starting with the most prestigious festivals, many of which have market opportunities and an established name that grants selected films a critical and financial added value. This dream scenario is followed by a group of up-and-coming regional festivals that have a competitive edge and that can offer the film sale opportunities and a decent amount of industry exposure. Lastly we have included a tear of smaller regional festivals where the film could find a platform audience and a relatively successful media exposure.

Our plan is to submit the film to a cycle of first tier festivals according to their submission calendar beginning with Toronto. Once we finish this cycle, we then will submit to the subsequent tier festivals following the calendar submissions dates in the remaining cycle order.

We have used websites such as Withoutabox and Indiewire to profile most of festival we have included.

We plan to enlist the help of a producer’s rep once we gauge our festival potential and understand our possible sale opportunities.
Top Tier Festivals

1. Toronto International Film Festival

Location: Toronto, Canada

Dates: Sept 4\textsuperscript{th} - 13th

Year founded: 1976

Festival Deadlines: June 10\textsuperscript{th}

Entry fee: $75

Submission requirements: World premiere

Categories: Competition, Market, Showcase

About the Festival: Notifies in August.

TIFF, known originally as "The Festival of Festivals", was founded in 1976 at the [Windsor Arms Hotel](#). It began as a collection of the best films from festivals around the world. All genres are acceptable, and films may be fiction or documentary either narrative or non-narrative. Films are selected on the basis of quality and originality. Preference will be given to premieres.

2. Telluride Film Festival

Location: Telluride, Colorado

Dates: August 31\textsuperscript{st} – Sept 1st

Year founded: 1977

Festival Deadlines: April 15 to July 15
Entry fee: $95

Submission requirements: North American Premiere

Categories: Competition, Showcase

About the Festival: Notifies August 1st

The program is a mix of forgotten gems and films making their North American, and in some cases World, premiers. 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. The primary focus is on independent film.

3. Sundance Film Festival

Location: Park City, Utah

Dates: January 17th-27th

Year founded: 1978

Festival Deadlines: Early August 10th, Normal Sept 11, Late Sept 28th

Entry fee: $35, $50, $75

Submission requirements: World Premiere

Categories: Competition

About the Festival: Emerging talent, Distributor presence, varied Aesthetic.

It is the largest independent cinema festival in the U.S. Held in January, the festival is the premier showcase for new work from American and international independent film.
filmmakers. The film takes its name from the involvement of producer Robert Redford from his character Sundance from “Butch Cassidy and the Sundance Kid”.

4. Berlin International Film Festival

Location: Berlin, Germany
Dates: Feb 7th-17th
Year founded: 1951
Festival Deadlines: Nov 1st
Entry fee: $160
Submission requirements: World Premiere
Categories: Competition, Market
About the Festival: Emerging talent, Distributor presence, varied Aesthetic.

The jury places special emphasis on representing films from all over the world. The awards are called the Golden and Silver Bears (the Bear is the symbol of Berlin).

5. South by Southwest Film Conference and Festival

Location: Austin, TX
Dates: March 21st-April 1st
Year founded: 1971
Festival Deadlines: Nov 16th, Dec 7th
Entry fee: $45
Submission requirements: SXSW Film does not accept trailers or works in progress.
Categories: Showcase, competition

About the Festival: Notifies Feb 16th.

SXSW has gained accolades for the quality of programming, which focuses on both emerging talent and cinematic greats.

6. Tribeca Film Festival

Location: New York

Dates: April 23rd - May 4th

Year founded: 2002

Festival Deadlines: Dec 14th reg, Jan 11, wop

Entry fee: $65, $95

Submission requirements: US Premiere (for discovery, must be world premiere)

Categories: Competition, Showcase

About the Festival: New York, emerging talent, family.

The Tribeca Film Festival was founded in 2002 by Robert De Niro, Jane Rosenthal and Craig Hatkoff as a response to the attacks on the World Trade Center. Conceived to foster the economic and cultural revitalization of Lower Manhattan through an annual celebration of film, music and culture, the Festival’s mission is to promote New York City as a major filmmaking center and allow its filmmakers to reach the broadest possible audience.
7. New Directors New Films

Location: New York

Dates: March 21st-April 1st

Year founded: 1971

Categories: Showcase

About the Festival: A non-competitive festival featuring the work of emerging filmmakers.

8. Cannes International Film

Location: Cannes, Frances

Dates: May 17th-28th

Year founded: 1939

Festival Deadlines: March 15th

Entry fee: $25 euros

Submission requirements: DVD copy

Categories: Competition (audience?), Market, showcase

About the Festival: If accepted must provide film print or HD copy.

The festival has become an important showcase for European films

It began in 1930s, when shocked by the interference of the fascist governments of Germany and Italy in the selection of films for the Mostra de Venise, Jean Zay, the French Minister of National Education, decided to create an international
cinematographic festival in France. In addition to the Festival, the market offers non-competition films an opportunity to be seen by international distributors.

Second Tier Festivals

1. Los Angeles International Film Festival

Location: Los Angeles

Dates: June 21st-July 1st

Year founded: 1995

Festival Deadlines: Jan 12th, March 1st

Entry fee: $60, $70

Submission requirements: L.A. Premiere

Categories: Competition

About the Festival: Indie Films in Southern California, qualifies for Indie Spirit Awards.

2. Cine Vegas Film Festival

Location: Las Vegas, NV

Dates: June 21st-July 1st

Year founded: 1998

Festival Deadlines: March 15, 2007

Entry fee: $40

Submission requirements: Project must not have distribution

Categories: Competition

About the Festival:
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.

3. Locarno

Location: Locarno, Switzerland

Dates: August 1st-11th

Year founded: 1946

Festival Deadlines: June 1st

Entry fee:

Submission requirements: Films with French subtitles

Categories: Showcase, Competition

About the Festival:

The festival was founded in 1946 and is held every August. One feature of the festival is the open-air screening space on Locarno's Piazza Grande (central square), with room for 8,000 spectators. The top prize in the festival is the "Golden Leopard" or the "Pardo d'oro," awarded to the best film.

4. Indie Spirit Awards

Location: Santa Monica, CA

Dates: August 1st-11th
Year founded: 1985

Festival Deadlines: Sept 17th - Oct 9th

Entry fee: $350-$425

Submission requirements:

Been shown at least one week in a commercial theater between January and December 31, 2007; OR

Been shown in 2007 at one of the following six film festivals: the Los Angeles Film Festival, New Directors/New Films, New York, Sundance, Telluride, or Toronto.

Having at least one U.S. Citizen or Permanent Resident credited in two or more of the following categories of responsibility: writer, director, producer;

The film is set in the United States and fully financed by a company whose principal office is in the U.S.

Categories: Competition

About the Festival:

Film Independent's Spirit Awards has grown into a vanguard event. Held as a luncheon on the beach in Santa Monica, the Awards ceremony brings together the entire film community to celebrate the best of independent film.

5. A.F.I. Film Festival

Location: Los Angeles

Dates: Nov 1st – 11th

Year founded: 1995
Festival Deadlines: June 8th, July 16th

Entry fee: $50-$80

Submission requirements: US premiere, not played in L.A. before

Categories: Competition

About the Festival: Notifies Oct 6th.

AFI FEST emerged in 1987 when the American Film Institute adopted FILMEX. Founded in 1971, FILMEX dramatically expanded the audience for alternative film events in Los Angeles and was, in the mid-1970s, the largest film event in the world.

6. San Sebastian

Location: San Sebastian, Spain

Dates: Sept 20th – 20th

Year founded: 1953

Festival Deadlines:

Entry fee:

Submission requirements: Premiere film festival

Categories: Showcase, competition

About the Festival: Producers cannot pull film from program. 90,000 euros best new director award
Although the festival was originally intended to honor Spanish language films, films of other languages became eligible for consideration in the late 1950s. The majority of awards are determined by a jury, but an audience award is also given for the most popular film. The main awards are the Golden Shell and Silver Shell.

7. Pusan International Film Festival

Location: Busan, Korea

Dates: Oct 4th - 12th

Year founded: 1995

Festival Deadlines: July 31st

Entry fee: None

Submission requirements: Korean premiere

Categories: Showcase, Competition, Asian Market

About the Festival: Has world cinema category.

The focus of the PIFF is introducing new films and first-time directors, especially those from Third World countries. Another notable feature is the appeal of the festival to young people, both in terms of the large youthful audience it attracts and through its efforts to develop and promote young talent. In 1999, the Pusan Promotion Plan was established to connect new directors to funding sources.
8. Chicago International Film Festival

Location: Chicago

Dates: Oct 4th-17th

Year founded: 1965

Festival Deadlines: July 27th

Entry fee:

Submission requirements: No works in progress. Productions produced in 2006 and 2007 are eligible, but entries previously submitted to the Chicago International Film Festival are not. All entries must be either in English or contain English subtitles. Non-English entries submitted without subtitles or with supplementary printed translations will be automatically disqualified.

Categories: Showcase, Competition.

About the Festival: Has world cinema category.

The Chicago International Film Festival is an annual film festival that is presented by Cinema/Chicago. First held in 1965, it is one of North America's oldest film events. Roger Ebert is one of the juries, still gives reviews based on screenings at CIFF.

9. Slamdance

Location: Park City, Utah

Dates: January 17-25

Year founded: 1971

Festival Deadlines: Oct 9th

Entry fee: $40-$60
Submission requirements:

Categories: Showcase, competition

About the Festival:

Known as a festival "by filmmakers for filmmakers," Slamdance was launched to showcase undistributed films by emerging filmmakers, it competes with Sundance to provide what its supporters consider a truer representation of independent film-making. It champions beginning directors with no or limited budgets.

10. Rotterdam

Location: Netherlands

Dates: 23 January - 3 February

Year founded: 1971

Festival Deadlines: Nov 1st

Entry fee: $40-$60

Submission requirements:

Categories: Showcase, competition

About the Festival: Notifies Jan 15th.

Devoted to offering a platform to and actively supporting independent filmmaking from around the globe, The International Film Festival Rotterdam is the essential hub for discovering film talent and for catching the early buzz on many world and international premieres. CineMart, an event attached to the festival, was the first platform of its kind to
offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed. Launching 40 - 45 new projects that are looking for additional financing, CineMart also signals an important start to the 'film year'.

Third Tier Festivals

1. Florida Film Festival
Location: Orlando, FL
Dates: March 28, 2008 to April 06
Year founded: 1990
Festival Deadlines: Oct 26\textsuperscript{th} – Nov 30\textsuperscript{th}
Entry fee: $40-$60
Submission requirements:
Categories: Showcase, competition
About the Festival: Notifies Feb 22\textsuperscript{nd}

Produced by Enzian, The Florida Film festival is considered on of the "Big 15" in the United States, as a win here qualifies a film for Academy Award consideration.

2. Edinburgh
Location: Edinburgh, England
Dates: June 18, 2008 to June 29

Year founded: 1945

Festival Deadlines: Jan 11th – Feb 1st

Entry fee: $75

Submission requirements: UK premiere

Categories: Showcase, competition

About the Festival: Notifies May 31st

The longest continually running film festival in the world, it has come a long way from its beginnings as a documentary-based festival established in the wake of World War II. Its spirit was and is bold and its focus international: in the early years, it premiered such timeless classics as Robert Flaherty’s Louisiana Story, Roberto Rossellini’s Germany Year Zero and Kenji Mizoguchi’s Ugetsu Monogatari.

3. Sarasota Film Festival

Location: Sarasota, FL

Dates: April 04, 2008 to April 13

Year founded: 1997

Festival Deadlines: Jan 11th – Feb 1st

Entry fee: $40-$60

Submission requirements:

Categories: Showcase, competition

About the Festival: Notifies March 14th
SFF’s mission “to present unique and high-quality cinema in a festival atmosphere for the purpose of educating, stimulating and entertaining audiences” remains its guide as it selects and organizes in-festival and year-round activities.

4. A.F.I. Dallas Film Festival

Location: Dallas, TX

Dates: March 27, 2008 to April 06, 2008

Year founded: 2007

Festival Deadlines: Dec 1.

Entry fee: $60

Submission requirements: Premiere status is taken into consideration for every submission with priority given to Dallas Premieres, Southwest Premieres, US Premieres, North American Premieres, and World Premieres.

Films must not have had major theatrical release or US broadcast airing prior to the festival.

Categories: Competition

About the Festival: Notifies Feb.

AFI FEST emerged in 1987 when the American Film Institute adopted FILMEX. Founded in 1971, FILMEX dramatically expanded the audience for alternative film events in Los Angeles and was, in the mid-1970s, the largest film event in the world.
5. Miami International Film Festival

Location: Miami, FL


Year founded: 2007

Festival Deadlines: August 31

Entry fee: $30

Submission requirements: The film may have screened at up to two festivals (1 U.S. and 1 international). The film may not have been publicly broadcast or exhibited commercially in the U.S prior to the Festival.

Categories: Competition

About the Festival: Notifies Feb.

The Miami International Film Festival (MIFF) is the gateway for International and Ibero-American film. Celebrating its 25th anniversary in 2008, MIFF plays a leading role in maintaining and further enriching film culture in South Florida. Miami’s unique geographical and cultural position has made MIFF a premiere venue for showcasing film and fostering film business throughout the year. Cash awards are given in four competition categories: World Features, Ibero-American Features, World & Ibero-American Documentaries, and Short Films. Knight Grand Jury prizes of $25,000 are awarded in dramatic and documentary competitions.
6. Ann Arbor Film Festival

Location: Ann Arbor MI

Dates: March 25 to March 30.

Year founded: 1962

Festival Deadlines: October 1

Entry fee: $30

Submission requirements: May have screened elsewhere, and may have distribution.

Categories: Competition

About the Festival: Notifies Feb.

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, we attract over 2,000 entries which allow us to continue our pledge to reward filmmakers for their expression of creativity, and independence. Created as an alternative to commercial cinema and mainstream film festivals, our 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.
APPENDIX A: BUDGET
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The Entertainment Partners Services Group, EP Budgeting v.001
### Budget Title: Baker

**Account Total For 1100**
- **Amount:** \$1

**Account Total For 1200**
- **Amount:** \$4

**Account Total For 1300**
- **Amount:** \$1

**Account Total For 1400**
- **Amount:** \$2

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**Account Total For 1200**
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**Account Total For 1300**
- **Amount:** \$1

**Account Total For 1400**
- **Amount:** \$2

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**2200 SET DESIGN**

<p>| 2201   | PRODUCTION DESIGNER       |        |       |   |      |          |       |
|        | Rachel Boesman            |        |       |   |      |          |       |
|        | Prep                       |        |       |   |      |          |       |
|        | Shoot                      |        |       |   |      |          |       |
|        | Wrap                       |        |       |   |      |          |       |
|        | <strong>Total</strong>                  |        |        |   |      |          |       |
| 2202   | ART DIRECTOR              |        |       |   |      |          |       |
|        | Cristina Allici           | 1      | Volunteer | 1 | 1   | 1        |       |
|        | Prep                       | 14     | Days   | 1 | 0   | $0       |       |
|        | Shoot                      | 20     | Days   | 1 | 0   | $0       |       |
|        | Wrap                       | 7      | Days   | 1 | 0   | $0       |       |
|        | <strong>Total</strong>                  |        |        |   |      |          | $1    |
| 2203   | ART DEPT. COORDINATOR     |        |       |   |      |          |       |
|        | Shawn Adams               | 1      | Volunteer | 1 | 1   | 1        |       |
|        | Prep                       | 14     | Days   | 1 | 0   | $0       |       |
|        | Shoot                      | 20     | Days   | 1 | 0   | $0       |       |
|        | Wrap                       | 7      | Days   | 1 | 0   | $0       |       |
|        | <strong>Total</strong>                  |        |        |   |      |          | $1    |
| 2204   | ART DEPT. ASST. COORDINATOR |      |       |   |      |          |       |
|        | Marcus Gregory            | 1      | Volunteer | 1 | 1   | 1        |       |
|        | Prep                       | 14     | Days   | 1 | 0   | $0       |       |
|        | Shoot                      | 20     | Days   | 1 | 0   | $0       |       |
|        | Wrap                       | 7      | Days   | 1 | 0   | $0       |       |
|        | <strong>Total</strong>                  |        |        |   |      |          | $1    |
| 2205   | ART DEPT. RA              |        |       |   |      |          |       |
|        | Kiara Rodrigues            | 1      | Volunteer | 1 | 1   | 1        |       |
|        | Prep                       | 2      | Days   | 1 | 0   | $0       |       |
|        | Shoot                      | 20     | Days   | 1 | 0   | $0       |       |
|        | Wrap                       | 2      | Days   | 1 | 0   | $0       |       |
|        | <strong>Total</strong>                  |        |        |   |      |          | $1    |
| 2206   | SCENIC ARTIST             |        |       |   |      |          |       |
|        | Jen Derman                 | 1      | Volunteer | 1 | 1   | 1        |       |
|        | <strong>Total</strong>                  |        |        |   |      |          | $1    |
| 2207   | ASST. SCENIC ARTIST       |        |       |   |      |          |       |
|        | Marco Cordeiro             | 1      | Volunteer | 1 | 1   | 1        |       |
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The Entertainment Partners Services Group, EP Budgeting v.001
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The Entertainment Partners Services Group, EP Budgeting v.001
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<td>Social Security</td>
<td>7.65%</td>
<td>0</td>
<td>0</td>
<td>$1,740.2875</td>
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<tr>
<td>FL SUI</td>
<td>State Unemployment</td>
<td>5.4%</td>
<td>7,000</td>
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<tr>
<td>Hotel Tax</td>
<td>Hotel Room Tax</td>
<td>12.5%</td>
<td>0</td>
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<tr>
<td>SAG Pension</td>
<td>SAG Pension &amp; Health</td>
<td>14.8%</td>
<td>0</td>
<td>0</td>
<td>$2,485.4</td>
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<tr>
<td>S. FII</td>
<td>Federal Unemployment</td>
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<td>7,000</td>
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<tr>
<td>WORKCOMP</td>
<td>FL Workers Compensation</td>
<td>3.83%</td>
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<td>$56.4</td>
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**Total Fringes**
APPENDIX B: PRODUCTION SCHEDULE AND DAY OUT OF DAYS

PRODUCTION SCHEDULE
<table>
<thead>
<tr>
<th>CAST MEMBERS</th>
<th>7. Mr. Stevens</th>
<th>13. Rachel</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Paula Sullivan</td>
<td>12. Dr. Grey</td>
<td>Private</td>
</tr>
<tr>
<td>6. Teddy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #:</td>
<td>Date</td>
<td>Scenes:</td>
</tr>
<tr>
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</tr>
<tr>
<td>25</td>
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<td>23</td>
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<tr>
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<tr>
<td>41</td>
<td>7/8</td>
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<td>82</td>
<td>6/8</td>
<td>10</td>
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<tr>
<td>7</td>
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**End Day #1 Friday, June 22, 2007 -- Total Pages: 2 3/8**

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<th>Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>3/8</td>
<td>4</td>
<td>INT</td>
<td>Empty Bedroom</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Baker tears apart Room</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>4/8</td>
<td>39</td>
<td>INT</td>
<td>Nurse's Station</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Baker hears Maggie call for help</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>1/8</td>
<td>68</td>
<td>INT</td>
<td>Nurse's Station</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Maggie calls Dr. Grey</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>4/8</td>
<td>65</td>
<td>INT</td>
<td>Nurse's Station</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Baker tells Maggie to do the medicine mounds</td>
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**End Day #2 Saturday, June 23, 2007 -- Total Pages: 2 3/8**

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<tbody>
<tr>
<td>44</td>
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<td>INT</td>
<td>ICU Room-Rachel's Room</td>
<td>Day</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Rachel asks Maggie to help her</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>4/8</td>
<td>56</td>
<td>INT</td>
<td>ICU Room-Rachel's Room</td>
<td>Evening</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Maggie injects Rachel</td>
<td>1.2.12</td>
</tr>
<tr>
<td>145</td>
<td>5/8</td>
<td>42</td>
<td>INT</td>
<td>Baker's Office</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Baker talks to Maggie</td>
<td></td>
</tr>
<tr>
<td>165</td>
<td>5/8</td>
<td>134</td>
<td>INT</td>
<td>ICU Room-Rachel's Room</td>
<td>Evening</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Baker kills Rachel</td>
<td>1.2.12</td>
</tr>
<tr>
<td>96</td>
<td>2/8</td>
<td>132</td>
<td>INT</td>
<td>Baker's Office</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Maggie and Baker talk Paul/morphine</td>
<td></td>
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</tbody>
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**End Day #3 Sunday, June 24, 2007 -- Total Pages: 4 7/8**

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<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>74</td>
<td>7/8</td>
<td>49</td>
<td>INT</td>
<td>Baker's Office</td>
<td>Evening</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Maggie and Baker talk about helping</td>
<td>1.2</td>
</tr>
<tr>
<td>145</td>
<td>1/3</td>
<td>100</td>
<td>INT</td>
<td>Baker's Office</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>M tells B to stop</td>
<td>1.2</td>
</tr>
<tr>
<td>169</td>
<td>1/3</td>
<td>27</td>
<td>INT</td>
<td>ICU Room-Martha's Room</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Maggie opens the oxygen valve</td>
<td>1.2.10</td>
</tr>
<tr>
<td>72</td>
<td>7/8</td>
<td>51</td>
<td>INT</td>
<td>ICU Room--Martha's Room</td>
<td>Evening</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Baker shows Maggie how she helps him</td>
<td>1.2.10</td>
</tr>
<tr>
<td>Sheet #</td>
<td>Scenes:</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>
<td>--------</td>
</tr>
<tr>
<td>86</td>
<td>4/8</td>
<td>06</td>
<td>INT</td>
<td>Nurse Baker's Room Night</td>
<td>1.2</td>
</tr>
<tr>
<td>162</td>
<td>1 3/8</td>
<td>04</td>
<td>INT</td>
<td>Baker's Office Baker and Maggie talk Night</td>
<td>1.2</td>
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### End Day # 4 Monday, June 25, 2007 -- Total Pages: 5 1/8

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<th>INT</th>
<th>Location</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>160</td>
<td>1/8</td>
<td>00</td>
<td>INT</td>
<td>1st Floor Hallway George goes to file room Day</td>
<td>4</td>
</tr>
<tr>
<td>166</td>
<td>1 2/8</td>
<td>03</td>
<td>INT</td>
<td>Baker's Office B and G confront Day</td>
<td>1.4</td>
</tr>
<tr>
<td>167</td>
<td>1/8</td>
<td>07</td>
<td>INT</td>
<td>File Room G gets files Day</td>
<td>4</td>
</tr>
<tr>
<td>168</td>
<td>1/8</td>
<td>03</td>
<td>INT</td>
<td>1st Floor Hallway/File Room Baker silhouette at the door of file room Day</td>
<td>1</td>
</tr>
<tr>
<td>169</td>
<td>1/8</td>
<td>00</td>
<td>INT</td>
<td>File Room Baker hits George Day</td>
<td>1.4</td>
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</table>

### End Day # 5 Tuesday, June 26, 2007 -- Total Pages: 1 6/8

### End Day # 6 Wednesday, June 27, 2007 -- Total Pages:

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<th>Sheet #</th>
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<th>INT</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>1/8</td>
<td>02</td>
<td>INT</td>
<td>Bathroom main Maggie does her hair Day</td>
<td>2</td>
</tr>
<tr>
<td>27</td>
<td>4/8</td>
<td>02</td>
<td>INT</td>
<td>Teddy's Bedroom Teddy tells Maggie that John Salomon took his teeth Day</td>
<td>2.0</td>
</tr>
<tr>
<td>103</td>
<td>3/8</td>
<td>03</td>
<td>INT</td>
<td>Teddy's Bedroom Teddy calls for help Day</td>
<td>0</td>
</tr>
<tr>
<td>80</td>
<td>1 2/8</td>
<td>07</td>
<td>INT</td>
<td>Bathroom main George and Maggie wash Teddy Day</td>
<td>2.4</td>
</tr>
<tr>
<td>161</td>
<td>3/8</td>
<td>06</td>
<td>INT</td>
<td>Bathroom main B washes Teddy, he screams Night</td>
<td>1.0</td>
</tr>
<tr>
<td>105</td>
<td>7/8</td>
<td>11</td>
<td>INT</td>
<td>Teddy's Bedroom Baker helps Teddy with Crossword Day</td>
<td>1.2</td>
</tr>
<tr>
<td>153</td>
<td>2/8</td>
<td>08</td>
<td>INT</td>
<td>Teddy's Bedroom Baker kills Teddy Night</td>
<td>1.6</td>
</tr>
<tr>
<td>84</td>
<td>4/8</td>
<td>01</td>
<td>INT</td>
<td>Teddy's Bedroom Maggie takes Teddy back to his room Night</td>
<td>2.6</td>
</tr>
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</table>

### End Day # 7 Friday, June 29, 2007 -- Total Pages: 4 2/8

<table>
<thead>
<tr>
<th>Sheet #</th>
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<th>Location</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>21</td>
<td>5/8</td>
<td>05</td>
<td>INT</td>
<td>Nurse's Station Maggie reads files talks to Paula Day</td>
<td>2.5</td>
</tr>
<tr>
<td>51</td>
<td>3/8</td>
<td>00</td>
<td>INT</td>
<td>Nurse's Station Paula asks Maggie to do the rounds by herself Day</td>
<td>2.5</td>
</tr>
</tbody>
</table>
### End Day #8 Saturday, June 30, 2007 — Total Pages: 5 2/8

| Sheet #: 93 | Scenes: 59 | INT | ICU Room - Martha's Room | Maggie catches Paula with the pills | Night | 2.6, 16 |
| Sheet #: 94 | Scenes: 100 | INT | Baker's Office | Nurse Baker frees Paula | Morning | 1.2, 5 |
| Sheet #: 15 | Scenes: 17 | INT/1 | Front Door | Paula brings Maggie in | Night | 2.5 |
| Sheet #: 16 | Scenes: 18 | INT | Nursing Home - Main Entrance | Maggie trips behind Paula | Night | 2.6 |
| Sheet #: 187 | Scenes: 19 | INT | 2nd Floor Hallway | Maggie asks where Baker is | Night | 2.6 |
| Sheet #: 17 | Scenes: 50 | INT | Maggie's Room | Paula brings Maggie to her room | Night | 2.6 |

### End Day #9 Sunday, July 1, 2007 — Total Pages: 3 5/8

<p>| Sheet #: 121 | Scenes: 127 | INT | Infirmary | Baker comforts Anne | Day | 1.9 |
| Sheet #: 136 | Scenes: 142 | INT | Baker's Office | Anne quits | Day | 1.9 |
| Sheet #: 35 | Scenes: 40 | INT | Mr. Steven's Room | Maggie and Baker struggle with Mr. Stevens | Day | 1.2, 7 |
| Sheet #: 33 | Scenes: 58 | INT | Mr. Steven's Room | Mr. Stevens attacks Maggie | Morning | 2.7 |
| Sheet #: 125 | Scenes: 104 | INT | Mr. Steven's Room | Baker kills Stevens | Night | 1.7 |
| Sheet #: 123 | Scenes: 120 | INT | Mr. Steven's Room | Maggie sedates Stevens | Day | 1.2, 4, 7 |</p>
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<tr>
<th>Sheet #:</th>
<th>Scenes:</th>
<th>INT/EXT</th>
<th>Location/Activity</th>
<th>Time</th>
</tr>
</thead>
</table>
| 118 5/8 | 124 | INT | Mr. Steven's Room  
Mr. Stevens attacks Anne | Day 7 9 |
| 133 1/9 | 139 | INT | 2nd Floor Hallway  
Anne is doing rounds | Day 9 |
| 119 1/9 | 140 | INT | 2nd Floor Hallway  
Anne tries to escape | Day 9 |
| 125 1/8 | 131 | INT | Mr. Steven's Room  
Baker stores at Stevens | Day 1 7 |
| 172 7/8 | 177 | INT | Recreation Room  
Charlie gives B the papers | Day 1 10 |
| 10 5/8 | 11 | INT | Charlie's Bedroom  
Stevens attacks Charlie, Baker tranquilizes | Day 1 4, 7, 9, 10 |
| 146 1 1/8 | 151 | INT | Wait  
B threatens M in morgue | Day 1 2 7 |
| 132 2 3/8 | 119 | INT | Mr. Steven's Room  
Maggie and George examine Stevens | Day 2 4 7 |
| 114 7/8 | 120 | INT | Mr. Steven's Room  
Stevens threatens Maggie she helps | Day 2 7 |
| 100 4/8 | 116 | INT | Nurse's Station  
Maggie asks George to cover her | Night 2 4 9 |
| 113 8/8 | 119 | INT | Nurse's Station  
Anne asks Maggie to check on Stevens | Day 2 8 |
| 95 3/8 | 121 | INT | Nurse's Station  
Baker asks Maggie to come into her office | Day 1 2 5 0 |
| 67 7/8 | 74 | EXT | Yard  
Maggie and John Solomon talk | Day 2 8 10 |
| 47 7/8 | 62 | INT | Recreation Room  
Charlie and Maggie Dance | Evening 2 3 4 10 |
| 10 5/8 | 175 | INT | Recreation Room  
Maggie talks Charlie to hide, checks phone | Day 2 10 |
| 49 4/8 | 64 | INT | Recreation Room  
George changes music, Ed and Maggie dance | Night 2 3 4 8 |
| 194 1 2/8 | 37 | INT | Infirmary  
Maggie and Ed talk | Day 2 3 |
| 46 1 | 51 | INT | Infirmary  
Charlie asks Maggie to go to the Dance | Day 2 3 10 |
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<thead>
<tr>
<th>Sheet #: 48</th>
<th>Scenes: 50</th>
<th>INT</th>
<th>Erry</th>
<th>Night</th>
<th>2.3, 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/8 pp</td>
<td></td>
<td></td>
<td>Ed and Maggie help Charlie</td>
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<thead>
<tr>
<th>Sheet #: 112</th>
<th>Scenes: 118</th>
<th>INT</th>
<th>Charlie's Bedroom</th>
<th>Maggie injects Charlie</th>
<th>Night</th>
<th>2.10</th>
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</thead>
<tbody>
<tr>
<td>3/8 pp</td>
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**End Day #13 Friday, July 6, 2007 – Total Pages: 3 3/8**

<table>
<thead>
<tr>
<th>Sheet #: 129</th>
<th>Scenes: 105</th>
<th>INT</th>
<th>Maggie's Room</th>
<th>George wakes Maggie up</th>
<th>Day</th>
<th>2.4</th>
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<tr>
<td>3/8 pp</td>
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<th>Sheet #: 166</th>
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<th>Maggie's Room</th>
<th>George tells Maggie about Teddy</th>
<th>Day</th>
<th>2.4</th>
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<td>3/8 pp</td>
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<th>George tells Maggie Shelby is gone</th>
<th>Day</th>
<th>2.4</th>
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<th>INT</th>
<th>Nurse's Station</th>
<th>George asks Maggie to check on Mr. Rollins</th>
<th>Day</th>
<th>2.4</th>
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<tr>
<td>2/8 pp</td>
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<th>Sheet #: 135</th>
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<th>Nurse's Station</th>
<th>George defends Baker</th>
<th>Day</th>
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</thead>
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<tr>
<td>7/8 pp</td>
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<th>George defends Baker</th>
<th>Day</th>
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</tr>
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<tbody>
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<th>INT</th>
<th>Nurse's Station</th>
<th>Maggie tells George to sedate Stevens</th>
<th>Day</th>
<th>2.4</th>
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**End Day #14 Saturday, July 7, 2007 – Total Pages: 4 2/8**

<table>
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<th>Sheet #: 66</th>
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<th>Ed asks Maggie to dinner</th>
<th>Day</th>
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</thead>
<tbody>
<tr>
<td>1/8 pp</td>
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<tr>
<th>Sheet #: 96</th>
<th>Scenes: 10</th>
<th>INT</th>
<th>Chinese Restaurant</th>
<th>Maggie and Ed have a date</th>
<th>Evening</th>
<th>2.3</th>
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**End Day #15 Sunday, July 8, 2007 – Total Pages: 3 6/8**

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<th>Sheet #: 5</th>
<th>Scenes: 10</th>
<th>INT</th>
<th>Office</th>
<th>Maggie interviews with Dr. Grey</th>
<th>Day</th>
<th>2.12</th>
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<th>Dr. Grey arrives</th>
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<th>Nursing Home-Main Entrance</th>
<th>Dr. Grey inspects the hall</th>
<th>Day</th>
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<th>Maggie hugs Ed, taken away</th>
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<th>Grey asks Baker what's going on</th>
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<th>INT</th>
<th>Nurse's Station</th>
<th>George sees Grey calls Baker</th>
<th>Day</th>
<th>4.12</th>
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156
### End Day # 18 Monday, July 9, 2007 — Total Pages: 2 6/8

| Sheet #: 64 | Scenes: 71 | EXT | Nursing Home Maggie runs outside Day 2.3 |
| Sheet #: 42 | Scenes: 47 | INT | Dining Room Nurses have girl talk Day 3 |
| Sheet #: 37 | Scenes: 82 | INT | Dining Room Maggie makes dinner for Ed Night 2.3 |
| Sheet #: 46 | Scenes: 20 | INT | Prescription Room Ed asks Maggie for help Morning 3.3 |
| Sheet #: 23 | Scenes: 20 | INT | Prescription Room Maggie and Ed eat Day 2.3 |
| Sheet #: 60 | Scenes: 83 | INT | Prescription Room Maggie checks the files Day 2.3 |
| Sheet #: 31 | Scenes: 36 | INT | Prescription Room Baker yells at George, Maggie comes in Evening 1.2.4 |
| Sheet #: 20 | Scenes: 23 | INT | 1st Floor Hallway Maggie and Baker meet Day 1.2.3 |

### End Day # 17 Tuesday, July 10, 2007 — Total Pages: 3 1/8

<p>| Sheet #: 156 | Scenes: 134 | INT | Maggie’s Room/Hall George checks the hall Morning 1.2.4 |
| Sheet #: 130 | Scenes: 100 | INT | 2nd Floor Hallway - Stevens’s Door Stevens closes are full and Maggie suspects something Day 3.4 |
| Sheet #: 156 | Scenes: 101 | INT | 2nd Floor Hallway Baker spies on George and Maggie Day 1.2.4 |
| Sheet #: 157 | Scenes: 102 | INT | 2nd Floor Hallway Shadow of Baker disappears Day 1.2.4 |
| Sheet #: 124 | Scenes: 130 | INT | Staircase/2nd Floor Hallway Maggie and George walk away from Stevens’ Room Day 1.2.4 |
| Sheet #: 126 | Scenes: 132 | INT | Dining Room Maggie blames herself Day 2.3 |
| Sheet #: 102 | Scenes: 100 | INT | Dining Room George tells Maggie he changes the schedule Day 2.4 |
| Sheet #: 147 | Scenes: 102 | INT | Nurse’s Station Baker pushes George Day 1.4 |
| Sheet #: 144 | Scenes: 140 | INT | Prescription Room Maggie asks George what is going on with Baker Day 2.4 |
| Sheet #: 149 | Scenes: 104 | INT | Prescription Room Maggie says she is going to turn herself in Night 2.4 |
| Sheet #: 100 | Scenes: 130 | INT | Prescription Room George offers to switch the schedule Day 2.4 |</p>
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<td>1st Floor Hallway George wakes up Bakers office Day 4</td>
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<td>191</td>
<td>89</td>
<td>INT</td>
<td>File Room George takes the files Day 4</td>
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<td>68</td>
<td>75</td>
<td>INT</td>
<td>1st Floor Hallway George runs towards Nurse’s Station Day 4</td>
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<td>184</td>
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<td>1st Floor Hallway M finds Q on floor Day 2.4</td>
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<td>185</td>
<td>171</td>
<td>INT</td>
<td>File Room Baker attacks M, knocks her in Day 1.2.4</td>
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<td>186</td>
<td>171</td>
<td>INT</td>
<td>File Room Maggie breaks the door and grabs the files Day 2.4</td>
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End Day #18 Thursday, July 12, 2007 -- Total Pages: 7 1/8

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<td>2nd Floor Hallway - Outside Morgue Baker looks for Maggie Day 1.2</td>
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<td>101</td>
<td>INT</td>
<td>Wall Room Maggie kills Baker Day 1.2.3</td>
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<td>71</td>
<td>101</td>
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<td>Wash Room - 2nd Floor Maggie washes the mints and Baker wants to show her son Day 1.2</td>
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<td>Staircase/2nd Floor-Hallway Baker walks upstairs Day 1</td>
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<td>2nd Floor Hallway - Outside ICU Baker instructs Maggie about lines Day 1.2</td>
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<td>104</td>
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<td>INT</td>
<td>2nd Floor Hallway Maggie and Baker run towards Teddys room Day 1.2</td>
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<td>2nd Floor Hallway Baker marches down the hall Day 1</td>
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End Day #19 Friday, July 13, 2007 -- Total Pages: 4

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<td>Nursing Home Baker says goodbye to Edna’s Parents Day 1</td>
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<td>Nurse Baker’s Room Baker gets dressed Day 1</td>
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<td>142</td>
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<td>INT</td>
<td>Nurse Baker’s Room Baker changes her room Day 1</td>
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<td>127</td>
<td>120</td>
<td>INT</td>
<td>Nurse Baker’s Room Baker gets tubes and funnel Evening 1</td>
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</table>
| Sheet # | 1/3 pgs | Scenes: | INT | 1st Floor Hallway  
Baker walks down the hall | Day | 1 |
|--------|---------|---------|-----|---------------------------------|----|---|
| Sheet #: 169 | 1/3 pgs | Scenes: | INT | 1st Floor Hallway - File Room  
Baker checks the door | Day | 1 |
| Sheet #: 90 | 5/8 pgs | Scenes: | INT | File Room  
Maggie apologizes for hurting Rachel | Night | 1,2 |
| Sheet #: 168 | 1/8 pgs | Scenes: | INT | Nurse's Station  
Baker rips out the phone and grabs a vest | Day | 1 |
| Sheet #: 107 | 2/8 pgs | Scenes: | INT | Nurse's Station  
Baker leaves Maggie in charge | Evening | 1,2 |
| Sheet #: 56 | 1 6/8 pgs | Scenes: | INT | Maggie's Room  
Nurse Baker wakes Maggie about Shelby | Day | 1,2 |
| Sheet #: 38 | 2/8 pgs | Scenes: | INT | Maggie's Room  
Baker creeps into Maggie's Room | Night | 1,2 |
| Sheet #: 77 | 6/8 pgs | Scenes: | INT | Maggie's Room  
Baker gives Maggie the necklace | Night | 1,2 |
| Sheet #: 66 | 1 1/8 pgs | Scenes: | INT | Maggie's Room  
Baker asks Maggie to make a choice | Night | 1,2 |
| Sheet #: 152 | 1 1/2 pgs | Scenes: | EXT | Nursing Home Side Entrance  
Baker reaches for her cigarettes | Night | 1 |

**End Day #20 Saturday, July 14, 2007 — Total Pages: 5 7/8**

| Sheet #: 172 | 4/8 pgs | Scenes: | EXT | Nursing Home  
Maggie sees Solomon outside and Rollins in the window | Day | 2, 3, 4, 5 |
| Sheet #: 107 | 3/8 pgs | Scenes: | INT | Nurse's Station  
Maggie looks at the new schedule | Day | 2, 3 |
| Sheet #: 29 | 1 2/8 pgs | Scenes: | INT | Mr. Solomon's Bedroom  
Maggie gets the sutures from Mr. Solomon | Day | 2, 3 |
| Sheet #: 70 | 6/8 pgs | Scenes: | INT | Rollins' Bedroom  
Maggie checks on Mr. Rollins | Day | 2, 15 |
| Sheet #: 115 | 1 3/8 pgs | Scenes: | INT | Bathroom - main  
Maggie washes her hands and face | Day | 2 |
| Sheet #: 18 | 1/8 pgs | Scenes: | INT | Maggie's Room  
Maggie is settled in her room | Day | 2 |
| Sheet #: 78 | 1 8/ pgs | Scenes: | INT | Maggie's Room  
Maggie looks at her morphine box | Day | 2 |
| Sheet #: 07 | 2/8 pgs | Scenes: | INT | Maggie's Room  
Maggie is angry; breaks necklace | Day | 2 |
| Sheet #: 07 | 2/8 pgs | Scenes: | INT | Maggie's Room  
Maggie looks at her necklace | Night | 2 |
| Sheet #: 57 | 2/8 pgs | Scenes: | INT | Maggie's Room  
Maggie can't sleep and dreams of hanging | Night | 2 |
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<td>Roy Shelby’s Room</td>
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<td>111</td>
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## End Day # 22 Monday, July 16, 2007 – Total Pages: 3 6/8

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## End Day # 23 Tuesday, July 17, 2007 – Total Pages: 2 1/8

### Unscheduled

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<td>Maggie shops</td>
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APPENDIX C: CHAIN OF TITLE
Certificate of Registration

This Certificate issued under the seal of the Copyright Office in accordance with Title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

Marybeth Peters
Register of Copyrights, United States of America

Effective Date of Registration: 6 25 07

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

Title of This Work ▶
Baker

Nature of This Work ▶ See Instructions
Motion Picture Screenplay

Name of Author ▶
Laura Lopez

Date of Birth and Death ▶
Year Of ▶ Year Died ▶

Was this contribution to the work a “work made for hire”?
Yes ▶ No ▶

Author’s Nationality or Domicile
Name of Country

OR
Citizen of ▶
Domiciled in ▶

Was this author's contribution to the work anonymous?
Yes ▶ No ▶

If the answer to either of the above questions is “Yes,” please explain:

Nature of Authorship
Briefly describe nature of material created by this author in which copyright is claimed.

Name of Author ▶
Laura Lopez

Date of Birth and Death ▶
Year Of ▶ Year Died ▶

Was this contribution to the work a “work made for hire”?
Yes ▶ No ▶

Author’s Nationality or Domicile
Name of Country

OR
Citizen of ▶
Domiciled in ▶

Was this author's contribution to the work anonymous?
Yes ▶ No ▶

If the answer to either of the above questions is “Yes,” please explain:

Nature of Authorship
Briefly describe nature of material created by this author in which copyright is claimed.

Year in which Creation of This Work Was Completed ▶
2007

Date and Place of First Publication of This Particular Work ▶

Copyright Claimant(s) Name and address must be given even if the claimant in the same as the author given in space 1.
Laura Lopez

Address ▶

Copyrighted in the United States of America.

Application Received ▶
JUN 25 07

One Deposit Received ▶
JUN 25 07

Funds Received ▶

MORE ON BACK (Copies of applicable forms numbers 5-6 on the reverse side of this page. See detailed instructions. Sign the form at line 3.)
DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

PREVIOUS REGISTRATION (use registration for this work, or for an earlier version of this work, already made in the Copyright Office?
☐ Yes ☐ No. If your answer is “Yes,” why is another registration being sought? (Check appropriate box.) ☐ If your answer is No, do not check box A, B, or C.

a. ☐ This is the first published edition of a work previously registered in unpublished form.

b. ☐ This is the first application submitted by this author as copyright claimant.

c. ☐ This is a changed version of the work, as shown by space 6 on this application.

If your answer is “Yes,” give Previous Registration Number ☐ ☐ Year of Registration ☐ ☐

DERIVATIVE WORK OR COMPOSITION Complete both spaces 6 and 7 for a derivative work, complete only one of 6 or 7, composition.

Material Added to This Work. Give a brief, general statement of the material that has been added to this work and in which copyright is claimed.

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.

Name ☐ ☐ Account Number ☐ ☐

CORRESPONDENCE Give name and address to which correspondence about this application should be sent. Name/Address/Apt./City/State/Zip.

Alexander Murphy, Jr., Esquire

1362 Broadway

New York, NY 10272

Fax number: [Redacted]

CERTIFICATION I, the undersigned, hereby certify that the is true.

☐ owner of copyright or its owner's agent

☐ owner of exclusive rights

☒ other copyright claimant

Laura Lopez

Name of author or other copyright claimant, or owner of exclusive rights. A statement must be made in this application that the statements made by me in this application are correct to the best of my knowledge.

Typed or printed name and date ☐. If this application gives a date of publication in space 5, do not sign and submit it before that date.

Alexander Murphy, Jr.

Handwritten signature ☒. Date: 20 June 2007

Certificate will be mailed in envelope to this address:

Alexander Murphy, Jr., Esquire

912 Adams Way

Cherry Hill, GA 30822


[Redacted]

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VOLUME DOC. NO.
3554 53

Marybeth Peters
Register of Copyrights and Associate Librarian for Copyright Services
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<tr>
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<tr>
<td><strong>1</strong></td>
<td>First party name given in the document</td>
<td>Laura Lopez</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>First title given in the document</td>
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</tr>
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<td>Total number of titles in the document</td>
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Volume: 3B1  
Document: 53

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Address: [Redacted]

City: Chester  
State: PA  
Zip: 19382

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COPYRIGHT ASSIGNMENT

KNOW ALL MEN BY THESE PRESENTS that, for good and valuable consideration, Laura Lopez ("Assignor") does hereby sell, grant, convey, transfer, and assign unto Baker Productions, LLC ("Assignee"), its successors, assigns and licensees, exclusively and forever, all motion picture, television, dramatic, audio-visual (by means of cassettes, discs and all other devices whether now or hereafter known), publication, radio, and allied, ancillary, subsidiary, and other rights of every kind and nature throughout the world, in perpetuity, of Assignor in and to that certain literary work to wit: that certain original screenplay created, written and owned by Assignor entitled “Baker” ("Property"), and all drafts, revisions, arrangements, adaptations, dramatizations, translations, sequels and other versions of the Property which may heretofore have been written or which may hereafter be written.

This instrument is executed in accordance with and is subject to the terms and conditions set out in the Literary Purchase Letter Agreement between the Assignor and the Assignee relating to the purchase of certain rights in the Property, which rights are more fully described in the said Agreement.

Dated this 14th day of June, 2007.

ASSIGNOR:

Laura Lopez

State of Florida
County of Orange

On June 14, 2007 before me, the undersigned, personally appeared Laura Lopez, personally known to me (or proved to me on the basis of satisfactory evidence) to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s) on the instrument the person(s), or the entity upon behalf of which person(s) acted, executed the instrument.

Witness my hand and official seal.

Signature of Notary Exp. 10-4-09

Exhibit "A"
APPENDIX D: MUSIC SYNCHRONIZATION LICENSES
The producers of the picture are unable to provide Music synchronization licenses at this time. Such documentation is currently being filled out and will be executed after the submission of this thesis.
APPENDIX E: CREDIT LIST
Credits as they will appear on the finished film:

DIRECTED BY
LAURA C. LOPEZ

WRITTEN BY
LAURA C. LOPEZ

EXECUTIVE PRODUCER
ERICA HARRELL

EXECUTIVE PRODUCER
GABRIEL LOPEZ

PRODUCED BY
ERICA HARRELL
LAURA C. LOPEZ

STARRING

TOVAH FELDSHUH……..NURSE BAKER
ALEKSA PALLADINO……..NURSE MAGGIE COLLINS
DAVID MONAHAN…….. DR. ED GREY
EDWARD FLORES……GEORGE MORALES
AMY BENEDICT…… ANNE BOARMAN, CAN
SARA ERIKSON……..PAULA SULLIVAN
LOUIS WEINSTEIN…. TEDDY
JAMES MATHERS…… MR. STEVENS
FRED OCHS….. DR. ROBERT GREY
ROBERT MUNNS…… CHARLIE
NORMA MICHAELS…… RACHEL
ED DONOVAN…..MR. SALOMAN
BOBBIE MESTON…..MS. HILL
JACK GRINNAGE......MR. ROY SHELBY

CLEMENT BLAKE..... MR. ROLLINS

BEATRIX THOMAS..... MARTHA

KEVIN AKERS...... PRIVATE

MARK STELLJES.....WAITER

CASTING BY
ERICA SILVERMAN

PRODUCER
NATALIE SAKAI

LINE PRODUCER
BRYCE HUDSON

ASSOCIATE PRODUCER
SHARON WEAVER

ASSOCIATE PRODUCER
RACHEL HARGREAVES-HEALD

DIRECTOR OF PHOTOGRAPHY
SANDRA VALDE-HANSON

PRODUCTION DESIGNER
RACHAEL BOARMAN

EDITED BY
TAYLOR MARR

ORIGINAL MUSIC BY
RUSSELL HOLSAPPLE

SUPERVISING SOUND EFFECTS EDITOR
TANA RUSITANONTA

COSTUME DESIGNER
AMANDA PILLING

175
1ST ASSISTANT DIRECTOR
JAMES HOLDEN

1ST ASSISTANT DIRECTOR
TREVOR ROGAS

2ND ASSISTANT DIRECTOR
BRANDON HUGHES

2ND 2ND ASSISTANT DIRECTOR
JAVIER SEPULVEDA

LINE PRODUCER
BRYCE HUDSON

ART DIRECTOR
MARISA GREGORY

LEADPERSON
JAN BOARMAN

ART DEPARTMENT COORDINATOR
SARAH LONG

ART DEPARTMENT ASSISTANTS
DEREK ANALKENBURG
MARCELO PESANTEZ
MIKE DIAZ
SEBASTIAN PESANTEZ
ART DEPARTMENT ASSISTANT
JOHN JONES

ART DEPARTMENT PRODUCTION ASSISTANT
CRISTINA ALLICA

PROP PRODUCTION ASSISTANT
XIARA RODRIGUEZ
FRANKY WEAVER
MIKE "VEGA" MARTIN

GRAPHIC CONCEPT BY
TONY PALLADINO

TITLES AND END CREDITS BY
ROB BAGZIS
LEGAL COUNSEL
ALEXANDER MURPHY JR. ESQ.

ALEXANDER J. MURPHY, ESQ

SCRIPT SUPERVISOR
MESHELLE DIMENT

1ST ASSISTANT CAMERA
KEVIN AKERS

2ND ASSISTANT CAMERA
CHRIS THARP

STEDICAM OPERATOR
TONY FARESTA

ADDITIONAL 2ND ASSISTANT CAMERA
EDDIE DIAZ

ADDITIONAL 2ND ASSISTANT CAMERA
JEREMY MALDONADO

KEY MAKEUP AND KEY HAIR
BRITTANI FERNANDEZ

KEY MAKEUP AND KEY HAIR
KATIE RUSSO

HAIR AND MAKE UP ASSISTANT
SARAH E. CAMINO

ADDITIONAL HAIR AND MAKE UP
JAMES RICH

GAFFER
JANICE PEARSON

BEST BOY ELECTRIC
NICHOLAS V EMANUELE

ELECTRIC
KEVIN MORRIS
ELECTRIC
NICK MORRIS

ELECTRIC
MARIO COLLI

ELECTRIC
MATT DODGE

ELECTRIC
CASEY STEWART

STUNT COORDINATOR
GRADY BISHOP

STUNT COORDINATOR
ANDREW HARRIS

STUNT UTILITY
LORI A. MORRELL

KEY GRIP
TRAVIS BELL

BEST BOY GRIP
JOSEPH OLANDESE

GRIP
NICK COLVIN

GRIP
COREY BLACK

GRIP
GLENN BAIN

GRIP
NICK MASTROGIOANNNI

GRIP
TERRANCE LOFTON JR.

ADDITIONAL GRIP
BRIAN J. WEEKS
ADDITIONAL CASTING
ALIX DUGGINS

CATERING
CHEF DALE PYLE

SOUS CHEF
JUSTO RIVERA

SOUS CHEF
ASHLEY KNOWLES

BEHIND THE SCENES DOCUMENTARY CREW
RYAN SHOVEY

Digital Intermediate and Mastering by Local Hero Post

DI PRODUCER
DOUG FOX

DI PRODUCER
LEANDRO MARINI

ONLINE EDITOR
MARY LIZ THOMPSON

DI COLORIST
LEANDRO MARINI

ORCHESTRA CONDUCTOR
RUSSELL HOLSAPPLE

SCORING MIXER
DAVID CHAMBERLIN

VIOLIN SOLOIST AND CONCERTMASTER
DEBORAH VUKOITZ

VIOLIN
JOSH ESTRADA

VIOLIN
LISA LHEE
VIOLIN
GAIL CRUZZ

VIOLA
KAREN ELAINE

CELLO
KEVAN TORFEH

CELLO
GLENN GRABB

CELLO
TINA GUO

Score Recorded at DBW PRODUCTIONS WOODLAND HILLS, CALIFORNIA

BACKGROUND PLAYERS

SHARON JOHNSON

MONIQUE BABAJKO

AMANDA PILLING

TANIA ZOI BABAJKO

MARISA GREGORY

TOMMY CHAPPELL

NICK JOHNSON

BERNABE CARRERA

LUCILLE STOUT

JAMES RICH

AND JAMES HARRELL
THE PRODUCERS WOULD LIKE TO EXPRESS THEIR GRATITUDE TO

RALPH CLEMENTE

RANDY FINCH

DANNY DANEAU

GABRIEL, DAISY, Y NICOLAS

and JAMES HARRELL

THIS FILM WAS MADE BECAUSE OF THE GENEROUS SUPPORT OF

Dios A.K.A. GOD
Women in Film- Orlando
The Rosen Centre Hotel
Natasha Akhtaova
Olga Chernyshova
The Pesantez-Lopez Family
Mr. Harris Rosen
The Florida Department of Juvenile Justice
Mark Thompson
Samadhi Jones
Paul Sirmons
Suzie Allen
Dale Gordon
City of Orlando
College Park Cafe
Home Depot- Rachael
Peter Horn at Lowes
Mary Johnson
Steve Schlow
Patty Hurter
Sterling VanWagenen
Lisa Cook
Devon Church
The Feldshuh Family
Debby Wolfe
Sean Heyboer
Alex Eastwood
Kevin Akers
Solange Morales
Eric Ernst
Erik Schuiten
Ray Hernandez
Jon Jones
Piper Lejeune
Space Station Casting
Roger Moore
Orlando Sentinel
Dr. Mary Johnson
Glynis Lynn
Erik Hansen
Ally Schwarz
Lauren Garafalo
Phil Peters
Michael Lai at Bexel
Video Equipment Rentals
Extreme Stunt and Driving Team
Ben Rock
TK Furukawa
Home Builders Institute
Jeremiah Castleman
Wayne Carmona
Dennis Biggs
Julie Camino
Doyle, Maria, Marcus and Maya Harrell
Leif Roswold
Marc Rosen
Danielle Colli
Drew LindoI
Melanie Sims
Pedro Fajardo
Bessi Viglotti
Jay Henderson
Erin Kitzinger
Keith Allan Morris
Dino Gallina
Travis Bell
Bob Jones
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Kristin Hahn
Mary Monahan
The Levy Family
Christine Daneau
Keith and Kendra Morris
Marco Cordero
Daniel Farag
Scott Uhlfelder
Alberta Masmoudi
Henry Maldonado
Dr. Moshe Pelli
The Orlando Police Department
Orlando VA Medical Center Home
International Academy of Design & Technology - Orlando
Red Bull
Rockstar Drinks
La familia Lopez
La familia Larriva Loyola
La familia Bravo
La familia Aliaga
UCF Film Departement
Valencia Community College
Alberta Masmoudi
Janine B. Myrick
Bill Rich
Tara Grace
The Boarman Family
Florida Department of Health
The Bureau of Radiation Control
John Williamson
Janine B. Myrick
Metro Orlando Economic Development Commission
Jennifer Pennypacker
Derieth Sutton
Niki Welge
Florida Governor's Office of Film and Entertainment
Jennifer Pennypacker
Gina Powers
Curtis Freilich
Patty Hurter
Tony Palladino
Luke Baker
The National Institute of Telehealth
Bill Fines
Mark Gerstein
Audio Recording Technology Institute
Gina Powers
Grady Bishop
Lucio Gomez
Ana Lucia Gomez
AMTRAK Orlando
Lisa Mills
Prof. Michael Hausman
Grady Bishop
Lucio Gomez
Ana Lucia Gomez
AMTRAK Orlando
Joshua Marmol
Corporal Al Giardiello
Brian Dishuk
Dan Kerins
Glen Khargie
Brent Bagshaw
Christine Shaw
Danny Berbel
Wade Regan
Ray Genthner
Lamar Payne
Paul Anderson
Stephanie Barr
Orange County Sheriff's Office
Daniela Sanchez
Zach Stibling
Dae Harbin of Harbin Heating and Air
Todd Smith
Bob Perry
Cynthia- Helps with Wardrobe??
Leann Holsapple
Louann, Lori, Mom & Dad, Steve, Dimitri, Anton, Vicki, and Manny
Jason Sharman
The Salvation Army
Goodwill on East Colonial
Craig Weinstein
Kirk Subwatana
Tony Faresta
Shawn Coffman
Martha Foresta
Kaye Armstrong
Brent MacFarland
Michael Rebel

Made possible with a Women in Film and Television- Florida Chapter grant
Edited in Final Cut Pro

UCF Logo
Produced as part of a Master of Fine Arts thesis.

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AMBROSIA FILMS LLC
**BAKER CALL SHEET**

**DATE:** FRIDAY, JUNE 22, 2007

**BAKER PRODUCTIONS/AMBIOSA FILMS**
Production Office
500 W. Livingston St.
Orlando, FL 32801

**CALL:** 6:30AM

**NEW LOCATION!!! MANDATORY SAFETY MEETING AT CALL!!!**

<table>
<thead>
<tr>
<th>SET</th>
<th>Scenes</th>
<th>Cast</th>
<th>DM</th>
<th>Pigs</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>INT. MS. HILLS ROOM</td>
<td>Maple meets Ma. Hill</td>
<td>51</td>
<td>2,11 D</td>
<td>48</td>
<td>7531 Laurel Hill Oak Circo</td>
</tr>
<tr>
<td></td>
<td>Maple changes sheets</td>
<td>48</td>
<td>2,11 D</td>
<td>75</td>
<td>Orlando, FL 32816</td>
</tr>
<tr>
<td></td>
<td>Baker euthanizes Ma. Hill</td>
<td>89</td>
<td>1,7,11 D</td>
<td>68</td>
<td></td>
</tr>
</tbody>
</table>

| INT. EMPTY BEDROOM | Baker meets apt. room | 4 | 1 D | 38 | |

| INT. NURSE'S STATION | Baker tells Maple to do the medicine rounds. | 55 | 1,2 D | 38 | |
| | Maple calls Dr. Grey | 89 | 1,2 D | 1 | |
| | Baker leaves Maple in charge | 113 | 1,2 EVEN | 28 | |
| | Baker leaves Maple call for help. | 59 | 1 D | 48 | |

**TOTAL PAGES:** 4.68

---

**Cast & Day Players**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>SW/STR</th>
<th>Pick-Up</th>
<th>Make-Up</th>
<th>Set</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>TOWSH PETERS</td>
<td>BAKER</td>
<td>SW</td>
<td>8:30AM</td>
<td>9:00AM</td>
<td>10:00AM</td>
<td>PPU Hotel</td>
</tr>
<tr>
<td>ALEXIS PALLADINO</td>
<td>MAPLE</td>
<td>SW</td>
<td>6:30AM</td>
<td>7:00AM</td>
<td>Report for Set</td>
<td></td>
</tr>
<tr>
<td>ROBERT MESTON</td>
<td>MS. HILL</td>
<td>SWF</td>
<td>6:30AM</td>
<td>7:00AM</td>
<td>Report for Set</td>
<td></td>
</tr>
</tbody>
</table>

---

**Atmosphere & Setting**

**Camera:**

**Lighting & Electric:**

**Locations:**

**Props:**

**Make-Up/Hair:**

**Set Dressing:**

**Special Instructions and Equipment**

**Production:**

<table>
<thead>
<tr>
<th>VEHICLE</th>
<th>VEHICLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKER</td>
<td>Maple Nurse Uniform, Vest, Baker's Nurse Uniform White and hooded capula</td>
</tr>
</tbody>
</table>

---

**Advance**

| SAT JUN 23 | INT. BAKER'S BATHROOM | Maple brushes bath, lines, dries hair... | 6 | 1 D | 2/5 | 7531 Laurel Hill Oak Circo |
| INT. BAKER'S OFFICE | Baker talks to Maple | 22 | 1 D | 5/8 |
| Maple and Baker talk Pauleyorraine | 102 | 1 D | 6/8 |
| Maple talks Baker to stop | 150 | 1 D | 1/26 |
| Maple and Baker talk about spinning | 80 | 1,2 EVEN | 1 |
| Baker and Maple talk | 94 | 12 N | 3/8 |

**TOTAL PAGES:** 5.28

---

| SUN JUN 24 | INT. ICU ROOM–RACH'S ROOM | 49.82,104 | 1,2 DIFV | 3/8 |
| INT. STAIRCASE/2ND FLOOR HALL | 3 | 1 D | 1/8 |
| INT. 2ND FLOOR HALLWAY | 27,110, 128 | 1 D | 6/8 |
| INT. ICU ROOM–MARTHA'S ROOM | 28,79 | 1,2,16 DIEV | 1 |

**TOTAL PAGES:** 5.68

---

**HOSPITAL:**
Florida Hospital 10000 West Colonial Drive Ocoee, FL
407-295-1000 Dist: 5.3 mi.
<table>
<thead>
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<th>DAY 1 OF 20</th>
<th>DATE: FRIDAY JUNE 22</th>
<th>CREW CALL: 6:30AM</th>
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</thead>
<tbody>
<tr>
<td>DEPARTMENT</td>
<td>NAME</td>
<td>CALL</td>
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<tr>
<td>Producer's Unit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>LAURA LOPEZ</td>
<td>6:30A</td>
</tr>
<tr>
<td>EXEC. PRODUCER</td>
<td>ERICA HARRELL</td>
<td>6:30A</td>
</tr>
<tr>
<td>ASSOC. PRODUCER</td>
<td>SHARON WEAVER</td>
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<tr>
<td>Production / Office Services</td>
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<tr>
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<td>CASSIE RICHARDSON</td>
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<tr>
<td>ASST. COORDINATOR</td>
<td>SARAH LONG</td>
<td>O/C</td>
</tr>
<tr>
<td>OFFICE PA</td>
<td>REING CASIMIR</td>
<td>6:30A</td>
</tr>
<tr>
<td>OFFICE PA</td>
<td>AMY MCCULLEY</td>
<td>6:30A</td>
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<tr>
<td>Production / Set</td>
<td></td>
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<tr>
<td>LINE PRODUCER</td>
<td>BRYCE HUDSON</td>
<td>6:30A</td>
</tr>
<tr>
<td>UPM/1ST AD</td>
<td>ALIX DUGGINS</td>
<td>6:30A</td>
</tr>
<tr>
<td>2ND AD</td>
<td>JAMES HOLDEN</td>
<td>6:30A</td>
</tr>
<tr>
<td>2ND 2ND AD</td>
<td>BRANDON HUGHES</td>
<td>6:30A</td>
</tr>
<tr>
<td>SCRIPT SUPVISOR</td>
<td>ROBIN BURKE</td>
<td>6:30A</td>
</tr>
<tr>
<td>ASST. TO MS. FELDBUH</td>
<td>SEBASTIAN MONTOYA</td>
<td>O/C</td>
</tr>
<tr>
<td>KEY PA</td>
<td>JAVIER SEPULVEDA</td>
<td>6:30A</td>
</tr>
<tr>
<td>SET PA</td>
<td>CASEY STEWART</td>
<td>6:30A</td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIR. OF PHOTOGRAPHY</td>
<td>SANDRA VALDE</td>
<td>6:30A</td>
</tr>
<tr>
<td>1ST ASST. CAMRA</td>
<td>KEVIN AKERS</td>
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<tr>
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<td>CHRIS THARP</td>
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</tr>
<tr>
<td>CAMRA PA</td>
<td>EDDIE DIAZ</td>
<td>6:15A</td>
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<tr>
<td>VIDEO ASSIST</td>
<td>JEREMY MALDONADO</td>
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<tr>
<td>BEHIND THE SCIENES</td>
<td>RYAN SHOVERY</td>
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<tr>
<td>BEHIND THE SCIENES</td>
<td>MATT DODGE</td>
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<tr>
<td>STILL PHOTOGRAPHER</td>
<td>BRETT BONOWICZ</td>
<td>8:20A</td>
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<tr>
<td>Sound</td>
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<tr>
<td>SOUND MIXER</td>
<td>KEVIN TIEITELBAUM</td>
<td>6:30A</td>
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<tr>
<td>BOOM OPERATOR</td>
<td>IVAN LOPEZ</td>
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<td>KEY GRIP</td>
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<td>JOE OLADEGE</td>
<td>5:30A</td>
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<tr>
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<td>MARCO COLLI</td>
<td>6:30A</td>
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<td>TBD</td>
<td>6:30A</td>
</tr>
<tr>
<td>ELECTRICIAN</td>
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<tr>
<td>PROP MASTER</td>
<td>MIKE &quot;VEGA&quot; MARTIN</td>
<td>6:30A</td>
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<tr>
<td>ASST. PROPS</td>
<td>TBD</td>
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</tr>
<tr>
<td>Set Questions</td>
<td></td>
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</tr>
<tr>
<td>CRAFT SERVICE</td>
<td>TBD</td>
<td>5:45A</td>
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<td>CRAFT SERVICE</td>
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<tr>
<th>DEPARTMENT</th>
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<tr>
<td>Makeup</td>
<td></td>
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<tr>
<td>KEY MAKEUP</td>
<td>BRITTANI FERNANDEZ</td>
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<tr>
<td>KEY HAIR</td>
<td>TBD</td>
<td>6:30A</td>
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<tr>
<td>1ST ASST. MAKEUP</td>
<td>TBD</td>
<td>8:15A</td>
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<tr>
<td>Costume</td>
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<tr>
<td>COSTUME DESIGNER</td>
<td>AMANDA PILLING</td>
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<tr>
<td>SET COSTUMER</td>
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<td>6:30A</td>
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<tr>
<td>WARDROBE PA</td>
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<tr>
<td>Locations</td>
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<td>DALE FYLE</td>
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<tr>
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<td>55 LUNCHES RDY</td>
<td>12:30PM</td>
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<td>TRANSPO CAPTAIN</td>
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<td>DRIVER</td>
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<td>ART DEPT. TRUCK</td>
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<td>ELECTRIC TRUCK</td>
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<tr>
<td>GOLF CART</td>
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<tr>
<td>PROD. DESIGNER</td>
<td>RACHAEL BORMAN</td>
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</tr>
<tr>
<td>ART DIRECTOR</td>
<td>MARISA GREGORY</td>
<td>6:30A</td>
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<tr>
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<td>JAN BORMAN</td>
<td>O/C</td>
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<tr>
<td>SCENIC ARTIST</td>
<td>DEREK VAN VALKENBERG</td>
<td>O/C</td>
</tr>
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<td>SET DRESSER</td>
<td>TERRANCE LOFTON JR</td>
<td>6:30A</td>
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<td>SWING</td>
<td>TBD</td>
<td>6:30A</td>
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<td>SWING</td>
<td>FRANKY WEAVER</td>
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<td>MELANIE SIMS</td>
<td>O/C</td>
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<td>Casting</td>
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<tr>
<td>CASTING DIRECTOR</td>
<td>ERICA SILVERMAN</td>
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189
**Executive Producer:** Erica Haney  
**Producer/Director:** Laura Lopez  
**DATE:** SATURDAY JUNE 23, 2007  
**Day 2 of 30**

**BAKER PRODUCTIONS/AMBROSIA FILMS**  
Production Office  
350 W Livingston St.  
Orlando, FL 32801  
Office: 407-235-5621  
Set Phone: 407-234-1379

### CALL: 7:30AM

#### BAKERY'S STATION
- Baker tells Maggie to do the medicine nurse
- Maggie calls Dr. grey
- Baker leaves Maggie in charge
- Baker hears Maggie call for help

#### BAKERY'S BATHROOM
- Baker brushes teeth, rinses, does hair, plucks chin hair

#### BAKERY'S OFFICE
- Baker talks to Maggie
- Man and B talk about Paul's prescription
- Maggie tells Baker to stop
- Maggie and Baker talk about helping

**TOTAL PAGES:** 3 5/8

### Cost & Set Players

<table>
<thead>
<tr>
<th>#</th>
<th>Role</th>
<th>SID/KIF</th>
<th>PICK-UP</th>
<th>MAKE-UP</th>
<th>Set</th>
<th>Remarks</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TOBY FIELDHOUSE</td>
<td>BAKER</td>
<td>W</td>
<td>7:00AM</td>
<td>7:45AM</td>
<td>8:15AM</td>
</tr>
<tr>
<td>2</td>
<td>ALEXIS PALADINO</td>
<td>MAID</td>
<td>W</td>
<td>7:45AM</td>
<td>8:15AM</td>
<td>9:15AM</td>
</tr>
</tbody>
</table>

### Atmosphere & Setting

#### SPECIAL INSTRUCTIONS AND EQUIPMENT (CONT)
- **CAMERA:** daily
- **DRAMA/ELECTRIC:** daily
- **LOCATIONS:**
  - BAKER'S STATION: Black hair on chin, real hair, blind
  - BAKER'S OFFICE: Black hair on chin, real hair, blind
  - SET DRESSING: bonas, batiste

### Sound and Equipment

- **PRODUCTION:** SP.  
- **EQUIP:** VEHICLES:  
- **MAKE-UP:** Baker's watch, Baker's and Maggie's nurse uniform and hats

### ADVANCE

#### SUN, JUN 26

**INT. I.C.U. ROOM—RACHEL'S ROOM**
- Rachel asks Maggie to help her
- Maggie talks to Rachel
- Baker kills Rachel

**INT. STAIRCASE/END FLOOR HALL**
- Baker checks patients

**INT. 2ND FLOOR HALLWAY**
- Baker and Maggie walk and talk to ICU
- Maggie and Baker run towards Tessa's room

**INT. I.C.U. ROOM—MARLETH'S ROOM**
- Maggie opens the oxygen valve
- Baker has a look at the valve

1st AD: Alex Duggan 407-234-6579  
2nd AD: James Holden  
Line Producer: Bryce Hudson

190
**BAKER**

**EXECUTIVE PRODUCER:** Erica Newell  
**PRODUCER/DIRECTOR:** Laura Lopes  
**DATE:** Sunday June 24, 2007

**CALL:** 8:30AM

**LOCATION:** 7531 Laurel Hill Oaks Circle, Orlando, FL 32816

<table>
<thead>
<tr>
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<th>SCENE</th>
<th>PAGE</th>
<th>CAST</th>
<th>MIN</th>
<th>DUR</th>
<th>PG</th>
<th>LOCATION</th>
</tr>
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<tbody>
<tr>
<td>INT</td>
<td>1CU Room-Rachel's Room</td>
<td>49</td>
<td>2.13</td>
<td>D</td>
<td>5/B</td>
<td>7531 Laurel Hill Oaks Circle</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rachel asks Maggie to help her</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maggie visits Rachel</td>
<td>52</td>
<td>1.2, 1.3</td>
<td>EVEN</td>
<td>4/B</td>
<td>Orlando, FL 32816</td>
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</tr>
<tr>
<td></td>
<td>Baker visits Rachel</td>
<td>104</td>
<td>1.2, 1.3</td>
<td>EVEN</td>
<td>2.3/B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT</td>
<td>Baker's Office</td>
<td>24</td>
<td>1.2</td>
<td>D</td>
<td>5/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Baker talks to Maggie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maggie and Baker talk about Paul's morphine</td>
<td>60</td>
<td>1.2</td>
<td>D</td>
<td>5/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Maggie and Baker talk about helping</td>
<td>90</td>
<td>1.2</td>
<td>EVEN</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT</td>
<td>Nurse Station</td>
<td>113</td>
<td>1/2</td>
<td>EVEN</td>
<td>P/A</td>
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**TOTAL:** 5/7/B

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**DAILY CALL SHEET**

**CAST & DAY PLAYERS**

<table>
<thead>
<tr>
<th>Role</th>
<th>SWATREP</th>
<th>Pick-Up</th>
<th>MAKE-UP</th>
<th>Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baker</td>
<td>W</td>
<td>10:30AM</td>
<td>11:00AM</td>
<td>11:30AM</td>
<td>TV Hotel</td>
</tr>
<tr>
<td>Maggie</td>
<td>W</td>
<td>9:00AM</td>
<td>9:00AM</td>
<td>Report to Set</td>
<td></td>
</tr>
<tr>
<td>Rachel</td>
<td>SW</td>
<td>9:00AM</td>
<td>9:00AM</td>
<td>Report to Set</td>
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**ATMOSPHERE & SETTING**

<table>
<thead>
<tr>
<th>Call</th>
<th>Special Instructions and Equipment (cont)</th>
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<tbody>
<tr>
<td>Camera</td>
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</tr>
<tr>
<td>Grip/Electrical</td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td></td>
</tr>
<tr>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Props/Vis, Medicine Cart, needles, Oxygen tank, coffee cups</td>
<td></td>
</tr>
<tr>
<td>Set Dressing</td>
<td></td>
</tr>
<tr>
<td>Makeup/Hair: Bed sheets, Stop</td>
<td></td>
</tr>
</tbody>
</table>

**IONS & EQUIPMENT**

- **Sound**
- **Production**
- **Vehicles**

**ADVANCE**

<table>
<thead>
<tr>
<th>SET</th>
<th>SCENE</th>
<th>CAST</th>
<th>DUR</th>
<th>PG</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT. NURSE HOME</td>
<td>179</td>
<td>2</td>
<td>D</td>
<td>1/B</td>
<td>7531 Laurel Hill Oaks Circle</td>
</tr>
<tr>
<td>INT. BOILER ROOM</td>
<td>72</td>
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<td>D</td>
<td>1/B</td>
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<tr>
<td>INT. 1ST FLOOR HALLWAY</td>
<td>174</td>
<td>2</td>
<td>D</td>
<td>1/B</td>
<td></td>
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<tr>
<td>Baker checks the door</td>
<td>9</td>
<td>1</td>
<td>D</td>
<td>1/B</td>
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</tr>
<tr>
<td>INT. 1ST FLOOR HALLWAY</td>
<td>175</td>
<td>1</td>
<td>D</td>
<td>1/B</td>
<td></td>
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<tr>
<td>Baker gets dressed</td>
<td>7</td>
<td>1</td>
<td>D</td>
<td>1/B</td>
<td></td>
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<tr>
<td>Baker goes on her room</td>
<td>140</td>
<td>1</td>
<td>D</td>
<td>1/B</td>
<td></td>
</tr>
<tr>
<td>Baker pulls out tubes</td>
<td>123</td>
<td>1</td>
<td>EVEN</td>
<td>1/B</td>
<td></td>
</tr>
<tr>
<td>Maggie confronts Baker</td>
<td>90</td>
<td>1.2</td>
<td>N</td>
<td>4/B</td>
<td></td>
</tr>
<tr>
<td>INT. 1ST FLOOR HALLWAY</td>
<td>114</td>
<td>2</td>
<td>N</td>
<td>1/B</td>
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<td>1ST FLOOR HALLWAY/MAIN ENTRANCE</td>
<td>92</td>
<td>2</td>
<td>N</td>
<td>1/B</td>
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**TOTAL:** 16/B

**1ST AD:** Alis Duggins 407-234-4579  
**2ND AD:** John Holden  
**Line Producer:** Bryan Hudson
### CALL: 11:30AM

**BAKER PRODUCTIONS/AMBROSIA FILMS**

**Production Office**

305 S. Livingston St.

Orlando, FL 32801

**Office: 407-233-5521**

**Set Phone: 407-234-6170**

---

**Location: 7531 Laurel Hill Circle**

Orlando, FL 32818

---

### SCENES

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<th>Pgs</th>
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<tbody>
<tr>
<td><strong>INT. BAKER’S OFFICE</strong></td>
<td>80</td>
<td>1,2</td>
<td>3/8</td>
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<tr>
<td>Maggie tells Baker to stop</td>
<td>94</td>
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<table>
<thead>
<tr>
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<th>DN</th>
<th>Pgs</th>
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<tbody>
<tr>
<td><strong>INT. ICU ROOM - MARTHA’S ROOM</strong></td>
<td>79</td>
<td>1,2,16</td>
<td>7/8</td>
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<tr>
<td>Baker shoots Maggie how she helps</td>
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</tr>
<tr>
<td>Maggie opens the oxygen valve</td>
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<td></td>
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<tr>
<td><strong>INT. NURSE BAKER’S ROOM</strong></td>
<td>27</td>
<td>1,2,14</td>
<td>1/8</td>
</tr>
<tr>
<td>Baker pulls out tubes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maggie confronts Baker</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INT. BAKER’S OFFICE</strong></td>
<td>133</td>
<td>1</td>
<td>1/8</td>
</tr>
<tr>
<td>Baker and Maggie talk</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>INT. BAKER’S OFFICE</strong></td>
<td>93</td>
<td>1,2</td>
<td>4/8</td>
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<tr>
<td>Maggie confronts Baker</td>
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**TOTAL**

4 3/8

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### Cost & Day Players

<table>
<thead>
<tr>
<th>#</th>
<th>Cost &amp; Day Players</th>
<th>Role</th>
<th>SWKTRP</th>
<th>Pick-Up</th>
<th>MAKE-UP</th>
<th>Sat</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>1</td>
<td>TOVAH FELDSHUS</td>
<td>BAKER</td>
<td>W</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
<td>1:30 PM</td>
<td>ICU at Hospital</td>
</tr>
<tr>
<td>2</td>
<td>ALEKSA PALLADINO</td>
<td>MAGGIE</td>
<td>W</td>
<td>12:30 PM</td>
<td>1:00 PM</td>
<td>1:30 PM</td>
<td>Arrive at Location</td>
</tr>
<tr>
<td>3</td>
<td>JESSICA THOMAS</td>
<td>MARTHA</td>
<td>SW</td>
<td>12:30 PM</td>
<td>1:00 PM</td>
<td>1:30 PM</td>
<td>Arrive at Location</td>
</tr>
</tbody>
</table>

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### Atmosphere & Setting

**CAMERA**: color

**GRIPS/ELEC**:

**LOCATIONS**:

**BAKERY**: bread, etc., bread & more

**PROPS**: oxygen tank, plastic tubes, funnel, latex gloves, papertowels, wire, scissors, bandage

**SET DECOR**: bread, etc.

**SOUND**:

**PRODUCTION**:

**ADGRESSORS**:

---

### SET

<table>
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<tr>
<th>Scene</th>
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<th>DN</th>
<th>Pgs</th>
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<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>167</td>
<td>4</td>
<td>1/6</td>
</tr>
<tr>
<td>George gets files</td>
<td></td>
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<td></td>
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</tbody>
</table>

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<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
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<tbody>
<tr>
<td><strong>INT FIRST FLOOR HALLWAY/FILE ROOM</strong></td>
<td>168</td>
<td>1</td>
<td>1/6</td>
</tr>
<tr>
<td>Baker sits at door of file room</td>
<td></td>
<td></td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>169</td>
<td>1,4</td>
<td>1/6</td>
</tr>
<tr>
<td>Baker hits George</td>
<td></td>
<td></td>
<td></td>
</tr>
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<table>
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<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
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<tbody>
<tr>
<td><strong>INT FIRST FLOOR HALLWAY</strong></td>
<td>170</td>
<td>2,4</td>
<td>1/6</td>
</tr>
<tr>
<td>Maggie finds George on floor</td>
<td></td>
<td></td>
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</tbody>
</table>

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<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
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</thead>
<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>171</td>
<td>1,2,4</td>
<td>1/6</td>
</tr>
<tr>
<td>Baker attacks Maggie looks her in</td>
<td></td>
<td></td>
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<table>
<thead>
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<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
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<tbody>
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<td><strong>INT FILE ROOM</strong></td>
<td>172</td>
<td>2,6</td>
<td>1/6</td>
</tr>
<tr>
<td>Maggie breaks the door</td>
<td></td>
<td></td>
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<table>
<thead>
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<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
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<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>173</td>
<td>2,4</td>
<td>1/6</td>
</tr>
<tr>
<td>Maggie gets a file box</td>
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<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>174</td>
<td>1,4</td>
<td>1/6</td>
</tr>
<tr>
<td>Maggie sponges for hurting Rachel</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>175</td>
<td>2</td>
<td>1/6</td>
</tr>
<tr>
<td>George walks out of Baker’s office</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INT FILE ROOM</strong></td>
<td>176</td>
<td>1,2</td>
<td>1/6</td>
</tr>
<tr>
<td>Baker checks the door</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NURSE BAKER’S BEDROOM</strong></td>
<td>7</td>
<td>1</td>
<td>1/6</td>
</tr>
<tr>
<td>Baker gets dressed</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NURSE BAKER’S BEDROOM</strong></td>
<td>140</td>
<td>1</td>
<td>1/6</td>
</tr>
<tr>
<td>Baker goes nuts on her room</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL**

---

**1st AD**: James Holden 321-438-8779
**2nd AD**: Alex Duggan
**Line Producer**: Bryce Hudson

---

192
BAKER PRODUCTIONS/AMBROSIA FILMS
Production Office
500 W. Livingston St.
Orlando, FL 32801
Office: 407-220-5621
Tel: Phone: 415-334-4826

DATE: Tuesday JUNE 26, 2007

CALL: 12:30

BREFAST: 12:00 PM
CREW CALL: 12:30 AM
SHOOTING CALL: 1:45 PM
SUNRISE: 6:29 AM
SUNSET: 8:27 PM
WEATHER: HMB, L/H, Partly Cloudy

INT FILE ROOM
George takes the files
George gets files

INT Nurses Station
Baker pushes George
Baker and George confront

INT FILE ROOM
Baker hits George

INT 1st Floor Hallway
Maggie finds George on floor

INT FILE ROOM
Baker attacks Maggie, locks her in

TOTAL
3 3/8

# Cast & Day Players
Role
TODAY FIELDSHAR
JULIANA PALADINO
Edward Flores
Maggie
George

Date
W
W
SW

SHOOT
2:06 PM
2:00 PM
12:30

Remdes
MAGGIE
12:00 PM
3:30 PM
3:30 PM
1:30 PM

NOTES
HU at Hotel

Set
MAGGIE
MAGGIE

MAGGIE

CAMERA:

LOCATION:

DRESSING

SOUND:

MICRO:

MARKER:

ADVANCE:

SET

Scenes
Cast
DM
Pgs
Location

INT FILE ROOM
George takes the files
George gets files

INT Nurses Station
Baker pushes George
Baker and George confront

INT FILE ROOM
Baker hits George

INT 1st Floor Hallway
Maggie finds George on floor

INT FILE ROOM
Baker attacks Maggie, locks her in

TOTAL
3 3/8

# Atmosphere & Setting
Special instructions and equipment (cont.)

AD LIB:

CAMERA:

LOCATION:

DRESSING:

SOUND:

MICRO:

MARKER:

ADVANCE:

SET

Scenes
Cast
DM
Pgs
Location

TBD

TBD
7531 Laurel Hill Oaks Circle

TOTAL

SOD AD: James Holden 321-438-8799
Sub AD: Brandon Hughes
Line Producer: Bryce Hudson
CALL: 3:00PM

INT MORGUE
Maggie lleva Baker 191 1.28 D 1.38 7531 Laurel Hill Circle
Orlando, FL 32810

INT 2ND FLOOR HALLWAY
Teddy leads Maggie to Solomon's Room 33 2.6 D 5.8

INT TEDDY'S BEDROOM
Teddy tells Maggie at Salaman took his teeth 32 2.4 D 4.8
Teddy calls for help 109 8 8 3.8
Baker selects Teddy with crossword 111 1.6 D 7.8

TOTAL
3.60

| Cast & Day Players | Role | SHOT/DIF | Pick-Up | MAKE-UP | Set | Remarks
|--------------------|------|----------|---------|---------|-----|---------|
| 1 DOOR TELEVISION | MAKO | W 4:08 PM | 4.30 PM | 5.30 PM | PIT at Hotel
| 2 ALDO PALMIRO | MAGO | W 4:30 PM | 5:00 PM | 5:30 PM | Arrival at Location
| 3 JULIO VIERIENCO | TEDDY | SW 3:00 PM | 3:30 PM | 4:30 PM | PIT at Hotel

Atmosphere & Setting

Call
Special Instructions and Equipment (cont)

CAMERAPersonnel
LOCATIONS
MAKELUP/PAR: blood, tears
PROPS: needle, syringe, syringe, crossword puzzle, medicine rack

DRESSING
SOUND
ILLUSTRATION
BP: EQUIPMENT
VEHICLES

MATERIALS: Baker selects walnut; Maggie moves stool.

LKS JULY 26

LKS JULY 26

INT BATHROOM HAIR
Maggie does her hair 22 2 8 1.8
Maggie washes her hands 121 2 8 1.8
George and Maggie wash Teddy 87 2.4 6 1.8
Baker washes Teddy, his initials

INT TEDDY'S BEDROOM
Teddy tells Maggie that John Salaman took his teeth 32 2.4 D
CALL: 6:30AM

INT BATHROOM MAIN
Maggie does her hair
22 2 D corlydas 1/8 7351 Laurel Hill Drive Circle
Maggie washes her hands
121 2 D 1/8
George and Maggie wash Teddy
87 2,4,6 D DAY 1/8
Baker washes Teddy, hts sheets
156 1,6 =2 Night 3/8

INT TEDDY’S BEDROOM
Teddy tells Maggie that John Salvene took him
32 2,4,6 D 4/8
Teddy calls for help
109 6 D noon 3/8
Baker helps Teddy with Crossword
111 2,4,6 D 3/8
Maggie sees Baker hard over files
147 2,4,6 D 3/8
Maggie takes Teddy back to his room
91 2,4 N 4/8
Baker tells Teddy
158 1,6 N 3/8

TOTAL
4 2/8

1. Cast & Day Players
Date
Start
Set

1. JIMMY FIELD
BAKER
w 10:00 AM 10:30 AM 11:00 AM Pool 1
2. ALEX PALADINO
MAGGIE
w 7:30 AM 7:30 AM 8:00 AM Active Location
3. GEORGE FLORES
George
w 9:30 AM 9:30 AM 10:00 AM Pool 2
4. ASHLEY WATTEN
TEDDY
w 9:00 AM 9:30 AM 10:30 AM Pool 2

2. Atmosphere & Setting
Call
Mantle
CAMERAS
ELECTRIC:
LOCATIONS:
MARKING:
M/s, team

PROPS: hair tie, bathing suit, ball, bathrobe, bathroom towel, bathrobe, medicine cart, crossword puzzle, glasses, newspaper, cell phone, sheets, towel, playing card and case

Special Instructions and Equipment
PRODUCTION
SET DRESSINGS
SOUND
SP. EQUIP.

Vehicles: 794 luxury car
Wardrobe: Baker's nurse uniform, Maggie's nurse uniform, sweatsuit, Teddy’s pants, wet pants

SET
Scenes
Cost
DM
Pips

Advance
Set: June 30
7351 Laurel Hill Drive Circle

TBD

AD: James Holden 211 438-8705
2nd AD: Brandon Hughes
Line Producer: Shiny Hudson
CALL: 8:30AM

INT NURSES STATION

Maggie reads file talks to Paula
Sister asks Maggie to do the rounds by herself
Maggie tells Paula to do her rounds
Maggie walks to the schedule
INT Nursing House Main Entrance
Sister marches down the hall past Paula
Maggie and Sister each post Nurses and his daughter
INT NURSES STATION
Sister talks to Paula, Anna runs in
Sister says Maggie to come in her office
EXT Nursing Home side entrance

Paula and Maggie talk
INT NURSES STATION
Maggie asks Georgia to cover her
INT 2nd Floor hallway
Taddy asks Baker for help
INT STEVENS ROOM
Steven sees shadow stealing clip
INT Dining Room
Nurses have staff talk
EXT Nursing Home
Maggie finds Taddy outside smoking

TOTAL

8 Cost & Day Players

<table>
<thead>
<tr>
<th>Name</th>
<th>MINUTEPP</th>
<th>CALL-HQ</th>
<th>MAKEUP</th>
<th>Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan Van Pelt</td>
<td>W</td>
<td>11:00AM</td>
<td></td>
<td>12:30PM</td>
<td></td>
</tr>
<tr>
<td>Gladys Weir</td>
<td>W</td>
<td>11:00AM</td>
<td></td>
<td>12:30PM</td>
<td></td>
</tr>
<tr>
<td>ELDON JONES</td>
<td>W</td>
<td>10:30AM</td>
<td></td>
<td>11:00AM</td>
<td></td>
</tr>
<tr>
<td>SARA RODRIGUEZ</td>
<td>W</td>
<td>11:00AM</td>
<td></td>
<td>12:00PM</td>
<td></td>
</tr>
<tr>
<td>DUSK WEISSMAN</td>
<td>W</td>
<td>2:20PM</td>
<td></td>
<td>3:00PM</td>
<td></td>
</tr>
<tr>
<td>James Walters</td>
<td>W</td>
<td>12:30PM</td>
<td></td>
<td>1:00PM</td>
<td></td>
</tr>
<tr>
<td>Amy Benacchi</td>
<td>W</td>
<td>10:10AM</td>
<td></td>
<td>11:10AM</td>
<td></td>
</tr>
</tbody>
</table>

Atmosphere & Setting

Call: Special Instructions and Equipment (cont)

CAMERAMAN

LOCATIONS

PROPS file, medicine cart, plastic container, plastic caps, schedule, gym, magazine, pet carrier, pet

All the President's Men, dinner, Baker's cigarette, canvas straps, cigarettes, lunches

Special Instructions and Equipment

RECREATION

SOUND

VEHICLES: 70's bunny car

METADATA: Sister name uniform, Paula name uniform, Paula's watch, Paula's dress shoes, Taddy's coat and clothes

ADVANCE

INT. June 30

SET: 7521 Laurel Hill Oaks Circle

Set: 7521 Laurel Hill Oaks Circle

196
**CALL: 12:30 PM**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>1,2,5</td>
<td>MOR</td>
<td>1</td>
<td>725 Laurel Hill Drive</td>
</tr>
</tbody>
</table>

**T SÄBER'S OFFICE**

- Rise Baker from Paula
- Calls

**T INFIRMARY**

- Kerr comforts Ann
- Kerr checks Maggie's wound

**T SG ROOM - MARY'S ROOM**

- Maggie catches Paula with the pills

**T/EXT FRONT DOOR**

- Aide brings Maggie in

**T NURSING HOME - MAIN ENTRANCE**

- Maggie drops Paula

**T 2ND FLOOR HALLWAY**

- Maggie asks where Baker is

**MAGGIE'S ROOM**

- Aide brings Maggie to her room

---

**TOTAL 6**

<table>
<thead>
<tr>
<th>Guest &amp; Day Player</th>
<th>Role</th>
<th>Sweater</th>
<th>Pick-up</th>
<th>Make-up</th>
<th>End</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOPH HENDRICKS</td>
<td>Baker</td>
<td>W</td>
<td>12:30 PM</td>
<td>10:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALEXA ROLLINS</td>
<td>MAGGIE</td>
<td>W</td>
<td>10:00 PM</td>
<td>2:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SARA EIKDOON</td>
<td>Paula</td>
<td>W</td>
<td>12:30 PM</td>
<td>1:00 PM</td>
<td>2:00 PM</td>
<td></td>
</tr>
<tr>
<td>Amy Benedict</td>
<td>Anna</td>
<td>W</td>
<td>1:00 PM</td>
<td>1:30 PM</td>
<td>3:00 PM</td>
<td></td>
</tr>
<tr>
<td>Frey Thomas</td>
<td>maria</td>
<td>W/F</td>
<td>4:30 PM</td>
<td>5:00 PM</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere & Setting**

- Call

**Special Instructions and Equipment (cont.)**

- Camera
- Grip/Electric
- Locations
- Props: smoking, Baker's watch, bakery, etc.
- Makeup: Maggie's makeup, Maggie's costume, etc.

**Special Instructions and Equipment**

- Production
- Set dressing
- Sound
- Grip/Costume
- Miscellaneous

**ADVANCE**

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
<th>Location</th>
</tr>
</thead>
</table>

**Date:** Sunday July 1, 2007

- Prod. Dir: Chris Harrel
- Prod. Exec: Laura Lopez
- Prod. Mgr: Phil Lupo

**Weather:** Light Scattered, T-Storm

---

**1st AD:** James Holden 321-438-8720
**2nd AD:** Brandon Hughes
**Line Producer:** Byrne Hudson
**CALL: 1:00 PM**

**BAKER PRODUCTIONS/HAMMISGA FILMS**
Production Office
500 W. Limebear St.
Orlando, FL 32801
Office: 407-235-0621
Cell Phone: 407-234-8879

<table>
<thead>
<tr>
<th>SET</th>
<th>SCREEN</th>
<th>CALL</th>
<th>OMF</th>
<th>PAGE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT INFIRMARY</td>
<td>Baker contracts Anne</td>
<td>127</td>
<td>1.9</td>
<td>D</td>
<td>3/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT BAKER'S OFFICE</td>
<td>Anne is quiet</td>
<td>142</td>
<td>1.9</td>
<td>D</td>
<td>1 1/8</td>
</tr>
<tr>
<td>INT MR STEVENS' ROOM</td>
<td>Maggie and Baker stagger with Mr. Stevens</td>
<td>40</td>
<td>1,2,7</td>
<td>D</td>
<td>7/8</td>
</tr>
<tr>
<td></td>
<td>Maggie seduces Stevens</td>
<td>129</td>
<td>1,2,4,7</td>
<td>D</td>
<td>3/8</td>
</tr>
<tr>
<td></td>
<td>Baker stares at Stevens</td>
<td>131</td>
<td>1,7</td>
<td>D</td>
<td>1/8</td>
</tr>
<tr>
<td></td>
<td>Baker kills Stevens</td>
<td>134</td>
<td>1,7</td>
<td>N</td>
<td>7/8</td>
</tr>
<tr>
<td></td>
<td>Mr. Stevens attacks Anne</td>
<td>124</td>
<td>7,9</td>
<td>D</td>
<td>5/8</td>
</tr>
<tr>
<td></td>
<td>Stevens threatens Maggie, she helps</td>
<td>129</td>
<td>2,7</td>
<td>D</td>
<td>7/8</td>
</tr>
<tr>
<td></td>
<td>Stevens' attacks Maggie</td>
<td>38</td>
<td>2,7</td>
<td>MORR</td>
<td>5/8</td>
</tr>
</tbody>
</table>

**TOTAL** 5 7/8

<table>
<thead>
<tr>
<th>Cast &amp; Crew Parameters</th>
<th>Rate</th>
<th>Hour</th>
<th>MIN UP</th>
<th>MAX UP</th>
<th>Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOVIK FELDMAN</td>
<td>ANGIE</td>
<td>W</td>
<td>1:30 PM</td>
<td>7:00 PM</td>
<td>2:30 PM</td>
<td></td>
</tr>
<tr>
<td>ALODIA PALADINO</td>
<td>MAGGIE</td>
<td>W</td>
<td>4:00 PM</td>
<td>5:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRAD FLORES</td>
<td>GEORGE</td>
<td>W</td>
<td>5:30 PM</td>
<td>6:00 PM</td>
<td>6:30 PM</td>
<td></td>
</tr>
<tr>
<td>James Otters</td>
<td>Mr. Stevens</td>
<td>W</td>
<td>4:00 PM</td>
<td>5:00 PM</td>
<td>5:00 PM</td>
<td></td>
</tr>
<tr>
<td>Amy Benedict</td>
<td>Anne</td>
<td>W</td>
<td>1:30 PM</td>
<td>2:00 PM</td>
<td>2:30 PM</td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere & Setting**

**Special Instructions and Equipment**

- BABY
- CREATURES
- MAGUS: Ambiguity, Baker's cigarettes, tranquillizing shots, weeds, chair, empty chair, plastic tubes, glasses, surgical tape, Medicine can, untouched food, dinner,

- Special Instructions and Equipment (cost)

**LOCATION**

- SET DEPARTMENT
- SOLING
- SP EQUIP
- VEHICLES

**SUMMARY**

- Baker Name Uniform, Maggie Mr. & cocktail,
CALL 9:00 AM

EXT YARD
- Maggie and John Solomon talk
  - Scenes: 74
  - Cast: 2,8,10
  - DN: 7,8
  - Pgs: 7,8
  - Location: 7531 Laurel Hill Drive Circle

INT RECREATION ROOM
- Maggie tells Charlie to hide, checks phone
- Charlie and Maggie dance
- George changes music, Ed and Maggie dance
  - Scenes: 175
  - Cast: 2,10
  - DN: 5,8
  - Pgs: 3,8

INT CHARLIE'S BEDROOM
- Maggie injects Charlie
  - Scenes: 118
  - Cast: 2,10
  - DN: 3,8

<table>
<thead>
<tr>
<th>Cast &amp; Day Players</th>
<th>Role</th>
<th>SM/MT/FP</th>
<th>Pick-Up</th>
<th>Make-Up</th>
<th>Set</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maggie</td>
<td>IV</td>
<td>8:30 AM</td>
<td>11:00 AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Dr. Ed Grey</td>
<td>SW</td>
<td>10:30 AM</td>
<td>10:00 AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>George</td>
<td>IV</td>
<td>11:30 AM</td>
<td>12:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Mr. Solomon</td>
<td>SAF</td>
<td>11:30 AM</td>
<td>12:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Charlie</td>
<td>SW</td>
<td>10:30 AM</td>
<td>11:00 AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Mt. Allison</td>
<td>SW</td>
<td>10:00 AM</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Atmosphere & Setting Call
CAMERA
LOCATIONS
WHEEL CHAIRS
PAPERS
INSTRUMENTS

Special Instructions and Equipment
- MAKEUP (HD)
- SET DECOR
- SOUND
- SP. EQUIPMENT
- VEHICLES

<table>
<thead>
<tr>
<th>Scenic</th>
<th>Set</th>
<th>Scenes</th>
<th>Cast</th>
<th>DN</th>
<th>Pgs</th>
<th>Location</th>
</tr>
</thead>
</table>

Nearest Hospital: Health Central 407-941-5111
AD: James Holden 321-438-8759 3rd AD: Brenda Hughes
Line Producer: Bryce Hudson
## CALL 9:00 AM

### INT. NURSERY
- Haggie and Ed talk
- Charlie asks Haggie to go to the dance
- Ed and Haggie numpy Charley

### INT. CHARLIE'S BEDROOM
- Haggie enters Charlie

### INT. DINING ROOM
- Haggie inserts herself
- George tells Haggie he changes the schedule
- Haggie makes dinner for Ed

---

### Cast & Day Players

<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
<th>SHOTS</th>
<th>Notes</th>
<th>MAKE-UP</th>
<th>SET</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>George</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Atmosphere & Lighting

- Special Instructions and Equipment (cont)
- PROPS: carpet, milk, apple, bag with sandwiches, wigwam, pan chicken, Charlie's black glasses, medical stuff

### Production

- SET DRESSING
- SOUND
- VFX EQUIPMENT
- VEHICLES

### Advance

<table>
<thead>
<tr>
<th>Scene</th>
<th>Cast</th>
<th>DN</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene</td>
<td>Description</td>
<td>Crew</td>
<td>Notes</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>61</td>
<td>INT. STREET</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ed ask Maggie to dinner</td>
<td></td>
<td>2.3</td>
</tr>
<tr>
<td>62</td>
<td>INT. RESTAURANT</td>
<td></td>
<td>2.3</td>
</tr>
<tr>
<td></td>
<td>Maggie and Ed have a date</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMPANY MOVE**

| 4236  | INT. DINING ROOM | 3    | D     | 1/5   |          |
| 42    | INT. DINING ROOM | 3    | D     | 1.75  |          |
| 412   | INT. DINING ROOM | 3    | D     | 3/5   |          |
| 3168  | INT. DINNER | 2.4  | D     | 2/6   |          |
| 270   | INT. DINING ROOM | 2.4  | D     | 1.8   |          |
| 51    | INT. DINING ROOM | 2.4  | D     | 1/5   |          |
| 68    | INT. HALLWAY | 2.4  | D     | 1/5   |          |
| 69    | INT. HALLWAY | 2.4  | D     | 1/5   |          |

**TOTAL:** 6.78

**Angela Production:**

- **Date:** 12/30/06
- **Time:** 10:00 AM
- **Location:** The Ritz Carlton, Orlando, FL

**David Eason:**

- **Date:** 12/30/06
- **Time:** 10:00 AM
- **Location:** The Ritz Carlton, Orlando, FL

**Location Notes:**

- Watch, grocery bag, shoe, and an item of jewelry.

**Maquillage:**

- Makeup: potion makeup

**Wardrobe:**

- Costume: Maggie street clothes

**Equipment:**

- Sound equipment, lighting, and other equipment.

*All equipment must be on the set by 9:00 AM.*
# Baker

**Crew Call:**

**10:00 AM**

**Breakdown:**

**3:30 AM**

**Lunch:**

**4:00 PM**

**SHOOT DATE:** 9/5/07

**LOCATION:**

**Crew Parking:**

**Outside production building**

**Address:**

791 Laurel Hill Dr., O.C. Station, FL 32818

**Shooting Call:**

11:30 AM

**Weather:**

*undi

*Fla.

*Ct.

**Press:**

50%

**Frame:**

6:56 AM

**Shot:**

9:27 PM

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Shot Description</th>
<th>Clip</th>
<th>Frame</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td><strong>INT. OFFICE</strong></td>
<td>112</td>
<td>D</td>
<td>1/28</td>
</tr>
<tr>
<td>145</td>
<td><strong>INT PARKING LOT</strong></td>
<td>12</td>
<td>D</td>
<td>1/18</td>
</tr>
<tr>
<td>145b</td>
<td><strong>INT CHARLIE'S ROOM</strong></td>
<td>12</td>
<td>D</td>
<td>1/8</td>
</tr>
<tr>
<td>145c</td>
<td><strong>INT BAKER'S OFFICE</strong></td>
<td>23</td>
<td>D</td>
<td>4/8</td>
</tr>
<tr>
<td>145d</td>
<td><strong>INT BAKER'S OFFICE</strong></td>
<td>23</td>
<td>D</td>
<td>1/8</td>
</tr>
<tr>
<td>145e</td>
<td><strong>INT NURSES STATION</strong></td>
<td>13</td>
<td>D</td>
<td>4/8</td>
</tr>
<tr>
<td>146</td>
<td><strong>INT NURSES STATION</strong></td>
<td>14</td>
<td>D</td>
<td>2/8</td>
</tr>
<tr>
<td>147</td>
<td><strong>INT NURSES STATION</strong></td>
<td>14</td>
<td>D</td>
<td>2/8</td>
</tr>
<tr>
<td>148</td>
<td><strong>INT NURSES STATION</strong></td>
<td>14</td>
<td>D</td>
<td>1/8</td>
</tr>
</tbody>
</table>

**Close of the Day**

Just because you think people are not getting the money doesn't mean that they are broke.

---

**Notes:**

- **Nearby Hospital:** HEALTH CENTRAL
- **601 E. Orange**
- **FL:**
- **407-641-3000**

---

**ADDITIONAL SHOTS:**

- **EXT. BAKER'S DRIVE**
- **INT. OFFICE**
- **INT NURSES STATION**
- **INT BAKER'S OFFICE**
- **INT CHARLIE'S ROOM**

---

**Equipment:**

- **Excel Hacks**
- **Nurse's Uniform**
- **Baker's Uniform**
- **Nurse's Uniform**
- **Baker's Uniform**

---

**Production Notes:**

- **All Departments must report any safety concerns to the AD Staff.**
- **No visitors without the approval of the 1st AD.**

---

**Contact Information:**

**Producer:**

Erica Murphy

**Second AD:**

Sarah Hodges

**First AD:**

Taylor Bogue
Baker Productions
500 W. Livingston
Orlando, FL 32801
Office Phone: 407.235.56
Set Phone: 407.234.4579

Director/Producer: Laura Lopez
Exec. Producer: Erica Hamill
Producer: Natalie Sakai

Tuesday, July 10, 2007
SHOOT DATE: 17
OUT OF: 22
Crew Parking/Outside production늃
Address: 7531 Laurel Hill Oaks Cir.
Orlando, FL 32818

Shooting Call: 12:00 PM
Weather: PM thunder storm
High/Low: 74° / 77°
Precip: 40%
Sunrise: 6:35 AM
Sunset: 8:27 PM

<table>
<thead>
<tr>
<th>Scene</th>
<th>Call</th>
<th>Type</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>71</td>
<td>EXIT, NURSING HOME</td>
<td>Maggie sees Ed out</td>
<td>D 2,3</td>
<td>1/8 Retirement Home</td>
</tr>
</tbody>
</table>
| 42    | INT, DINING ROOM | Maggie makes dinner for Ed | N 2,3 | 1/8 7531 Laurel Hill Oaks Cir.
| 47    | INT, DINING ROOM | Ed side of girl talk | N 2,3 | 1/8 Orlando, FL 32818 |
| 28    | INT, PRESCRIPTION ROOM | Maggie and Ed meet | D 2,3 | 1/8 |
| 50    | INT, PRESCRIPTION ROOM | Ed comports Maggie | D 2,3 | 1/8 |
| 36    | INT, PRESCRIPTION ROOM | Baker yells at George Maggie walks in | D 2,3 | 1/8 |
| 23    | INT, 1ST FLOOR HALL | Maggie and Baker meet | D 2,3 | 1/8 |

Health Central:
(407) 303-5690

Wardrobe:
Maggie's Nurse Uniform, Baker Nurse uniform, Nurse Cap, Baker's Watch, Maggie Night Cl

Sound:
Location:
7531 Laurel Hill Oaks Cir.
Orlando, FL 32818

SHOOT OUT GEORGE
<table>
<thead>
<tr>
<th>Scene</th>
<th>Brief Description</th>
<th>Cast</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>116</td>
<td>INT. 2ND FLOOR HALLWAY</td>
<td>D 6E</td>
<td>7531 Laurel Hill Dr./Cir. Orlando, FL 32814</td>
</tr>
<tr>
<td>161</td>
<td>INT. 2ND FLOOR HALLWAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>164</td>
<td>INT. MAGGIE'S ROOM HALL</td>
<td>124</td>
<td>128</td>
</tr>
<tr>
<td>130</td>
<td>INT. STAIRCASE 2ND FLOOR HALLWAY</td>
<td>124</td>
<td>128</td>
</tr>
<tr>
<td>170</td>
<td>INT. FILM ROOM</td>
<td>124</td>
<td>128</td>
</tr>
<tr>
<td>132</td>
<td>INT. NURSES STATION</td>
<td>24</td>
<td>34</td>
</tr>
<tr>
<td>152</td>
<td>INT. NURSES STATION</td>
<td>24</td>
<td>34</td>
</tr>
<tr>
<td>141</td>
<td>INT. PRESERVATION ROOM</td>
<td>24</td>
<td>44</td>
</tr>
<tr>
<td>143</td>
<td>INT. PRESERVATION ROOM</td>
<td>24</td>
<td>55</td>
</tr>
<tr>
<td>108</td>
<td>INT. 1ST FLOOR HALLWAY</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>170</td>
<td>INT. 1ST FLOOR HALLWAY</td>
<td>24</td>
<td>18</td>
</tr>
<tr>
<td>5810</td>
<td>INT. FIRST FLOOR HALLWAY/FILE ROOM</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>117</td>
<td>INT. 1ST FLOOR HALLWAY</td>
<td>4</td>
<td>18</td>
</tr>
</tbody>
</table>

**TOTAL:**

**Notes:**

- *Actual end time may vary due to call time.
- *All actors must report any illness/emergency to the AD Staff.
- *No changes without the approval of the AC/AD.

**ADDITIONAL REQUIREMENTS:**

- Makeup: red watery eyes, blood
- Wardrobe: Maggie's night clothes, Maggie-Nurse Outfit, Baker Nurse Uniforms
- Equipment: Sound

**Advance Schedule - July 11th:**

- TBD

*Screenplay by Joseph D. Pichler*
### Baker Productions

**Crew Call**

**SHOOT DAY:** 99

**OUT OF:**

- **Crew Parking:** Outside production building
  - Address: 3531 Laurel Hill Oaks Cir, Orlando, FL 32818
- **Shooting Call:** 11:30 AM
  - **Weather:** Sunny, 77°F, High/Low: 80/71°F, 10% Chance of Rain, Sunny, 8:26 PM
  - **Run:** 4800
  - **Rundown:** 4800

**Crew:**

- **Executive Producer:** Ernie Freeman
- **Director:** Laura Lopez
- **Casting:** Terri Freeman
- **Production:** Natalee Balak

**Contact Information:**

- **Office Phone:** 407-235-5625
- **Set Phone:** 321-438-6779

---

### Call Sheet

**Date:** Friday, July 13, 2007

**Time:** 10:00 AM

**Scene Descriptions:**

<table>
<thead>
<tr>
<th>Scene Description</th>
<th>Crew</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1.2 | D 4/9 | **INT. 2ND FLOOR HALLWAY-OUTSIDE MORGUE**
**-Baker looks for Maggie**
**Maggie finds Baker** |
| 1.2 | D 1/8 | **INT. BATHROOM**
**Maggie washes hands and Baker wants to show her**
**a picture** |
| 1.2 | D 7/8 | **INT. 2ND FLOOR HALLWAY-OUTSIDE ICU**
**Baker-mitches Maggie about Baker**
**Maggie finds Baker** |
| 1.2 | D 1/8 | **INT. 2ND FLOOR HALLWAY**
**Maggie and Baker run towards Teddy's room** |
| 1.2 | D 1/8 | **INT. 2ND FLOOR HALLWAY**
**Maggie and Baker run** |
| 1.2 | D 7/8 | **INT. INFIRARY**
**Baker cleans Maggie's wounds** |
| 1.2 | D 7/8 | **INT. INFIRARY**
**Baker cleans Maggie's wounds** |

**Total:** 4800

---

### Advance Schedule

<table>
<thead>
<tr>
<th>Scene Description</th>
<th>Crew</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1 | D 2/4 | **INT. NURSES HOME**
**Baker says goodbye to Eddy's Parents** |
| 1 | D 1/8 | **INT. NURSES BARKET'S ROOM**
**Baker gets槌木** |
| 1 | D 1/8 | **INT. NURSES BARKET'S ROOM**
**Baker touches her room** |
| 1 | D 1/8 | **INT. NURSES BARKET'S ROOM**
**Baker gets槌木 and/then** |
| 1 | D 1/8 | **INT. 1ST FLOOR HALLWAY**
**Baker walks down the hall** |
| 1 | D 1/8 | **INT. 1ST FLOOR HALLWAY-FILE ROOM**
**Baker checks the door** |
| 1 | D 5/8 | **INT. FILE ROOM**
**Baker apologizes for batting Rachel** |
| 1 | D 1/8 | **INT. NURSES STATION**
**Baker signs the phone and groans a way** |
| 1 | D 1/8 | **INT. NURSES STATION**
**Baker laces Maggie in charge** |
| 1 | D 1/8 | **INT. MAGGIE'S ROOM**
**Baker laces Maggie by the mouth** |
| 1 | D 1/8 | **INT. MAGGIE'S ROOM**
**Baker says to Maggie to make a choice** |
| 1 | D 1/8 | **INT. MAGGIE'S ROOM**
**Baker leaves Maggie to her own** |

---

**Location:** 100 W Colonial Dr, Orange, FL 32803

**Contact Information:**

- **Executive Producer:** Ernie Freeman
- **Director:** Laura Lopez

---

**Production:** Natalee Balak

---

**Backup:**

- **Intimidation:**
- **Maggie and Baker fight Maggie must hit Baker**
- **Wardrobe:** Maggie's Name Uniform, Baker's反道 Uniform, Baker's Watch

---

**Equipment:**

- **Lighting:**
- **Camera:**
- **Sound:**
- **Props:**
- **Others:**

---

**Summary:**

Advance Schedule

- **Date:** Friday, July 13, 2007
- **Time:** 10:00 AM
- **Place:** 100 W Colonial Dr, Orange, FL 32803

---

**Notes:**

- **Production:** Natalee Balak
- **Contact Information:**
- **Executive Producer:** Ernie Freeman
- **Director:** Laura Lopez
#### Crew Call

**Date:** Saturday, July 14, 2007

**Time:** 11:30 AM

**Location:** Retirement Home

**Address:** 7331 Laurel Hill Oaks Ctr, Orlando, FL 32818

**Crew Parking:** Outside production building

**Weather:** Scattered TS

**High/Low:** Max: 76°

**Precip:** 40%

**Sunrise:** 6:37 AM

**Sunset:** 8:25 PM

---

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Scene Description</th>
<th>Start Time</th>
<th>End Time</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ext. Nursing Home</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>133</td>
<td>Int. Nurse Baker's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>7</td>
<td>Int. Nurse Baker's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>148</td>
<td>Int. Nurse Baker's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>19</td>
<td>Int. Floor Hallway</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>105</td>
<td>Int. File Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>113</td>
<td>Int. Nurse's Station</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>107</td>
<td>Int. Nurses Station</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>64</td>
<td>Int. Maggie's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>43</td>
<td>Int. Maggie's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>84</td>
<td>Int. Maggie's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>73</td>
<td>Int. Maggie's Room</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
<tr>
<td>157</td>
<td>Ext. Nursing Home Side Entrance</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>30 min</td>
</tr>
</tbody>
</table>

---

**Total:** 176 scenes

**Crew:**

- Buddy Giddens
- Adam Fales

**Notes:**

- Scene 176: Maggie checks on Maggie in the window.
- Scene 34: Maggie greets the doorman at Mr. Bolton's.
- Scene 77: Maggie checks on Maggie in the window.
- Scene 121: Maggie washes her hands and face.
- Scene 21: Maggie's room.
- Scene 35: Maggie looks at her medicine box.
- Scene 108: Maggie looks at her medicine box.
- Scene 95: Maggie is angry, breaks window.
- Scene 63: Maggie's room.
- Scene 98: Maggie is angry, breaks window.

---

**Production:**

- Executive Producer: Lisa Hartman
- Second AD: James Holder

---

**Permission:**

- All Departments must report any safety concerns to the AD Staff. No unions without the approval of the 1st AD.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Old Description</th>
<th>New Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>178</td>
<td>INT. WERNING HOME</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>54</td>
<td>INT. MR. WERNING'S BEDROOM</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>77</td>
<td>INT. TLK/153 Belden ROOM</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>21</td>
<td>INT. MANNERS ROOM</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>83</td>
<td>INT. MANUFACTURA</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>103</td>
<td>INT. MANUFACTURA</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>94</td>
<td>INT. MANUFACTURA</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
<tr>
<td>63</td>
<td>INT. HOUSE</td>
<td>Myra opens the door, goes in the bedroom</td>
<td>2, 3, 5</td>
</tr>
</tbody>
</table>

**Total Calls:** 16

**Location:**
- Residence: Home
- Nearest Hospital: Heath Care
- 1000 W Colonial Dr., Suite, FL
- 32825, Orlando, FL 32804

---

**Notes:**
- Don't be humble - you're not that great.
- Myra: Worn, beat
- Wandering: Baggage on one side, tennis shoes
- Vehicles:
  - Sound: Wall of the house

---

**Sound Effects:**
- Baggage: Dragging, scraping, various noises
- Tennis shoes: Shuffling, slapping

---

**Script:**
- Scene 1:
  - INT. TLK/153 Belden Room
  - Myra opens the door, goes in the bedroom
- Scene 2:
  - INT. MR. WERNING'S BEDROOM
  - Myra opens the door, goes in the bedroom
- Scene 3:
  - INT. WERNING HOME
  - Myra opens the door, goes in the bedroom

---

**Notes:**
- *All dialogue must report any significant damage to the house. This version must be approved by the set.[alia*]
**Baker Productions**

**Crew Call**

**4:00 PM**

**Monday, July 16, 2007**

**Crew Parking**: Outside production building

**Address**: 7311 Landis St. Orlando, Fl. 32814

**Shooting Time**: 6:00 PM

**Weather**: Stormy W.

**Temp**: 70

**Hum**: 70%

**Sunset**: 8:22 PM

---

**Summary**

**Notes**

- **EXTERIOR HOME**
  - Maggie wipes windows
  - Maggie red eye

- **INTERIOR HOME**
  - Maggie in the kitchen

**Costs**

- **Character**: Maggie
- **Slate**: 4:26 PM
- **Location**: 7311 Landis St. Orlando, Fl. 32814

---

**Outcomes**

- **New Hospital**: 1044 W. Colonial Dr. Orlando, Fl. 32803
  - **Count**:
    - **Total**: 3.25

---

**Scenes**

**EXTERIOR HOME**

- **Maggie**
  - Wipes windows
  - Red eye

**INTERIOR HOME**

- **Maggie**
  - Kitchen

---

**Costs**

- **Character**: **Slate**: 4:26 PM
- **Location**: 7311 Landis St. Orlando, Fl. 32814

---

**Shades**

- **Character**: Maggie
- **Description**: New home uniform - New tone makeup - Maggie

---

**Schedule**

**Advance Schedule**

**Monday, July 16, 2007**

---

**Notes**

*All characters must report any safety concerns to the AD Staff. No system without the approval of the 1st AD.*
<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
<th>Cast</th>
<th>D</th>
<th>Pages</th>
<th>Location</th>
</tr>
</thead>
</table>
| 104   | Int. Military Hospital Hall  
      - Phone name plate down the hall | D | 1/8 | 1/8 | |
| 105   | Int. Lobby  
      - Slaggle chases down the hall | D | 1/8 | 1/8 | |
|       | *** MINI - MOVE *** | | | | |
| 176   | Int. Nursing Home - Seb's Entrance  
      - Maggie enters, sees Seb | D | 1/8 | 1/8 | |
| 95    | Int. MAGGIE'S ROOM  
      - Maggie is settled in her room | D | 1/8 | 1/8 | |
| 302   | Int. MAGGIE'S ROOM  
      - Maggie looks at her mirror-text | D | 2/8 | 2/8 | |
| 95    | Int. MAGGIE'S ROOM  
      - Maggie can't speak, looks at her mirror | D | 2/8 | 2/8 | |
|       | Int. 3rd FLOOR HALLWAY  
      - Slaggle walks down the hall | D | 1/8 | 1/8 | |
| 95    | Int. 2nd FLOOR HALLWAY  
      - Slaggle enters down the hall | D | 2/8 | 2/8 | |
| 95    | Int. 1st FLOOR HALLWAY  
      - Slaggle runs down the hall | D | 2/8 | 2/8 | |
| 95    | Int. 2nd FLOOR HALLWAY  
      - Slaggle runs down the hall | D | 2/8 | 2/8 | |
| 95    | Int. 3rd FLOOR HALLWAY  
      - Slaggle runs down the hall with a needle | D | 2/8 | 2/8 | |
| 95    | Int. HOSPITAL STATION  
      - Slaggle runs down the hall, talks | D | 2/8 | 2/8 | |
| 95    | Int. PRESCRIPTION ROOM  
      - Slaggle pulls a drawer | D | 2/8 | 2/8 | |
| 95    | Int. PRESCRIPTION ROOM  
      - Maggie gets a needle, talks Baker | D | 2/8 | 2/8 | |
|       | Int. PRESCRIPTION ROOM  
      - Slaggle pulls her mirror box | D | 2/8 | 2/8 | |

**REQUIREMENTS:**
- Maggie's uniform and Maggie's watch.
- Maggie's baton.
- Maggie's gun.
- Maggie's mask.
- Maggie's boots.
- Maggie's jacket.
- Maggie's purse.
- Maggie's wallet.

**Equipment:**
- Makeup: Blood
- Costume: Nurse's uniform.

**Other:**
- Maggie's name card is held by tape.
- Wardrobe: Maggie's uniform, Maggie's watch, Maggie's baton.
- White mask:
- New name card-magpie
- Vehicles:

**Nearest Hospital:**
- HEALTH CENTRE:
  - 1000 W Colonial Dr. Orange, FL 32801

**Crew Call:**
- 3:00 PM

**Crew Parking:**
- Outside production building
- Address: 1915 Laurel Hill Rd. Ct.

**Weather:**
- Sunny to 75°
- High: 35°
- Low: 70°
- Precip: 0°
- Thus: 1-3 PM
- Night: 6-9 PM

**Exterior Producers:**
- Tim Perry
- Tim Brown
- James Baker

**Crew:**
- Production Manager: Tim Perry
- First AD: Tim Brown
- First AC: James Baker

**Shooting Date:**
- July 17, 2007

**Location:**
- Orlando, FL 32801
# Baker

**Crew Call:** 3:00 PM  
**SHOOT DATE:** 07.17.07  
**TUESDAY**

## Camera
- **Director:** 1.00 PM  
- **Executive Producer:** 1.00 PM  
- **Associate Producer:** 1.00 PM  
- **Producer:** 1.00 PM  
- **1st AD:** 1.00 PM  
- **2nd AD:** 1.00 PM  
- **Key Set PA:** 2.30 PM  
- **Set PA:** 2.30 PM  
- **Art PA:** 2.30 PM  
- **Art PA:** 2.30 PM  
- **Runner PA:** 2.30 PM  
- **Runner PA:** 2.30 PM  
- **Script Supervisor:** 1.00 PM

## Property
- **Director of Photography:** 1.00 PM  
- **Camera Operator:** 1.00 PM  
- **1st AC:** 1.00 PM  
- **2nd AC:** 1.00 PM  
- **Camera PA:** 1.00 PM  
- **Video Assist:** 1.00 PM  
- **EPs Shooter:** 1.00 PM  
- **Stills Photographer:** 1.00 PM  
- **Sound:** 1.00 PM

## Boom Operator
- **Angi Honda:** 1.00 PM  
- **Javier Sepulveda:** 1.00 PM

## Transportation
- **Makeup:** 1.00 PM  
- **Hair:** 1.00 PM  
- **Costume:** 1.00 PM

## Craft Service
- **Hair Stylist:** 1.00 PM  
- **PA:** 1.00 PM  
- **PA:** 1.00 PM

## Locations
- **Location Manager:** 1.00 PM  
- **Assistant Locations:** 1.00 PM  
- **Police:** 1.00 PM  
- **Security:** 1.00 PM

**NOTES:**
- A Safety Meeting will be held at Crew Call.
- All Pre-Calling Cast and Crew and required to take an N95 when made available.

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APPENDIX G: PRODUCTION REPORTS
FINAL COST REPORT
**BAKER** Budget

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APPENDIX H: SAMPLE CREW DEAL MEMO
CREW DEAL
MEMORANDUM

Production Company: Baker Productions, LLC
526 S. Conway Rd., Apt. 212
Orlando, FL 32807

Employee: ________________________________

______________________________

Address: ________________________________

______________________________

Telephone: ______________________________

______________________________

SS# / EIN: ______________________________

Picture: "Bakar" ("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,
wardrobes, 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 on or around the set, nor permit any guests 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 expenses (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 shall be governed by the laws of the State of Florida applicable to contracts entered into and performed entirely within such 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.

(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 provision 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.
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:  
Baker Productions, LLC

Employee:

By: ____________________________  
An Authorized Representative  
Signature

Date: ____________________________  
Date: ____________________________

ADDENDUM TO
CREW DEAL MEMORANDUM
"BAKER"

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:


Initiate:______________
APPENDIX I: CAST SAMPLE CONTRACT
SCREEN ACTORS GUILD
EMPLOYMENT OF PERFORMER
FOR ULTRA LOW BUDGET FILM

PRODUCTION COMPANY: Baker Productions, LLC

PRODUCTION TITLE: "Baker"

PERFORMER'S NAME:

ADDRESS:

ROLE:

START DATE:

PERFORMER'S TELEPHONE NO:

DAILY RATE:

NUMBER OF DAYS GUARANTEED:

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.
June 15, 2007

Re: Baker

Thank you for becoming signatory to Screen Actors Guild Ultra Low Budget. This office will be monitoring the following paperwork during production of the above-mentioned film. Please review the enclosed documents, as it is a contractual requirement of your company to properly execute and submit said documents to Screen Actors Guild. Please be advised that prompt return of these documents will help expedite the return of your security deposit.

Employment Contract: Please complete and sign an employment contract for each professional performer engaged for this production. The performer must complete and sign the applicable portions of the contract. Please provide a copy of the fully executed employment contract by no later than the first day of his/her employment. Please mail copies of employment contracts by the end of first week of production.

Production Time Report: Please complete a Production Time Report made out in ink for each date of production. Each professional performer must sign or initial the Production Time Report at the end of each day. Production Time Reports must be mailed to our office on a weekly basis.

Checks and Payroll Registers: Checks must be made payable to each performer. Also, a check for the applicable Pension and Health contribution should be made payable to SAG-Producers Pension and Health Plans. These checks, along with the applicable Pension and Health contribution, must be sent to this office for distribution. If payment is sent to the office that signed your production, this office should receive copies of the checks and payroll registers. If payment is escrowed, please mail proof of payment to this office.

Final Cast List: Upon completion of production, please complete the Final Cast List listing all of the professional performers employed on the production.

Upon completion of production, please forward the original Final Cast List along with any of the outstanding documents mentioned above, to this office.

If you have any questions, please contact me at 800 SAG.0767, option 5 or 305.670.7677 or via email at haziz@sag.org.

Sincerely,

SCREEN ACTORS GUILD

Heidi Aziz
Business Representative
Theatrical and Television Contracts
"BAKER"
ACTOR CLAUSES

Location of Filming: _Orlando, FL_______

Services: Pre-production, Principal photography, Post-production: See attached schedule.

Fixed Compensation: [Blacked out]

Credit:

Performer's credit shall appear on a shared card, in the end titles, position at producer's discretion with all other cast members, and in paid ads, subject to usual distributor exceptions and exclusions.

Per Diem: [Blacked out] during the rendering of services.

Accommodations: [Blacked out]

Travel:

[Blacked out] round-trip airline tickets (if used and if available) for travel between Los Angeles, CA ________ and _Orlando, FL__________ during the rendering of services hereunder.

Production Company shall provide Performer with transportation to and from the airport in _Orlando, FL__________ and to and from the set

Performer shall travel to [Blacked out] on [Blacked out] and to _Los Angeles, CA______ on [Blacked out].

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. Performer hereby represents that Performer is not a member of SAG and acknowledges that such SAG agreement shall not apply to Performer.

[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.

# (a) As additional compensation, _______% percent of Production Company’s net
receipts resulting from the exploitation of the Picture in all media, world-wide, and forever ("producer's net profits"), which shall be defined as gross receipts received by Production Company from its distributor(s) less payments for deferments and 50% of net receipts to investors in the Picture and expenses directly attributable to the marketing and sale of the Picture to distributors.

# (b) Production Company agrees to account to Employee with payment, if any, within sixty (60) days after Production Company's receipt of statements, accounting and payments from licensees, distributors and other third parties.
SAG PERFORMER AGREEMENT
ADDITIONAL PROVISIONS

Production Company: Baker Productions, LLC

Picture: “Baker”

Performer: [Redacted]

Role: [Redacted]

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) [Redacted] 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) [Redacted] (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:

(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 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 
newlitzations 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 to do so, 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
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:
ATMOSPHERE RELEASE

Film
Production Company
Address

Date

Ladies and Gentlemen:

In consideration of payment to me of the sum of $____________, receipt of which is hereby acknowledged, I, undersigned, hereby grant permission to

("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the

tentatively entitled

(the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or any representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Dated

Signature

If a minor, Guardian's Signature

Please Print Name

AGREED AND ACCEPTED TO

Address

Phone No.

By

Social Security or Federal ID Number
PRIMARY LOCATION: NURSING HOME
LOCATION AGREEMENT

Film: Baker
Production Company: Ambrosia Films LLC
Address: 325 S. Conway Rd #212
Orlando, FL 32807
Phone Number: (323) 404-5684

Set(s): Nursing Home
Scene Number(s): 

Date of Agreement: May 25, 2007

TO WHOM IT MAY CONCERN:

1. I, the undersigned owner or agent, whichever is applicable, hereby irrevocably grants to Laura Lopez and Ambrosia Films LLC ("Producer"), and its agents, employees, contractors and suppliers, the right to enter and remain upon and use the property, both real and personal, located at 325 S. Conway Road #212 Orlando, FL 32807 (the "Property"), including without limitation, all interior and exterior areas, buildings and other structures of the Property, and owner's name, logo, trademark, service mark and/or slogan, and any other identifying features associated therewith or which appear in, on or about the Property, for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the Film tentatively entitled Baker (the "Picture").

2. Producer may take possession of said premises commencing on or about May 25, 2007 – August 28th, 2007, subject to change because of weather conditions or changes in production schedule, and continuing until the completion of all scenes and work required and continuing until contract expiration or August 28th, 2007.

3. Charges: As complete and full payment for all of the rights granted to Producer hereunder, Producer shall pay to Owner the total amount of $0.00 per day, each day to consist of 14 hours.

All charges are payable on completion of all work completed, unless specifically agreed to the contrary. Producer is not obligated to actually use the property or produce a film, or include material photographed or recorded hereunder in the Picture. Producer may at any time elect not to use the Property by giving Owner or agent 24 hours written notice of such election, in which case neither party shall have any obligation hereunder.

4. Producer may place all necessary facilities and equipment, including temporary sets, on the Property, and agrees to remove same after completion of work and leave the Property in as good condition as when received, reasonable wear and tear from usage permitted herein excepted. Signs on the Property may, but need not, be removed or changed, but if removed or changed, must be replaced. In connection with the Picture, Producer may reference to the Property or any part thereof by any fictitious name and may attribute any fictitious events as occurring on the Property. Owner irrevocably grants to Producer and Producer's successors and assigns the right, in perpetuity, throughout the universe, to duplicate and recreate all or a portion of the Property and to use such duplicates and recreations in any media and/or manner now known or hereafter devised in connection with the Picture, including without limitation sequels and remakes, merchandising, theme parks and studio tours, and in connection with publicity, promotion and advertising for any or all of the foregoing.

5. Producer agrees to use reasonable care to prevent damage to the Property, and will indemnify and hold Owner harmless from and against any claims or demands arising out of or based upon personal injuries, death or property damage (ordinary wear and tear excepted), suffered by such person(s) resulting directly from any act of negligence on Producer's part in connection with the work hereunder. Producer shall be responsible for obtaining all permits, licenses and governmental approvals needed for the Picture and the Producer's use of the Property.
6. All rights of every nature whatsoever in and to all still pictures, motion pictures, videotapes, photographs and sound recordings made hereunder, shall be owned by Producer and its successors, assigns and licensees, and neither Owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Producer or any other party arising out of any use of said still pictures, motion pictures, videotapes, photographs and or sound recordings, whether or not such use is or may be claimed to be, derogatory, untrue or censurable in nature. In addition, neither Owner nor any tenant, nor any other party now or hereafter having an interest in the Property, shall have any right of action, including, but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights granted by Owner to Producer. If there is a breach by Producer hereunder, Owner shall be limited to an action at law for monetary damages. In no event shall Owner have the right to enjoin the development, production, distribution or exploitation of the Picture.

7. Force Majeure: If because of illness of actor, director or other essential artist and crew, weather conditions, defective film or equipment or any other occurrence beyond Producer's control, Producer is unable to start work on the date designated above and/or work in progress is interrupted during use of the Property by Producer, then Producer may request the use of the property right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth in Paragraph 2, and any such use shall be included in the compensation paid pursuant to Paragraph 3 above. The producer shall continuously maintain the insurance referenced on Attachment 1 for all periods of use allowed under this contract. If producer exercises its option to re-film scenes during the six month period stipulated in Paragraph 3 the producer will provide the same insurance coverage as described in Attachment 1 for the period of time requested under Paragraph 6.

8. At any time within six (6) months from the date Producer completes its use of the Property hereunder, Producer may, upon not less than five (5) days prior written notice to Owner, remain and use the Property for such period as may be reasonable necessary to photograph retakes, added scenes, etc. desired by Producer upon the same terms and conditions as contained in this agreement.

9. Owner warrants neither he or anyone acting for him, gave or agreed to give anything of value, except for use of the Property, to Producer or anyone associated with the production for using said Property or a shooting location.

10. Owner represents and warrants that he/she is the owner and/or authorized representative of the Property, and that Owner has the authority to grant Producer the permission and rights granted in this agreement, and that no one else's permission is required.

11. The DJJ point of contact for this production shall be Bill Rich, Alexander Building, Room 1404 2137 Centerview Drive Tallahassee, FL 32319 (850) 921-5203 (office) or (850) 251-7640 (cell) email: Bill_Rich@djj.state.fl.us All notices to DJJ in connection with this contract shall be by method of delivery with proof of receipt.

12. Producer shall provide a copy of the finished Film in DVD format to the DJJ point of contact as soon as practicable after completion of the film.

AGREED AND ACCEPTED:

Data: May 25, 2007

Production Company: Ambrosia Dlms

Prod. Company Rep Name: ____________________________

(Please print)

Prod. Company Rep Signature: _______________________

Property Owner Name: ______________________________

Property Owner Signature: ___________________________
STREET PERMIT FOR EXTERIOR TOWN SCENE
Motion Photography Production Permit
Orange, Seminole, Lake & Osceola Counties

Production Schedule – include all relevant information such as production activity, number of cast and crew involved, number of production vehicles at location, any temporary structures, etc.

2 cast members
2 production vehicles
30 crew members @ most

City, County or State Services – describe any additional personnel, facilities, or property assistance needed. (For example – police escort, restroom use, extended hours, etc.)

Special Effects – Check any applicable categories below and include an explanation detailing the activity.
- Stunts
- Explosives
- Firearms
- Fireworks
- Incendiary Devices

Traffic Control and Parking – Describe all traffic control and parking arrangements necessary. When requesting parking, road closures or intermittent traffic control, a map of the impacted area must be included.

we plan to shoot early enough to avoid any traffic control

*If filming at a residence/business, please attach a letter distributed to surrounding neighbors within a 500 feet circumference, as well as a signed consent from properties on the immediate left, right, front and back*

City/County/State Charges (if applicable):

2
Motion Photography Production Permit
Orange, Seminole, Lake & Osceola Counties

APPLICANT'S CERTIFICATION

The applicant agrees to abide by the provisions of the City/County/State Codes pertaining to Motion Photography Production, as represented by this permit and any attachments. In addition, the applicant agrees to restore location production sites to the condition existing immediately prior to production. This permit is to be in possession of the production company or at all times while on location and must be presented upon demand by any City/County/State authorized agent. The person whose signature appears below certifies that he/she is an authorized agent of the applicant and is duly authorized on the applicant's behalf to execute this application.

INDEMNIFICATION

The applicant indemnifies and holds harmless the City/County/State, named as, City of Orlando, its officers and employees, from and against all claims, damages, losses and expenses, including reasonable attorney's fees, arising out of or resulting from the acts or omissions of applicant, its contractors, subcontractors, their employees, agents or servants, during the filming and all activities associated therewith for which this application is filed.

INSURANCE CERTIFICATE

An Insurance Certificate additionally insuring City of Orlando as the Certificate Holder, in the amount of no less than $1,000,000 or $5,000,000 in the case of explosives/dusts, must be attached to this application.

APPLICANT SIGNATURE:

DATE: 7/6/07

NAME & TITLE (PRINT OR TYPE):

Erika Harrell / Producer

Sworn and subscribed before me

This ___ day of ______, 20__

Notary Public

My commission expires:

AUTHORIZATION FOR PERMIT APPROVAL

POLICE/SHERIFF'S DEPT.:

Date: 7-6-07

FIRE DEPT.:

Date:

RISK MANAGEMENT:

Patricia Little / FPL

Date: 7-6-07

TRAFFIC & ENGINEERING:

Date:

PARKS/RECREATION DEPT.:

Date:

PARKING/METERS DEPT.:

Date:

CODE ENFORCEMENT:

K. Brooks / Orlando Police

Date: 7-1-07

CITY/COUNTY DESIGNEE

Date: 7-6-07
# Motion Photography Production Permit

**Orange, Seminole, Lake & Osceola Counties**

**Today's Date:** 7/14/07  
**Permit Number:**

| Applicant          | Baker Productions  
|--------------------|--------------------|
| Address            | 525 S Conway Road  
| City               | Orlando            |
| State              | FL                 |
| Zip Code           | 32807              |
| Phone              | 407-761-9930       |
| Cell Phone         | 407-761-9930       |
| Pager              |                    |
| Representative & Title | Erica Harrell     |
| On-site Production Coordinator | Sharon Weaver |
| Local Phone        | 321-977-8188       |
| Local Fax          |                    |
| Project Title      | Baker              |

<table>
<thead>
<tr>
<th>Feature Film</th>
<th>Independent Film</th>
<th>TV Series</th>
<th>Industrial</th>
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<tr>
<td>X</td>
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<tr>
<td>TV Pilot</td>
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<td>Commercial</td>
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<td>Documentary</td>
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<td>M.O.S.</td>
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</table>

*If there is not enough space below, attach a separate sheet of paper with the required information*

<table>
<thead>
<tr>
<th>Production Location</th>
<th>Dates &amp; Times – Rain Dates &amp; Times</th>
</tr>
</thead>
</table>
| 2304 Edgewater Dr.  | 7/8/07  
| Orlando, FL 32804   | 7am - 7pm |
| College Park Cafe   | 7am - 7pm |
APPENDIX L: INSURANCE CERTIFICATE
LIABILITY INSURANCE
**ACORD CERTIFICATE OF LIABILITY INSURANCE**

**Issued By:**
Tamarind Harbor of Florida
1111 Park Centre Blvd.
Miami, FL 33169
Phone: 305-620-0200 Fax: 305-620-7866

**Insurers Affording Coverage:**
- Redland Insurance Company
- Cigna Casualty National Insurance

**Coverages:**

- **General Liability**
  - Commercial General Liability
  - Blanket Add'l Ins
  - Per Occ Aggregat
  - Gen. Aggregate Limit Applies for Policy Period

- **Personal Auto**
  - Any Auto
  - All Owned Autos
  - No-Excess Autos
  - Non-Owned Autos

- **Excess Liability**
  - Occur
  - Claims Made
  - Indemnity Retention

- **Workers Compensation and Employers Liability**
  - State Law Limits

- **Workers Compensation and Employers Liability**
  - State Law Limits

- **Medical Malpractice Insurance**
  - Excess Medical Malpractice

- **Contractual Liability**
  - Medical Malpractice

- **Other**
  - Misc Rented Equip
  - Third Party P.D.

**Certificate Holder:**
Company Florida Department of Juvenile Justice
Attn: Bill Rich
2737 Sandpoint Drive
Tallahassee, FL 32399

**Date:** 05/10/07

**Description of Operations/Locations/Vehicles/Exclusions Added by Endorsement/Special Provisions:**

*Shield Information -- June 26-July 14, 2007*

Certificate holder is hereby included as additional insured as respects any liability claim arising out of the negligence of the named insured, & Loss Payee as their interest may appear.

**Cancellation:**

Should any of the above described policies be cancelled before the expiration date thereof, the issuing insurer will endeavor to give 10 days written notice to the certificate holder named to the left, but failure to so notify shall not impose an obligation on liability of any kind upon the insurer, its agents or representatives.

*Acord 20 (2005)*

© ACORD Corporation 1999

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WORKERS COMPENSATION LIABILITY INSURANCE
WORKERS COMPENSATION AND EMPLOYERS LIABILITY INSURANCE POLICY

INFORMATION PAGE

CLARENDON NATIONAL INSURANCE COMPANY
A Stock Company
Seven Times Square
(38th & 37th Flavors)
New York, NY 10036

Renewal of Policy No. N0030009958-00

Corporation

Insured’s I.D. No(s). If applicable
NAICS: 512110 SIC: 7812
Bureau ID: N/A
FEIN: 59-7020890

1. The Insured/Mailing Address:
University of Central Florida Film Division
C/O Lisa Cook
4000 Central Florida Blvd.
Orlando, FL 32816

2. The policy period is from 08-28-2006 to 08-28-2007 at 12:01 AM Standard Time, at the insured’s mailing address.

3. A. Workers Compensation Insurance: Part One of the policy applies to the Workers Compensation Law of the states listed here: Florida

B. Employers Liability Insurance: Part Two of the policy applies to the states, if any listed in Item 3A: The limit of our liability under Part Two are:
- Bodily Injury by Accident $1,000,000 each accident
- Bodily Injury by Disease $1,000,000 policy limit

C. Other States Insurance: Part Three of the policy applies to the states, if any listed here:
- All states except states listed in Item 3A. CH, ND, WV, WA, NY

4. This policy includes these endorsements and schedules: WC 00 00 01A, WC 00 00 00A, WC 04 00 04.

The premium for this policy will be determined by our Manuals of Rules, Classifications, Rates and Rating Plans. All information required below is subject to verification and change by audit.

<table>
<thead>
<tr>
<th>Classifications</th>
<th>Code No.</th>
<th>Premium Basis</th>
<th>Rate Per $100 of Remuneration</th>
<th>Estimated Annual Premium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Class Premium</td>
<td></td>
<td></td>
<td>$294</td>
<td></td>
</tr>
</tbody>
</table>

- If indicated below, interim adjustments of premium shall be made - Annual
- Premium for increased limits Part Two, if applicable: $75
- Total Premium Subject to Experience: $365
- Total Estimated Standard Premium: $365
- Total Estimated Annual Premium: $768
- Total Estimated Annual Premium: $200

Minimum Premium $274
Deposit Premium $578

Countersigned By [Signature]

Name of Producer: Entertainment Brokers International

Service Office:
10540 Wilshire Blvd., 17th Floor
Los Angeles, CA 90024

Date printed: 06-06-2006

THIS INFORMATION PAGE WITH THE WORKERS COMPENSATION AND EMPLOYERS LIABILITY INSURANCE POLICY AND ENDORSEMENTS, IF ANY, ISSUED TO FORM A PART THEREOF, COMPLETE THE ABOVE NUMBERS POLICY.
APPENDIX M: SCREEN ACTORS GUILD AGREEMENT
SCREEN ACTORS GUILD
INDEPENDENT PRODUCERS'
ULTRA LOW BUDGET LETTER AGREEMENT

RE: "Baker"
Title of Picture

Dear

You have informed Screen Actors Guild, Inc. (hereinafter "SAO" or "the Guild") that [Baker Producers Inc.] (hereinafter "Producer") intends to produce a single motion picture of approximately 110 minutes running time entitled "Baker" ("Picture"). You have further advised us that the budget of approximately $[redacted] (excluding deferred amounts) and approximately $[redacted] (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 $200,000 (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 $500,000. 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 sixteenths 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, puppeteers, airplane and helicopter pilots, narrators and announcers. The terms of this Agreement do 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 insure 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-III, K-II or K-I 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 entitlement 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 Performer 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 Day, 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. Succeeding 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 work during such meal periods. If these meal period rains 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 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 or 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, the 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-Producers Pension and Health Plans at the applicable percentage rate in the Basic Agreement (14.8% for performers) during the current period from July 1, 2005 to June 30, 2006 of the total compensation earned by all professional performers covered by this Agreement. Such contribution 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, if any, or of photography.

13. **Clips Available to Professional Performers**

Producer shall make available (at cost) clips of each 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 is 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 continuance 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 GUILD, INC.

By: ____________________________

Title: ________________

Accepted and Agreed To:

By: ____________________________

Signature

ERIKA HAREL | PRODUCER

Print Name/Title

For: BAKER PRODUCTIONS LLC
Production Company

Date: 5/25/07

Revised as of 6/4/05
The producers of the picture are unable to provide licensing agreements at this time. Such agreements are currently being negotiated and will be executed after the submission of this thesis.
APPENDIX O: PAYROLL CONTRACT
The producers of the picture are unable to include the payroll contract at this time. Such contract contains proprietary information and is subject to the legal ownership of the payroll company, EP (Entertainment Partners).
The attorney that represents the picture under the company Baker Productions 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.
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