Red Tide: A Feature Length Motion Picture

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RED TIDE:
A FEATURE LENGTH MOTION PICTURE

by

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B.A. University of Central Florida, 2005

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts in the Entrepreneurial Digital Cinema track
in the Department of Film
in the College of Arts and Humanities
at the University of Central Florida
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Major Professor: Jesse Wolfe
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ABSTRACT

The following document provides insight into the uncharted process of producing a micro-budget feature length film. This paper aims to document my growth as an artist in terms of storytelling and filmmaking as well as the development and production process. Red Tide: A Feature Length Motion Picture includes elements from each phase of the production process, from story and script development to marketing and distribution. This document reflects on the obstacles we faced and the solutions we implemented during the process of creating a feature length motion picture on an undersized budget.
ACKNOWLEDGMENTS

I would first like to thank God, for with Him all things are possible. I would also like to express my gratitude to my parents, Joe and Sheila Gallina, for their unyielding support and encouragement and for fostering me in an environment that has allowed for my personal and artistic growth. I would like to deeply thank Stephen Schlow for his mentorship and blind faith and for believing in me when others did not. I would like to thank my friend and business partner, James Q. Mitchell, for his patience, faith, and commitment, and his wife, Cynthia Anne Mitchell, for her patience and support. I would also like to express thanks to John Howell and Lois Peck Mitchell for their financial support and faith. I would like to thank my advisor, Prof. Jesse Wolfe for his guidance, support, criticism, and endurance through my long thesis journey. His patience and high standards helped shape my values as a filmmaker and as a man. I would like to thank Ralph R. Clemente, the film Program Director at Valencia Community College, for his program’s unrivaled production support. Without the support of Mr. Clemente and his team, this film would still be in preproduction.

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CHAPTER ONE: INTRODUCTION

Filmmaker Statement

Introduction

My intentions for Red Tide were to create a feature length film within the academic parameters set by the University of Central Florida Film Department while also telling a personal story that would have current social value. Under the guidelines of the University, the film was to be made with limited financial resources. I began to shape the project to fit this parameter early in the development process. This statement details the methods used to produce a feature length film with a micro-budget, addressing the financial, artistic, and logistical problems encountered and the solutions implemented.

Development

When faced with the task of producing a feature film in 2006, I aimed to find story material and establish a motion picture production company. Looking for material to develop, I had several key characteristics in mind. First, the story should be suitable to tell on a limited budget. It was obvious that we could not rely on an effects-driven film or a film that required high-production value to entertain. I decided that because we would not have production value to help keep the audience occupied, we would need to focus on telling a well-crafted and engaging story. We would avoid production until we had the story in good shape.
Because of this philosophy, our development process was extended. However, we feel in retrospect that it was a valuable use of the time.

While crafting the story, I attempted to include resources that were easily and cheaply accessible. I decided to set the film locally, in the Central Florida region. I started scouting locations before we finished the screenplay. These locations helped to shape the story. Next, I started working with my production designer to develop the look of the film. Given our parameters, we decided to set our story in a proletariat environment. This allowed for lower production design costs in terms of costumes, locations, property, vehicles, make-up, etc. We used locations with lower rent, shopped at thrift stores for costumes and props, and took advantage of possessions that the cast and crew already owned. This proved to be very advantageous and significantly lowered the art department cost. Artistically, it gave us a realistic and gritty backdrop for our characters. In addition, I wanted to keep the number of characters limited. This would lower the cost of salary, minimize the cost of amenities for the cast, and reduce scheduling conflicts. This financial decision also helped to shape the story. During the development process, it was also necessary to establish a production company. In 2006, James Mitchell and I began to discuss the possibility. James had a script that he was interested in producing; however, the concept was too ambitious. James decided to join my efforts to develop a story tailored to address the UCF parameters, and we formed Long Shot Pictures, LLC. We designed a company image and secured a web presence. As producer, James secured $10,000 in funds within one year.
Over the next few years, we worked through several story concepts with various screenwriters, but we remained uncertain of the story. James Henderson agreed to help pen our story into its final design. After sharing with him our intentions, he went to work on the screenplay. Three months later, we decided that to produce his first draft. The screenplay was purchased, and the pre-production process began.

**Preproduction**

Our preproduction start was not defined by a specific date. Many of the traditional preproduction tasks had already begun to be addressed during the development period. Specifically, most of the pre-visualization had already taken place. However, the cast was still undecided, and we needed to finalize locations and crew.

Casting was our first preproduction task. We had budgeted to allow for the use of Screen Actors Guild (SAG) actors in our film under the SAG Ultra-Low Budget agreement, which stipulates a minimum daily rate of $100 plus fringes (and per diem if the actor is out of town). We sent out a wide casting call to local agencies and to agencies in New York, Los Angeles, and Nashville. We also utilized online casting call resources such as Green Room Orlando, The Florida Blue Sheet, IMDB Pro, as well as our official movie homepage. Casting was held over several months. Eventually, we found several candidates for the roles. Our guiding principle was to cast each character, not look for talented actors. Of course, these selections did not come without obstacles. Our first choice for lead actor had previous commitments, so we went to our second choice. In retrospect, perhaps our second choice should have been our first. The
performers who were offered roles turned out to be non-SAG; this did not change our budgeted daily rate but did ease our accommodation and scheduling requirements. We also made a conscious decision not to over-prepare our actors. This may have gone against conventional wisdom given our strict schedule. However, we wanted to keep the scenes and performances fresh.

Simultaneously, we began finalizing our production crew. We asked for the assistance of Ralph Clemente, the Film Program Director at Valencia Community College. Valencia has a top-notch production program and a wealth of equipment and gear; in addition, the current class had just finished working on a feature. Clemente is a well-known filmmaker whose work has mainly been completed in Florida. Since Red Tide was a Florida-themed film, I felt that he might be interested. Clemente agreed to serve us as long as we provided professional keys to lead each department. With some suggestions from Clemente, we hired a cinematographer, gaffer, key grip, assistant director, and production audio engineer. Our team had already included a production designer, production manager, and various producers and interns. With an agreement in place with Valencia, we began to interview and place students into the appropriate departments.

In addition to the help that we received from Valencia, other needs were also required that they could not satisfy. As an Associate Course Director at Full Sail University, I requested the use of the school’s back lot to fulfill some of our minor location needs. The relationship with Full Sail University also proved to be valuable during our postproduction phase, as the university has one of the most refined postproduction facilities in the world, especially in terms of sound.
During scheduling, one of our most daunting tasks was to figure out the logistics of our travel days in Tarpon Springs, Florida, where the fictional story took place. We decided to shoot all of the necessary exteriors and environmental shoots there and the interiors in Orlando. This would require at least six days in Tarpon Springs, which created a tight schedule. We reviewed our scenes and selected additional scenes that could be shot in Orlando if needed. For additional savings, we scheduled a crew half the size during travel. This could have been a dangerous choice; however, we accomplished our goals with organization, long days, and a bit of luck.

Another choice made in preproduction that proved beneficial was our early embrace of the community. We had been working with the St. Petersburg/Clearwater film commission for about a year and had made several trips to the community visiting with local patrons, business owners, and officials. The community knew exactly what to expect when we occupied their town for a week, and they greeted us with open arms. The local media also was informed and served us well. We had a print article run in the St. Petersburg Times as well as a report on Bay News Channel 9. Also local author, consultant, and spiritual speaker Trinda Latherow caught wind of our project and requested an interview with me for her *Pieces of the Puzzle* book series.

**Production**

Everything done in preproduction was designed to make production as inexpensive and seamless as possible. However, I did not want the cost savings to be evident on screen, so I also considered the film’s artistic integrity.
Digital equipment made possible a level of quality that would have been unachievable with our budget. Digital equipment is typically more compact and portable. This allowed us to use smaller cameras and sound crews and reduce the cost of transportation and storage. Furthermore, digital equipment is more tolerant of varying environmental changes, and much of *Red Tide* was shot outside and near water. Digital capture also helped to streamline workflow. The traditional stage of processing could be avoided as well as the delay of shipping. Another advantage is the speed of the digital process. We could review our footage immediately and determine if it was satisfactory before continuing. Another advantage of digital capture is the cost of scene coverage. With celluloid, each second of film can cost hundreds of dollars. With the use of digital equipment, one can essentially shoot as much as possible without the additional cost of celluloid and processing.

Our production was scheduled over 24 days with 5- and 6-day alternating weeks. Our first six days took place in Tarpon Springs, and the remainder of the shoot was completed in Orlando. As stated previously, our Tarpon Springs crew was minimized for cost. I did not schedule more than four pages per day. Because time was expensive in Tarpon Springs, it was important to be as efficient as possible. We had a minimalist approach throughout the production design process and used as many natural locations as possible, thus reducing the work for the art department.

Most importantly, we strived to maintain a positive and enjoyable environment on set. We knew that our cast and crew did not have the best travel accommodations while traveling and recognized that our key crewmembers and cast were being paid under scale (our student crew
was not paid at all). We aimed to recognize each person as an important asset and collaborator on the project. We treated people fairly by paying those who earned a salary under the most-favored nations theory. Meals and craft services were readily available and of high quality. By keeping positive vibes on set and supporting our crew and cast even through mistakes and hardships, we succeeded in motivating our cast and crew to perform at their best.
CHAPTER TWO: THE PICTURE

Figure 1. Alex Nikoladis’s (Adrian Mancinelli) first day back home staying at his brother’s house. (Scene 7)

Figure 2. John Nikoladis (Josue Gutierrez) confronts Alex Nikoladis (Adrian Mancinelli) as he arrives home from working on the boat. John is under the assumption that the house has been burglarized while Alex was away. (Scene 23)
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Figure 13. Red Tide Art One Sheet V2. (3/9/10)
CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following screenplay includes production scene numbers (circle) and the original script page number at the top right of every page (square). Below is an example:

AT THE BOAT
Alex surveys the exterior of his father's boat.
Some illegible, black graffiti has been spray painted on the side.
Having walked to the other side of the boat, he stands looking at a big hole in the hull, clearly caused by impact.
Alex touches the edges of the hole, lamenting the injured state of the boat, and wondering how his brother fits into this.

IN THE BOAT
Alex sits in the driver seat. He's found a small, rusted, portable radio and tries it. No sound.
In another spot, he moves some items to the side, to reveal three names carved into the inside wall of the boat.

INSERT, NAMES CARVED INTO INSIDE OF BOAT
Nikolas  John  Alex
He touches the names.

EXT. SHIPYARD - NIGHT

IN THE BOAT
Alex lies on his back, looking up at the stars.

FADE OUT:

FADE IN:

EXT. JOHN'S HOUSE, FRONT PORCH - MORNING
Alex tries the front door. It's locked.
Red Tide Draft 5-A

by
James Henderson

Based on Red Tide Drafts 1 - 5
by
James Henderson

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Orlando, FL 32803
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INT. PRISON CELL - DAY

ALEX NIKOLADIS, 24, sits on his prison bed, facing the small window above him that allows daylight into the room.

A calendar and a photograph are taped to the wall next to Alex.

INSERT - CALENDAR, PHOTOGRAPH

Alex uses a marker to put an X on today’s date, the 10th. His calendar shows X marks on all the days that have passed this month, leading toward the 12th, which has a red circle on it.

In the photograph, Alex’s father, NIKOLAS NIKOLADIS, 60s, stands in his sponge boat, smiling proudly, with a tiny American flag in his hand. His two young sons are next to him, their arms on each other’s shoulders.

EXT. PRISON - MORNING

Alex walks away from the penitentiary with nothing but the proverbial shirt on his back.

INT. TAXI CAB - MORNING

Alex rides along, looking out the window at the familiar sights of his hometown, Tarpon Springs, Florida.

He rolls down the window to let the fresh, salty air hit his face.

EXT. BEACH - DAY

Alex sits on the beach, looking over the water, enjoying his first day of freedom.

He walks along slowly, feeling the cool water on his feet.

He watches a man fishing, as the man walks into knee-deep water and casts his bait into the breakers. The man’s wife lounges under a colorful umbrella, and their kid plays in the sand.

EXT. JOHN’S HOUSE, FRONT PORCH - DAY

Alex knocks on the front door. After a moment, he hears a strange voice.
MAN'S VOICE (O.S.)
Who's at?

ALEX
It's Alex Nikoladis. I'm looking for John.

Alex's older brother, John, talks through the door.

JOHN (O.S.)
Hey, man. I'm glad you're here. Gimme a second, okay?

Alex waits for a moment. He goes to the window and tries to see in.

What he can barely see and hear is three thugs intimidating his brother.

Alex taps on the window.

ALEX
John.

A moment later, the door opens, and the THREE THUGS walk out. One of them wears a ball cap and eyes Alex as he passes.

JOHN
Hey, bro, come in. Close the door.

Alex enters the house, shuts the door.

INT. JOHN'S HOUSE, LIVING ROOM - DAY

Alex shares a handshake and hug with his older brother, JOHN NIKOLADIS, 28.

JOHN
It's good to see you, man, I missed you.

ALEX
Who were those guys?

JOHN
What's it been, nine months?

ALEX
Yeah, and three days. What's up, John?
JOHN
Ah, nothin', man.

ALEX
Is your shirt ripped?

JOHN
Yeah, it's no big deal. You remember Jerry Jerard, from TSH? I went to high school with that guy, the one in the hat.

ALEX
What kind of trouble are you in?

JOHN
Nah, man, it's not like that. Things are cool. Could be better, but, y'know. You been workin' out?

ALEX
You gonna tell me what's up?

JOHN
I owe a guy some money. Once in a while he sends some guys over and we talk for a minute and then they leave. It's no big deal, all right? You wanna celebrate?

John holds up a tiny baggie of cocaine. Alex looks, vaguely tempted, but knowing he won't have any. He takes the baggie for a second.

ALEX
Nah, I'm good. How much do you owe the guy?

JOHN
You sure? I got us a case of beer, and Allison's gonna be awake soon, we can do it up right.

John has exited for the kitchen, leaving Alex with the drugs.

JOHN (CONT'D)
You want a beer?

ALEX
You owe this guy a lot of money?
JOHN
Come in the kitchen, I'm gonna make food
for you.

Alex has paused for a moment. John finally answers from the kitchen.

JOHN (O.S.) (CONT'D)
I owe him like ten thousand, man. I
promise it's no big deal, okay?

INT. JOHN'S HOUSE, KITCHEN - DAY

John is preparing food for Alex over the stove, facing away.

JOHN
Maybe you could write a book, like,
'Incarceration for Beginners.' I'm just
messing with you, bro, I'm glad you're
back.

A pretty blonde girl walks into the kitchen, rubbing her eyes. ALLISON, 24.

JOHN (CONT'D)
Hey, Alex is here.

ALLISON
Oh, hello.

ALEX
Hey. I'm Alex.

Allison tries a smile.

ALLISON
Sorry, I'm not really dressed for company.

ALEX
You look really familiar. Did you go to
high school around here?

ALLISON
No, I'm from Ocala. Vanguard High.
JOHN
She was a baton twirler. Alex, you want two, three? (what he's cooking)

ALLISON
So I've heard stories about you.

ALEX
Oh yeah?

ALLISON
He's been talking about you a lot lately. He's really excited that you're back.

ALEX
What kind of stories?

ALLISON
Just, like, stories about you guys getting into trouble and how he always had to save your ass. Is that true?

ALEX
No.

JOHN
Of course it's true, he's my baby bro. Alex, remember the time we were running out of Tito's Fried Chicken without paying and that old man grabbed you and wouldn't let go? I had to run back inside and slap this guy on the head. I just kept slapping him on top of his bald head until he let go of Alex. Didn't his glasses fall off and you grabbed em?

Allison is smiling at Alex. She can learn to like this new kid in town.

ALEX
You must get really sick of this guy.

John's still cooking as he raconteurs.

JOHN
Jesus, man. You were just a fuckup.
ALEX
Yeah, yeah.

JOHN
Then there was the time, hey, baby, why
don't you roll us a joint?

ALLISON
(gladly)
Okay.

Allison exits.

JOHN
That time you cut your hand trying to get
over the fence at the junkyard and I had to
give you stitches? Remember that shit?

Allison talks from the other room.

ALLISON (O.S.)
I'm calling bullshit on that one.

JOHN
No, really. Remember, Alex?

John turns and makes a face to say “go along with it.”

ALEX
It's true. He saved my life. There was
blood everywhere. And then he rescued
me.

JOHN
Yeah, we had that Army kit with the
needle and the waterproof matches and
shit.

Allison re-enters, holding a lighted joint.

ALLISON
Mm, I don't know if I believe this one,
fellas.

John turns and takes the joint, giving Allison a quick kiss on the lips
before taking a huge puff on the joint.
JOHN
Tell Alex he doesn’t need to worry about those big bad guys that were here.
(exhale)

ALLISON
Now why would I lie to Alex?
She plays cute, but of course it bothers her.
John offers the joint to Alex, and Alex shakes his head, no.

ALLISON (CONT'D)
Why don’t you let me cook, I’m awake now.

JOHN
In Greek families, the men cook.
Allison rolls her eyes.

ALLISON
That’s not true, is it?

JOHN
Shut up, Alex.

ALLISON
C’mon, baby. I wanna cook for Alex. I gotta show him that I’m worth a damn.

ALEX
(smiles) What?

JOHN
All you have to do is look pretty, Al. And lose a couple pounds.
She hits him in the arm.

ALLISON
Fucker.

Allison leaves the room, not really taking it seriously.

JOHN
So? What’dya think?
ALEX
I think she's too good for you and you know it.

8  INT. JOHN’S HOUSE, LIVING ROOM - DAY
Allison stops and listens, slightly flattered.

9  INT. JOHN’S HOUSE, KITCHEN - DAY
John and Alex continue talking.

JOHN
Hey, man, she’s the one who chased me.

ALEX
Yeah, right. So you’re engaged?

JOHN
Yeah, how’d you know?

ALEX
(speaks “toward Allison”)
I saw that fake-ass zirconia on her finger.

JOHN
(in on it) Shhh, man.

Allison’s head pokes in.

ALLISON
What?

The brothers laugh.

ALEX
What?

ALLISON
(to Alex)
You better watch it, buster.
Alex, Allison, and John sit together on the couch, with her in the middle. The TV is on. Alex has just finished eating, having polished his plate clean (John and Allison did not eat). John and Allison sip on beers.

ALEX
Hey, man, John. I wanna get on the boat and start working. How's that going? You making any money?

John feigns deep interest in the television, holding the remote control, clicking through channels.

ALEX (CONT'D)
I've been thinking about it a lot. Being on the water all day, y'know.

Allison gets up (uncomfortable), and exits for the kitchen with Alex’s plate and silverware.

ALEX (CONT'D)
When I was in my cell I used to pretend that I was surrounded by the ocean. Like at night. Or if things got hectic on the block.

John won’t look at Alex.

JOHN
Yeah? It's not easy work, man. It's not like you think.

ALEX
I know. I know it's gonna take some time to learn. But I think it's like they say, it's in our blood, y'know?

JOHN
With Pop not around I don’t know who’s gonna teach you.

ALEX
You’ll teach me.

Allison stands to the side, arms crossed, fed up with something already.
ALLISON
John, are you gonna tell him or what?

Alex looks to her. John is still looking at the TV.

JOHN
Allison shut up, mind your business.

Allison goes into their bedroom, almost slamming the door.

ALEX
What’s up, man?

John mutes the TV.

JOHN
Listen to me, little bro. I had to sell Pop’s boat. A guy offered me a good price. Nobody was making any money. I know it’s not what you wanna hear. I read all your letters. Y’know. I didn’t write back, but I read em. The truth is a lot of guys are getting out of the business, so it’s probably good timing for us to move on.

Alex just stares at him.

ALEX
Who’d you sell it to?

John takes a second.

JOHN
A guy.

ALEX
No shit, what guy?

JOHN
Just a guy from around here. I don’t know what he did with it.

ALEX
You never said anything about selling Pop’s boat.

The bedroom door opens and Allison steps out.
ALLISON
John, just tell your brother the truth. He’s gonna find out.

ALEX
What’s she talking about?

John gets up and walks toward Allison. She shuts herself back into the bedroom before he gets there. John speaks through the door.

JOHN
Allison if you don’t shut up I’m gonna beat you. You understand me? This is between my brother and me.

John comes back into the living room, and goes to the front window, facing away from Alex.

JOHN (CONT’D)
I never had a chance to tell you. You went away, Pop died, things got rough and I had to sell the boat. End of story. I knew it was gonna bother you, so I didn’t say anything, yet. I thought it could wait till you got out. Y’know. Tell you now, in person.

Allison comes out of the bedroom, carrying her purse. She’s headed for the front door. She finds one of her flip-flops and looks for the other.

JOHN (CONT’D)
Allison, go back in the bedroom.

ALLISON
I’m not a dog, don’t tell me what to do. You’re a fucking liar, John.

She finds the other flip-flop.

ALLISON (CONT’D)
That’s fucked up.

Allison leaves, nearly slamming the front door.
11 EXT. JOHN'S HOUSE, FRONT YARD - DAY
Allison, in a huff, walks to her car.

12 INT. JOHN'S HOUSE, LIVING ROOM - DAY
The brothers continue talking.

    ALEX
    That boat was the one thing, man.

    JOHN
    Pop didn't really care about that boat, Alex. It was like, y'know, it was like a pick-up truck to him. It was like a wooden box, that he used for something, and that's it. You don't know because you didn't work with him.

    ALEX
    What about all the talk of us working on the boat together?

    JOHN
    That was your talk. That was you writing me letters trying to hang onto something to get you through. I didn't wanna tell you while you were still looked up, 'cause it seemed like it meant so much to you. You understand?

John goes to his bedroom. Alex watches him walk away. Then he notices an oxy pill among the random items on the coffee table.

He picks up the pill and looks at it.

    ALEX
    John.

    JOHN
    Alex. Come 'ere, man. I wanna show you this.

John stands in the hallway holding a boatman's heavy raincoat on a hanger. Alex isn't getting up.
JOHN (CONT'D)
Anyway, dude, it's a raincoat. I know that
doesn't sound like much. But I think he'd
want you to have it.

ALEX
(holding the pill)
John, are you hooked on oxy?

JOHN
He wore it when it got cold at night
sometimes. When he got older, y'know, the
cold used to bother him. Late at night I'd
come out onto the deck and he'd be
wearing this raincoat, looking over the
water. Y'know. You remember how he
was. You should take it. I'm gonna give it
to you.

Alex is still seated, watching.

John goes back into his room and reappears without the coat. He goes to
Alex.

JOHN (CONT'D)
Hey. You're free, man, it's a new time.
There's a lot of stuff we're gonna do. All
right?

Alex finally puts the oxy pill back onto the coffee table. Having seen that
pill, he's starting to get the picture.

John is waiting to see if Alex accepts what he's trying to tell him.

EXT. SPONGE DOCKS - DAY

Alex walks around, looking for the boat. He checks every place he can find
where it might be tied up to a dock.

He stops a group of five men, GREEK SPONGE-DIVERS. They're all tough-
skinned and carry numerous items from their boats.

ALEX
Excuse me. I'm looking for my boat. It's
called 'Nikoladis'?
GREEK MAN 1
You lost your boat? Ha ha ha, how can a man lose his boat?

ALEX
My brother was using it. John Nikoladis.

One of the men takes an interest, GREEK MAN 2.

GREEK MAN 2
You the son of Nikolas Nikoladis?

ALEX
Yeah. I'm Alex.

GREEK MAN 2
My friend, I have not seen the boat in some time.

GREEK MAN 3
(speaking Greek)
'Big storm.'
(speaking English)
Last summer.

ALEX
What?

Alex looks to this man for more information, but Greek Man 2 fills in.

GREEK MAN 2
Ah, yes, a hurricane came last summer and several boats stayed out too long. Maybe one was your boat, I don't know. Your brother is okay?

GREEK MAN 1
Never heard of Nikoladis.

Finally, the third man speaks up again.

GREEK MAN 3
Your father's boat is in the
(Greek)
'graveyard.'
ALEX
What's he saying?

GREEK MAN 3
The shipyard.

Greek Man 3 points.

ALEX
You’ve seen the boat?

Greek Man 2 is curious about Alex. He puts his hand on his shoulder in a familiar way.

GREEK MAN 2
How come I never met you, son of Nikolas?

GREEK MAN 3
(speaking Greek)
‘Trouble-maker.’
(in English)
This is the boy who likes to throw eggs at old ladies.

ALEX
Do you know who owns the boat now?

The men are confused.

GREEK MAN 2
But you own it. No? It’s your boat?

Greek Man 1 laughs again.

EXT. SHIPYARD - DAY

Alex finds the gate to the shipyard locked. He looks at what he can, through the fence. He considers climbing over, but sees barbed-wire.

CUT TO:

Alex walks along the edge of the steel fence, passing by trees, refuse, and other obstacles.

CUT TO:
Having found a place along the fence to get a look, Alex scans the shipyard for the boat.

EXT. JOHN'S HOUSE, FRONT YARD - DAY

Alex walks into the yard as John and Allison are backing up in John’s blue van.

JOHN
Hey, Alex man, where’d you go?

ALEX
Down to the docks.

JOHN
Yeah?

John looks slightly concerned.

JOHN (CONT’D)
What for? You looking for the boat?

ALEX
Just having a look around, man.

JOHN
Don’t go looking for the boat, Alex. It belongs to someone else, now.

ALEX
Yeah I heard that.

JOHN
Listen, bro, we gotta go out for a while, take care of the place, okay? Here’s some money if you want to walk down to the store.

ALEX
I don’t want your money.

John holds a ten-dollar bill out the van window.
JOHN
Alex I know you don't have any money.
You hungry? Take the ten. All right, I'm gonna drop it.

John drops the ten-dollar bill and it floats to the ground.

JOHN (CONT'D)
If you want it it's right there.

ALEX
I wanna talk to you later. When are you gonna be home?

JOHN
Alex, man.

Allison watches from the passenger side.

ALLISON
Alex, there's some pizza in the fridge, I think. And maybe some beers. Just chill out till we get back, y'know, take it easy.

JOHN
Yeah, man. Have whatever you want. Lemme give you another ten.

John digs in his pocket.

JOHN (CONT'D)
Or here's a five.

John is left holding the five out the window, as Alex walks toward the house. John continues trying to make friends.

JOHN (CONT'D)
I got some new movies you probably haven't seen, man, check the shelf. We gotta go out and take care of some stuff, so -

Alex closes the front door, having walked inside.
INT. JOHN'S HOUSE, LIVING ROOM - AFTERNOON

Alex sits on the couch, staring forward at nothing, something he's grown accustomed to in prison. The TV is on, but he's not watching.

INT. JOHN'S HOUSE, JOHN'S ROOM - AFTERNOON

Alex rummages through the room, looking for something. He pulls open drawers, sifts through their contents, and leaves some of them open. He's not in a big hurry, but he's a little careless.

Alex finds a cigar box. He opens it. There's an almost-empty bag of pot, a few loose pills of different colors and sizes, rolling papers, a cigar still in its plastic wrap, a short straw, and a razor blade. There's also a blue (not red) pill box.

Alex gets the pill box open. There are 10 oxy pills inside.

He dumps the pills into his hand, and puts the blue box back where he found it, leaving all the other stuff undisturbed. He exits John's bedroom.

INT. JOHN'S HOUSE, BATHROOM - AFTERNOON

Alex flushes the ten oxy pills.

INT. JOHN'S HOUSE, JOHN'S ROOM - AFTERNOON

Alex searches the closet, leaving things out of place.

He looks under the bed. Nothing there.

Looking in a new place, Alex finds something he wasn't expecting: a set of 4 keys, with an old, brass key chain trinket.

INSERT, BRASS KEY CHAIN TRINKET

The trinket is a sponge diver's helmet.

EXT. SHIPYARD - LATE AFTERNOON

At the gate, Alex uses the keys on the lock. He tries one, then another, and finally the third key pops the lock open.
AT THE BOAT
Alex surveys the exterior of his father’s boat.
Some illegible, black graffiti has been spray painted on the side.
Having walked to the other side of the boat, he stands looking at a big hole in the hull, clearly caused by impact.
Alex touches the edges of the hole, lamenting the injured state of the boat, and wondering how his brother fits into this.

IN THE BOAT
Alex sits in the driver seat. He’s found a small, rusted, portable radio and tries it. No sound.
In another spot, he moves some items to the side, to reveal three names carved into the inside wall of the boat.

INSERT, NAMES CARVED INTO INSIDE OF BOAT
Nikolas  John  Alex
He touches the names.

EXT. SHIPYARD - NIGHT
IN THE BOAT
Alex lies on his back, looking up at the stars.

FADE OUT:

FADE IN:

EXT. JOHN’S HOUSE, FRONT PORCH - MORNING
Alex tries the front door. It’s locked.
INT. JOHN'S HOUSE, LIVING ROOM - MORNING

The door opens and there's John, agitated, wearing a gun on his hip.

JOHN
Fucking junkies, man. Where were you?

ALEX
I was taking a walk.

JOHN
You were taking a fucking walk? All night?

ALEX
Yeah, so what?

JOHN
While you were taking your freedom frolic some motherfucking assholes broke in my house.

Allison has seen it all before. She's sitting on the floor, rolling a joint on the coffee table.

ALLISON
Don't worry about it, nobody broke in.

JOHN
Shut your mouth.

ALEX
Whoah, slow down man.

ALLISON
He does this. He thinks people come in when we're not here and leave lights on and stuff -

JOHN
I didn't ask you did I?

John rubs his nose and snorts and swallows. His eyes are bloodshot.

JOHN (CONT'D)
Shit.
John paces to nowhere, losing speed, turns his back.

ALLISON
The junkies are like his tooth fairy.

She gets up, goes toward John with the joint and a pill.

ALLISON (CONT'D)
He walks around the living room like
Sheriff Peeko. What's his name, Rosco?

JOHN
Allison, shut the fuck up.

ALLISON
No, this is what you do, like once a month.
Every time it's the same thing.

Allison holds a pill in front of John's mouth. He looks for a moment, and
stubbornly refuses.

ALLISON (CONT'D)
Come on, baby, it'll cool you off.
(to Alex)
Tell him to take a chill pill.
(to John)
Look.

Allison mimes taking the pill and rubbing her belly.

ALLISON (CONT'D)
Mmmm, good. Now I can relax.

ALEX
What is that?

ALLISON
It's a Klonopin. You want one?

John draws the gun, takes a wide-footed stance and points the gun at the
two of them, back and forth.

JOHN
Freeze!

Alex cringes, sticks his arm out defensively.
ALEX
Hey. Hey!

Allison's over it, doesn't flinch, cocks her head.

ALLISON
Fuck you.

John looks to Alex, puts the gun away.

JOHN
No, I didn't point it at you. I went like this.

John takes the gun out again and points it toward Alex but off the mark. He puts the gun away.

ALLISON
He needs to sleep.

ALEX
No shit.

JOHN
Will you stop talking about me in the third person? I don't like that.

ALEX
What are you guys on?

JOHN
Shit was fucked up, man, there was drawers open, things are out of place. Somebody fuckin broke in again, I'm tellin you. I think it was that guy who's always asking us for money.

(to Allison)
Y'know the one? I think he does heroin.

Allison brings the pill in her hand toward his mouth.

ALLISON
And then, finally, John realizes he's freaking out about nothing. Take it, baby, c'mon.

John reluctantly takes the pill in his mouth. Allison lights the joint and hands it to him.
JOHN
(with pill unswallowed)
Fucking lowlifes that guy. ("the junky")

Allison gets back to him with a beer from the coffee table. He takes a gulp and swallows the pill.

Alex has the boat keys in his hand. He pockets the keys discreetly, though Allison might have seen something in Alex's hand.

ALEX
What did they steal?

JOHN
My shit, man, what do you think? I had like thirty pills in my room and they're gone.

ALLISON
Baby, you took those pills.

JOHN
No. I didn’t.

ALLISON
Yes, you did. This is what always happens. You take them and forget. And then you look for them for five hours the next day.

John exits to his bedroom. He can be heard "looking around everywhere (again)."

ALEX
I don’t get it. You guys are just doing a ton of coke or what?

ALLISON
He's on crystal meth. God knows why but he sometimes buys it from his dealer. I won't touch that stuff. I just do a little coke with the pot sometimes.

John is heard from the bedroom.

JOHN (O.S.)
They were here, man, fuck y'all. They jumped out the window.
Alex and Allison are at a loss as to how to deal with John any further.

ALLISON
He’s an idiot. You didn’t do anything wrong. Did you find the boat?

Alex isn’t sure if he should say yes or no.

ALEX
What?

She knows he found it.

ALLISON
Like you’re not gonna find it down the street at the shipyard.

John has come out of his bedroom.

JOHN
Congratulations, now what? You got four thousand to fix it and ten thousand to buy it back from Harry? Not to mention the back rent I owe the shipyard?

ALEX
Why’d you lie to me?

JOHN
Why do you think I lied to you? What’s a better story? That I fuckin wrecked the boat? That my boss has me by the balls and made me sign it over to him?

John takes another big puff on the joint.

ALEX
That’s not the point, man. Don’t ever lie to me about anything. You made it sound like the boat was gone. I just saw the boat. We can get it back.

JOHN
Man, I owe like two grand in rent to that fuckin pirate who runs the place. They’re about to tow the thing away. And besides that the boat legally belongs to Harry.

(MORE)
JOHN (CONT'D)
There's no way around that. You shoulda just left it alone.

ALEX
Who's Harry?

ALLISON
His boss.

JOHN
The guy I work for, man. Just forget it.

John walks out the front door, holding the joint. He leaves the front door open.

ALLISON
John, where are you going?

Alex and Allison watch him leave the room. Both are beat from the insanity.

ALEX
Do you know about this?

She thinks it over for a second.

ALLISON
Y'know, for some reason I thought things would be less crazy once you got here.

Alex goes to one of the windows on the front yard.

ALEX
Is he gone?

24  EXT. JOHN'S HOUSE, FRONT YARD - MORNING
In the yard, John puffs on the joint, standing in a spot that's incidentally out of Alex's view.

25  INT. JOHN'S HOUSE, LIVING ROOM - MORNING
Alex doesn't see John.

ALEX
I think he left.
ALLISON
He'll be back in five minutes.

Allison starts putting together another joint, while smoking a cigarette.
The bag of pot is just about empty. There's enough for one joint.

ALEX
So what's the deal? John wrecked the boat, but what does that have to do with
ten thousand dollars or this guy Harry?

Allison's not ignoring him, but she won't say anything yet.

ALLISON
John should be telling you this.

ALEX
Well. John is a fuckin liar. Isn't that what you said?

ALLISON
He's gonna kick my ass if I tell you.

ALEX
No he's not.

ALLISON
John was buying stuff from a guy who works for Harry.

ALEX
So Harry's a drug dealer.

ALLISON
Yeah, major drug dealer. Harry found out that John was Greek and had a sponge
boat. John starts hanging out with Harry, and next thing you know, John agrees -

John is heard outside.

JOHN (O.B.)
Hey!

Alex turns to see John approaching.
Alex shuts and looks the front door. The doorknob twists and the sound of John banging is heard.

ALEX

Go ahead.

Allison is looking at the door.

ALEX (CONT'D)

Finish telling me, Allison. I'll handle him.

She works on the preparation of the joint for a second. More banging on the door from John. Then he appears at the window.

JOHN (O.S.)

Fuckin' bitch.

Alex closes the curtain to block John.

ALEX

So John meets Harry.

ALLISON

Okay. John meets Harry and agrees to take Harry's stuff out to meet a guy who's gonna give John the cash. Don't ask me why this took place in the middle of the fucking ocean, because I don't know.

ALEX

Okay.

ALLISON

So John goes out on the boat and he's supposed to act normal, like he's going for sponges. It's the perfect cover, et cetera. He makes the trade down south, gets the money, and goes back to work like no big deal. The thing is, everywhere he looked he found sponges. Everywhere.

EXT. JOHN'S HOUSE, FRONT PORCH - MORNING

John leans with his back against the door, even more bummed. He takes a slow drag on the joint.
ALEX (O.S.)
Why does this already sound like one of my brother's famous lies, that no one believes.

ALLISON (O.S.)
This is how he tells the story. I'm telling you what he told me.

INT. JOHN'S HOUSE, LIVING ROOM - MORNING

They continue.

ALLISON
So he's getting all kinds of good sponges, the best day ever, never seen this many before, and he's thinking hey I'm only getting paid twelve-hundred to do this drug thing, I can't afford to miss out on all these sponges.

ALEX
And he got caught in a storm.

ALLISON
Yeah, a hurricane, that's right. How'd you know?

ALEX
It's obvious.

ALLISON
How is it obvious?

ALEX
If you know John, it is. Go ahead.

ALLISON
So he saw the storm on the horizon, didn't know it was a hurricane and stayed out to long. The boat gets wrecked down in Fort Myers and he -

ALEX
Why's he down there?
ALLISON
He couldn’t make it back. So he was gonna go in and try to tie up the boat somewhere but the waves forced him against a seawall.

ALEX
And how’d the boat get to the shipyard?

ALLISON
Harry paid to have it towed up here because it was the only thing he could threaten John with.

ALEX
But John doesn’t give a shit about the boat.

ALLISON
Actually, he does. He really does. He tried to get Harry to let him fix it, but Harry wouldn’t loan him the money. And believe it or not he feels really bad about all this. He wants to get the boat back, too, I think he’s just given up.

Allison licks the joint and closes it.

ALLISON (CONT’D)
This is the story I was told. In fact, he’s told it to me about sixteen times.

ALEX
I can tell. And how many times have you told it?

ALLISON
What do you mean?

ALEX
I mean how many times have you practiced this story?

ALLISON
Okay, who’s paranoid now?

Alex takes a moment.
ALEX
I guess you're right. Why would he wreck a fifty thousand dollar boat to keep ten thousand in cash?

John can be heard knocking on the door.

JOHN (O.S.)
Okay, you heard the story. Somebody wanna let me in?

Alex is almost wondering if the person he hears outside is actually his brother.

ALEX
How am I supposed to believe a word you say if you keep lying to me?

JOHN (O.S.)
I didn't want to get you involved in my problems. I'm the big brother, y'know? I'm supposed to take care of shit.

Alex unlocks and opens the door.

ALEX
Your problems are my problems.

JOHN
Well. Now you know.

ALEX
So you had to sign over the boat until you pay back the ten.

JOHN
Yeah.

ALEX
I'll help you pay it back. And then we'll get the boat.

John is beat. Alex puts his hand on John's shoulder.

ALEX (CONT'D)
And I wanna help you get off the drugs, man, look at you. You look like shit.
John nods, ashamed, it seems.

ALEX (CONT’D)
You’re gonna have to quit working for
Harry, number one.

JOHN
I can’t.

ALEX
Why not?

JOHN
He won’t let me out of his sight. He thinks
I wrecked the boat on purpose and stole his
money.

ALEX
But that doesn’t even make sense.

JOHN
I know. The guy’s a wacko.

John takes a moment to be convincingly contrite, as if asking to be let
into the house.

JOHN (CONT’D)
I’m sorry I lied to you.

After some eye-contact, Alex moves and John steps back into the house.
Everyone looks like they’re ready to rest.

FADE OUT:

FADE IN:

EXT. BEACH - DAY

The tiny Gulf waves crumble to the shore. At the edge of the water,
several kinds of fish float dead in a tide pool.

The water in the tide pool has a slightly reddish color.

A seagull lands and pokes at the decaying fish, then flies away.
29 EXT. OCEAN, UNDERWATER - DAY

The seawater is red. The waves above roll quietly along, and there’s no sign of life.

30 EXT. INLAND WATERWAY - DAY

A close look at some still backwater in Kreamer Bayou shows a red cloud of *karenia brevis* moving in.

31 EXT. SPONGE DOCKS - EARLY MORNING

There’s not a soul in sight. The boats rock quietly against their docks. Flags on boats flap in the wind. Seagulls can be heard in the distance.

Alex appears, dressed for hard work in his brother’s boots and a flannel shirt. He walks around the docks, looking for someone to talk to, but there’s no one.

Finally, he spots a LONE GREEK MAN on a dock washing off some sponge boat items with a hose.

**ALEX**

Excuse me, sir.

**LONE GREEK MAN**

Eh?

**ALEX**

Yeah, I’m looking for work. But I don’t see any divers here today.

As Alex says this he motions toward the boats.

**LONE GREEK MAN**

Yah yah.

The man motions also, as if he thinks Alex said, “it’s a nice day.”

**LONE GREEK MAN (CONT’D)**

(Greek/English)

Tourista?
ALEX
Am I a tourist? No. I live a few blocks from here. I'm looking for a job. A job?

The man nods and goes back to work.

LONE GREEK MAN
My English, not very good.

ALEX
Are you a diver?

LONE GREEK MAN
Spongetera. Yah.

Alex looks around at everything, checking again for people.

ALEX
I'm Alex. What's your name?

Alex extends a hand and gets a handshake and a smile.

LONE GREEK MAN
Dimitri.

ALEX
Can I help you with what you're doing?

LONE GREEK MAN
No, is okeh.

ALEX
I'm trying to find work on a boat.

LONE GREEK MAN
You, ah, journalist?

ALEX
Am I a journalist? No, no. I want to work here.

LONE GREEK MAN
You spongetera?

ALEX
My father was. My papa.
LONE GREEK MAN

Yes.

ALEX

My papa spongetera.

LONE GREEK MAN

Ah. Okay.

The man smiles.

LONE GREEK MAN (CONT'D)

Bye bye. All done. Alex.

The man walks away, carrying some stuff from his boat.

Now Alex is the only one on the docks.

An ON-LOCATION TV NEWS REPORTER is heard in voice-over.

ON-LOCATION TV NEWS REPORTER (V.O.)

A sinister red tide arrived yesterday afternoon to the golden Gulf shores of Florida. Not only have most of the fisherman given up hope of catching anything they can sell, but beachgoers are getting their own dose of the red tide’s malicious effects.

32 INT. JOHN’S HOUSE, LIVING ROOM - MORNING 32

Alex is in front of the TV, taking off the work boots. The TV news continues as a BEACHGOER LADY ON TV is interviewed.

BEACHGOER LADY ON TV (O.S.)

Yeah, my kid started coughing, and her nose was running and everything. I told her to stay out of the water. She said ‘sharks mommy’ and I laughed and said ‘no, honey, just a red tide’ which I think sounded even scarier.

ON-LOCATION TV NEWS REPORTER (O.S.)

Indeed it does. In fact, one local fisherman I spoke to said the red tide of two years ago almost wiped him out.
FISHERMAN (O.S.)
They come out of nowhere, you see, and there's no way to predict when they're coming or how long they stay. This'll probably be it for me. I can't afford to keep the maintenance on the boat and the crew on a payroll if the red tide's here. Two months, five months, you never know how long it's gonna stay.

ON-LOCATION TV NEWS REPORTER (O.S.)
That gentleman also mentioned the Tarpon Springs sponge diving community, saying some of his Greek friends (dramatic pause) had already put their boats up for sale. Rich Hinesberry reporting live for Channel Six. Back to you, Ted.

TED STEVENS NEWS ANCHOR (O.S.)
Thank you, Rich. In other news -

Alex clicks off the TV, but continues to stare blankly at it, knowing he won't get work on a boat any time soon.

33

INT. NICKY'S SUB SHOP - DAY

Alex sits in a booth filling out a job application. He's overdressed for the job, wearing one of his brother's dress shirts and a tie.

Pen in hand, Alex has gotten to the Criminal Record section.

INSERT, JOB APPLICATION

"Have you ever been convicted of a felony or misdemeanor? If yes, please explain."

He begins to write his answer, "Yes."

CUT TO:

Alex hands his job application to the APATHETIC TEENAGER behind the counter.

ALEX

Thank you. Have a nice day.
Alex waves and leaves the place, making the bell on the door ring as he steps out. The teen employee couldn’t care less, but takes a look at the application.

**APATHETIC TEENAGER**
Grand theft auto. Cool.

34  **EXT. MOM AND POP CONVENIENCE STORE - DAY**
Alex sits on a bench outside the store, using a clipboard to fill out an application. He’s wearing a different shirt and tie, because it’s a different day.

35  **EXT. CONSTRUCTION SITE - DAY**
Outside the trailer-office, Alex shakes hands with a CONSTRUCTION FOREMAN in a hard hat.

Again, Alex is wearing a different shirt and tie.

Alex hands a clipboard and pen to the foreman. The guy looks at Alex’s application while Alex waits. The foreman sort of nods to be polite, knowing he can’t hire Alex.

CUT TO:

Alex leaves, walking along the fence at the edge of the construction site.

36  **INT. COIN LAUNDRY - DAY**
Shirt-and-tied again, Alex fills out an application, with a FAT LADY looking over his shoulder.

37  **INT. WAREHOUSE - DAY**
Alex is being given a tour of the warehouse facility by an ASSISTANT MANAGER. The guy points at various things, explaining how the operation runs. A forklift rides by. A HEFTY DUDE wearing a back-brace for lifting is introduced to Alex.

CUT TO:
Sitting at a desk, the assistant manager is looking at Alex's application. Alex waits for a word. The guy shakes his head.

**FADE OUT:**

**FADE IN:**

**38**
**INT. JOHN'S HOUSE, ALEX'S ROOM - DAWN**
Alex wakes to an alarm clock and hops out of bed.

**39**
**EXT. LABOR POOL MEET UP SPOT - DAWN**
Ten or twelve hardened, scruffed-up men stand around waiting for a work truck to pick them up. Alex stands with them looking down the road.

An open-top cattle truck pulls in and a HARD LABOR HIRING GUY jumps out. The men move toward him, hoping to be picked.

The guy picks one, two, three, four, then Alex is picked. Alex and the lucky men climb into the back of the truck.

**40**
**EXT. SIDE OF A ROAD - DAY**
Alex and his compatriots wear orange vests and shovel dirt, digging a line for a pipe. He seems to have plenty of energy for the work.

**41**
**INT. JOHN'S HOUSE, ALEX'S ROOM - DAWN**
Alex's alarm clock buzzes. He gets up, turns it off, still eager to face the day.

**42**
**EXT. BY THE WATER (THE BAY) - DAY**
Orange-vested again, Alex stands with his shovel stuck in the ground. Everyone else is working. He's standing there looking out over the water.

The sound of a conversation between Alex and John is heard in voice-over.
ALEX (V.O.)
So the idea is I work for this guy, do the
same shit you do, which you’re telling me
is safe, we save up money, pay him back,
get the boat, fix it and then we’re done.
We’re out.

The conversation continues in the next scene.

43 INT. JOHN’S VAN - DAY 43

John drives, Alex rides shotgun.

JOHN
Yeah. Like I said, how else are you gonna
make any real money? Y’know? You can
work for Harry. You can help me.

ALEX
How long do you think it’s gonna take to
pay him back?

JOHN
I don’t know. But don’t mention the boat
to Harry.

ALEX
Why not?

JOHN
Because it just pisses him off. I’ll talk to
him about it later.

ALEX
So like six or eight weeks maybe?

JOHN
Depends what kind of money he’s willing
to pay you. Maybe a couple months, yeah.

ALEX
Have you thought any more about what I
said? About rehab?
JOHN
Yeah, yeah, I want to. Y’know. Just gotta
find the right place. It’s all good, man,
we’ll figure it out.

ALEX
So what I’m doing is pretty easy, right?

JOHN
Yeah, it’s no problem, you just drive from
point A to point B.

INT. HARRY’S HOUSE, DEN - AFTERNOON

The three thugs seen earlier at John’s house sit together on a huge
leather couch, wearing tracksuits.

One holds a Polaroid Instant Camera, one reads a Euro-car mag and one
stares at Alex like he needs glasses.

Beside that thug there’s a MAC-10 submachine gun resting on a lamp
table by an alligator ashtray.

As the brothers enter, the one holding the camera stands up. John
motions for Alex to get his picture taken, and it’s done. The guy of course
starts to flap the picture so it will develop.

Outside the window, two topless, bikinied damsels help each other with
sunblock by the pool. ONE OF THE GIRLS walks toward the window.
Since the thugs are all sitting down, only John and Alex can see her. She
waves to John but he ignores her.

On Harry’s busy desk there’s a speaker phone. That’s how he’s heard. It’s
all kind of weird at first. Harry’s voice breaks the silence.

HARRY (O.S.)
Jerry, close the door.

JERRY JERARD, thug in the ball cap, gets up to close the door.

Alex notices a surveillance camera mounted in the corner, pointed in his
direction.

HARRY (O.S.) (CONT’D)
You wanna do some driving, make some
money?
ALEX
How much money?

HARRY (O.S.)
Eight-hundred a week. You'll work three nights. John will show you what to do.

ALEX
That sounds good, sir.

HARRY (O.S.)
Jerry.

Jerry Jerard retrieves a gun from his tracksuit and tosses it to Alex. Alex examines the 38 Special revolver.

HARRY (O.S.) (CONT'D)
It's a clean gun. If you do your job right, you won't need it. Any questions?

ALEX
When do I get paid?

HARRY (O.S.)
Weekly. John will handle that.

ALEX
Thank you, sir.

JOHN
Harry.

No response.

JOHN (CONT'D)
He's gonna go with me tonight, all right?

Jerry gets up again and awkwardly does his important task, pressing the hang-up button on the speaker phone.

INT. JOHN'S VAN - NIGHT

John drives. Alex rides shotgun.

ALEX
Where'd this guy come from?
JOHN
Did you ever buy stuff from Freddy?

ALEX
Yeah.

JOHN
The guy that Freddy got his stuff from, that guy got his stuff from Harry.

ALEX
Did he have anything to do with that guy who washed up on the beach?

JOHN
How'd you know about that?

ALEX
It was in the news, dude. Plus that's all I heard Freddy talk about for six months.

JOHN
I don't know, maybe. I don't think Harry has a lot of enemies, though.

ALEX
Hey, how much do we owe, total?

JOHN
Harry, ten. Shipyard, two. And fix it about five.

ALEX
Seventeen thousand.

JOHN
You wanna get down to business?

ALEX
Yeah.

EXT. MONTAGE - NIGHT

John taking the lead, he and Alex make drug deliveries. They exchange drugs for money in various locations - 1, 2, 3.
EXT. STREET, JOHN’S NEIGHBORHOOD · NIGHT
John’s blue van comes to a slow stop.

INT. JOHN’S VAN · NIGHT
Alex is looking very tired. John of course is not.

JOHN
I’m gonna let you out here, I gotta go take care of something. If she wakes up just tell her Harry called me in.

Alex steps out of the van.

INT. JOHN’S HOUSE, LIVING ROOM · NIGHT
Alex walks in to find Allison sitting on the couch, waiting.

ALLISON
Hey.

ALEX
Hey.

ALLISON
He’s not with you, is he. I knew it.

ALEX
Are you okay?

ALLISON
No. I have a migraine. I can’t go to sleep. There’s not even any beer or pot left, and I’m out of Klonopin.

ALEX
Have you slept at all?

ALLISON
No.

ALEX
Can we go buy something for you? Like aspirin?
ALLISON
Aspirin doesn't work.

ALEX
So what do you do?

ALLISON
Just wait. Hope it goes away.

Alex starts for his room, then stops.

ALEX
I think I know what might help.

ALLISON
What?

INT. ALLISON'S CAR (EXT. 24-HR DRUGSTORE) - NIGHT

Alex gets into the car, coming back from the 24-hr drugstore. He opens the bag he's carrying and hands her a bottle. There's also some tablets.

She can't get it open.

ALLISON
Can you open this?

He does.

ALEX
Drink about half the bottle.

ALLISON
Are you serious?

ALEX
Yeah. Guys used to get this stuff from the infirmary in prison.

She drinks half the disgusting bottle.

ALEX (CONT'D)
Take 6 of these.

He drops a handful of tablets in her hand. She pops them all at once, swallowing with a gulp from the bottle.
Alex starts the engine.

Allison smiles, then lights a cigarette.

ALLISON
Ugh, the taste.

She leans over and kisses Alex on the cheek, no big deal.

ALLISON (CONT'D)
Thanks.

ALEX
Gross. I'm just kidding.

She playfully hits his arm. They ride away.

FADE OUT:

FADE IN:

51 EXT. STREET, NEAR SHIPYARD - DAY
Alex walks with a bucket.

52 EXT. SHIPYARD - DAY
Alex keys open the gate lock.

INSERT, KEYCHAIN TRINKET
The sponge diver's helmet.

CUT TO:

AT THE BOAT

Alex uses a rag and a can of paint thinner, trying to remove the illegible, black graffiti from the bow. It's not coming off.
IN THE BOAT

Alex puts stray trash into a garbage bag.

CUT TO:

Alex looks at an old (somewhat damaged) photograph he has found in a compartment full of other items.

INSERT, OLD PHOTOGRAPH

Nikolas Nikoladis and his two sons, much younger than they are now, stand in the boat, smiling, with the sea and sky behind them.

Alex, the smaller of the two boys, holds a staff-like sponge-diver’s instrument over his head as if claiming victory.

Their father’s hands are resting on the boys’ shoulders.

EXT. JOHN’S HOUSE, FRONT PORCH - AFTERNOON

Alex stops with his hand on the front door and listens to John and Allison fighting inside.

ALLISON (O.S.)
I can’t believe you sold my ring. What did you do, take it off my finger while I was asleep?

JOHN (O.S.)
We’re gonna get it back, baby, I promise.

ALLISON (O.S.)
The guy’s gonna sell it tomorrow, John. What’d you get, fifty bucks?

JOHN
I got a hundred, all right?

ALLISON (O.S.)
No, it’s not all right.

Alex has moved to the window to see inside.
54   INT. JOHN’S VAN - NIGHT

Alex is nodding off. John is driving.

    JOHN
    Hey, wake up.

John rubs his nose, snorts and swallows.

    JOHN (CONT’D)
    You want some coffee?

Alex tries to wake himself up, rolling down the window, breathing in some fresh air.

    JOHN (CONT’D)
    You want some coffee?

    ALEX
    Nah.

    JOHN
    Well, wake the fuck up then. Pay attention.

John hands a certain piece of paper (or map) to Alex.

    JOHN (CONT’D)
    We’re on Highway nineteen north, we’re gonna hit county road four-ninety-five then four-eighty-eight. If you blink your eyes you’re gonna miss it.

    ALEX
    Okay, man. I’m awake.

    JOHN
    And there’s a speed trap up here. Are you listening?

    ALEX
    Yeah. Chill out.

    JOHN
    I want you to pay attention to this shit because if you fuck up when I’m not here I’m gonna bust you.
54   INT. JOHN’S VAN - NIGHT

Alex is nodding off. John is driving.

JOHN

Hey, wake up.

John rubs his nose, snorts and swallows.

JOHN (CONT’D)

You want some coffee?

Alex tries to wake himself up, rolling down the window, breathing in
some fresh air.

JOHN (CONT’D)

You want some coffee?

ALEX

Nah.

JOHN

Well, wake the fuck up then. Pay attention.

John hands a certain piece of paper (or map) to Alex.

JOHN (CONT’D)

We’re on Highway nineteen north, we’re gonna hit county road four-ninety-five
then four-eighty-eight. If you blink your eyes you’re gonna miss it.

ALEX

Okay, man. I’m awake.

JOHN

And there’s a speed trap up here. Are you listening?

ALEX

Yeah. Chill out.

JOHN

I want you to pay attention to this shit
because if you fuck up when I’m not here
I’m gonna bust you.
ALEX
I got it man. Nineteen, four-ninety-five, four-eighty-eight.

JOHN
Don’t get cocky.

ALEX
I’m just tired, man. The road puts me to sleep.

JOHN
All right, we gotta get you some coffee at the next stop. How did last night go?

ALEX
What?

JOHN
With Allison. Did she say anything about me not being there?

ALEX
No. It’s all good I guess.

JOHN
All right, just remember if she says anything tell her I had to do something for Harry.

ALEX
I got it. She was asleep anyway when you dropped me off.

INT. JOHN’S HOUSE, ALEX’S ROOM - NIGHT

Alex’s room is dark.

ALLISON
Hey.

Allison has appeared in his doorway.

ALLISON (CONT'D)
Are you asleep?
ALEX
No.
She goes to his bed, where he lies on his side.

ALLISON
I'm having trouble sleeping. Is it okay if I lie down?

ALEX
Yeah, I guess.

She gets into the bed and lies on her back behind him.

ALEX (CONT'D)
Do you have a headache?

ALLISON
No.

(then what is it?)

ALLISON (CONT'D)
I saw you in the window. It's not the ring. I know we need the money.

She sighs.

ALLISON (CONT'D)
He's out with that slut right now. That's what I was mad about.

ALEX
I don't think he's with anybody.

ALLISON
Alex.

ALEX
How do you know he's with someone? I don't think he would do that.

ALLISON
How do I know? Well, A, for starters, I've seen them in the same room together. I've seen her smashing her tits in his face. I smell his clothes when he gets home.

(MORE)
ALLISON (CONT'D)
Um, let's see, we never have sex anymore. What else? He mysteriously has oxy the next morning that I know she gives him when he's out, and he didn't have the money for those drugs in the first place. Like at least have the courtesy to be a good liar if you're gonna fuck around.

ALEX
Do you mean that? If someone cheats on you, it's okay as long as you don't know?

ALLISON
No, I don't mean that, of course not.

ALEX
I guess that was a stupid question.

ALLISON
Things were a lot different when we first met, before he discovered his miracle drug.

ALEX
He says he's gonna get off it. What do you think?

She sniffs.

ALLISON
Fucker.

ALEX
Do you think he's serious?

ALLISON
Is any addict ever serious about getting off their favorite drug?

She sighs.

ALLISON (CONT'D)
I'm sorry, I don't mean to talk about your brother like this. Do you want me to leave?

Alex takes a second.
ALEX

No.

They lay there silently, with their eyes open.

ALEX (CONT'D)
I had a friend in prison who got killed because of drugs. He had a steady supply of what he needed, but then one day it got cut off. He had to kick heroin with no painkillers or anything.

ALLISON
I didn't know they have heroin in jail.

ALEX
Yeah. During lunch he flipped out on a guard and one knock on the head killed him.

ALLISON
Jesus.

ALEX
I don't know what it's gonna take for John.

EXT. SHIPYARD - DAY

AT/IN THE BOAT
Alex works on the boat.
Painting,
sealing cracks,
stripping off water-damaged wood,
trying mechanical things to see if they work.

Then Alex stands at the bow of the boat, looking out over the shipyard like a captain looking out on the ocean.
INT. JOHN'S HOUSE, LIVING ROOM - AFTERNOON

Alex sits on the couch, watching TV.

ALEX
Hey, man, check this out.

John enters, gets where he can see the TV. Alex is getting a kick out of what's on. John couldn't care less.

TV DOCUMENTARY NARRATOR (O.S.)
For a thousand years, only the most vigorous of Greek men could become 'sponge-divers,' or sponge-divers. Like Olympic athletes, their stamina was legendary. Fending off sharks, swimming naked in the cold waters of the Mediterranean, the divers held their breath for three to five minutes at a time, while searching for their prize at the ocean floor. (Musical Interlude).

ALEX
You have a good time last night?

JOHN
What're you talkin about?

ALEX
Y'know.

JOHN
No, I don't know.

ALEX
Okay, I'm just checking.

JOHN
You saw me come in?

ALEX
Yeah, you woke me up.

JOHN
Did she see me?
ALEX
How should I know?

John notices that Alex’s clothes are dirty with paint splatters, sawdust, etc.

JOHN
You been at the shipyard?

ALEX
Yeah.

JOHN
Why, what are you doing?

ALEX
I’m working on our boat.

JOHN
Yeah?

58    EXT. JOHN’S HOUSE, FRONT PORCH - AFTERNOON

Allison is standing by the front door, listening, waiting to go inside.

ALEX (O.S.)
Is there a problem?

JOHN (O.S.)
No, I just don’t want you thinking it’s your boat. It’s our boat.

ALEX (O.S.)
That’s what I just said, didn’t I? What’s wrong with you? I said ‘our boat.’

Allison has moved to the window to see inside.

59    INT. JOHN’S HOUSE, LIVING ROOM - AFTERNOON

John and Alex continue talking. Alex will see Allison in the window.

JOHN
You talk to Allison?
ALEX
No. Why would I talk to Allison?

JOHN
She's not here.

ALEX
Well. That's probably why I didn't talk to her. What do you think?

JOHN
Where is she?

ALEX
Why don't you go do some drugs, lighten up.

JOHN
Watch your mouth.

Allison has just opened the front door. She walks to the bedroom, acting like nothing's up. Awkward silence in the room.

60  EXT. ROAD - NIGHT
John's blue van cruises down the road.

61  INT. JOHN'S VAN - NIGHT
John drives. Alex rides shotgun.

JOHN
Probably in a couple weeks you'll have your own runs and you can get paid.

ALEX
What?

JOHN
It's not paid training, man. The sooner I think you can go alone I'll tell Harry.

ALEX
Aren't you supposed to be paying me anyway, isn't that what he said?
JOHN
Yeah, once you start, you'll get paid.

ALEX
What the fuck, man. Are you holding out
on me?

JOHN
No, I'm not holding out on you, man. In
fact, I'm feeding you and you're not paying
rent. I'd say you have it pretty good.

ALEX
Are you fucking kidding me? Tell Harry
I'm ready.

JOHN
All right, man. I'll tell him.

62 INT. JOHN'S HOUSE, LIVING ROOM - NIGHT
Alex enters. Allison sits on the couch in the near dark.

ALEX
Oh. You scared me. What's up?

ALLISON
Nothing.

ALEX
What's wrong?

ALLISON
Everything.

Alex turns on a light.

ALEX
Do you wanna talk for a minute?

ALLISON
Lemme guess, he's out doing something for
Harry.

ALEX
Yeah. Harry called him in.
ALLISON
Oh, you mean hairy pussy on that slut
called him in?

Despite everything, Alex can’t bring himself to say John is with another
woman.

ALLISON (CONT’D)
Alex, you think that women can’t tell when
men are lying? Women always know.

ALEX
Okay. If you say so.

ALLISON
I don’t know why you bother sticking up
for him, anymore.

Alex walks toward his room.

She sighs.

ALLISON (CONT’D)
Hey.

ALEX
Yeah.

ALLISON
I’m sorry. It’s not your fault.

ALEX
Okay. I’m going to bed.

ALLISON
Smoke a joint with me.

ALEX
Good night.

INT. JOHN’S HOUSE, ALEX’S ROOM - MORNING

Alex is passed out in his bed. Allison is asleep beside him, her arm resting
on his neck. Both are fully clothed. The sun is up and blasting into the
room. John enters.
JOHN
Hey, wake the fuck up, man.

Alex starts to acknowledge consciousness.

JOHN (CONT'D)
I wanna talk to you, man, get up.

John has to pull Alex off the bed onto his knees before Alex even opens his eyes.

ALEX
Okay, okay. I'm up.

Alex remains on the floor.

JOHN
Let's get some breakfast, I wanna talk to you about some shit.

ALEX
What, man, what.

JOHN
Don't sass me man just get dressed. Put your shoes on and come outside.

Alex is sufficiently awake and starts moving to get ready.

Allison finally wakes up.

ALLISON
Oh, hey baby.

Alex looks to her, then looks away, remembering he's not her baby.

John notices this.

64 EXT. JOHN'S HOUSE, FRONT PORCH - MORNING 64
Alex hops forward while putting on his shoes.

John cooly smokes a cigarette.

ALEX
She fell asleep in my bed. I don't remember how she got there.
JOHN
Ah, I don’t give a fuck, she’s temporary.

ALEX
I think she’s lonely or something.

JOHN
Yeah? Is that right?

Alex ties a shoe.

JOHN (CONT’D)
Whatever. Come on, let’s go.

INT. JOHN’S VAN - MORNING

John drives for a moment. It seems like he should have said something by now. He looks like he slept on his eyeballs.

Alex cuts to the chase.

ALEX
What’s this about?

JOHN
I’m gonna lay some shit on you. Let you know where I’m at.

ALEX
Sounds heavy, dude. Why don’t you try getting some sleep one of these days?

JOHN
You feel like you know how things work with Harry?

Alex mulls it over for a few seconds.

ALEX
Not really, why?

JOHN
Listen. I wanna apologize for being so tense lately.
ALEX
Yeah, because I'm used to you being Mister Chill and everything.

JOHN
We're like, y'know, starting to get stuff started, and uh, I wanna bring you in on it, y'know, like shit's gettin hectic.

ALEX
Are you huffing gasoline or what?

JOHN
No, I wanna have a discussion.

EXT. BY THE WATER (THE BAY) - MORNING

John has chosen an out-of-the-way place by the water to talk serious with Alex.

JOHN
Okay, I haven't told you about this, but it wasn't time yet. What I want us to do is rip off Harry. Now, before you say anything -

ALEX
No, fuckin way, man. Stick to the game plan.

JOHN
This is the game plan. Just listen. After this we'll have the option of paying him back, 'cause we're gonna sell his shit and -

ALEX
John.

JOHN
- and it's gonna add up to a lot more than ten grand. Then we can stick around or else say fuck it and leave town with the rest of the money.

ALEX
What about the boat, John?
JOHN
Fuck the boat, man, I'm talking about a lot of money.

ALEX
Not interested. What about Harry shooting you in the face, or one of his thugs camped out in the living room? Not a concern?

JOHN
I've looked into it, man. Nobody's there except him at night. He sleeps on the other side of the house from where we're gonna be, and he's a very heavy sleeper.

ALEX
He's a heavy sleeper? Oh, in that case, why don't we throw a keg party? I'll bring a marching band.

JOHN
Take it seriously, man.

ALEX
I'm sorry, John. Go ahead (with this idiotic plan).

JOHN
I wanna get some of his ex-wife's jewelry, okay, and there's gotta be drugs laying around, not to mention guns and cash.

ALEX
I really wish this was a joke.

JOHN
It's not a joke at all. I'm doing this for us, this is our future.

ALEX
It's looking bleak.

JOHN
Alex. There's a safe. And we can get to it.
ALEX
You’re gonna crack a fuckin safe, dude?

JOHN
I know the combo. Or I know somebody who does.

ALEX
Lemme guess, the girl you’re banging who’s also the girl with the tits at Harry’s.

JOHN
Yeah, how’d you know?

ALEX
And you think trusting her is a great idea? She’s gonna open her mouth at some point and everyone’s gonna know it was you. Bang bang you’re dead. Besides, you’re plan is to rob him and then pay him back the ten grand with his own money and he’s not gonna connect the fucking dots?

JOHN
No, we’re gonna wait a month or two to pay him and then say we won the money at the dog tracks.

ALEX
That’s dumb.

JOHN
No, that works. And all we have to do is steal something that’s worth ten grand, or no, seventeen for the boat, right? And keep a few thousand for you and me.

ALEX
If you’re just gonna steal something and sell it to pay him back, why Harry? Why bother with a guy who has guns and dogs and a security system, and probably an armed knucklehead waiting in the garage?
JOHN
I told you there’s nobody there. And dogs, man? You’re worried about his Cooker-Spaniel? I’ll bring some bacon, or I’ll shoot the motherfucker.

Alex can’t help it, he starts laughing.

JOHN (CONT’D)
Hey.

John grabs him and forcefully jerks him.

JOHN (CONT’D)
Fuckin take me seriously, man, I need your help.

ALEX
All right.

Alex tries to push John’s hands off him.

ALEX (CONT’D)
All right. Let go of me.

Alex is a little angry now.

ALEX (CONT’D)
Go get shot. Go to jail. See what it’s like. You’ll love it in there, there’s a lot of other dumb faggots like you.

Alex walks away from the conversation, then stops.

ALEX (CONT’D)
I don’t wanna hear your fuckin sob story. Owing a guy money is one thing, robbing a guy and doing time or getting shot is another. Stick to the plan we already have. You lost the guy’s money, so pay him back. End of story. We pay your debt, get the boat and live happily ever after.

Alex is about to walk away for good.

John calls out.
JOHN

Alex.

Alex keeps walking.

JOHN (CONT'D)

Alex!

ALEX
What, man?

JOHN
Come 'ere. There's something important I gotta tell you.

ALEX
What is it, man? Tell me.

JOHN
Just come 'ere man.

Alex stops.

ALEX
No. I'm done with this conversation.

John goes to Alex. John puts his hand on Alex.

ALEX (CONT'D)
Don't fuckin touch me.

JOHN
Listen.

ALEX
I'm listening.

JOHN
The ten grand I owe Harry. It's more than that.

Alex knows he's hearing bad news.

JOHN (CONT'D)
It's eighty-five thousand.

Alex doesn't know what to say.
ALEX
What the fuck, John.

JOHN
The money I lost in the ocean was eighty-five thousand.

ALEX
Where does it end, man? So what’s the point of ripping off Harry for ten grand if you’re still gonna owe him that much money?

John takes a second. It’s what he didn’t want to say.

JOHN
Because I’m gonna kill him.

Alex is once again lost for words, to put it mildly.

JOHN (CONT’D)
He’s not exactly a saint, y’know. That guy who washed up on the beach, I’m sure he had something to do with that.

Alex turns and walks away. John lets him walk for a moment.

JOHN (CONT’D)
Alex.

ALEX
So you were gonna take me along and just accidently plug the guy?

Alex waits for an answer.

ALEX (CONT’D)
Just leave if you can’t pay the debt. You’re talking about killing someone. Just take Allison and walk away. I’ll stay here. I’ll figure something out.

JOHN
If I run he’ll follow me. It’s eighty-five thousand dollars. He’s not just gonna forget it. (MORE)
JOHN (CONT'D)
And in his mind if I disappear it must mean
that I stole the money in the first place.

ALEX
You can't kill him, John.

Alex walks away, and won't turn back this time. John watches him for a
moment.

JOHN
I don't know what to do, man. I need your
help, Alex. Do you hear me? I need your
help.

ALEX
If you go through with this you better say
your goodbyes first because you're not
coming back.

INT. JOHN'S HOUSE, LIVING ROOM - LATE AFTERNOON

Alex sits on the couch, staring forward. The TV is on, but he's not
watching.

John and Allison walk in. She heads for the bedroom, but the small bruise
on her face is visible to Alex.

Alex is focused on what he just saw (Allison's face) as John sheepishly
talks to him.

JOHN
Harry wants you to go alone tonight. I'm
taking the night off.

ALEX
What's up with her face, man?

JOHN
Just leave it. I don't wanna talk about it.

ALEX
Lemme ask a dumb question, did you hit
her?

JOHN
No.
Allison simultaneously adds her answer from through the wall.

    ALLISON (O.S.)
    Yes.

    JOHN
    Just leave it, I don’t wanna talk about it.
The stuff’s in the van.

John tosses the van keys to Alex.
Alex puts them on the coffee table.

    ALEX
    I don’t work for Harry anymore.

    JOHN
    What?

    ALEX
    Why would I continue working for him?
    My understanding was I was paying off a
ten thousand dollar debt. Now it’s eighty-five,
and I’m not gonna do it.

    JOHN
    What about your precious boat?

Alex looks away, trying to control the anger welling up. Not happening.
Alex stands and punches John hard in the face.

John reels backward (against the table), but doesn’t fall.
Alex is ready to go at it, fists clenched. John is not interested. Some hard
looks are exchanged. John finds the blood on his lip.

EXT. SHIPYARD - NIGHT

IN THE BOAT

Alex lies on his back on the deck, a blanket over him and a pillow under
his head. He’s looking up at the stars.

Allison’s voice is heard.
ALLISON (O.S.)
Hey. Alex.

Alex gets up and looks down over the edge.

ALEX
Hey.

ALLISON
I thought I would find you here. Can I come aboard?

ALEX
Yeah. How did you get in?

ALLISON
I climbed the fence.

ALEX
Go to the back, over here.

Alex goes to the stern, Allison climbs up.

There's a silence as they awkwardly take up standing positions “not too close” to each other.

ALLISON
Is this awkward? For me to be here?

ALEX
No. (yes)

ALLISON
You didn't have to hit John.

ALEX
I had my own reasons. Do you want a beer?

She shakes her head, no.

ALLISON
Does your hand hurt?

Alex looks at his hand for a second, doesn't answer.
ALEX
Does John know you’re here?

ALLISON
He’s out. I don’t care anymore.

She looks for something to say.

ALLISON (CONT'D)
So this is the boat.

ALEX
Yeah. You can sleep here, if you want. It’s not gonna be comfortable, but, if you don’t want to go back.

CUT TO:

Alex and Allison are lying down under the blanket, two heads on one pillow.

ALLISON
John never told me much about what happened before you went away.

She waits for an answer.

ALEX
That’s because it was his fault. He fucked up and I got busted.

ALLISON
I can’t say that I’m shocked. Did you have a girlfriend back then?

ALEX
Yeah.

ALLISON
And she wouldn’t wait for you?

ALEX
No.

ALLISON
What was she like?
ALEX
She was pretty. She was quiet. She had a Chihuahua named Shark. Sharky.

ALLISON
How long were you with her?

ALEX
Year and a half.

ALLISON
Have you talked to her?

ALEX
No.

ALLISON
Have you been with anyone else since her?

ALEX
You mean like did I have a boyfriend in prison?

ALLISON
No, dummy. I mean maybe you smooched off somewhere when I wasn’t looking.

ALEX
Not yet.

Alex sits up.

ALEX (CONT’D)
I’m not gonna fuck you just because you’re beautiful and you wanna get revenge on my brother.

She sits up.

ALLISON
What? I never said I wanted you to fuck me, Alex.

ALEX
You’re just lonely? Desperate?

Allison stands up and leaves the boat.
Alex remains seated, not sure what he's feeling.

EXT. STREET, JOHN'S NEIGHBORHOOD - DAY

Alex walks in the sunshine, wearing impenetrably dark sunglasses.

John's van pulls up beside him. Alex doesn't notice at first.

    JOHN
    Hey.

Alex continues walking.

    JOHN (CONT'D)
    Where you been?

    ALEX
    At the boat.

    JOHN
    Yeah? You wanna take a ride?

    ALEX
    Not really.

    JOHN
    C'mon get in. I wanna show you something.

    ALEX
    I don't feel like it right now, John.

    JOHN
    I need you to come look at something, Alex.

    JOHN (CONT'D)
    Not interested. Aren't you supposed to be plotting a murder?

    JOHN (CONT'D)
    Just get in. This is the last thing.

Alex stops walking. John stops the van.
ALEX
No, it’s not, man. There’s no last thing with you.

JOHN
This is really important.

Alex just stares at John.

JOHN (CONT’D)
I found out Harry is planning to kill me.

EXT. WOODS - DAY

John leads Alex through the trees.

They end up looking at a hole in the ground, about 3 feet deep and long enough for a body.

JOHN
This is it.

Alex stares at the hole.

JOHN (CONT’D)
This is Harry’s idea of a final resting place for me.

John spits in the hole.

JOHN (CONT’D)
Jerry Jerard. Harry’s guy that I went to high school with? He tipped me off. The guy’s a thug and works for Harry but he’s not ready to fuckin shoot me, y’know what I mean?

ALEX
How can you trust Jerry?

JOHN
Alex! Look at this fucking hole! That’s me! That’s your brother dead in a dirt fuckin hole!

Alex watches John, taking what he’s saying very seriously.
JOHN (CON'TD)
He's like yeah don't tell anybody this but Harry's talking about taking you out of the picture. He sent Jerry out here to dig a hole, man. Jerry said Harry was talking about me wrecking the boat and saying that I stole his money, and Harry just wants to get rid of me.

INT. JOHN'S VAN - DAY
John drives. Alex rides shotgun.

JOHN
All you gotta do is drive and keep a lookout when I go into Harry's house.

John's looking to Alex for an answer.

JOHN (CON'TD)
Fuckin, Alex, there's no other way. I need you there.

ALEX
Just leave town, John.

JOHN
I told you, Harry will take that as an admission of guilt and he'll hunt me down.

ALEX
How?

JOHN

After a moment, Alex gives him an answer.

ALEX
When do you want to do it?
EXT. JOHN'S HOUSE, FRONT PORCH - NIGHT

Alex has brought Allison to the front porch to talk. They stand close, and there's an air of conspiracy, as she follows his lead talking quietly.

ALEX
Do you have any bars?

ALLISON
Yeah, why? I need one.

ALEX
John, how often does he take them?

ALLISON
Occasionally when I force it on him. He smokes to chill out.

ALEX
Let me get a few?

ALLISON
Yeah. Ok.

Allison goes inside for a moment. Then she comes back.

INT. JOHN'S HOUSE, ALEX'S ROOM - NIGHT

Alex crushes five Xanax pills (Bars) on a small set on his bedside lamp table. Then he starts chopping up the powder as fine as possible with a credit card.

Allison stands by the locked bedroom door, watching Alex, not sure how she feels about what they're doing. She's holding a beer, but not drinking it.

CUT TO:

Allison has come over to where Alex is. She holds the beer out, while Alex uses a folded sheet of paper to pour the Xanax powder from the five pills into the beer.

FADE OUT:

FADE IN:
EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - MORNING

Alex is nailing a plank of wood over the window. The place has been boarded up as if the Tasmanian Devil were inside about to bust out. Alex prepares to start another nail, and some movement is heard inside.

ALEX
John? You awake?

At the back door of the main house, Allison stands in the doorway, watching Alex, waiting to see what happens.

Alex thinks John can hear him.

ALEX (CONT'D)
John, there's food for you in there, and I hooked up the A/C. John?

No answer.

EXT. JOHN’S HOUSE, FRONT YARD - MORNING

Alex stands by Allison's car, as she is about to leave.

ALLISON
So, you have my mom’s number. Call me if whatever. Or just call anyway, tonight.

ALEX
Okay.

Alex taps her car, and she drives away.

EXT. BEACH - DAY

Alex sits on the beach, facing the water.

EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - MORNING

There's the cottage, and there's the sound of John banging on the door. Then he kicks it. Then there's the sound of him trying to break it down with his body hurled against it.
INT. ALLISON’S CAR - DAY
Allison drives, worried about the obvious.

EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - DAY
It’s now mid-day, and John is heard yelling from within the cottage.

JOHN (O.S.)
Alex! Alex, don’t do this! Allison!

EXT. BEACH - DAY
Alex continues to sit on the beach for a moment then gets up.

EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - DAY
Alex is outside the cottage.

JOHN (O.S.)
You motherfucker, you fucking asshole, I’m gonna fucking kill you, I’m gonna rip your face off.

Alex calmly tries to talk to John.

ALEX
John if you want anything, I’ll get it. But no blues - those things are changing you man.

JOHN (O.S.)
You better let me out you motherfucker right now. You have no idea how much I’m hurting physically hurting

ALEX
If you want to smoke a joint, whatever.

JOHN (O.S.)
I’m gonna cut your eyeballs out, man, I’m gonna cut your fucking eyeballs out.
ALEX
I'm gonna keep checking on you, just tell me what you need.
Alex leaves.

82 EXT. JOHN'S HOUSE, FRONT PORCH - DAY
Alex smokes a cigarette.

83 INT. ALLISON'S CAR - DAY
Allison is driving and crying.

84 EXT. JOHN'S BACK YARD, ONE-ROOM COTTAGE - LATE AFTERNOON
Alex stands by the cottage.

    JOHN (O.S.)
    This is the worst thing you could've done, Alex.

John sounds like he's been crying or something.

    ALEX
    Take the subbiesI dropped in. And I left a joint.

There's a hole in the boarded-up window big enough to pass small items through. Alex places the joint and a matchbook inside.

    JOHN (O.S.)
    Fuck you, man, what are you trying to do.

    ALEX
    You know it's the only way - your not thinking straight John.

85 INT. JOHN'S HOUSE, KITCHEN - NIGHT
Alex prepares soup on the stove.

He dumps crushed Xanax into the pot, and stirs it around (3 mg, ie 3 blues).
EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - NIGHT

Alex is outside the cottage, trying to see if John is okay.

ALEX

John.

He knocks on the door. No answer.

Alex looks, and sure enough, there’s the empty soup bowl just inside the hole in the window, ready to be collected.

Alex takes the bowl and walks away.

INT. JOHN’S HOUSE, LIVING ROOM - NIGHT

Alex is on the phone, listening to it ringing. Then he hears a chipper voice, Allison’s mother.

ALLISON’S MOM (V.O.)
Hi, thank you for calling the McKinney residence, we’re not in, so leave us a message. (small child’s voice: “bye!” - a dog barks - beep).

Alex hangs up.

EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - NIGHT

Alex sleeps in a sleeping bag, outside the cottage, so he can be ready if John needs anything.

FADE OUT:

FADE IN:

EXT. JOHN’S BACK YARD, ONE-ROOM COTTAGE - AFTERNOON

Alex is removing nails using the claw end of the hammer.

John sounds normal.

JOHN (O.S.)
You got me some water, man?
ALEX
Yeah, we’ll get it? How do you feel?

JOHN (O.S.)
Like shit. Fucking thirsty. But better, I guess.

Alex has gotten the door to the cottage just about ready to open.

ALEX
You’re not gonna cut my eyeballs out are you?

Alex opens the cottage door. John is putting on his shirt and looks ready to go.

JOHN
Man I got to get outta’ here?

ALEX
Yeah. Where?

JOHN
So I guess you flush my stash in the cigar box?

ALEX
Yeah. I the sock drawer too.

A moment passes.

JOHN
Okay. Cool. Lemme just splash some water on my face and you can take me to the inlet.

ALEX
All right, man. That sounds good. I’ll meet you out front.

John gives Alex a quick hug.

ALEX (CONT’D)
You already seem more together.

JOHN
Yeah. I feel like I’m here.
John puts his arms out and walks to the house. Alex watches him, hoping for the best.

90  INT. JOHN'S HOUSE, BATHROOM - AFTERNOON
John quietly locks the bathroom door.  
He turns the sink on, but does nothing with the water. Looking at himself in the mirror for a second, he fixes his hair. Then he rubs his front teeth with his finger.

91  INT. JOHN'S HOUSE, LIVING ROOM - AFTERNOON
Alex is on the phone with Allison.

ALEX

92  INT. JOHN'S HOUSE, BATHROOM - AFTERNOON
John reaches under the sink.  
A closer look at his hand shows a piece of masking tape he’s finding at the back of the sink and peeling off.  
There are two oxy pills stuck to the tape.  
John gets one pill off the tape, pops it in his mouth, and swallows with a sip of water from the sink. The other pill he starts to crush using a toothbrush.

93  EXT. BEACH - LATE AFTERNOON
Alex and John walk on the beach.

JOHN
Man, I haven't been here forever.

ALEX
I found the shovel by the sheed.
JOHN
Yeah? I don’t know, maybe I wanted you to find it. Isn’t that what they say?
When’s Allison coming back?

ALEX
Tonight.

JOHN
So she knows?

ALEX
Yeah. You gotta start treating her differently, man.

JOHN
I know. We used to have a lot of fun.

ALEX
So is there anything you wanna tell me?

John thinks.

JOHN
No. What’s there to say?

ALEX
I don’t know. Maybe there’s something you haven’t told me.

JOHN
Oh, you mean because of all the lies. Yeah, no, everything’s cool I think, yeah. I feel good, man.

Alex wants to believe him, but he can’t assume anything.

EXT. PARKING BY BEACH - LATE AFTERNOON
Approaching the blue van, John looks nervous.

JOHN
Alex, you mind if I drive? I think my hands stopped shaking.
ALEX
Sure, man.

Alex tosses John the keys, and John catches them. About to get into the van, Alex stops.

ALEX (CONT’D)
John. You’re done, right?

JOHN
Yeah. I’m done.

They look at each other for a moment, and then get in the van and shut the doors.

INT. RESTAURANT - NIGHT

Alex, John, and Allison sit at a table, equidistant from each other. There’s no closeness between John and Allison. He has become his own independent entity. Alex leads the discussion. John drinks coffee and hasn’t touched his food.

ALEX
I want us to pay back Harry. That’s the only way. We can sell Pop’s boat for probably thirty to thirty-five thousand, right?

JOHN
Yeah.

ALEX
Even though it legally belongs to Harry, he only made you sign it over because he wants his money.

John nods.

ALEX (CONT’D)
After we give Harry the thirty thousand and promise to pay back the remaining fifty, I think he’ll let you find other work.

John just nods at whatever Alex says.
ALEX (CONT'D)
And I want you to check into a real rehab center. Like, within a week from today.

JOHN
Okay, sounds good.

ALLISON
I'll get a job and help you guys pay the debt.

Alex hadn’t thought of that, but is pleased to hear it. He touches her hand in thanks.

ALEX
Thank you, Allison. I'm gonna take you up on that. The sooner we get through this, the better it'll be for all of us.

John notices Alex’s hand on Allison’s, just a glance (of acceptance?)

JOHN
Hey. I love you guys.

Balancing it out, Alex puts his hand on John’s hand. There's a squeeze, as if they had said a blessing.

EXT. RESTAURANT - NIGHT

Alex and Allison walk outside the restaurant looking around. John has taken the van and disappeared.

ALEX
(to a stranger)
Hey, did you see which way the blue van went?

INT. ALLISON’S CAR (EXT. DRUG DEALER’S HOUSE) - NIGHT

Alex speeds down a residential street. Allison sits passenger.

ALLISON
Alex, I hate to say it, but it's too late. He's already high.

Alex is frustrated, to say the least, angry, afraid, pissed at himself.
ALEX
I'm such an idiot for giving him the van keys.

ALLISON
It's right here - right here.

Alex brings the car to an abrupt halt and dashes out of the car toward a house with a turquoise (not red) front door, John's drug dealer.

INT. ALLISON'S CAR - NIGHT

Alex is driving fast again. Allison rides passenger.

ALLISON
Where're we going?

ALEX
I don't know.

ALLISON
What'd he say?

ALEX
Said he bought an eight-ball and a bunch of oxy.

ALLISON
(resolved)
Alex, where are we gonna go, I guarantee you he's not at the house, and I have no idea where else he would go.

ALEX
Wait. What about the girl? The girl you said he was seeing.

ALLISON
I don't know where she lives.

ALEX
Fuck!

Alex hits the steering wheel with the palm of his hand.
Like worried parents, Alex and Allison smoke cigarettes, sitting on the porch, waiting to see if John will come home. Allison is wrapped in a blanket. Alex is drinking coffee.

Alex picks up a letter that John left for him on his bed.

"Alex. I'm sorry. Here it is. 26 31 11.046, -82 15 13.101 a mile west of Captiva Island. One more thing. It's $150,000 cash. If I don't make it back, it's yours. I'm trying to get us free. That's all I want from this. Love, John. See you soon hopefully."

ALEX (O.S.)
(Alex reads the letter while it's on screen).

Alex drops the letter and looks under his bed. He grabs the 38 Special revolver Harry (Jerry Jerard) gave him. He checks to see, yes it's loaded. Alex quickly puts the gun in his belt and covers it with his shirt. He runs out of the room.

Allison, wrapped in her blanket, is startled by Alex demanding her car keys.

ALEX
Give me your keys, give them to me.
C'mon.

Allison starts to dig in her pocket, almost has the keys out.

ALLISON
What is it?

She sees the gun.

ALLISON (CONT'D)
Alex, what are you doing?
Alex snatches the keys and runs toward her car.

ALEX
He was here.

ALLISON
Don’t go, Alex.

INT. ALLISON’S CAR (EXT. HARRY’S NEIGHBORHOOD) - NIGHT

Alex turns too fast into a neighborhood.
He speeds down the residential street.

EXT. STREET, HARRY’S NEIGHBORHOOD - NIGHT

Alex slowly comes down Harry’s street in Allison’s car.
Three cop cars and two ambulances with flashing lights have crowded the street and the driveway of Harry’s opulent house.
Alex stops the car and looks at the scene.
A POLICEMAN makes the “keep it moving” motion at Alex.

INT. ALLISON’S CAR (EXT. HARRY’S HOUSE) - NIGHT

Alex notices that he’s got the revolver right there on the passenger seat.
He hides it. Alex keeps moving the car slowly along, getting a perspective of what’s happening in Harry’s front yard.

EXT. HARRY’S HOUSE, FRONT YARD - NIGHT

Two stretchers come out of the house (John and Harry), and get put into the two ambulances.

INT. ALLISON’S CAR (EXT. HARRY’S HOUSE) - NIGHT

Alex has stopped the car after seeing the stretchers. ANOTHER POLICEMAN, shining a flashlight at Alex’s face, comes toward the car to tell him to get lost.
Alex starts to frantically get out of his car so he can find John.

FADE OUT:

FADE IN:

107  INT. HOSPITAL, HALLWAY - NIGHT

Alex and a DOCTOR have a grave and difficult conversation outside of John's room. Alex raises from his chair and the then falls back the the blow of the news.

113  INT. ALLISON'S CAR - AFTERNOON

Alex drives. Allison rides passenger.

There's nothing to say.

She eventually moves her hand into his, between the seats.

Support is what she wants to give Alex, and what she also needs from him. It's not a first date. Finally, there's a tear on her cheek.

114  INT. JOHN'S HOUSE, LIVING ROOM - NIGHT

Alex sits alone on the couch, unable to do anything but sit on a couch, alone, in the dark.

Allison sits in a chair across the room, facing him.

There's nothing to say. Hours could go by like this.

CUT TO:

Dawn's light is perceptible in the windows. Alex is passed out, numb, on the floor. Allison is there, watching over him, her hand on his back.

FADE OUT:

FADE IN:
INT. JOHN'S HOUSE, LIVING ROOM - DAY

The sun is filtering through the living room curtains. Alex wakes, on the couch, to find a TV tray being placed in front of him by Allison.

The tray is neatly arranged, with a bowl of soup, a spoon on a napkin, slices of green apple, and a glass of lemonade.

Allison sits down by Alex and puts her arm around him (behind him).

It takes him a moment, but Alex tries to eat the food.

Allison delicately (lovingly?) touches Alex's hair above his ear, almost caressing, and then puts her arm back around him, and watches him eat.

The voice of the ON-LOCATION TV NEWS REPORTER is back, in voice-over. We hear, Alex and Allison do not.

ON-LOCATION TV NEWS REPORTER (V.O.)
Ted, I'm here at the beach with the camera crew and I've met some folks who came down from Ohio and didn't know they'd have the beach all to themselves on their Florida vacation. Madam, could you tell Ted Stevens what you told me?

The Ohio Lady sounds like she might be about 50 yrs old.

OHIO LADY (V.O.)
Well, my husband and I never heard of red tide till we was watching our local news in Ohio and heard it was so bad people in Florida was givin up their hotel rooms on account of it. We already had our flight booked so I telephoned my sister right away and she said heck no come on down. Sure enough we ain't seen nothing red in the water at all, and look, there ain't a tourist in sight so we're happy.

ON-LOCATION TV NEWS REPORTER (V.O.)
Heh heh, indeed. Make sure you wear your sunscreen, folks. Rich Hinesberry, reporting live for Channel Six, back to you Ted.
Alex is slowly eating, and staring at nothing. Allison picks up the TV remote and turns on the television.

EXT. SPONGE DOCKS - DAY

The docks are populated by a normal amount of people, now that the red tide is gone.

Alex finds the man he's looking for. He walks up to a sponge boat, where Greek Man 2 is going about his daily work.

Greek Man 2 is the one from early in the story who seemed most interested in Alex, when Alex was searching for his father's boat.

Greek Man 2 is smoking a cigarette that stays stuck in his mouth under a mustache.

GREEK MAN 2
Nikoladis, right?

ALEX
Yeah.

GREEK MAN 2
What can I do for you my friend? Did you find your boat?

ALEX
I want to learn sponge-diving.

Greek Man 2 sagely nods and continues what he's doing, while thinking about what Alex said. He chuckles a little to himself.

GREEK MAN 2
It's in your blood, huh?

The man has to work for a moment and keep thinking about it.

GREEK MAN 2 (CONT'D)
You got four, five years to spare?

ALEX
Yeah.
GREEK MAN 2
(speaking Greek)
You speak Greek?

ALEX
I don’t speak Greek.

The man nods. After a second of continuing his work, he takes a step and grabs a mop. He hands it to Alex and Alex gladly takes it. While waiting for the next move, Alex glances up at the open water beyond the docks.

117   EXT. OCEAN, OPEN WATER - DAY

A sponge boat sputters along through the water. A look at the stern shows the name of the boat, “The Great Escape” (or whatever). Below the name of the boat it says, “Alex Nikoladis, Captain.” This is a “new” boat, not his father’s boat.

118   EXT. OCEAN, UNDERWATER - DAY

Alex is suited up in his sponge diver’s gear and helmet. He’s looking around underwater.

A shark swims by. Alex notices, and goes back to looking.

Then Alex spots something and goes to it.

Three boxes with algae and barnacles growing on them are secured to the ocean floor by an anchor and chains, along with concrete blocks, and other heavy items. The thing looks odd, but it also blends into the environment if you weren’t looking for it.

Alex looks for a long moment.

CUT TO:

Alex slowly moves upward in the water, rising and rising, toward the light at the surface.

119   INT. BOAT (EXT. OCEAN, OPEN WATER) - DAY

From a POV above the water, Alex can be seen making it to the surface beside the boat, with loads of bubbles preceding him. Finally his diver’s helmet breaks the water.
A BOY, 5, runs to the side of the boat and looks over.

    BOY
    Hey, he's over here!

Allison, sleeves rolled up, is occupied with some minor work on the boat
deck, awaiting Alex’s return. She goes to stand beside the boy and they
look down at Alex in the water.

    CUT TO:

His helmet by his side, Alex sits on the boat, resting. He’s about 6 years
older, tanned, and has a mustache.

The boy is off entertaining himself, turning the driver’s wheel of the boat
like a toy car.

Allison is by Alex’s side, having already waited a minute for a word from
him. There’s a strange seriousness to everything, under the bright sun.

    ALLISON
    Did you find it?

He’s not ready to answer. He’s seen his dead brother’s handiwork for the
first time in years.

    ALEX
    Yeah.

There are no smiles as they look at each other. And then they kiss.
Marketing Plan & Sales Strategy

Long Shot Pictures has assembled a team of experienced professionals to market and sell films. Without name talent, distribution will be difficult but it is far from impossible. Product, Price, Place, and Promotion are marketing variables, which our company plans to control, and we will set these variables in such a way that sales will take place. In defining our marketing mix, we will clearly differentiate our films from those of our competitors. For example, our company will offer high quality, full-length feature films produced at low-cost; our competitors are primarily offering low-budget short films of average caliber.

The filmmakers have many years of feature film distribution knowledge and know how competitive the market actually is. Therefore, the marketing and distribution team will follow a multi-pronged approach via this initial plan to obtain market share:

1. Set up special screenings for U.S. distributors that have offered to distribute past films, while always seeking an advance (money up-front).
2. Screen the films for studios and major U.S. distributors (look for early interest by the big companies).
3. Show advanced screenings of the films at the major international film fest markets to specific buyers on a short list of distributors with whom we have an established relationship.
4. Connect with past international contacts (Cannes, Milan etc.), while making new ones from our directories, relative to our target markets.
5. Take the film to U.S. markets and show that we have international interest.
6. Then screening the film at targeted festivals and:
7. Use our established Producer Rep who has garnered us offers in the past.

Distribution for such low budget features is very attainable. Upon accepting a distribution offer from a distributor, the “film” could be submitted to one or more major film festivals as a pre-sold exhibition feature film.
Festival exposure of this type is an excellent marketing and publicity environment and the Company should be well positioned to take full advantage of such opportunities.

We have moneys set aside in budget for fully marketing the film to other distributors, both in the U.S. and internationally. Similar to how most deals in this industry occur, we will reach distributors by traveling directly to them and giving them private screenings.
Festival Strategy

Long Shot Pictures | Festival Strategy & Research Guide | Red Tide

Tier 1 (September 2010 – June 2012)
Estimated Festival Fees Tier 1 = $285.00

Sundance Film Festival
Utah | January
Founded | 1978
Deadline | September
Fees | US$25.00-50.00 depending on category
Requirements | 16mm, 35mm, comopt (separate soundtracks not acceptable. Features must be over 70 minutes and documentaries over 50 minutes. Films must have been completed during the 15 months before festival
Categories | Features, documentary, world cinema. Shorts (non-competitive)
Sundance is the largest independent cinema festival in the U.S. Held in January in Park City, Salt Lake City, and Ogden, Utah as well as at the Sundance Resort, the festival is the premier showcase for new work from American and international independent filmmakers. The festival comprises competitive sections for American and international dramatic and documentary films, and a group of non-competitive showcase sections, including the Sundance Online Film Festival. The festival has changed over the decades from a low-profile venue for small-budget, independent creators from outside the Hollywood system to a media extravaganza for Hollywood celebrity actors, directors from studios that are subsidiaries of the major studios, paparazzi, and luxury-goods company sponsors giving gifts to the attendees. In recent years the festival has strived to distance itself from these distractions, and in 2007 handed out buttons to all filmmakers that read, "Focus on Film."

Berlin International Film Festival
Germany | Berlin | February
Founded | 1951
Deadlines | November
Fees | €125 for features
Requirements | 35mm, 70mm. Films must have been produced during the 12 months before festival and must not have been shown in other international festivals. Films in competition must have German subtitles (this does not apply to selection screenings)
Categories | International competition: features, shorts (up to 15 minutes)
The Berlin International Film Festival ranks alongside Venice and Cannes as Europe's leading film festival. It is the film festival with most visitors worldwide. It is held annually in February (in 2007 from 8 February until 18 February) and has been held since 1951. 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).
Cannes International Film Festival
Cannes | France | May (14-25, 2008)
Founded | 1939
Deadline | March
Fees | None
Requirements | 35mm only. Films must have been produced during 12 months before festival and must not have been shown previously outside the country of origin.
Categories | Competition: feature-length films and shorts; non-competitive section: “Un Certain Regard”, Out of Competition”, Cinefondation film school section (mediumlength and short films separate entry)
The Cannes International Festival is the premier film festival in the world with a rich heritage dating back to 1939 when Louis Lumière agreed to be the festivals first president. Since that time the festival has been hindered by war; then restarted, canceled due to budgetary problems; restarted again, then stop due to student revolt; then restarted. . . alright I think you get the point the festival was restarting each time with more heritage and prestige behind it. The festival has changed its tastes over the years been has been known for recognizing quality and important films that help to forward the art of filmmaking.

Telluride Film Festival
USA | Telluride | September
Founded | 1974
Deadline | Student June/ Feature July
Fees | Student $25/ Feature $95.00
Requirements | 16mm, 35mm, some video (contact festival). Films must have been produced within 12 months prior to festival start and features must be American premières
The first films of Robert Rodriquez, Michael Moore and Billy Bob Thornton debuted here. Ken Burns broke through with THE CIVIL WAR. This is not a comp. but is great exposure and prestigious

Deauville Festival of American Films
France | Deauville | September
Founded | 1975
Deadline | June
Fees | None
Requirements | 35mm
Categories | US feature and short films
The Deauville American Film Festival Has been showcasing cinematographic diversity and has unstintingly bedecked itself in all the finery of American cinema. Consequently , The festival has changed over the decades from a low-profile venue for small-budget, independent creators from outside the Hollywood system to a media extravaganza for Hollywood celebrity actors, directors from studios that are subsidiaries of the major studios, paparazzi, and luxury-goods company sponsors giving gifts to the attendees. In recent years the festival has strived to distance itself from these distractions, and in 2007 handed out buttons to all film-makers that read, "Focus on
Film." has welcomed a host of stars, actors, scriptwriters, directors and producers who have devoted their talent and imagination to cinema, amongst them Steven Spielberg, Clint Eastwood, Tom Hanks, Morgan Freeman, Harrison Ford, Tom Cruise, Sharon Stone, Julia Roberts, Johnny Depp, and Al Pacino, to name but a few.

**Hamptons International Film Festival**

USA | New York | October
Founded | 1993
Deadline | June
Fees | contact cara@hamptonsfilmfest.org
Requirements | 16mm, 35mm, Beta SP, DVD.
Categories | Features, documentary, shorts

The festival was founded to celebrate American Independent films - long, short, fiction and documentary - and to introduce a unique and varied spectrum of international films and filmmakers to audiences. The festival is committed to exhibiting films that express fresh voices and differing global perspectives, with the hope that these programs will enlighten audiences, provide invaluable exposure for filmmakers and present inspired entertainment for all.

**Sitges International Film Festival of Catalonia**

Spains | Sitges | October
Founded | 1967
Deadline | July
Fees | None
Requirements | All Formats

SITGES International Film Festival of Catalonia is the number one fantasy film festival in the world and represents, at the same time, the cultural expression with the most media impact in Catalonia. With a solid experience, the Sitges Festival is a stimulating universe of encounters, exhibitions, presentations and screenings of fantasy films from all over the world.

Sitges’ status as the number one fantasy film festival in the world allows it to receive visits from top-level movie stars, directors and producers. From the long list of people who, year after year, are a media attraction. The Festival is governed by a Foundation, made up of representatives from the Sitges Town Council, the Generalitat de Catalunya (Catalonia’s autonomous government) and other institutions, associations and public and private companies.

**Florida Film Festival**

USA | Maitland | March/April
Founded | 1991
Deadline | November/December
Fees | US$ 40 (feature films)
Requirements | Entries must have at least 51% U.S. funding. Running time for all
Feature Films must be 41 minutes or more and for all Short Films less than 41 minutes. Formats: 35mm composite print; DigiBeta (preferred video format) or Beta SP (NTSC only for both); or DVD (Region 1 Standard)

Categories | Features, Documentaries, Shorts

The Florida Film Festival, produced by Enzian Theater in Maitland, Florida, is an annual international film festival. Showcasing the best American independent and foreign films, the festival has become one of the most respected regional film events in the United States. The Florida Film festival is considered one of the "Big 15" in the United States, as a win here qualifies a film for Academy Award consideration. The Festival includes narrative and documentary features and shorts, animation, midnight movies, and a full array of educational forums, glamorous parties, and other special events. The festival has also included highly experimental new media works.

**Tier 2 (June 2011- June 2012)**

Estimated Festival Fees Tier 2 = $445.00

**The Victoria Film Festival**

Canada | Victoria | February

Founded | 1994
Fees | CDN $10 early, $20 regular
Requirements | 35mm, Beta SP, DBeta, DVD, VHS, DV

Categories | All genres and lengths accepted except commercial and music videos

The Festival’s vision is to establish an annual independent film event in Victoria with a worldwide reputation that is deeply anchored in the local community and that will eventually become a milestone in the career of young artists and filmmakers. Festival producers believe in a Festival that offers high quality films, activities and events, encourages artistic innovation and creativity, provides access for a broad audience segment and is committed to cooperation and collaboration with other arts organizations as well as the business community. Our programs are interactive, entertaining, enjoyable, educational and good value for the money. Our staff is friendly, open, proactive and committed to skills development in order to provide high quality services.

**Melbourne International Film Festival**

Australia | Melbourne | July/August

Founded | 1951
Deadline | March/April
Fees | A$50 for short film entry, A$60 for feature film entry
Requirements | 16mm, 35mm, Beta SP. Entries must have been produced during the 16 months before festival and must not have previously screened in Victoria, Australia.

Categories | Features; documentary; shorts (fiction, animation, experimental, student production); new media

The Melbourne International Film Festival (MIFF) is an iconic Melbourne event. MIFF hosts a feast of cinematic delicacies from over 50 countries for nineteen days each Winter, heavily garnished with a range of parties and special events that cast a celebratory mood over the city. The Festival enjoys annual admissions of 170,000 - 180,000, making it one of Melbourne's significant public events.
Toronto International Film Festival
Canada | Toronto | September
Founded | 1976
Deadline | April/May
Fees | None or $75.00
Requirements | 16mm, 35mm. Entries must have been produced during the 20 months before festival and must not have been screened commercially in Canada. Entries must be in their original language with English subtitles
Categories | Features and Canadian shorts. No restrictions. Program includes world and North American premières, galas, retrospectives, national programs
TIFF, known originally as "The Festival of Festivals", was founded in 1976 at the Windsor Arms Hotel.[1] It began as a collection of the best films from festivals around the world. It has since, through consistent investment and promotion by its organizers and sponsors, grown to become a vital component of Hollywood's marketing machine. Many notable films have had their global or North American premiere at the Toronto International Film Festival, including Chariots of Fire, The Big Chill, Husbands and Wives, Thirty Two Short Films About Glenn Gould, Downfall, American Beauty, Sideways, and Crash.

Corona Cork Film Festival
Ireland | Cork | October
Founded | 1956
Deadline | June
Fees | None
Requirements | 16mm, 35mm, DVD, Beta SP, Digibeta. Short films must not exceed 30 minutes running time and entries must have been produced during two years before festival deadline.
Categories | Features, shorts, student films, documentary, animation, experimental
Corona Cork Film Festival is one of Ireland's premier cultural events. The festival has enjoyed a steady growth in scale, in numbers of admissions and guests, in reputation and in media coverage. The festival has developed an everincreasing audience of general public, film lovers and filmmakers. Corona Cork Film Festival is held in high regard on a local, national and international level. In Cork city and region it is one the most important events in the social and cultural calendar. The program is wide-ranging, an eclectic mix of big budget pictures, world cinema, innovative independent films, documentaries and short films from all over the globe. The festival is a major showcase for Irish film production.

New York Film Festival
USA | New York | September October
Founded | 1993
Deadline | July
Fees | None
Requirements | 16mm, 35mm comopt. Entries must have been produced during the 15 months before festival and not have been previously screened in NYC
Categories | Features and shorts: drama, documentary, animation, fiction, experimental.
Festival aims to demonstrate the development of international film art and contemporary trends in content, form and style. The scope of the festival ranges from high profile to novice, so one experiences an array of films and individuals driven by independent movie making. The festival represents a new wave of independent filmmakers and offers a unique opportunity for members of the film industry as well as delegates and attendees without the pretentiousness. According to popular Micro Cinema Magazine's editor Dave Sardella, "For any aspiring musicians, producers or directors the NYIIFVF is the place to have your projects seen and reviewed by the best of the best. This world renowned festival can be the launching pad to a successful career."

**Cambridge Film Festival**  
UK | Cambridge | July  
Founded | 1977  
Deadline | info@cambridgefilmtrust.org.uk  
Fee | None  
Requirements | 16mm, 35mm  
Categories | Features, shorts, feature-length documentary  
The Cambridge Film Festival was established in 1977 and ran until 1996, re-launching in 2001 after a five year break. Over the years it has developed into a high profile event with a reputation as one of the UK’s most prestigious and well-respected film festivals.

**International Panorama of Independent Film and Video**  
Greece | Patras City | September  
Founded | 1999  
Deadline | July  
Fees | None  
Requirements | DVD  
Categories | All  
Artist, directors, professionals or amateurs are called for to submit their works. New phenomena, trends, experiences that are challenged, all part of a large, open visual workshop. The Arts, the industry of entertainment, two powerful forces that come together or deviate.

Recording in digital means may be easier but the difficulty of putting yourself out there still remains the same and requires endless creativity. The artists know that their creations will finally be seen by the audience and fruitful discussions will take place. This way both the artists and their creations mature.

The International Panorama is the cinematic landscape that ensures polyphony and pluralism, extroversion, balance and quality, attributes that contribute to the projection of a truly different, modern identity.

**The Time bfi London Film Festival**  
UK | London | Oct/Nov  
Founded | 1957  
Fees | None  
Requirements | For submission purposes, please submit work on DVD or VHS (visit our website for full details and to fill in online entry form). For official screening purposes we can show from 8mm, 16mm, 35mm, 70mm, video and most digital formats. UK
premieres only
Categories | Features, documentary, experimental work, artists’ film and video, shorts, animation
The Times BFI 51st London Film Festival showcases the best new films from around the world, here in London.
Originally conceived as a 'festival of festivals', screening a selection of strong titles from other European festivals, the first London Film Festival screened 15 films from an impressive array of directors, including Luchino Visconti, Akira Kurosawa and Andrzej Wajda.
We differ from a lot of other European films festivals in being primarily about bringing film to the public. We offer opportunities for people to see films that would not otherwise get a UK screening - some may never be screened again in this country - but also screen films which will get a release in the autumn or spring.
Most of our screenings are attended by the people involved in making the films, from actors and directors, to producers and stuntmen! This gives the Festival screenings a unique and intimate feeling, as the audience ask questions of their favourite star, or discover a new talent.

Calgary International Film Festival
Canada | Calgary | September/October
Founded | 1998
Deadline | July
Fees | US$20
Requirements | 16mm, 35mm, 70mm, Beta SP which have never been publicly screened in Calgary
Categories | Features, shorts, documentary, animation
CIFF was founded in 1998 and was registered with Alberta Registries as a not-for-profit organization under the Societies Act, receiving charitable status in 2004. Since its inaugural event in February 1999, CIFF has experienced a significant increase in screenings and films from about 40 films within a 6-day festival format to its present two-weekend, 10-day format with over 300 films. The attendance in the first year was 7,000, which grew to reach 35,000 in 2006. In 2001, CIFF achieved a new level of success with the signing of its first major sponsorship agreement with AGF Group of Funds, $50,000 per year commitment. With film directors such as Atom Egoyan and Deepa Mehta in attendance with their films in 2002, CIFF reached yet another level of success and legitimacy as an international film festival, attracting well known filmmakers and film submissions from all over the world. Since then, CIFF’s gala events have become the "scene to be seen" with continual growth in attendance and partnerships. CIFF is also fortunate to attract highly educated and affluent people that represent the greater part of the film-going audience whose demographic is also very attractive to sponsors and supporters alike. Throughout its existence, CIFF has enjoyed success on many levels including community awareness and visibility, leading edge marketing campaigns, increased private & public support, dedicated volunteerism, and significant growth in attendance and box office sales.

Fantasy Worldwide Film Festival
Canada | Toronto | October
Founded | 2005
Deadline | Early July /Final August  
Fees | C$20-$40  
Requirements | 35 mm, Beta SP (NTSC), DVD. Films must have been produced no longer than 2.5 years before festival  
Categories | Features, shorts, documentaries, animation  
FANTASY WORLDWIDE Film Festival is the only international film festival of its kind that honors the beauty of fantasy and science fiction as seen on the wide screen. This several-day fusion of filmmaking, movie watching, media events and parties celebrates works that fuel the imagination.  
Held in Toronto, this showcase of internationally produced fantasy, anime, legend, folklore and science-fiction projects targets the second largest per capita movie-going audience in North America and promotes the collaboration of new ideas and business opportunities.  
The Festival generates an enthusiastic reception from media, audiences and filmmakers from around the globe, and creates the opportunity for like-minded people to promote, develop and celebrate empowering stories in fantasy, sci-fi, and anime genre.  
FANTASY WORLDWIDE focuses its lens on World Mythology, Fantasy, Mysticism, Magical Realism, Science Fiction, Legend and Archetype, and brings them all together under one tent.

Glasgow Film Festival  
UK | Glasgow | February  
Founded | 2007  
Deadline | October  
Fees | £20 features, £10 shorts  
Requirements | Each entry must be accompanied by the A DVD (any region) or VHS (PAL or NTSC) copy of the film. A fully completed entry form must be filled out per film.  
Categories | Any genre and any length of film will be considered  
The Glasgow Film Festival will welcome both short and feature length film submissions for the first time in 2008 making the event open to filmmakers from around the world who want their films to be seen in Scotland.

Ecocinema International Film Festival  
Greece | Athens | October  
Founded | 2001  
Deadline | September  
Fees | None  
Requirements | Previewing: DVD PAL or VHS PAL. Screening: 35mm, Beta SP PAL  
Categories | Documentary, Fiction, Animation films, features and shorts  
ECOCINEMA is an International Film festival, one of the first Environmental Film festivals to be founded in the Mediterranean and the Balkans. This year, after Zakynthos (2001, 2002), Rhodes (2003, 2004) and Athens (2005, 2006), the festival moves to Piraeus, the port of Athens.  
International Competition presents recent productions from all over the world: documentary, fiction and animation films, features as well as shorts. Submitted films are selected by the festival’s organizing committee. Participants pursue prizes awarded by an international jury committee which comprises of filmmakers, producers, media professionals and scientific experts.
Thessaloniki International Film Festival
Greece | Thessaloniki | November
Founded | 1960
Deadline | September
Fees | None
Requirements | Video, 16mm, 35mm. Films must be over 60 minutes and must have been produced during the 18 months before festival. None of the films should have been released in Greece
Categories | Competition section for first or second full-length feature films
First held in 1960 as a modest "Week of Greek Cinema", the Thessaloniki International Film Festival has become, 41 years later, an annual event focused on the discovery and promotion of new directors from all over the world; a true celebration of film. For ten days in mid-November, audiences numbering approximately 70,000, as well as hundreds of Greek and foreign Festival guests, attend screenings of more than 150 films in the city's cinemas. Newcomers in the competitive section meet veteran filmmakers whose work is celebrated through retrospectives and special screenings. All films are screened before the young, vital, cinema-loving Thessaloniki audience, while in the Festival's parallel events, such as concerts and art exhibitions, cinema is brought together with the other arts.

Sarasota Film Festival*
Sarasota | Florida | April
Founded | 1998
Deadline | September
Fees | Withoutabox
Requirement | Must register/submit through withoutabox
Categories | The Festival annually holds three juried competitions - Best Narrative Feature, Best Documentary Feature and the Independent Visions Competition
The Festival also presents Audience Awards for Best Narrative Feature, Documentary, World Cinema and Short Film, all with cash awards as well. SFF’s goal is to present unique and quality cinema in a festival atmosphere for the purpose of educating, stimulating and entertaining audiences. The Festival will support and encourage the filmmaker by supplying essential networking opportunities and open dialogue with intelligent, creative and inquisitive consumers of film. The Festival will attract audiences from local, national and international markets as well as promote Sarasota, Manatee and surrounding Gulf Coast Communities as cultural centers which contribute to the financial and cultural success of our region. Festival events include moderated panels, amazing parties, private receptions to honor guest filmmakers, nationally-recognized educational programs and the final weekend's black-tie Filmmakers Tribute Dinner.

International Film Festival of India
India | Panaji, Goa | November
Founded | 1952
Deadline | September
Fees | None
Requirements | 35mm, Entries must have been completed during the two years before festival
Categories | Cinema of the World, retrospectives, tributes, focus, Indian Panorama, mainstream Indian cinema
The first International film festival of India was held in Bombay as early as 1952. At the third festival in 1965, the first competitive one for India, the Paris based Federation Internationale des Associations de Producteurs de Films (FIAPF) gave official recognition to the Indian Festival putting it on par with those of Cannes, Berlin, Venice, Karlovy Vary and Moscow. Since the 9th IFFI in 1983, with the participation of 22 World Countries, the festival has become a major forum for Third World cinema. At the 12th IFFI in 1989, the festival was declared non-competitive once again. Again at the 27th IFFI in 1996, the festival included the competitive section on alternative years for Asian Women directors only. It was further expanded at the 29th IFFI in 1998, and included the competitive section for Asian directors. The event takes place annually between 10 and 20 October every year and the 34th IFFI was held in the year 2003. However, it was decided to have the festival permanently in Goa from 2004 onwards and the 35th IFFI was held in Goa between 29 November and 9 December 2004. 36th IFFI was conducted in Goa between 24 November and 4 December and the competition section further expanded for Asian/African/Latin American film directors.

Dublin International Film Festival
Ireland | Dublin | February
Founded | 2002-03
Deadline | October
Fee | None
Requirements | 35mm
Categories | Features; documentaries; shorts; animation
The program of the Jameson Dublin International Film Festival spans the world of cinema, providing Irish audiences with an opportunity to see a wealth of new international cinema. Some of these films will be released in Ireland, but many others will not be seen again after their festival screening. This year's festival includes movies from Taiwan, Finland, The Netherlands, Italy, New Zealand, Bosnia & Herzegovina, Australia, China, Hungary, Austria and Japan.

Edmonton International Film Festival
Canada | Edmonton | September/October
Founded | 1986
Deadline | Contact Festival | Call opens in November
Fees | $40
Requirements | 16mm, 35mm, 70mm, video, DVD | films must have been produced within 15 months of festival dates.
Categories | Features, Documentaries, Shorts, Kids
This is a festival with a rich history and a loyal following of thousands that continues to grow with each passing year. Previously branded ‘Local Heroes’, festivities took place each March. Known as the Edmonton International Film Festival since 2004, and moved to a new autumn timeslot – when Mother Nature is much kinder – the festival is now in-line with the existing Canadian film circuit, making accessibility to films (and filmmakers)a whole lot easier.
The Edmonton International Film Festival is scheduled to present over 40 feature films – for all ages, for all tastes. We look for entertaining, beautifully crafted feature films, documentaries and shorts. Aside from soliciting films, we also want filmmakers to send us their films. The Edmonton International Film Festival encourages filmmakers to send us their ‘babies’ – that’s what they really are, flesh and blood, life-sucking, gift-giving, crying, and laughing newborns.

**Bradford International Film Festival**  
UK | Bradford | March  
Founded | 1995  
Deadline | November  
Fees | None  
Requirements | 16mm, 35mm (optical sound), Beta SP (PAL), DVD. Entries to have been completed during the previous two years. Contact festival for details  
Categories | Features, shorts, documentary, experimental  

There is a saying among film industry folk that film festivals do well to last more than five years. Doing so sets them apart from other ventures that quickly rise and just as quickly disappear. This year the Bradford International Film Festival notches up 13 years – longer than some, not as long as others, but a healthy age for any growing festival.

Since the festival began, the number of screenings and special guests have increased year-on-year. In 1995 we were proud to welcome Alan Bennett when he accompanied the opening night screening of The Madness of King George. Twelve years later he’s back amongst a line-up of filmmakers and celebrities that includes Ken Loach, Michael Parkinson, Euan Lloyd, Trudie Styler, David Arnold, Denis Dercourt, Patrick Keiller and Godfrey Reggio.

And in keeping with our tradition of digging up new and exciting talent we are delighted to unveil Uncharted States of America, a strand dedicated to emerging talent from the American independent circuit, while CineFile, our annual trawl through documentaries about movies and filmmakers, also makes an appearance.

**Hyderabad International Film Festival**  
India | Hyderbad | January  
Founded | 2007  
Deadline | November  
Fees | INR 500/-  
Requirements | 16mm, 35mm, video. Films must have been produced during the last year  
Categories | Features; shorts; documentaries  

The festival is aimed at showing the best of Indian and Foreign films to audiences of Andhra Pradesh. The earlier very successful editions of the festival have been conducted at Hyderabad. We are proud for having screened over 105 films from all over the world, with focus on South Africa. There will be interactions with Directors and Open Forums for Discussions.

**Tribeca Film Festival**  
USA | New York | April/May  
Founded | 2002
Deadline | November
Fees | $40.00
Requirements | 16mm, 35mm, DigiBeta. Films must have been produced during the 15 months before festival and cannot have been broadcast (television or the internet) or distributed commercially in the US prior to the festival.
Categories | Special screenings, international film showcase, independent film competition (short films and directorial debut feature-length films)
The Tribeca Film Festival was founded 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. By upholding a belief in the artistic process as a means to tell the stories of loss and redemption, fear and prosperity, chaos and revolution with the spirit of independent film at the helm, the Tribeca Film Festival has succeeded in re-writing the story of Lower Manhattan. Since the inaugural festival, Lower Manhattan, once covered in rubble and shrouded in loss, has become a thriving cultural and economic center.

Palm Springs International Film Festival
USA | Palm Springs, CA | January
Founded | 1989-90
Deadline | November
Fees | $50.00
Requirements | 16mm and 35mm (comopt). All entries to have been completed during the two years prior to the festival
Categories | Feature-length films over 60 minutes in any genre
Palm Springs International Film Festival is a film festival held in Palm Springs in the U.S. state of California. It was started in 1989 and has been held annually in January. Michael Barker, co-President of Sony Pictures Classics, said that this film festival is a good place to show foreign-language movies and heralded this film festival's ability to spread good word-of-mouth for movies.

Ann Arbor Film Festival
USA | Ann Arbor, MI | March
Founded | 1963
Deadline | November
Fees | $30-40
Requirements | 16mm, 35mm, DVD, Beta SP
Categories | Open to all films that show a high regard for film as a creative medium, independent and experimental films regardless of original format, including, experimental, documentary, animation, narrative
The Ann Arbor Film Festival was founded in 1963 by University of Michigan professor George Manupelli. Manupelli originally screened only films in the 16 mm format, and thus the festival was called the 16 mm Film Festival. The festival gained prominence quickly, as it was one of the few outlets for experimental filmmakers to screen their work. The festival began accepting entries in the 35 mm format and moved from Lorch Hall on the University of Michigan campus to the Michigan Theater, an Ann Arbor landmark with a seating capacity of 1700. In 1980, after becoming independent from the
University of Michigan, the festival changed its name to the Ann Arbor Film Festival. In 2003 the festival began accepting entries in digital formats, opening up the festival to more filmmakers.

The Ann Arbor Film Festival recently received cuts to its state funding for exhibiting films that some state legislators deemed to be in violation of MCACA funding guidelines. This came in reaction to an article describing several recent festival entries written by the free-market oriented Mackinac Center for Public Policy, which is critical of using tax dollars to fund artistic pursuits, regardless of their content. Because MCACA guidelines are vague and restrictive, and because artistic compromises would be required to adhere to them, the AAFF board of directors voted unanimously to not apply for MCACA funding for at least two years as long as the guidelines are in place. With support in the midst of this controversy, the AAFF recently received a $10,000 grant from the Academy of Motion Pictures Arts & Sciences (www.oscars.org), to be used to raise awareness of the arts funding issues. At the 45th festival in March 2007, special programming addressed government censorship and 1st Amendment issues that arts organizations often face, and panel discussions addressed the AAFF situation, as well as the importance of public funding for the arts.

Nashville Film Festival
USA | Nashville | April
Founded | 1969
Deadline | December
Fees | below
Earlybird Deadline: Sept. 14, 2007 40 min. and over...............$50
Regular Deadline Oct. 26, 2007 40 min. and over..............$55
Late Deadline Nov. 16, 2007 40 min. and over...............$60
-$5.00 withoutabox
Requirements | 16mm, 35mm, Beta (NTSC), DigiBeta (NTSC)
Categories | Independent features, shorts, documentary, animation, experimental film and video, works by young filmmakers (18 yrs and under). Focus on music films
Founded as the Sinking Creek Film Celebration and one of the longest-running film festivals in the country, Nashville Film Festival (NaFF) is hosted by the Regal Green Hills Stadium 16 in Nashville, Tennessee. Since becoming the Nashville Independent Film Festival in 1998, and then the Nashville Film Festival in 2003, this annual mid-Tennessee film event attracts enthusiastic film lovers from the region and has been praised by filmgoers and filmmakers alike for its unique combination of big city film festival atmosphere and southern hospitality. With over 240 films from 44 countries, numerous industry panels, music showcases, and great parties every night, the 2007 NaFF drew over 20,000 attendees (a 26% increase from 2006). With films crossing all genres from drama, comedy, animation, and family to experimental, foreign, documentaries and short films, the Festival has something for every filmgoer to enjoy. Voted as one of "20 film festivals worth the entry fee" by MovieMaker Magazine and highlighted for "One of the Best Film Festival Prizes" by Film Festival Today, it is one of the most acclaimed film festivals in the South.
Tier 3 (November 2012-TBD)
Estimated Festival Fees Tier 3 = $185.00

Pune International Film Festival
India | Pune | January
Founded | 2002
Deadline | November
Fees | None
Requirements | 35mm. Films must have been produced within 2 years to the last date of entry
Categories | Feature Films
Pune is the fastest growing cosmopolitan in the country today. The presence of FTII (Film and Television Institute of India) for a very long time has generated an unparalled “intellect” Cinema audience base. Pune has a very large influx of foreign students, professionals, researchers etc. They come from all parts of the world and they are integral part of the strong society structure of Pune. The education capital of India- Pune, also draws students from all disciplines across the country and around the World. The National Film Archive of India is also situated in Pune. The availability of a world-class movie watching experience through the newly built Multiplexes has also been responsible for triggering a new passion for cinema enthusiasts in the city. Also given the multi cultural mix of population with varied interests, Pune provides for an ideal base for an International Film Festival.

New Directors/New Films
USA | New York | March
Founded | 1972
Deadline | January
Requirements | 16mm, 35mm
Categories | International features and shorts from first-time or overlooked directors
Now in their 36th year of collaboration, the Department of Film, The Museum of Modern Art, and the Film Society of Lincoln Center present New Directors/New Films 2007, a festival highlighting the work of emerging filmmakers from around the world. All of the films at New Directors are celebrating their New York, U.S., or North American premieres, and many of the screenings are introduced by the filmmakers. New Directors/New Films takes place from March 21st to April 1st, 2007.

Sydney Underground Film Festival
Australia | Sydney | September
Founded | 2007
Deadline | June
Fees | AUD $40 (features), $30 (shorts), $25 (students)
Requirements | DVD only (Pal or NTSC/any region code)
Categories | Shorts; features; students
The 2007 Sydney Underground Film Festival will take place from Friday 7th September to Monday 10th September in Sydney’s swanky new event space, The Factory Theatre. The festival programs a high calibre of independent and experimental films and is organised by a committed group of filmmakers, who understand the need for a sustainable and thriving alternative film culture. The Sydney Underground Film Festival
provides a platform for exhibition, exposure and critical discussion. The organisers are devoted to renewing local interest in independent and experimental film as part of an international underground film culture.

Note: The festival is also giving filmmakers, who have been rejected from another film festival, a $5 (AUD) discount! You just have to include a rejection letter that you have received from another film festival with your entry. The festival organizers have also received a few of those in their time and this is a way to put them to good use!

**Austin Film Festival**
USA | Austin, TX | October
Founded | 1994
Deadline | July
Fees | $40/ Late $50
Requirements | 16mm, 35mm, DV. Entries must be produced during the 16 months before festival
Categories | Feature-length narratives (75 minutes or longer), shorts (30 minutes or less), student shorts (30 minutes or less), no documentary

The Austin Film Festival (AFF) is dedicated to furthering the art, craft and business of writers and filmmakers and recognizing their contributions to film, television and new media. The AFF champions the work of aspiring and established writers and filmmakers by providing unique cultural events and services, enhancing public awareness and participation, and encouraging dynamic and long-lasting community partnerships.

**Santa Barbara International Film Festival**
USA | Santa Barbara | February
Founded | 1985
Deadline | August - November
Fees | Features $30.00-$50.00
Requirements | NA
Categories | Features, Documentaries, Animation, Shorts

The Santa Barbara International Film Festival is a non-profit organization dedicated to showcasing independent American and international films; to nurturing aspiring independent filmmakers and honoring industry luminaries; and to preserving and sustaining cinema as an art form through educational forums. (from the festival's website, 2000) In 1999 a major reorganization of the festival's award categories took place. The SBIFF line-up includes 20 world premieres and 11 U.S. premieres, with newly expanded 11-day festival. Opening and closing night festivities take place at Santa Barbara's historic Arlington Theater. The festival has honored and featured many major actors and film personalities, including Leonardo DiCaprio and Al Gore

**Cinequest**
USA | San Jose, CA | March
Founded | 1994
Fees | Oct $40.00/ Nov $ 50.00 | withoutabox
Requirements | 35mm, Beta SP, DigiBeta, HDCam, DV, MiniDV
Categories | Digital, student, original work

The Cinequest Film Festival is a soul-stirring and personable discovery festival of international films and digital media forums for movie lovers, Maverick film artists and
film students. The Festival's uniqueness stems from being always ahead of the curve, whether discovering independent voices in front of and behind the camera, showcasing new technology, or reinventing the very definition of film festival. It's a celebration of Maverick movie-making and a laboratory of new ideas, all rolled into one.

**Fantasport - Oporto International Film Festival**
Portugal | Porto | February/March
Founded | 1981
Deadline | December
Fees | None
Requirements | 35mm except for fantasy shorts accepted in 16mm or PAL Betacam and music videos in PAL Betacam. Entries must have been produced during the two years before festival
Categories | Short and Feature Fantasy and Sci-fi films that seek new forms and methods of film-making and in which the creative powers of the imagination are employed at a high level; first or second feature films for the New Directors competition
Situated in the west corner of Europe, the World Heritage City of Porto hosts a one of a kind film festival. Founded 30 years ago by a group of film fans and critics, Fantasporto, as it is known, started as a haven for sci-fi and fantasy films, a then not too well seen genre. After a huge success in the first two years, the festival has broaden its horizons with thrillers and seven years later with a New Directors competition. Although fantasy is still its trade mark, especially for the Portuguese press, it recognized as the biggest in Portugal and one of the most important in Europe.
Promo Items Idea stage
Register on WOAB X
*not available online
NA= not available ) production has not started principle photography
APPENDIX A: BUDGET
# UCF Thesis Micro-Budget Feature

**Budget Title:** Red Tide

- **Script Dated:** Oct 2008
- **Budget Draft Dated:** 11/3/08
- **Production #:**
- **Start Date:** May 1, 2009
- **Finish Date:** May 21, 2009
- **Total Days:** 20
- **Post Weeks:** 16
- **Holidays:**
- **Travel Days:*

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The Entertainment Partners Services Group, EP Budgeting v.2

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|         | Payroll      | 2%     | 6,580 |   |      | 132      |          |       |          |
|         | Agent        | 10%    | 5,900 |   |      | 590      |          |       |          |
|         | FICA         | 7.65%  | 6,580 |   |      | 503      |          |       |          |
|         | SUFA         | 2.7%   | 6,580 |   |      | 176      |          |       |          |
|         | FUTA         | 6.2%   | 6,580 |   |      | 408      |          |       |          |
|         | Overtime     | 19%    | 5,900 |   |      | 1,121    |          |       |          |
|         | Total Above-The-Line | 0  |       |   |      |          |          | 2,912 | 2,912    |

The Entertainment Partners Services Group, EP Budgeting v.2
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The Entertainment Partners Services Group, EP Budgeting v.2
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The Entertainment Partners Services Group, EP Budgeting v.2
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APPENDIX B: PRODUCTION SCHEDULE AND DAY OUT OF DAYS
**Production Schedule for Red Tide**

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<tr>
<td><strong>TARPON SPRINGS</strong></td>
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<td>Sheet #: 66 5 6/8 pgs</td>
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**End Day # 1 Monday, June 1, 2009 -- Total Pages: 5 6/8**

| Sheet #: 30 2 2/8 pgs | Scenes: 31 | EXT | SPONGE DOCKS ALEX LOOKS FOR WORK AT DOCKS | Morning | 1, 15 |
| Sheet #: 11 1 6/8 pgs | Scenes: 13 | EXT | SPONGE DOCKS ALEX TALKS TO GREEK MEN, ASKING ABOUT THE BOA | Day | 1, 4, 5, 6 |
| Sheet #: 112 1 3/8 pgs | Scenes: 116 | EXT | SPONGE DOCKS ALEX TALKS TO GREEK MAN | Day | 1, 5 |

**End Day # 2 Tuesday, June 2, 2009 -- Total Pages: 5 3/8**

| Sheet #: 1 1/8 pgs | Scenes: 3 | INT | TAXI CAB ALEX RIDES IN TAXI CAB THROUGH HOMETOWN | Morning | 1 |
| Sheet #: 12 3/8 pgs | Scenes: 14 | EXT | SHIPYARD ALEX GOES TO SHIPYARD TO LOOK FOR THE BOAT | Day | 1 |
| Sheet #: 48 1/8 pgs | Scenes: 51 | EXT | STREET, NEAR SHIPYARD ALEX WALKS WITH A BUCKET | Day | 1 |
| Sheet #: 49 1/8 pgs | Scenes: 52 | EXT | SHIPYARD ALEX OPENS SHIPYARD GATE | Day | 1 |
| Sheet #: 50 1/8 pgs | Scenes: 52A | EXT | SHIPYARD, AT THE BOAT ALEX TRIES TO REMOVED GRAFFITI FROM BOAT | Day | 1 |
| Sheet #: 51 4/8 pgs | Scenes: 52B | INT | SHIPYARD, IN THE BOAT ALEX FINDS AN OLD PHOTO WHILE CLEANING THE BO | Day | 1 |
| Sheet #: 55 3/8 pgs | Scenes: 66 | EXT | SHIPYARD ALEX WORKS ON THE BOAT | Day | 1 |
| Sheet #: 18 1/8 pgs | Scenes: 20 | EXT | SHIPYARD ALEX TRIES TO OPEN THE LOCKS | Night | 1 |
| Sheet #: 19 2/8 pgs | Scenes: 20A | EXT | SHIPYARD, AT THE BOAT ALEX SURVEYS HIS FATHER'S BOAT | Night | 1 |
| Sheet #: 20 3/8 pgs | Scenes: 20B | INT | SHIPYARD, IN THE BOAT ALEX SITS IN FATHER'S BOAT | Night | 1 |

**End Day # 3 Wednesday, June 3, 2009 -- Total Pages: 2 4/8**

<p>| Sheet #: 39 3/8 pgs | Scenes: 42 | EXT | BY THE WATER (THE BAY) ALEX WORKS AT LABOR POOL AGAIN | Day | 1 |</p>
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<tr>
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<td>BEACH JOHN AND ALEX WALK ON THE BEACH</td>
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<td>PARKING BY BEACH JOHN AND ALEX GET INTO THE SUV</td>
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**End Day # 4 Thursday, June 4, 2009 -- Total Pages: 2 2/8**

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<td>STREET, JOHN'S NEIGHBORHOOD JOHN TRIES TO GET ALEX TO RIDE IN THE VAN</td>
<td>Day 1,2</td>
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<tr>
<td>Sheet #: 95</td>
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<td>RESTAURANT ALEX, JOHN, AND ALLISON PLAN HOW TO PAY BACK P</td>
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<tr>
<td>Sheet #: 96</td>
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<td>RESTAURANT ALEX AND ALLISON WALK OUTSIDE RESTAURANT</td>
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<td>Sheet #: 21</td>
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<td>SHIPYARD ALEX LIES ON HIS BACK IN THE BOAT</td>
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<tr>
<td>Sheet #: 68</td>
<td>3 pgs</td>
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<td>SHIPYARD, IN THE BOAT ALEX MEETS UP WITH ALLISON IN THE BOAT</td>
<td>Night 1,3</td>
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<tr>
<td>Sheet #: 98</td>
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<td>ALLISON'S CAR ALLISON AND ALEX CONTINUE LOOKING FOR JOHN</td>
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**End Day # 5 Friday, June 5, 2009 -- Total Pages: 6 2/8**

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<td>Sheet #: 115</td>
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<td>BOAT (EXT. OCEAN, OPEN WATER) ALEX INFORMS ALLISON THAT HE FOUND JOHN'S</td>
<td>Day 1,3,10</td>
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**End Day # 6 Saturday, June 6, 2009 -- Total Pages: 7/8**

**DRIVING**

**VCC**

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<td>JOHN'S SUV JOHN CONVINCES ALEX TO HELP HIM</td>
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</table>
| Sheet #: 40 | Scenes: 43 | INT | JOHN'S SUV  
JOHN AND ALEX TALK ABOUT WORKING FOR HARRY | Day | 1, 2 |
| Sheet #: 61 | Scenes: 61 | INT | JOHN'S SUV  
ALEX CONVINCES | Night | 1, 2 |
| Sheet #: 53 | Scenes: 54 | INT | JOHN'S SUV  
JOHN AND ALEX TALK WHILE ON A DRUG DELIVERY | Night | 1, 2 |
| Sheet #: 60 | Scenes: 60 | EXT | ROAD  
JOHN CRUISES DOWN ROAD | Night | 1, 2 |
| Sheet #: 43 | Scenes: 46 | EXT | MONTAGE  
JOHN AND ALEX MAKE DRUG DELIVERIES | Night | 1, 2 |

**End Day # 7 Monday, June 8, 2009 -- Total Pages: 5 3/8**

| Sheet #: 36 | Scenes: 38 | EXT | LABOR POOL MEET UP SPOT  
ALEX GETS PICKED TO WORK AT LABOR POOL | Day | 1 |
| Sheet #: 37 | Scenes: 40 | EXT | SIDE OF ROAD  
ALEX WORKS AT THE LABOR POOL | Day | 1 |
| Sheet #: 78 | Scenes: 78 | INT | ALLISON'S CAR  
ALLISON DRIVING | Day | 3 |
| Sheet #: 83 | Scenes: 83 | INT | ALLISON'S CAR  
ALLISON DRIVES AND CRIES | Day | 3 |
| Sheet #: 97 | Scenes: 97 | INT | ALLISON'S CAR  
ALEX AND ALLISON SEARCH FOR JOHN | Evening | 1, 3 |
| Sheet #: 109 | Scenes: 113 | INT | ALLISON'S CAR  
ALEX AND ALLISON HOLD HANDS WHILE DRIVING | Evening | 1, 3 |

**End Day # 8 Tuesday, June 9, 2009 -- Total Pages: 1**

**HOWELL BRANCH**

| Sheet #: 31 | Scenes: 32 | INT | JOHN'S HOUSE, LIVING ROOM  
ALEX WATCHES TV NEWS ABOUT THE RED TIDE | Morning | 1, 9, 13, 17, 19 |
| Sheet #: 63 | Scenes: 63 | INT | JOHN'S HOUSE, ALEX'S ROOM  
ALEX AND ALLISON ARE SLEEPING; JOHN WAKES THEM | Day | 1, 2, 3 |
| Sheet #: 64 | Scenes: 64 | EXT | JOHN'S HOUSE, FRONT PORCH  
ALEX AND JOHN TALK ABOUT ALLISON | Day | 1, 2 |
| Sheet #: 3 | Scenes: 5 | EXT | JOHN'S HOUSE, FRONT PORCH  
ALEX VISITS HIS BROTHER, JOHN | Day | 1, 2 |
| Sheet #: 9 | Scenes: 11 | EXT | JOHN'S HOUSE, FRONT YARD  
ALLISON WALKS TO HER CAR | Day | 3 |
| Sheet #: 13 | Scenes: 15 | EXT | JOHN'S HOUSE, FRONT YARD  
JOHN AND ALLISON TRY TO MAKE FRIENDS WITH ALEX | Day | 1, 2, 3 |
### End Day #9 Wednesday, June 10, 2009 -- Total Pages: 5

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<td>Morning</td>
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<td>Day</td>
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<td>JOHN'S BACKYARD, ONE-ROOM COTTAGE</td>
<td>Night</td>
<td>ALEX COLLECTS SOUP FROM JOHN</td>
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<td>Night</td>
<td>ALEX RELEASES JOHN FROM THE COTTAGE</td>
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End Day #13 Tuesday, June 16, 2009 – Total Pages: 4

| Sheet #: 23 | Scenes: 23 | INT | JOHN'S HOUSE, LIVING ROOM | Day | JOHN THINKS SOMEONE ROBBED HIS HOUSE |
| Sheet #: 42 | Scenes: 45 | INT | JOHN'S SUV | Night | ALEX AND JOHN TALK ABOUT HARRY AND ABOUT HOW |
| Sheet #: 44 | Scenes: 47 | EXT | STREET, JOHN'S NEIGHBORHOOD | Night | JOHN'S SUV STOPS |
| Sheet #: 45 | Scenes: 48 | INT | JOHN'S SUV | Night | JOHN DROPS ALEX HOME |

End Day #14 Wednesday, June 17, 2009 – Total Pages: 6 6/8

| Sheet #: 26 | Scenes: 27 | INT | JOHN'S HOUSE, LIVING ROOM | Day | JOHN JOINS ALEX AND ALLISON, HE APOLOGIZES |
| Sheet #: 14 | Scenes: 16 | INT | JOHN'S HOUSE, LIVING ROOM | Evening | ALEX DAZES AT TV |
| Sheet #: 57 | Scenes: 58 | EXT | JOHN'S HOUSE, FRONT PORCH | Evening | JOHN GETS MAD AT ALEX |
| Sheet #: 67 | Scenes: 67 | INT | JOHN'S HOUSE, LIVING ROOM | Night | ALEX PUNCHES JOHN AFTER ARGUMENT |

End Day #15 Thursday, June 18, 2009 – Total Pages: 5

<p>| Sheet #: 52 | Scenes: 53 | EXT | JOHN'S HOUSE, FRONT PORCH | Night | ALEX OVERHEARS ALLISON AND JOHN ARGUE |
| Sheet #: 58 | Scenes: 58 | EXT | JOHN'S HOUSE, FRONT PORCH | Night | JOHN GETS MAD AT ALEX |</p>
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<th>ALEX ASKS ALLISON HOW MANY PILLS THEY HAVE</th>
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<td>ALEX SNOOPS THROUGH JOHN'S THINGS AND FINDS P</td>
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<td>ALEX MAKES SOUP WITH CRUSHED XANAX</td>
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<tr>
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**End Day # 16 Friday, June 19, 2009 -- Total Pages: 3 6/8**

**FULL SAIL**

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<td>NICKY'S SUB SHOP</td>
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<td>ALEX FILLS OUT APPLICATION, PUTS YES TO CRIMINAL</td>
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<td>WOODS</td>
<td>Day</td>
<td>JOHN TELLS ALEX THAT HARRY PLANS ON KILLING HIM</td>
<td>1,2</td>
</tr>
<tr>
<td>Sheet #:</td>
<td>33 1/8 pgs</td>
<td>Scenes:</td>
<td>EXT</td>
<td>MOM AND POP CONVENIENCE STORE</td>
<td>Day</td>
<td>ALEX FILLS OUT SECOND APPLICATION</td>
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<tr>
<td>Sheet #:</td>
<td>47 1 pgs</td>
<td>Scenes:</td>
<td>INT</td>
<td>ALLISON'S CAR (EXT. 24-HR DRUGSTORE)</td>
<td>Night</td>
<td>ALEX GETS ALLISON SOME MEDICINE</td>
<td>1,3</td>
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**End Day # 17 Saturday, June 20, 2009 -- Total Pages: 3 2/8**

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<tr>
<th>Sheet #:</th>
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<th>INT</th>
<th>JOHN'S HOUSE, ALEX'S ROOM</th>
<th>Night</th>
<th>ALLISON COMES INTO ALEX'S BEDROOM TO TALK ABO</th>
<th>1,3</th>
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<tr>
<td>Sheet #:</td>
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<td>INT</td>
<td>JOHN'S HOUSE, LIVING ROOM</td>
<td>Night</td>
<td>ALEX WATCHES TV WHILE JOHN WALKS IN; THEY TALK</td>
<td>1,2,18</td>
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<tr>
<td>Sheet #:</td>
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<td>INT</td>
<td>JOHN'S HOUSE, LIVING ROOM</td>
<td>Night</td>
<td>JOHN ASKS ALEX ABOUT ALLISON</td>
<td>1,2,3</td>
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<tr>
<td>Sheet #:</td>
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<td>Scenes:</td>
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<td>JOHN'S HOUSE, BATHROOM</td>
<td>Night</td>
<td>ALEX FLUSHES OXY PILLS</td>
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**End Day # 18 Monday, June 22, 2009 -- Total Pages: 4 7/8**
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<tbody>
<tr>
<td># 62</td>
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<td>JOHN'S HOUSE, LIVING ROOM ALLISON ASKS ALEX ABOUT JOHN</td>
<td>Night</td>
<td>1, 3</td>
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<tr>
<td># 73</td>
<td>73</td>
<td>INT</td>
<td>JOHN'S HOUSE, ALEX'S ROOM ALLISON WATCHES ALEX AS HE CRUSHES PILLS</td>
<td>Night</td>
<td>1, 3</td>
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<tr>
<td># 87</td>
<td>87</td>
<td>INT</td>
<td>JOHN'S HOUSE, LIVING ROOM ALEX CALLS ALLISON</td>
<td>Night</td>
<td>1, 11</td>
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<tr>
<td># 90</td>
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<td>INT</td>
<td>JOHN'S HOUSE, BATHROOM JOHN GOES INTO BATHROOM</td>
<td>Night</td>
<td>2</td>
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<tr>
<td># 91</td>
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<td>INT</td>
<td>JOHN'S HOUSE, LIVING ROOM ALEX TALKS TO ALLISON ON THE PHONE</td>
<td>Night</td>
<td>1</td>
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<tr>
<td># 92</td>
<td>92</td>
<td>INT</td>
<td>JOHN'S HOUSE, BATHROOM JOHN FINDS OXY PILLS AND TAKES ONE</td>
<td>Night</td>
<td>2</td>
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</tr>
<tr>
<td># 100</td>
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<td>INT</td>
<td>JOHN'S HOUSE, ALEX'S ROOM ALEX FINDS LETTER FROM JOHN</td>
<td>Night</td>
<td>1</td>
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<tr>
<td># 110</td>
<td>114</td>
<td>INT</td>
<td>JOHN'S HOUSE, LIVING ROOM ALEX AND ALLISON SIT IN SILENCE</td>
<td>Night</td>
<td>1, 3</td>
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End Day # 19 Tuesday, June 23, 2009 – Total Pages: 3 3/8

RIO PINAR

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<th>Time</th>
<th>Page(s)</th>
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<tr>
<td># 41</td>
<td>44</td>
<td>INT</td>
<td>HARRY'S HOUSE, DEN JOHN AND ALEX MEET HARRY; ALEX GETS THE JOB</td>
<td>Evening</td>
<td>1, 2</td>
<td></td>
</tr>
<tr>
<td># 102</td>
<td>102</td>
<td>INT</td>
<td>ALLISON'S CAR (EXT. HARRY'S NEIGHBOR ALEX DRIVES FAST DOWN STREETS</td>
<td>Night</td>
<td>1</td>
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</tr>
<tr>
<td># 104</td>
<td>104</td>
<td>INT</td>
<td>ALLISON'S CAR (EXT. HARRY'S NEIGHBOR ALEX TRIES TO FIGURE OUT WHAT'S HAPPENING</td>
<td>Night</td>
<td>1</td>
<td></td>
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<tr>
<td># 103</td>
<td>103</td>
<td>EXT</td>
<td>STREET, HARRY'S NEIGHBORHOOD ALEX DRIVES BY HARRY'S HOUSE</td>
<td>Night</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td># 105</td>
<td>105</td>
<td>EXT</td>
<td>HARRY'S HOUSE, FRONT YARD JOHN AND HARRY ARE ON STRETCHERS</td>
<td>Night</td>
<td>2, 14</td>
<td></td>
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<tr>
<td># 106</td>
<td>106</td>
<td>INT</td>
<td>ALLISON'S CAR (EXT. HARRY'S HOUSE) ALEX STOPS TO SEE JOHN</td>
<td>Night</td>
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End Day # 20 Wednesday, June 24, 2009 – Total Pages: 2 5/8

VCC

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<tr>
<td># 107</td>
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<td>HOSPITAL, HALLWAY LOBBY ALEX AND DOCTOR TALK ABOUT JOHN</td>
<td>Night</td>
<td>1, 12</td>
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End Day # 21 Thursday, June 25, 2009 – Total Pages: 2/8
### Day out of Days

**May 26, 2009**

9:29 AM

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<tr>
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<td>Shooting Day</td>
</tr>
<tr>
<td>1. ALEX</td>
</tr>
<tr>
<td>2. JOHN</td>
</tr>
<tr>
<td>3. ALLISON</td>
</tr>
<tr>
<td>4. GREEK MAN 1</td>
</tr>
<tr>
<td>5. GREEK MAN 2</td>
</tr>
<tr>
<td>6. GREEK MAN 3</td>
</tr>
<tr>
<td>7. DUFFY'S CLERK</td>
</tr>
<tr>
<td>8. BEACHGOER LADY (ON TV)</td>
</tr>
<tr>
<td>9. BOY (ALEX &amp; ALLISON'S SON)</td>
</tr>
<tr>
<td>10. ALLISON'S MOM (V.O.)</td>
</tr>
<tr>
<td>11. DOCTOR</td>
</tr>
<tr>
<td>12. FISHERMAN (ON TV)</td>
</tr>
<tr>
<td>13. HARRY</td>
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<td>14. GREEK MAN 4</td>
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<td>15. GREEK MAN 5</td>
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<td>16. GREEK MAN 6</td>
</tr>
<tr>
<td>17. ON-LOCATION TV NEWS REPORTER (ON TV)</td>
</tr>
<tr>
<td>18. TV DOCUMENTARY NARRATOR (ON TV)</td>
</tr>
<tr>
<td>19. TED STEVENS NEWS ANCHOR (ON TV)</td>
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### May 26, 2009
9:29 AM

**Red Tide**

**Day Out of Days Report for Cast Members**

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<td>17. ON-LOCATION TV NEWS REPORTER (ON TV)</td>
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### May 26, 2009
9:29 AM

**Red Tide**

**Day Out of Days Report for Cast Members**

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<td>7. DUFFY'S CLERK</td>
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</table>
Documentation of Registration

The Writers Guild of America, West, Inc. issues this certificate to:

JAMES DINKINS HENDERSON III

for the material entitled:

Red Tide

by the following:

JAMES DINKINS HENDERSON III - Writer

Registration #: 1325029
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

Effective Date: 01/14/09
Expiration Date: 01/14/14

000000049.2009032012154409.0000000012
Documentation of Registration

The Writers Guild of America, West, Inc. issues this certificate to:

JAMES DINKINS HENDERSON III

for the material entitled:
Red Tide Draft 2

by the following:
JAMES DINKINS HENDERSON III - Writer

Registration #:
1327248
Material Type:
SCREENPLAY
Registered By:
JAMES DINKINS HENDERSON III

Effective Date: 01/25/09
Expiration Date: 01/25/14

0000000049.2009040214330113.0000000012

155
Documentation of Registration

The Writers Guild of America, West, Inc. issues this certificate to:

JAMES DINKINS HENDERSON III

for the material entitled:

Red Tide Draft 3

by the following:

JAMES DINKINS HENDERSON III - Writer

Registration #: 1328473
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

Effective Date: 02/02/09
Expiration Date: 02/02/14

0000000049.2009041516233816.0000000012
Documentation of Registration

The Writers Guild of America, West, Inc. issues this certificate to:

JAMES DINKINS HENDERSON III

for the material entitled:

Red Tide Draft 4

by the following:

JAMES DINKINS HENDERSON III - Writer

Registration #: 1331383
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

Effective Date: 02/10/09
Expiration Date: 02/10/14

0000000049.2009043010233677.0000000012

157
Documentation of Registration

The Writers Guild of America, West, Inc. issues this certificate to:
JAMES DINKINS HENDERSON III

for the material entitled:
Red Tide Draft 5

by the following:
JAMES DINKINS HENDERSON III - Writer
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

Registration Number:
PAu 3-372-725

Effective date of registration:
February 11, 2009

Title
Title of Work: Red Tide

Completion/Publication
Year of Completion: 2009

Author
Author: James D Henderson
Author Created: text
Work made for hire: No
Citizen of: United States  Domestic in: United States

Copyright claimant
Copyright Claimant: James D Henderson
418 Broadway Ave #3, Orlando, FL, 32803, United States

Certification
Name: James D Henderson
Date: February 11, 2009
APPENDIX D: CREDIT LIST
Cast

Alex Nikoladis: Adrian Mancinelli
John Nikoladis: Josue Gutierrez
Allison McKinney: Michele Feren
Jerry Gerard: Gary Domain
Thug 2: Marion W. Starks III
Drug Dealer 1: Dino Gallina
Lone Greek Man: Ronald Woodward
Greek Man 1: Joseph Gallina
Tarpon Local 1: Tom Pieczonka
Tarpon Captain: Sakellarios Zagorianos
Boss: Brent Foltz
Fisherman: Lawrence Odum
Reporter: Carolyn Gross
Stoned Smoker: Nick Breau

Production Team

Director Dino J Gallina
Screenwriter James Henderson
Producer (s) Dino J Gallina
Ralph R. Clemente
Executive Producer James Q Mitchell
Associate Producer Jessica Hampton
Daniel McNamara
Production Coordinator Christina Hebert
Editor Adam Showen
Assistant Editor Derek Houston
Jessica Hampton
Assistant Production Coordinator Jorge J. Ramos
Production Designer Michael J Martin
Assistant to the Production Designer  Jason Hall

Art Director  Ibis Rodriguez

Prop Master  Antonio Martinez

Set Dressing  Megan Hidden

Wardrobe  Caitlyn Snyder

Make-up  Connie Griesheimer

Script Supervisor  Derek Houston

1st Assistant Director  Donald Phillips

2nd Assistant Director  Kevin Thomas

Director of Photography  Stuart Hall

2nd Camera Operator  Steve Burns

1st Assistant Camera  Sam Muniz

2nd Assistant Camera  Levon Merigan

Video Assist  James Mordaunt

Gaffer  Joe Olandiese

Best Boy Electric  Brian Macaione

Electric Utility  Artem Keuznetsov
Key Grip          Elisa Sterpone
Best Boy Grip    William Gonzalez
Swing            Tyler Heflin
                Joseph Vitarelli
                Jordan Whaley
                Neil Bernard
                Matt Donegan
2nd Unit Camera Op Dylan Allen
2nd Unit Assistant Camera Adam Viademonte
Set Media Manager Steve Burns
Dailies          Nina Bernardakis
                Neil Bernard
                Matt Donegan
Production Sound Engineer Remi Lafon
Production Sound Team Brian Larson
                William Craig
Post Production Sound Henry Nophsker
                Adam Woodworth
Set Photographer Lawrence Odum
Talent PA         Carolyn Gross
PA                Carlos Cestari
                Octavius King
Craft Service Supervisor Octavius King
                Sheila Gallina
Legal             Davey Spicciatti Esq.
APPENDIX E: CALL SHEETS
DAY/DATE: Monday, June 1, 2009
PRODUCTION DAY: 1 of 21
DIRECTOR: Dino J. Gallina
"Red Tide"

CALL SHEET
CREW CALL: 7:00 am
BREAKFAST @ SET: Come having had
SHOOTING CALL: 9:30 am
LUNCH: 1:00 – 2:00 pm

1st A.D.: Donald Phillips
SET PHONE: Kevin Thomas
(727) 512-5625
WEATHER: Mostly sunny throughout the morning and afternoon, followed by a partly cloudy evening.
High: 90° Low: 71° Southwest winds 6 mph, 20% chance of rain throughout the day

PRODUCTION OFFICE:
10 W. Dodecanese Blvd.
Tarpon Springs, 34685

SET LOCATION #1:
Anzote Gulf Park
2305 Ballas Bfiff Rd.
Holiday, Fl, 3496

NEAREST HOSPITAL TO LOCATION:
Helen Ellis Memorial Hospital
1395 South Pinellas Ave.
Tarpon Springs, Fl 34689
(727) 942-5000

Quote of the Day: "The art of being happy lies in the power of extracting happiness from common things."

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
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</thead>
<tbody>
<tr>
<td>By the water (the bay)</td>
<td>66</td>
<td>9</td>
<td>John tells Ali the real history of her and Harry</td>
<td>1, 2</td>
<td>5 6/8</td>
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</tr>
<tr>
<td>Anzote Gulf Park</td>
<td>66</td>
<td>9</td>
<td>John tells Ali the real history of her and Harry</td>
<td>2</td>
<td>5 6/8</td>
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<tr>
<td>8:30 am – 12:50 pm</td>
<td>2</td>
<td>5 6/8</td>
<td>Anzote Gulf Park</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**DAY 1 WRAP**
**TOTAL NUMBER OF SCENES: 1 TOTAL NUMBER OF PAGES: 3.64**

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SIP/BUC/REL/M Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian</td>
<td>7:15 am</td>
<td>7:15 am</td>
<td>8:25 am</td>
<td>SW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>7:15 am</td>
<td>7:15 am</td>
<td>8:25 am</td>
<td>SW</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EXTRAS: 0
SCENES NEEDED FOR: N/A
CALL TIME: N/A
WHERE TO REPORT TO: N/A

SPECIAL DEPARTMENT INSTRUCTIONS

Art: N/A
Props: A pack of cigarettes for John to smoke.
Camera: Have camera up and ready for shooting by 9:30 am.
Grip: N/A
Lighting: N/A
Locations: 1 location for the entire day.
Make-up: Same look all day.
Production: N/A
Sound: 5 pages of dialogue. Outside by the water.
Transportation: N/A
Wardrobe: Same outfit of day.

ADVANCE SCHEDULE: DAY 2 – Tuesday, June 2, 2009. Crew Call: 7:00 am

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponge Docks</td>
<td>31</td>
<td></td>
<td>Alex looks for work at docks.</td>
<td>Morn</td>
<td>Est</td>
<td>1.15</td>
</tr>
<tr>
<td>Sponge Docks</td>
<td>31</td>
<td></td>
<td>Alex talks to Greek man, asks about boat</td>
<td>Morn</td>
<td>Est</td>
<td>1.15</td>
</tr>
<tr>
<td>Sponge Docks</td>
<td>110</td>
<td></td>
<td>Alex talks to Greek man</td>
<td>D</td>
<td>Est</td>
<td>1.5</td>
</tr>
</tbody>
</table>

**DAY 2 WRAP**
**TOTAL NUMBER OF SCENES: 3 TOTAL NUMBER OF PAGES: 3.68**
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Galilone</td>
<td>(321)231-7629</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(407)247-8397</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Michel</td>
<td>(407)289-6211</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jarris Hampton</td>
<td>(407)263-8344</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christine Hebard</td>
<td>(754)398-5228</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Denice Phillips</td>
<td>(321)344-6828</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772)513-6425</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(321)387-6906</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407)610-7521</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(772)612-6425</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407)252-7648</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Mullis</td>
<td>(407)287-1211</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera/ATS</td>
<td>Melton Mcllraith</td>
<td>(407)262-4752</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>2nd Unit Camera Operator</td>
<td>Danik Allen</td>
<td>(407)216-7666</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>3rd Unit A/C</td>
<td>Brian Vadenerrete</td>
<td>(321)216-6868</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>3rd A/V Video Assist</td>
<td>James McDonald</td>
<td>(281)938-6644</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Set Media Manager</td>
<td>Steve Bums</td>
<td>(727)351-4951</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Savia</td>
<td>(407)338-4342</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(321)207-4549</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Prep Master</td>
<td>Antonio Martinez</td>
<td>(561)955-2228</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
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<td></td>
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</table>

**Crew Calls**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GH</td>
<td>Joe O'Leary</td>
<td>(407)247-8795</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Best Buy Electric</td>
<td>Brian Marsden</td>
<td>(407)247-3038</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Elisa Ober</td>
<td>(352)268-8628</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Dolly Grip</td>
<td>Tyler Hefflin</td>
<td>(407)644-7037</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Best Buy Grip</td>
<td>William Schumacher</td>
<td>(407)205-7088</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Renee Laffon</td>
<td>(407)650-7725</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Open Go</td>
<td>Billy Craig</td>
<td>(201)250-3947</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Catherine Blythe</td>
<td>(407)203-9841</td>
<td>7:00 AM</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Craft Service</td>
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<tr>
<td>Lunch Schedule</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>MEALS:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Breakfast: time _ N/A _ for _ people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch: time _ 7:00 p.m. _ for _ people</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Directions to**

Ancote Golf Park

From the Riviera"as Round:
7651 US Highway 19 Port Richey, FL 34662
1. Head south west on US 19 toward Lant Ln - 3.6 mi
2. Continue straight to stay on US 19 - 0.2 mi
3. Turn right at Troubble Creek Rd - 1.5 mi
4. Continue on Troubble Creek Rd - 2.4 mi
5. Turn left at Bales Bluff Rd

Arrive at Ancote Golf Park 2305 Bales Bluff Rd Holiday, FL 34491

Director: 
Producer:
**DAY/DATE:** Tuesday, June 2, 2009  
**PRODUCTION DAY:** 2 of 21  
**DIRECTOR:** Dino J. Gallina  
**CALL SHEET**  
**"Red Tide"**

**CREW CALL:** 7:00 am  
**BREAKFAST @ SET:** Come having had  
**SHOOTING CALL:** 8:30 am  
**LUNCH:** 1:00 - 2:00 pm  

**1st A.D.:** Donald Phillips  
**(727) 812-6425**  
**SUNRISE:** 6:28 AM  
**SUNSET:** 8:19 PM  
**MOON PHASE:** First Quarter  
**SET PHONE:** Kevin Thomas  
**WEATHER:** Isolated T-Storms all day long. Humidity 65-80%, UV Index of 10 + (Extreme)  
High: 89°F & Low: 71°F  
Southeast winds 6 mph. 30% chance of rain throughout the day  
**PRODUCTION OFFICE:**  
River Side Inn  
7631 US Highway 19  
New Port Richey, FL 34652

**SET LOCATION #1:**  
Sponge Exchange  
700 Dodecanese Blvd.  
Tarpon Springs, FL 34689

**NEAREST HOSPITAL TO LOCATION:**  
Helen Ellis Memorial Hospital  
1395 South Pinellas Ave.  
Tarpon Springs, FL 34689  
**(727) 942-5000**

**Quote of the Day:**  
"Leadership and learning are indispensable to each other."  

---

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponge Docks</td>
<td>31</td>
<td></td>
<td>Alex looks for work at docks</td>
<td>Mom</td>
<td>Ext</td>
<td>1, 15</td>
<td>7:30</td>
<td>The Sponge Exchange</td>
<td></td>
</tr>
<tr>
<td>Sponge Docks</td>
<td>13</td>
<td></td>
<td>Alex talks to Greek men, asking about the boat</td>
<td>Day</td>
<td>Ext</td>
<td>1, 4, 5, 6</td>
<td>1 08</td>
<td>The Sponge Exchange</td>
<td></td>
</tr>
<tr>
<td>Sponge Docks</td>
<td>116</td>
<td></td>
<td>Alex talks to Greek man</td>
<td>Day</td>
<td>Ext</td>
<td>1, 5</td>
<td>1 38</td>
<td>The Sponge Exchange</td>
<td></td>
</tr>
</tbody>
</table>

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### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SWIRL/RTF</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Action Manornelli</td>
<td>N/A</td>
<td>N/A</td>
<td>7:15 am</td>
<td>8:25 am</td>
<td>W</td>
<td>Bring Changes</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Greek Man 1</td>
<td>Ted</td>
<td>N/A</td>
<td>N/A</td>
<td>7:45 am</td>
<td>8:25 am</td>
<td>SWF</td>
<td>Bring Changes</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Greek Man 2</td>
<td>George</td>
<td>N/A</td>
<td>N/A</td>
<td>7:45 am</td>
<td>8:25 am</td>
<td>SWF</td>
<td>Bring Changes</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Greek Man 3</td>
<td>N/A</td>
<td>N/A</td>
<td>7:45 am</td>
<td>8:25 am</td>
<td>SWF</td>
<td>Bring Changes</td>
<td></td>
<td></td>
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<tr>
<td>15</td>
<td>Greek Man 4</td>
<td>Ronald Woodard</td>
<td>N/A</td>
<td>N/A</td>
<td>7:45 am</td>
<td>8:25 am</td>
<td>SWF</td>
<td>Bring Changes</td>
<td></td>
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### EXTRAS:

<table>
<thead>
<tr>
<th>Greek Man 5</th>
<th>People on Docks</th>
</tr>
</thead>
</table>

### SCENES NEEDED FOR:

<table>
<thead>
<tr>
<th>CALL TIME</th>
<th>WHERE TO REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

---

### SPECIAL DEPARTMENT INSTRUCTIONS

Art:

Props:

Boat, Staff, Flags [on boats], Hose, Cigarettes, Greek Map, and Materials?

Camera:

Grip:

Lighting:

Locations:

New Location, the Sponge Exchange

Make-up:

Production:

Sound:

Transportation:

Please watch your speeds and leave early enough to make it to the set before the call time. Arrange car-pooling before. TRAFFIC IS NOT AN EXCUSE

**ADVANCE SCHEDULE:** DAY 3 - Tuesday, June 2, 2009. Crew Call: 7:00 am.

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taxi Cab</td>
<td>3</td>
<td></td>
<td>Alex rides Taxi Cab through town</td>
<td>Mom</td>
<td>Ext</td>
<td>1 08</td>
<td>Taxi Cab</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Day</td>
<td>42</td>
<td></td>
<td>Alex works at labor pool, again</td>
<td>D</td>
<td>Ext</td>
<td>1 5 1 38</td>
<td>The Day (by the water)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shipyard</td>
<td>14</td>
<td></td>
<td>Alex goes to look for the boat</td>
<td>D</td>
<td>Ext</td>
<td>1 5 1 38</td>
<td>Shipyard</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL NUMBER OF SCENES:** 11  
**TOTAL NUMBER OF PAGES:** 2 58  
---

167
**CREW CALLS**

**Department/Position** | **Name** | **Phone #** | **Call**
--- | --- | --- | ---
**Production**
Director | Dino Galina | (213)221-7829 | 7:00 AM
Producer | Ralph Clemente | (408)747-8307 | alt
Producer | Jim Mitchell | (408)705-9121 | alt
Producer | Daniel McNamara | (408)706-3217 | alt
Production Manager | Jessica Hampton | (408)736-8344 | alt
Production Coordinator | Christina Holbert | (754)386-1358 | alt
1st Assistant Director | Donald Phillips | (727)688-5209 | 7:00 AM
2nd Assistant Director | Kevin Thomas | (772)889-6425 | 7:00 AM
2nd Second Director | Matthew Turner | (727)687-8995 | 7:00 AM
Production Assistant | | | 
Production Assistant | | | 
Production Assistant | | | 
Script Supervisor | Derek Hooten | (408)781-7971 | 7:00 AM
**Locations**
Location Manager | Kevin Thomas | (772)881-6425 | 7:00 AM
**Camera**
Director of Photography | Stuart Hall | (408)785-7848 | 7:00 AM
1st Assistant Camera | Samuel Munoz | (408)789-1211 | 7:00 AM
2nd Assistant Camera BITS | Nelson Medrano | (408)723-4752 | 7:00 AM
3rd Unit Camera Operator | Dylan Allen | (408)723-1608 | 7:00 AM
2nd Unit AC | Adam Vazquez | (323)216-9958 | 7:00 AM
2nd AC/Meo Assist | James Montaño | (323)858-5544 | 7:00 AM
Set Media Manager | Steve Burns | (727)351-0851 | 7:00 AM
Set Photographer | Lawrence Obias | (408)739-4301 | 7:00 AM
**Art**
Production Designer | Mike Martin | (213)281-6309 | 7:00 AM
Prop Master | Antonio Martinez | (951)925-2150 | 7:00 AM
**FXPA**

---

**LOCATION MAP & DIRECTIONS**

**Directions to – Sponge Exchange**

1. Start at 7631 US-19, NEW PORT RICHEY going toward LARK LN
2. Continue on US-19 S
3. Bear right on ALTERNATE HWY 19/US-19 ALT
4. Continue to follow US-19 ALT
5. Turn left on DOBECANISe AJL

---

**Director**

**Producer**
DAY/DATE: Wednesday June 3, 2009
DIRECTOR: Dino J. Gallina
1st A.D.: Donald Phillips
PRODUCTION DAY: 3 of 21
SET PHONE: Kevin Thomas (727) 812-8425
PRODUCTION OFFICE: River Side Inn
7631 US Highway 19
New Port Richey, FL 34652
CALL SHEET
“Red Tide”
CREW CALL: 6:00 am
BREAKFAST @ SET: Come having had SHOOTING CALL: 7:30 am
LUNCH: 12:00 – 1:00 pm
NEAREST HOSPITAL TO LOCATION:
Helen Ellis Memorial Hospital
1395 South Pinellas Ave.
Tarpon Springs, FL 34689
(727) 942-6000
WEATHER: Scattered T-Storms all day long. Humidity 72-96%. UV Index of 7 (High)
High: 85° & Low: 71°. South wind @ 6 mph. 60% chance of rain throughout the day.
Sunrise: 6:34 AM | Sunset: 8:24 PM | Moon Phase: First Quarter
Quote of the Day: “Difficulties are meant to arouse, not discourage. The human spirit is to grow strong by conflict.”

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taxi Cab</td>
<td>3</td>
<td>See list</td>
<td>Alex rides Taxi through town</td>
<td>Mom</td>
<td>Int</td>
<td>1</td>
<td>1B</td>
<td>See shot list</td>
<td>Taxi Cab</td>
</tr>
<tr>
<td>The Bay (by the water)</td>
<td>42</td>
<td>See list</td>
<td>Alex walks to labor pool area</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3B</td>
<td>See shot list</td>
<td>The Bay</td>
</tr>
<tr>
<td>Shipyard</td>
<td>14</td>
<td>See list</td>
<td>Alex looks for boat at shipyard</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
<tr>
<td>Street, near Shipyard</td>
<td>51</td>
<td>See list</td>
<td>Alex walks with a bucket</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
<tr>
<td>Shipyard, at the Boat</td>
<td>53A</td>
<td>See list</td>
<td>Alex opens shipyard gate</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
<tr>
<td>Shipyard</td>
<td>52B</td>
<td>See list</td>
<td>Alex finds old photo on boat</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>4B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
<tr>
<td>Shipyard</td>
<td>56</td>
<td>See list</td>
<td>Alex walks on the boat</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
<tr>
<td>Shipyard</td>
<td>26</td>
<td>See list</td>
<td>Alex walks to open the locks</td>
<td>Eng</td>
<td>Ext</td>
<td>1</td>
<td>3B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
<tr>
<td>Shipyard, at the Boat</td>
<td>26A</td>
<td>See list</td>
<td>Alex surveys his father's boat</td>
<td>Eng</td>
<td>Ext</td>
<td>1</td>
<td>2B</td>
<td>See shot list</td>
<td>Shipyard</td>
</tr>
</tbody>
</table>

**DAY 3 WRAP**

**TOTAL NUMBER OF SCENES: 10**
**TOTAL NUMBER OF PAGES: 22**

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SHARH/RT #</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Action Manonelli</td>
<td>N/A</td>
<td>6:00 am</td>
<td>6:15 am</td>
<td>N/A</td>
<td>7:25 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cab Driver</td>
<td>N/A</td>
<td>N/A</td>
<td>6:00 am</td>
<td>N/A</td>
<td>N/A</td>
<td>6:00 am</td>
<td>SW</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Compassionate</td>
<td>N/A</td>
<td>N/A</td>
<td>6:00 am</td>
<td>N/A</td>
<td>N/A</td>
<td>6:00 am</td>
<td>SW</td>
<td></td>
</tr>
</tbody>
</table>

EXTRAS: 5 SCENES NEEDED: 2 CALL TIME: 6:00 am WHERE TO REPORT TO: Saroukos Boat Yard 1055 N. Pinellas Ave Tarpon Springs, FL 34689

SPECIAL DEPARTMENT INSTRUCTIONS

Art: Refuse, obstacles, shipyard gate, steel fence, tire (Sc. 14), black graffiti on boat (Sc. 52a, 25a), mechanical things on boat (Sc. 56), Curve names on boat (Sc. 20)

Props: Picture of Alex's Dad (Sc. 3), Shovel, Bat (Sc. 3), bucket (Sc. 13), gold gate lock (Sc. 52, 20), boat keys (52, 20), paint thinner and rag (Sc. 52a), compartment full of items, garbage bag, compartment full of items, old damaged photo, & stray trash from boat (Sc. 52b). Paint, paint tools, tools for ceiling ceiling, paint stripping tools, (Sc. 56), radio (Sc. 20a). Drug parcel, John's car keys, money (Sc. 40)

Camera: Thank you very much, and keep up the hard work! (From Dino)

Grip: Thank you very much, and keep up the hard work! (From Dino)

Lighting: Thank you very much, and keep up the hard work! (From Dino)

Location: New Location the Shipyard

Make-up: Thank you very much, and keep up the hard work! (From Dino)

Production: Thank you very much, and keep up the hard work! (From Dino)

Sound: Thank you very much, and keep up the hard work! (From Dino)

Transportation: Taxi Cab (Sc. 3). Fathers boat (Sc. 52b, 52b, 25a). John's vehicle (Sc. 40)

Wardrobe: Thank you very much, and keep up the hard work! (From Dino)
**ADVANCE SCHEDULE: DAY 4 – Thursday, June 4, 2009. Crew Call: 12:00 pm.**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>AE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Street, John’s hood</td>
<td>69</td>
<td>Ext</td>
<td>John tries to get Alex info van</td>
<td>Ext</td>
<td>1</td>
<td>2</td>
<td>1/8</td>
<td>10:00 AM</td>
<td>Street, John’s neighborhood</td>
</tr>
<tr>
<td>Beach</td>
<td>4</td>
<td>Ext</td>
<td>Alex sits on beach, freedom</td>
<td>Ext</td>
<td>1</td>
<td>2/8</td>
<td></td>
<td></td>
<td>The Beach</td>
</tr>
<tr>
<td>Beach</td>
<td>76</td>
<td>Ext</td>
<td>Alex at the beach</td>
<td>Ext</td>
<td>1</td>
<td>2/8</td>
<td></td>
<td></td>
<td>The Beach</td>
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</table>

**TOTAL NUMBER OF SCENES: 6 TOTAL NUMBER OF PAGES: 4 Pgs**

**“RED TIDE”**

**DAY 3 of 21**

**06/03/2009**

**CREW CALLS**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Galina</td>
<td>(212)225-7629</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Raphael Licartiano</td>
<td>(407)247-8367</td>
<td>a/c</td>
</tr>
<tr>
<td>Producer</td>
<td>Jan Mitchell</td>
<td>(407)215-5121</td>
<td>a/c</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McNamara</td>
<td>(407)256-3217</td>
<td>a/c</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jess Hampton</td>
<td>(407)262-8844</td>
<td>a/c</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Hobart</td>
<td>(713)438-1288</td>
<td>a/c</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(321)988-5109</td>
<td>a/c</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772)813-8435</td>
<td>a/c</td>
</tr>
<tr>
<td>3rd Assistant Director</td>
<td>Matthew Turner</td>
<td>(321)281-8995</td>
<td>a/c</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407)831-7621</td>
<td>6:00 AM</td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(772)813-8435</td>
<td>6:00 AM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407)263-7848</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Muritz</td>
<td>(407)261-1211</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Masita Nelson</td>
<td>(407)221-4792</td>
<td>6:00 AM</td>
</tr>
<tr>
<td><strong>2nd Unit Camera Operator</strong></td>
<td>Dylan Allen</td>
<td>(407)219-7688</td>
<td>6:00 AM</td>
</tr>
<tr>
<td><strong>2nd Unit AC</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd AC</td>
<td>Adam Vademontes</td>
<td>(352)215-8998</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>2nd Audio/Video Assist</td>
<td>James Mendes</td>
<td>(239)458-9604</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Set Media Manager</td>
<td>Steve Butte</td>
<td>(772)251-8801</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Odam</td>
<td>(407)239-4402</td>
<td>6:00 AM</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(321)281-8348</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Arturo Martinez</td>
<td>(954)251-2730</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LOCATION MAP & DIRECTIONS**

**TO LOCATION FROM HOTEL**
1. Take US-19 (S) towards Lark LN – go 4.4 mi
2. Continue on US-19 (S) – go 1.6 mi
3. Bear right on US-19 Alt (Alternate) – go 1.2 mi
4. Arrive @ 1055 N Pinellas Ave, Tarpon Springs (on RIGHT)

Directions to – SAROUKOS BOAT YARD
1055 N. Pinellas Ave
Tarpon Springs, FL 34689

**Director**

**Producer**
**CALL SHEET**

**RED TIDE**

**DIRECTION:** Dino J. Gallina

**SET PHONE:** Kevin Thomas
(727) 812-6425

**PRODUCTION OFFICE:**
River Side Inn
7631 US Highway 19
New Port Richey, FL 34652

**SET LOCATION #1:**
Anolita River Park
1119 Baillies Bluff Rd.
Holiday, FL 34691

**NEAREST HOSPITAL TO LOCATION:**
Helen Ellis Memorial Hospital
1395 South Pinellas Avo.
Tarpon Springs, FL 34689
(727) 942-5000

**WEATHER:** Expect T-Storrs all day, followed by Scattered T-Storrs in the evening. Humidity 75-85%. UV Index of 7 (High). High: 84° & Low: 73°. South wind @ 13 mph. 80% chance of rain, 40% pm

**CALL TIME:** 8:00 am
**BREAKFAST @ SET:** Coffee having bad
**SHOOTING CALL:** 9:00 am
**LUNCH:** 2:00 – 3:00 pm

**Quote of the Day:** "Do something you LOVE and you’ll never work another day in your life."

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
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<tbody>
<tr>
<td>Beach</td>
<td>42</td>
<td>See-lit</td>
<td>Alex works at labor pool again</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/B</td>
<td>See shot list</td>
<td>Beach, by the water</td>
</tr>
<tr>
<td>Beach</td>
<td>18</td>
<td>See-lit</td>
<td>Alex at the beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/B</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Beach</td>
<td>12</td>
<td>See-lit</td>
<td>Also sits on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/B</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Beach</td>
<td>4</td>
<td>See-lit</td>
<td>Alex sits on beach, freedom</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/B</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Beach</td>
<td>17</td>
<td>See-lit</td>
<td>John's hood</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/B</td>
<td>See shot list</td>
<td>John's neighborhood</td>
</tr>
<tr>
<td>Beach</td>
<td>12</td>
<td>See-lit</td>
<td>John &amp; Alex walk on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/B</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Parking Lot Beach</td>
<td>84</td>
<td>See-lit</td>
<td>John &amp; Alex park in SUV</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/B</td>
<td>See shot list</td>
<td>Parking Lot</td>
</tr>
<tr>
<td>John's SUV</td>
<td>54</td>
<td>See-lit</td>
<td>John's SUV &amp; Alex deliver drugs</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>1/B</td>
<td>See shot list</td>
<td>John's SUV</td>
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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>Bis/Br/Ref</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Alden Mancini</td>
<td>N/A</td>
<td>8:30 am</td>
<td>8:50 am</td>
<td>9:45 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesus Guzman</td>
<td>N/A</td>
<td>7:50 pm</td>
<td>2:30 pm</td>
<td>2:50 pm</td>
<td>W</td>
<td>Driving from Orlando</td>
<td></td>
</tr>
</tbody>
</table>

---

**EXTRAS:** 8

**SCENES:** 4-6-42

**CALL TIME:** 8:30 am

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:** N/A

**Props:** N/A

**Camera:** N/A

**Grip:** N/A

**Lighting:** N/A

**Locations:** N/A

**Production:** Make sure all Personnel release forms are filled out COMPLETELY including Contact info and all pertinent information.

**Transport:** N/A

**Handicaps:** N/A

**Other:** Alex and 4 Competitors (Sr. 41)
ADVANCE SCHEDULE: DAY 5 – Friday, June 5, 2009. Crew Call: 3:00 pm.

**TOTAL NUMBER OF SCENES: 6 - TOTAL NUMBER OF PAGES: 5 & 6**

---

**RED TIDE**

**DAY 4 of 21**

| 06/04/2009 |

---

### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Gaffina</td>
<td>(212)223-7929</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(407)247-8267</td>
<td>a/c</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(407)975-5121</td>
<td>a/c</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McNamara</td>
<td>(407)256-3217</td>
<td>a/c</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jess Hampton</td>
<td>(407)262-8384</td>
<td>a/c</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Hobert</td>
<td>(407)249-1258</td>
<td>a/c</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(317)848-5109</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772)743-8435</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Matthew Turner</td>
<td>(321)387-8995</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407)810-7921</td>
<td>8:00 AM</td>
</tr>
</tbody>
</table>

| **Locations**       |      |         |      |
| Location Manager    | Kevin Thomas | (772)812-8425 | 8:00 AM |
| Camera              |      |         |      |
| Director of Photography | Stuart Hall | (407)262-7848 | 8:00 AM |
| 1st Assistant Camera | Samuel Murz | (407)261-1211 | 8:00 AM |
| 2nd Assistant Camera | Matthew Turner | (407)252-4752 | 8:00 AM |

| **Art**             |      |         |      |
| Production Designer | Mike Martin | (321)878-6348 | 8:00 AM |
| Prop Master         | Arturo Martinez | (954)651-2720 | 8:00 AM |

---

### LOCATION MAP & DIRECTIONS

1. Head southwest on US-19 toward Lark Ln – go 3.2 mi
2. Turn RIGHT at Trouble Creek Rd – go 1.5 mi
3. Continue on Strauber Memorial Hwy – go 2.4 mi
4. Turn RIGHT at Pineview Dr – go 0.3 mi
5. Turn LEFT at Bluff Blvd – go 0.3 mi

---

**Directions to – The Beach**

Anclote River Park
1119 Ballies Bluff Rd.
Holiday, FL 34691
CALL SHEET
“Red Tide”

Crew Call: 3:00 pm
Breakfast @ SET: Come having had
Lunch: 7:30 - 8:30 pm

Day/Date: Friday, June 5, 2009
Production Day: 5 of 21
Director: Dino J. Gallina

1st AD: Donald Phillips
Set Phone: Kevin Thomas
(727) 812-6425

Sunrise: 6:34 AM  Sunset: 8:25 PM  Moon phase: Waxing Gibbous (92% Full)
Weather: Scattered T-Storms all day, followed by isolated T-Storms in the evening. Humidity 75-85%.
L/V Index of 7 (High). High 84° Low: 72°. SW winds @ 15 mph. 60% chance of rain. 30% pm.

Production Office:
River Side Inn
7631 US Highway 19
New Port Richey, FL 34652

Set Location #1: Ceceria Park
599 Roosevelt Blvd
Tarpon Springs, FL 34689

Set Location #2: Plaka Restaurant
799 Dodecanese Blvd
Tarpon Springs, FL 34689

Nearest Hospital to Location:
Helen Ellis Memorial Hospital
1395 South Pinellas Ave.
Tarpon Springs, FL 34689
(727) 942-5200

Quote of the Day: “If it can be written, or thought, it can be filmed.” (Stanley Kubrick)

SHOOTING SCHEDULE

Talent:

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>Wrap/Off</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Aiden Manzoni</td>
<td>N/A</td>
<td>3:00 pm</td>
<td>3:00 pm</td>
<td>3:25 pm</td>
<td>3:55 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesse Gutierrez</td>
<td>N/A</td>
<td>3:00 pm</td>
<td>3:15 pm</td>
<td>3:35 pm</td>
<td>3:55 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Feren</td>
<td>N/A</td>
<td>3:00 pm</td>
<td>3:25 pm</td>
<td>3:55 pm</td>
<td>3:55 pm</td>
<td>SW</td>
<td>Driving from Orlando</td>
</tr>
</tbody>
</table>

Extras:

1 SCENES NEEDED FOR: 96 CALL TIME: 5:00 pm WHERE TO REPORT TO: Plaka Restaurant 799 Dodecanese Blvd Tarpon Springs, FL 34689

SPECIAL DEPARTMENT INSTRUCTIONS

Art: Curved narrow side boat (Sc. 28B)
Props: Food, Coffee, Dinner - Plates, Silverware, Cups (Sc. 95), Allison’s Car Keys (Sc. 68), Radio, Side Boat Items - Small, Rusty, Portable (Sc. 28B), Beer, Blanket, Pillow, Radio (Sc. 88), John’s car keys (Sc. 69)

NOTE: TBD POSSIBLE PICK UP SHOT – ALLISON & ALEX DRIVE AROUND LOOKING FOR JOHN.

Grip: N/A
Lighting: N/A
Locations: New Location, Plaka Restaurant
Makeup: Small House on Allison’s Car (Sc. 68)
Production: Production will be handling out WILKES to everyone who needs one. BEFORE we leave the hotel to go to set.
Sound: N/A
Transportation: Alex’s father’s boat (Sc. 28B, 21, 68), John’s blue SUV (Sc. 69) - Just in case. Jessie’s car will be used as Allison’s car
Wardrobe: Improperly dark (Sc. 69)

ADVANCE SCHEDULE: DAY 6 – Saturday June 6, 2009. Crew Call: 3:00 pm.

SCENES NEEDED FOR: 96 CALL TIME: 5:00 pm WHERE TO REPORT TO: Plaka Restaurant 799 Dodecanese Blvd Tarpon Springs, FL 34689

117 Sea list Alex sits in father’s boat
118 Sea list Alex lies on his back in boat

**TOTAL NUMBER OF SCENES: 79. TOTAL NUMBER OF PAGES: 79.**

173
### CREW CALLS

<table>
<thead>
<tr>
<th>Department &amp; Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Gino Collins</td>
<td>251-222-7228</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Conover</td>
<td>863-224-5837</td>
<td>qtr.</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Carol McFarland</td>
<td>863-206-3217</td>
<td>qtr.</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Noblett</td>
<td>256-306-1259</td>
<td>qtr.</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>256-265-5226</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>256-231-5453</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Matthew Turner</td>
<td>251-227-9955</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Locations

| Location Manager      | Kevin Thomas       | 251-212-4035 | 3:00 PM |
| Camera                |                    |             |       |
| Director of Photographer| Stuart Hall        | 256-235-7066 | 3:00 PM|
| 1st Assistant Cameraman| Samuel White        | 256-267-3111 | 3:00 PM|
| 2nd Assistant Cameraman/BTC| Nelson Mattei    | 251-221-4792 | 3:00 PM|
| 2nd Unit Camera Operator|                     |             |       |
| 2nd Unit AG           |                    |             |       |
| Set Media Manager     | Steve Eubanks      | 256-221-3011 | 3:00 PM|
| Set Photographer      | Lawrence Delamont  | 256-203-4393 | 3:00 PM|

### Art

| Production Designer   | Mike McCooper      | 251-207-8339 | 3:00 PM |
| Prop Master           | Andrew Martinez    | 863-901-1203 | 3:00 PM |

### MEALS

Breakfast: time _N/A_ for _N/A_ people
Lunch: time _2:00 pm_ for _40_ people

### Directions to – Cocos Park

Driving directions to 599 Roosevelt Blvd, Tarpon Springs, FL 34689
8.7 mi – about 16 mins.

- 7631 US Highway 19
  Port Richey, FL 34252
- 1. Head southwest on US-19 toward Lark Ln (3.0 mi)
  - 1.1 mi
- 2. Continue straight to stay on US-19 (3.1 mi)
  - 1.1 mi
- 3. Slight right toward Alternate Hwy 19 (3.4 mi)
  - 3.44 mi
- 4. Slight right at Alternate Hwy 19 (0.8 mi)
  - 0.8 mi
- 5. Continue on N Pinellas Ave/US-19 (1.4 mi)
  - 1.4 mi
- 6. Turn right at Dodson Ave Blvd (0.2 mi)
  - 0.2 mi
- 7. Turn left at Athens St (0.1 mi)
  - 0.1 mi
- 8. Slight right at Cross St (0.1 mi)
  - 0.1 mi

### Map

[Map of Tarpon Springs and Cocos Park]

***Director***

***Producer***

174
**CALL SHEET**

**Red Tide**

**CREW CALL:** 12:00pm

**BREAKFAST @ SET:** Come having had

**SHOOTING CALL:** 12:30pm

**LUNCH:** TBD

---

**1st A.D.:** Donald Phillips

**SUNRISE:** 6:34AM | **SUNSET:** 8:26PM | **MOON PHASE:** Waning Gibbous (99% Full)

**SET PHONE:** Kevin Thomas (727) 812-6425

**WEATHER:** Scattered thunderstorms in the morning... then isolated thunderstorms in the afternoon. Humidity 73%. UV Index of 9 (Very High) High: 85° & Low: 72°. SW winds @ 15 mph. 60% chance of rain. High Tide AM 12:41am (2.7ft) PM 8:19pm (1.26ft), Low Tide AM 6:30am (1.5ft), PM 7:39pm (-0.2ft). West winds around 10 knots. Seas 2 to 3 feet. Easy and inland waters are light chop.

---

**PRODUCTION OFFICE:**
River Side Inn
7631 US Highway 19
New Port Richey, FL 34652

**SET LOCATION:**
4733 Floramaram Terrace
New Port Richey, FL 34652
Parking: Onsite

**NEAREST HOSPITAL TO LOCATION:**
Helen Ellis Memorial Hospital
1335 South Pinellas Ave.
Tarpon Springs, FL 34689
(727) 942-5000

---

**QUOTE OF THE DAY:**
"Be on the alert to recognize your prime at whatever time of your life it may occur." —Muriel Spark

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ocean, Open Water</td>
<td>117</td>
<td>Sea list</td>
<td>Alex sits in father's boat</td>
<td>D</td>
<td>Ext</td>
<td>NA</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Ocean</td>
</tr>
<tr>
<td>Boat, in Ocean</td>
<td>118</td>
<td>See list</td>
<td>Alex sits on his boat</td>
<td>D</td>
<td>Ext</td>
<td>NA</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Boat, in Ocean</td>
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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SWHR/RT/RF</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mangielli</td>
<td>N/A</td>
<td>12:00pm</td>
<td>12:05pm</td>
<td>N/A</td>
<td>12:30pm</td>
<td>W</td>
<td></td>
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<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Ferri</td>
<td>N/A</td>
<td>12:00pm</td>
<td>12:35pm</td>
<td>N/A</td>
<td>12:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Alex &amp; Alison's son</td>
<td>TBD</td>
<td>N/A</td>
<td>12:00pm</td>
<td>12:25pm</td>
<td>N/A</td>
<td>12:30pm</td>
<td>SWF</td>
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**EXTRAS:**

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<tr>
<th>Scenes Needed for:</th>
<th>CALL TIME</th>
<th>WHERE TO REPORT TO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
Name on stem of boat (sc.117). Driver's wheel on boat (sc.119).

Props:
N/A

NOTE: TBD
Hotel check out by 12pm. please clean after yourself to avoid production fees. See attached carpel assignments.

Grip:
N/A

Lighting:
N/A

Locations:
N/A

Make-up:
Alex mustache, Alex tanned (sc.119)

Production:
N/A

Sound:
N/A

Transportation:
Alex’s new sponge boat (sc.117, 119)

Wardrobe:
Alex in sponge diver’s gear (sc.119). Alison’s sleeves rolled up (sc.119)

---

**ADVANCE SCHEDULE:**
Monday, June 8, 2009

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John's SUV</td>
<td>43</td>
<td>See list</td>
<td>John and Alex talk about working</td>
<td>D</td>
<td>Ext</td>
<td>1.2</td>
<td>1</td>
<td>See Shot List</td>
<td>VCC</td>
</tr>
<tr>
<td>John's SUV</td>
<td>65</td>
<td>See list</td>
<td>John tells Alex he wants to talk</td>
<td>D</td>
<td>Ext</td>
<td>1.2</td>
<td>1</td>
<td>See Shot List</td>
<td>VCC</td>
</tr>
<tr>
<td>John's SUV</td>
<td>71</td>
<td>See list</td>
<td>John convinces Alex to help him</td>
<td>D</td>
<td>Ext</td>
<td>1.2</td>
<td>1</td>
<td>See Shot List</td>
<td>VCC</td>
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**DAY 7 WRAP**

**TOTAL NUMBER OF SCENES: 5 - TOTAL NUMBER OF PAGES: 44***
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td>Production</td>
<td>Director</td>
<td>Dino Gallina</td>
<td>(201) 273-7929</td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(407) 247-8807</td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(407) 855-8521</td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>Daniel McManus</td>
<td>(407) 256-2171</td>
</tr>
<tr>
<td></td>
<td>Production Manager</td>
<td>Jase Hampton</td>
<td>(407) 262-8344</td>
</tr>
<tr>
<td></td>
<td>Production Coordinator</td>
<td>Christine Webert</td>
<td>(754) 306-1758</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(321) 886-5209</td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772) 852-8425</td>
</tr>
<tr>
<td></td>
<td>2nd Second Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407) 810-7921</td>
</tr>
<tr>
<td>Locations</td>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(772) 852-8425</td>
</tr>
<tr>
<td></td>
<td>Camera</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407) 353-7948</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Camera</td>
<td>Samuel Muniz</td>
<td>(407) 897-1211</td>
</tr>
<tr>
<td>Art</td>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(201) 287-6349</td>
</tr>
<tr>
<td></td>
<td>Art</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Locations Map & Directions**

Driving directions to 4733 Floramar Terrace, New Port Richey, Florida 34652

3.1 mi – about 5 mins

7631 US Highway 19
Port Richey, FL 34652

1. Head southwest on US-19 (make right) toward Lark Ln
2.7 mi
2. Turn right at Floramar Terrace
0.4 mi
Arrive at destination on the right.
4733 Floramar Terrace, New Port Richey, Florida 34652

---

**To Location From Hotel**

Directions to – The Boat

*Have a safe trip back to Orlando. Enjoy your day, or for some your weekend off. See you all on Monday! Look out for the call sheet for Monday in your email. Thanks.*

*Production.*

---

Director

Producer
CALL SHEET
“Red Tide”

CREW CALL: 10:00 am
BREAKFAST @ SET: Camp having had
SHOOTING CALL: 11:00 am
LUNCH: 4:00 - 5:00 pm

DAY/DATE: Monday, June 8, 2009
PRODUCTION DAY: 7 of 21
DIRECTOR: Dino J. Gallina
1st A.D.: Donald Phillips
(772) 812-6425

SUNRISE: 6:26 AM  SUNSET: 8:21 PM  MOON PHASE: Full Moon (Illuminated Fraction - 97%)
WEATHER: Scattered T-Stoms during the day, early T-Storns in the evening. Humidity 73%. UV Index of 10+ (Extreme). High: 88° & Low: 72°. SWW winds @ 18 mph. 50% chance of rain all day.

PRODUCTION OFFICE: Valencia Film Office
701 North Econfina Drive Trail
Orlando, FL 32825

SET LOCATION: Valencia Community College
701 North Econfina Drive Trail
Orlando, FL 32825

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32822
407-303-8110

Quote of the Day: “An artist is a dreamer consenting to dream of the actual world” – George Santayana

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Scripted Location</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John’s SUV</td>
<td>65</td>
<td>See list</td>
<td>John talks with Alex about work</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s SUV</td>
<td>71</td>
<td>See list</td>
<td>John convinces Alex to help with work</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s SUV</td>
<td>43</td>
<td>See list</td>
<td>John talks with Alex about work</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s SUV</td>
<td>81</td>
<td>See list</td>
<td>Alex convinces John to help with work</td>
<td>Night</td>
<td>Int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s SUV</td>
<td>54</td>
<td>See list</td>
<td>Alex John &amp; Alex talk about work</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>Road</td>
<td>60</td>
<td>See list</td>
<td>John drives down road</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Road</td>
</tr>
<tr>
<td>John’s SUV</td>
<td>48</td>
<td>See list</td>
<td>John drops Alex home</td>
<td>Night</td>
<td>Int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Road</td>
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**TOTAL NUMBER OF SCENES: 7; TOTAL NUMBER OF PAGES: 5 OR**

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SHWRIT/R/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mannelli</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:00 am</td>
<td>10:30 am</td>
<td>10:55 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesus Gutierrez</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:00 am</td>
<td>10:30 am</td>
<td>10:55 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

EXTRAS: N/A  SCENES NEEDED FOR: N/A  CALL TIME: N/A  WHERE TO REPORT TO: N/A

SPECIAL DEPARTMENT INSTRUCTIONS
Art: N/A
Props: John’s Car Keys (Sc. 43, 65, 71, 61, 63, 48)
Camera: N/A
Grip: N/A
Lighting: N/A
Locations: N/A
Make-up: N/A
Production: PRODUCTION MEETING AT THE VALENCIA COMMUNITY COLLEGE FEM OFFICE @ 8:30 AM (SEE INDIVIDUAL CALL TIMES)
Sound: N/A
Transportation: John’s Blue SUV (Sc. 43, 65, 71, 61, 63, 48, 49)
Wardrobe: N/A

ADVANCE SCHEDULE: DAY 8 – Tuesday, June 9, 2009. Crew Call: TBD

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Scripted Location</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I/E</th>
<th>Cast #</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor Pool - Base</td>
<td>39</td>
<td>See list</td>
<td>John and Alex talk about work</td>
<td>D</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Labor Pool meet up spot</td>
</tr>
<tr>
<td>Side of Road</td>
<td>40</td>
<td>See list</td>
<td>John talks with Alex about work</td>
<td>D</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Side of Road</td>
</tr>
<tr>
<td>John’s Car</td>
<td>78</td>
<td>See list</td>
<td>John convinces Alex to help him</td>
<td>D</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John’s Car</td>
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**DAY 8 WRAP**

**TOTAL NUMBER OF SCENES: 6; TOTAL NUMBER OF PAGES: 1 Page**

177
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Gallin</td>
<td>(212)329-7298</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Robin Fiorese</td>
<td>(407)429-8387</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>1st AC</td>
<td>John Willard</td>
<td>(407)842-8251</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>James Lancaster</td>
<td>(407)326-6421</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christopher</td>
<td>(513)922-2323</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Matthew Turner</td>
<td>(813)529-2901</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>James Foster</td>
<td>(407)792-3545</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>James Foster</td>
<td>(813)529-2901</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>1st Production Assistant</td>
<td>James Foster</td>
<td>(813)529-2901</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Log Dallas</td>
<td>Martina Krasnokutski</td>
<td>(407)792-3545</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Log Dallas BTS</td>
<td>Matt Deschner</td>
<td>(407)792-3545</td>
<td>8:30 AM</td>
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<tr>
<td><strong>Lighting</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Joe O'Brien</td>
<td>(407)485-9513</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>1st Production Light</td>
<td>Brian Ryan</td>
<td>(315)351-0920</td>
<td>8:30 AM</td>
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<tr>
<td><strong>Sound</strong></td>
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<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Steve Smith</td>
<td>(407)890-8712</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Willy Windley</td>
<td>(313)776-2744</td>
<td>8:00 AM</td>
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<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
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<td></td>
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<tr>
<td>Makeup Artist</td>
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<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craft Service</td>
<td>Orlando Catering</td>
<td>(407)397-8888</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Lunch Manager</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTICE:**
Breakfast time is for N/A people.
Lunch time is for 36 people.

**Directions to:** Valencia Community College
(Location is at the Production Office)

Valencia Community College
701 North Econlockhatchee Trail
Orlando, FL 32825

(NOTE: Production Meeting taking place at 8:30 AM in the Production Office. Check your individual call times to see whether you are required to come to the meeting or not.)

Director
Producer

178
DADY: Tuesday, June 9, 2009
PRODUCTION DAY: 8 of 21
DIRECTOR: Dino J. Gallino
1ST A.D.: Donald Phillips
(727) 812-6425
SET PHONE: Kevin Thomas
WEATHER: T-storms expected throughout the evening. 40% chance of rain all day
UV Index of 10. High 90° & Low 73°. NW winds @ 67 mph. Max Humidity 81%
PRODUCTION OFFICE: Valencia Film Office
701 North Econlockhatchee Trail
Orlando, FL 32825
(407) 552-2765
SET LOCATION: Valencia Community College
701 North Econlockhatchee Trail
Orlando, FL 32825
NEAREST HOSPITAL TO LOCATION: Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32822
407-303-8110
Quote of the Day: "I don't want life to imitate art. I want life to BE art." Ernst Fischer

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shot</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor Pool - Out front</td>
<td>39</td>
<td>See list</td>
<td>Alex picked to work labor pool</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>Side of road</td>
<td>40</td>
<td>See list</td>
<td>Alex works for the labor pool</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>78</td>
<td>See list</td>
<td>Allison’s dancing</td>
<td>Day</td>
<td>Int</td>
<td>3</td>
<td>1/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>83</td>
<td>See list</td>
<td>Allison dances and cries</td>
<td>Day</td>
<td>Int</td>
<td>3</td>
<td>1/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>87</td>
<td>See list</td>
<td>Alex &amp; Allison search for John</td>
<td>Evng</td>
<td>Int</td>
<td>1, 3</td>
<td>1/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>113</td>
<td>See list</td>
<td>Alex &amp; Allison hold hands</td>
<td>Evng</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>98</td>
<td>See list</td>
<td>Alex &amp; Allison continue talking</td>
<td>Nght</td>
<td>Int</td>
<td>1, 3</td>
<td>5/8</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

TOTAL NUMBER OF SCENES: 7. TOTAL NUMBER OF PAGES: 158

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mancinelli</td>
<td>N/A</td>
<td>8:15 am</td>
<td>8:35 am</td>
<td>8:15 am</td>
<td>8:15 am</td>
<td>W</td>
</tr>
<tr>
<td>2</td>
<td>Allison</td>
<td>Michelle Frenn</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:30 am</td>
<td>10:30 am</td>
<td>10:55 am</td>
<td>W</td>
</tr>
</tbody>
</table>

EXTRAS:
Hard Labor Boss
5-12 Workers
3 Cameramen

SCENES NEEDED FOR: 36-40
CALL TIME: 8:15 am
WHERE TO REPORT TO: Valencia Community College East Campus

SPECIAL DEPARTMENT INSTRUCTIONS

Art:
Props:
Camera:
Grip:
Lighting:
Locations:
Make-up:
Production:
Sound:
Transportation:
Wardrobe:
ADVANCE SCHEDULE: DAY 8 - Wednesday, June 10, 2009. Crew Call: 7:00 AM

TOTAL NUMBER OF SCENES: 8. TOTAL NUMBER OF PAGES: 4 Pages

179
**REDCO**

### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Gallina</td>
<td>(407)253-7924</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Castanes</td>
<td>(407)253-8018</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim McMillan</td>
<td>(407)253-7821</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Kristin Yamano</td>
<td>(407)253-5214</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jodi Hunter</td>
<td>(407)253-8944</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Joe Galvez</td>
<td>(407)253-7824</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Electric AC</td>
<td>Tim Maciel</td>
<td>(407)253-6269</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Tony Sardina</td>
<td>(407)253-5941</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Grip</td>
<td>Mike Brown</td>
<td>(407)253-8266</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Grip</td>
<td>Jeff Grimes</td>
<td>(407)253-7007</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>3rd Grip</td>
<td>Terry Bollin</td>
<td>(407)253-2103</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Mike Sardina</td>
<td>(407)253-5042</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Tim Vinson</td>
<td>(407)253-7024</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>David Gill</td>
<td>(407)253-7057</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Casting/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casting Agent</td>
<td>Cody Stoker</td>
<td>(407)253-5461</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Catering</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caterer</td>
<td>George degli</td>
<td>(407)253-7824</td>
<td>8:00 AM</td>
</tr>
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</table>

### Locations

<table>
<thead>
<tr>
<th>Location</th>
<th>Manager</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Camera</td>
<td>Kevin Thomas</td>
<td>(877)812-0817</td>
<td>8:00 AM</td>
</tr>
</tbody>
</table>

### Art

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Production Designer</td>
<td>Mike Mann</td>
<td>(407)253-7819</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Mann</td>
<td>(407)253-7819</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Mann</td>
<td>(407)253-7819</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Mann</td>
<td>(407)253-7819</td>
<td>8:00 AM</td>
</tr>
</tbody>
</table>

---

**TO LOCATIONS FROM PRODUCTION OFFICE**

**Directions to:** Valencia Community College

(Location is at the Production Office)

Valencia Community College
761 North Econlockhatchee Trail
Orlando, FL 32825

(In case of rain, plan B is to move to the Howell Branch location. Scenes 56, 100, 73, 62, 114 will come into play. Everyone come prepared for bad weather, and be ready to move location to a covered set, just in case.)

---

Director: 
Producer: 

---

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**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John's house, porch</td>
<td>77</td>
<td>See list</td>
<td>Alex tries to open John's door</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, porch</td>
<td>82</td>
<td>See list</td>
<td>Alex smokes</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, porch</td>
<td>84</td>
<td>See list</td>
<td>Alex &amp; John talk about Allison</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>4/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, porch</td>
<td>5</td>
<td>See list</td>
<td>John visits his brother, John</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>6/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, porch</td>
<td>26</td>
<td>See list</td>
<td>John &amp; Allison talk to Wil</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, yard</td>
<td>34</td>
<td>See list</td>
<td>John smokes in front yard</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>6/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, yard</td>
<td>74</td>
<td>See list</td>
<td>John says goodbye to Allison</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>7/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, yard</td>
<td>11</td>
<td>See list</td>
<td>Allison walks to her car</td>
<td>Day</td>
<td>Ext</td>
<td>3</td>
<td>6/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's house, yard</td>
<td>15</td>
<td>See list</td>
<td>John &amp; Allison talk</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2, 3</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES: 9**

**TOTAL NUMBER OF PAGES:** 4 Pages

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>GBWR/IDF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Jocelyn Manzelli</td>
<td>N/A</td>
<td>7:00 am</td>
<td>7:05 am</td>
<td>7:25 am</td>
<td>7:30 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Josie Gutierrez</td>
<td>N/A</td>
<td>7:30 am</td>
<td>7:30 am</td>
<td>7:30 am</td>
<td>8:00 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Pena</td>
<td>N/A</td>
<td>9:30 am</td>
<td>9:30 am</td>
<td>9:30 am</td>
<td>10:00 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**EXTRAS:**

Three Thugs

**SCENES NEEDED:**

**CALL TIME:** 8:30 AM

**WHERE TO REPORT TO:**

1911 Azalea Ave. Winter Park, FL 32792

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
- Have John's house fully dressed and decorated for 1st day of shooting at location.

Props:
- Cigarette (Sc. 82, 84), John's Gun, Lighted Joint (Sc. 26, 24), Allison's car keys (Sc. 75, 11), Allison's Purse (Sc. 11), 108 5.8 Books (Sc. 15)

Camera:
- N/A

Grip:
- Bring the large JIB with ALL extensions. Also have the car mounts with us on location EVERY DAY.

Lighting:
- N/A

Locations:
- New location. House Branch (John's House) (If Rain, Moving Inside For Covered Set - We Will Shoot Scenes at 73, 73, 109, 37, 39, 62, 114.)

Make-up:
- N/A

Production:
- N/A

Sound:
- N/A

Transportation:
- Allison's vehicle (Sc. 75, 11), John's blue SUV (Sc. 15)

**ADVANCE SCHEDULE**

**DAY 10 – Thursday, June 11, 2009. Crew Call: 7:00 AM**

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Pages</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John's House, Alex's rm</td>
<td>36</td>
<td>See list</td>
<td>Alex wakes up to Alarm Clock</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>6/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Alex's rm</td>
<td>41</td>
<td>See list</td>
<td>Alex wakes to start the day</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>6/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Alex's rm</td>
<td>63</td>
<td>See list</td>
<td>Alex &amp; Allison are sleeping</td>
<td>Day</td>
<td>Int</td>
<td>1, 2, 3</td>
<td>2/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Living rm</td>
<td>25</td>
<td>See list</td>
<td>John makes Allison talk to him</td>
<td>Day</td>
<td>Int</td>
<td>1, 2, 3</td>
<td>2/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Living rm</td>
<td>32</td>
<td>See list</td>
<td>Alex sees TV news – Red Tide</td>
<td>Mom</td>
<td>Int</td>
<td>1, 9, 13, 17, 19</td>
<td>6/8</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 9

**TOTAL NUMBER OF PAGES:** 4 Pages

---

**DAY 16 WRAP**

**END OF WRAP**

---

**QUOTE OF THE DAY:**
"A film is a petrified fountain of thought." Jean Cocteau
**RED TIDE**

**DAY 9 of 21**

**Crew Calls**

**LOCATION MAP & DIRECTIONS**

**Locations**

**Camera**

Director of Photography: Stuart Hall 621-283-7946 9:00 AM
1st Assistant Camera: Maxwell Ramer 621-283-7946 9:00 AM
2nd Assistant Camera: Nelson Mendez 621-283-4752 9:00 AM
3rd Camera Operator: Dylan Allen 621-283-4752 9:00 AM
4th Camera: Allen Vlahos 621-283-4752 9:00 AM
AC/AS Camera: James Mencik 621-438-6494 9:00 AM
Set Media Manager: Dan Burrows 621-283-4901 9:00 AM
Set Photographer: Lawrence Zak 601-283-4945 9:00 AM

**Art**

Production Designer: Mike Martin 621-283-4345 9:00 AM
Prop Master: Arturo Rodriguez 651-651-2320 9:00 AM
Set Director: Ken Rodríguez 651-257-1046 9:00 AM

**Production**

Director: Dave Gaffney 621-223-7938 9:00 AM
Producer: Ralph Clemente 621-247-8387 7:00 AM
Producer: Jan Mitchell 621-259-6724 9:00 AM
Production Manager: Denise McManus 621-259-6724 9:00 AM
Production Coordinator: Christine DeNero 621-259-6724 9:00 AM
Art Production Director: Jane J. Reynolds 621-259-6724 9:00 AM
2nd Assistant Director: Kevin Thomas 621-281-4439 9:00 AM
2nd Assistant Director: Matthew Turner 621-287-8985 9:00 AM
Log Drivers: Mike Bernardelli 621-283-3588 9:00 AM
Log Drivers: Matt DeSane 621-283-3588 9:00 AM
Script Supervisor: Derek Houston 621-283-7910 9:00 AM

**Lighting**

Gaffer: Jos Delgado 907-448-8629 10:00 AM
Best Boy: Brian MacGillivray 907-448-8629 10:00 AM
Production Assistant: Sam Seidel 907-448-8629 10:00 AM

**Grip**

Key Grip: Ed Atkins 907-448-8629 10:00 AM
Best Boy Grip: William Gonzalez 907-448-8629 10:00 AM
Gaffer: Tim Heffer 907-448-8629 10:00 AM
Production Assistant: Milan Keo 907-448-8629 10:00 AM

**Sound**

Mix: Paul Lozoff 907-448-7273 10:00 AM
PA: Amy Craig 907-448-7273 10:00 AM

**Makeup/Wardrobe**

Costume: Colleen Snyder 603-651-8441 10:00 AM
Talent PA/Production Runner: Dorothy Cuss 907-448-8629 10:00 AM

**Craft Service**

Craft Service: Ultimate Ring 907-448-8629 10:00 AM

**NEAL**

Breakfast Time: 7:00 AM for 32 people
Lunch Time: 12:00 PM for 32 people

**Directions to John’s House (Azaela)**

(Parking is going to be in the Mackay Jones and Big Lots parking lot. Signs will be posted around for directions to LOCATIONS.)

**Driving Directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

**Suggested routes**

Hewlett Town Rd 32 mins
**Roads 29 mins**

701 W. Commerce St 31 mins
1. Head north on W. Commerce St toward Valencia Gardens Dr
2. Turn left at University Blvd
3. Right on County Rd 434A/Hall Rd
4. Continue on Winter Park Rd
5. Turn left at N Lakeview Ave
6. 1911 Azalea Ave, Winter Park, Seminole, Florida 32792
**CALL SHEET**

**Red Tide**

**CREW CALL:** 9:30am

**BREAKFAST @ SET:** Come having had

**LUNCH:** 3:30 - 4:30 pm

**SHOOTING CALL:** 10:30am

---

**DAYDATE:** Thursday, June 11, 2009

**PRODUCTION DAY:** 10 of 21

**DIRECTOR:** Dino J. Gallina

**1st A.D.:** Donald Phillips

**SET PHONE:** Kevin Thomas

(727) 812-6425

**WEATHER:** T-Storms expected throughout the evening. 40% chance of rain all day

**UV Index of 10+ (Extreme) High: 92° Low: 75° S winds @ 07 mph. Max. Humidity 72%**

**SET LOCATION:**

**JOHN'S HOUSE:**

1911 Azaela Ave

Winter Park, FL 32792

---

**Quote of the Day:** "He is truly wise who gains wisdom from the experience of others."  

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John's House, Alex's rm</td>
<td>30</td>
<td>See-list</td>
<td>Alex wakes up to Alarm Clock</td>
<td>Day</td>
<td>int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
</tr>
<tr>
<td>John's House, Alex's rm</td>
<td>41</td>
<td>See-list</td>
<td>Alex wakes up to start the day</td>
<td>Day</td>
<td>int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
</tr>
<tr>
<td>John's House, Alex's rm</td>
<td>63</td>
<td>See-list</td>
<td>Alex &amp; Allison are sleeping</td>
<td>Day</td>
<td>int</td>
<td>1, 2, 3</td>
<td>7/6</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
</tr>
<tr>
<td>John's House, Living rm</td>
<td>25</td>
<td>See-list</td>
<td>Alex makes Allison talk about John</td>
<td>Day</td>
<td>int</td>
<td>1, 2, 3</td>
<td>7/6</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
</tr>
<tr>
<td>John's House, Living rm</td>
<td>32</td>
<td>See-list</td>
<td>Alex sees TV news - Red Tide</td>
<td>Mon</td>
<td>int</td>
<td>1, 9, 13, 17, 19</td>
<td>7/6</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>97</td>
<td>See-list</td>
<td>Alex &amp; Allison search for John</td>
<td>Evng</td>
<td>int</td>
<td>1, 3</td>
<td>1/6</td>
<td>TBD if finished early</td>
<td>Road</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>113</td>
<td>See-list</td>
<td>Alex &amp; Allison hold hands</td>
<td>Evng</td>
<td>int</td>
<td>1, 3</td>
<td>1/6</td>
<td>TBD if finished early</td>
<td>Road</td>
</tr>
<tr>
<td>Allison's Car</td>
<td>98</td>
<td>See-list</td>
<td>Alex &amp; Allison continue talking</td>
<td>Night</td>
<td>int</td>
<td>1, 3</td>
<td>5/6</td>
<td>TBD if finished early</td>
<td>Road</td>
</tr>
</tbody>
</table>

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SM/HR/Tr/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manoueli</td>
<td>N/A</td>
<td>9:30 am</td>
<td>9:35 am</td>
<td>10:05 am</td>
<td>10:25 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>N/A</td>
<td>10:30 am</td>
<td>10:35 am</td>
<td>10:45 am</td>
<td>10:55 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Ferri</td>
<td>N/A</td>
<td>10:30 am</td>
<td>10:35 am</td>
<td>10:45 am</td>
<td>10:55 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

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**EXTRAS:** N/A  
**SCENES NEEDED FOR:** N/A  
**CALL TIME:** N/A  
**WHERE TO REPORT TO:** N/A

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:** Bed (Sc. 38, 41, 63)

**Props:** Alarm Clock (Sc. 38, 41), Almost empty bag of pot, cigarette, joint being rolled (Sc. 63), Television & remote control (Sc. 32)

**Camera:** N/A

**Grip:** Bring the large JLL with ALL extensions. Also have the car mounts with us on location EVERY DAY.

**Lighting:** N/A

**Locations:** Howell Branch

**Make-up:** N/A

**Production:** N/A

**Sound:** Alarm Clock Ringing (Sc. 38, 41).

---

**Wardrobe:** Alex & Allison – Fully Clothed (Sc. 63). Alex’s leather jacket

---

**ADVANCE SCHEDULE: DAY 11**

**DAY 11 WRAP:**

---

**TOTAL NUMBER OF SCENES:** 3  
**TOTAL NUMBER OF PAGES:** 7 or Pg
### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Dina Salinas</td>
<td>(202) 223-7028</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(202) 247-8187</td>
<td>0:10 C</td>
</tr>
<tr>
<td>Director</td>
<td>Jan Mitchell</td>
<td>(202) 265-3112</td>
<td>0:00 C</td>
</tr>
<tr>
<td>Producer</td>
<td>Darrin Whitten</td>
<td>(202) 258-1377</td>
<td>0:00 C</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Nataly Hernandez</td>
<td>(202) 263-8344</td>
<td>0:10 C</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christine</td>
<td>(254) 866-1258</td>
<td>0:10 C</td>
</tr>
<tr>
<td>Art/Production Coord.</td>
<td>Jorge R.</td>
<td>(202) 265-3112</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Sandra Phillips</td>
<td>(202) 586-6238</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(707) 872-4425</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(202) 267-8995</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Lead Editor</td>
<td>Nick Bernardini</td>
<td>(202) 263-3233</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Lead Editor/Technical Editor</td>
<td>Matt Donovan</td>
<td>(207) 272-7352</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(202) 810-7621</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(707) 872-4425</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(202) 263-7999</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Hurny</td>
<td>(202) 265-1211</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Mardi</td>
<td>(202) 221-4752</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>2nd Unit Camera Operator</td>
<td>Dylan Allen</td>
<td>(202) 218-7885</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>2nd Unit AO</td>
<td>Adam Weidner</td>
<td>(202) 216-9559</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>2nd AC/Video Assist</td>
<td>James Megnaunt</td>
<td>(202) 129-5044</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Set Media Manager</td>
<td>Dave Burke</td>
<td>(202) 221-0851</td>
<td>9:36 AM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Stein</td>
<td>(202) 239-8422</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(202) 267-8986</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(654) 651-2230</td>
<td>8:36 AM</td>
</tr>
<tr>
<td>Ad Director</td>
<td>Ben Rodriguez</td>
<td>(202) 217-1024</td>
<td>8:36 AM</td>
</tr>
</tbody>
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### LIGHTING

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grip</td>
<td>Joe Charbone</td>
<td>(974) 488-6795</td>
<td>2:30 AM</td>
</tr>
<tr>
<td>Best Boy/Assistant Grip</td>
<td>David L.</td>
<td>(305) 729-0041</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Katie Salinas</td>
<td>(312) 989-8641</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>Grip</td>
<td>Ben Clark</td>
<td>(614) 489-6283</td>
<td>2:30 AM</td>
</tr>
<tr>
<td>Best Boy/Assistant Grip</td>
<td>William Gonzalez</td>
<td>(974) 712-7059</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>Property</td>
<td>Terri Hihat</td>
<td>(974) 994-2037</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Katie Foster</td>
<td>(974) 989-8642</td>
<td>9:30 AM</td>
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</table>

### SOUND

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Mixer</td>
<td>Reni Lutken</td>
<td>(974) 809-7273</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>Sound Engineer</td>
<td>Will Craig</td>
<td>(312) 752-8247</td>
<td>9:30 AM</td>
</tr>
</tbody>
</table>

### MAKEUP/WARDROBE

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costumer</td>
<td>Caralyn Snyder</td>
<td>(974) 809-3716</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>Talent PA/OE Runner</td>
<td>Carolynn Gross</td>
<td>(974) 809-5268</td>
<td>9:30 AM</td>
</tr>
</tbody>
</table>

### CATERING/CRAFT SERVICE

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Craft Service</td>
<td>Deanas King</td>
<td>(974) 809-8665</td>
<td>9:30 AM</td>
</tr>
</tbody>
</table>

### LOCATION MAP & DIRECTIONS

**TO LOCATION FROM PRODUCTION OFFICE**

**Directions to John's House (Arizona)**

- **Driving directions to 1114 Azaleas Ave, Winter Park, Seminole County, Florida, 32792**
- Suggested route: 35 mins
- **Suggested route:** 25 mins
- **35 mins**
- **25 mins**
- **35 mins**

1. **Suggested route:** 35 mins
   1. Head north on N Goldenrod Rd
   2. Turn left at University Blvd
   3. Slight right at County Rd 436/IA Hall Rd
   4. Continue on N Goldenrod Rd
   5. 1114 Azaleas Ave
- **25 mins**
  1. Head north on N Goldenrod Rd
  2. Turn left at University Blvd
  3. Slight right at County Rd 436/IA Hall Rd
  4. Continue on N Goldenrod Rd
  5. 1114 Azaleas Ave
- **35 mins**
  1. Head north on N Goldenrod Rd
  2. Turn left at University Blvd
  3. Slight right at County Rd 436/IA Hall Rd
  4. Continue on N Goldenrod Rd
  5. 1114 Azaleas Ave
- **190 ft**

**Parking is located at the South Florida Church of Christ, which is located on the East side of Lake Harris Ave – across from the Big Lake and Monkey Tree.**
**CALL SHEET**

**Red Tide**

**CREW CALL:** 9:00am

**DAILY CALL:** Friday, June 12, 2009

**PRODUCTION DAY:** 11 of 21

**DIRECTOR:** Dino J. Gallina

**1ST A.D.:** Donald Philips

**SET PHONE:** Kevin Thomas
(727) 812-6425

**PRODUCTION OFFICE:**
Valencia Film Office
701 North Econlockhatchee Trail
Orlando, FL 32825
(407) 552-2585

**WEATHER:** Isolated T-Storms expected throughout the day. 30% chance of rain all day.
UV Index of 10+ (Extreme) High: 94° & Low: 74°. W winds @ 07 mph. Max Humidity 72%

**CALL SHEET**

<table>
<thead>
<tr>
<th>SHOOTING SCHEDULE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scripted Location</strong></td>
<td><strong>Scene #</strong></td>
</tr>
<tr>
<td>John’s House, Living room</td>
<td>1/5</td>
</tr>
<tr>
<td>John’s House, Living room</td>
<td>6</td>
</tr>
<tr>
<td>John’s House, Kitchen</td>
<td>9</td>
</tr>
<tr>
<td>John’s House, Kitchen</td>
<td>7</td>
</tr>
<tr>
<td>John’s House, Kitchen</td>
<td>85</td>
</tr>
</tbody>
</table>

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SAMHR/TrF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manocelli</td>
<td>N/A</td>
<td>9:30 am</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>9:55 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>N/A</td>
<td>10:30 am</td>
<td>10:30 am</td>
<td>10:45 am</td>
<td>11:00 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Fern</td>
<td>N/A</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>9:30 am</td>
<td>9:55 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**EXTRAS:** N/A

**SCENES NEEDED FOR:** N/A

**CALL TIME:** N/A

**WHERE TO REPORT TO:** N/A

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:** Couch, living room curtains (Sc. 115), E908 (Sc. 7)

**Props:** Bowl of soup, glass of lemonade, napkin, slices of green apple, spoon, vegetable, remote control, tv tray (Sc. 115), Tiny bag of cocaine (Sc. 8). Allison’s ring, cooking equipment. Food (to be prepared). Lighted Joint (Sc. 7), Cooking equipment. Cooking utensils (pot, spoon, etc.) (Sc. 9)

**Camera:** N/A

**Grip:** N/A

**Lighting:** N/A

**Locations:** Hawaii Branch

**Make-up:** N/A

**Production:** N/A

**Transportation:** N/A

**Wardrobe:** Ripped shirt – John (Sc. 6)

**ADVANCE SCHEDULE:** DAY 12 – Monday, June 13, 2009. Crew Call : 10:00 AM

<table>
<thead>
<tr>
<th><strong>Scripted Location</strong></th>
<th><strong>Scene #</strong></th>
<th><strong>Shots</strong></th>
<th><strong>Description</strong></th>
<th><strong>DIN</strong></th>
<th><strong>IE</strong></th>
<th><strong>Cast #</strong></th>
<th><strong>Pages</strong></th>
<th><strong>Time</strong></th>
<th><strong>Set Location</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>John’s House, Living room</td>
<td>8</td>
<td>See list</td>
<td>Allison amino acid - V.O reporter</td>
<td>Day Int 3</td>
<td>1/6</td>
<td>See Shot List</td>
<td>John’s House (Azeela)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John’s House, Living room</td>
<td>10</td>
<td>See list</td>
<td>Allison makes John tell Alex about his secret</td>
<td>Day Int 1, 2, 3</td>
<td>3 P.m</td>
<td>See Shot List</td>
<td>John’s House (Azeela)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John’s House, Living room</td>
<td>12</td>
<td>See list</td>
<td>John gives Alex’s nancoat, Alex sees Guy’s bike</td>
<td>Day Int 1, 2</td>
<td>1/5</td>
<td>See Shot List</td>
<td>John’s House (Azeela)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 53

**TOTAL NUMBER OF PAGES:** 488 Pg

**Quote of the Day:** "Cinema is the most beautiful fraud in the world." - Jean-Luc Godard
**RED TIDE**

**Crew Calls**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lightening</td>
<td>Taft</td>
<td>407-468-7785</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Best Buy Electric</td>
<td>Brian</td>
<td>386-743-2895</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Ahne</td>
<td>813-633-3411</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Bita</td>
<td>415-406-8826</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Best Buy Grip</td>
<td>William</td>
<td>407-705-0768</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Sound</td>
<td>Tyler</td>
<td>407-844-3107</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OffICE</td>
<td>Sallie</td>
<td>850-834-5941</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Catering/Craft Service</td>
<td>Odisus</td>
<td>407-827-8898</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike</td>
<td>407-827-6340</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Armando</td>
<td>954-685-2320</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Dan</td>
<td>407-217-1446</td>
<td>9:00 AM</td>
</tr>
</tbody>
</table>

**Locations**

- Location Manager: Kevin Thomas (407-825-6425)
- Camera: Stuart Hall (407-563-7848)
- 1st Assistant Director: Samantha Fritz (407-699-1221)
- 2nd Assistant Director: Ramin Amin (407-221-4162)
- 2nd Unit Camera Operator: John Miller (407-219-1664)
- 2nd AC: Adam Velestino (407-219-9558)
- 2nd AD/Assistant: James Robb (407-239-6144)
- 2nd Camera Assistant: Steve Hagan (407-225-1661)
- 2nd Grip: Laurence Culan (407-225-1434)

**Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

1. Head north on N E Country Club Dr.
2. Turn left at University Blvd
3. S.H. 520 through University Blvd
4. Continue on Lake Nona Blvd
5. Turn right at Lake Nona Blvd
6. Turn left at Lake Nona Blvd
7. Continue on Lake Nona Blvd
8. Turn left at Lake Nona Blvd

**Important**

- Parking is located at the South Seminole Church of Christ, which is located on the east side of Lake Howell Rd. across from the Big Lots and Home Depot.

**Directions to** – John’s House (Azalea)

- Suggested routes: 22 miles
  - S.H. 520
  - E Country Club Dr.

- 710 N E Country Club Dr Trail
- 600 N E Country Club Dr Trail

- 710 N Croom Road Trail
- 500 N Croom Road Trail
- Lake Nona Blvd Trail
- Lake Nona Blvd Trail

**TO LOCATION FROM PRODUCTION OFFICE**

**MEALS**

- Breakfast: time _N/A_ for _N/A_ people
- Lunch: time _4:00 pm_ for _32_ people

**Notes**

- The document appears to be a crew list and location information for a production.
**CALL SHEET**

**Red Tide**

**CREW CALL:** 8:00am
**BREAKFAST @ SET:** Come having had
**SHOOTING CALL:** 9:00am
**LUNCH:** 2:00 – 2:30 pm

**DAYDATE:** Monday, June 15, 2009
**PRODUCTION DAY:** 12 of 21
**DIRECTOR:** Dino J. Gallina

---

**SET PHONE:** Kevin Thomas
(772) 812-6425

**WEATHER:** Isolated T-Storms during the day, partly cloudy evening. 30% chance of rain all day.
UV Index of 10+ (Extreme) High: 94° & Low: 76°. WSW winds @ 07 mph. Max Humidity 74%

---

**PRODUCTION OFFICE:**
Valencia Film Office
701 North Econlockhatchee Trail
Orlando, FL 32825
(407) 552-2765

**SET LOCATION:**
JOHN'S HOUSE:
1911 Azalea Ave
Winter Park, FL 32792
Winter Park, FL 32789

**PARKING LOCATION:**
S SEMINOLE CHURCH:
5410 Lake Howell Rd.
7727 Lake Underhill
Orlando, FL 32822

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando

---

**QUOTE OF THE DAY:** “In order to succeed, your desire for success should be greater than your fear of failure.” - Bill Cosby

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John's House, Living rm</td>
<td>10</td>
<td>See list</td>
<td>Allison makes John tell Alex about his secret</td>
<td>Day</td>
<td>int</td>
<td>1, 2, 3</td>
<td>3 yrs</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Living rm</td>
<td>12</td>
<td>See list</td>
<td>John gives Alex's raincoat. Alex sees Day pills</td>
<td>Day</td>
<td>int</td>
<td>1, 1.2</td>
<td>1 ½ hrs</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Front Yrd</td>
<td>15</td>
<td>See list</td>
<td>John and Allison make friends</td>
<td>Day</td>
<td>ext</td>
<td>1, 2, 3</td>
<td>1 ½ hrs</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
</tbody>
</table>

***DAY 12 WRAP***

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SHRTR/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adriana Manonelli</td>
<td>N/A</td>
<td>8:30 am</td>
<td>8:30 am</td>
<td>8:40 am</td>
<td>9:00 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesse Cuérez</td>
<td>N/A</td>
<td>8:30 am</td>
<td>8:40 am</td>
<td>8:50 am</td>
<td>9:00 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Feen</td>
<td>N/A</td>
<td>8:30 am</td>
<td>8:50 am</td>
<td>8:30 am</td>
<td>9:00 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**EXTRAS:**

| N/A | N/A | N/A | N/A | N/A |

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Art:** Causch (St. 10), Coffee table (St. 17)
- **Props:** Day pls, Allison's Bp, Bp & purse, Bp, Clean plates, sliverware, television, TV remote control (St. 10), Bears, boatman's heavy rain coat, hanger, dry suit (St. 10)
- **Camera:** N/A
- **Grip:** N/A
- **Lighting:** N/A
- **Locations:** Howell Branch
- **Make-up:** N/A
- **Production:** N/A
- **Sound:** Allison hears John and Alex talking (St. 6)
- **Transportation:** No parking any vehicles in abandoned home drive way. Big vehicles will now park at Paul's house.
- **Wardrobe:** N/A

**ADVANCE SCHEDULE:**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Backyard, Cottage</td>
<td>74</td>
<td>See list</td>
<td>Alex boards up cottage</td>
<td>Mom</td>
<td>Ext</td>
<td>1.3</td>
<td>4 hrs</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>77</td>
<td>See list</td>
<td>John leaves to break out of cottage</td>
<td>Day</td>
<td>Ext</td>
<td>1 ½</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>79</td>
<td>See list</td>
<td>John yields for help</td>
<td>Day</td>
<td>Ext</td>
<td>2</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
</tbody>
</table>

***DAY 13 WRAP***

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**TOTAL NUMBER OF SCENES:** 8
**TOTAL NUMBER OF PAGES:** 4 Pgs
## CREW CALLS

**DAY 12 of 21**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Gino Gallina</td>
<td>407-223-7923</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>407-247-8387</td>
<td>00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>407-295-1021</td>
<td>00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Don Mclnnes</td>
<td>407-519-5217</td>
<td>00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jess Hampton</td>
<td>407-362-8344</td>
<td>00 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christine Nebert</td>
<td>754-899-6203</td>
<td>00 AM</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>Gauthier Phillips</td>
<td>407-848-5350</td>
<td>00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>772-812-6425</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>407-287-8959</td>
<td>00 AM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Matt Conner</td>
<td>407-277-7202</td>
<td>00 AM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>407-810-7921</td>
<td>00 AM</td>
</tr>
<tr>
<td>Talent PA/Office Runner</td>
<td>Carolyn Gross</td>
<td>407-625-6788</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>407-253-7848</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel McNeil</td>
<td>407-252-7711</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Nelson McNeil</td>
<td>407-221-4152</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Unit Camera Operator</td>
<td>Daron Wayne</td>
<td>407-212-1666</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd AC</td>
<td>Adam Vedrenst</td>
<td>402-216-9556</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Art Director</td>
<td>James Dabkowski</td>
<td>734-683-6364</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Still Photo Orbiter</td>
<td>Steve Burns</td>
<td>727-253-0801</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Lawrence Dathan</td>
<td>407-259-4343</td>
<td>8:00 AM</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Joe Macleod</td>
<td>407-848-7875</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st Key Grip</td>
<td>Elise Bates</td>
<td>407-830-5208</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Key Grip</td>
<td>William Gonzalez</td>
<td>407-705-0106</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Gaffer</td>
<td>Mark O'Brien</td>
<td>407-844-2107</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Grip Resident</td>
<td>George Halls</td>
<td>407-803-3756</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Yvonne Polan</td>
<td>407-888-3452</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Driver</td>
<td>Matt Froman</td>
<td>407-705-1726</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Driver</td>
<td>Nick Vazquez</td>
<td>407-705-3347</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Matt Froman</td>
<td>407-705-1726</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Nick Vazquez</td>
<td>407-705-3347</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumer</td>
<td>Heather Snyder</td>
<td>407-634-0441</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td>John Moll</td>
<td>407-227-3988</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Craft/PA Runner</td>
<td>Eddie Ortiz</td>
<td>407-235-4183</td>
<td>9:00 AM</td>
</tr>
</tbody>
</table>

**MEALS:**

Breakfast: **N/A**
Lunch: **2-200**

**Directions to: John’s House (Azalea) 1191 Azalea Ave, Winter Park, FL 32792**

(Parking is located at the South Seminole Church of Christ 8416 Lake Howell Rd Winter Park, FL 32792 which is located on the East side of Lake Howell Rd – across the Big Lake and Paperback Joes.)

NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL TIMES.

**Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

1. Go straight through the light at the stop sign after “701 N Seminolehitchcock Trail” which is located on the West side of Lake Howell Rd – across the Big Lake and Paperback Joes.
2. Turn left at University Blvd
3. Turn left at Azalea Ave

[Map to John's House] [Map to 1911 Azalea Ave]

### LOCATION MAP & DIRECTIONS

**TO LOCATION FROM PRODUCTION OFFICE**

 Director: ____________________________  Producer: ____________________________

188
**CALL SHEET**

**Red Tide**

**PRODUCTION DAY:** 13 of 21

**DIRECTOR:** Dino J. Gallina

**1ST A.D.:** Donald Phillips

**SET PHONE:** Kevin Thomas
(727) 812-6425

**WEATHER:** Scattered showers & thunderstorms for afternoon & evening. 40% chance of rain all day. UV Index of 10+ (Extreme) High: 93 & Low: 78°. NNE winds @ 5-10 mph. Max Humidity 74%

**PRODUCTION OFFICE:**
Valencia Film Office
701 North Econlockhatchee Trail
Orlando, FL 32825
(407) 552-2765

**SET LOCATION:**
JOHN’S HOUSE:
1911 Azalea Ave
Winter Park, FL 32792

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando,
7727 Lake Underhill
Orlando, FL 32822
407-303-8110

**Quote of the Day:** "Life must be understood backwards; but it must be lived forwards." - Soren Kierkegaard

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Backyard, Cottage</td>
<td>74</td>
<td>See list</td>
<td>Alex boards up cottage</td>
<td>Morn</td>
<td>Ext</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>89</td>
<td>See list</td>
<td>Alex releases John from cottage</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>77</td>
<td>See list</td>
<td>John tries to break out of cottage</td>
<td>Day</td>
<td>Ext</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
<td></td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>79</td>
<td>See list</td>
<td>John yells for help</td>
<td>Day</td>
<td>Ext</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
<td></td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>81</td>
<td>See list</td>
<td>Alex checks on John</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>84</td>
<td>See list</td>
<td>Alex gives John a joint &amp; pills</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>86</td>
<td>See list</td>
<td>Alex collects soup from John</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>88</td>
<td>See list</td>
<td>Alex sleeps next to cottage</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
</tbody>
</table>

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SNMHR/Triff</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manonielli</td>
<td>N/A</td>
<td>10:30 am</td>
<td>10:35 am</td>
<td>11:00 am</td>
<td>11:25 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gómez</td>
<td>N/A</td>
<td>11:30 am</td>
<td>11:30 am</td>
<td>11:50 am</td>
<td>12:05 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Ferrell</td>
<td>N/A</td>
<td>10:30 am</td>
<td>11:00 am</td>
<td>11:35 am</td>
<td>11:32 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
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---

**EXTRAS:** N/A

**SCENES NEEDED FOR:** N/A

**CALL TIME:** N/A

**WHERE TO REPORT TO:** N/A

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
ART DEPT ARRIVE ON SET @ 08:00 AM. A hole in the boarded up door. Red Cloud of Kerena Brim (Sc. 84)

Props:
Hammer (claw end) (Sc. 74, 89), Nails, Woods (Sc. 74), Joint (Sc. 84), Matchbook, Pill (Sc. 84), Empty Soup Bowl, Spoon (Sc. 89), Sleeping Bag (Sc. 89)

Camera:
N/A

Grip:
N/A

Lighting:
N/A

Locations:
Hawell Branch, One Room Cottage (BE EXTREMELY AWARE OF PLANTS IN FRONT AND BACK YARD!!!!!!)

Make-up:
N/A

Production:
N/A

Sound:
John Blanging and Kicking (Sc. 77)

Transportation:
N/A

**Wardrobe:** John dies anoint (Sc. 89)

**ADVANCE SCHEDULE:**

**Day 14 – Wednesday, June 17, 2009. Crew Call: 7:00 PM**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>John House, Front Porch</td>
<td>52</td>
<td>See list</td>
<td>Alex overhears Allison &amp; John</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>3/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John House, Front Porch</td>
<td>58</td>
<td>See list</td>
<td>John gets mad at Alex</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>3/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John House, Front Porch</td>
<td>72</td>
<td>See list</td>
<td>Alex asks Allison how many pills</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>6/8</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

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**DAY 14 WRAP**

**TOTAL NUMBER OF SCENES:** 7 **TOTAL NUMBER OF PAGES:** 2 Pgs

---
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Gina Collins</td>
<td>407-223-7693</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Diamentte</td>
<td>407-227-0396</td>
<td>0C</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>407-229-9125</td>
<td>0C</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McMinnere</td>
<td>407-229-5271</td>
<td>0C</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jussi Hamilton</td>
<td>407-892-8344</td>
<td>0C</td>
</tr>
<tr>
<td>Production Coordinater</td>
<td>Christine O'Leary</td>
<td>754-366-1155</td>
<td>OC</td>
</tr>
<tr>
<td>Art Production Coordinater</td>
<td>Jorge Rangel</td>
<td>407-227-1700</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Michael Phillips</td>
<td>407-808-8203</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>772-183-6425</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Production Assistant</td>
<td>Matthew Turner</td>
<td>772-187-6613</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Log Manager</td>
<td>Nina DeMartino</td>
<td>772-263-6336</td>
<td>0C</td>
</tr>
<tr>
<td>Log Assistant/Assistant</td>
<td>Matt Desantis</td>
<td>407-227-7552</td>
<td>12:00 PM</td>
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<tr>
<td>Grip Supervisor</td>
<td>Derek Houston</td>
<td>407-810-1721</td>
<td>12:00 PM</td>
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<tr>
<td>Talent PA/Office Runner</td>
<td>Carolyn Gross</td>
<td>407-205-6169</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Asia Patterson</td>
<td>538-213-4161</td>
<td>12:00 PM</td>
</tr>
</tbody>
</table>

| Locations                |                       |             |        |
| Location Manager         | Kevin Thomas          | 772-822-6250 | 12:00 PM |

| Camera                   |                       |             |        |
| Director of Photography  | Stuart Hall           | 407-233-7418 | 12:00 PM |
| 1st Assistant Camera     | Samuel Rhee           | 407-229-7111 | 12:00 PM |
| 2nd Assistant Camera     | Jason Frongan         | 772-207-7874 | 12:00 PM |
| 2nd Camera Operator      | Steve Burns           | 772-251-8081 | 12:00 PM |
| 2nd AC                   | Jordan Winfield       | 407-221-9534 | 12:00 PM |
| Visual Effects Director  | Nelson Keene          | 407-221-4762 | 12:00 PM |
| Still Photographer        | Lawrence Cajmán       | 407-221-4541 | 12:00 PM |

| Art                      |                       |             |        |
| Production Designer      | Mike Hare             | 407-287-0349 | 12:00 PM |
| Prop Master              | Anthony Ribarinos     | 650-651-2332 | 12:00 PM |
| Art Director             | Bel Rodriguez          | 407-284-7060 | 12:00 PM |
| Production Designer Ass  | Lauren Hare           | 407-677-4436 | 12:00 PM |

**Location & Directions**

**To Location From Production Office**

- **Directions to** John's House (Azalea) - **BE EXTREMELY AWARE OF PLANTS IN FRONT AND BACK YARD!!!**
- **Parking is located at the South Miami Church of Christ**, which is located on the East side of Lake Hawn Rd - across from the Big Los and Monkey house.
- **NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL!!!**

**Driving directions to 1911 Azaleas Ave, Winter Park, Seminole, Florida 32792**

1. **Suggested route**: 15 minutes
   - Drive 2 miles on Howard Branch Rd
   - Continue on Howard Branch Rd
   - Take left on International Drive
   - Take left on Azaleas Ave

2. **Distance**: 22 miles (35 min)
   - Take exit 6B from I-4
   - Take exit 61 from I-4
   - Take exit 69 from I-4
   - Take exit 70 from I-4
   - Take exit 71 from I-4

3. **Distance**: 20 miles (35 min)
   - Take exit 6B from I-4
   - Take exit 61 from I-4
   - Take exit 69 from I-4
   - Take exit 70 from I-4
   - Take exit 71 from I-4

**To Location From Production Office**

- **Distance**: 22 miles (35 min)
  - Drive 2 miles on Howard Branch Rd
  - Continue on Howard Branch Rd
  - Take left on International Drive
  - Take left on Azaleas Ave

**To Location From Production Office**

- **Distance**: 20 miles (35 min)
  - Take exit 6B from I-4
  - Take exit 61 from I-4
  - Take exit 69 from I-4
  - Take exit 70 from I-4
  - Take exit 71 from I-4
CALL SHEET
"Red Tide"

PRODUCTION OFFICE:
Valencia Film Office
701 North Econlockhatchee Trail
Orlando, FL 32825
(407) 552-2755

SET LOCATION:
JOHN’S HOUSE:
1911 Azaela Ave
Winter Park, FL 32792

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32822
407-303-8110

QUOTE OF THE DAY: “Life must be understood backwards, but... it must be lived forwards.” - Soren Kierkegaard

SHOOTING SCHEDULE
Scripted Location | Scene # | Shots | Description | DIN | BE | Cast # | Page Count | Time Needed to Shoot | Set Location
--- | --- | --- | --- | --- | --- | --- | --- | --- | ---
John’s House, John Rm | 17 | See list | Alex snoops to find pills | Day | Int | 3/8 | See Shot List | John’s Room (Azaela)
John’s House, John Rm | 19 | See list | Alex finds key and booklet | Day | Int | 3/8 | See Shot List | John’s Room (Azaela)
John’s House, Fint Prof | 53 | See list | Alex hears Allison & John fight | Day | Ext | 1, 2, 3 | 3/8 | See Shot List | John’s Room (Azaela)
John’s House, Fint Prof | 58 | See list | John gets mad at Alex | Day | Ext | 1, 2, 3 | 3/8 | See Shot List | John’s Room (Azaela)
John’s House, Fint Prof | 72 | See list | Alex asks Allison how many pills | Night | Ext | 1, 3 | 3/8 | See Shot List | John’s Room (Azaela)
John’s House, Fint Prof | 99 | See list | Alex and Allison wait for John | Night | Ext | 1, 3 | 3/8 | See Shot List | John’s Room (Azaela)
John’s House, Fint Prof | 101 | See list | Allison demands Alex’s keys | Night | Ext | 1, 3 | 3/8 | See Shot List | John’s Room (Azaela)

TOTAL NUMBER OF SCENES: 14
TOTAL NUMBER OF PAGES: 2 Pages

TALENT
# | Scripted Name | Talent Name | Pick-Up | Arrive Location | Into Wardrobe | Into Make-Up | Ready on Set | S/W/H/R/I/T/R/F | Notes
--- | --- | --- | --- | --- | --- | --- | --- | --- | ---
1 | Alex | Adrian Manzella | N/A | 3:30 pm | 3:35 pm | 3:45 pm | 3:55 pm | W |
2 | John | Jose Gutierrez | N/A | 5:30 pm | 5:35 pm | 5:45 pm | 5:55 pm | W |
3 | Allison | Michele Peren | N/A | 5:30 pm | 5:35 pm | 5:45 pm | 5:55 pm | W |

EXTRAS: N/A
SCENES NEEDED FOR: N/A
CALL TIME: N/A
WHERE TO REPORT TO: N/A

SPECIAL DEPARTMENT INSTRUCTIONS
Art: Dresser drawer (Sc. 17)
Props: 10 red pills, Almost empty bag of pot, cigar (still in wrap) cigar box, dresser drawer items, few loose pools, razor blade, red pill box, rolling papers, short straw (Sc. 17). Closet items, set of 4 keys for boat (Sc. 19), Bank, Cigarettes, coffee (Sc. 99), Allison’s car keys, blanket (Sc. 101)

Camera: N/A
Grip: N/A
Lighting: N/A
Locations: Howell Branch, John’s House
Make-up: N/A
Production: N/A
Sound: N/A
Transportation: Allison’s car (Sc. 101), John’s SUV (Sc. 53, 59), Needed 9pm – 9am

ADVANCE SCHEDULE: DAY 15 – Thursday, June 18, 2009. Crew Call: 5:00 PM

**DAY 14 WRAP**

TOTAL NUMBER OF SCENES: 1
TOTAL NUMBER OF PAGES: 2 Pages

191
### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Greg Gallina</td>
<td>(321) 223-7623</td>
<td>3:00 PM</td>
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<tr>
<td>Producer</td>
<td>Robi Clemente</td>
<td>(407) 249-5871</td>
<td>00 PM</td>
</tr>
<tr>
<td>Producers</td>
<td>Jim Mitchell</td>
<td>(407) 256-0171</td>
<td>00 PM</td>
</tr>
<tr>
<td>Producers</td>
<td>Dan McManus</td>
<td>(407) 256-5511</td>
<td>00 PM</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Trenti Bell</td>
<td>(407) 228-1803</td>
<td>00 PM</td>
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<tr>
<td>Production McGaffer</td>
<td>Jessee Hampton</td>
<td>(407) 362-8344</td>
<td>00 PM</td>
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<tr>
<td>Production Coordinator</td>
<td>Christina Herbst</td>
<td>(714) 366-1255</td>
<td>00 PM</td>
</tr>
<tr>
<td>Art Director/Sound</td>
<td>Jorge J. Ramos</td>
<td>(407) 237-1110</td>
<td>3:00 PM</td>
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<tr>
<td>1st Assistant Director</td>
<td>Danyel Figuero</td>
<td>(407) 284-5208</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Karen Thomas</td>
<td>(727) 512-5425</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>3rd Assistant Director</td>
<td>Matthew Turner</td>
<td>(407) 229-8565</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Leg Director</td>
<td>Nina Bermanakas</td>
<td>(321) 293-3632</td>
<td>3:00 PM</td>
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<tr>
<td>Leg/Dialog/Site Editor</td>
<td>Matt Donovan</td>
<td>(407) 237-2707</td>
<td>3:00 PM</td>
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<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407) 238-7621</td>
<td>3:00 PM</td>
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<tr>
<td>Talent M/Office Runner</td>
<td>Carolynn Gross</td>
<td>(407) 255-6768</td>
<td>3:00 PM</td>
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<tr>
<td>Production Assistant</td>
<td>Alya Panaro</td>
<td>(386) 979-4431</td>
<td>3:00 PM</td>
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<td><strong>Locations</strong></td>
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<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(772) 892-9423</td>
<td>3:00 PM</td>
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<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Director of Photography</td>
<td>Stewart Bell</td>
<td>(407) 253-7848</td>
<td>3:00 PM</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Samuel Burtin</td>
<td>(407) 297-2171</td>
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<tr>
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<td>Leonor Mordal</td>
<td>(949) 779-7974</td>
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<tr>
<td>B Camera Operator</td>
<td>Steven Browne</td>
<td>(727) 251-0661</td>
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<tr>
<td>B Camera PAID</td>
<td>Jordan &lt;NAME&gt;</td>
<td>(407) 201-5853</td>
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<tr>
<td>Video Art Director/Special Effects</td>
<td>Robbin Medley</td>
<td>(407) 402-4162</td>
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<td>Set Photographer</td>
<td>Lawrence Guinn</td>
<td>(321) 629-4425</td>
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<td><strong>Art</strong></td>
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<td></td>
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<tr>
<td>Production Designer</td>
<td>Mike &lt;NAME&gt;</td>
<td>(407) 237-0430</td>
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<tr>
<td>Prop Designer</td>
<td>Anthony Martinez</td>
<td>(850) 885-1210</td>
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<tr>
<td>Art Director</td>
<td>Wes Rodriguez</td>
<td>(407) 255-1465</td>
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<tr>
<td>Set Dressing</td>
<td>Myuran Haidani</td>
<td>(407) 229-1551</td>
<td>3:00 PM</td>
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<tr>
<td>Production Designer Assistant</td>
<td>Jessica Hall</td>
<td>(407) 267-9440</td>
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### LIGHTING

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<tbody>
<tr>
<td>Lighting</td>
<td>Gail Steiger</td>
<td>(949) 468-5785</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Paint Shop Electric</td>
<td>&lt;NAME&gt;</td>
<td>(410) 334-4585</td>
<td>3:00 PM</td>
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<tr>
<td>Electric</td>
<td>Adrienne &lt;NAME&gt;</td>
<td>(407) 256-4225</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Jordan Salinas</td>
<td>(407) 229-8441</td>
<td>3:00 PM</td>
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### Grip

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<th>Department/Position</th>
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<tr>
<td>Grip</td>
<td>Rian Gaze</td>
<td>(407) 458-7695</td>
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<td>Paint Shop Electric</td>
<td>&lt;NAME&gt;</td>
<td>(949) 725-1665</td>
<td>3:00 PM</td>
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<tr>
<td>Scenic GHE</td>
<td>&lt;NAME&gt;</td>
<td>(949) 363-2766</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Valorie Flowers</td>
<td>(407) 228-542</td>
<td>3:00 PM</td>
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### Sound

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<tbody>
<tr>
<td>Sound</td>
<td>Sean Ryan</td>
<td>(407) 254-7526</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Boom Mic</td>
<td>Brian &lt;NAME&gt;</td>
<td>(407) 232-3744</td>
<td>3:00 PM</td>
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### Grip/Wardrobe

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<td>Wardrobe</td>
<td>&lt;NAME&gt;</td>
<td>(407) 256-944</td>
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<tr>
<td>Talent Coord/PA</td>
<td>&lt;NAME&gt;</td>
<td>(413) 952-2559</td>
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### Catering/Craft Service

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<td>Catering</td>
<td>&lt;NAME&gt;</td>
<td>(407) 252-8888</td>
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<tr>
<td>Get PA</td>
<td>&lt;NAME&gt;</td>
<td>(407) 253-1153</td>
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### MEALS

- Breakfast: time: N/A for N/A people
- Lunch: time: 12:00 PM for 30 people

### LOCATION MAP & DIRECTIONS

- Directions to John's House (Atanza):
  - Parking is located at the South Seminole Church of Christ, which is located on the East side of Lake Howell Rd - across from the Big Lots and Menards.
  - NO ALCOHOL, OR TOBACCO ON CHURCH PREMISES AT ALL!

Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792:

1. Take I-4 East to exit 80 (Lake Howell Rd).
2. Continue on Lake Howell Rd.
3. Turn left on Azalea Ave.

1911 Azalea Ave, Winter Park, Seminole, Florida 32792
**CALL SHEET**

**Red Tide**

**CREW CALL:** 5:00 pm

**BREAKFAST @ SET:** Come having had SHOOTING CALL: 6:00 pm

**LUNCH:** 11:00-11:30 pm

---

**CALL SHEET**

**Red Tide**

**CREW CALL:** 5:00 pm

**BREAKFAST @ SET:** Come having had SHOOTING CALL: 6:00 pm

**LUNCH:** 11:00-11:30 pm

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>SET Location</th>
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<tbody>
<tr>
<td>John House, Bathroom</td>
<td>90</td>
<td>See list</td>
<td>John goes into bathroom</td>
<td>Day</td>
<td>1st</td>
<td>2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1911 Azaela Ave.</td>
</tr>
<tr>
<td>John House, Bathroom</td>
<td>92</td>
<td>See list</td>
<td>John finds key to Alex's place</td>
<td>Day</td>
<td>1st</td>
<td>2</td>
<td>3/8</td>
<td>See Shot List</td>
<td>1911 Azaela Ave.</td>
</tr>
<tr>
<td>John's S.U.V.</td>
<td>45</td>
<td>See list</td>
<td>Alex &amp; John talk about Harry</td>
<td>Night</td>
<td>1st</td>
<td>1, 2</td>
<td>1/2</td>
<td>Hour &amp; 1/2</td>
<td>Road</td>
</tr>
<tr>
<td>John's S.U.V.</td>
<td>61</td>
<td>See list</td>
<td>Alex comes home</td>
<td>Night</td>
<td>1st</td>
<td>1, 2</td>
<td>0/8</td>
<td>Hour &amp; 1/2</td>
<td>Road</td>
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<td>John's S.U.V.</td>
<td>48</td>
<td>See list</td>
<td>John drives Alex home</td>
<td>Night</td>
<td>1st</td>
<td>1, 2</td>
<td>1/8</td>
<td>One Hour</td>
<td>1911 Azaela Ave.</td>
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<tr>
<td>Street, John's Block</td>
<td>47</td>
<td>See list</td>
<td>John goes down the road</td>
<td>Night</td>
<td>1st</td>
<td>1, 2</td>
<td>1/2</td>
<td>Half hour</td>
<td>1911 Azaela Ave.</td>
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<tr>
<td>Road</td>
<td>60</td>
<td>See list</td>
<td>John dines with Alex</td>
<td>Night</td>
<td>1st</td>
<td>1, 2</td>
<td>1/8</td>
<td>Half hour</td>
<td>Road</td>
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<tr>
<td>Montage</td>
<td>46</td>
<td>See list</td>
<td>John &amp; Alex make drug delivery</td>
<td>Night</td>
<td>1st</td>
<td>1, 2</td>
<td>1/8</td>
<td>Half hour</td>
<td>Drug Drop off spot</td>
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**TALENT**

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<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>MINWRTR</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Montes</td>
<td>N/A</td>
<td>5:30 pm</td>
<td>5:30 pm</td>
<td>5:45 pm</td>
<td>6:00 pm</td>
<td>W</td>
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<tr>
<td>2</td>
<td>John</td>
<td>Josue Gutierrez</td>
<td>N/A</td>
<td>6:30 pm</td>
<td>6:30 pm</td>
<td>6:45 pm</td>
<td>7:00 pm</td>
<td>W</td>
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**EXTRAS:**

N/A

**SCENES NEEDED FOR:**

N/A

**CALL TIME:**

N/A

**WHERE TO REPORT TO:**

N/A

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:

- Model: Skin (Sc. 90)

Props:

- 2 Day pills (drugs to take) Masking tape, toothbrush (Sc. 92), 10 Day pills (Sc. 18), John's car keys (Sc. 45, 48, 61, 47, 60, 69), Drug parcels, Money (Sc. 65)

Camera:

N/A

Grip:

N/A

Lighting:

N/A

Locations:

- Howell Branch, John's House

Make-up:

John finds his hail (Sc. 96)

Production:

N/A

Sound:

N/A

Transportation:

Alison's car (Sc. 101), John's blue S.U.V. (Sc. 45, 48, 61, 47, 60, 69)

---

**ADVANCE SCHEDULE:** Day 16 – Friday, June 19, 2009. Crew Call: 12:00 PM (Noon)

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
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<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>SET Location</th>
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<tbody>
<tr>
<td>John's House, Living Rm</td>
<td>23</td>
<td>See list</td>
<td>John finds someone robbed him</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>3</td>
<td>5/8</td>
<td>See Shot List</td>
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<td>John's House, Living Rm</td>
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<td>See list</td>
<td>Alex reduces John after fight</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>3</td>
<td>5/8</td>
<td>See Shot List</td>
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<td>John's House, Living Rm</td>
<td>59</td>
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<td>John asks Alex about Alison</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>3</td>
<td>5/8</td>
<td>See Shot List</td>
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**DAY 16 WRAP***

*** TOTAL NUMBER OF SCENES: 2. TOTAL NUMBER OF PAGES: 7.3 Pg ***
### CREW CALLS

**06/10/2009**

#### DAY 15 OF 21

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<th>Name</th>
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<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dana Anisetti</td>
<td>(904) 223-7529</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clements</td>
<td>(407) 247-3087</td>
<td>0/C</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Belli</td>
<td>(407) 245-0721</td>
<td>0/C</td>
</tr>
<tr>
<td>Producer</td>
<td>Dan Mellin</td>
<td>(407) 245-3217</td>
<td>0/C</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Travis Bell</td>
<td>(407) 276-1361</td>
<td>0/C</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jessi Hamilton</td>
<td>(407) 262-6844</td>
<td>0/C</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Helbert</td>
<td>(724) 266-1218</td>
<td>0/C</td>
</tr>
<tr>
<td>1st Production Clerk</td>
<td>Jorge Ordonez</td>
<td>(407) 265-0282</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(407) 264-5208</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(724) 261-2426</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Linius</td>
<td>(407) 246-8866</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Log Driver</td>
<td>Nina Remond</td>
<td>(407) 262-2382</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Log Driver/RTS Driver</td>
<td>Matt Devane</td>
<td>(407) 227-2702</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Set Supervisor</td>
<td>Derek Houston</td>
<td>(407) 270-7291</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Talent PA/Office Runner</td>
<td>George Gross</td>
<td>(407) 225-8780</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Andy Parson</td>
<td>(323) 747-4123</td>
<td>5:00 PM</td>
</tr>
</tbody>
</table>

#### Lighting

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
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<tbody>
<tr>
<td>Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Bill White</td>
<td>(407) 208-8392</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Grip</td>
<td>Mark Darcy</td>
<td>(407) 230-2986</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Grip</td>
<td>Jeff Mailman</td>
<td>(407) 273-2739</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Grip</td>
<td>Neil Bernard</td>
<td>(407) 245-2256</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Grip</td>
<td>Joseph Verni</td>
<td>(407) 283-3320</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Winifred Cowley</td>
<td>(407) 249-8642</td>
<td>5:00 PM</td>
</tr>
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</table>

#### Sound

<table>
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<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Mixer</td>
<td>Remi Laton</td>
<td>(407) 260-7752</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Brian Luton</td>
<td>(407) 262-7314</td>
<td>5:00 PM</td>
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</tbody>
</table>

#### Makeup/Wardrobe

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Costume Designer</td>
<td>Colleen Smidt</td>
<td>(202) 207-6994</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Talent Coordinator/PA</td>
<td>Sophia Aragon</td>
<td>(951) 382-2399</td>
<td>5:00 PM</td>
</tr>
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#### Catering/Craft Service

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Craft Service/Key PA</td>
<td>Autumn King</td>
<td>(407) 262-8898</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Set PA/Runner</td>
<td>Carole Duker</td>
<td>(407) 263-6023</td>
<td>5:00 PM</td>
</tr>
</tbody>
</table>

#### CREW CALLS

**MEAL:**

Breakfast: Hot __ N/A for __ people
Lunch: __ 11:00 AM __ for __ 50 __ people

### LOCATION MAP & DIRECTIONS

**TO LOCATION FROM PRODUCTION OFFICE**

**Directions to John’s House (Azalea):**

- (Parking is located at the South Pentecost Church of Christ, which is located on the East side of Lake Howell Rd, across from the Big Lost and Hunting Club.)
- NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL!

**Drinking directions to 1191 Azalea Ave, Winter Park, Seminole, Florida 32789**

**Suggested routes**

- 89 min by road:
  - Central Blvd [ ]
  - 29 min by road:
  - 31 min by road:
  - 35 min by road:
  - 30 min by road:
  - 38 min by road:

**Directions:**

1. Head north on N Eola Lake Dr Trail for 3.1 miles.
2. Turn left at University Blvd for 0.4 miles.
3. Make a right at County Rd 435 for 0.1 miles.
4. Continue on County Rd 435 for 3.8 miles.
5. Turn left at N Lakemont Dr for 0.1 mile.
6. 1191 Azalea Ave, Winter Park, Seminole, Florida 32789

---

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**CALL SHEET**

**Red Tide**

**CREW CALL:** 12:00pm
**DAILY DATE:** Friday, June 19, 2009
**PRODUCTION DAY:** 16 of 21
**DIRECTOR:** Dino J. Gallina

**1st A.D.:** Donald Phillips

**SET PHONE:** Kevin Thomas
(772) 812-6425

**WEATHER:** Partly cloudy during the day. Isolated T-storms at night. 35% chance of rain all day.
UV Index of 10+ (Extreme): High: 96 & Low: 77°

**MOON PHASE:** Waning Crescent - 2 days until new moon
**SUNRISE:** 6:27AM
**SUNSET:** 8:25PM
**BREAKFAST AT SET:** Come having had
**LUNCH:** 6:00-8:30 pn

**PRODUCTION OFFICE:**
Valencia Film Office
701 North Eola Loch Lake Trail
Orlando, FL 32825
(407) 552-2765

**SET LOCATION:**
JHN’S HOUSE
Winter Park, FL 32792

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32222
407-303-8110

**Quote of the Day:** Obstacles are things a person sees when he takes his eyes off his goal. – E. Joseph Gossman

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>John House, Living Rm</td>
<td>23</td>
<td>See list</td>
<td>John thinks someone robbed him</td>
<td>Day</td>
<td>1, 2, 3</td>
<td>5-6</td>
<td>See Shot List</td>
<td>1911 Azalea Ave.</td>
</tr>
<tr>
<td>John House, Living Rm</td>
<td>87</td>
<td>See list</td>
<td>Alex punches John after fight</td>
<td>Day</td>
<td>1, 2, 3</td>
<td>1-2</td>
<td>See Shot List</td>
<td>1911 Azalea Ave.</td>
</tr>
<tr>
<td>John House, Living Rm</td>
<td>59</td>
<td>See list</td>
<td>John asks Alex about Allison</td>
<td>Day</td>
<td>1, 2, 3</td>
<td>5-6</td>
<td>See Shot List</td>
<td>1911 Azalea Ave.</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>86</td>
<td>See list</td>
<td>Alex collects soup from John</td>
<td>Night</td>
<td>1, 2</td>
<td>2-3</td>
<td>TBD</td>
<td>Azalea Ave.-1 film cottage</td>
</tr>
<tr>
<td>John Backyard, Cottage</td>
<td>85</td>
<td>See list</td>
<td>Alex sleeps next to cottage</td>
<td>Night</td>
<td>1</td>
<td>5-6</td>
<td>TBD</td>
<td>Azalea Ave.-1 film cottage</td>
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*** TOTAL NUMBER OF SCENES: 5, TOTAL NUMBER OF PAGES: 7 ***/

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrival Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>BAMHRT/StF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mansini</td>
<td>N/A</td>
<td>12:30 pm</td>
<td>12:49 pm</td>
<td>1:00 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>N/A</td>
<td>12:30 pm</td>
<td>12:39 pm</td>
<td>1:00 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Fowen</td>
<td>N/A</td>
<td>12:30 pm</td>
<td>12:35 pm</td>
<td>1:00 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**EXTRAS:** N/A
**SCENES NEEDED FOR:** N/A
**CALL TIME:** N/A
**WHERE TO REPORT TO:** N/A

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:** Coffee table (Sc. 23. 67), Couch (Sc. 67)

**Props:** A honapin pill, Bag of pot, coffee table, beer, John’s gun, Joint (being rolled), lighter, set of 4 keys for boat (Sc. 23), television, TV remote control (Sc. 67), Empty soup bowl, spoon (Sc. 88), Sleeping bag (Sc. 88)

**Camera:** N/A
**Grip:** N/A
**Lighting:** N/A
**Locations:** Howell Branch, John’s House, 1 Room Cottage

**Make-up:** Bloodshot eyes - John (Sc. 23), Blood on John’s lip, Small bruise on Allison (Sc. 87)

**Production:** N/A
**Sound:** N/A
**Transportation:** N/A

---

**ADVANCE SCHEDULE**

**ADVAANCE SCHEDULE: DAY 17 – SATURDAY, JUNE 20, 2009. CREW CALL: 10:00 AM**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nol's Sub Shop</td>
<td>33</td>
<td>See list</td>
<td>Alex fills out application (yes)</td>
<td>Day</td>
<td>1, 7</td>
<td>5-6</td>
<td>See Shot List</td>
<td>(Address)</td>
</tr>
<tr>
<td>Warehouse</td>
<td>37</td>
<td>See list</td>
<td>Alex tours warehouse for job</td>
<td>Day</td>
<td>1</td>
<td>2-8</td>
<td>See Shot List</td>
<td>(Address)</td>
</tr>
<tr>
<td>Mom &amp; Pop convenience</td>
<td>34</td>
<td>See list</td>
<td>Alex fills out second application</td>
<td>Day</td>
<td>1</td>
<td>1-8</td>
<td>See Shot List</td>
<td>(Address)</td>
</tr>
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</table>

*** TOTAL NUMBER OF SCENES: 6, TOTAL NUMBER OF PAGES: 3 ***/

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195
**CREW CALLS**

**DAY 16 of 21**  
**06/19/2009**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Gino Cincotti</td>
<td>(321)223-7618</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Centeno</td>
<td>(407)847-3887</td>
<td>00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(407)785-3121</td>
<td>00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Darrin McCarden</td>
<td>(407)258-5211</td>
<td>00 PM</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Travis Bell</td>
<td>(407)768-1393</td>
<td>00 PM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jesse Hampton</td>
<td>(407)282-8844</td>
<td>00 PM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Chistine Hebert</td>
<td>(754)888-1258</td>
<td>00 PM</td>
</tr>
<tr>
<td>1st Production Inter</td>
<td>Jorge J Rancio</td>
<td>(407)387-5107</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(312)848-5020</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772)212-6425</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Mathew Riner</td>
<td>(407)281-4963</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Leg Director</td>
<td>Nina Bemisatis</td>
<td>(321)293-3433</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Leg Director/STC Editor</td>
<td>Matt Delaney</td>
<td>(407)227-7222</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407)810-7811</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Talent/Office Runner</td>
<td>Caroline Gross</td>
<td>(407)925-6786</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Aylee Parks</td>
<td>(386)43-4431</td>
<td>12:00 PM</td>
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<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(772)812-6424</td>
<td>12:00 PM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
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</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407)352-7848</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Marzki</td>
<td>(407)221-1211</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Leon Morgan</td>
<td>(740)327-7874</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>B Camera Operator</td>
<td>Steve Burns</td>
<td>(727)261-0861</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>B Camera H/MAC</td>
<td>Jordan Winesky</td>
<td>(407)221-9641</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Video Assistant</td>
<td>Nelson Akert</td>
<td>(407)221-4912</td>
<td>12:00 PM</td>
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<tr>
<td>Gaffer Assistant</td>
<td>Lawrence Costale</td>
<td>(407)239-4342</td>
<td>12:00 PM</td>
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<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Kutch</td>
<td>(407)287-6349</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(954)752-2233</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Ira Rodriguez</td>
<td>(407)217-1446</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Set Dressing</td>
<td>Majora Holden</td>
<td>(407)278-1331</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Production Designer Asst</td>
<td>Jesse Hall</td>
<td>(407)617-6449</td>
<td>12:00 PM</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Joe Reddick</td>
<td>(407)488-5765</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Gaffer</td>
<td>David Zaza</td>
<td>(813)834-8932</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Electrician</td>
<td>Jennifer NotherDV</td>
<td>(407)217-3229</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Steven Salinas</td>
<td>(407)293-8441</td>
<td>12:00 PM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Bob Starck</td>
<td>(407)408-8065</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Key Grip</td>
<td>William Gonzalez</td>
<td>(407)575-7168</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Key Grip</td>
<td>Jessey Bernath</td>
<td>(407)873-7269</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Key Grip</td>
<td>Joseph Karch</td>
<td>(305)393-1126</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Valerie Prater</td>
<td>(407)862-9445</td>
<td>12:00 PM</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Ramon Galvan</td>
<td>(407)890-7756</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Boom Operator</td>
<td>Brian Carlson</td>
<td>(407)923-7314</td>
<td>12:00 PM</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume</td>
<td>Kathleen Snyder</td>
<td>(352)262-4941</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Talent Coord/PA</td>
<td>Sophia Arrington</td>
<td>(321)283-2968</td>
<td>12:00 PM</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craft Service/Key PA</td>
<td>Orlando Ross</td>
<td>(407)927-8668</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Set Prop Runner</td>
<td>Carlos Ordino</td>
<td>(407)855-5163</td>
<td>12:00 PM</td>
</tr>
</tbody>
</table>

**Locations & Directions**

**TO LOCATION FROM PRODUCTION OFFICE**

**Directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

- **Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**
  - Head north on W Florida Avenue
  - Continue to Winter Park Rd.
  - Head left on Winter Park Rd.
  - Head left on Edgewater Ave
  - Head left on Winter Park Rd.
  - Head left on Edgewater Ave
  - Head left on Winter Park Rd.
  - Head left on Edgewater Ave

**REMEMBER NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL TIMES!**

**Locations & Directions**

**TO LOCATION FROM PRODUCTION OFFICE**

**Directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

- **Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**
  - Head north on W Florida Avenue
  - Continue to Winter Park Rd.
  - Head left on Winter Park Rd.
  - Head left on Edgewater Ave
  - Head left on Winter Park Rd.
  - Head left on Edgewater Ave
  - Head left on Winter Park Rd.
  - Head left on Edgewater Ave

**REMEMBER NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL TIMES!**
### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicky’s Sub Shop</td>
<td>33</td>
<td>See-list</td>
<td>Alex fills out application (yc)</td>
<td>Day</td>
<td>Int</td>
<td>1, 7</td>
<td>3/8</td>
<td>See Shot List</td>
<td>10042 University Blvd.</td>
</tr>
<tr>
<td>Warehouse</td>
<td>37</td>
<td>See-list</td>
<td>Alex barks warehouse job</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>3300 University Blvd.</td>
</tr>
<tr>
<td>Mom &amp; Pop store</td>
<td>34</td>
<td>See-list</td>
<td>Alex fills out second application</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>3300 University Blvd.</td>
</tr>
<tr>
<td>Allison’s car</td>
<td>113</td>
<td>See-list</td>
<td>Alex &amp; Allison hold hands in car</td>
<td>Day</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>Full Sail Parking Lot</td>
</tr>
<tr>
<td>Allison’s car (24 hr Rx)</td>
<td>50</td>
<td>See-list</td>
<td>Alex gets Allison some medicine</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>Full Sail</td>
</tr>
<tr>
<td>Allison’s car</td>
<td>97</td>
<td>See-list</td>
<td>Alex &amp; Allison search for John</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>Rio Piner</td>
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<tr>
<td>Allison’s car</td>
<td>98</td>
<td>See-list</td>
<td>Alex &amp; Allison continue looking</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>Road</td>
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### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/M/H/R/F</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manocelli</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:05 am</td>
<td>10:15 am</td>
<td>10:15 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Ferrer</td>
<td>N/A</td>
<td>3:00 pm</td>
<td>3:05 pm</td>
<td>3:30 pm</td>
<td>3:30 pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

### EXTRAS

- 7 - Duffy’s Clerk

### SPECIAL DEPARTMENT INSTRUCTIONS

- Art: Deck, Various warehouse “things” (Sc. 37), Bench (Sc. 34).
- Props: Door, Job application (Damaged, checked), Pem (Sc. 33), Application, Black Board (Sc. 37), Application, Clipboard, Pem (Sc. 34), Bag (from drugstore), bottle, cigarette, tablets (Sc. 50), Allison’s car keys (Sc. 50, 98, 87, 113)
- Camera: N/A
- Grip: N/A
- Lighting: N/A
- Locations: DUFFY’S SUBS and then FULL SAIL BACK LOT

### ADVANCE SCHEDULE: DAY 18 – Monday, June 22, 2009. CREW CALL: 8:00 AM

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John’s House, Alex in</td>
<td>55</td>
<td>See-list</td>
<td>Allison comes in Alex’s bedroom</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>2/8</td>
<td>See Shot List</td>
<td>1911 Azalea</td>
</tr>
<tr>
<td>John’s House, Alex in</td>
<td>73</td>
<td>See-list</td>
<td>Alex watches Alex crashing pills</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>1911 Azalea</td>
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</table>

**DAY 18 WRAP***

*** TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 5 5/8 pg.
"RED TIDE"  
DAY 17 of 21  
06/20/2009

CRUZ CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td>Production</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Galla</td>
<td>423-223-7033</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Desantis</td>
<td>423-227-9887</td>
<td>G/C</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>423-226-9343</td>
<td>G/C</td>
</tr>
<tr>
<td>Producer</td>
<td>Dennis McManus</td>
<td>423-226-9217</td>
<td>G/C</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Tracey Delan</td>
<td>423-226-1839</td>
<td>G/C</td>
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<tr>
<td>Production Manager</td>
<td>Jessi Hamilton</td>
<td>423-226-8444</td>
<td>G/C</td>
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<tr>
<td>Production Coordinator</td>
<td>Christopher Herbst</td>
<td>423-226-1258</td>
<td>G/C</td>
</tr>
<tr>
<td>1st Production Coord</td>
<td>Joseph Barrio</td>
<td>423-227-0137</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>423-227-0425</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Matthew Turner</td>
<td>423-227-4663</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Nina McFarland</td>
<td>423-226-3633</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Matt O'Shea</td>
<td>423-227-7021</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Hinson</td>
<td>423-226-7251</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Talent PA/Office Runner</td>
<td>Carolyn Gross</td>
<td>423-225-6918</td>
<td>10:00 AM</td>
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<tr>
<td>Production Assistant</td>
<td>Aida Ramos</td>
<td>386-4073-4411</td>
<td>10:00 AM</td>
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<table>
<thead>
<tr>
<th>Locations</th>
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<tbody>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>423-226-4640</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>423-225-7068</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Munz</td>
<td>576-97-7241</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Leon Morgan</td>
<td>714-377-7674</td>
<td>10:00 AM</td>
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<tr>
<td>B Camera Operator</td>
<td>Steve Burns</td>
<td>727-231-0691</td>
<td>10:00 AM</td>
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<tr>
<td>B Camera P.A.C.</td>
<td>Jordan Whaley</td>
<td>423-221-4664</td>
<td>10:00 AM</td>
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<tr>
<td>Video Assist/RTS</td>
<td>Walter Meder</td>
<td>423-227-4792</td>
<td>10:00 AM</td>
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<tr>
<td>Set Photographer</td>
<td>Lawrence Dulin</td>
<td>423-226-4942</td>
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<table>
<thead>
<tr>
<th>Art</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>423-227-0249</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>856-821-2202</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Eric Rodriguez</td>
<td>423-227-1048</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Set Dressing</td>
<td>Megan Hilden</td>
<td>423-226-1351</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Production Designer Asst</td>
<td>Jessa Hall</td>
<td>423-227-4764</td>
<td>10:00 AM</td>
</tr>
</tbody>
</table>

TO LOCATION FROM PRODUCT TO OFFICE

<table>
<thead>
<tr>
<th>Directions to (B) Duffy's Subs then to (C) Full Sail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valencia O.C. is location A</td>
</tr>
<tr>
<td>Duffy's Subs is location B</td>
</tr>
<tr>
<td>Full Sail back is location C</td>
</tr>
</tbody>
</table>

PARK TRUCKS BEHIND DUFFY'S SUB SHOP

Driving directions to 3300 University Blvd, Winter Park, FL 32792
7.6 mi - about 17 mins

- 2701 N Econlockstitch Trail
- Head north on N Econlockstitch Trail
- Take right at 5 Colonial Blvd FL-59
- 0.5 mi
- Take left at University Blvd
- Destination will be on the right
- 2.1 mi
- Destination will be on the right
- 0.7 mi
- 3.4 mi - about 7 mins

- 10052 University Blvd
- Head east on University Blvd toward Sunside
- 0.1 mi
- Make a right at Sunside Blvd
- 3.9 mi
- Destination will be on the right
- 0.9 mi
- 4.1 mi - about 10 mins

Director: ___________________________  Producer: ___________________________
CALL SHEET
“Red Tide”

CREW CALL: 10:00am
BREAKFAST @ SET: Come having had
SHOOTING CALL: 11:00 am
LUNCH: 4:00-4:30 pm

SET PHONE: Kevin Thomas
(772) 812-6425
WEATHER: Scattered T-Storms during the day. Partly cloudy at night. 30% chance of rain all day.
UV Index of 10+ (Extreme) High: 93 & Low: 77. NW winds @ 10 mph. Max Humidity 76%

PRODUCTION OFFICE:
Valencia Film Office
701 North Eola Biolchaitchee Trail
Orlando, FL 32825
(407) 525-2755

SET LOCATION:
JOHN’S HOUSE:
1911 Azaela Ave
Winter Park, FL 32792

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
727 W Lake Underhill
Orlando, FL 32822
407-303-8130

QUOTE OF THE DAY:
“Time is what we want most, but what we use worst.” —William Penn

SHOOTING SCHEDULE
Scripted Location | Scene # | Shots | Description | DIN | BE | Cast # | Page Count | Time Needed to Shoot | Set Location
---|---|---|---|---|---|---|---|---|---
John House, Living Rm 57 | See list | Alex watches TV, John walks in | Day | Int | 1, 2, 8 | 1.39 | See Shot List | 1911 Azaela Ave.
John House, Living Rm 59 | See list | John asks Alex about Allison | Day | Int | 1, 2, 3 | 5.8 | See Shot List | 1911 Azaela Ave.
John House, Living Rm 49 | See list | Alex talks to Allison in the car | Night | Int | 1, 3 | 1.7 | See Shot List | 1911 Azaela Ave.
John House, Living Rm 62 | See list | Alex asks Allison about John | Night | Int | 1, 3 | 1.38 | See Shot List | 1911 Azaela Ave.
John House, Living Rm 114 | See list | Alex & Allison sit in silence | Night | Int | 1, 3 | 3.8 | See Shot List | 1911 Azaela Ave.
John House, Alex’s Rm 55 | See list | Allison enters Alex’s bedroom | Night | Int | 1, 3 | 2.58 | See Shot List | 1911 Azaela Ave.

TALENT

# | Scripted Name | Talent Name | Pick-Up | Arrive Location | Into Wardrobe | Into Makeup | Ready on Set | Notes
---|---|---|---|---|---|---|---|---
1 | Alex | Adrian Manicone | N/A | 10:00 am | 10:05 am | 10:55 am | W | 
2 | John | Jesse Gutierrez | N/A | 10:00 am | 10:15 am | 10:55 am | W | 
3 | Allison | Michelle Ferron | N/A | 10:00 am | 10:25 am | 10:55 am | W | 

EXTRAS:
18 – TV News Narrator

SCENES NEEDED FOR: 57
CALL TIME: N/A
WHERE TO REPORT TO: John’s House
1911 Azaela Ave.

SPECIAL DEPARTMENT INSTRUCTIONS
Art:
Couch (Sc. 49, 57, 62, 114), Chair (Sc. 114), Bed (Sc. 55)

Props:
TV Remote control (Sc. 49, 57), Television (Sc. 53), Lamp (Turned On/off) (Sc. 62) PROP DVD NEWS REPORT (BC. 57)

Transportation:
N/A

ADVANCE SCHEDULE: DAY 19 – Tuesday, June 23, 2009. Crew Call: 8:00 AM

Scripted Location | Scene # | Shots | Description | DIN | BE | Cast | Pages | Time | Set Location
---|---|---|---|---|---|---|---|---|---
John House, Living Rm 57 | See list | Alex watches TV, John talks back | Int | 1.5, 17, 19 | 7/8 | See Shot List | 1911 Azaela
John House, Living Rm 16 | See list | Alex walks around the house | Day | Int | 1, 166 | See Shot List | 1911 Azaela
John House, Living Rm 81 | See list | Alex talks to Allison on the phone | Day | Int | 1, 166 | See Shot List | 1911 Azaela

**DAY 19 WRAP **

** TOTAL NUMBER OF SCENES: 6 ** TOTAL NUMBER OF PAGES: 6 95 Pg **
<table>
<thead>
<tr>
<th>Department</th>
<th>Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Director</td>
<td>Gini Grillo</td>
<td>407-223-7213</td>
<td>9:00 AM</td>
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<tr>
<td></td>
<td>Producer</td>
<td>Robin Clements</td>
<td>407-247-8387</td>
<td>OC</td>
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<td></td>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>407-765-0121</td>
<td>OC</td>
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<td></td>
<td>Producer</td>
<td>Gabriel Morales</td>
<td>407-525-5577</td>
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<td>Associate Producer</td>
<td>Travis Bell</td>
<td>407-278-1383</td>
<td>OC</td>
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<td></td>
<td>Production Manager</td>
<td>Jessi Hepton</td>
<td>407-362-8444</td>
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<tr>
<td>Production</td>
<td>Production Co-Chair</td>
<td>Christine Renter</td>
<td>754-386-1255</td>
<td>OC</td>
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<td></td>
<td>Art Production Supervisor</td>
<td>Jorge J. Rupio</td>
<td>407-627-5107</td>
<td>OC</td>
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<tr>
<td></td>
<td>1st Assistant Director</td>
<td>Gerald Phillips</td>
<td>407-848-5229</td>
<td>9:00 AM</td>
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<tr>
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<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>727-721-6423</td>
<td>9:00 AM</td>
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<tr>
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<td>3rd Assistant Director</td>
<td>Matthew Turner</td>
<td>407-227-8659</td>
<td>9:00 AM</td>
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<tr>
<td>Lighting</td>
<td>Grip</td>
<td>Key Grip</td>
<td>863-856-9585</td>
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<td>407-789-6860</td>
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<td>407-770-7210</td>
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<td>407-657-7568</td>
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<td>407-253-7127</td>
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<td>Production Supervisor</td>
<td>407-895-5928</td>
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<tr>
<td>Sound</td>
<td>Mixer</td>
<td>LaDonna</td>
<td>407-660-7726</td>
<td>9:00 AM</td>
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<tr>
<td></td>
<td>Boom Mic</td>
<td>Brian Lanning</td>
<td>407-662-7234</td>
<td>9:00 AM</td>
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<tr>
<td>Makeup/Wardrobe</td>
<td>Clothier</td>
<td>Sallie Snyder</td>
<td>407-852-9641</td>
<td>9:00 AM</td>
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<tr>
<td></td>
<td>Talent Coordinator/PA</td>
<td>Sophia Arminoff</td>
<td>407-852-9685</td>
<td>9:00 AM</td>
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<tr>
<td>Catering/Craft Service</td>
<td>Craft Service Key</td>
<td>Adriana King</td>
<td>407-867-9898</td>
<td>9:00 AM</td>
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<tr>
<td></td>
<td>Get-All Runner</td>
<td>Jason Olen</td>
<td>407-653-6163</td>
<td>9:00 AM</td>
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<tr>
<td>Locations</td>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>407-812-6425</td>
<td>9:00 AM</td>
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<tr>
<td>Camera</td>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>407-253-7848</td>
<td>9:00 AM</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>Roman Brizek</td>
<td>407-895-7211</td>
<td>9:00 AM</td>
</tr>
<tr>
<td></td>
<td>Assistant Director</td>
<td>Leon VanMuyen</td>
<td>407-669-7874</td>
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<tr>
<td></td>
<td>Boom Operator</td>
<td>Steve Baus</td>
<td>272-251-8601</td>
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<tr>
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<td>Boom Camera</td>
<td>Jordan Wasley</td>
<td>407-221-8644</td>
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<td>Video Assistant</td>
<td>Nathan Pool</td>
<td>407-221-4652</td>
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<td>Field Photographer</td>
<td>Lawrence Calhoun</td>
<td>407-339-7442</td>
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<tr>
<td>Art</td>
<td>Production Designer</td>
<td>Mike Fitzgerald</td>
<td>407-287-6348</td>
<td>9:00 AM</td>
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<tr>
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<td>Prop Master</td>
<td>Anthony Filomeno</td>
<td>407-666-7220</td>
<td>9:00 AM</td>
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<tr>
<td></td>
<td>Art Director</td>
<td>Beil Rodriguez</td>
<td>407-279-1640</td>
<td>9:00 AM</td>
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<tr>
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<td>Set Dressing</td>
<td>Megan Hiden</td>
<td>407-278-1351</td>
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<tr>
<td></td>
<td>Production Designer Asst</td>
<td>Jason Hall</td>
<td>407-817-8748</td>
<td>9:00 AM</td>
</tr>
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</table>

**Crew Calls**

**Department/Position**: Day 18 of 21 | Date: 06/20/2009

**Locations**

- **Location Manager**: Kevin Thomas (407-812-6425, 9:00 AM)

**Art/Design**

- **Production Designer**: Mike Fitzgerald (407-287-6348, 9:00 AM)
- **Prop Master**: Anthony Filomeno (407-666-7220, 9:00 AM)
- **Art Director**: Beil Rodriguez (407-279-1640, 9:00 AM)
- **Set Dressing**: Megan Hiden (407-278-1351, 9:00 AM)
- **Production Designer Asst**: Jason Hall (407-817-8748, 9:00 AM)

**To Location from Production Office**

Directions to John's House (Azalea):

- Driving directions to 1111 Azalea Ave, Winter Park, Seminole, Florida 32792
- Directions: From the South Seminole Church of Christ, which is located on the East side of Lake Howell Rd - a cross from the Big Los and Turkey Inn.

**No Alcoholic Beverages or Tobacco on Church Property at All!!**
**DAYDATE:** Wednesday, June 23, '09

**CALL SHEET**

**RED TIDE**

**CREW CALL:** 1:00pm
MEET AT VCC LOADING DOCK @ 12:46pm to shuttle
BREAKFAST @ SET: Come having had SHOOTING CALL: 2:00 pm
LUNCH: 7:00-7:30 pm

**1st A.D.:** Donald Phillips
**SET PHONE:** Kevin Thomas
(727) 812-6425

**WEATHER:** Mostly sunny during the day, and partly cloudy in the evening. 20% chance of rain all day. UV Index of 10+ (Extreme) High: 93 & Low: 76. E winds @ 11 mph. Max Humidity 77%

**PRODUCTION OFFICE:**
VALENCIA FILM OFFICE
701 North EconoLodge Trail
Orlando, FL 32825
(407) 582-2765

**SET LOCATION:**
CAST AND CREW PARK
RIO PINAR: Harry's House
AT VCC (BETWEEN WHITE LINES) AND MEET
Orlando, FL 32825
AT LOADING DOCK 12:40PM
TO SHUTTLE TO SET

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32822
407-303-8110

**QUOTE OF THE DAY:** "Imagination will often carry us to worlds that never were. But without it we go nowhere." Carl Sagan

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast #</th>
<th>Pages Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harry's House, Dan</td>
<td>44</td>
<td>See</td>
<td>John &amp; Alex meet Harry</td>
<td>Day</td>
<td>1</td>
<td>1/2</td>
<td>1/50</td>
<td>See Shot List</td>
<td>9020 Calverd Court</td>
</tr>
<tr>
<td>Allison's Car (Exit)</td>
<td>102</td>
<td>See</td>
<td>Alex drags down street</td>
<td>Night</td>
<td>Car</td>
<td>1/5</td>
<td>1/50</td>
<td>See Shot List</td>
<td>9020 Calverd Court</td>
</tr>
<tr>
<td>Allison's Car (Exit)</td>
<td>104</td>
<td>See</td>
<td>Alex tries to figure what happened</td>
<td>Night</td>
<td>Car</td>
<td>1/5</td>
<td>1/50</td>
<td>See Shot List</td>
<td>9020 Calverd Court</td>
</tr>
<tr>
<td>Allison's Car (Exit)</td>
<td>106</td>
<td>See</td>
<td>Alex drags John</td>
<td>Night</td>
<td>Car</td>
<td>1/5</td>
<td>1/50</td>
<td>See Shot List</td>
<td>9020 Calverd Court</td>
</tr>
<tr>
<td>Street, Harry's Block</td>
<td>103</td>
<td>See</td>
<td>Alex drags by Harry's house</td>
<td>Night</td>
<td>Ext</td>
<td>1/5</td>
<td>1/50</td>
<td>See Shot List</td>
<td>9020 Calverd Court</td>
</tr>
<tr>
<td>John House, Alex's Rm</td>
<td>105</td>
<td>See</td>
<td>John &amp; Harry are on stretchers</td>
<td>Night</td>
<td>Ext</td>
<td>1/5</td>
<td>1/50</td>
<td>See Shot List</td>
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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SHWRTR</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mansieli</td>
<td>N/A</td>
<td>1:50 pm</td>
<td>1:50 pm</td>
<td>1:10 pm</td>
<td>1:55 pm</td>
<td>WF</td>
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<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>N/A</td>
<td>1:25 pm</td>
<td>1:30 pm</td>
<td>1:05 pm</td>
<td>1:55 pm</td>
<td>WF</td>
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**EXTRAS:**

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<tr>
<th></th>
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<th>CALL</th>
<th>TIME</th>
<th>WHERE TO REPORT TO</th>
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<tr>
<td>Police Officers</td>
<td>105</td>
<td>9:00 pm</td>
<td>9:00 pm</td>
<td>9020 Calverd Court, Orlando, FL 32825</td>
<td></td>
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<tr>
<td>EMT's</td>
<td>105</td>
<td>9:00 pm</td>
<td>9:00 pm</td>
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<tr>
<td>Detective</td>
<td>105</td>
<td>9:00 pm</td>
<td>9:00 pm</td>
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<td></td>
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<tr>
<td>Two thugs</td>
<td>44</td>
<td>1:15 pm</td>
<td>1:15 pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two damsels</td>
<td>44</td>
<td>1:15 pm</td>
<td>1:15 pm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
Harry's desk, true leather couch, lamp table (Sc. 48), Cop car & Ambulances (Sc. 154)
Props:
Alligator skin, false car mag, Guns (38 revolver, Mac 10), Polaroid camera and picture, speakerphone, stuff on Harry's desk, sunblock, surveillance camera (Sc. 44), Allison's car (Sc. 103, 104, 106, 109), Gun (38 special revolver) (Sc. 104), Flashlight/flashgun, two stretchers (Sc. 108, 105).

Camera:
NA

Grip:
NA

Lighting:
NA

Locations:
RIO PINAR (HARRY'S HOUSE) - Park @ VCC. Same shots in Harry's neighborhood.

Makeup:
Blood on bodysuit (Sc. 103, 105)

Production:
NA

Sound:
Snow? (Sc. 103, 105)

Transportation:
Allison's vehicle (Sc. 162, 164, 166, 169), 2 Ambulances, 2 Cop Cars (Sc. 163, 169)

Wardrobe:
Jerry's dad's bull cap, surveillance camera, three-thonged trunks (Sc. 46)

**ADVANCE SCHEDULE:** DAY 21 - Picture Wrap!

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>BE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
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</table>

**DAY 21: PICTURE WRAP**
**CREW CALLS**

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Gallus</td>
<td>(201)223-7929</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clements</td>
<td>(407)287-9367</td>
<td>CUC</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(407)366-9327</td>
<td>CUC</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McMillan</td>
<td>(407)287-9377</td>
<td>CUC</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Tracey Bell</td>
<td>(407)276-1303</td>
<td>CUC</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jesse Hamilton</td>
<td>(407)363-8344</td>
<td>CUC</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Hebert</td>
<td>(714)836-7160</td>
<td>CUC</td>
</tr>
<tr>
<td>Field Production Coordinator</td>
<td>Jorge A Salinas</td>
<td>(201)209-9301</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(202)409-9019</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(727)217-6420</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Matthew Turner</td>
<td>(203)291-8556</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Log Dailies</td>
<td>Nina Oertendahl</td>
<td>(215)829-2922</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Log Dailies/COOT Editor</td>
<td>Matt Donegan</td>
<td>(203)237-7102</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Scene Supervisor</td>
<td>Derek Houston</td>
<td>(407)201-7921</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Talent/Office Runner</td>
<td>Carolyn Gross</td>
<td>(407)269-9786</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Ava Panouso</td>
<td>(310)475-4421</td>
<td>1:00 PM</td>
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<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(727)891-4025</td>
<td>1:00 PM</td>
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<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407)362-7000</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Montez</td>
<td>(604)980-1711</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Lavont Morgan</td>
<td>(254)277-7914</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>B Camera Operator</td>
<td>Steve Burns</td>
<td>(727)261-8001</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>B Camera OP AC</td>
<td>Jordan Amsbey</td>
<td>(604)291-8994</td>
<td>1:00 PM</td>
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<tr>
<td>Wired Feed SD/OP</td>
<td>Nelson Hsu</td>
<td>(407)221-4752</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Godin</td>
<td>(407)029-4422</td>
<td>1:00 PM</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(201)267-8499</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(604)855-2330</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Iris Rodriguez</td>
<td>(213)273-1048</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Set Dressing</td>
<td>Megan Hidson</td>
<td>(211)276-1815</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Production Designer Assist</td>
<td>Jason Hall</td>
<td>(407)877-4749</td>
<td>1:00 PM</td>
</tr>
</tbody>
</table>

**Lighting**

- Gaffer: Joe Dublin
  - Phone: (407)499-7893
  - Call: 1:00 PM
- Gaffer: David Zager
  - Phone: (617)334-9932
  - Call: 1:00 PM
- Electric: Anton Kuznetsov
  - Phone: (407)364-5339
  - Call: 1:00 PM
- Production Assistant: Xavier Salazar
  - Phone: (617)939-9441
  - Call: 1:00 PM

**Grip**

- Key Grip: Elvis Clarke
  - Phone: (407)499-9829
  - Call: 1:00 PM
- Steadicam Grip: William González
  - Phone: (626)729-7298
  - Call: 1:00 PM
- Steadicam Grip: Ndall Bernard
  - Phone: (657)337-9296
  - Call: 1:00 PM
- Steadicam Grip: Joseph Valsam
  - Phone: (203)293-3170
  - Call: 1:00 PM
- Production Assistant: Bill Foster
  - Phone: (974)009-9646
  - Call: 1:00 PM

**Sound**

- Mixer: Romain Laffon
  - Phone: (407)690-2755
  - Call: 1:00 PM
- Boom Op: Brian Larson
  - Phone: (407)923-2734
  - Call: 1:00 PM

**Makeup/Hair/Coiffure**

- Costumer: Catlin Snyder
  - Phone: (354)884-8241
  - Call: 1:00 PM
- Assistant: Sophia Armstrong
  - Phone: (315)682-4656
  - Call: 1:00 PM

**Catering/Craft Service**

- Craft Service/Key PA: Octavus King
  - Phone: (407)427-5089
  - Call: 12:30 PM
- Set PA/Runner: Cafiero Cartel
  - Phone: (407)205-3102
  - Call: 1:00 PM

**NEAFs**

- Breakfast: time: N/A
  - N/A people
  - Lunch: time: 7:00 pm
  - 35 people

**Directions to** Harry’s House (Rio Pinar)

(Parking is located at Valencia Community College parking lot. Shuttles will be on set to take people back and forth.)

- 1. Arrive at 1220 CALMUIDO CT, ORLANDO, on the
  - Stop at 501 N ECONOMIST AVE, ORLANDO
  - go south toward VALLENCIA COLLEGE

**LOCATION MAP & DIRECTIONS**

![Location Map](image)

**TO LOCATION FROM PRODUCTION OFFICE**

- Directions to Harry’s House (Rio Pinar)
  - Parking is located at Valencia Community College parking lot. Shuttles will be on set to take people back and forth.)

**202**
APPENDIX F: PRODUCTION REPORTS
**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>Unit</th>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pict Epis.</th>
<th>Total</th>
<th>Schedule</th>
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</thead>
<tbody>
<tr>
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<td>2</td>
<td>0</td>
<td>0</td>
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<td>39</td>
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<tr>
<td>No. Days Actual</td>
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</table>

**Location:** Palmetto Golf Club, Palmetto, Fla. 
**Director:** Dino Gallova

<table>
<thead>
<tr>
<th>Date Entered</th>
<th>06/28/2009</th>
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</thead>
<tbody>
<tr>
<td>Date Reverted</td>
<td>06/28/2009</td>
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</table>

**Crew Call:** 07:00 AM  
**Location in Prod.:** Office Round Trip Village

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>SCENES</th>
<th>PAGES</th>
<th>SCENES</th>
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<tbody>
<tr>
<td>TODAY</td>
<td>04:45</td>
<td>TODAY</td>
<td>15</td>
<td>TODAY</td>
<td>22</td>
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<tr>
<td>TAKENS PREV.</td>
<td>04:45</td>
<td>TAKENS PREV.</td>
<td>15</td>
<td>TAKENS PREV.</td>
<td>22</td>
</tr>
</tbody>
</table>

**Cast - Weekly & Day Players**

- **Josep Gutierrez**  
  John  
  **Adrian Monreal**  
  Alex  

**Extra Talent**

- **XX:** N.D. Breakfast  
  **=*:** Dismiss True Includes 3 Min. Makeup / Ward. Removal  
  **X:** Not Photographed  
  **S:** School Day  

**Assistance Director:** 2nd Kevin Thomas, 2nd Matthew Turner  
**Production Coordinator:** Christina Herbert

**Producer:** Dino Gallova
**Director:** Dino Gallova

UCF Film May 2009
<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>PRODS</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<td>Cameras</td>
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<tr>
<td></td>
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<td>Gaffer</td>
<td>Electric</td>
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<tr>
<td></td>
<td>Producer</td>
<td>07:00/19/29</td>
<td>Electrician</td>
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<tr>
<td></td>
<td>Unit Production Manager</td>
<td>07:00/19/29</td>
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<tr>
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<td>07:00/19/29</td>
<td>Key Grip</td>
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<td>07:00/19/29</td>
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<tr>
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<td>1st Assistant Director</td>
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<td>Alternate Key Grip</td>
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<tr>
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<td></td>
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<td>N/A</td>
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<td>Makeup/Wardrobe</td>
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<td></td>
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<td>Key Makeup Artist</td>
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<td>Catering/Craft Service</td>
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</tr>
<tr>
<td></td>
<td>Camera</td>
<td></td>
<td>Craft Service</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Director of Photography</td>
<td>07:00/19/29</td>
<td>Lunch Wrangler</td>
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<tr>
<td></td>
<td>1st Assistant Camera</td>
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</tr>
<tr>
<td></td>
<td>2nd Assistant Camera</td>
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<tr>
<td></td>
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<tr>
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<tr>
<td></td>
<td>Art Director</td>
<td>07:00/19/29</td>
<td>MEALS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prop Master</td>
<td>07:00/19/29</td>
<td>In-yr served</td>
<td></td>
<td></td>
<td></td>
<td>People N/A</td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
<td>N/A</td>
<td>Lunch served</td>
<td></td>
<td></td>
<td></td>
<td>People 3D</td>
</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Today’s shoot went pretty well according to plan. There was only 1 some/location so it was a relatively easy first day. If there are any exceptions or deviations from this production report, please bring them to my attention as this is the first one that I have prepared. Any feedback will be appreciated.

And take this personally. Thank you very much. Matthew Turner 2nd AD.
**DAILY PRODUCTION REPORT**

| No Days Shot | 25 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 50 | Ahead | 0 |
| No Days Actual | 25 | 35 | 0 | 0 | 0 | 0 | 0 | 5 | 0 | 50 | Behind | 0 |

**Title:** "Red Tide"  
**Date:** 06/03/2000  
**Director:** Dino Gallina  
**Producer:** Dino Gallina

| Location | Orlando, Florida, United States  
| Camera Set | 07:30 AM  
| Set | 09:34 AM  
| Lunch | 11:35 AM  
| Wrap | 05:10 PM  
| Last Person Out | 08:00 PM  

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>SCENES</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>21</td>
<td>08</td>
<td>21</td>
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**SETUP:min**

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<tbody>
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**ABSENT SCENES**

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**CAST - WEEKLY & DAY PLAYERS**

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<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>MEASURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adriana</td>
<td>Aces</td>
<td>W</td>
</tr>
<tr>
<td>Ted</td>
<td>Greek Man 1</td>
<td>SWF</td>
</tr>
<tr>
<td>George</td>
<td>Greek Man 2</td>
<td>SWF</td>
</tr>
<tr>
<td>Sal</td>
<td>Greek Man 3</td>
<td>SWF</td>
</tr>
<tr>
<td>Ronald Woodard</td>
<td>Lone Greek Man</td>
<td>SWF</td>
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</table>

**EXTRA TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
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<th>Set Duration</th>
<th>Final Duration</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Duration</th>
<th>Final Duration</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

Assistant Director: 2 nd Kevin Thomas; 2 nd Matthew Turner  
Production Coordinator: Christina Hebert

Producer: Dino Gallina  
Director: Dino Gallina

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**UCF FILM MASTER MAPH**

---

206
<table>
<thead>
<tr>
<th>SHOW</th>
<th>PRODS</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STAFF &amp; CREW</strong></td>
<td><strong>IN/OUT</strong></td>
<td><strong>STAFF &amp; CREW</strong></td>
</tr>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>07:00/20:05</td>
<td>Gaffer</td>
</tr>
<tr>
<td>Producer</td>
<td>07:00/20:05</td>
<td>Electrician</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>07:00/20:05</td>
<td>Grip</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>07:00/20:05</td>
<td>Key Grip</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>07:00/20:05</td>
<td>Alternate Key Grip</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>07:00/20:05</td>
<td>Best Boy Grip</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Company Grip</td>
<td>07:00/20:05</td>
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<tr>
<td>Production Assistant</td>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Mixer</td>
<td>07:00/20:05</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Boom Op</td>
<td>07:00/20:05</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>07:00/20:05</td>
<td>Key Makeup Artist</td>
</tr>
<tr>
<td>Locations</td>
<td>Key Wardrobe Supervisor</td>
<td>07:00/20:05</td>
</tr>
<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service</td>
<td>07:00/20:05</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>07:00/20:05</td>
<td>Lunch Wrangler</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>07:00/20:05</td>
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</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>07:00/20:05</td>
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<tr>
<td>Art</td>
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<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>07:00/20:05</td>
<td></td>
</tr>
<tr>
<td>Art Director</td>
<td>07:00/20:05</td>
<td></td>
</tr>
<tr>
<td>Prop Master</td>
<td>07:00/20:05</td>
<td>B-Cast served</td>
</tr>
<tr>
<td>Set Dresser</td>
<td>Lunch served</td>
<td>For:</td>
</tr>
<tr>
<td><strong>COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Went late for lunch because a boat became available for us to shoot on and we were trying to eat as much coverage as possible while we had the boat. End of day ran a little late due to some performance tweaking from our &quot;Greek&quot; men, who are non actor/local men we picked up at the location. Got all our shots for the day and still remained on schedule.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

207
## DAILY PRODUCTION REPORT

**Title:** _Red Tide_  
**Prod. #:** 001  
**Date:** 06/03/2009

### Time Log

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
</table>
| **Recording Call** | 06:00 | **First Shot:** 06:06-07:00  
| **Lunch** | 12:20 | **Paint** |
| **Last Person Out** | 10:15 | **Camera Wrap:** 16:15 |

### Location

- **On Set:** 1445 S. 3rd St.  
- **Addr:**  N/A  
- **Mileage:** 16.5 mi

### Script Scenes and Pages

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
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<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

### Set Up

- **Total:** 24

### Absent Scenes

- 0

### Cast, Weekly & Day Players

- **Adrian Mazzarello:** Alex
- **Casburn:** N/A

### Cast - Character

<table>
<thead>
<tr>
<th>Character</th>
<th>W</th>
<th>H</th>
<th>WORKTIME</th>
<th>MEALS</th>
<th>TRAVEL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alex</td>
<td>06:15</td>
<td>06:17</td>
<td>12:39</td>
<td>13:11</td>
<td></td>
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</tbody>
</table>

### Extra Talent

- **No.:** 0  
- **Set Times:**  
- **Final Brushes:**  
- **Adj.:**  
- **MPV:**  
- **No.:** 0  
- **Set Times:**  
- **Final Brushes:**  
- **Adj.:**  
- **RPPV:**

### Notes

- **XX:** N.D.  
- **Breakfast:**  
- **S:** NOT PHOTOGRAPHED  
- **S:** SCHOOL ONLY

---

**Assistant Director:** Donald Phillips  
**Production Coordinator:** Christina Herbert

**Producer:** Dino Gallina, Jim Mitchell, Ralph Clemente, Dan McNamara, Joey Hampton  
**Director:** Dino Gallina
<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Director</td>
<td>06:00/19:19</td>
<td>Gaffer</td>
<td>06:00/19:19</td>
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<tr>
<td></td>
<td>Producer</td>
<td>06:00/19:19</td>
<td>Electrician</td>
<td>06:00/19:19</td>
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<tr>
<td></td>
<td>Unit Production Manager</td>
<td>06:00/19:19</td>
<td>Grip</td>
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<tr>
<td></td>
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<td>Key Grip</td>
<td>06:00/19:19</td>
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<tr>
<td></td>
<td>1st Assistant Director</td>
<td>06:00/19:19</td>
<td>Alternate Key Grip</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>06:00/19:19</td>
<td>Best Boy Grip</td>
<td>06:00/19:19</td>
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<tr>
<td></td>
<td>Production Assistant</td>
<td>06:00/19:19</td>
<td>Company Grip</td>
<td>06:00/19:19</td>
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<tr>
<td></td>
<td>Production Assistant</td>
<td>06:00/19:19</td>
<td>Sound</td>
<td>06:00/19:19</td>
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<td></td>
<td>Production Assistant</td>
<td>06:00/19:19</td>
<td>Mixer</td>
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<td></td>
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<td>06:00/19:19</td>
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<td>Makeup/Wardrobe</td>
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<td></td>
<td>Script Supervisor</td>
<td>06:00/19:19</td>
<td>Key Makeup Artist</td>
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<td>Locations</td>
<td>06:00/19:19</td>
<td>Key Wardrobe Supervisor</td>
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<tr>
<td>Camera</td>
<td>Director of Photography</td>
<td>06:00/19:19</td>
<td>Lunch Wrangler</td>
<td>06:00/19:19</td>
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<tr>
<td>Art</td>
<td>1st Assistant Director</td>
<td>06:00/19:19</td>
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<td>Art Director</td>
<td>06:00/19:19</td>
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</tr>
<tr>
<td>MEALS:</td>
<td>Prep Master</td>
<td>06:00/19:19</td>
<td>B-Cast served</td>
<td>For: People N/A</td>
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</tr>
<tr>
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<td>Set Dresser</td>
<td>06:00/19:19</td>
<td>Lunch served</td>
<td>For: People 3D</td>
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</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Scene 42 not re-scheduled from today to tomorrow for artistic reasons of the direction of sunlight where it was scheduled at the end of the day. Compared to shooting it first time tomorrow with morning light.
DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Shooting</th>
<th>Travel</th>
<th>Holidays</th>
<th>P/E Days</th>
<th>Total</th>
<th>Schedule</th>
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<td>25</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>50</td>
<td>Ahead</td>
</tr>
</tbody>
</table>

Production: Dino Gallina, Jim Mitchell, Ralph Graeber, Dan McGinnis, Jim Harigan
Director: Dino Gallina

Date: 06/01/2009
Loc: Beach Street, Bradenton, FL

Rehearsal Date: 06/01/2009
Scheduled Shooting Date: 06/02/2009
Ex. Finish Date: 06/26/2009

Crew Calls:
- 06:00 AM
- 06:30 AM
- 07:00 AM
- 07:30 AM
- 08:00 AM
- 08:30 AM
- 09:00 AM
- 09:30 AM
- 10:00 AM
- 10:30 AM
- 11:00 AM
- 11:30 AM
- 12:00 PM
- 12:30 PM
- 01:00 PM
- 01:30 PM
- 02:00 PM
- 02:30 PM
- 03:00 PM
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- 08:00 PM
- 08:30 PM
- 09:00 PM
- 09:30 PM
- 10:00 PM
- 10:30 PM
- 11:00 PM
- 11:30 PM
- 12:00 AM

Camera Wrap: 12:00 AM

Last Person Out: 01:00 AM

Location: Bradenton, FL

Stunts:
- John
- Alex

Extra:
- N/A

ACT - WEEKLY & DAILY PLAYERS

| Character | 1st Call | Final Call | Set Onset | Set Off | MEP | 00H | 01H | 02H | 03H | 04H | 05H | 06H | 07H | 08H | 09H | 10H | 11H | 12H | 13H | 14H | 15H | 16H | 17H | 18H | 19H | 20H | 21H | 22H | 23H | 24H |
|-----------|----------|------------|----------|--------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| John      | W        | 14:37      | 14:55    | 19:55  | N/A | N/A |
| Alex      | W        | 08:00      | 09:00    | 19:55  | 13:45 | 14:35|

Assistant Director: Donald Phillips
Production Coordinator: Christina Robert
Producer: Dino Gallina, Jim Mitchell, Ralph Graeber, Dan McGinnis, Jim Harigan
Director: Dino Gallina

---

210
<table>
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<th>STAFF &amp; CREW</th>
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tr>
<td></td>
<td>Director</td>
<td>08:00/20:55</td>
<td>Gaffer</td>
<td>08:00/20:55</td>
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<td></td>
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<td>People 39</td>
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<tr>
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<td>Lunch served</td>
<td>For:</td>
<td>People N/A</td>
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<td>For:</td>
<td>People 39</td>
</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Today began late due to some confusion having to do with the printed directions to set. Our first shot set off about 10-15 minutes late. Shooting call was at 9:00am and first shot was at 9:55am. We were further delayed 20-25 minutes, from about 10:15-11:20am due to a sudden downpour which not only stopped filming, but required rescreening all the gear for rain and then rescreening afterwards. Scene 32 was rescheduled immediately after lunch.
# Daily Production Report

**Title:** "Red Tide"

**Producer:** Daniel Gallagher, Jim Mitchell, Ralph Clemente

**Director:** Dino Gallina

<table>
<thead>
<tr>
<th>No. Days Served</th>
<th>1st Call</th>
<th>2nd Call</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
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<td>0</td>
<td>0</td>
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<tr>
<td>No. Days Actual</td>
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<td></td>
<td>Behind</td>
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</tbody>
</table>

**Date:** 06/26/2009

**Location:** Orlando, Florida

- **Start Date:** 06/25/2009
- **Finish Date:** 06/28/2009
- **Shots:** 24:15
- **Lunch:** 24:02
- **P.M. Camera Wrap:** 08:45
- **Last Person Out:** 05:16
- **Location:** 16.6 mi

## Script Scenes and Pages

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<tr>
<td>Total</td>
<td>97</td>
<td></td>
<td></td>
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**Talons:**
- **Prev:** 14
- **Total:** 14.7

- **Notes:**
  - 06/26: "John tries to get Alex in wrap, Alex "wants bag"
  - 06/27: "Alex & Allison talk outside. Scott: 'Alex, let's in father's boat, Scott: 'Alex, let's in boat"" "by boat"

## Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>W</th>
<th>H</th>
<th>K</th>
<th>P</th>
<th>T</th>
<th>MAX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesus Gutierrez</td>
<td>John</td>
<td>W</td>
<td>14:51</td>
<td>19:55</td>
<td>N/A</td>
<td>N/A</td>
<td></td>
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<tr>
<td>Adriane Marcelli</td>
<td>Alex</td>
<td>W</td>
<td>16:05</td>
<td>09:30</td>
<td>16:45</td>
<td>14:35</td>
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<tr>
<td>Michael Faren</td>
<td>Allison</td>
<td>SW</td>
<td></td>
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</tbody>
</table>

## Extra Talent

- **No. Call**
- **Set District**
- **Final Drill**
- **Adj.**
- **MPV**
- **Race**
- **1st Call**
- **Set District**
- **Final Drill**
- **Adj.**
- **MPV**

**Assistant Director:** Donald Phillips

**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina, Jim Mitchell, Ralph Clemente, Pam McNamara, Sean Hampson

**Director:** Dino Gallina
<table>
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<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
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<th>EQUIPMENT</th>
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<td>Gaffer</td>
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<td>15:00/20:55</td>
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<td>For:</td>
<td>People N/A</td>
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<tr>
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<td>Lunch served</td>
<td>For:</td>
<td>People 3D</td>
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Our G&E truck got stuck in the mud at the very first setup & was unable to be unloaded to see only had camera equipment had to rearrange & find space static shots to set off that required no electricity. We were also waiting for loco who had a work schedule we’re trying to work around. He arrived 3.5 hours past his scheduled call time. After we wrapped the restaurant location it was discovered that the boys for our G&E truck had been locked in the cabin which set us back again towards the end of the day. It’s hard to say the exact times of the setbacks because we did what we could to shoot around the problem if possible.
## Daily Production Report

**UCF FILM**

**University of Central Florida**

### Production Information
- **Title:** Red Tide
- **Producer:** Dino Gallina
- **Director:** Dino Gallina
- **Start Date:** 06/01/2009
- **End Date:** 06/19/2009
- **Location:** 2200 Florida Avenue, New Port Richey, FL 34652

### Production Details
- **Script:**
  - **Scored:** 149
  - **Today:** 149
  - **Total:** 149

### Schedule

- **No Days Shot:** 25, 25
- **No Days Ahead:** 35
- **Schedule:** Ahead

### Gossip

- **Gossip:**
  - Open water, but in ocean

### Locations

- **Location:**
  - 2200 Florida Avenue, New Port Richey, FL 34652

### Cast - Weekly 8-Day Players

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>T</th>
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</thead>
<tbody>
<tr>
<td>Adrian Maceau</td>
<td>Alex</td>
<td>T</td>
</tr>
<tr>
<td>Michael Green</td>
<td>Allston</td>
<td>W</td>
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### Cast - Weekly 8-Day Players

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<th>W</th>
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</table>

### Extras

- **Extras:**
  - N/A

### Equipment

- **Equipment:**
  - Digital Storage (final print)
  - Audio Mix

### Production Coordinator

- **Production Coordinator:** Christina Hebert

### Assistant Director

- **Assistant Director:** Donald Phillips

---

**DINO GALLINA, DONALD PHILLIPS, CHRISTINA HEBERT, ZACHARY BISSON**

---

### Production Notes

- **Production Notes:**
  - No significant production notes are available.

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**Page 214**
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<td>Prop Master</td>
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<td>For: People N/A</td>
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<td></td>
<td>Set Dresser</td>
<td>N/A</td>
<td>Lunch served</td>
<td>For: People 3D</td>
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</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

The day went very well. All scenes completed and no delays.
# DAILY PRODUCTION REPORT

**Producer:** Dino Gallina  
**Production Co-ordinator:** Doina Cizman  
**Camera Wrap:** N/A  
**Director:** Dino Gallina

## Date
06/23/2009

## Address
Ocean Pier Waterfront, Naples, FL 34109

## Script
No Script

## Schedule
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<th>0</th>
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<th>0</th>
<th>0</th>
<th>50</th>
<th>Ahead</th>
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<tbody>
<tr>
<td>No Days Action</td>
<td>35</td>
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<td></td>
<td></td>
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<td>Behind</td>
</tr>
</tbody>
</table>

## Location
1783 Pinewoods Terrace, Naples, FL 34114

## Call Times
- **Start:** 9:00 AM
- **Wrap:** 6:00 PM

## Locations
- **Pinewood Studios, Pinetree, FL 34067**
- **Ocean Pier Waterfront, Naples, FL 34109**

## Setups
- **Scene:** 1
  - **Title:** "Red Tide"
  - **Location:** Ocean Pier Waterfront, Naples, FL 34109
  - **Call Times:** 9:00 AM - 6:00 PM
  - **Wrap:** 6:00 PM
  - **Camera Wrap:** N/A
  - **Last Person Out:**

## Scripts
- **Pages:** 149
  - **Total:** 149
  - **Total:** 0

## Setups
- **Scenes:** 1
  - **Pages:** 34
  - **Prev:** 25
  - **Total:** 14
  - **Total:** 0

## Sound
- **Sound Takes:** 0

## CAST - WEEKLY & DAY PLAYERS
<table>
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<tr>
<th>CAST</th>
<th>CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Liam &amp; Alex's son</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Alex</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Allison</strong></td>
</tr>
</tbody>
</table>

## MEALS
- **Breakfast:** N/D
- **Lunch:** 12:10 - 12:35
- **Dinner:** 20:00

## TRAVEL TIME
- **Digital Storage:** 1GB
- **Remaining Available:** 1GB

## EXTRA TALENT

## Assistant Director
D. Phillips

## Production Coordinator
C. Hebert

---

**Producer:** Dino Gallina  
**Production Co-ordinator:** Doina Cizman  
**Director:** Dino Gallina

---

216
<table>
<thead>
<tr>
<th>SHOW</th>
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<td>B-Guest served</td>
<td>For: People N/A</td>
<td>Prep Master</td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
<td>N/A</td>
<td>Lunch served</td>
<td>For: People 3D</td>
<td>Set Dresser</td>
</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

The day went very well. All scenes completed and no delays.
## Daily Production Report

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-ups</th>
<th>Total</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Days Sched</td>
<td>25</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>25</td>
</tr>
<tr>
<td>No Days Actual</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Title:** "Red Title"

**Producer:** Dino Gallina, Sir Mitchell, Ralph Clement, Dann McNab, Jana Hampton

**Director:** Dino Gallina

**Date Started:** 06/01/2009

**Scheduled Finish Date:** 06/30/2009

**Set:** John’s SUV, Road

**Location:** 6715 W. 7031 N. Florida/Kiln Creek Trail, Orlando, FL 32825

**Crew Call:** 10:00

**Shooting Call:** 11:00

**First Shot:** 11:20

**Lunch:** 12:00

**Wrap:** 16:55

**To Be Taken:**

- 54

**Camera Wrap:** 22:12

**Last Person Out:**

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>AVOID SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Today</td>
<td>10:06</td>
<td>Today</td>
<td>10</td>
</tr>
</tbody>
</table>

**Scenes on call sheet:**

<table>
<thead>
<tr>
<th><strong>Scene</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

**Today’s Scenes:**

- 54

**To Be Taken:**

- 54

**Camera Wrap:** 22:12

**Last Person Out:**

<table>
<thead>
<tr>
<th><strong>STUNT/CHARACTER</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>CAST - WEEKLY &amp; DAY PLAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W</strong></td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

**Wrist - W**

**Stunt - S**

**Hold - H**

**Out - T**

**CAST - CHARACTER**

<table>
<thead>
<tr>
<th><strong>Jesus Gutierrez</strong></th>
<th><strong>John</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>10:00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Alessandro</strong></th>
<th><strong>Alex</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>10:00</td>
</tr>
</tbody>
</table>

**MAKEUP**

<table>
<thead>
<tr>
<th><strong>REMAKE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OUT</strong></td>
</tr>
<tr>
<td><strong>IN</strong></td>
</tr>
</tbody>
</table>

**TRAVEL TIME**

**X - 15 MIN BREAKFAST**

**STUNT/CHARACTER**

**EXTRA TALENT**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Rate</strong></th>
<th><strong>1st Call</strong></th>
<th><strong>Set Dimin</strong></th>
<th><strong>Final Dimin</strong></th>
<th><strong>Adj.</strong></th>
<th><strong>MFT</strong></th>
<th><strong>Adj.</strong></th>
<th><strong>MFT</strong></th>
</tr>
</thead>
</table>

**Assistant Director:** Donald Phillips

**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina, Sir Mitchell, Ralph Clement, Dann McNab, Jana Hampton

**Director:** Dino Gallina

**Production Manager:** Dino Gallina

218
<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>EQUIPMENT</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Production</td>
<td></td>
<td>Electric</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Director</td>
<td>10:00/22:55</td>
<td>Gaffer</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>10:00/22:55</td>
<td>Electrician</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unit Production Manager</td>
<td>10:00/22:55</td>
<td>Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Coordinator</td>
<td>10:00/22:55</td>
<td>Key Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>10:00/22:55</td>
<td>Alternate Key Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>10:00/22:55</td>
<td>Best Boy Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
<td>Company Grip</td>
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<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
<td>Sound</td>
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</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
<td>Meas.</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
<td>Boom Op</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td></td>
<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Script Supervisor</td>
<td>10:00/22:55</td>
<td>Key Makeup Artist</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Locations</td>
<td></td>
<td>Key Wardrobe Supervisor</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Location Manager</td>
<td></td>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Camera</td>
<td></td>
<td>Craft Service</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Director of Photography</td>
<td>10:00/22:55</td>
<td>Lunch Wrangler</td>
<td>10:00/22:55</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Camera</td>
<td>10:00/22:55</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Camera</td>
<td>10:00/22:55</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art</td>
<td></td>
<td>MEALS.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Designer</td>
<td>10:00/22:55</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art Director</td>
<td>10:00/22:55</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prop Master</td>
<td>10:00/22:55</td>
<td>B-fast served</td>
<td></td>
<td>People N/A</td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
<td></td>
<td>Lunch served</td>
<td></td>
<td>People 30</td>
</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

- Non functioning electrical equipment - 4 hour delay for 2nd shot
- Rain delay - 2 1/2 hr after lunch.
## Daily Production Report

### 1st Unit
<table>
<thead>
<tr>
<th>Day</th>
<th>Scene</th>
<th>Total</th>
</tr>
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<tbody>
<tr>
<td>25</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>35</td>
<td>1</td>
<td>0</td>
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</table>

### 2nd Unit
<table>
<thead>
<tr>
<th>Day</th>
<th>Scene</th>
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<tbody>
<tr>
<td>25</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

### Schedule
- Ahead
- Retired

### Location
- Valencia Community College, Debary

### Info
- Prod. # 001
- Prod. Date: 06/05/2009
- Tuesday
- Director: Dino Gallina
- Producers: Dino Gallina, Jon Mitchell, Ralph Gombera, Daniel McNamara, Todd Hampton

### Sets
- Labor Pocet from side of road, Allison's car

### Crew Call
- 06:00

### Shot List
- 10:12
- Lunch: 14:30
- Wrap: 15:15

### Crew
- Camera Crew: 17:30

### Line
- 09:00

### Script Scenes and Pages
<table>
<thead>
<tr>
<th>Scene</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>4/11</td>
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</tbody>
</table>

### Minutes
- 25:26

### Script
- 12:40

### Added Scenes
- 0

### Cast - Weekly & Day Players

### Work Time
<table>
<thead>
<tr>
<th>Work Time</th>
<th>M/S/W</th>
<th>W 1</th>
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</table>

### Meals
<table>
<thead>
<tr>
<th>Lunch</th>
<th>Dinner</th>
</tr>
</thead>
</table>

### Travel Time
- N/A

### Assistant Director
- Donald Phillips

### Production Coordinator
- Christina Hebert

### Notes
- N/D. Breakfast

### Extra Talent

### Production Credit
- Produced by Dino Gallina, Jon Mitchell, Ralph Gombera, Daniel McNamara, Todd Hampton
- Director: Dino Gallina

---

**220**
<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>EQUIPMENT</th>
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</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
<td>Director</td>
<td>08:00/17:44</td>
<td>Gaffer</td>
</tr>
<tr>
<td>Producer</td>
<td>08:00/17:44</td>
<td>Electrician</td>
<td>08:00/17:44</td>
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<tr>
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<td>08:00/17:44</td>
<td>Grip</td>
<td>08:00/17:44</td>
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<td></td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>08:00/17:44</td>
<td>Key Grip</td>
<td>08:00/17:44</td>
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<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>08:00/17:44</td>
<td>Alternate Key Grip</td>
<td>N/A</td>
<td></td>
<td></td>
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<tr>
<td>2nd Assistant Director</td>
<td>08:00/17:44</td>
<td>Best Buy Grip</td>
<td>08:00/17:44</td>
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<tr>
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<td>08:00/17:44</td>
<td>Company Grip</td>
<td>08:00/17:44</td>
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<td></td>
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<tr>
<td>Production Assistant</td>
<td>08:00/17:44</td>
<td>Sound</td>
<td>08:00/17:44</td>
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<td>Boom Op</td>
<td>08:00/17:44</td>
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<tr>
<td>Production Assistant</td>
<td>08:00/17:44</td>
<td>Makeup/Wardrobe</td>
<td>08:00/17:44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>08:00/17:44</td>
<td>Key Makeup Artist</td>
<td>08:00/17:44</td>
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<td></td>
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<td>Locations</td>
<td>Key Wardrobe Supervisor</td>
<td>08:00/17:44</td>
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<td></td>
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<tr>
<td>Location Manager</td>
<td>08:00/17:44</td>
<td>Catering/Craft Service</td>
<td>08:00/17:44</td>
<td></td>
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<tr>
<td>Camera</td>
<td>Craft Service</td>
<td>08:00/17:44</td>
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<td></td>
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</tr>
<tr>
<td>Director of Photography</td>
<td>08:00/17:44</td>
<td>Lunch Wrangler</td>
<td>08:00/17:44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>08:00/17:44</td>
<td>2nd Assistant Camera</td>
<td>08:00/17:44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>08:00/17:44</td>
<td>MEALS:</td>
<td>08:00/17:44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>08:00/17:44</td>
<td>B-fast served</td>
<td>08:00/17:44</td>
<td></td>
<td>People N/A</td>
</tr>
<tr>
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<td>Lunch served</td>
<td>08:00/17:44</td>
<td></td>
<td>People 20</td>
</tr>
</tbody>
</table>

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE
DP had to leave at 18:00 – so we didn’t make our day.
# DAILY PRODUCTION REPORT

**Title:** _Red Tide_

**Producer:** Dino Gallina, Jon Bokich, Galen Ciantar, T.連結梅格, 汪珊

**Director:** Dino Gallina

**Date Started:** 09/30/2009

**Scheduled Finish Date:** 10/22/2009

**Ext. Finish Date:** 10/28/2009

**Set:** John's house, yard, John's house, parch

**Location:** 1911 Andros Ave, Winters Park FL

**Crew Call:** 06:00

**1st Meal:** 15:50

**2nd Meal:** N/A

**1st Shift:** 14:30

**2nd Shift:** N/A

**Camera Wrap:** 17:00

**Last Person Out:** 05:15

**Notes:** Round trip about 20 miles.

## SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES Prev.</th>
<th>Prev.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Today</td>
<td>30:22</td>
<td>24:45</td>
<td>54:32</td>
</tr>
</tbody>
</table>

## MINUTES

Talent Prev. | 21 | 2:45:00

Talent Today | 4 | 2:40

To Be Talent | 82 | 1:05:00

## ABSENCE SCENES

Scene on call: 2

Scene shot today: 2

Scene to be rescheduled: 2

## CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>M</th>
<th>T</th>
<th>F</th>
<th>W</th>
<th>R</th>
<th>H</th>
<th>T</th>
<th>P</th>
<th>Worktime</th>
<th>Meals</th>
<th>Travel Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonas Gutierrez</td>
<td>John</td>
<td>W</td>
<td>T</td>
<td>F</td>
<td>T</td>
<td>P</td>
<td>06:00</td>
<td>07:00</td>
<td>17:09</td>
<td>16:15</td>
<td>15:15</td>
<td></td>
</tr>
<tr>
<td>Adrian Marczewski</td>
<td>Alex</td>
<td>W</td>
<td>T</td>
<td>F</td>
<td>T</td>
<td>P</td>
<td>07:25</td>
<td>10:00</td>
<td>17:09</td>
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<tr>
<td>Michael Fourn</td>
<td>Allison</td>
<td>SW</td>
<td>T</td>
<td>F</td>
<td>T</td>
<td>P</td>
<td>09:55</td>
<td>13:35</td>
<td>17:09</td>
<td>16:30</td>
<td>15:00</td>
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</tr>
</tbody>
</table>

## XX - N.D. BREAKFAST

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL.

- NOT PHOTOGRAPHED

**SCHOOL ONLY**

## EXTRA TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Final Duration</th>
<th>Adj.</th>
<th>MPY</th>
<th>No.</th>
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<tr>
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<td>1015</td>
<td>11:10</td>
<td>11:10</td>
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<tr>
<td>2</td>
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<td>11:10</td>
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<td></td>
<td></td>
<td></td>
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</tbody>
</table>

**Assistant Director:** Donald Phillips

**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina, Jon Bokich, Galen Ciantar, T.連結梅格, 汪珊

**Director:** Dino Gallina

UCF Film - Fall 2009

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<table>
<thead>
<tr>
<th>SHOW</th>
<th>PRODS</th>
<th>DATE</th>
</tr>
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<tbody>
<tr>
<td><strong>STAFF &amp; CREW</strong></td>
<td><strong>IN/OUT</strong></td>
<td><strong>STAFF &amp; CREW</strong></td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td><strong>Electric</strong></td>
</tr>
<tr>
<td>Director</td>
<td>06:00/17:44</td>
<td>Gaffer</td>
</tr>
<tr>
<td>Producer</td>
<td>06:00/17:44</td>
<td>Best Boy Electric</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>06:00/17:44</td>
<td>Swing</td>
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<tr>
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<td>06:00/17:44</td>
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<td>2nd 2nd Assistant Director</td>
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<tr>
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<td>06:00/17:44</td>
<td>Makeup/Wardrobe</td>
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<td><strong>Locations</strong></td>
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<tr>
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**
# Daily Production Report

**Title:** "Red Tide"

**Producer:** Dino Gallina, Jamie M. Wilson, Christopher Daniel, Mckinnon, Scott Hampson

**Director:** Dino Gallina

**Date:** 06/10/2009

**Ext. Finish Date:** 06/28/2009

**Set:** John's house

**Location:** 935 N. Avenida Ave, Winter Park, FL

**Casting:**
- **Prep. Call:** 09:00
- **First Shot:** 11:02
- **Lunch:** 12:30
- **T.E.:** 17:12
- **Last Person Out:** 21:55

**Location or Prod. Office Round Trip Mileage:** 25.40

---

## Script Scenes and Pages

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<tr>
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<th>Pages</th>
<th>Prep.</th>
<th>Free</th>
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**Notes:**
- S100-"Alex wakes up to alarm clock", S101-"Alex wakes up to start the day", S102-"Alex and Allison are sleeping", S103-"Alex makes Allison talk about John", S104-"Alex new TV pet-red Tide", S105-"Alex and Allison search for John", S110-"Alex and Allison hold hands", S111-"Alex and Allison continue talking"

---

## Cast - Weekly & Day Players

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<tr>
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<th>Makeup Time</th>
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<tr>
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## Extra Talent

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<th>Final Dinner</th>
<th>Ad.</th>
<th>MPV</th>
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**Assistant Director:** Donald Phillips

**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina, Jamie M. Wilson, Christopher Daniel, Mckinnon, Scott Hampson

**Director:** Dino Gallina
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<tr>
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<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>EQUIPMENT</th>
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<td>Art Director</td>
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</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

- Our last three scenes were added to the original schedule which we ended up not coming to.
- Two heavy dialogue scenes were added and completed.
## DAILY PRODUCTION REPORT

**University of Central Florida**

### No. Days Shot:
- 35
- 3

### No. Days Ahead:
- 35
- 3

### Title:
- Red Tide

### Prod. #:
- 081

### Date:
- 06/12/2009

### Schedule:
- Head

### Location:
- 1411 Avenida Ave, Warner Park, FL

### Crew Call:
- 09:00

### First Shot:
- 12:15

### Last Shot:
- 16:50

### Set:
- John's house, living room

### Camera Call:
- 10:00

### Last Person Out:
- 21:55

### Camera Wrap:
- 21:07

### Script Scenes and Pages:

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<th>SCENES</th>
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<th>SETUPS</th>
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### Notes:

- Script:
  - 19:10
  - 6:30
  - 6:30
  - 6:30

- Times:
  - 6:30
  - 6:30

- Total:
  - 3

### ACT - WEEKLY 8 DAY PLAYERS:

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### CAST - WEEKLY 8 DAY PLAYERS:

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### CAST CHARACTER:

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### XX = N.D. BREAKFAST

### EXTRA TALENT:

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### Assistant Director:
- Donald Phillips

### Production Coordinator:
- Christina Hebert

### Producer:
- Dino Gallina

### Director:
- Dino Gallina

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226
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COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

227
# DAILY PRODUCTION REPORT

### Percutaneous

**Producer:** Don Gallina, Tom Mitchell, Ralph Conover, Daniel McNamara, Scott Hampton  
**Director:** Dino Gallina

**Raw Text Start:**

**Date:** 06/15/2009  
**Ex. Finish Date:** 06/25/2009

**Set:** John's house living room, John's house front yard, John's backyard

**Location:** 7811 Avenida De La Vista, Winter Park FL

**Green Call:** 08:00  
**Shoot Day:** 09:00  
**Last Shot:** 18:00

**Last Person Out:** 19:00

**Camera Wrap:** 19:26

---

## SCRIPT SCENES AND PAGES

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## CAST - WEEKLY & DAY PLAYERS

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<th>P</th>
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**XX = N/D BREAKFAST  
*= DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL  
X = NOT PHOTOGRAPHED  
S = SCHOOL ONLY

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**EXTRA TALENT**

---

**Assistant Director:** Donald Phillips  
**Production Coordinator:** Christina Hubert

---

**Producer:** Don Gallina, Tom Mitchell, Ralph Conover, Daniel McNamara, Scott Hampton  
**Director:** Dino Gallina
<table>
<thead>
<tr>
<th>SHOW</th>
<th>PHON #</th>
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<tbody>
<tr>
<td><strong>STAFF &amp; CREW</strong></td>
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<td><strong>EQUIPMENT</strong></td>
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<tr>
<td>Production</td>
<td>Director</td>
<td>00:00/19:26</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
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<td>00:00/19:26</td>
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<td>00:00/19:26</td>
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</tr>
<tr>
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<td>00:00/19:26</td>
<td>Sound</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>00:00/19:26</td>
<td>Mixer</td>
</tr>
<tr>
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<td>00:00/19:26</td>
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</tr>
<tr>
<td>Script Supervisor</td>
<td>00:00/19:26</td>
<td>Makeup/Wardrobe</td>
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<td><strong>Catering/Craft Service</strong></td>
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<tr>
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<td>Wardrobe/Makeup</td>
<td>00:00/19:26</td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service</td>
<td>00:00/19:26</td>
</tr>
<tr>
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</tr>
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<tr>
<td>2nd Unit AC</td>
<td>00:00/19:26</td>
<td></td>
</tr>
<tr>
<td>2nd AC/Video Assist</td>
<td>00:00/19:26</td>
<td></td>
</tr>
<tr>
<td>Set Media Manager</td>
<td>00:00/19:26</td>
<td>B-fast served</td>
</tr>
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<td>Set Photographer</td>
<td>00:00/19:26</td>
<td>Lunch served</td>
</tr>
<tr>
<td>Art</td>
<td>For:</td>
<td>People</td>
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</tr>
<tr>
<td>Art Director</td>
<td>00:00/19:26</td>
<td></td>
</tr>
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**
# Daily Production Report

**Date:** 06/15/2005  
**Tuesday**

**Producer:** Dino Gallina  
**Director:** Dino Gallina

### Daily Schedule

<table>
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<th>3d Unit</th>
<th>Behav.</th>
<th>Test</th>
<th>Travel</th>
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**Other:**
- Prod. # 004
- Crew: 06/15/2005
- **Location:** 2813 Azalea Ave, Winter Park, FL
- **Green Call:** 10:30
- **Shooting Day:** 06/15/2005
- **Start:** 11:30
- **Lunch:** 12:15
- **Camera Wrap:** 4:00
- **Last Person Out:** 4:15

### Script Scenes and Pages

| SCENES | PAGES | MINUTES
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### Cast - Weekly & Day Players

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<th>W</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>MAKEUP</th>
<th>W.O/G</th>
<th>MEALS</th>
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<td>John</td>
<td>W</td>
<td>10:35</td>
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<td>17:05</td>
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<td>W</td>
<td>10:35</td>
<td>11:35</td>
<td>21:49</td>
<td>16:03</td>
<td>17:05</td>
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### Extra Talent

**X = NOT PHOTOGRAPHED**  
**S = SCHOOL ONLY**

### Notes

- N/D BREAKFAST
- **DISMISS TIME INCLUDES 5 MIN. MAKEUP / WARD. REMOVAL**

---

**Assistant Director:** Donald Phillips  
**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina  
**Director:** Dino Gallina

---

230
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tr>
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<td>Producer</td>
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<td>10:30/22:17</td>
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<td>Swing</td>
<td>10:30/22:17</td>
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<td>Production Coordinator</td>
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<td>Swing</td>
<td>10:30/22:17</td>
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</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
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<td>10:30/22:17</td>
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</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>10:30/22:17</td>
<td>Best Boy Grip</td>
<td>10:30/22:17</td>
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</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>10:30/22:17</td>
<td>Grip</td>
<td>10:30/22:17</td>
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<tr>
<td></td>
<td>Talent P.A.</td>
<td>10:30/22:17</td>
<td>Sound</td>
<td>10:30/22:17</td>
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<tr>
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<td>Production Assistant</td>
<td>10:30/22:17</td>
<td>Mixer</td>
<td>10:30/22:17</td>
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<tr>
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<td>Production Assistant</td>
<td>10:30/22:17</td>
<td>Boom Op</td>
<td>10:30/22:17</td>
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<tr>
<td></td>
<td>Script Supervisor</td>
<td>10:30/22:17</td>
<td>Makeup/Wardrobe</td>
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<td>Locations</td>
<td>10:30/22:17</td>
<td>Wardrobe/Wardrobe</td>
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<tr>
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<td>Location Manager</td>
<td>10:30/22:17</td>
<td>Catering/Catering</td>
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<tr>
<td></td>
<td>Camera</td>
<td>10:30/22:17</td>
<td>Craft Service</td>
<td>10:30/22:17</td>
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<tr>
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<td>Director of Photography</td>
<td>10:30/22:17</td>
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<td>1st Assistant Camera</td>
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<td>10:30/22:17</td>
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<td></td>
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<td></td>
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<td>MEALS:</td>
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<tr>
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<td>B-fast served</td>
<td>For: N/A People N/A</td>
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<tr>
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<td>Lunch served</td>
<td>For: People N/A</td>
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<tr>
<td></td>
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<td>Production Designer</td>
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<td>Art Director</td>
<td>10:30/22:17</td>
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</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Electrical storm delayed us starting around 15:15 and eventually closed us down due to dangerous conditions.

---

![UCF FILM UNIVERSITY OF CENTRAL FLORIDA](231)
# Daily Production Report

**UCF FILM**  
**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>3rd Unit</th>
<th>4th Unit</th>
<th>5th Unit</th>
<th>6th Unit</th>
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<td>0</td>
<td>32</td>
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</table>

**Rewards & Logistics**  
**Prod. # 001**  
**Production:**
- **Dino Gallo**
- **Film Location:** 951 Artesia Ave, Winter Park, FL 32789
- **Contact:** Dino Gallo (407) 345-8888
- **Email:** dgallo@ucf.edu

**Notes:**
- **Location:** 951 Artesia Ave, Winter Park, FL
- **Contact:** Dino Gallo (407) 345-8888
- **Email:** dgallo@ucf.edu

**Script:**
- **Pages:** 112
- **Total Time:** 202

**Scenes:**
- **On Call:**
- **Today:**
- **Today:**
- **Total:**

**Cast & Weekly Pay Players**

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<th>Role</th>
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<th>W</th>
<th>H</th>
<th>F</th>
<th>T</th>
<th>M</th>
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**Extra Talent**

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<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dinner</th>
<th>Final Dinner</th>
<th>Adj.</th>
<th>MPV</th>
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**Assistant Director:** Donald Phillips  
**Production Coordinator:** Christina Herbert

**Notes:**
- XX = N.D. BREAKFAST
- Y = SET TIME INCLUDES 30 MIN. MAKEUP / WARD. REMOVAL
- X = NOT PHOTOGRAPHED
- S = SCHOOL ONLY
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<th>STAFF &amp; CREW</th>
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<tr>
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<td>14:00/04:21</td>
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<td>14:00/04:21</td>
<td>Makeup/Wardrobe</td>
<td>14:00/04:21</td>
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<td>Locations</td>
<td>Wardrobe/Makeup</td>
<td>14:00/04:21</td>
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<td>14:00/04:21</td>
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<td>Camera</td>
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<td>14:00/04:21</td>
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<td>Director of Photography</td>
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</tr>
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<td></td>
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<tr>
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<td>2nd AC/Video Assist</td>
<td>14:00/04:21</td>
<td>MEALS:</td>
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<td></td>
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<td>B-fast served</td>
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<td>People N/A</td>
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<td>Lunch served</td>
<td>For: N/A</td>
<td>People N/A</td>
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**
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<td>Camera Roll</td>
<td>50:52:93</td>
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Scenes on call sheet:
- 6

Scenes shot today:
- 6

Scenes to be re-scheduled:

---

**CAST - WEEKLY & DAY PLAYERS**

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<tr>
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<th>CHARACTER</th>
<th>TR</th>
<th>W</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>STAGE</th>
<th>MAKEUP</th>
<th>BREAK</th>
<th>MEAL</th>
<th>LEAVE</th>
<th>ARRIVE</th>
<th>MEAL</th>
<th>TRAVEL</th>
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<td>John</td>
<td>W</td>
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<td>18:57</td>
<td>05:00</td>
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<tr>
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<td>Ace</td>
<td>W</td>
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<td>02:00</td>
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**EXTRA TALENT**

| No. | Rate | 1st Call | Set Dismantle | Final Dismantle | Adj | MPV | No. | Rate | 1st Call | Set Dismantle | Final Dismantle | Adj | MPV |
|-----|------|---------|---------------|----------------|----|-----|-----|------|---------|---------------|----------------|---------------|----|-----|

---

Assistant Director: Donald Phillips  
Production Coordinator: Christina Herbert  
Producer: Dino Gallina  
Director: Dino Gallina
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>EQUIPMENT</th>
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<td>Gaffer</td>
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<td>Cameras</td>
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<td>17:00/02:21</td>
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<td>Best Boy Electric</td>
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<td>Makeup/Wardrobe</td>
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<td>Catering/Craft Service</td>
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<td>For: N/A</td>
<td>People N/A</td>
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**Comments—Delays (Explanations)—Cast, Staff, and Crew Absence**
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<th>Vendor</th>
<th>Item Description</th>
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<td>8-May</td>
<td>Amscot</td>
<td>notary</td>
<td>$20.00</td>
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<tr>
<td>8-May</td>
<td>Jay Henderson</td>
<td>Screenwriters Fee</td>
<td>$5,000.00</td>
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<td>8-May</td>
<td>Jay Henderson</td>
<td>Legal Fees</td>
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<td>1-May</td>
<td>Writers Guild</td>
<td>Reg</td>
<td>$20.00</td>
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<td>7-May</td>
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<td></td>
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<td></td>
<td><strong>Total: 11-00 Story, Rights, &amp; Continuity</strong></td>
<td><strong>$5,360.00</strong></td>
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<td><strong>14-00 Producer's Unit</strong></td>
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<td><strong>Total: 12-00 Director's Unit</strong></td>
<td><strong>$1,287.64</strong></td>
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<td>Dino J Gallina</td>
<td>Misc. Expenses (See Attach)</td>
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<td><strong>18-00 Cast</strong></td>
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<td><strong>20-00 Travel</strong></td>
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<td>9-Jun</td>
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238
## Red Tide

### Cost Report Details

**Dates Covered in this report:** 5/2009-9/2009

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<td>3-Jun</td>
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<td>$196.20</td>
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<td>Ron Woodward</td>
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<td>1110</td>
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**Total: 15-00 Travel $3,263.10**

### 22-00 Production Staff

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### 24-00 Atmosphere

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**Total: 21-00 Atmosphere $ - **

### 26-00 Art Department

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<p>| 2270      | 22-May | Lowe’s | random supplies to fix up locks | $32.65 |
| C         | 12-Jun  | Publix |                              | $11.83 |
| 2470      | 3-Jun   | A Signature Transport | cab (picture car) | $150.00 |
| 2470      | 19-Jun  | Sensible Choice Auto | repair of picture car | $292.00 |
| 2470      | 27-May  | Walmart | supplies for fake pills | $13.80 |
| 2470      | 28-May  | Walmart | supplies for fake pills | $3.54 |
| 2470      | 28-May  | Cort | furniture rental | $250.00 |</p>
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<th>Cost</th>
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<td>Goodwill</td>
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<td>Thriftko</td>
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<td>curtains</td>
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<td>Walmart</td>
<td>curtain rods</td>
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<td>Antonio (no receipt)</td>
<td>greek orthodox cross</td>
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<td>Greece flag and diver’s flag</td>
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<td>Purple Ringer</td>
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<td>7 Eleven</td>
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<td>12-Jun</td>
<td>Publix</td>
<td>food for props</td>
<td>$ 1.78</td>
</tr>
<tr>
<td>2470</td>
<td>12-Jun</td>
<td>Dollar Tree</td>
<td>pixy stix</td>
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<tr>
<td>2470</td>
<td>12-Jun</td>
<td>Walmart</td>
<td>various set dressing</td>
<td>$ 6.36</td>
</tr>
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<td>Goodwill</td>
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<td>Office Max</td>
<td>various props for Harry’s offic</td>
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### Red Tide

<table>
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<tr>
<th>Receipt #</th>
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<th>Vendor</th>
<th>Item Description</th>
<th>Cost</th>
</tr>
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<tbody>
<tr>
<td>C</td>
<td>12-Jun</td>
<td>Wendy's</td>
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<td>$71.17</td>
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<tr>
<td>C</td>
<td>15-Jun</td>
<td>Winghouse IX</td>
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<td>$241.64</td>
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| Total: 36-00 Craft/Catering Expenses | $5,943.34 |

### 44-00 Transportation

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<td>RaceTrac</td>
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<tr>
<td>3608</td>
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<td>7 Eleven</td>
<td>gas</td>
<td>$23.00</td>
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<tr>
<td>3608</td>
<td>31-May</td>
<td>BP</td>
<td>gas</td>
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<td>3608</td>
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| Total: 36-00 Transportation | $637.61 |

### 50-00 Editorial

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<td>Newegg</td>
<td>HD</td>
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<td>8/10/09</td>
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| Total: 50-00 Editorial | $391.12 |

### 52-00 Music

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| Total: 51-00 Music | $ -   |

### 54-00 Post Production Sound

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
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</table>

| Total: 51-00 Music | $ -   |
APPENDIX H: CONTRACTS
LIMITED LIABILITY COMPANY AGREEMENT

OF

LONG SHOT PICTURES, LLC

This Limited Liability Company Agreement (this "Agreement") is entered into by and between Dino J. Gallina, LLC (DJG), a Florida Limited Liability Company, and James Quinby Mitchell ("JGM"), an individual, as the sole Members of Long Shot Pictures, LLC (the "Company"), a Florida Limited Liability Company formed pursuant to the Florida Limited Liability Company Act. In consideration of the mutual promises made herein, DJG and JGM agree as follows:

ARTICLE I
DEFINITIONS

Capitalized words and phrases used herein shall have the meanings set forth below in this Article I unless defined elsewhere herein:

"Act" means the Florida Limited Liability Company Act, as amended from time to time.

"Agreed Value" means the fair market value of any contributed or distributed Property net of any liability assumed or taken subject to, as fair market value is determined by the Members using any reasonable method of valuation.

"Assignee" means a Person to whom all or part of a Member's Interest has been assigned and who has been admitted as a Member as a result of such assignment.

"Available Cash" means all cash funds of the Company from operations, refinancings, asset sales, Capital Contributions, loans or any other source at any particular time available for Distribution after reasonable provision has been made for (i) payment of all operating expenses of the Company as of such time and (ii) payment of all outstanding and unpaid current obligations of the Company as of such time.

"Business" is defined in Section 3.1.

"Capital Account" means the account maintained for a Member or Assignee in accordance with Section 8.2.

"Capital Contribution" means, with respect to a Member, the amount of cash and the Agreed Value of the property (other than cash) contributed to the Company with respect to such Member's Interest.

"Certificate of Formation" means the Certificate of Formation of the Company as
amended or restated from time to time in accordance with the terms of this Agreement and filed with the Florida Secretary of State in the manner provided by the Act.

"Code" means the Internal Revenue Code of 1986, as amended from time to time.

"Company" means Long Shot Pictures, LLC, a Florida limited liability company formed under the Act.

"Company Opportunity" is defined in Section 3.5.

"Consent" means, with respect to a Member, (a) as a noun, either the written consent of such Member or the affirmative vote of that Member at a meeting, as the case may be, to do that for which the Consent of such Member is given and (b) as a verb, giving Consent for any such action. To receive the "Consent of the Members" requires the requisite level of Consent of the Members provided in this Agreement or as otherwise expressly required by the Certificate of Formation, the Act or other applicable law.

"Fiscal Year" means the annual accounting period of the Company, which shall be the calendar year or such portion of a calendar year during which the Company is in existence.

"GAAP" means generally accepted accounting principles, conventions, rules and procedures in the United States set forth in the opinions and pronouncements of the accounting principles board of the American Institute of Certified Public Accountants and statements and pronouncements of the Financial Accounting Standards Board (or any successor organization) that are applicable to the circumstances as of the date of determination.

"Interest" of a Member at any time means the entire percentage ownership interest of such Member in the Company at such time and all benefits to which such Member is entitled under this Agreement and applicable law, together with all obligations of such Member under this Agreement and applicable law.

"Manager" shall mean DJG, or such other party as may be designated as the Manager by unanimous Consent of the Members.

"Members" means DJG and JQM and those Persons who subsequently are admitted as Members. "Member" means any one of the Members.

"Net Income" means, for any period, the excess, if any, of the Company's items of income and gain for such period over the Company's items of loss and deduction for such period, including items described in Section 705(a)(1)(B) and 705(a)(2)(B) of the Code, as computed for book purposes.

"Net Loss" means, for any period, the excess, if any, of the Company's items of loss and deduction for such period over the Company's items of income and gain for such period, including items described in Section 705(a)(1)(B) and 705(a)(2)(B) of the Code, as computed for book purposes.
specified by the Manager in the notice of the meeting. If the annual meeting of Members is not
held within the period above specified either Member may cause a special meeting of the
Members in lieu thereof to be held as soon thereafter as convenient, and any business transacted
or election held at such meeting shall be as valid as if held at the annual meeting. Failure to
hold the annual meeting at the designated time shall not cause a dissolution of the Company.
Special meetings of the Members may be called at any time by either Member.

2.4 Notice. Written or printed notice stating the place, day and hour of the meeting
and, in case of a special meeting, the purpose or purposes for which the meeting is called, shall
be delivered not less than ten nor more than sixty days before the date of the meeting either
personally or by mail, by the Person calling the meeting, to each Member entitled to vote at the
meeting, provided that such notice may be waived as provided in this Agreement. If mailed,
such notice shall be deemed to be delivered when deposited in the United States mail addressed
to the Member at its address as it appears on the records of the Company, with postage thereon
prepaid.

2.5 Quorum of Members. All Members, represented in person or by proxy, shall be
required for a quorum at a meeting of Members.

2.6 Majority Vote; Withdrawal of Quorum. The vote of the holders of a majority of
the membership interests of each class of Members entitled to vote at a meeting at which a
quorum is present shall be the act of the Members' meeting, unless the vote of a greater number
is required by law, the Certificate of Formation or this Agreement. The Members present at a
duly organized meeting may not continue to transact business if the other Members withdraw
from the meeting.

2.7 Action Without Meeting. Subject to the requirements of the first sentence of the
fourth paragraph of Section 15.4 of this Agreement, any action required by the Act, as
amended, to be taken at any annual or special meeting of the Members, or any action which
may be taken at any annual or special meeting of the Members, may be taken without a
meeting, without prior notice, and without a vote, if a consent or consents in writing, setting
forth the action so taken, shall have been signed by each Member.

2.8 Right of Assignee to Become Member.

A. A valid assignment of part or all of a Member's Interest shall cause the Assignee to
become a Member. It is the intent of this Agreement that the tax status of this Company be the
same as for a partnership, and except as allowed by the Code, and any corresponding rules and
regulations, it is intended that this Company shall not allow free transferability of Interests, and
to the extent possible, this Agreement shall be read and interpreted to prohibit the free
transferability of Interests of any Member.

B. To the extent a Member's Interest has been assigned, the Assignee shall be subject
to the restrictions and liabilities of a Member under this Agreement and the Act, as amended
from time to time.
2.9 Withdrawal, Bankruptcy or Dissolution of a Member. A Member may withdraw upon sixty (60) days prior written notice to the Company and the other Member with such withdrawal to take effect at the time specified in such notice, or if no time be specified, then at the expiration of the sixty (60) day notice period. Upon the withdrawal, bankruptcy, liquidation or dissolution of a Member, or upon the occurrence of any other event that terminates the continued membership of a Member in this Company under the terms of this Agreement or the Act, the remaining Member has the right of first refusal for the purchase of the withdrawing Member's interest in the Company. If the remaining Member does not exercise this option, it has unilateral approval rights in respect to any other purchaser of the withdrawing Member's interest. If an acceptable purchaser is not found and presented to the remaining Members within six (6) months of the aforementioned written notice, the Company will be dissolved and its assets will be liquidated. For purposes of this Section 2.9, the term "dissolution" does not include a merger, spin-off, consolidation, reorganization or recapitalization of a Member. It is the intent of this Agreement that the tax status of this Company be the same as for a partnership, and except as allowed by the Code, and any corresponding rules and regulations, it is intended that this Company shall not have continuity of life and shall be read and interpreted so as to prohibit continuity of life.

ARTICLE III
ORGANIZATION AND TERM

3.1 Company Purpose. The purpose of the Company is to conduct any and all lawful business, to promote any lawful purpose and to engage in any lawful act or activities for which a limited liability company may be organized under the Act, including, but not limited to, the creation and production of motion pictures and all business activities related thereto (collectively, the "Business"); provided, however, all of the foregoing shall be conducted or undertaken in accordance with all the terms and conditions of, and subject to the limitations set forth in, this Agreement.

3.2 Place of Business. The principal place of business of the Company shall be located at 2516 Woodgate Blvd. Studio 204, Orlando, FL 32822. The Members at any time may establish and choose other offices and places of business and change the principal place of business of the Company to any other place.

3.3 Filings and Fees. The Manager shall execute and file, or cause to be executed and filed, for recordation in the office of the appropriate authorities such reports, disclosures, certificates and other forms, schedules, instruments or documents as are required by applicable law or regulation or which otherwise may be necessary or appropriate with respect to the formation of; and conduct of business by, the Company. The Manager also shall cause the Company to pay all fees, taxes and other charges, including professional fees, incurred in connection with the preparation and filing of such reports, certificates, disclosures, forms, schedules, instruments or other documents.

3.4 Title to Property. The Property shall be owned by the Company as an entity and no Member shall have any ownership interest in the Property in that Member's individual name or right, and each Member's Interest shall be personal property for all purposes. The Company
shall hold the Property in the name of the Company and not in the name of any Member.

3.5 Noncompetition: Conflicts of Interest. Subject to the express provisions of this Agreement, each Member shall be free to pursue other opportunities in industries engaged in the same or similar business as the Company's Business, or otherwise; provided, however, that should any opportunity arise which is related to, or developed from, the Business, such opportunity shall be accepted or rejected by the Company (a "Company Opportunity"). If the Company elects to reject any Company Opportunity, the Member who presented the opportunity to the Company may pursue it for its own account, subject only to reimbursing the Company for its out of pocket expenses incurred in connection with such Company Opportunity.

3.6 Limitation of Liability. Except as otherwise expressly provided herein or required by applicable law, no Member, as such, shall be bound by, or be personally liable for, the liabilities or obligations of the Company or the other Member, or be required to lend any funds to (or provide any guarantees on behalf of) the Company, without the prior written consent of such Member. No Member shall have any obligation to make Capital Contributions to the capital of the Company except those Capital Contributions agreed upon by the Member or that may be required (a) to return the amount of any Distribution received by such Member in violation of, and to the extent required by the Act; or (b) under Section 8.2 with respect to the withholding by the Company of income taxes.

3.7 Expenses. The Company shall pay all costs and expenses arising from the organization and operation of the Company. The Company shall reimburse the Members for their reasonable out-of-pocket expenses incurred by them on behalf of the Company in accordance with this Agreement. The Company may take out loans secured by the Property for the purpose of satisfying debts, payment of expenses and/or funding of current or future endeavors only with written consent of all Members.

ARTICLE IV
MANAGER

4.1 Manager. The day to day business and affairs of the Company shall be managed by the Manager. The Manager shall discharge all administration, staffing, accounting, legal representation and day to day operations of the Company. The Manager shall have the authority to delegate authority to perform functions for the Company to other parties from time to time. The Manager shall call upon the expertise and resources of personnel from each of the Members to fulfill the business needs of the Company.

4.2 Election; Term. The Manager shall not be changed, except by agreement of all Members.

4.3 Removal; Filling of Vacancies. In the event that the Manager chooses to step down from its position but still remain a member of the Company, the Manager may so with written notice with such withdrawal to take effect in no less than sixty (60) days. A replacement shall be selected from the current Members of the company by unanimous vote.
4.7 Compensation. The Members may designate the duties of the employee engaged in the conduct of the Company's business. The Members shall also determine the compensation payable to each employee for his services. No such payment shall preclude any employee from serving the Company in any other capacity and receiving compensation therefor.

4.8 Annual Reports. Within ninety (90) days after the end of each Fiscal Year, the Manager shall cause to be prepared (and furnished to each Member) financial statements, which shall be prepared in accordance with GAAP, and which shall include the following:

(a) A copy of the balance sheet of the Company as of the last day of such Fiscal Year;

(b) A statement of income or loss for the Company for such Fiscal Year;

4.12 Tax Returns and Information. The Manager shall cause all tax returns that the Company is required to file to be prepared and timely filed (including extensions) with the appropriate authorities of each Fiscal Year.

ARTICLE V
OWNERSHIP INTERESTS

DJG shall have a Sixty percent (60%) and JQM shall have a Forty percent (40%) Interest in the Company. Except as herein specifically provided, neither DJG or JQM shall be obligated to transfer to the Company any ownership, or title to their respective assets and properties for which services under the Company are contemplated to be provided.

ARTICLE VI
CAPITALIZATION

6.1 Capital Contributions. Initially, DJG will contribute to the Company (by separate agreement and subject to any existing agreements) the idea, the concept and the development of the motion picture Red Tide, including the development of a Production Design Document. He will be an active participant in seeking funding for the project, hiring crew, handling all startup procedures including legal and financial, and half of all initial registering fees. He will perform all of the common tasks of a Executive Producer. He will bring his established relationships with industry professionals to the company and use these relationship and resource to forward the business of the company. JQM will contribute to the Company his services of writing an adaptation for the screen of the Red Tide concept; he will actively seek funding for the company and projects and will contribute to the successful operations of Long Shot Pictures.

6.2 Allocations of Net Income or Net Loss.
(a) The Net Income or Net Loss of the Company for each year shall be allocated among the Members in accordance with their Interests.

(b) For federal and state tax purposes each item of income, gain, loss, deduction and credit shall be allocated among the Members in the same manner as each correlative item of Net Income or Net Loss is allocated to the Members.

(c) All Net Income and Net Loss (and any item of income, gain, loss, deduction or credit) shall be allocated, and all distributions shall be made, to the Persons shown on the records of the Company to have been Members as of the last day of the period for which the allocation or distribution is to be made. Notwithstanding the foregoing, if an Interest is transferred during a taxable year, Net Income and Net Loss (and any item of income, gain, loss, deduction or credit) for such taxable year allocable to the transferred Interest shall be prorated between the transferor and the transferee based upon that portion of such taxable year during which each was recognized as owning such Interest, without regard to the results of Company operations during particular portions of such taxable year and without regard to distributions made to the transferor and the transferee during such taxable year; provided, that such allocation must be in accordance with a method permissible under Section 706 of the Code and the Treasury Regulations thereunder.

6.3 Maintenance of Adequate Cash Reserves. The Company shall take all reasonable and appropriate action necessary to ensure that it will have at all times adequate cash reserves to make the Distributions prescribed by Section 8.2 at the time provided therein as well as to make timely payments on debts incurred and fund ongoing endeavors with reasonably foreseeable expenses, including refraining from making any further discretionary expenditures to the extent reasonably necessary for the Company to have adequate Available Cash to do so.

ARTICLE VII
LIABILITY

The Company has been formed as a limited liability company, which shall assume the obligation for all services to be performed pursuant to the terms of this Agreement. Each Member hereby retails several liability (including, without limitation, all tax liability) associated with its respective ownership and operation of the assets and properties upon which services are to be performed by the Company.

ARTICLE VIII
INDEMNIFICATION

8.1 Indemnification. The Members may adopt such provisions pertaining to indemnification of Members, Managers, and others as may be permitted under the Florida Limited Liability Company Act, provided, however, no Person may be indemnified under any section of this Article VIII in respect of a proceeding:
(A) in which the Person is found liable on the basis that personal benefit was improperly received by or it, whether or not the benefit resulted from an action taken in the Person's official capacity; or

(B) in which the Person is found liable to the Company.

8.2 Liability Insurance. The Company may purchase and maintain insurance or another arrangement on behalf of any Person who is or was a Manager, officer, employee, or agent of the Company or who is or was serving at the request of the Company as a Manager, director, officer, partner, venturer, proprietor, trustee, employee, agent, or similar functionary of another foreign or domestic limited liability company, corporation, partnership, joint venture, sole proprietorship, trust, employee benefit plan or other enterprise, against any liability asserted against him or it and incurred by him or it in such a capacity or arising out of his or its status as such a person, whether or not the Company would have the power to indemnify him against that liability under this Article.

ARTICLE IX
CERTIFICATES AND MEMBERS

9.1 Certificates. Each Member shall receive a certificate representing all membership interests to which such Member is entitled. Such certificates shall be consecutively numbered and shall be entered in the books of the Company as they are issued. Each certificate shall state on the face thereof the holder's name, the class of membership, the membership interest, and such other matters as may be required by the laws of the State of Florida. They shall be signed by a representative of the Company.

9.2 Registered Members. The Company shall be entitled to treat the holder of record of any certificate of membership interest of the Company as the owner thereof for all purposes and, accordingly, shall not be bound to recognize any equitable or other claim to or interest in such membership interest or any rights deriving from such membership interest on the part of any other Person, including (but without limitation) a purchaser, assignee or transferee, unless and until such other Person becomes the holder of record of such membership interest, whether or not the Company shall have either actual or constructive notice of the interest of such person, except as otherwise provided by law.

9.3 Liability for Contribution Obligations.

A. A promise by a Member to make a contribution to, or otherwise pay cash or transfer Property to, the Company shall be in writing and signed by the Member.

B. If a Member does not make a contribution or payment of cash or transfer of property required by the enforceable promise, whether as a contribution or with respect to a contribution previously made, that Member is obligated, at the option of the Company, to pay to the Company an amount of cash equal to that portion of the agreed value, as stated in this Agreement or in the Company's records required to be kept under the Act, of the contribution represented by the amount of cash that has not been paid or the value of the property that has
not been transferred.

C. Unless otherwise provided by this Agreement, the obligation of a Member to make a contribution or otherwise pay cash or transfer property to the Company may be compromised or released only with the written agreement of the other Member.

D. The Company will have the authority to request (but not require) the Members to contribute additional capital when additional capital is reasonably needed to pay existing or anticipated expenses of operation and administration, debt service for any amounts borrowed by the Company, insurance and tax payments on the cost of acquiring, maintaining and selling property of the Company.

9.4 Restriction upon Ownership and Transfer of Ownership Interest. This Company is formed by a closely-held group who know and trust one another. Capital is also material to the business and investment objectives of the Company and its federal tax status. An unauthorized transfer of a Member’s Interest could create a substantial hardship to the Company, jeopardize its capital base, and adversely affect its tax structure. These restrictions upon ownership and transfer are not intended as a penalty, but as a method to protect and preserve existing relationships based upon trust and the Company’s capital and its financial ability to continue.

The ownership and transfer of a membership interest is subject to the following disclosure and condition:

No Member may sell, transfer or otherwise dispose of all or any part of its Interest without the prior written consent of all other Members, which consent may be withheld or denied in the sole discretion of each such Member. Notwithstanding the foregoing, a Member may transfer any part or all of its Interest to a wholly owned subsidiary of the Member without the consent of the other Members. If the ownership of an Interest is in doubt, or if there is reasonable doubt as to who is entitled to a distribution of the income realized from an Interest, the Company may accumulate the income until such issue is finally determined and resolved.

9.5 Option to Purchase. If the Interest of a Member (the "Transferring Member") is acquired by any Person or agency other than a wholly owned subsidiary of the Transferring Member, the Interest of the transferee may then be acquired by the Non-Transferring Member upon the following terms and conditions:

(a) The Non-Transferring Member will have the option to acquire the Interest by giving written notice to the transferee of its intent to purchase within 90 days from the date it receives notice of such transfer or proposed transfer.

(b) The Non-Transferring Member will have 180 days from the first day of the month following the month in which it delivers notice exercising its option to purchase the Interest. The valuation date for the Interest will be the first day of the month following the month in which such notice is delivered.
(c) Unless the Non-Transferring Member and the transferee agree otherwise, the fair market value of a Member's Interest is to be determined by qualified appraisers appointed by the Members.

(d) Closing of the sale will occur at the registered office of the Non-Transferring Member at 10 o'clock A.M. on the first Tuesday of the month following the month in which the value of the Interest is determined. Until Closing, or if the Non-Transferring Member does not elect to purchase any part of the Interest in question, the transferee will be considered a nonvoting owner of such membership interest, and entitled to all items of income, deduction, gain or loss from the membership interest, plus any additions or subtractions therefore, but shall not be considered a Member for any other purposes.

(e) In order to reduce the burden upon the resources of the Non-Transferring Member, the Non-Transferring Member will have the option, to be exercised in writing delivered at closing, to pay its purchase money obligation in not more than three equal annual installments with interest thereon at then existing market rates. The first installment of principal will be due and payable on the day of the closing, and subsequent annual installments, with interest due thereon, will be due and payable, in order, on the same day of each subsequent calendar year until the entire amount of the obligation, principal and interest, is fully paid. The Non-Transferring Member will have the right to prepay all or any part of the purchase money obligation at any time without premium or penalty.

(f) Neither the transferee of an unauthorized transfer or the Member causing the transfer will have the right to vote during the prescribed option period, or if the option to purchase is timely exercised, until the sale is actually closed.

ARTICLE X
DISSOLUTION

10.1 Dissolution. This Company shall be dissolved on the first of the following to occur:

(a) when the period fixed for the duration of this Company expires;

(b) upon the occurrence of events specified in the Certificate of Formation or this Agreement to cause dissolution;
(c) the written Consent of all members;

(d) except as otherwise provided in this Agreement, upon the withdrawal, expulsion, bankruptcy, or dissolution of a Member or the occurrence of any other event which terminates the continued membership of a Member in this Company;

(e) Entry of a decree of judicial dissolution under the Act; or

For purposes of this Section 10.1, the term "dissolution" does not include a merger, spin-off, consolidation, reorganization or recapitalization of a Member.

10.2 Judicial Dissolution. On application by or for a Member, a court of competent jurisdiction may decree dissolution of this Company if it is not reasonably practicable to carry on the business of this Company in conformity with its Certificate of Formation and this Agreement.

10.3 Winding Up. On the dissolution of this Company, its affairs shall be wound up as soon as reasonably practicable. The winding up shall be accomplished by a party or parties appointed by the Members. In addition, a court of competent jurisdiction, on cause shown, may wind up the Company's affairs on application of any Member or the Member's legal representative or assignee and, in connection with the winding up, may appoint a Person to carry out the liquidation and may make all other orders, directions, and inquiries that the circumstances require.

10.4 Transfer of Assets. On the winding up of the Company, its assets shall be paid or transferred as follows:

(a) To the extent otherwise permitted by law, to creditors, including Members who are creditors in satisfaction of liabilities (other than for Distributions) of the Company, whether by payment or by establishment of reserves;

(b) To Members and former Members in satisfaction of the Company's liability for Distributions; and

(c) To Members in the manner provided in this Agreement.

10.5 Distributions Upon Termination and Dissolution of this Company. Upon termination and dissolution of the Company, the Person designated by the Members will proceed to wind up the affairs of the Company. The liabilities and obligations to creditors and all expenses incurred in its liquidation and dissolution will be paid and will have first priority in winding up as otherwise provided in this Agreement. The Person appointed by the Members may retain from available cash and other assets of the Company sufficient reserves for anticipated and contingent liabilities. Undistributed cash, and other property valued at its fair

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market value on the date of Distribution, will be Distributed to the Members in the following order:

   (a) Distributions will first be made to repay any loans
to the Company by a Member, including the amount of any deferred payment
obligation to a Member or a Member's personal representative.

   (b) The balance, if any, will be made to the Members in
an amount equal to each Member's percentage interest in the Company.

The Person appointed by the Members, in making or preparing to make a partial or
final distribution will have the authority to: (1) partition any asset or class of assets and deliver
divided and segregated interests to Members; (2) sell any asset or class of assets (whether or not
susceptible to partition in kind), and deliver to the Members a divided interest in the proceeds of
sale and/or divided or undivided interests in any note and security arrangement taken as part of
the purchase price; and/or (3) deliver undivided interests in an asset or class of assets to the
Members subject to any indebtedness which may be secured by the property. To the extent
possible, any properties contributed to the Company shall be returned to the Member
contributing the same upon any Dissolution of the Company.

The Company may continue beyond its scheduled termination date for a time reasonably
necessary to conclude the administration of the Company, pay expenses of termination and
distribute all of the Property to those entitled thereto.

ARTICLE XI
MISCELLANEOUS

11.1 Books and Records.

A. The Company shall maintain such books and records as are required by statute and
as it may deem necessary or desirable. All books and records of the Company shall be open to
inspection and copying by the Members from time to time. The Company shall keep and
maintain the following records in its principal office and make them available in such office
within five days after the date of receipt of a written request:

   (1) a current record that includes:

      (a) the name and mailing address of each Member;

      (b) the percentage interest in the Company owned
          by each Member; and

      (c) if more than one class of Members is
          established under the Certificate of Formation or this Agreement, the
          names of the Members who are members of each specified class;
(2) copies of the federal, state, and local information or income tax returns for the Company's seven most recent tax years.

(3) a copy of the Certificate of Formation and this Agreement, all amendments or restatements thereof, executed copies of any powers of attorney, and copies of any document that creates, in the manner provided by the Certificate of Formation or this Agreement, classes of members;

(4) The minutes of proceedings described in this Agreement shall set forth:

(a) the amount of the cash contribution and a description and statement of the Agreed Value of any other contribution made by each Member, and the amount of the cash contribution and a description and statement of the Agreed Value of any other contribution that the Member has agreed to make in the future as an additional contribution;

(b) the times at which additional contributions are to be made or events requiring additional contributions to be made;

(c) events requiring the Company to be dissolved and its affairs wound up;

(d) the date on which each Member in the Company became a Member;

(5) correct and complete books and records of account of the Company.

B. The Company shall maintain its records in written form or in another form capable of conversion into written form within a reasonable time.

C. A Member, on written request stating the purpose, may examine and copy, in person or by the Member's authorized representative, at any reasonable time, for any proper purpose, and at the Member's expense, records required to be kept under this Section 12.1 and other information regarding the business, affairs, and financial condition of the Company as is just and reasonable for the person to examine and copy.

D. A Member, upon notice to the Company, shall have the right to audit the books and records of the Company for any period, at the cost of the Member conducting such audit unless otherwise agreed by the Members.

E. On the written request by any Member of a membership interest,
the Company shall provide to the requesting Member without charge true copies of:

(1) the Certificate of Formation and this Agreement and all amendments or restatements; and

(2) any tax returns of the Company.

11.2 Method. Whenever by statute or the Certificate of Formation or this Agreement, notice is required to be given to any Member or the Company, and no provision is made as to how the notice shall be given, it shall not be construed to mean personal notice, but any such notice may be given in writing postage prepaid, addressed to the Company, the Operating Team or Member at the address appearing on the books of the Company, or by any other method permitted by law. Any notice required or permitted to be given by mail shall be deemed given at the time when the same is deposited in the United States mails.

11.3 Seal. The Company shall have no seal.

11.4 Amendments. This Agreement may be altered or repealed only by unanimous written Consent of the Members.

11.5 Headings. The headings used in this Agreement have been inserted for convenience only and do not constitute matter to be construed in interpretation.

11.6 Construction. Whenever the context so requires, the masculine shall include the feminine and neuter, and the singular shall include the plural, and conversely. If any portion of this Agreement shall be invalid or inoperative, then, so far as is reasonable and possible:

(A) the remainder of this Agreement shall be considered valid and operative; and

(B) effect shall be given to the intent manifested by the portion held invalid or inoperative.

11.7 Taxable as a Partnership. The Company will constitute a partnership for federal income tax purposes. The Company shall prepare or cause to be prepared all necessary tax reports and other information required by the Internal Revenue Service and a report for income tax purposes to each member of its distributive share of items of income, gain, Loss, deduction and credit.
The undersigned, being all of the Members of the Company, hereby certify that the foregoing Agreement has been unanimously adopted, this _____ day of ______ 2007.

Dino J. Gallina, LLC

By:

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Name:  Dino J. Gallina

JAMES QUINBY MITCHELL, an individual

By:

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Name:  James Quinby Mitchell
DINO J. GALLINA, LLC

By:

Dino J. Gallina, authorized representative of DINO J. GALLINA, LLC

STATE OF FLORIDA
COUNTY OF Orange

The foregoing instrument was acknowledged before me this 13th day of June, 2007, by Marie Boyle.

Notary Public-State of Florida:
sign
print

Personally Known: OR Produced Identification:
Type of Identification Produced: Driver’s Lic.
Affix Seal Below:

JAMES QUINBY MITCHELL, an individual

By:

James Quinby Mitchell

STATE OF FLORIDA
COUNTY OF Orange

The foregoing instrument was acknowledged before me this 13th day of June, 2007, by Marie Boyle.

Notary Public-State of Florida:
sign
print

Personally Known: OR Produced Identification:
Type of Identification Produced: Driver’s Lic.
Affix Seal Below:
PURCHASE CONTRACT FOR SCREENPLAY

This Agreement is entered into by and between LONG SHOT PICTURES, LLC (Production Company) and James Henderson (Writer) on this ______ day of May 2009.

Long Shot Pictures, LLC, is a limited liability company registered in the State of Florida and doing business at

2516 Woodgate Blvd., Studio 204
Orlando, Fl. 32822.

Long Shot Pictures is not affiliated with the Writers Guild of America or any other guild or union.

James Henderson, an individual, is located at

418 Broadway Ave. #2
Orlando, Fl. 32803

and is not currently a member of the Writers Guild of America or any other guild or union.

DEFINITIONS

For the purposes of this Agreement, the following definitions shall apply throughout the Agreement, unless a differing meaning is expressly noted elsewhere, in which case, that definition shall be controlling. Any terms used within this Agreement, which have not been defined, shall take on the definition as it is commonly accepted and understood in the industry.

(1) “SCREENPLAY” shall mean the script with individual scenes, full dialogue, and camera setups entitled “RED TIDE”, as written by James Henderson, that will form the basis of the Picture.

(2) “PICTURE” shall mean the completed Theatrical Motion Picture based in whole or part on the Screenplay.

(1) WRITER SERVICES

If Production Company, in its sole discretion, deems that significant rewrites of the Screenplay are necessary or desired, Production Company shall notify Writer in writing, which shall be delivered via e-mail to Writer's e-mail address as contained herein, and offer Writer the opportunity to perform the first and all subsequent rewrites. A significant rewrite is defined as the addition of, or substantial alteration of, two or more scenes in the Screenplay, as reflected in the completed Picture. Writer shall have five (5) days from receipt of the offer to accept in writing, delivered to Production Company via e-mail. Failure to accept in a timely manner shall operate as a rejection and, notwithstanding anything to the contrary contained herein, give Production Company the unrestricted right to engage another writer of Production Company's choosing to complete the rewrite.

No other writer shall be permitted to perform a significant rewrite without the written permission of Writer. The failure to adhere to this provision may be deemed a material breach of this Agreement and may subject Production Company to the payment of monetary damages to Writer. No other writer shall be afforded a writing credit in connection with the Picture unless such writer rewrites more than one third (1/3) of the total Screenplay; and if such other writer is an executive producer or other above-the-line key personnel of the Picture, or officer or agent of Production Company, such other writer shall not be afforded a writing credit in connection with the Picture unless such writer rewrites more than one half (1/2) of the total Screenplay.

Minor alterations of scenes and dialogue in the Screenplay, including the omission of one or more scenes from the Screenplay, as reflected in the completed Picture, shall not be considered a rewrite and are at the sole discretion of Production Company. Minor alterations shall not include any addition of one or more scenes, and such additions shall require either Writer’s prior written consent or Writer being offered the first opportunity to rewrite any additional scene.
Writer hereby agrees to be available to Production Company during the filming of the Picture for the purpose of minor modifications and/or rewrites of the script. Writer shall not be required to be physically present at the location of filming (but may be “on-set” in Writer’s sole discretion), but shall be accessible to Production Company for the aforementioned purpose via email and/or telephone at such times as are deemed necessary by Production Company, or within twenty-four hours of a written, e-mailed request sent by Production Company to Writer’s email address, which is

gladstomecroy@gmail.com

(2) COMPENSATION

Production Company agrees to pay to Writer the total sum of Forty-Five Thousand Three Hundred Dollars ($45,300.00) (the "Purchase Price") for all the rights granted herein, payable as follows:

(a) Fixed Compensation

For all rights granted by Writer to Production Company, Production Company agrees to pay Writer and Writer agrees to accept compensation as follows: five thousand three hundred dollars ($5,300.00), which shall be payable upon delivery of a signed and notarized copy of this agreement to Production Company, in the form of a cashier’s check, which shall be hand delivered to Writer. All rights granted via this Agreement transfer at the time of payment.

(b) Deferred Compensation

In addition to the Fixed Compensation payable under Section 2(a), Production Company agrees to pay Writer and Writer agrees to accept compensation as follows: forty thousand dollars ($40,000.00), payable as follows:

(i) seven thousand dollars ($7,000.00) within three (3) business days after Production Company has obtained at least one hundred thousand dollars ($100,000.00) in gross receipts from the commercial exploitation of the Picture throughout the world;

(ii) eighteen thousand dollars ($18,000.00) within three (3) business days after Production Company has obtained at least one hundred fifty thousand dollars ($150,000.00) in gross receipts from the commercial exploitation of the Picture throughout the world; and,

(iii) fifteen thousand dollars ($15,000.00) within three (3) business days after Production Company has obtained at least two hundred thousand dollars ($200,000.00) in gross receipts from the commercial exploitation of the Picture throughout the world.

(c) Additional Compensation

(i) For any sequel, prequels or remake of a theatrical or television motion picture based in whole or in part on the Screenplay, Production Company will pay or cause Writer to be paid one-half (1/2) of the original Purchase Price, and for television motion pictures Production will pay or cause Writer to be paid one-third (1/3) of the original Purchase Price which shall be payable upon commencement of principal photography of the subsequent production.

(ii) For any mini-series based in whole or in part on the Screenplay, Production Company will pay or cause Writer to be paid Ten Thousand Dollars ($10,000.00) per hour, pro-rated for part hours.

(iii) For any television series produced, based in whole or in part on the Screenplay, Production Company will pay or cause to be paid to Writer the following royalties per initial production upon completion of production of each program: up to thirty (30) minutes, $1,500.00; over thirty (30), but not more than sixty (60) minutes, $1,750.00; over sixty (60) minutes but not more than ninety (90) minutes, $2,000.00; over ninety (90) minutes, $5,000.00; and in addition to the foregoing, as a buy-out of all royalty obligations, one hundred percent (100%) of the applicable initial royalty amount, in equal installments over five (5) years, payable within thirty (30) days after such such return, or subject to the WGA minimums, whichever is greater. Writer shall have a right of first negotiation to direct the pilot for any television series.

(d) Contingent Compensation

In addition to the Fixed Compensation, Deferred Compensation, Additional Compensation and Rewrite Compensation set forth herein, and subject to the production and release of the Picture,
"Organization" means any corporation, partnership, joint venture, limited liability company, unincorporated association, trust, estate, governmental entity or other entity.

"Person" means any natural person or Organization.

"Property" means all (or such lesser amount as indicated by the context used herein) property -- real, personal, tangible or intangible -- owned from time to time by the Company as a result of Capital Contributions, acquisitions, operations or otherwise.

"Taxable Income" or "Taxable Loss" for a particular Fiscal Year means an amount equal to the Company's taxable income or taxable loss for such Fiscal Year determined in accordance with Code section 703(a).

"Tax Distribution Amount" means, with respect to a Member for any calendar quarter, the combined amount computed pursuant to Sections 8.7(a)(i) and 8.7(a)(ii) in reference to such calendar quarter.

"Transfer" means (a) as a noun, any voluntary or involuntary transfer, sale, assignment, alienation, gift, donation, grant, conveyance, lease, exchange, mortgage, pledge, encumbrance, hypothecation or other disposition of any kind, including dispositions by operation of law or legal process and (b) as a verb, the act of making any voluntary or involuntary Transfer.

ARTICLE II
MEMBERS

2.1 Initial Members. Upon the formation of this Company, DJG and JQM shall be its sole Members. After the formation of this Company, a Person may become a Member (a) in the case of a Person acquiring a membership interest directly from this Company, only by the written agreement of both Members; and (b) in the case of an assignment of a Member's interest, only if such assignment is to another Member or a Member's wholly owned subsidiary or such assignment has been agreed to in writing by the non-assigning Member.

2.2 Place and Manner of Meeting. All meetings of the Members shall be held at such time and place as shall be stated in the notice of the meeting or in a duly executed waiver of notice thereof. Members may participate in such meetings by means of conference telephone or similar communications equipment by means of which all persons participating in the meeting can hear each other. Participation in a meeting by a Member shall constitute a waiver of notice of such meeting, except where a Member attends a meeting for the express purpose of objecting to the transaction of any business on the ground that the meeting is not lawfully called or convened.

2.3 Meetings. An annual meeting of the Members for the transaction of all business which may come before the meeting shall be held on such day and at such time during the period within six months after the close of each Fiscal Year of the Company as may be
Production Company agrees that Writer shall be granted and shall be entitled to receive as Contingent Compensation a total of Two Percent (2%) of Production Company’s gross receipts from the commercial exploitation of the Picture, and any ancillary, allied and/or subsidiary rights thereto, throughout the universe in perpetuity. All such payments of Contingent Compensation shall be payable to Writer on a quarterly basis.

(c) Rewrite Compensation

1. Rewrite Compensation payable to Writer for performing each rewrite requested by Production Company shall be two-hundred dollars ($200.00), to be paid in defferment upon completion of the Picture, or within 90 days of the rewrite being delivered to Production Company, whichever is first. Rewrite Compensation for performing rewrites shall not be due or payable to Writer for any period or periods during which Writer shall fail, refuse or neglect, or shall be unable for any reason to render aforementioned rewrites as required by Production Company under the terms of this Agreement.

(3) CONDITIONS AFFECTING OR RELATED TO COMPENSATION

(a) Method of Payment

All compensation, which shall become due to Writer hereunder shall be sent to Writer's address as provided in this Agreement, unless specifically stipulated elsewhere in this Agreement that payment be delivered otherwise. Writer must notify Production Company in writing of any change in address.

(b) Performance

Production Company's obligation to pay compensation or otherwise perform hereunder shall be conditioned upon full performance by Writer and all of Writer's obligations under the Agreement. No compensation shall accrue or become payable to Writer during Writer's inability, failure or refusal to perform, according to the terms and conditions of the Agreement, nor shall compensation accrue or become payable during any period of Force Majeure, Suspension or upon Termination except as otherwise herein provided.

(c) Governmental Limitation

No withholding, deduction, redaction, or limitation of compensation by the Production Company which is required or authorized by law ("Governmental Limitation") shall be a breach of this Agreement by Production Company or relieve Writer from Writer's obligations hereunder.

(d) Garnishment/Attachment

If Production Company is required, because of the service of any garnishment, attachment, writ of execution or lien, or by the terms of any contract or assignment executed by Writer to withhold or to pay all or any portion of the compensation due Writer hereunder to any other person, firm or corporation, the withholding or payment of such compensation or portion thereof, pursuant to the requirements of the aforementioned instruments shall not be construed as a breach by Production Company of this Agreement.

(e) No Obligation To Use

Production Company shall not be obligated to use Writer's services for the Picture, nor shall Production Company be obligated to produce, release, distribute, advertise, exploit, or otherwise make use of Writer's services if such services are used.

(4) OWNERSHIP

(a) Upon execution of this Agreement and delivery of Fixed Compensation to Writer (but subject to Writers reserved rights and right of reversion as set forth herein), Production Company shall solely and exclusively own, and Writer hereby transfers and assigns in perpetuity to Production Company, the Screenplay, and all of the results and proceeds thereof, in whatever stage of completion as may exist from time to time (including but not limited to all rights of whatever kind and character, throughout the universe, in perpetuity, in any and all languages, of copyright, trademark, patent, production, manufacture, recordation, reproduction, transcription, performance, broadcast, and exhibition by any art, method or device now known or hereafter devised, including without limitation, radio broadcasting, non-theatrical exhibition, and television exhibition or otherwise) whether such results and proceeds consist of literary, dramatic, musical, motion picture, mechanical or any other form of work or works, themes,
ideas, compositions, creations or products. Production Company’s acquisition hereunder shall also include all rights generally known in the field of literary and musical endeavor as the “moral rights of the authors” in and/or to the Screenplay, the results and proceeds thereof, to add to, subtract from, change, arrange, revise, adapt, rearrange, make variations, and to translate the same into any and all languages, change the sequence, change the characters and the descriptions thereof contained therein, change the title of the same, record and photograph the same with or without sound (including spoken words, dialogue, and music synchronously recorded), use said title or any of its components in connection with works or motion pictures wholly or partially independent thereof, to sell, copy and publish the same as Production Company may desire and to use all or any part thereof in new versions, adaptations, and sequels in any and all languages and to obtain copyright therein throughout the world. Writer hereby expressly waives any and all rights which Writer may have, either in law, in equity, or otherwise, of Writer’s so-called “moral rights of authors.”

(b) Notwithstanding Section 4(a) above, the following rights are reserved to Writer for Writer’s use and disposition:

(i) Publication Rights: The right to publish and distribute printed versions of the Screenplay, including without limitation, subsequent drafts resulting from rewrites, revisions, and/or modifications during and after production, owned or controlled by Writer in book form, whether hardcover or soft-cover, and in magazine or other periodicals, whether in installments or otherwise;

(ii) Stage Rights: The right to perform the Screenplay or adaptations thereof on the spoken stage with actors appearing in person in the immediate presence of the audience, provided no broadcast, telecast, recording, photography or other reproduction of such performance is made. Writer agrees not to exercise, or permit any other person to exercise, said stage rights earlier than five (5) years after the first general release or telecast, if earlier, of the Picture produced hereunder, or seven (7) years after the date of exercise of the Production Company’s option to acquire the Screenplay, whichever is earlier.

(iii) Author-Written Sequel: A literary property (story, novel, drama or otherwise), whether written before or after the Screenplay and whether written by Writer or by a successor in interest of Writer, using one or more of the characters appearing in the Screenplay, participating in different events from those found in the Screenplay, and whose plot is substantially different from that of the Screenplay. Writer shall have the right to exercise publication rights (i.e., in book or magazine form) at any time. Writer agrees not to exercise, or permit any other person to exercise, any other rights (including but not limited to motion picture or allied rights) of any kind in or to any author-written sequel earlier than five (5) years after the first general release of the Picture produced hereunder, or seven (7) years after the date of this Agreement, whichever is earlier, provided such restriction on Writer's exercise of said author-written sequel rights shall be extended to any period during which there is in effect, in any particular country or territory, a network television broadcasting agreement for a television motion picture, (i) based upon the Screenplay, or (ii) based upon any Picture produced in the exercise of rights assigned herein, or (iii) using a character or characters of the Screenplay, plus one (1) year, which shall also be a restricted period in such country or territory, whether or not such period occurs wholly or partly during or entirely after the 5/7 year period first referred to in this Section 4(b)(iii).

(c) All rights granted or agreed to be granted to Production Company hereunder shall vest in Production Company upon execution of this Agreement and upon delivery of Fixed Compensation to Writer.

(d) Execution of Other Documents

Writer further agrees to execute and deliver to Production Company, in connection with all material written hereunder, a Certificate of Authorship in substantially the following form:

"I hereby certify that I wrote the manuscript hereeto attached, entitled "Red Tide," and furnished my services pursuant to an Agreement between ______________________ (name of writer) and Production Company dated ______________________, in performance of my duties hereunder, and that I hereby sell, assign and convey any and all right,
title and interest in the manuscript to Production Company, and Production Company shall be considered the author thereof and entitled to the copyright therein and thereto (and all renewals thereof), with the right to make such changes therein and such uses thereof as it may from time to time determine as such author.

IN WITNESS WHEREOF, I have hereto set my hand this ___________ (date).*

If Production Company desires to secure separate assignments or Certificates of Authorship of or for any of the foregoing, Writer agrees to execute such certificate upon Production Company's request therefore.

(5) WRITER'S WARRANTIES
(a) Indemnification and Warranties
Writer agrees and warrants that the Screenplay is wholly original with Writer and shall not infringe upon or violate the right of privacy of, not constitute a libel or slander against, nor violate any common law rights or any other rights of any person, firm or corporation. Writer further agrees and warrants that rewrites and/or modifications to the Screenplay and/or material composed or contributed by Writer for the Picture during production shall also be wholly original with Writer and shall not infringe upon or violate the right of privacy of, not constitute a libel or slander against, nor violate any common law rights or any other rights of any person, firm or corporation.

(b) Further Warranties
Writer hereby warrants that Writer is under no obligation or disability, created by law or otherwise, which would in any manner or to any extent prevent or restrict Writer from entering into and fully performing this Agreement, and Writer hereby accepts the obligations hereunder. Writer warrants that Writer has not entered into any agreement or commitment that would prevent Writer's fulfilling Writer's commitments with Production Company hereunder and that Writer will not enter into any such agreement or commitment without Production Company's specific approval.

c) Indemnification
Writer agrees to indemnify Production Company, its successors, assigns, licensees, officers, directors, and employees, and hold them harmless from and against any and all claims, liability, losses, damages, costs, expenses (including but not limited to attorney's fees and costs), judgments and/or penalties arising out of Writer's breach of any warranty made by Writer under this Agreement.

(6) NAME
Production Company shall always have the right to use and display Writer's name in connection with advertising, publicizing, and exploiting the Picture or the Screenplay. However, such advertising may not include the direct endorsement of any product (other than the Picture) without Writer's consent. Exhibition, advertising, publicizing or exploiting the Picture by any media now known or hereafter devised, even though part of or in connection with a product or commercially-sponsored program, shall not be deemed an endorsement of any nature.

(7) REMEDIES
(a) Remedies Cumulative
All remedies of Production Company shall be cumulative, and no one such remedy shall be exclusive of any other. Without waiving any rights or remedies under this Agreement or otherwise, Production Company may from time to time recover, by action, any damages arising out of any breach of this Agreement by Writer and may institute and maintain subsequent actions for additional damages which may arise from the same or other breaches. The commencement or maintenance of any such action or actions by Production Company shall not constitute or result in the termination of Writer's engagement hereunder unless Production Company shall expressly so elect by written notice to Writer. The pursuit by Production Company of any remedy under this Agreement or otherwise shall not be deemed to waive any other or different remedy which may be available under this Agreement or otherwise.

(b) Services Unique
Writer acknowledges that Writer's services to be furnished hereunder and the rights herein are of a special, unique, unusual, extraordinary and intellectual character which gives them a peculiar
value, the loss of which cannot be reasonably or adequately compensated in damages in an action at law, and that Writer's Default will cause Production Company irreparable injury and damage. Writer agrees that Production Company shall be entitled to injunctive and other equitable relief to prevent default by Writer. In addition to such equitable relief, Production Company shall be entitled to such other remedies as may be available at law, including damages.

(8) FORCE MAJEURE
(a) Suspension
If, (i) by reason of fire, earthquake, labor dispute or strike, act of God or public enemy, any municipal ordinance, any state or federal law, governmental order or regulation, or other cause beyond Production Company's control, Production Company is prevented from or hampered in the development and/or production of the Picture, or if; (ii) by reason of any of the aforesaid contingencies or any other cause or occurrence not within Production Company's control, including but not limited to the death, illness or incapacity of any principal member of the cast of the Picture or the director or individual producer, the preparation, development, commencement, production or completion of the Picture is hampered, interrupted or interfered with, and/or if; (iii) the Production Company's operations are hampered or otherwise interfered with by virtue of any disruptive events which are beyond Production Company's control ("Production Company Disability") then Production Company may postpone the obligation of Writer to perform Writer's services (rewrites and script modifications during production of Picture) and the running of time hereunder for such time as the Production Company Disability continues; and no compensation shall accrue or become payable to Writer hereunder during such suspension.

(b) Termination
If a Production Company Disability continues for a period of eight (8) weeks, Production Company may terminate this agreement upon written notice to Writer, but must pay compensation to Writer as stated in the Fixed, Deferred, Additional, Rewrite and Contingent Compensation sections of this Agreement if such payment is or was applicable according to the Agreement prior to termination, and must continue to abide by all provisions of this Agreement as executed that concern credits and authorship even if the Agreement has been terminated.

(9) CREDITS
(a) Story By Credit
Writer shall be given sole credit as a writer on a single card in connection with the Picture with Writer's name in a clearly visible font of the same style and size as that of the director, producer, or other above-the-line persons, whichever is larger. This credit shall appear by itself, on its own card, in the main title of the Picture (whether at the beginning or at the end of the Picture) with no other credits or names. Said story writer credit shall be in substantially the following form:

"STORY BY: JAMES HENDERSON"

(b) Screenwriter Credit
Writer shall be given credit as a screenwriter on a single card in connection with the Picture with Writer's name in a clearly visible font of the same style and size as that of the director, producer, or other above-the-line persons, whichever is largest. The screenplay credit shall immediately precede the director credit in opening main title credits, if any, or shall immediately follow the director credit in closing main title credits, if any, and in any case whatsoever the Writer's screenplay credit shall be the second-to-last appearing in opening main title credits and the second appearing in closing main title credits. This credit shall appear by itself, on its own card, in the main title of the Picture (whether at the beginning or at the end of the Picture), with no other credits or names. Said screenplay writer credit shall be in substantially the following form:

"SCREENPLAY BY: JAMES HENDERSON"

(c) Writer shall receive, at minimum, equally prominent credits and parity with producers and directors in all written and onscreen advertising, publicity, marketing and promotion of the Picture.

(d) It is understood that non-compliance with those credits provisions by parties other than Production Company does not put Production Company at fault or liable for damages to Writer, so long as Production Company has maintained compliance with these credits provisions as
evidenced in any medium Production Company controls or contracts to effect while Screenplay and/or Picture are owned by Production Company, and has endeavored to preserve compliance, insofar as they are reasonably able, on the part of subsequent owners, distributors, or broadcasters of Picture and other forms derived from Screenplay and/or Picture.

(c) Inadvertent Non-Compliance
No casual or inadvertent failure to comply with the provisions of this clause, not any failure of any other person, firm or corporation to comply with agreements with Production Company relating to such credits, shall constitute a breach by Production Company of Production Company’s obligations under this clause. Writer hereby agrees that if through inadvertence Production Company breaches any of its obligations pursuant to this clause, damages, if any, caused Writer by Production Company are not irreparable or sufficient to entitle Writer to injunctive or other equitable relief. Consequently, Writer's rights and remedies in such an event shall be limited to Writer's rights, if any, to recover damages in an action at law, and Writer shall not be entitled to rescind this Agreement or any of the rights granted to Production Company hereunder, or to enjoin or restrain the distribution or exhibition of the Picture or any other rights granted to Production Company.

(10) EMPLOYMENT OF OTHERS
Writer agrees not to employ any person to serve in any capacity, nor contract for the purchase or renting of any article or material, nor make any agreement committing Production Company to pay any sum of money for any reason whatsoever in connection with the Picture or services to be rendered by Writer hereunder, or otherwise, without written approval first being had and obtained from Production Company.

(11) REVERSION RIGHT
The Parties agree that if the Production Company does not produce any motion picture or television production based upon the Screenplay within twelve (12) months from the date of this Agreement, then this Agreement shall automatically terminate and all rights in and to the Screenplay, that have been transferred herein, shall immediately revert back to the Writer, unless the Parties mutually agree in writing to extend this reversion right at any time prior to such date of reversion. The Writer shall retain all sums therefore paid. Production Company shall immediately execute and deliver to Writer any assignments and other documents required to effectuate the reversion. If Production Company shall fail or be unable to do so, Production Company hereby grants Writer a limited power of attorney coupled with an interest to execute and deliver such documents as Production Company’s attorney-in-fact.

(12) AUDIT RIGHT
Production Company shall maintain and keep accurate and complete books of account and customary business records in accordance with generally accepted accounting practices. Such books and records shall be maintained for a period of not less than three years (3) consecutive years from the initial release of the Picture. Writer shall have the right to examine the complete books of account and business records of Producer to the extent they pertain to the Picture, from time to time, upon reasonable notice, at the regular place where such books and records are maintained, during normal business hours, and shall be conducted on Writer’s behalf by Writer or Writer’s designee, and at Writer’s expense. Notwithstanding anything to the contrary contained herein, in the event a given audit discloses an error or misstatement in favor of Writer, individually or collectively greater than or equal to five percent (5%), Production company shall promptly reimburse Writer’s reasonable costs and expenses related to said audit, in addition to any monies due Writer under this Agreement.

(13) ASSIGNMENT
This Agreement is may not be assigned by Writer, without Production Company’s prior written consent. Production Company and any subsequent assignee may freely assign this Agreement and grant its rights hereunder, in whole or in part to any person, firm or corporation.

(14) NOTICES
(a) Writer’s Address
All notices from Production Company to Writer in connection with this Agreement may be given in writing by addressing the same to Writer at:
and by depositing the same, so addressed, postage prepaid, in the mail, or at Production Company’s option, Production Company may deliver such notice either via email at

gladstonemecoy@gmail.com

or to Writer personally, in writing. If such notice is given by mail, as above provided, the date of mailing shall be deemed to be the date of service of such notice.

(b) Production Company’s Address
All notices from Writer to Production Company in connection with this Agreement may be given in writing by addressing the same to Production Company at

2516 Woodgate Blvd.
Studio 204
Orlando, FL 32822

and by depositing the same, so addressed, postage prepaid, in the mail, or at Writer’s option, Writer may deliver such notice either via email at

dinojajllina@gmail.com

or to Production Company or its officers personally, in writing. If such notice is given by mail, as above provided, the date of mailing shall be deemed to be the date of service of such notice.

(15) GOVERNING LAW AND VENUE
This Agreement shall be construed in accordance with the laws of the State of Florida applicable to agreements which are executed and fully performed within said State. Venue for any and all causes of action related to or arising out of this agreement shall properly lie on Orange County, Florida. The parties further agree that the prevailing party in any legal proceeding (of any kind or nature) shall be entitled reasonable attorneys’ fees, costs and disbursements, including reimbursement for the cost of witnesses, travel and subsistence during any legal proceedings and hearings from the non-prevailing party.

(16) CAPTIONS
The captions used in connection with the clauses and subclauses of this Agreement are inserted only for the purpose of reference. Such captions shall not be deemed to govern, limit, modify, or in any other manner affect the scope, meaning or intent of the provisions of this Agreement or any part thereof; nor shall such captions otherwise be given any legal effect.

(17) SERVICE OF PROCESS
In any action or proceeding commenced in any court in the State of Florida for the purpose of enforcing this Agreement or any right granted herein or growing out hereof, or any order or decree predicated thereon, any summons, order to show cause, writ, judgment, decree, or other process, issued by such court, may be delivered to Writer, or to Production Company or its officers, without the State of Florida; and when so delivered to said parties shall be subject to the jurisdiction of such court as though the same had been served within the State of Florida, but outside the county in which such action or proceeding is pending.

(18) ILLEGALITY
Nothing contained herein shall require the commission of any act or the payment of any compensation which is contrary to an express provision of law or contrary to the policy of express law. If there shall exist any conflict between any provision herein and any such law or policy, the latter shall prevail; and the provision or provisions herein affected shall be curtailed, limited or eliminated to the extent, but only to the extent, necessary to remove such conflict; and as so modified the remaining provisions of this Agreement shall continue in full force and effect.

(19) ENTIRE AGREEMENT
This Agreement contains the entire agreement of the parties and all previous agreements, warranties and representations, if any, are merged herein. By signing in the spaces provided
below, Writer and Production Company accept and agree to all the terms and conditions of this Agreement. No waiver by any Party of any default, misrepresentation, or breach of warranty or covenant hereunder, whether intentional or not, shall be deemed to extend to any prior or subsequent default, misrepresentation, or breach of warranty or covenant hereunder or affect in any way any rights arising by virtue of any prior or subsequent such occurrence. Any failure at any time of either Party to enforce any provision of this Agreement shall not constitute a waiver of such provision or prejudice the right of such Party to enforce such provision at any subsequent time. Any term or provision of this Agreement that is invalid or unenforceable in any situation in any jurisdiction shall not affect the validity or enforceability of the remaining terms and provisions hereof or the validity or enforceability of the offending term or provision in any other situation or in any other jurisdiction. This Agreement shall inure to the benefit of and shall be binding upon each of the parties hereto and their respective successors and assigns.

IN WITNESS WHEREOF, the Parties duly authorized representatives have entered into this Agreement as of the date hereof.


James Henderson, Writer

Date

STATE OF FLORIDA
COUNTY OF __________

The foregoing instrument was acknowledged before me this ____ day of
_______________, 20__, by ________.

Notary Public-State of Florida:

sign______________________

print______________________

Personally Known ____; OR Produced Identification ______

Type of Identification Produced: _______________________

Dino Gallina or James Mitchell, as the Authorized representative of Long Shot Pictures, L.L.C

Date

STATE OF FLORIDA
COUNTY OF __________

The foregoing instrument was acknowledged before me this ____ day of
_______________, 20__, by ________.
Notary Public-State of Florida:

sign _______________________

print _______________________

Personally Known ____; OR Produced Identification ____

Type of Identification Produced: ______________________
(19) ENTIRE AGREEMENT
This Agreement contains the entire agreement of the parties and all previous agreements, warranties and representations, if any, are merged herein. By signing in the spaces provided below, Writer and Production Company accept and agree to all the terms and conditions of this Agreement. No waiver by any Party of any default, misrepresentation, or breach of warranty or covenant hereunder, whether intentional or not, shall be deemed to extend to any prior or subsequent default, misrepresentation, or breach of warranty or covenant hereunder or affect in any way any rights arising by virtue of any prior or subsequent such occurrence. Any failure at any time of either Party to enforce any provision of this Agreement shall not constitute a waiver of such provision or prejudice the right of such Party to enforce such provision at any subsequent time. Any term or provision of this Agreement that is invalid or unenforceable in any situation in any jurisdiction shall not affect the validity or enforceability of the remaining terms and provisions hereof or the validity or enforceability of the offending term or provision in any other situation or in any other jurisdiction. This Agreement shall inure to the benefit of and shall be binding upon each of the parties hereto and their respective successors and assigns.

IN WITNESS WHEREOF, the Parties duly authorized representatives have entered into this Agreement as of the date hereof.

[Signature]
JANICE HENDRICKSON
Writer
May 8, 2009
Date

STATE OF FLORIDA
COUNTY OF Orange

The foregoing instrument was acknowledged before me this 5th day of
May 2009, by JAMES HENDRICKSON

[Signature]
Notary Public State of Florida
sign ____________________________
print __________________________

Personally Known: OR Produced Identification FLDC #1960444-757630

Type of Identification Produced: FL DL

[Signature]
Idaho Gallina or James Mitchell, as the Authorized representative of Long Shot Pictures, LLC
May 8, 2009
Date

STATE OF FLORIDA
COUNTY OF Orange
The foregoing instrument was acknowledged before me this 5th day of

Notary Public
State of Florida

Signature

Print Name

Personally Known: OR Produced Identification: X

Type of Identification Produced: FL Driver's License No. 324 45561 4255.
FILM EDITOR AGREEMENT

This Agreement is entered into by and between LONG SHOT PICTURES, LLC (hereinafter, Production Company) and Adam Showen (hereinafter, Editor) on this ______ day of December 2009.

WHEREAS, Long Shot Pictures, LLC, is a limited liability company registered in the State of Florida and doing business at 2516 Woodgate Blvd., Studio 204 Orlando, FL 32822. Long Shot Pictures has filmed a full-length feature film entitled “RED TIDE” (hereinafter, Film) is not affiliated with any guild or union.

WHEREAS, Adam Showen, an individual, is located at ______ and is not currently a member of any guild or union, and is not under any encumbrances which would prevent him from full performing his obligations as outlined in this Agreement.

(1) EDITOR SERVICES

Production Company hereby engages, and Editor accepts such engagement, Editor to edit, as the term is commonly understood in the film industry, the Film by deleting, arranging and splicing the materials provided to Editor by Production Company, as well as synchronizing the sound recordings provided by Production Company, in a professional manner which is deemed satisfactory by Production Company. Editor understands that Editor shall not be deemed an employee of Production Company, but rather is an independent contractor. As such, Editor is responsible for any and all insurance and taxes, including but not limited to income tax, which may become due as a result of this Agreement. Editor hereby agrees to the following schedule for deliverables:

(a) February 24, 2010: First Cut, as the term is commonly understood in the film industry, is due to Production Company;

(b) April 14, 2010: Finished Polished Edit, as the term is commonly understood in the film industry, is due to Production Company.

(2) COMPENSATION

Production Company agrees to pay to Editor the total sum of Ten Thousand Dollars ($10000.00) for all of the Editor’s services as contemplated herein, payable as follows:

(a) Fixed Compensation

Production Company agrees to pay Editor and Editor agrees to accept compensation as follows: Five Hundred Dollars ($500.00), which shall be payable upon delivery of a signed copy of this Agreement to Production Company, in the form of a check, which shall be hand delivered to Editor; Five Hundred Dollars ($500.00), which shall be payable when the first cut, as the term is commonly understood in the film industry, is delivered to Production Company; and One Thousand Dollars ($1,000.00), which shall be payable when the finished polish edit, as the term is commonly understood in the film industry, is delivered to Production Company. All rights granted via this Agreement transfer at the time of the execution of this Agreement.
(b) Deferred Compensation
In addition to the Fixed Compensation payable under Section 2(a), Production Company agrees to pay Editor and Editor agrees to accept compensation as follows: Eight thousand ($8000.00), payable within seven (7) business days after Production Company has obtained at least one hundred thousand dollars ($100,000.00) in gross receipts from the commercial exploitation of the Film throughout the world.

(3) CONDITIONS AFFECTING OR RELATED TO COMPENSATION
(a) Method of Payment
All compensation, which shall become due to Editor hereunder shall be sent to Editor's address as provided in this Agreement, unless specifically stipulated elsewhere in this Agreement that payment be delivered otherwise. Editor must notify Production Company in writing of any change in address.

(b) Performance
Production Company's obligation to pay compensation or otherwise perform hereunder shall be conditioned upon full performance by Editor and all of Editor's obligations under the Agreement. No compensation shall accrue or become payable to Editor during Editor's inability, failure or refusal to perform, according to the terms and conditions of the Agreement, nor shall compensation accrue or become payable during any period of Force Majeure, Suspension or upon Termination except as otherwise herein provided.

(c) Governmental Limitation
No withholding, deduction, reduction, or limitation of compensation by the Production Company which is required or authorized by law ("Governmental Limitation") shall be a breach of this Agreement by Production Company or relieve Editor from Editor's obligations hereunder.

(d) Garnishment/Attachment
If Production Company is required, because of the service of any garnishment, attachment, writ of execution or lien, or by the terms of any contract or assignment executed by Editor to withhold or to pay all or any portion of the compensation due Editor hereunder to any person, firm or corporation, the withholding or payment of such compensation or portion thereof, pursuant to the requirements of the aforementioned instruments shall not be construed as a breach by Production Company of this Agreement.

(e) No Obligation To Use
Production Company shall not be obligated to use Editor's services for the Picture, nor shall Production Company be obligated to produce, release, distribute, advertise, exploit, or otherwise make use of Editor's services if such services are used.

(4) OWNERSHIP
(a) Upon execution of this Agreement, Production Company shall solely and exclusively own, and Editor hereby transfers and assigns in perpetuity to Production Company, all of the results and proceeds of Editor’s work on the Film, in whatever stage of completion as may exist from time to time (including but not limited to all rights of whatever kind and character, throughout the universe, in perpetuity, in any and all languages, of copyright, trademark, patent, production, manufacture, recordation,
reproduction, transcription, performance, broadcast, and exhibition by any art, method or
device now known or hereafter devised, including without limitation, radio broadcasting,
non-theatrical exhibition, and television exhibition or otherwise) whether such results and
proceeds consist of literary, dramatic, musical, motion picture, mechanical or any other
form of work or works, themes, ideas, compositions, creations or products. Production
Company’s acquisition hereunder shall also include all rights generally known in the field
of literary and musical endeavor as the “moral rights of the authors” in and/or to the Film,
the results and proceeds thereof, to add to, subtract from, change, arrange, revise, adapt,
rearrange, make variations, and to translate the same into any and all languages, change
the sequence, change the characters and the descriptions thereof contained therein,
change the title of the same, record and photograph the same with or without sound
(including spoken words, dialogue, and music synchronously recorded), use said title or
any of its components in connection with works or motion pictures wholly or partially
independent thereof, to sell, copy and publish the same as Production Company may
desire and to use all or any part thereof in new versions, adaptations, and sequels in any
and all languages and to obtain copyright therein throughout the world. Editor hereby
expressly waives any and all rights which Editor may have, either in law, in equity, or
otherwise, of Editor’s so-called “moral rights of authors.”

(5) EDITOR’S WARRANTIES
   (a) Indemnification and Warranties
       Editor agrees and warrants that his contribution to the Film shall be wholly
       original with Editor and shall not infringe upon or violate the right of privacy of,
       not constitute a libel or slander against, nor violate any common law rights or any other
       rights of any person, firm or corporation.
   (b) Further Warranties
       Editor hereby warrants that Editor is under no obligation or disability, created by
       law or otherwise, which would in any manner or to any extent prevent or restrict Editor
       from entering into and fully performing this Agreement, and Editor hereby accepts the
       obligations hereunder. Editor warrants that Editor has not entered into any agreement or
       commitment that would prevent Editor's fulfilling Editor's commitments with Production
       Company hereunder and that Editor will not enter into any such agreement or
       commitment without Production Company's specific approval.
   (c) Indemnification
       Editor agrees to indemnify Production Company, its successors, assigns,
       licensees, officers, directors, and employees, and hold them harmless from and against
       any and all claims, liability, losses, damages, costs, expenses (including but not limited to
       attorney's fees and costs), judgments and/or penalties arising out of Editor's breach of any
       warranty made by Editor under this Agreement.

(6) NAME
    Production Company shall always have the right to use and display Editor's name
    in connection with advertising, publicizing, and exploiting the Picture or the Film.
    However, such advertising may not include the direct endorsement of any product (other
    than the Film) without Editor's consent. Exhibition, advertising, publicizing or exploiting
    the Picture by any media now known or hereafter devised, even though part of or in
connection with a product or commercially-sponsored program, shall not be deemed an endorsement of any nature.

(7) REMEDIES
   (a) Remedies Cumulative
       All remedies of Production Company shall be cumulative, and no one such remedy shall be exclusive of any other. Without waiving any rights or remedies under this Agreement or otherwise, Production Company may from time to time recover, by action, any damages arising out of any breach of this Agreement by Editor and may institute and maintain subsequent actions for additional damages which may arise from the same or other breaches. The commencement or maintenance of any such action or actions by Production Company shall not constitute or result in the termination of Editor's engagement hereunder unless Production Company shall expressly so elect by written notice to Editor. The pursuit by Production Company of any remedy under this Agreement or otherwise shall not be deemed to waive any other or different remedy which may be available under this Agreement or otherwise.
   (b) Services Unique
       Editor acknowledges that Editor's services to be furnished hereunder and the rights herein are of a special, unique, unusual, extraordinary and intellectual character which gives them a peculiar value, the loss of which cannot be reasonably or adequately compensated in damages in an action at law, and that Editor's Default will cause Production Company irreparable injury and damage. Editor agrees that Production Company shall be entitled to injunctive and other equitable relief to prevent default by Editor. In addition to such equitable relief, Production Company shall be entitled to such other remedies as may be available at law, including damages.

(8) FORCE MAJEURE
   (a) Suspension
       If, (i) by reason of fire, earthquake, labor dispute or strike, act of God or public enemy, any municipal ordinance, any state or federal law, governmental order or regulation, or other cause beyond Production Company's control, Production Company is prevented from or hampered in the development and/or production of the Picture, or if; (ii) by reason of any of the aforesaid contingencies or any other cause or occurrence not within Production Company's control, including but not limited to the death, illness or incapacity of any principal member of the cast of the Picture or the director or individual producer, the preparation, development, commencement, production or completion of the Picture is hampered, interrupted or interfered with, and/or if; (iii) the Production Company's operations are hampered or otherwise interfered with by virtue of any disruptive events which are beyond Production Company's control ("Production Company Disability"), then Production Company may postpone the obligation of Editor to perform Editor's services (rewrites and script modifications during production of Picture) and the running of time hereunder for such time as the Production Company Disability continues; and no compensation shall accrue or become payable to Editor hereunder during such suspension.
   (b) Termination
If a Production Company Disability continues for a period of eight (8) weeks, Production Company may terminate this agreement upon written notice to Editor, but must pay compensation to Editor as stated in the Fixed and Deferred Compensation sections of this Agreement if such payment is or was applicable according to the Agreement prior to termination, and must continue to abide by all provisions of this Agreement as executed that concern credits and authorship even if the Agreement has been terminated.

(9) CREDITS
(a) Shared Credit
Editor shall be given credit as an editor on a shared card in connection with the Film in a clearly visible font of the same style and size of that of the other editor. Said editor credit shall be in substantially the following form:

“EDITED BY: ADAM SHOWEN AND DINO GALLINA”

(b) Non-Compliance
It is understood that non-compliance with these credits provisions by parties other than Production Company does not put Production Company at fault or liable for damages to Editor, so long as Production Company has maintained compliance with these credits provisions as evidenced in any medium Production Company controls or contracts to effect while the Film is owned by Production Company, and has endeavored to preserve compliance, insofar as they are reasonably able, on the part of subsequent owners, distributors, or broadcasters of Picture and other forms derived from the Film.

(c) Inadvertent Non-Compliance
No casual or inadvertent failure to comply with the provisions of this clause, not any failure of any other person, firm or corporation to comply with agreements with Production Company relating to such credits, shall constitute a breach by Production Company of Production Company's obligations under this clause. Editor hereby agrees that if through inadvertence Production Company breaches any of its obligations pursuant to this clause, damages, if any, caused by Production Company are not irreparable or sufficient to entitle Editor to injunctive or other equitable relief. Consequently, Editor's rights and remedies in such an event shall be limited to Editor's rights, if any, to recover damages in an action at law, and Editor shall not be entitled to rescind this Agreement or any of the rights granted to Production Company hereunder, or to enjoin or restrain the distribution or exhibition of the Picture or any other rights granted to Production Company.

(10) EMPLOYMENT OF OTHERS
Editor agrees not to employ any person to serve in any capacity, nor contract for the purchase or renting of any article or material, nor make any agreement committing Production Company to pay any sum of money for any reason whatsoever in connection with the Picture or services to be rendered by Editor hereunder, or otherwise, without written approval first being had and obtained from Production Company.
(11) AUDIT RIGHT

Production Company shall maintain and keep accurate and complete books of account and customary business records in accordance with generally accepted accounting practices. Such books and records shall be maintained for a period of not less than three years (3) consecutive years from the initial release of the Picture. Editor shall have the right to examine the complete books of account and business records of Producer to the extent they pertain to the Picture, from time to time, upon reasonable notice, at the regular place where such books and records are maintained, during normal business hours, and shall be conducted on Editor's behalf by Editor or Editor's designee, and at Editor's expense.

(12) ASSIGNMENT

This Agreement may not be assigned by Editor, without Production Company’s prior written consent. Production Company and any subsequent assignee may freely assign this Agreement and grant its rights hereunder, in whole or in part to any person, firm or corporation.

(13) NOTICES

(a) Editor's Address

All notices from Production Company to Editor in connection with this Agreement may be given in writing by addressing the same to Editor at

__________________________

and by depositing the same, so addressed, postage prepaid, in the mail, or at

__________________________

or to Editor personally, in writing. If such notice is given by mail, as above provided, the date of mailing shall be deemed to be the date of service of such notice.

(b) Production Company's Address

All notices from Editor to Production Company in connection with this Agreement may be given in writing by addressing the same to Production Company at

2516 Woodgate Blvd.
Studio 204
Orlando, FL 32822

and by depositing the same, so addressed, postage prepaid, in the mail, or at Editor’s option, Editor may deliver such notice either via email at dinojgallina@gmail.com or to Production Company or its officers personally, in writing. If such notice is given by mail as above provided, the date of mailing shall be deemed to be the date of service of such notice.
(14) GOVERNING LAW AND VENUE

This Agreement shall be construed in accordance with the laws of the State of Florida applicable to agreements which are executed and fully performed within said State. Venue for any and all causes of action related to or arising out of this agreement shall properly lie in Orange County, Florida. The parties further agree that the prevailing party in any legal proceeding (of any kind or nature) shall be entitled reasonable attorneys’ fees, costs and disbursements, including reimbursement for the cost of witnesses, travel and subsistence during any legal proceedings and hearings from the non-prevailing party.

(15) CAPTIONS

The captions used in connection with the clauses and subclauses of this Agreement are inserted only for the purpose of reference. Such captions shall not be deemed to govern, limit, modify, or in any other manner affect the scope, meaning or intent of the provisions of this Agreement or any part thereof; nor shall such captions otherwise be given any legal effect.

(16) SERVICE OF PROCESS

In any action or proceeding commenced in any court in the State of Florida for the purpose of enforcing this Agreement or any right granted herein or growing out hereof, or any order or decree predicated thereon, any summons, order to show cause, writ, judgment, decree, or other process, issued by such court, may be delivered to Editor, or to Production Company or its officers, without the State of Florida; and when so delivered to said parties shall be subject to the jurisdiction of such court as though the same had been served within the State of Florida, but outside the county in which such action or proceeding is pending.

(17) ILLEGALITY

Nothing contained herein shall require the commission of any act or the payment of any compensation which is contrary to an express provision of law or contrary to the policy of express law. If there shall exist any conflict between any provision herein and any such law or policy, the latter shall prevail; and the provision or provisions herein affected shall be curtailed, limited or eliminated to the extent, but only to the extent, necessary to remove such conflict; and as so modified the remaining provisions of this Agreement shall continue in full force and effect.

(18) ENTIRE AGREEMENT

This Agreement contains the entire agreement of the parties and all previous agreements, warranties and representations, if any, are merged herein. By signing in the spaces provided below, Editor and Production Company accept and agree to all the terms and conditions of this Agreement. No waiver by any Party of any default, misrepresentation, or breach of warranty or covenant hereunder, whether intentional or not, shall be deemed to extend to any prior or subsequent default, misrepresentation, or breach of warranty or covenant hereunder or affect in any way any rights arising by virtue of any prior or subsequent such occurrence. Any failure at any time of either Party to enforce any provision of this Agreement shall not constitute a waiver of such provision.
or prejudice the right of such Party to enforce such provision at any subsequent time. Any term or provision of this Agreement that is invalid or unenforceable in any situation in any jurisdiction shall not affect the validity or enforceability of the remaining terms and provisions hereof or the validity or enforceability of the offending term or provision in any other situation or in any other jurisdiction. This Agreement shall inure to the benefit of and shall be binding upon each of the parties hereto and their respective successors and assigns.

IN WITNESS WHEREOF, the Parties duly authorized representatives have entered into this Agreement as of the date hereof.

________________________________________
Adam Showen, Editor

________________________________________
Date

STATE OF FLORIDA
COUNTY OF __________

The foregoing instrument was acknowledged before me this _____ day of _________, 20____, by __________.

Notary Public-State of Florida:
Sign ________________________________
Print ________________________________

Personally Known _______; OR Produced Identification _______
Type of Identification Produced: ____________________________

________________________________________
or prejudice the right of such Party to enforce such provision at any subsequent time. Any term or provision of this Agreement that is invalid or unenforceable in any situation in any jurisdiction shall not affect the validity or enforceability of the remaining terms and provisions hereof or the validity or enforceability of the offending term or provision in any other situation or in any other jurisdiction. This Agreement shall inure to the benefit of and shall be binding upon each of the parties hereto and their respective successors and assigns.

IN WITNESS WHEREOF, the Parties duly authorized representatives have entered into this Agreement as of the date hereof.

Adam Showa, Editor

12/15/09
Date

STATE OF FLORIDA
COUNTY OF ____________

The foregoing instrument was acknowledged before me this _____ day of ____________, 20___, by ________.

Notary Public-State of Florida:
Sign __________________________
Print __________________________

Personally Known ______ OR Produced Identification ______
Type of Identification Produced; __________________________
LOCATION AGREEMENT

Film  Red Tide

Production Company  Long Shot Pictures

Address  2516 Woodgate Blvd Studio 204
          Orlando, FL 32822

Phone Number (321) 223-7929

Set(s)  Boatyard

Scene Number(s)  n/a

Date of Agreement  May 20, 2009

TO WHOM IT MAY CONCERN:

1. I, the undersigned owner or agent, whichever is applicable, hereby irrevocably grants to Long Shot Pictures ("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 1955 N Blackwell Ave, Tangerine, FL 34119 (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 and exploitation of the motion picture tentatively entitled RED TIDE (the "Picture").

2. Producer may take possession of said premises commencing on or about June 1st – June 6th, 2009 subject to change because of weather conditions or changes in production schedule, and continuing until the completion of all scenes and work required.

3. Charges: As complete compensation for all of the rights granted to Producer hereunder, Producer shall show Business name in movie (upon request) and give Owner credit in the movie.

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 use 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 refer 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/or 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.
6. Company agrees to protect Owner(s) and to keep and save Owner(s) harmless from any and all suits, claims for loss or liabilities for, any personal injury to any person or any damage to other premises or property located thereon, occasioned by or resulting from Company's use of said premises, except for any damage or injury caused by the negligent or intentional misconduct by the Owner (including Owner's employees or agents). If Owner claims Company is responsible for any such damage or injury, or both. Owner shall notify Company in writing within five (5) business days after expiration of the term (or completion of Company's additional utilization, if any, of the premises), which writing shall include a detailed listing of all property damaged and/or injuries for which Owner claims Company is responsible, and Owner shall cooperate fully with Company in the investigation of such claim, and permit Company's investigators to inspect the property so claimed to be damaged. In this regard, Company represents that they have obtained General Liability and Property Damage Insurance in an amount of at least $1,000,000.00 covering General Liability and $1,000,000.00 covering Property Damage. Company will name Owner as additionally insured on policy, and provide Owner with a copy of said policy. Said policy shall also be filed at the Office of the Local Film Commission.

7. All rights of every nature whatsoever in and to all still pictures, motion pictures, videotapes, photographs and sound recording 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 part 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 claimed to be, defamatory, untrue or censurable in nature. In addition, neither Owner nor any tenant, or 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.

8. Force Majeure: If because of illness of actors, director or other essential artists 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 shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth in Paragraph 2, and any such use shall be included in the compensation paid pursuant to Paragraph 3 above.

9. At any time within six (6) months from the date Producer completes its use of the Property hereunder, Producer may, upon less than five (5) days prior written notice to Owner, reenter 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.

10. 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 as a shooting location.

11. 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. If any question arises regarding Owner's authority to grant the property and rights granted in this agreement, Owner agrees to indemnify Producer and assume responsibility for any loss and liability incurred as a result of its breach of the representation of authority contained in this paragraph, including reasonable attorneys' fees.

AGREED AND ACCEPTED:

Date: May 20, 2009

Production Company: Long Shot Pictures

Prod. Company Rep Name: Dino J Gallina
(Please print)

Prod. Company Rep Signature: Dino J Gallina

Property Owner Name: Anthony Franco

Property Owner Signature: [Signature]
PERSONAL RELEASE

Fil— "Red Tide"
Producer Company: Long Shot Pictures, Inc
Address: 2516 Woodgate Blvd
Orlando, Fl 32812

Date 6/1/09

Ladies and Gentlemen:

I, the undersigned, hereby grant permission to Long Shot Pictures
("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 tentative
feature film entitled "Red Tide"
(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,
or shall 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
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 6/1/09

Signature

If a minor, Guardian's Signature

AGREED AND ACCEPTED TO

By

Release #1
ACTOR EMPLOYMENT AGREEMENT

THIS AGREEMENT is made and entered into as of (date) , by and between the Production Company , Production Company (hereinafter "Producer"), and (hereinafter "Player").

A. Producer intends to produce a motion picture (hereinafter the "Picture") based upon that certain screenplay tentatively entitled " (hereinafter the "Screenplay").

B. Producer wishes to utilize the services of Player in connection with the Picture upon the terms and conditions herein contained.

ACCORDINGLY, IT IS AGREED AS FOLLOWS:

1. PHOTOPLAY, ROLE, SALARY AND GUARANTEE: Producer hereby engages Player to render services as such in the role of ( ), in the Screenplay, at the salary of $100.00 Dollars per day. Player accepts such engagement upon the terms herein specified.

2. START DATE: Principal Photography of the Picture shall commence on or about ( ), but no later than . The Start Date shall be automatically extended without notice for a period equal to the duration of any default, disability and/or force majeure (as such terms are defined below and regardless of whether Player's services are suspended therefore), or due to any location requirements, director and/or cast unavailability, weather conditions, and/or other similar contingencies.

3. PLAYER'S ADDRESS: All notices which the Producer is required or may desire to give to the Player may be given either by mailing the same addressed to the Player at the address listed at the end of this agreement, or such notice may be given to the Player personally, either orally or in writing.

4. PLAYER'S TELEPHONE: The Player must keep the Producer's casting office or the assistant director of said photoplay advised as to where the Player may be reached by telephone without unreasonable delay. The current telephone number of the Player is listed at the end of this agreement.

5. FURNISHING OF WARDROBE: The Player agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role. When Player furnishes any wardrobe, Player shall receive a reasonable allowance and reimbursement for any soiled or damaged clothes.

Number of outfits furnished by Player:

6. NEXT STARTING DATE: The starting date of Player's next engagement is:

7. NON-UNION PICTURE: Producer makes the material representation that it is not a signatory to the Screen Actors Guild collective bargaining agreement or any other union or guild agreement. Producer warrants that Player is not a member of any union or guild, memberships in which would prevent Player from working in this picture.

8. Exclusivity: Player's services hereunder shall be non-exclusive first priority during the Pre-Production, exclusive during Production Periods, and non-exclusive, but on a first-priority basis, during the Post-Production Period.

9. Retakes and Other Additional Services: During and after the Term, Player shall render such services as Producer may desire in producing retakes, added scenes, transparencies, close-ups, sound track (including dubbing and looping), process shots, trick shots and trailers for changes in and foreign versions of the Picture. Compensation for such additional services shall be payable pursuant to Paragraph 1 of the principal agreement; provided, however, that no compensation shall be payable for such additional services to the extent they are rendered during any period for which Producer is otherwise obligated to pay or has paid Player compensation, or is entitled to Player's services without compensation.

10. Nights, Weekends, Holidays, Work Time: No increased or additional compensation shall accrue or be payable to Player for services rendered by Player at night or on weekends or holidays, or after the expiration of any number of hours of service in any period.

11. CREDIT: There shall be no obligation to accord Player credit in paid advertising and/or publicity, although Producer may from time to time elect, in its sole discretion, to accord Player such credit. Producer shall accord Player customary shared screen credit.
12. RIGHTS: Player grants, and Producer shall have, the perpetual and universal right to photograph and re-photograph Player (still and moving) and to record and re-record, double and dub Player's voice and performances, by any present or future methods or means and to use and authorize others to use Player's name, voice and likeness for and in connection with the Picture, the soundtrack (including a soundtrack album), trailers, and documentary and/or "making of" pictures, and all advertising (including Player's name and likenesses on sleeves, jackets and other packaging for soundtrack albums, video cassettes, videodiscs, written publications and the like), merchandising, commercial tie-ups, publicity, and other means of exploitation of any and all rights pertaining to the Picture and any element thereof. Producer shall own all results and proceeds of Player's services hereunder, including the copyrights thereof, and as such owner shall have the right (among all other rights of ownership): (i) to include such results and proceeds in the Picture and in advertising and publicity relating to the Picture, (ii) to reproduce such results and proceeds by any present or future means, (iii) to combine such results and proceeds with photographs and recordings made by others for use in the Picture, (iv) to exhibit and perform such results and proceeds in theaters, on the radio and television, and in or by any other present or future media, for profit and otherwise, and for commercial or non-commercial purposes and purposes of trade, and (v) to license and assign its rights to any other person or producer. Without in any way limiting the foregoing, the results and proceeds of Player's services hereunder include any and all material, words, writings, ideas, "gags", dialogue, melody and lyrics composed, submitted or interpolated by Player in connection with the preparation or production of the Picture (hereinafter referred to as "material"). All said material, the copyright therein, and all renewals, extensions or reversions of copyright now or hereafter provided, shall automatically become the property of Producer, which shall be deemed the author thereof, it being agreed and acknowledged that all of the results and proceeds of Producer's services hereunder are a specially ordered and commissioned "work made for hire" within the meaning of the 1976 Copyright Act for the compensation provided in the Principal Agreement. Player hereby expressly waives and relinquishes any moral rights or "droit moral" in and to any material created by or contributed to the Picture by Player including all of Player's performance.

13. FORCE MAJEURE: As used herein the term "force majeure" means epidemic, act of God, strike, lockout, labor condition, unavailability of materials, transportation, power or other commodity, delay of common carrier, civil disturbance, riot, war or armed conflict (whether or not there has been an official declaration of war), the enactment of any law, the issuance of any executive or judicial order or decree, breach of contract by, or disability of, the Producer, Director, other principal cast member, breach of contract by a financier or completion guarantor, or other similar occurrence beyond the control of Producer, which causes an interruption of or materially hampers or materially interferes with the production of the Picture.

14. INSURANCE: Player warrants that to the best of Player's knowledge Player is in good health and has no condition which would prevent Producer from obtaining life, health, accident, cast or other insurance covering Player at premium rates normal to Player's age and sex, without any unusual exclusion or limitation of liability on the part of the insurer.

15. ASSIGNMENT: Producer shall have the right to assign this Agreement and any of the rights granted herein, in whole or in part, to any person, firm, corporation or entity, and nothing contained herein shall imply anything to the contrary. Upon the assignee's assumption of the obligations of Producer with respect to the rights so assigned, Producer shall be relieved of all such obligations. Producer shall also have the right to lend the services of Player to any person, firm or corporation which is a subsidiary, parent or affiliate of Producer or the successor to Producer by a merger or by a transfer of substantially all of Producer's assets hereunder. In the event of any such lending, Player agrees to render his services to the best of his ability to the person, firm, or corporation to whom his services are loaned hereunder. Player may not assign Player's rights or obligations hereunder.

16. MERCHANDISING: Producer is also granted the further exclusive right and license, but only in connection with the role portrayed by Player in the film to use and to license the use of Player's name, sobriquet, photograph, likeness, caricature and/or signature (collectively referred to herein as "name and likeness") in and in connection with any merchandising and/or publishing undertakings.

17. INCLUSIVE PAYMENTS: All payments to Player hereunder shall be deemed to be equitable and inclusive remuneration for all services rendered by Player in connection with the Picture and to be paid by way of a complete buy-out of all rights granted to Producer hereunder and no further sums shall be payable to Player by Producer by reason of the exploitation of the Picture and all results and proceeds of Player's services hereunder in any and all media throughout the universe pursuant to any collective bargaining agreement, if any, or otherwise, by way of residuals, repeat fees, pension contributions, or any other monies whatsoever.

18. ARBITRATION: Any controversy or claim arising out of or relating to this agreement or any breach thereof shall be settled by arbitration in accordance with the Rules of the American Arbitration Association; and judgment upon the award rendered by the arbitrators may be entered in any court having jurisdiction thereof. The prevailing party shall be entitled to reimbursement for costs and reasonable attorney's fees. The determination of the arbitrator in such proceeding shall be
final, binding and non-appealable. In the event of any breach by the Producer of this Agreement, the Player shall be limited to the Player's remedy at law for damages, if any, and shall not have the right to terminate or rescind this Agreement or to enjoin or restrain in any way the production, distribution, advertising or exploitation of the Picture.

19. EMPLOYMENT ELIGIBILITY: All of Producer's obligations herein are expressly conditioned upon Performer's completion, to Producer's satisfaction, of the I-9 form (Employee Eligibility Verification Form), and upon Performer's submission to Producer of original documents satisfactory to demonstrate Performer's employment eligibility.

IN WITNESS WHEREOF, the parties have executed this agreement on the day and year first above written.

AGREED TO AND ACCEPTED:

Date:

"Player" (please print name)  

Michele Feren

"Player" signature

Player address:  

[Redacted]

"Player Phone num:

Production Company:  

[Redacted]

Prod. Co, Representative: (please print):

Prod. Co. Representative Signature:  

[Redacted]
PRODUCT PLACEMENT RELEASE

Film: Red Tide

Function Company: Long Shot Pictures, LLC

Address: 2516 Woodgate Blvd.
Orlando, FL 32822-6204

Date: 05/28/2009

Ladies and Gentlemen:

The undersigned ("Company") agrees to provide the following product(s) and/or service(s) to Long Shot Pictures, LLC for use in the feature film tentatively entitled "Red Tide" (the "Picture"): 

The Company grants to you, your successors, licensees and assigns, the non-exclusive right, but not the obligation to use and include all or part of the trademark(s), logo(s) and/or identifiable characters (the "Mark(s)") associated with the above listed product(s) and/or service(s) in the Picture, without limitation as to time or number of runs, for reproduction, exhibition and exploitation, throughout the world, in any and all manner, methods and media, whether now known or hereafter known or devised, and in the advertising, publicizing, promotion, trailers and exploitation thereof.

The Company warrants and represents that it is the owner of the product(s) or direct provider of the service(s) as listed above or a representative of such and has the right to enter this agreement and grant the rights granted to Long Shot Pictures, LLC hereunder.

In full consideration of the Company providing the product(s) and/or service(s) to Long Shot Pictures, LLC Long Shot Pictures, LLC agrees to accord the Company screen credit in the end titles of the positive prints of the Picture in the following form:

The Company understands that any broadcast identification of its products, trademarks, trade names or the like which may furnish, shall in no event, be beyond that which is reasonably related to the program content.

As it applies to any and all television broadcasts of the Picture, the Company is aware that it is a Federal offense to give or agree to give anything of value to promote any product, service or venture on the air. The Company affirms that it did not give or agree to give anything of value, except for the product(s) and/or service(s) to any member of the production staff, anyone associated in any manner with the Picture or any representative of Long Shot Pictures, LLC for mentioning or displaying the name of the Company or any of its products, trademarks, trade names, or the like.

I represent that I am an officer of the Company and am empowered to execute this form on behalf of the Company.
I further represent that neither I nor the Company which I represent will directly or indirectly publicize or otherwise exploit the use, exhibition or demonstration of the above product(s) and/or service(s) in the Picture for advertising, merchandising or promotional purposes without the express written consent of Steve Stock, President of Guy Harvey, INC.

Sincerely yours,

Authorized Signatory

Dino Gallina

Please Print Name

President

Title

Long Shot Pictures, LLC

Name of Company

AGREED AND ACCEPTED TO

By

Phone Number