Red Tide: A Feature Length Motion Picture

Dino Gallina

University of Central Florida

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RED TIDE:
A FEATURE LENGTH MOTION PICTURE

by

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B.A. University of Central Florida, 2005

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for the degree of Master of Fine Arts in the Entrepreneurial Digital Cinema track
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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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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, 80s, 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 home town, 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.
INT. JOHN’S HOUSE, LIVING ROOM - DAY

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 get 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.
EXT. JOHN'S HOUSE, FRONT YARD - DAY

Allison, in a huff, walks to her car.

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.
16  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.

17  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.

18  INT. JOHN'S HOUSE, BATHROOM - AFTERNOON

Alex flushes the ten oxy pills.

19  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.

20  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.

21   EXT. SHIPYARD - NIGHT

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

FADE OUT:

FADE IN:

22   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?

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.

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:

28  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.
The seawater is red. The waves above roll quietly along, and there’s no sign of life.

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

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 fishermen given up hope of catching anything they can sell, but beachgoers are getting their own dose of the red tide's malicious effects.

INT. JOHN'S HOUSE, LIVING ROOM - MORNING
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.

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.

INT. JOHN'S VAN - DAY

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, bikini-clad girls 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. 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.
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.
INT. JOHN’S VAN - NIGHT

Alex is nodding off. John is driving.

JOHN
Hey, wake up.

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JOHN (CONT’D)
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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.
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 'sifougarades,' 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?

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.

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.

63 INT. JOHN'S HOUSE, ALEX'S ROOM - MORNING 63

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.

EXT. JOHN’S HOUSE, FRONT PORCH - MORNING

Alex hops forward while putting on his shoes.

John coolly 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, you know, starting to get stuff started, and uh, I wanna bring you in on it, you 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 accidentally 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 snuck 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 (CONT'D)
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 (CONT'D)
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:
74 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.

75 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.

76 EXT. BEACH - DAY

Alex sits on the beach, facing the water.

77 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 subbies! 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).
86  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.

87  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.

88  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:

89  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.B.)

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.

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.

INT. JOHN'S HOUSE, LIVING ROOM - AFTERNOON

Alex is on the phone with Allison.

ALEX

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.

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 $180,000 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.

102 INT. ALLISON’S CAR (EXT. HARRY’S NEIGHBORHOOD) - NIGHT
Alex turns too fast into a neighborhood.
He speeds down the residential street.

103 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.

104 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.

105 EXT. HARRY’S HOUSE, FRONT YARD - NIGHT
Two stretchers come out of the house (John and Harry), and get put into the two ambulances.

106 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.

116 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.

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.

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.

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

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 Rodriguez, 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**

Spain | 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.

Born in 1968 as the 1st International Week of Fantasy and Horror Movies, today the Festival is an essential rendezvous for movie lovers and audiences eager to come into contact with new tendencies and technologies applied to film and the audiovisual 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 purporses 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 | Hyderabad | 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 unparalleled “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.
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
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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1202 PRODUCER
Dino J Galilha
---
Total
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1203 ASSOCIATE PRODUCER

Daniel Richard (points)
Expenses
Salary
Jesi Hampton (points)
---
20 Days 1 0 0
---
Total
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1204 PRODUCER ASSISTANTS

TBD 10 Days 1 0 0
TBD 10 Days 1 0 0
TBD 25 Days 1 0 0
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Total
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1208 LEGAL & OUTSIDE AUDITING
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1302   DIRECTOR FEE

1302   CASTING DIRECTORS

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1400 CAST

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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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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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## Continuation of Account 5714

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| CONTINGENCY : 10.0% | 0 | 5,010  | 5,010 |          |          |          |          |       |          |
| Total Above-The-Line | 0 | 15,412 | 15,412 |          |          |          |          |       |          |
| Total Below-The-Line | 0 | 31,217 | 31,217 |          |          |          |          |       |          |
| Total Above and Below-The-Line | 0 | 46,628 | 46,628 |          |          |          |          |       |          |
| Grand Total | 0 | 55,106 | 55,106 |          |          |          |          |       |          |
APPENDIX B: PRODUCTION SCHEDULE AND DAY OUT OF DAYS
Production Schedule for Red Tide

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<th>Plot Description</th>
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<tr>
<td>66</td>
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<td>BY THE WATER (THE BAY) JOHN TELLS ALEX THE REAL HISTORY OF HIM AND HAI</td>
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<tr>
<td>30</td>
<td>31</td>
<td>EXT</td>
<td>SPONGE DOCKS ALEX LOOKS FOR WORK AT DOCKS</td>
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<td>11</td>
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<td>SPONGE DOCKS ALEX TALKS TO GREEK MEN, ASKING ABOUT THE BOAT</td>
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<td>SPONGE DOCKS ALEX TALKS TO GREEK MAN</td>
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<td>TAXI CAB ALEX RIDES IN TAXI CAB THROUGH HOMETOWN</td>
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<td>12</td>
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<td>SHIPYARD ALEX GOES TO SHIPYARD TO LOOK FOR THE BOAT</td>
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<td>51</td>
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<td>STREET, NEAR SHIPYARD ALEX WALKS WITH A BUCKET</td>
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<td>SHIPYARD ALEX OPENS SHIPYARD GATE</td>
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<td>SHIPYARD, IN THE BOAT ALEX FINDS AN OLD PHOTO WHILE CLEANING THE BOAT</td>
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<td>SHIPYARD ALEX TRIES TO OPEN THE LOCKS</td>
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<td>INT</td>
<td>SHIPYARD, IN THE BOAT ALEX SITS IN FATHER'S BOAT</td>
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End Day # 3 Wednesday, June 3, 2009 -- Total Pages: 2 4/8

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<td>BY THE WATER (THE BAY) ALEX WORKS AT LABOR POOL AGAIN</td>
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<td>BEACH ALEX SITS ON THE BEACH, FIRST DAY OF FREEDOM Day 1</td>
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<td>Sheet #: 94 4/8 pgs</td>
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<td>PARKING BY BEACH JOHN AND ALEX GET INTO THE SUV Evening 1, 2</td>
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**End Day # 4 Thursday, June 4, 2009 -- Total Pages: 2 2/8**

| Sheet #: 69 1 7/8 pgs | Scenes: 69  EXT | STREET, JOHN’S NEIGHBORHOOD JOHN TRIES TO GET ALEX TO RIDE IN THE VAN Day 1, 2 |
| Sheet #: 95 1 1/8 pgs | Scenes: 95  INT | RESTAURANT ALEX, JOHN, AND ALLISON PLAN HOW TO PAY BACK H  Night 1, 2, 3 |
| Sheet #: 96 2/8 pgs | Scenes: 96  EXT | RESTAURANT ALEX AND ALLISON WALK OUTSIDE RESTAURANT Night 1, 3 |
| Sheet #: 21 1/8 pgs | Scenes: 21  EXT | SHIPYARD ALEX LIES ON HIS BACK IN THE BOAT Night 1 |
| Sheet #: 68 3  pgs | Scenes: 68  EXT | SHIPYARD, IN THE BOAT ALEX MEETS UP WITH ALLISON IN THE BOAT Night 1, 3 |
| Sheet #: 98 5/8 pgs | Scenes: 98  INT | ALLISON’S CAR ALLISON AND ALEX CONTINUE LOOKING FOR JOHN Night 1, 3 |

**End Day # 5 Friday, June 5, 2009 -- Total Pages: 6 2/8**

| Sheet #: 113 1/8 pgs | Scenes: 117  EXT | OCEAN, OPEN WATER A NEW BOAT SPUTTERS ALONG THE WATER Day 1, 3, 10 |
| Sheet #: 115 6/8 pgs | Scenes: 119  INT | BOAT (EXT, OCEAN, OPEN WATER) ALEX INFORMS ALLISON THAT HE FOUND JOHN’S Day 1, 3, 10 |

**End Day # 6 Saturday, June 6, 2009 -- Total Pages: 7/8**

**DRIVING VCC**

<p>| Sheet #: 65 7/8 pgs | Scenes: 65  INT | JOHN’S SUV JOHN TELLS ALEX HE WANTS TO HAVE A DISCUSSION Day 1, 2 |
| Sheet #: 71 7/8 pgs | Scenes: 71  INT | JOHN’S SUV JOHN CONVINCES ALEX TO HELP HIM Day 1, 2 |</p>
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<td>MONTAGE&lt;br&gt;JOHN AND ALEX MAKE DRUG DELIVERIES</td>
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**End Day # 7 Monday, June 8, 2009 -- Total Pages: 5 3/8**

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<td>ALLISON'S CAR&lt;br&gt;ALEX AND ALLISON HOLD HANDS WHILE DRIVING</td>
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**End Day # 8 Tuesday, June 9, 2009 -- Total Pages: 1**

**HOWELL BRANCH**

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<td>JOHN'S HOUSE, FRONT YARD ALEX SAYS GOODBYE TO ALLISON</td>
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<td>JOHN'S HOUSE, KITCHEN JOHN COOKS AND ALEX MEETS ALLISON</td>
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<td>JOHN'S BACKYARD, ONE-ROOM COTTAGE ALEX BOARDs UP JOHN COTTAGE</td>
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146
| Sheet #: | 77 | 1/8 pgs | Scenes: | 77 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Day | JOHN TRYING TO BREAK OUT OF COTTAGE | 2 |
| Sheet #: | 79 | 1/8 pgs | Scenes: | 79 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Day | JOHN YELLS FOR HELP | 1, 2 |
| Sheet #: | 81 | 6/8 pgs | Scenes: | 81 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Day | ALEX CHECKS IN ON JOHN AT THE COTTAGE | 1, 2 |
| Sheet #: | 84 | 4/8 pgs | Scenes: | 84 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Night | ALEX GIVES JOHN A JOINT AND PILLS | 1, 2 |
| Sheet #: | 86 | 2/8 pgs | Scenes: | 86 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Night | ALEX COLLECTS SOUP FROM JOHN | 1 |
| Sheet #: | 88 | 1/8 pgs | Scenes: | 88 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Night | ALEX SLEEPS NEXT COTTAGE | 1 |
| Sheet #: | 89 | 1 5/8 pgs | Scenes: | 89 | EXT | JOHN'S BACKYARD, ONE-ROOM COTTAGE | Night | ALEX RELEASES JOHN FROM THE COTTAGE | 1, 2 |

**End Day #13 Tuesday, June 16, 2009 – Total Pages: 4**

| Sheet #: | 23 | 5 4/8 pgs | Scenes: | 23 | INT | JOHN'S HOUSE, LIVING ROOM | Day | JOHN THINKS SOMEONE ROBBED HIS HOUSE | 1, 2, 3 |
| Sheet #: | 42 | 1 pgs | Scenes: | 45 | INT | JOHN'S SUV | Night | ALEX AND JOHN TALK ABOUT HARRY AND ABOUT HOW | 1, 2 |
| Sheet #: | 44 | 1/8 pgs | Scenes: | 47 | EXT | STREET, JOHN'S NEIGHBORHOOD | Night | JOHN'S SUV STOPS | 1, 2 |
| Sheet #: | 45 | 1/8 pgs | Scenes: | 48 | INT | JOHN'S SUV | Night | JOHN DROPS ALEX HOME | 1, 2 |

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

| Sheet #: | 26 | 3 2/8 pgs | Scenes: | 27 | INT | JOHN'S HOUSE, LIVING ROOM | Day | JOHN JOINS ALEX AND ALLISON, HE APOLOGIZES | 1, 2, 3 |
| Sheet #: | 14 | 1/8 pgs | Scenes: | 16 | INT | JOHN'S HOUSE, LIVING ROOM | Evening | ALEX DAZES AT TV | 1 |
| Sheet #: | 57 | 3/8 pgs | Scenes: | 58 | EXT | JOHN'S HOUSE, FRONT PORCH | Evening | JOHN GETS MAD AT ALEX | 1, 2, 3 |
| Sheet #: | 67 | 1 2/8 pgs | Scenes: | 67 | INT | JOHN'S HOUSE, LIVING ROOM | Night | ALEX PUNCHES JOHN AFTER ARGUMENT | 1, 2, 3 |

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

<p>| Sheet #: | 52 | 3/8 pgs | Scenes: | 53 | EXT | JOHN'S HOUSE, FRONT PORCH | Night | ALEX OVERHEARS ALLISON AND JOHN ARGUE | 1, 2, 3 |
| Sheet #: | 58 | 3/8 pgs | Scenes: | 58 | EXT | JOHN'S HOUSE, FRONT PORCH | Night | JOHN GETS MAD AT ALEX | 1, 2, 3 |</p>
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**End Day # 16 Friday, June 19, 2009 -- Total Pages: 3 6/8**

**FULL SAIL**

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**End Day # 17 Saturday, June 20, 2009 -- Total Pages: 3 2/8**

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<td>JOHN'S HOUSE, ALEX'S ROOM Night ALLISON COMES INTO ALEX'S BEDROOM TO TALK ABO</td>
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<td>JOHN'S HOUSE, BATHROOM JOHN GOES INTO BATHROOM</td>
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<td>110</td>
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<td>JOHN'S HOUSE, LIVING ROOM ALEX AND ALLISON SIT IN SILENCE</td>
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End Day # 19 Tuesday, June 23, 2009 – Total Pages: 3 3/8

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<td>102</td>
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<td>103</td>
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<td>STREET, HARRY'S NEIGHBORHOOD ALEX DRIVES BY HARRY'S HOUSE</td>
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<td>106</td>
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<td>HARRY'S HOUSE, FRONT YARD JOHN AND HARRY ARE ON STRETCHERS</td>
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<td>107</td>
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<td>ALLISON'S CAR (EXT. HARRY'S HOUSE) ALEX STOPS TO SEE JOHN</td>
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End Day # 20 Wednesday, June 24, 2009 – Total Pages: 2 5/8

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<td>HOSPITAL, HALLWAY LOBBY ALEX AND DOCTOR TALK ABOUT JOHN</td>
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<td>17. TED STEVENS NEWS ANCHOR (ON TV)</td>
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<th>May 26, 2009 9:29 AM</th>
<th>Day Out of Days Report for Cast Members</th>
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<td><strong>Red Tide</strong></td>
<td><strong>Page 2 of 4</strong></td>
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<td>9. BOY (ALEX &amp; ALLISON'S SON)</td>
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<td>13. HARRY</td>
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<td>16. TV DOCUMENTARY NARRATOR (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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### May 26, 2009
9:29 AM

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

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<td>19. TED STEVENS NEWS ANCHOR (ON TV)</td>
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APPENDIX C: CHAIN OF TITLE
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 #: 1326529
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

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

0000000049.2009032012154409.0000000012
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
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 #: 1328478
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

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

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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 #: 133183
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

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

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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

Registration #: 1548881
Material Type: SCREENPLAY
Registered By: JAMES DINKINS HENDERSON III

Effective Date: 04/23/09
Expiration Date: 04/23/14

0000000049.2009062311360657.0000000012
Certificate of Registration

Title: 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
Domiciled 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
## Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Alex Nikoladis</td>
<td>Adrian Mancinelli</td>
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<td>John Nikoladis</td>
<td>Josue Gutierrez</td>
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<tr>
<td>Allison McKinney</td>
<td>Michele Feren</td>
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<tr>
<td>Jerry Gerard</td>
<td>Gary Domain</td>
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<tr>
<td>Thug 2:</td>
<td>Marion W. Starks III</td>
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<tr>
<td>Drug Dealer 1:</td>
<td>Dino Gallina</td>
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<tr>
<td>Lone Greek Man:</td>
<td>Ronald Woodard</td>
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<tr>
<td>Greek Man 1:</td>
<td>Joseph Gallina</td>
</tr>
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<td>Tarpon Local 1:</td>
<td>Tom Pieczonka</td>
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<td>Tarpon Captain:</td>
<td>Sakellarios Zagorianos</td>
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<tr>
<td>Boss:</td>
<td>Brent Foltz</td>
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<tr>
<td>Fisherman:</td>
<td>Lawrence Odum</td>
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<tr>
<td>Reporter:</td>
<td>Carolyn Gross</td>
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<tr>
<td>Stoned Smoker:</td>
<td>Nick Breau</td>
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## Production Team

<table>
<thead>
<tr>
<th>Role</th>
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<tbody>
<tr>
<td>Director</td>
<td>Dino J Gallina</td>
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<tr>
<td>Screenwriter</td>
<td>James Henderson</td>
</tr>
<tr>
<td>Producer (s)</td>
<td>Dino J Gallina</td>
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<tr>
<td></td>
<td>Ralph R. Clemente</td>
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<tr>
<td>Executive Producer</td>
<td>James Q Mitchell</td>
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<tr>
<td>Associate Producer</td>
<td>Jessica Hampton</td>
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<td></td>
<td>Daniel McNamara</td>
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<tr>
<td>Production Coordinator</td>
<td>Christina Hebert</td>
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<tr>
<td>Editor</td>
<td>Adam Showen</td>
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<tr>
<td>Assistant Editor</td>
<td>Derek Houston</td>
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<td></td>
<td>Jessica Hampton</td>
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<tr>
<td>Assistant Production Coordinator</td>
<td>Jorge J. Ramos</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Michael J Martin</td>
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</tbody>
</table>
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
          Caitlyn Snyder
Script Supervisor  Derek Houston
1st Assistant Director  Donald Phillips
2nd Assistant Director  Kevin Thomas
          Matt Turner
Director of Photography  Stuart Hall
2nd Camera Operator  Steve Burns
1st Assistant Camera  Sam Muniz
2nd Assistant Camera  Levon Merigan
          Nelson Mestril
          James Mordaunt
Video Assist  James Mordaunt
Gaffer  Joe Olandiese
Best Boy Electric  Brian Macaione
          David Zacek
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
CALL SHEET
“Red Tide”

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

DAY/DATE: Monday, June 1, 2009
PRODUCTION DAY: 1 of 21
DIRECTOR: Dino J. Galiana

1st A.D.: Donald Phillips
SET PHONE: Kevin Thomas
(727) 512-4425
SUNRISE: 6:34 AM SUNSET: 8:23 PM MOON PHASE: First Quarter
WEATHER: Mostly sunny throughout the morning and afternoon, followed by a partly cloudy evening.
High: 89° Low: 71° Southwest winds 6 mph. 20% chance of rain throughout the day.

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

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>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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</thead>
<tbody>
<tr>
<td>By the water (the bay)</td>
<td>66 9</td>
<td>John talks to Alex the real history of him and Harry.</td>
<td>D</td>
<td>Ext</td>
<td>1,2</td>
<td>5/6/8</td>
<td>2:30 PM – 4:30 PM</td>
<td>Arrota Golf Park</td>
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</table>

*** DAY 1 WRAP ***

TOTAL NUMBER OF SCENES: 1. TOTAL NUMBER OF PAGES: 168

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>SHH/RMP/RF</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian</td>
<td>7:15 am</td>
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<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>7:15 am</td>
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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 b 8:30 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>
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<th>Scripted Location</th>
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<th>IE</th>
<th>Cast #</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
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</thead>
<tbody>
<tr>
<td>Sponge Docks</td>
<td>31</td>
<td>Alex looks for work at docks.</td>
<td>Mom</td>
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<td>1,15</td>
<td>2:39</td>
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<td>Sponge Exchange</td>
</tr>
<tr>
<td>Sponge Docks</td>
<td>13</td>
<td>Alex talks to Greek man, asks about boat</td>
<td>D</td>
<td>Ext</td>
<td>1,4</td>
<td>1:09</td>
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<td>Sponge Exchange</td>
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<tr>
<td>Sponge Docks</td>
<td>116</td>
<td>Alex talks to Greek man</td>
<td>D</td>
<td>Ext</td>
<td>1,5</td>
<td>1:39</td>
<td></td>
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<td>Sponge Exchange</td>
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</tbody>
</table>

*** DAY 2 WRAP ***

TOTAL NUMBER OF SCENES: 3. TOTAL NUMBER OF PAGES: 168.
### CREW CALLS

**Department/Position** | **Name** | **Phone #** | **Call**
--- | --- | --- | ---
**Production** | **Director** | Don Gallone | (321)231-7829 | 7:00 AM
| **Producer** | Ralph Clemente | (321)247-8317 | 7:00 AM
| **Production Manager** | | | 7:00 AM
| **Production Assistant** | | | 7:00 AM
| **Grip** | Joe DiCicco | (619)658-8795 | 7:00 AM
| **Camera** | | | 7:00 AM
| **Sound** | | | 7:00 AM
| **Art** | | | 7:00 AM
| **Lighting** | | | 7:00 AM
| **Grip** | | | 7:00 AM
| **Camera** | | | 7:00 AM
| **Sound** | | | 7:00 AM
| **Art** | | | 7:00 AM
| **Lighting** | | | 7:00 AM
| **Grip** | | | 7:00 AM
| **Camera** | | | 7:00 AM
| **Sound** | | | 7:00 AM
| **Art** | | | 7:00 AM

**Locations**

**Location Manager** | Kevin Thomas | (561)676-6525 | 7:00 AM

**Catering/Craft Service**

**Craft Service**

**Lunch**

**MEALS:**

- Breakfast: time _ N/A _ for _ people
- Lunch: time _ 12:00 pm _ for _ people

---

**LOCATION MAP & DIRECTIONS**

**Directions to**
Ancott Golf Park

From the Raintrees Inn Hotel:
7651 US Highway 19 Port Richey, FL 34662
1. Head south west on US-19 toward Largo Ln - 3.0 mi
2. Continue straight to stay on US-19 - 0.2 mi
3. Turn right at Trouble Creek Rd - 1.5 mi
4. Continue on Strawn Memorial Hwy - 2.4 mi
5. Turn left at Bailey’s Bluff Rd
Arrive at Ancott Golf Park 2305 Bailey’s Bluff Rd Holiday, FL 34691

---

Director: 
Producer:
CALL SHEET

“Red Tide”

CREW CALL: 7:00 am

BREAKFAST @ SET: Coffee having had

SHOOTING CALL: 8:30 am

LUNCH: 1:00 – 2:00 pm

DAY/DATE: Tuesday, June 2, 2009

PRODUCTION DAY: 2 of 21

DIRECTOR: Dino J. Gallina

1st A.D.: Donald Phillips

(727) 812-6425

PRODUCTION OFFICE:

River Side Inn

7631 US Highway 19

New Port Richey, FL 34652

SET PHONE: Kevin Thomas

WEATHER:

Isolated T-Storms all day long. Humidity 65-80%. UV Index of 10+(Extreme)

High: 89* & Low: 71* Southeast winds 6 mph. 30% chance of rain throughout the day.

1st A.D.: Donald Phillips

SET LOCATION #1:

Sponge Exchange

700 Dodecanese Blvd.

Tarpon Springs, FL 34689

NEAREST HOSPITAL TO LOCATION:

Helen Ellis Memorial Hospital

1305 South Pinellas Ave.

Tarpon Springs, FL 34689

(727) 942-5000

Quote of the Day: “Leadership and learning are indispensable to each other.”

SHOOTING SCHEDULE

Scripted Location | Scene # | Shots | Description | DIN | IIE | Cast # | Page Count | Time Needed to Shoot | Set Location
Spence Docks | 31 | Alex looks for work at docks | Mom | Ext | 1, 15 | 2:38 | The Sponge Exchange
Spence Docks | 13 | Alex talks to Greek men, asking about the boat | Day | Ext | 1, 4, 5, 6 | 1:38 | The Sponge Exchange
Spence Docks | 116 | Alex talks to Greek man | Day | Ext | 1, 5 | 1:38 | The Sponge Exchange

TALENT

# | Scripted Name | Talent Name | Pick-Up | Arrive Location | Into Wardrobe | Into Make-Up | Ready on Set | SWAT/RF Notes
1 | Alex | Alex Marionelli | N/A | N/A | 7:15 am | 8:25 am | W
4 | Greek Man 1 | Ted | N/A | N/A | 7:45 am | 8:25 am | SWAT
5 | Greek Man 2 | George | N/A | N/A | 7:45 am | 8:25 am | SWAT
6 | Greek Man 3 | N/A | N/A | N/A | 7:45 am | 8:25 am | SWAT
15 | Lone Greek Man | Ronald Woodard | N/A | N/A | 7:45 am | 8:25 am | SWAT

EXTRAS:

Greek Man 4
Greek Man 5
People on Docks

SCENES NEEDED FOR:

CALL TIME: N/A
WHERE TO REPORT TO: N/A

SPECIAL DEPARTMENT INSTRUCTIONS

Art: N/A

Props: Boot Stuff, Flags [on boats], Hose, Cigarettes, Greek Map, and Materials?

Camera: N/A

Grip: N/A

Lighting: N/A

Locations: New Location, the Sponge Exchange

Make-up: N/A

Production: N/A

Sound: Seagulls

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

Wardrobe: Greek Men on boats

ADVANCE SCHEDULE: DAY 3 – Tuesday, June 2, 2009. Crew Call: 7:00 am.

Scripted Location | Scene # | Shots | Description | DIN | IIE | Cast | Pages | Time | Set Location
Taxi Cab | 3 | Alex rides Taxi Cab through town | Mom | Ext | 1 | 1/8 | Taxi Cab
The Day | 43 | Alex works at labor pool, again | D | Ext | 1 | The Day [by the water]
Shipyard | 14 | Alex goes to look for the boat | D | Ext | 1, 5 | 1/8 | Shipyard

**TOTAL NUMBER OF SCENES: 51 - TOTAL NUMBER OF PAGES: 258**
<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 Galina</td>
<td>(213)233-7929</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(407)724-9987</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(407)755-0171</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McNamara</td>
<td>(407)754-3217</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jessi Hampton</td>
<td>(407)362-8344</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Hebert</td>
<td>(754)366-7208</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(520)638-5229</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevan Thomas</td>
<td>(772)216-6425</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(212)667-8995</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
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<td></td>
<td></td>
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<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Hapton</td>
<td>(407)819-7921</td>
<td>9:00 AM</td>
</tr>
<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)216-6425</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
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<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407)253-7848</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Muino</td>
<td>(407)767-1271</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera/RTS</td>
<td>Nelson Medrano</td>
<td>(407)253-4792</td>
<td>9:00 AM</td>
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<tr>
<td>2nd Unit Camera Operator</td>
<td>Dylan Allen</td>
<td>(407)218-7988</td>
<td>9:00 AM</td>
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<tr>
<td>2nd Unit AC</td>
<td>Adam Vadensone</td>
<td>(352)746-8958</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd AC/Line Assist</td>
<td>James Monague</td>
<td>(239)403-6644</td>
<td>9:00 AM</td>
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<tr>
<td>Set Media Manager</td>
<td>Steve Blase</td>
<td>(772)255-0801</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Dwyer</td>
<td>(407)758-4380</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Production Designer</td>
<td>Mike Marti</td>
<td>(212)281-6299</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(954)645-2210</td>
<td>9:00 AM</td>
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<td><strong>Crew Calls</strong></td>
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<tr>
<td>Gaffer</td>
<td>Joe Oldeiss</td>
<td>(407)566-8765</td>
<td>7:00 AM</td>
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<tr>
<td>P.A. Roy Electric</td>
<td>Brian Maloney</td>
<td>(386)747-0038</td>
<td>7:00 AM</td>
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<td>Grip</td>
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<td></td>
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<tr>
<td>Key Grip</td>
<td>Elke Cavier</td>
<td>(415)408-8828</td>
<td>7:00 AM</td>
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<tr>
<td>Best Boy Grip</td>
<td>William Conflazie</td>
<td>(407)705-7869</td>
<td>7:00 AM</td>
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<tr>
<td>Swing</td>
<td>Tyler Heffrin</td>
<td>(407)664-7030</td>
<td>7:00 AM</td>
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<tr>
<td>Sound</td>
<td></td>
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<tr>
<td>Mixer</td>
<td>Rena Lakin</td>
<td>(407)590-7720</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Willy Craig</td>
<td>(212)756-3345</td>
<td>7:00 AM</td>
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<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
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<tr>
<td>Makeup Artist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groomer</td>
<td>Caitlyn Snyder</td>
<td>(352)634-6941</td>
<td>7:00 AM</td>
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<tr>
<td><strong>Catering/Craft Service</strong></td>
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<td>Craft Service</td>
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<td><strong>MEALS</strong></td>
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<td>Breakfast time</td>
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<td>Lunch time</td>
<td>1:00 p.m.</td>
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<tr>
<td>for</td>
<td>30 people</td>
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</table>
| 168
**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

**DAY/DAY: Wednesday June 3, 2009**  
**PRODUCTION DAY:** 3 of 21  
**DIRECTOR:** Dino J. Gallina

**1st A.D.:** Donald Phillips  
**SET PHONE:** Kevin Thomas  
(772) 612-8425  
**WEATHER:** Scattered T-Storms all day long. Humidity 72-96%. UV Index of 7 (High)  
High: 85º & Low: 71º. South wind @ 6 mph. 60% chance of rain throughout the day.

**PRODUCTION OFFICE:**  
River Side Inn  
7631 US Highway 19  
New Port Richey, FL 34652

**SET LOCATION #1:**  
Saroukos Boat Yard  
1055 N Pinellas Ave  
Tarpon Springs, FL 34689  
**NEAREST HOSPITAL TO LOCATION:**  
Helen Ellis Memorial Hospital  
1395 South Pinellas Ave  
Tarpon Springs, FL 34689  
(727) 942-6000

**Quote of the Day: “Difficulties are meant to rouse, 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>
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<tbody>
<tr>
<td>Taxi Cab</td>
<td>3</td>
<td>See-L</td>
<td>Alex rides Taxi through town</td>
<td>Mom</td>
<td>Ext</td>
<td>1/VB</td>
<td>See shot list</td>
<td>Taxi Cab</td>
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<tr>
<td>The Bay (by the water)</td>
<td>42</td>
<td>See-L</td>
<td>Alex works at labor pool again</td>
<td>Day</td>
<td>Ext</td>
<td>1/3B</td>
<td>See shot list</td>
<td>The Bay</td>
<td></td>
</tr>
<tr>
<td>Shipyard</td>
<td>4</td>
<td>See-L</td>
<td>Alex looks for boat at shipyard</td>
<td>Day</td>
<td>Ext</td>
<td>1/VB</td>
<td>See shot list</td>
<td>The Sponge Exchange</td>
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<tr>
<td>The Bay (by the water)</td>
<td>22</td>
<td>See-L</td>
<td>Alex walks with a bucket</td>
<td>Day</td>
<td>Ext</td>
<td>1/VB</td>
<td>See shot list</td>
<td>Shipyard</td>
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<tr>
<td>Shipyard</td>
<td>23</td>
<td>See-L</td>
<td>Alex opens shipyard gate</td>
<td>Day</td>
<td>Ext</td>
<td>1/VB</td>
<td>See shot list</td>
<td>Shipyard</td>
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<tr>
<td>Shipyard</td>
<td>24</td>
<td>See-L</td>
<td>Alex tries to remove graffiti</td>
<td>Day</td>
<td>Ext</td>
<td>1/VB</td>
<td>See shot list</td>
<td>Shipyard</td>
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<tr>
<td>Shipyard</td>
<td>43</td>
<td>See-L</td>
<td>Alex finds old photo on boat</td>
<td>Day</td>
<td>Ext</td>
<td>1/4B</td>
<td>See shot list</td>
<td>Shipyard</td>
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<tr>
<td>Shipyard</td>
<td>26</td>
<td>See-L</td>
<td>Alex works on the boat</td>
<td>Day</td>
<td>Ext</td>
<td>1/VB</td>
<td>See shot list</td>
<td>Shipyard</td>
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<tr>
<td>Shipyard</td>
<td>22A</td>
<td>See-L</td>
<td>Alex tries to open the locks</td>
<td>Day</td>
<td>Ext</td>
<td>1/3B</td>
<td>See shot list</td>
<td>Shipyard</td>
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<tr>
<td>Shipyard, at the Boat</td>
<td>20A</td>
<td>See-L</td>
<td>Alex surveys his father's boat</td>
<td>Day</td>
<td>Ext</td>
<td>1/2B</td>
<td>See shot list</td>
<td>Shipyard</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>SAW/DETR/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Action Manonnelli</td>
<td>N/A</td>
<td>6:00 am</td>
<td>6:15 am</td>
<td>N/A</td>
<td>7:05 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>
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</tr>
<tr>
<td>3</td>
<td>Camper Man</td>
<td>N/A</td>
<td>N/A</td>
<td>6:00 am</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>SW</td>
<td></td>
</tr>
</tbody>
</table>

---

**EXTRAS:** 5  
**SCENES NEEDED FOR:** 2  
**CALL TIME:** 5:00 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. 22a, 22b), Mechanical things on boat (Sc. 56), Carve names inside of boat (Sc. 22a)

**Props:**  
- Picture of Alex’s Dad (Sc. 3), Shevets (Sc. 42), Bucket (Sc. 51), Gold Gate Lock (Sc. 52, 22b), Boat keys (Sc. 22b), 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 fans, paint stripping tools, (Sc. 56), Radio (Sc. 22a), Drug ‘pods’, John’s ear hooks, money (Sc. 46)

**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), Father’s Boat (Sc. 52a, 53b, 55, 22a), John’s vehicle (Sc. 46)

**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.

**Day 4 Wrap**

Total Number of Scenes: 8. Total Number of Pages: 4 1/2 **

**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>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Dino Gaffina</td>
<td>(212)223-7629</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(212)247-8297</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(212)766-5121</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McNamara</td>
<td>(607)258-3217</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jess Hampton</td>
<td>(212)262-8344</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Hobert</td>
<td>(212)636-1258</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(212)356-5099</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(718)912-8435</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>1st Second Director</td>
<td>Matthew Turner</td>
<td>(312)381-8995</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
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<tr>
<td>Production Assistant</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(212)220-7621</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>(718)912-8435</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>(212)262-7448</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Muzio</td>
<td>(407)961-1211</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Mendez</td>
<td>(407)221-7412</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>(305)281-0348</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Anton Martinez</td>
<td>(305)501-8330</td>
<td>6:00 AM</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Catering/Craft Service**

- Meal Services: 
  - Breakfast: N/A for people
  - Lunch: 12:00 PM for 30 people

LOCATION MAP & DIRECTIONS

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

170
**CALL SHEET**

**Red Tide**

**PRODUCTION DAY:** 4 of 21  
**DIRECTOR:** Dino J. Gallina  
**D.A.D.:** Donald Philips  
**SET PHONE:** Kevin Thomas  
(727) 812-4626  
**PRODUCTION OFFICE:**  
River Side Inn  
7631 US Highway 19  
New Port Richey, FL 34652  
**SET LOCATION #1:**  
Anclote River Park  
1119 Baillies Bluff Rd.  
Holiday, FL 34691  
**NEAREST HOSPITAL TO LOCATION:**  
Helen Ellis Memorial Hospital  
1395 South Pinellas Ave.  
Tarpon Springs, FL 34689  
(727) 942-5000  

**Quote of the Day:**  
"Do something you LOVE and you'll never work another day in your life."

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<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>Beach 42</td>
<td>See list</td>
<td>Alex works at labor pool again</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach, by the water</td>
</tr>
<tr>
<td>Beach 48</td>
<td>See list</td>
<td>Alex sits on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Beach 49</td>
<td>See list</td>
<td>Alex sits on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Beach 50</td>
<td>See list</td>
<td>Alex sits on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Beach 51</td>
<td>See list</td>
<td>Alex sits on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>John's house 52</td>
<td>See list</td>
<td>John sits in the house</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>John's neighborhood</td>
</tr>
<tr>
<td>Beach 55</td>
<td>See list</td>
<td>John &amp; Alex walk on beach</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Parking Lot Beach 57</td>
<td>See list</td>
<td>John &amp; Alex get into SUV</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Beach Parking Lot</td>
</tr>
<tr>
<td>John's SUV 58</td>
<td>See list</td>
<td>John &amp; Alex drive SUV</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>John's SUV</td>
</tr>
<tr>
<td>Montage 59</td>
<td>See list</td>
<td>John &amp; Alex deliver drugs</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See shot list</td>
<td>Montage</td>
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</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>UNWRITTEN Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Aiden Marshall</td>
<td>8:30 am</td>
<td>8:00 am</td>
<td>8:50 am</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>2:30 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:**  
**SCENES NEEDED FOR:**  
**CALL TIME:**  
8:30 am  
**WHERE TO REPORT TO:**  

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:**  
NA  
**Props:**  
Shovels (Sc. 42), Beach toys, colorful umbrellas, fisherman cooler, fishing bat, fishing gear, fishing rod (Sc. 4), John's car keys (Sc. 34), Drug parcels, Money, John's car keys (Sc. 46)  
**Camera:**  
NA  
**Grip:**  
NA  
**Lighting:**  
NA  
**Locations:**  
New Location, the Beach  
**Make-up:**  
NA  
**Production:**  
Make sure all Personal Effects release forms are filled out COMPLETELY including Contact info and all pertinent information  
**Sound:**  
NA  
**Transportation:**  
John's Blue SUV  
** Wardrobe:**  
Alex and 4 Campotees (Sc. 42)
**CREW CALLS**

**DEPARTMENT/POSITION** | **NAME** | **PHONE #** | **CALL**
--- | --- | --- | ---
**Production** | **Director** | Dino Gaffr | (212) 253-7629 | 8:00 AM
| **Producer** | Ralph Clemente | (407) 714-8267 | 9/2 |
| **Recording** | Jen Mitchell | (407) 714-8267 | 9/2 |
| **Production Manager** | Daniel McManus | (407) 714-8267 | 9/2 |
| **Production Coordinator** | Jess Hampton | (407) 714-8267 | 9/2 |
| **1st Assistant Director** | Donald Phillips | (317) 854-5090 | 8:00 AM |
| **2nd Assistant Director** | Kevin Thomas | (772) 854-5090 | 8:00 AM |
| **Production Assistant** | Matthew Turner | (317) 854-5090 | 8:00 AM |
| **Production Assistant** | | | |
| **Script Supervisor** | Derek Houston | (407) 714-8267 | 8:00 AM |
| **Locations** | **Location Manager** | Kevin Thomas | (772) 854-5090 | 8:00 AM |
| **Camera** | **Director of Photography** | Stuart Hall | (407) 714-8267 | 8:00 AM |
| | **1st Assistant Camera** | Samuel Muniz | (407) 714-8267 | 8:00 AM |
| | **2nd Assistant Camera** | | (407) 714-8267 | 8:00 AM |
| **2nd Unit Camera Operator** | | | |
| **2nd AC** | | | |
| **2nd AD/Video Assist** | James Mordant | (212) 253-7629 | 8:00 AM |
| **Set Media Manager** | Steve Burns | (212) 253-7629 | 8:00 AM |
| **Set Photographer** | Lawrence Odum | (407) 714-8267 | 8:00 AM |
| **Art** | **Production Designer** | Mike Martin | (212) 253-7629 | 8:00 AM |
| **Prop Master** | Antonio Martinez | (212) 253-7629 | 8:00 AM |
| **Art PA** | | | |

**LOCATION MAP & DIRECTIONS**

TO LOCATION FROM HOTEL:

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 Bailey’s Bluff Rd.
Holiday, FL 34691

**ADVANCE SCHEDULE: DAY 5 – Friday, June 5, 2009. Crew Call: 3:00 pm.**

**Number of Scenes: 6. Total Number of Pages: 48.**

**RED TIDE**

**DAY 4 of 21**

06/04/2009

**Director:**

**Producer:**

172
**D A Y / D A T E:** Friday June 5, 2009  
**P R O D U C T I O N D A Y:** 5 of 21  
**D I R E C T O R:** Dino J. Gallina  
**1 A.D.:** Donald Phillips  
**S E T P H O N E:** Kevin Thomas  
(727) 812-6425  
**S U N R I S E:** 6:34 AM  
**S U N S E T:** 8:25 PM  
**W E A T H E R:** Scattered T-Storms all day, followed by Isolated T-Storms in the evening. Humidity 75-85%, UV Index of 7 (High) High: 84” & Low: 74”. SW winds @ 15 mph. 60% chance of rain, 30% pm.  
**S E T L O C A T I O N #1:** Cocos Park  
599 Roosevelt Blvd  
Tarpon Springs, FL. 34689  
**S E T L O C A T I O N #2:** Plaka Restaurant  
769 Dodecanese Blvd  
Tarpon Springs, FL. 34689  
**N E A R E S T H O S P I T A L T O L O C A T I O N :**  
Heiden Ellis Memorial Hospital  
1395 South Pinellas Ave.  
Tarpon Springs, FL 34689  
(727) 942-5000  
**Q u o t e o f t h e D a y:** “If it can be written, or thought, it can be filmed.” (Stanley Kubrick)

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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>Street, John's hood</td>
<td>59</td>
<td>See-list</td>
<td>John tries to get Alex in van</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1 1/8</td>
<td>See shot list</td>
<td>John's neighborhood</td>
</tr>
<tr>
<td>Restaurant</td>
<td>95</td>
<td>See-list</td>
<td>Alex &amp; Allison look for John</td>
<td>Night</td>
<td>Int</td>
<td>1</td>
<td>1 3/8</td>
<td>See shot list</td>
<td>Restaurant</td>
</tr>
<tr>
<td>Restaurant</td>
<td>96</td>
<td>See-list</td>
<td>Alex &amp; Allison work outside</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>2 3/8</td>
<td>See shot list</td>
<td>Restaurant</td>
</tr>
<tr>
<td>Shipyard, in the boat</td>
<td>29B</td>
<td>See-list</td>
<td>Alex sits in father's boat</td>
<td>Night</td>
<td>Int</td>
<td>1</td>
<td>3 9/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Shipyard, in the boat</td>
<td>21</td>
<td>See-list</td>
<td>Alex's sister in law's boat</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>1 1/8</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
<tr>
<td>Shipyard, in the boat</td>
<td>88</td>
<td>See-list</td>
<td>Alex meets Mr. Allison in boat</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>3</td>
<td>See shot list</td>
<td>Beach</td>
</tr>
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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>ChefWright</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Aiden Manoselli</td>
<td>N/A</td>
<td>3:00 pm</td>
<td>3:05 pm</td>
<td>3:20 pm</td>
<td>3:45 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesus Gutierrez</td>
<td>N/A</td>
<td>3:00 pm</td>
<td>3:15 pm</td>
<td>3:30 pm</td>
<td>3:45 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>3:15 pm</td>
<td>3:30 pm</td>
<td>3:45 pm</td>
<td>SW</td>
<td></td>
</tr>
</tbody>
</table>

---

### SPECIAL DEPARTMENT INSTRUCTIONS

**Art:**  
Curved narrow inside boat (Sc. 268)

**Props:**  
Food, Coffee, Dinner - Plates, Silverware, Cups (Sc. 95). Allison's Car Keys (Sc. 68), Radio, Side Boat Items - Small, Rusty, Portable (Sc. 269), Beer, Blanket, Pillow, Radio (Sc. 88). John's car key's (Sc. 69).  

**NOTE: TBD**  
POSSIBLE PICK UP SHOT - ALLISON & ALEX DRIVE AROUND LOOKING FOR JOHN.  

---

### ADVANCE SCHEDULE: DAY 6 – Saturday June 6, 2009. Crew Call: 3:00 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>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ocean, Open Water</td>
<td>117</td>
<td>See-list</td>
<td>Alex sits in father's boat</td>
<td>Day</td>
<td>Ext</td>
<td>N/A</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 in his back in boat</td>
<td>Day</td>
<td>Int</td>
<td>1 3/10</td>
<td>6/8</td>
<td>See Shot List</td>
<td>Boat, in Ocean</td>
</tr>
</tbody>
</table>

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**TOTAL NUMBER OF SCENES: 7 - TOTAL NUMBER OF PAGES: 78 **
<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>Chris Qualls</td>
<td>202-223-7266</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Connera</td>
<td>602-247-6387</td>
<td>6th</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>402-230-6731</td>
<td>6th</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Kelly O'Connor</td>
<td>402-247-6387</td>
<td>6th</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Jessica Bowers</td>
<td>202-230-6258</td>
<td>6th</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>202-247-6258</td>
<td>6th</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thompson</td>
<td>202-295-6454</td>
<td>6th</td>
</tr>
<tr>
<td>Production Assistant</td>
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<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Engineer</td>
<td>Dan Noden</td>
<td>402-206-7001</td>
<td>6th</td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
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</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>202-206-7001</td>
<td>6th</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>602-255-7009</td>
<td>6th</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Monte</td>
<td>402-267-1541</td>
<td>6th</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Menotti</td>
<td>402-224-4752</td>
<td>6th</td>
</tr>
<tr>
<td><strong>2nd Unit Camera Operator</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2nd Unit AG</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Set Media Manager</strong></td>
<td>Steve Burke</td>
<td>202-255-3801</td>
<td>6th</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Peltier</td>
<td>602-230-6731</td>
<td>6th</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Matusz</td>
<td>402-206-8395</td>
<td>6th</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antoinette Martin</td>
<td>566-801-2037</td>
<td>6th</td>
</tr>
</tbody>
</table>

**Crew Calls**

**Lighting**
- Gaffer: Joe Gravner
  Phone: 602-247-6709
- Best Boy: Brian Macewan
  Phone: 315-247-2035
- Grip: Matt Toczinsky
  Phone: 602-230-7028

**Grip**
- Key Grip: Elina Brown
  Phone: 413-406-9403
- Best Boy Grip: William Gonzalez
  Phone: 602-296-7005
- Swing: Tyler Webber
  Phone: 402-230-6700
- Swing: Joe Wilson
  Phone: 602-230-6701

**Sound**
- Mixer: Rami Lutan
  Phone: 402-296-7007
- Boom Op: Billy Craig
  Phone: 412-296-3131

**Makeup/Wardrobe**
- Makeup Artist: Chinese Delaheimer
  Phone: 412-247-6466

**Catering/Craft Service**
- Craft Service:

  **Meals**
  - Breakfast: N/A
  - Lunch: N/A

**Directions to – Coconina Park**

Driving directions to 599 Roosevelt Blvd, Tarpon Springs, FL 34689
8.7 mi – about 12 mins.

1. Head southwest on US-19 toward Lark Ln (3.0 mi)
2. Continue straight to stay on US-19 (3.1 mi)
3. Slight right toward Alternate Hwy 19 (344 ft)
4. Slight right at Alternate Hwy 19 (0.8 mi)
5. Continue on N Pinellas Ave US-19 (1.4 mi)
6. Turn right at Dadece cocoa Blvd (0.2 mi)
7. Turn left at Athens St (249 ft)
8. Slight right at Cross St (0.1 mi)

500 Roosevelt Blvd
Tarpon Springs, FL 34689

**Director:**

**Producer:**
CALL SHEET
“Red Tide”

CREW CALL: 12:00pm
BREAKFAST @ SET: Come having had
SHOOTING CALL: 12:30pm
LUNCH: TBD

DAY/DATE: Saturday, June 6, 2009
PRODUCTION DAY: 6 of 21
DIRECTOR: Dino J. Gallina
1st A.D.: Donald Phillips
(727) 812-6425

SET PHONE: Kevin Thomas
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-?? around 12pm, Low Tide AM-6:30am (1.5ft), PM-7:30pm (-
0.2ft). West winds around 10 knots. Seas 2 to 3 feet. Easy and inland waters a light chop.

PRODUCTION OFFICE:
River Side Inn
7631 US Highway 19
New Port Richey, FL 34652

SET LOCATION:
4737 Floramar Terrace
New Port Richey, FL 34652
Parking: Onsite

NEAREST HOSPITAL TO LOCATION:
Helen Ellis Memorial Hospital
1395 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>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>See 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>
</tr>
<tr>
<td>Boat, in Ocean</td>
<td>118</td>
<td>See list</td>
<td>Alex sea on his back in boat</td>
<td>D</td>
<td>Ext</td>
<td>1.3.10</td>
<td>6/8</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

**DAY 1 WRAP**

**TOTAL NUMBER OF SCENES: 2, TOTAL NUMBER OF PAGES: 78**

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>SWIRHT DF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manciotti</td>
<td>N/A</td>
<td>11:00pm</td>
<td>12:00pm</td>
<td>N/A</td>
<td>12:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Allison</td>
<td>Michele Ferri</td>
<td>N/A</td>
<td>11:00pm</td>
<td>12:05pm</td>
<td>N/A</td>
<td>12:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Alex &amp; Allison’s son</td>
<td>TBD</td>
<td>N/A</td>
<td>11:00pm</td>
<td>12:05pm</td>
<td>N/A</td>
<td>12:30pm</td>
<td>SWF</td>
<td></td>
</tr>
</tbody>
</table>

EXTRAS:

0 SCENES NEEDED:

CALL TIME:

WHERE TO REPORT TO:

SPECIAL DEPARTMENT INSTRUCTIONS

Act.
Name an item 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 carpool 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). Allison’s sleeves rolled up (sc. 119)

ADVANCE SCHEDULE: DAY 7—Monday, June 8, 2009, Crew Call TBD

<table>
<thead>
<tr>
<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>
</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>70</td>
<td>See Shot List</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>70</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

**DAY 7 WRAP**

**TOTAL NUMBER OF SCENES: 7, TOTAL NUMBER OF PAGES: 48**

175
### CREW CALLS

#### DAY 6 of 21

<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>(321)227-7929</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(407)241-8381</td>
<td>o/c</td>
</tr>
<tr>
<td>Producer</td>
<td>Jen Mitchell</td>
<td>(407)785-0121</td>
<td>o/c</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McNamara</td>
<td>(407)759-3277</td>
<td>o/c</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jass Hampton</td>
<td>(407)392-8344</td>
<td>o/c</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christine Helbert</td>
<td>(754)366-1758</td>
<td>o/c</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(321)848-5296</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772)805-0412</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>3rd Assistant Director</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 Hutton</td>
<td>(407)810-7911</td>
<td>12:00 PM</td>
</tr>
</tbody>
</table>

| **Locations**       |                    |               |        |
| Location Manager    | Kevin Thomas       | (772)812-0425 | 12:00 PM |

| **Camera**          |                    |               |        |
| Director of Photography | Stuart Hall      | (407)353-7848 | 12:00 PM |
| 1st Assistant Camera | Samuel Muncie     | (407)997-1211 | 12:00 PM |

| **Art**             |                    |               |        |
| Production Designer  | Mike Martin        | (321)297-6346 | 12:00 PM |
| Prop Master          |                    |               |        |
| Art                 |                    |               |        |

### LOCATION MAP & DIRECTIONS

**TO LOCATION FROM HOTEL**

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
3. Arrive at destination on the right.
   4733 Floramar Terrace, New Port Richey, Florida 34652

**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”

PRODUCTION OFFICE:
Valencia Film Office
701 North Econfina Kathchee Trail
Orlando, FL 32815

SET LOCATION:
Valencia Community College
701 North Econfina Kathchee Trail
Orlando, FL 32815

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32222
407-303-3110

Quote of the Day: “An artist is a dreamer consenting to dream of the actual world.” — George Santayana

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>EIE</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 S.U.V.</td>
<td>65</td>
<td>See-list</td>
<td>John tells Alex he wants to talk</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s S.U.V.</td>
<td>71</td>
<td>See-list</td>
<td>John convinces Alex to help</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s S.U.V.</td>
<td>43</td>
<td>See-list</td>
<td>John &amp; Alex talk about work</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>1 page</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s S.U.V.</td>
<td>61</td>
<td>See-list</td>
<td>Alex convinces</td>
<td>Night</td>
<td>Int</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Valencia CC</td>
</tr>
<tr>
<td>John’s S.U.V.</td>
<td>54</td>
<td>See-list</td>
<td>Alex &amp; John discuss new project</td>
<td>Night</td>
<td>Int</td>
<td>1, 2</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, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Road</td>
</tr>
<tr>
<td>John’s S.U.V.</td>
<td>48</td>
<td>See-list</td>
<td>John drops Alex home</td>
<td>Night</td>
<td>Int</td>
<td>1, 2</td>
<td>1/8</td>
<td>See Shot List</td>
<td>Road</td>
</tr>
</tbody>
</table>

TOTAL NUMBER OF SCENES: 7
TOTAL NUMBER OF PAGES: 5

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrival Location</th>
<th>Wardrobe</th>
<th>Makeup</th>
<th>Ready on Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Marcelli</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:05 am</td>
<td>10:30 am</td>
<td>10:55 am</td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Josey Gutierrez</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:05 am</td>
<td>10:30 am</td>
<td>10:55 am</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, 48)
Camera: N/A
Grip: N/A
Lighting: N/A
Locations: N/A
Make-up: N/A
Production: MEETING AT THE VALENCA COMMUNITY COLLEGE FILM OFFICE @ 9:30 AM (SEE INDIVIDUAL CALL TIMES)
Wardrobe: N/A

ADVANCE SCHEDULE: DAY 8

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>EIE</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>3/8</td>
<td>Labor Pool</td>
<td>Pool set up spot</td>
</tr>
<tr>
<td>Road</td>
<td>40</td>
<td>See-list</td>
<td>John tells Alex he wants to talk</td>
<td>D</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>Side of Road</td>
</tr>
<tr>
<td>Allison’s Car</td>
<td>38</td>
<td>See-list</td>
<td>John convinces Alex to help him</td>
<td>D</td>
<td>Ext</td>
<td>3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>Allison’s Car</td>
</tr>
</tbody>
</table>

**DAY 8 WRAP**

TOTAL NUMBER OF SCENES: 6
TOTAL NUMBER OF PAGES: 1 Page

177
### RED TIDE

**DREY 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 Gallo</td>
<td>(312)736-7629</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Robin Giametti</td>
<td>(407)224-6972</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jan Miller</td>
<td>(407)224-2521</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>David Munoz</td>
<td>(407)224-2547</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jason Franklin</td>
<td>(407)224-3944</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christopher Lopez</td>
<td>(407)224-3025</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Audio/Visual Director</td>
<td>Frederick</td>
<td>(407)224-5503</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomason</td>
<td>(407)224-1325</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Justin Muncher</td>
<td>(407)224-0989</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Art Production Crew</td>
<td>Jorge Poso</td>
<td>(407)957-7482</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Art Production Crew</td>
<td>Vitor Camara</td>
<td>(407)123-2683</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Art Production Crew</td>
<td>John Rodriguez</td>
<td>(407)736-2702</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Art Production Crew</td>
<td>Derek Houton</td>
<td>(407)530-7611</td>
<td>10:00 AM</td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Joe Garcia</td>
<td>(407)745-7892</td>
<td>8:30 AM</td>
</tr>
<tr>
<td><strong>Costume</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume Supervisor</td>
<td>John Baker</td>
<td>(407)123-2683</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Gaffer</td>
<td>Billy Greer</td>
<td>(407)123-2694</td>
<td>8:30 AM</td>
</tr>
<tr>
<td><strong>Stunt</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stunt Coordinator</td>
<td>Jesse Lange</td>
<td>(407)520-7382</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Stunt Coordinator</td>
<td>Mike Long</td>
<td>(407)520-7382</td>
<td>8:30 AM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>John Smith</td>
<td>(407)224-7041</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>Sam Moore</td>
<td>(407)224-1325</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Maldon</td>
<td>(407)224-2725</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>3rd Assistant Camera</td>
<td>Oscar Rodriguez</td>
<td>(407)224-2521</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Unit Camera Operator</td>
<td>Bryan Allen</td>
<td>(407)224-7898</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>2nd Unit AC</td>
<td>Adam Martinez</td>
<td>(407)224-1062</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd Unit AC</td>
<td>James White</td>
<td>(407)224-3542</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Sound Mixer</td>
<td>Robert Jones</td>
<td>(407)224-0013</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Sound Engineer</td>
<td>Lawrence Allen</td>
<td>(407)224-3542</td>
<td>10:00 AM</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Mike Mark</td>
<td>(407)224-0948</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(407)224-2388</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Art Director</td>
<td>John Rodriguez</td>
<td>(407)224-1064</td>
<td>8:30 AM</td>
</tr>
</tbody>
</table>

**Locations**

<table>
<thead>
<tr>
<th>Location</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location Manager</td>
<td>(773)840-5453</td>
<td>10:00 AM</td>
</tr>
</tbody>
</table>

**Catering/Craft Service**

| Craft Service | Orlando Eng | (407)987-3888 | 8:30 AM |

**NOTE:**
- Breakfast: 7 AM
- Lunch: 12 PM
- Dinner: 6 PM

**Directions to:** Valencia Community College
- Location is at the Production Office

**Valencia Community College**
- 701 North Econlockhatchee Trail
- Orlando, FL 32826

*(NOTE: Production Meeting taking place at 8:30 AM in the Production Office. Check you're individual call times to see whether you are required to come to the meeting or not.)*

**Locations & Directions**

Director: 

Producer: 

178
CALL SHEET

"Red Tide"

DAY DATE: Tuesday, June 9, 2009
PRODUCTION DAY: 8 of 21
DIRECTOR: Dino J. Gallina

CREW CALL: 8:00am
BREAKFAST: @ SET: Crome having had
SHOOTING CALL: 9:00am
LUNCH: 2:00 - 3:30 pm

CALL SHEET

RED TIDE

DIRECTOR: Dino J. Gallina
PRODUCTION STAFF:
Donald Phillips
Kevin Thomas
Bill Smith
Renee Grubbs

WEATHER:
T-Storms expected throughout the evening. 40% chance of rain all day
UV Index of 10+ (Extreme) High: 90° & Low: 73°
NW winds @ 07 mph. Max Humidity 91%

PRODUCTION OFFICE:
Valencia Film Office
701 North Eola Drive
Orlando, FL 32825
(407) 582-2765

SET LOCATION:
Valencia Community College
701 North Eola Drive
Orlando, FL 32825

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32822
407-303-9110

Quote of the Day:
"I don't want life to imitate art. I want life to BE art." - Ernst Fischer

SHOOTING SCHEDULE

Scripted Location: Labor Pool - Out front
Scripted Scene: 39
Scripted Shots: See list
Description: Alex picked to work labor pool
DIN: Day
IE: Ext
Cast #: 1
Page: 2/8
Shots Needed: See Shot List
Set Location: Valencia CC

Scripted Location: Side of road
Scripted Scene: 40
Scripted Shots: See list
Description: Alex works for the labor pool
DIN: Day
IE: Ext
Cast #: 1
Page: 2/8
Shots Needed: See Shot List
Set Location: Valencia CC

Scripted Location: Allison's Car
Scripted Scene: 78
Scripted Shots: See list
Description: Allison's diving
DIN: Day
IE: Int
Cast #: 3
Page: 1/8
Shots Needed: See Shot List
Set Location: Road

Scripted Location: Allison's Car
Scripted Scene: 83
Scripted Shots: See list
Description: Allison drives and cries
DIN: Day
IE: Int
Cast #: 3
Page: 1/8
Shots Needed: See Shot List
Set Location: Road

Scripted Location: Allison's Car
Scripted Scene: 91
Scripted Shots: See list
Description: Alex & Allison search for John
DIN: Day
IE: Ext
Cast #: 1/8
Page: See Shot List
Set Location: Road

Scripted Location: Allison's Car
Scripted Scene: 113
Scripted Shots: See list
Description: Alex & Allison hold hands
DIN: Day
IE: Int
Cast #: 1/3
Page: 2/8
Shots Needed: See Shot List
Set Location: Road

TOTAL NUMBER OF SCENES: 7
TOTAL NUMBER OF PAGES: 158

TALENT

# | Scripted Name | Talent Name | Pick-Up | Arrive Location | Into Wardrobe | Into Make-Up | Ready on Set | TOTAL TIME | WHERE TO REPORT TO:
---|----------------|-----------------|------------|-----------------|-------------|-------------|-------------|------------|-------------------|
1 | Alex | Adrian Manzella | N/A | 8:15 am | 8:15 am | 8:35 am | 8:55 am | W | Valencia Community College
3 | Allison | Michele Ferrer | N/A | 10:00 am | 10:05 am | 10:30 am | 10:55 am | W | Valencia Community College

EXTRAS:

- Hard Labor Boss
- 5-12 Workmen
- 3 Cameramen

TOTAL NUMBER OF SCENES: 9
TOTAL NUMBER OF PAGES: 4 Pages

SPECIAL DEPARTMENT INSTRUCTIONS

- Art:
  - House with Turquoise (St. 97)
- Props:
  - Pipe, Shovels (St. 40), Allison's Car Keys (St. 78, 83, 87, 91, 93)
- Camera:
  - Be prepared to mount camera onto Allison's car, and load camera in secondary vehicle.
- Grip:
  - Be prepared to mount camera onto Allison's car, and load camera in secondary vehicle.
- Lighting:
  - Find a way to light Allison's car for Scenes 78, 83, 91, and 93.
- Locations:
  - In case of rain, be prepared to move set to Howell Branch location for plan B (covered set.)
- Make-up:
  - N/A
- Production:
  - N/A
- Sound:
  - N/A
- Transportation:
  - Open top cattle truck (St. 39), Allison's vehicle (St. 78, 83, 87, 91, 93)
- Wardrobe:
  - Alex and 4 Cameramen (St. 46)

ADVANCE SCHEDULE: DAY 9 - Wednesday, June 10, 2009. Crew Call: 7:00 AM

Scripted Location: John's Front Parch
Scripted Scene: 72
Scripted Shots: See list
Description: Alex tries to open John's door
DIN: Day
IE: Ext
Cast #: 1
Page: 1/8
Shots Needed: See Shot List
Set Location: Howell Branch

Scripted Location: John's Front Parch
Scripted Scene: 82
Scripted Shots: See list
Description: Alex smokes
DIN: Day
IE: Ext
Cast #: 1/8
Page: See Shot List
Set Location: Howell Branch

Scripted Location: John's Front Yard
Scripted Scene: 24
Scripted Shots: See list
Description: Alex continues to talk to Allison
DIN: Day
IE: Ext
Cast #: 1/3
Page: 2/8
Shots Needed: See Shot List
Set Location: Howell Branch

TOTAL NUMBER OF SCENES: 9
TOTAL NUMBER OF PAGES: 4 Pages

179
DAY/DATE: Wednesday, June 10, 2009
PRODUCTION DAY: 9 of 21
DIRECTOR: Dino Gallina
1st A.D.: Donald Phillips
SET PHONE: Kevin Thomas (727) 812-8425
SET LOCATION: JOHN'S HOUSE:
1911 Azaela Ave.
Winter Park, FL 32792.
WEATHER: T-Storms expected throughout the evening. 40% chance of rain all day
UV Index of 10+ (Extreme) High: 93° & Low: 74°. N winds @ 10 mph. Max Humidity 75%
PRODUCTION OFFICE: Valencia Film Office
701 North Ecranotkatchere Trail
Orlando, FL 32825
(407) 552-2765
NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando.
7727 Lake Underhill
Orlando, FL 32822
(407) 333-8110

Quote of the Day: “A film is a petrified fountain of thought.” Jean Cocteau

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>27</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 (Azaela)</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 (Azaela)</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</td>
<td>2</td>
<td>4/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John's house, porch</td>
<td>5</td>
<td>See list</td>
<td>Alex visits his brother, John</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>2</td>
<td>6/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John's house, porch</td>
<td>26</td>
<td>See list</td>
<td>Alex continues to talk with Allison</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>3</td>
<td>4/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John's house, yard</td>
<td>24</td>
<td>See list</td>
<td>John smokes in front yard</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
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<tr>
<td>John's house, yard</td>
<td>75</td>
<td>See list</td>
<td>Alex says goodbye to Allison</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3</td>
<td>7/8</td>
<td>See Shot List</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>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>John's House (Azaela)</td>
</tr>
<tr>
<td>John's house, yard</td>
<td>15</td>
<td>See list</td>
<td>John &amp; Allison try to make finals</td>
<td>Day</td>
<td>Ext</td>
<td>1, 2</td>
<td>3</td>
<td>4/8</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

*** DAY 9 WRAP ***

**TOTAL NUMBER OF SCENES: 5. 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 Makeup</th>
<th>Ready on Set</th>
<th>5PM/HR/Trf</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Jacob Marcelli</td>
<td>N/A</td>
<td>7:00 am</td>
<td>7:05 am</td>
<td>7:20 am</td>
<td>7:30 am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesse Gutierrez</td>
<td>N/A</td>
<td>7:30 am</td>
<td>7:35 am</td>
<td>7:50 am</td>
<td>8:00 am</td>
<td>W</td>
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</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Penner</td>
<td>N/A</td>
<td>9:30 am</td>
<td>9:35 am</td>
<td>9:50 am</td>
<td>10:00 am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

EXTRAS:

Three Thugs

SCENES NEEDED FOR: 9

CALL TIME: 8:30 AM
WHERE TO REPORT TO: 1911 Azaela 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), 1098 5.8 Blk (Sc. 15)
Camera: N/A
Grip: Bring the large Jib with all extensions. Also have the cars mounted up on location EVERY DAY.
Lighting: N/A
Locations: New location. Howell Branch (John's house) (IF RAIN, MOVING INSIDE FOR COVERED SET - WE WILL SHOOT SCENES 35, 73, 168, 37, 59, 62, 114.)
Makeup: 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

<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>
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</thead>
<tbody>
<tr>
<td>John's house, Alex's rm</td>
<td>38</td>
<td>See list</td>
<td>Alex wakes up to Alarm Clock</td>
<td>Day</td>
<td>int</td>
<td>1</td>
<td>39</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 Alarm Clock</td>
<td>Day</td>
<td>int</td>
<td>1</td>
<td>39</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</td>
<td>2, 3</td>
<td>3/8</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John's house, Living rm</td>
<td>25</td>
<td>See list</td>
<td>Alex makes Allison talk but John</td>
<td>Day</td>
<td>int</td>
<td>1, 2</td>
<td>3</td>
<td>3/8</td>
<td>See Shot List</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</td>
<td>9, 13, 17, 19</td>
<td>3/8</td>
<td>See Shot List</td>
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</table>

*** DAY 10 WRAP ***

**TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 4 Pages**

181
<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 Gesmundo</td>
<td>621-223-7036</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>407-247-9367</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>407-264-1724</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Dennis McWilliam</td>
<td>407-258-3575</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jessi Hirstson</td>
<td>407-262-3844</td>
<td>11:00 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christine Hiewel</td>
<td>(754) 964-1299</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>Art Production Opens</td>
<td>George J. Agresta</td>
<td>407-257-1508</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>407-248-1830</td>
<td>2:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>407-221-3428</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>3rd Assistant Director</td>
<td>Matthew Turner</td>
<td>407-227-6955</td>
<td>4:00 PM</td>
</tr>
<tr>
<td>Log Editor</td>
<td>Mike Bardenstein</td>
<td>407-259-3932</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Log Editor/ED Editor</td>
<td>Matt Conagen</td>
<td>407-277-7700</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>407-810-7001</td>
<td>7:00 PM</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>407-221-3428</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>Castor Hall</td>
<td>407-259-7448</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Salma Hulm</td>
<td>407-288-7721</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera BTS</td>
<td>Nelson Melliss</td>
<td>407-221-4750</td>
<td>11:00 AM</td>
</tr>
<tr>
<td>3rd Unit Camera Operator</td>
<td>Dylan Allen</td>
<td>407-221-6768</td>
<td>12:00 PM</td>
</tr>
<tr>
<td>4th Unit SD</td>
<td>Allen Wadehorn</td>
<td>407-216-6909</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>5th AC/AD Assist</td>
<td>James Mowndland</td>
<td>407-458-6464</td>
<td>2:00 PM</td>
</tr>
<tr>
<td>Set Media Manager</td>
<td>Steve Burns</td>
<td>407-221-4190</td>
<td>3:00 PM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Doan</td>
<td>407-221-1431</td>
<td>4:00 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>407-221-6934</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>654-951-2220</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Ben Rodriguez</td>
<td>407-221-1746</td>
<td>7:00 PM</td>
</tr>
</tbody>
</table>

**Lighting**
- Gaffer: Joe D'Allesio, 407-398-0925, 8:00 AM
- Best Boy Gaffer: Brian Macias, 407-843-9091, 8:00 AM
- Production Assistant: Victor Santiago, 407-959-6611, 8:00 AM

**Grip**
- Best Boy Grip: William Gonzalez, 407-775-7059, 8:00 AM
- Sound: Tom Heffernan, 407-684-2057, 8:00 AM
- Production Assistant: Wilma Rowley, 407-498-8952, 8:00 AM

**Sound**
- Mixer: Remi Laffin, 407-682-7723, 8:00 AM
- Boom Op: Mike Oldham, 401-736-2347, 8:00 AM

**Makeup/Wardrobe**
- Costumer: Heflin Dryer, 320-833-841, 8:00 AM
- Talent & Movie Runner: Gordon Bass, 407-855-8768, 8:00 AM

**Catering/Craft Service**
- Craft Service: Okeechobee King, 407-907-8868, 9:30 AM

**Lunch**
- Meal:
  - Breakfast: 6:30 AM for 6 people
  - Lunch: 12:00 PM for 32 people

**Directions to John's House (Azalea)**
(Parking is going to be in the Markley's car and Big Lots parking lot.
Signs will be posted around for directions to LOCATION.)

**Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**
- Suggested route: 22 mins
- 4.4 mi.
- Colombo Drive, 50, 29 mins
- 5.4 mi.

1. Take exit 101 from US-192 toward Winter Park Rd.
2. Turn right onto Winter Park Rd.
3. Continue on Winter Park Rd.
4. Continue on Winter Park Rd.
5. Turn right at N Lakefront Ave.
6. Turn left at Azalea Ave.
CALL SHEET
"Red Tide"

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 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: "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>38</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 (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>1/8</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</td>
<td>2/3</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 about John</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>2/3</td>
<td>2 Pgs</td>
<td>See Shot List</td>
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<tr>
<td>John’s House, Living rm</td>
<td>32</td>
<td>See list</td>
<td>Alex sees TV news – Red Tide</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>2</td>
<td>7/8</td>
<td>See Shot List</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</td>
<td>1/8</td>
<td>TBD if finished early</td>
<td>Road</td>
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<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</td>
<td>1/8</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</td>
<td>1</td>
<td>5/6</td>
<td>TBD if finished early</td>
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</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>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manzoni</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>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Josie 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>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Perez</td>
<td>N/A</td>
<td>10:30 am</td>
<td>10:45 am</td>
<td>10:35 am</td>
<td>10:55 am</td>
<td>W</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: Red (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 Jib with ALL extensions. Also have the car mounts with us on location EVERY DAY.
Lighting: N/A
Locations: Howell Branch
Makeup: N/A
Production: N/A
Sound: Alarm Clock Ringing (Sc. 38, 41).
Transportation: N/A
Wardrobe: Alex & Allison – Fully Cloth (Sc. 63), Alex’s leather jacket

ADVANCE SCHEDULE: DAY 11 – Friday, June 12, 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>IE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
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<tr>
<td>John’s House, Living rm</td>
<td>115</td>
<td>See list</td>
<td>Alex eats - V.O reporter</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>3,17</td>
<td>1/6</td>
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<tr>
<td>John’s House, Living rm</td>
<td>6</td>
<td>See list</td>
<td>Alex &amp; John talk/offer cocaine</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>2</td>
<td>5/6</td>
<td>See Shot List</td>
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<td>John’s House, Kitchen</td>
<td>9</td>
<td>See list</td>
<td>John &amp; Alex talk about Allison</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>See Shot List</td>
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<td>John’s House, Kitchen</td>
<td>7</td>
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<td>John cooks, Alex meets Allison</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>See Shot List</td>
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<tr>
<td>John’s House, Kitchen</td>
<td>85</td>
<td>See list</td>
<td>Alex makes soup w/ child</td>
<td>Night</td>
<td>Int</td>
<td>1</td>
<td>5/6</td>
<td>See Shot List</td>
<td>John’s House (Azalea)</td>
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** TOTAL NUMBER OF SCENES: 5 - TOTAL NUMBER OF PAGES: 7 OR Pg **
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<tr>
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<th>Name</th>
<th>Phone #</th>
<th>Call</th>
<th>Departement/Position</th>
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<tr>
<td><strong>Production</strong></td>
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</tr>
<tr>
<td>Director</td>
<td>Dave Selma</td>
<td>(905) 213-7028</td>
<td>8:36 AM</td>
<td>Grip</td>
<td>Joe Shadlow</td>
<td>(907) 488-6795</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(905) 247-8387</td>
<td>8:36 AM</td>
<td>Best Boy Electric</td>
<td>Brian Mariano</td>
<td>(860) 743-2039</td>
<td>9:30 AM</td>
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<tr>
<td>Producer</td>
<td>Jan Mitchell</td>
<td>(905) 265-3321</td>
<td>8:36 AM</td>
<td>Production Assistant</td>
<td>Oscar Salinas</td>
<td>(817) 939-8441</td>
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<tr>
<td>Production Manager</td>
<td>Derek McManus</td>
<td>(905) 258-5771</td>
<td>8:36 AM</td>
<td>Grip</td>
<td>Ken Clark</td>
<td>(907) 939-9229</td>
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<tr>
<td>Production Coordinator</td>
<td>Christine Hebert</td>
<td>(561) 364-1207</td>
<td>8:36 AM</td>
<td>Best Boy Grip</td>
<td>William Gonzalez</td>
<td>(907) 703-2069</td>
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<tr>
<td>Art Director</td>
<td>Jorge J Ramos</td>
<td>(905) 265-3321</td>
<td>8:36 AM</td>
<td>Grip</td>
<td>Jim Helfman</td>
<td>(907) 934-9207</td>
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<tr>
<td>1st Assistant Director</td>
<td>Donald Pallo</td>
<td>(902) 248-9205</td>
<td>8:36 AM</td>
<td>Best Boy Baby</td>
<td>Matthew Turner</td>
<td>(902) 287-9895</td>
<td>9:30 AM</td>
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<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(902) 287-4236</td>
<td>9:30 AM</td>
<td>Grip</td>
<td>Matt Ray</td>
<td>(905) 287-8354</td>
<td>9:30 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(902) 287-9895</td>
<td>9:30 AM</td>
<td>Grip</td>
<td>Willy Craig</td>
<td>(902) 287-8354</td>
<td>9:30 AM</td>
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<tr>
<td>Log Editor</td>
<td>Nina Bergelmen</td>
<td>(902) 287-4236</td>
<td>9:30 AM</td>
<td>Grip</td>
<td>Rich Dignan</td>
<td>(902) 287-7262</td>
<td>9:30 AM</td>
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<tr>
<td>Log Editor/ATS Editor</td>
<td>Matt Denegar</td>
<td>(902) 287-7262</td>
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<td>Grip</td>
<td>Matt Houton</td>
<td>(902) 287-7262</td>
<td>9:30 AM</td>
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<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(902) 287-7262</td>
<td>9:30 AM</td>
<td>Grip</td>
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<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(902) 287-4236</td>
<td>9:30 AM</td>
<td>Sound</td>
<td>Remi Lachen</td>
<td>(907) 930-7723</td>
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<td>Camera</td>
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<td>Sound</td>
<td>Willy Craig</td>
<td>(902) 287-8354</td>
<td>9:30 AM</td>
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<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(902) 287-7262</td>
<td>9:30 AM</td>
<td>Sound</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Samuel Hunzke</td>
<td>(902) 287-1311</td>
<td>9:30 AM</td>
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<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Mendel</td>
<td>(902) 287-4752</td>
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<tr>
<td>2nd Unit Camera Operator</td>
<td>Carlos Arroyo</td>
<td>(902) 287-7855</td>
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<tr>
<td>2nd Unit AC</td>
<td>Adam Wernander</td>
<td>(902) 287-9055</td>
<td>9:30 AM</td>
<td>Sound</td>
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<tr>
<td>2nd AC Video Assit</td>
<td>James Modlant</td>
<td>(902) 439-5994</td>
<td>9:30 AM</td>
<td>Sound</td>
<td></td>
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<tr>
<td>Set Media Manager</td>
<td>Renee Burke</td>
<td>(902) 287-6701</td>
<td>9:30 AM</td>
<td>Sound</td>
<td></td>
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<tr>
<td>Set Photographer</td>
<td>Carmen Bean</td>
<td>(902) 287-6561</td>
<td>9:30 AM</td>
<td>Sound</td>
<td></td>
<td></td>
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<tr>
<td>Art</td>
<td></td>
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<td></td>
<td><strong>Catering/Craft Service</strong></td>
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<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(902) 287-8358</td>
<td>9:30 AM</td>
<td>Catering/Craft Service</td>
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<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(904) 651-2220</td>
<td>9:30 AM</td>
<td>Catering/Craft Service</td>
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<tr>
<td>Art Director</td>
<td>Ben Roedigues</td>
<td>(902) 287-1046</td>
<td>9:30 AM</td>
<td>Catering/Craft Service</td>
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**Directions to John's House (Azaela)**

Parking is located at the South Temple Church of Christ, which is located on the East side of Lake Howell Ave - across from the Big Lots and Marshall's store.

---

**Directions to 1101 Azaela Ave, Winter Park, Seminole, Florida 32792**

Driving directions to 1101 Azaela Ave, Winter Park, Seminole, Florida 32792

- **Suggested routes**
  - 1101 Azaela Ave
  - 32792
- **Driving directions**
  - 1. Head north on N Aloma Ave / 32792
  - 2. Turn left at University Blvd
  - 3. Drive right on County Rd 436/West Side
  - 4. Continue on Howell Branch Rd
  - 5. Turn left at Lake Howell Ave
  - 6. Turn left at Azaela Ave

**Tip:**

- **Duration:**
  - **Driving time:** N/A for N/A people
  - **Lunch:**
    - **Duration:** 3:30 pm for 32 people

---

**To Location from Production Office**

<table>
<thead>
<tr>
<th>Location from Production Office</th>
<th>Location to 1101 Azaela Ave, Winter Park, Seminole, Florida 32792</th>
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<tbody>
<tr>
<td></td>
<td><strong>Driving directions</strong></td>
</tr>
<tr>
<td></td>
<td>1. Head north on N Aloma Ave / 32792</td>
</tr>
<tr>
<td></td>
<td>2. Turn left at University Blvd</td>
</tr>
<tr>
<td></td>
<td>3. Drive right on County Rd 436/West Side</td>
</tr>
<tr>
<td></td>
<td>4. Continue on Howell Branch Rd</td>
</tr>
<tr>
<td></td>
<td>5. Turn left at Lake Howell Ave</td>
</tr>
<tr>
<td></td>
<td>6. Turn left at Azaela Ave</td>
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---

**Director:**

**Producer:**

---

184
DAYDATE: Friday, June 12, 2009

PRODUCTION DAY: 11 of 21
DIRECTOR: Dino J. Gallina
1st A.D.: Donald Phillips

CALL SHEET
"Red Tide"

PRODUCTION OFFICE:
Valencia Film Office
701 North Edgewater Drive Trail
Orlando, FL 32825
(407) 522-2725

SET LOCATION:
JOHN'S HOUSE:
1911 Azaela Ave
Winter Park, FL 32792

WEATHER:
Isolated 7-Storms expected throughout the day. 30% chance of rain all day.
UV Index of 10+ (Extreme) High: 9:40 & Low: 7:45. W winds @ 07 mph. Max Humidity 72%

Quote of the Day: "Cinema is the most beautiful fraud in the world." - Jean-Luc Godard

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>
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<tbody>
<tr>
<td>John's House, Living rm</td>
<td>115</td>
<td>See list</td>
<td>Alex acts as V.O reporter</td>
<td>Day</td>
<td>Int</td>
<td>1, 3, 17</td>
<td>1, 5</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Living rm</td>
<td>6</td>
<td>See list</td>
<td>Alex &amp; John talk about cocaine</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>5</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Kitchen</td>
<td>7</td>
<td>See list</td>
<td>John cooks, Alex eats</td>
<td>Day</td>
<td>Int</td>
<td>1, 2, 3</td>
<td>5</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
</tr>
<tr>
<td>John's House, Kitchen</td>
<td>85</td>
<td>See list</td>
<td>Alex makes a soup w/ Vomax</td>
<td>Night</td>
<td>Int</td>
<td>1</td>
<td>5</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
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**TOTAL NUMBER OF SCENES: 5, TOTAL NUMBER OF PAGES: 4, 68 Ps**

TALENT

<table>
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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>SAMHR/TrF</th>
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<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mansini</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>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</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>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michael Pacer</td>
<td>N/A</td>
<td>9:30 am</td>
<td>9:45 am</td>
<td>9:50 am</td>
<td>9:55 am</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: Couch, living room curtains (Sc. 115), E009 (Sc. 7)
Props: Bowl of soup, glass of lemonade, napkin, slices of green apple, spoon, television, 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 chemicals (potassium), Joint (Sc. 9)

Camera: N/A
Grip: N/A
Lighting: N/A
Locations: Hawaii Branch
Make-up: N/A
Production: N/A
Sound: TV News Reporter's voice (Sc. 115)
Transportation: N/A
Wardrobe: Fitted Shirt – John (Sc. 6)

ADVANCE SCHEDULE: DAY 12 – Monday, June 13, 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>IE</th>
<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>8</td>
<td>See list</td>
<td>Allison hears John &amp; Alex talking</td>
<td>Day</td>
<td>Int</td>
<td>3</td>
<td>1B</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
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<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 Ps</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
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<tr>
<td>John's House, Living rm</td>
<td>12</td>
<td>See list</td>
<td>John gives Alex's namecoat, Alex sees Ozy pile</td>
<td>Day</td>
<td>Int</td>
<td>1, 2</td>
<td>5</td>
<td>See Shot List</td>
<td>John's House (Azalea)</td>
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**TOTAL NUMBER OF SCENES: 53, TOTAL NUMBER OF PAGES: 4,68 Ps**
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<tr>
<td><strong>Production</strong></td>
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</tr>
<tr>
<td>Director</td>
<td>Gino Giales</td>
<td>(407) 223-7923</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>(407) 247-8397</td>
<td>0C</td>
</tr>
<tr>
<td>Producer</td>
<td>Jeff Mitchell</td>
<td>(407) 245-3021</td>
<td>0C</td>
</tr>
<tr>
<td>Producer</td>
<td>Gabriel Montes</td>
<td>(407) 256-5217</td>
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<tr>
<td>Production Manager</td>
<td>Jessi Hampton</td>
<td>(407) 362-8344</td>
<td>0C</td>
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<tr>
<td>Production Coordinator</td>
<td>Christine Weber</td>
<td>(754) 366-1238</td>
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<tr>
<td>Art Production Chief</td>
<td>George P. Murray</td>
<td>(407) 253-1707</td>
<td>0C</td>
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<tr>
<td>1st Assistant Director</td>
<td>Davin Delay</td>
<td>(251) 848-5258</td>
<td>9:00 AM</td>
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<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(772) 812-6492</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(321) 287-8095</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(321) 287-8095</td>
<td>9:00 AM</td>
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<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>(321) 287-8095</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>(407) 810-7921</td>
<td>9:00 AM</td>
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<tr>
<td>Talent PA/Office Runner</td>
<td>Carolyn Gross</td>
<td>(407) 625-6788</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Locations</strong></td>
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<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(407) 721-8426</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(407) 753-7846</td>
<td>9:00 AM</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Samuel Marz</td>
<td>(407) 697-1211</td>
<td>9:00 AM</td>
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<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Mejia</td>
<td>(407) 221-4183</td>
<td>9:00 AM</td>
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<tr>
<td>2nd Unit Cameras Operator</td>
<td>Joel Wilk</td>
<td>(407) 219-1461</td>
<td>9:00 AM</td>
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<td>3rd Unit Camera</td>
<td>Adam Vedemonte</td>
<td>(252) 219-9504</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>4th Video Assist</td>
<td>James Ambroise</td>
<td>(239) 438-6664</td>
<td>9:00 AM</td>
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<tr>
<td>5th Male Mover</td>
<td>Steve Burns</td>
<td>(407) 251-9431</td>
<td>9:00 AM</td>
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<tr>
<td>6th Photographer</td>
<td>Lawrence Salim</td>
<td>(407) 399-4342</td>
<td>9:00 AM</td>
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<td><strong>Art</strong></td>
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<tr>
<td>Production Designer</td>
<td>Max Rabin</td>
<td>(407) 287-6540</td>
<td>9:00 AM</td>
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<tr>
<td>Prop Master</td>
<td>Ambrosio Martinez</td>
<td>(408) 651-2212</td>
<td>9:00 AM</td>
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<tr>
<td>Art Director</td>
<td>Iris Rodriguez</td>
<td>(407) 217-1646</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Lighting</strong></td>
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<tr>
<td>Gaffer</td>
<td>Joe Nance</td>
<td>(407) 748-7708</td>
<td>9:00 AM</td>
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<tr>
<td>Best Boy Electric</td>
<td>Ben August</td>
<td>(386) 742-2039</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Steve Talley</td>
<td>(407) 259-3414</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Bill Clark</td>
<td>(415) 906-8526</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Best Boy Grip</td>
<td>William Gonzalez</td>
<td>(407) 775-7069</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>Pam Allen</td>
<td>(407) 253-7725</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Melody Hoge</td>
<td>(407) 250-3447</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>Cailyn Snyder</td>
<td>(850) 834-3641</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Talent Coordination/PA</td>
<td>Sophie Armeng</td>
<td>(407) 280-3246</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catering/Service</td>
<td>Claudia King</td>
<td>(407) 827-9686</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Set PA/Runner</td>
<td>Cecelia Overton</td>
<td>(407) 235-2183</td>
<td>9:00 AM</td>
</tr>
</tbody>
</table>

**MEALS:**
- Breakfast: N/A
- Lunch: N/A

**Directions to: John’s House (Azaela)**
(Starting point at the South Campus of Church of Christ, which is located on the East side of Lake Howell Rd. - across from the Big Lots and Hardware)

| Driving directions to 1911 Azaela Ave, Winter Park, Seminole, Florida 32792 |
|-----------------------------|--------------------------|--------------------------|
| Suggested routes            | 3rd            | 2nd                       |
| Howell Branch Rd            | 22 mins        | 39 mins                   |
| Colonial Drive              | 35 mins        | 29 mins                   |
| 701 N. Edgewater Trail      | 4.5 min        | 4.5 min                   |
| 1. Head south on N Edgewater Trail | 3.1 min | 3.1 min                   |
| 2. Turn left at University Blvd | 6.4 min | 6.4 min                   |
| 3. Continue on Howell Branch Rd | 11.1 min | 11.1 min                   |
| 4. Turn left at 1911 Azaela Ave | 3.2 min | 3.2 min                   |
| 5. Turn left at 1911 Azaela Ave | 5.1 min | 5.1 min                   |
| 6. Turn left at 32792        | 4.9 min        | 4.9 min                   |
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

1st A.D.: Donald Phillips
SET PHONE: Kevin Thomas
(727) 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 Ecofleshatchee Trail
Orlando, FL 32825
(407) 552-2765

PARKING LOCATION:
S SEMINOLE CHURCH:
1911 Azaela Ave
5410 Lake Howell Rd.
Winter Park, FL 32782
Winter Park, FL 32782

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando.
7727 Lake Underhill
Orlando, FL 32222
407-323-8110

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>
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</thead>
<tbody>
<tr>
<td>John’s House, Living rm</td>
<td>15</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 Pys</td>
<td>See Shot List</td>
<td>John’s House (Azaela)</td>
</tr>
<tr>
<td>John’s House, Living rm</td>
<td>12</td>
<td>See list</td>
<td>John gives Alex’s rain coat, Alex sees Day pills</td>
<td>Day</td>
<td>int</td>
<td>1, 2</td>
<td>1 5/8</td>
<td>See Shot List</td>
<td>John’s House (Azaela)</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 5/8</td>
<td>See Shot List</td>
<td>John’s House (Azaela)</td>
</tr>
</tbody>
</table>

TOTAL NUMBER OF SCENES: 3. TOTAL NUMBER OF PAGE 5: 0/38 Pg

TALENT

# | Scripted Name | Talent Name | Pick-Up | Arrive Location | Into Wardrobe | Into Make-Up | Ready on Set | SMRRTrf | Notes |
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrienne Manorelli</td>
<td>N/A 8:30 am</td>
<td>8:30 am</td>
<td>8:40 am</td>
<td>9:10 am</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jesse Gutierrez</td>
<td>N/A 8:30 am</td>
<td>8:40 am</td>
<td>8:50 am</td>
<td>9:10 am</td>
<td>W</td>
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<td></td>
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<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Feen</td>
<td>N/A 8:30 am</td>
<td>8:50 am</td>
<td>8:30 am</td>
<td>9:10 am</td>
<td>W</td>
<td></td>
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</table>

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

SPECIAL DEPARTMENT INSTRUCTIONS

Art: Cauh (Sc. 10), Coffee table (Sc. 13)
Props: 1 Day set, Allison’s bag (purse), Bears, Clean plate, silverware, television, TV remote control (Sc. 10), Bears, boatman’s heavy rain coat, hanger, dry towel (Sc. 13)
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 (Sc. 8)
Transportation: NO PARKING ANY VEHICLES IN ABANDONED HOME DRIVE WAY. BIG VEHICLES WILL NOT PARK AT PAUL’S HOUSE.

ADVANCE SCHEDULE: DAY 13 – Tuesday, June 16, 2009. Crew Call: 12:00 PM (NOON)

TOTAL NUMBER OF SCENES: 6 - TOTAL NUMBER OF PAGES: 8/45 Pgs

187
**RED TIDE**

**DAY 12 of 21**

**06/15/2009**

<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>
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</tr>
<tr>
<td>Director</td>
<td>Gina Gallina</td>
<td>407-223-7925</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>407-247-6837</td>
<td>0C</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>407-225-5121</td>
<td>0C</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McLean</td>
<td>407-258-3217</td>
<td>0C</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jess Hamilton</td>
<td>407-862-8344</td>
<td>0C</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christine Hebert</td>
<td>754-369-1250</td>
<td>0C</td>
</tr>
<tr>
<td>Art Production Lead</td>
<td>Jorge J. Ramos</td>
<td>407-225-7973</td>
<td>0C</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donnal Phillips</td>
<td>407-848-6239</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>772-912-6425</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>407-287-8959</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st AD/Field Diaries</td>
<td>Nina Sennettfiusc</td>
<td>407-862-9923</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st AD/Field Diaries</td>
<td>Matt Coanen</td>
<td>407-272-7959</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Houston</td>
<td>407-810-7921</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Talent PA/Office Runner</td>
<td>Carolyn Gross</td>
<td>407-625-6788</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
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<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>772-812-6425</td>
<td>9:00 AM</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>407-253-7848</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Whitt</td>
<td>407-697-1211</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Nelson Mejia</td>
<td>407-221-4152</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st Unit Camera</td>
<td>Dylan Sorensi</td>
<td>407-219-1664</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd Unit AC</td>
<td>Adam Weidemuth</td>
<td>260-216-9558</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd AC/Video Assistant</td>
<td>James Moreland</td>
<td>238-438-9464</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Still Video Engineer</td>
<td>Steve Burns</td>
<td>772-251-8661</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Laurento Solan</td>
<td>407-225-4391</td>
<td>9:00 AM</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 Britin</td>
<td>407-287-6430</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Armando Martinez</td>
<td>568-651-2250</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Ives Rodriguez</td>
<td>407-217-1646</td>
<td>9:00 AM</td>
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<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
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</tr>
<tr>
<td>Gaffer</td>
<td>Joe McRae</td>
<td>407-688-2775</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Jr. Gaffer</td>
<td>Brian McRae</td>
<td>407-742-2038</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Warren Tabb</td>
<td>813-233-2411</td>
<td>9:00 AM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Bill Carson</td>
<td>415-436-8266</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Jr. Grip</td>
<td>William Gonzalez</td>
<td>407-755-7069</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Grip</td>
<td>Peter Haflin</td>
<td>407-844-0701</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Jr. Grip</td>
<td>George Gabel</td>
<td>956-263-3756</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Yurekas Perrier</td>
<td>414-888-3452</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>Ron McKinn</td>
<td>407-755-7726</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Billy O'Connell</td>
<td>407-755-3437</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume</td>
<td>Sallie Snyder</td>
<td>334-844-9441</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Wardrobe/Props</td>
<td>Sophie Aragoni</td>
<td>407-862-0468</td>
<td>9:00 AM</td>
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<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
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<td></td>
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<tr>
<td>Catering Chef</td>
<td>Cindy McLean</td>
<td>407-227-6888</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Set PA/Runner</td>
<td>Sallie Snyder</td>
<td>334-844-9441</td>
<td>9:00 AM</td>
</tr>
</tbody>
</table>

MEALS:

Breakfast: time 9:00 for 50 people
Lunch: time 2:00 for 50 people

Directions:
- John's House (Azalea) 1191 Azalea Ave.
- Winter Park, FL 32792
- (Parking is located at the South Seminole Church of Christ, 6416 Lake Howell Rd in Winter Park, FL 32792 which is located on the East side of Lake Howell Rd across the Big Lake and Rocking Story.)
- NO ALCOHOL OR TOBACCO ON PROPERTY UNLESS AT ALL!!
- Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792
- 23 minutes
- 5.4 mi.
- 8.4 mi.

**1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

**Director**

**Producer**

188
**CALL SHEET**

**Red Tide**

**CREW CALL:** 10:30 am
**BREAKFAST @ SET:** Come having had
**LUNCH:** 4:30 - 5:00 pm

**DAYDATE:** Tuesday, June 16, 2009
**PRODUCTION DAY:** 13 of 21
**DIRECTOR:** Dino J. Gallina
**1ST A.D.:** Donald Phillips
**SET PHONE:** Kevin Thomas (727) 812-6425
**PRODUCTION OFFICE:** Valencia Film Office
701 North Eastblockhatchee Trail
Orlando, FL 32825
(407) 552-2765

**WEATHER:** Scattered showers & thunderstorms for afternoon & evening. 40% chance of rain all day.
UV Index of 10+ (Extreme) High: 83 & Low: 78% NNE winds @ 5-10 mph. Max Humidity 74%

**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 32222
407-303-8110

**QUOTE OF THE DAY:** "Life must be understood backwards, but... it must be lived forwards." - Soren Kierkegaard

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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>BE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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</thead>
<tbody>
<tr>
<td>John Backyard, Cottage</td>
<td>14</td>
<td>See list</td>
<td>Alex boards up cottage</td>
<td>Morn</td>
<td>Ext</td>
<td>1, 3</td>
<td>4/8</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>1/5/8</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>
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<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>2/1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
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<tr>
<td>John Backyard, Cottage</td>
<td>81</td>
<td>See list</td>
<td>Alex checks in on John</td>
<td>Day</td>
<td>Ext</td>
<td>1/2/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
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<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>1/2/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
<td></td>
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<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>1/2/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
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<tr>
<td>John Backyard, Cottage</td>
<td>98</td>
<td>See list</td>
<td>Alex sleeps next to cottage</td>
<td>Night</td>
<td>Ext</td>
<td>1/2/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
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### TALENT

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<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/WIR/Trf</th>
<th>Notes</th>
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<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Marinielli</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>Josee Gómez</td>
<td>N/A</td>
<td>11:30 am</td>
<td>11:35 am</td>
<td>11:50 am</td>
<td>12:15 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michele Fiorenti</td>
<td>N/A</td>
<td>10:30 am</td>
<td>11:00 am</td>
<td>11:35 am</td>
<td>11:56 am</td>
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### EXTRA'S

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<th>N/A</th>
<th>SCENES NEEDED FOR:</th>
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<th>CALL TIME</th>
<th>N/A</th>
<th>WHERE TO REPORT TO:</th>
<th>N/A</th>
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---

### SPECIAL DEPARTMENT INSTRUCTIONS

Act: ART DEPT ARRIVE ON SET @ 9:00 AM. A hole in the boarded up door. Red Cloud of Kerena Brewin (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. 85). Sleeping Bag (Sc. 88)

Camera: N/A

Grip: N/A

Lighting: N/A

Locations: Howell Branch, One Room Cottage (BE EXTREMELY AWARE OF PLANTS IN FRONT AND BACK YARD!)

Make-up: N/A

Production: N/A

Sound: John Slang and Kicking (Sc. 77)

Transportation: N/A

Wardrobe: John褥es an 2sh (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>BE</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, 3</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, 3</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>3/8</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

---

**DAY 14 WRAP***

**TOTAL NUMBER OF SCENES: 7 TOTAL NUMBER OF PAGES: 3 Pgs***

---

189
**CREW CALLS**

**DREYON CALLS**

**Department/Position** | **Name** | **Phone #** | **Call**
---|---|---|---
**Production**
Director | Greg Dennis | 407-223-7828 | 12:00 PM
Producer | Ralph Derrance | 407-247-3387 | 0C
Producer | Jim Mitchell | 407-265-5121 | 0C
Producer | Daniel McHermes | 407-258-2271 | 0C
Production Manager | Jesse Hamilton | 407-262-8344 | 0C
Production Coordinator | Christine Roberts | 754-666-2538 | 0C
Art Production Co ordinator | Jorgie J. Bormes | 407-223-7101 | 12:00 PM
1st Assistant Director | Darren Phillips | 212-848-2001 | 12:00 PM
2nd Assistant Director | Kevin Thomas | 727-803-6245 | 12:00 PM
2nd Second Assistant Director | Matthew Turner | 305-227-8957 | 12:00 PM
Log Driver | Nina DeMasiak | 212-269-4263 | 12:00 PM
Log Drivers/Director | Matt Donaghey | 407-227-7952 | 12:00 PM
Serve Supervisor | Derek Houston | 407-810-7921 | 12:00 PM
Talent PA/Office Runner | Carolyn Cross | 407-205-8788 | 12:00 PM
Production Assistant | Ryan Parsons | 386-443-4481 | 12:00 PM
**Locations**
Location Manager | Kevin Thomas | 727-803-6245 | 12:00 PM
**Camera**
Director of Photography | Stuart Hall | 407-363-7648 | 12:00 PM
2nd Assistant Director | Samuel Maraz | 407-993-2211 | 12:00 PM
3rd Assistant Director | Jason Gregson | 727-207-7874 | 12:00 PM
4th Assistant Director | Steve Burns | 727-221-4801 | 12:00 PM
5th Assistant Director | Jordan Hinkle | 407-201-9634 | 12:00 PM
Video Assistant | Nelson Oueli | 407-222-4722 | 12:00 PM
Field Photographer | Lawrence Ocon | 407-269-4525 | 12:00 PM
**Art**
Production Designer | Mike Redman | 407-227-2049 | 12:00 PM
Prep/Filmmaker | Anthony Filomeno | 561-661-2332 | 12:00 PM
Art Director | Gary Rodriguez | 305-217-1648 | 12:00 PM
Production Designer Asst | Joanne Hall | 407-267-4194 | 12:00 PM
**Lighting**
Gaffer | Joe Scalise | 407-468-3795 | 12:00 PM
Boil Dolly | David Zuck | 407-334-8533 | 12:00 PM
Camera | Alyssa Robertson | 407-264-2525 | 12:00 PM
Production Assistant | Xavier Sanchez | 407-262-8441 | 12:00 PM
**Grip**
Key Grip | Blair Dore | 415-461-9426 | 12:00 PM
Boil Grip | William Gareno | 407-201-1665 | 12:00 PM
Steady Grip | Joseph Villari | 305-283-3326 | 12:00 PM
Production Assistant | William Perez | 407-295-9345 | 12:00 PM
**Sound**
Mixe | Ramon Landa | 407-250-7726 | 12:00 PM
Boom Op | Brian Landon | 407-203-7514 | 12:00 PM
**Makeup/Wardrobe**
Costume | Singer Shende | 407-232-9041 | 12:00 PM
Talent Coordinator/PA | Selena Arredondo | 407-963-2555 | 12:00 PM
**Catering/Craft Service**
Craft Service | Karl Prin | 407-202-8888 | 12:00 PM
Set PA/Runner | Carlos Castan | 407-255-5483 | 12:00 PM
**MEALS**
Breakfast: time N/A for N/A people
Lunch: time 6:00 pm for 32 people

---

**LOCATION & DIRECTIONS**

**TO LOCATION FROM PRODUCTION OFFICE**

**Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

Directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792

- **Suggested route:**
  1. Head north on N Escalante Trail
  2. Head north on N Escalante Trail
  3. Head northeast on N Escalante Trail
  4. Continue on N Escalante Trail
  5. Turn left at Church Road
  6. Turn right at Church Road

**TOAZALEA AV**

- **1911 Azalea Ave, Winter Park, Seminole, Florida 32792**

---

**Director**

**Producer**

---

**190**
**CALL SHEET**

**Red Tide**

**DOTHER: Dino J. Gottis**

**1ST A.D.:** Donald Phillips

**SET PHONE:** Kevin Thomas (772) 812-6425

**WEATHER:** Thunderstorms forecasted for late afternoon & early evening. 50% chance of rain all day. UV Index of 10+ (Extreme) High: 83 & Low: 76°. NNE winds @ 8 mph. Max Humidity 75%

**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 32789

**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>BE</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, John Rm</td>
<td>17</td>
<td>See list</td>
<td>Alex snoops to finds pills</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (Azalea)</td>
</tr>
<tr>
<td>John’s House, John Rm</td>
<td>19</td>
<td>See list</td>
<td>Alex finds key and briquet</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (Azalea)</td>
</tr>
<tr>
<td>John’s House, Fmt Prod</td>
<td>58</td>
<td>See list</td>
<td>Alex hears Allison &amp; John talk</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (Azalea)</td>
</tr>
<tr>
<td>John’s House, Fmt Prod</td>
<td>62</td>
<td>See list</td>
<td>John gets mad at Alex</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (Azalea)</td>
</tr>
<tr>
<td>John’s House, Fmt Prod</td>
<td>72</td>
<td>See list</td>
<td>Alex asks Allison how many pills</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (Azalea)</td>
</tr>
<tr>
<td>John’s House, Fmt Prod</td>
<td>99</td>
<td>See list</td>
<td>John &amp; Allison talk for John</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (Azalea)</td>
</tr>
<tr>
<td>John’s House, Fmt Prod</td>
<td>102</td>
<td>See list</td>
<td>John demands Allison’s keys</td>
<td>Night</td>
<td>Ext</td>
<td>1</td>
<td>3/8</td>
<td>See Shot List</td>
<td>John’s Room (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>SWHRTR/Ref</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Manzelli</td>
<td>N/A</td>
<td>7:30 pm</td>
<td>7:45 pm</td>
<td>8:00 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>5:30 pm</td>
<td>5:35 pm</td>
<td>5:45 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michelle Perren</td>
<td>N/A</td>
<td>5:30 pm</td>
<td>5:45 pm</td>
<td>6:30 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:

Dresser drawer (Sc. 17)

Props:

500 mg 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. 10), Banla, Cigarettes, coffee (Sc. 9), Allison’s car keys, blanket (Sc. 101)

Camera:

N/A

Grip:

N/A

Lighting:

N/A

Locations:

Hawthorn 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 – 7am

---

### Advance Schedule: Day 15 – Thursday, June 18, 2009. Crew Call: 5:00 PM

<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 Bathroom</td>
<td>90</td>
<td>See list</td>
<td>John goes into bathroom</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John’s Bathroom</td>
<td>92</td>
<td>See list</td>
<td>John finds key &amp; takes one</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
<tr>
<td>John’s Bathroom</td>
<td>105</td>
<td>See list</td>
<td>Alex flushes away pills</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>1/8</td>
<td>See Shot List</td>
<td>1 - Room Cottage (Azalea)</td>
</tr>
</tbody>
</table>

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**DAY 14 WRAP***

***TOTAL NUMBER OF SCENES: 1 - TOTAL NUMBER OF PAGES: 2 7/8 Pg***
| CREW CALLS |
|-------------------|-------------------|
| **Department/Position** | **Name** | **Phone #** | **Call** |
| Director | Gio Cuellar | 321-223-7629 | 3:00 PM |
| Producer | Ralph Clemente | 407-247-6387 | 3:00 PM |
| Producer | Jim Mitchell | 407-265-0171 | 3:00 PM |
| Producer | Carole McMenamin | 407-258-5671 | 3:00 PM |
| Associate Producer | Terry Bell | 407-278-1382 | 3:00 PM |
| Production Coordinator | Jessica Martin | 407-262-0844 | 3:00 PM |
| Production Manager | Jessica Yount | 757-388-2133 | 3:00 PM |
| 1st Assistant Director | John Pinheiro | 321-257-0100 | 3:00 PM |
| 1st Assistant Director | Daniel Phelan | 321-582-4219 | 3:00 PM |
| 2nd Assistant Director | Kevin Thomas | 607-987-0421 | 3:00 PM |
| 3rd Assistant Director | Matthew Turner | 321-229-8056 | 3:00 PM |
| Legs Office | Nina Bernal | 321-230-9353 | 3:00 PM |
| Legs Office/Special Effects Editor | Matt Dungan | 407-227-7702 | 3:00 PM |
| Special Effects Coordinator | Derek Houston | 407-286-7517 | 3:00 PM |
| Talent Mgt/Office Runner | Carolyn Broo | 407-225-6768 | 3:00 PM |
| Production Assistant | Ayla Riegers | 386-939-4421 | 3:00 PM |
| Location Manager | Kevin Thomas | 772-555-6253 | 3:00 PM |
| Camera | Director of Photography | Stuart Hall | 407-253-7648 | 3:00 PM |
| 1st Assistant Camera | Cameron Knoke | 407-253-7648 | 3:00 PM |
| 2nd Assistant Camera | Leon Morgan | 303-977-6761 | 3:00 PM |
| B Camera Operator | Steve Burns | 727-521-8061 | 3:00 PM |
| B Camera PA | Jordan Holley | 407-253-6564 | 3:00 PM |
| Video Assistant | Rafael Martinez | 407-223-4150 | 3:00 PM |
| Set Photographer | Lawrence Durr | 407-239-4142 | 3:00 PM |
| Art | Production Designer | Mike Elkin | 407-287-0349 | 3:00 PM |
| Production Designer | Antonio Martinez | 407-288-9333 | 3:00 PM |
| Art Director | Héctor Rodriguez | 321-517-8450 | 3:00 PM |
| Set Dressing | Megan Kennedy | 321-278-1356 | 3:00 PM |
| Production Designer Ass | Jessica Hall | 407-287-0148 | 3:00 PM |

**Lighting**
- Gaffer | Joe Dicke | 407-496-5185 | 3:00 PM |
- Grip El | David Seals | 407-223-8523 | 3:00 PM |
- Electric | Aiden J. Velez | 407-223-8523 | 3:00 PM |
- Production Assistant | Javier Salinas | 407-223-8523 | 3:00 PM |

**Grip**
- Key Grip | Rob Clark | 407-296-2666 | 3:00 PM |
- Grip C | William Gonzalez | 407-275-1609 | 3:00 PM |
- Set Dressing | Paul B. Weir | 407-275-1609 | 3:00 PM |
- Production Assistant | Jennifer Pocock | 407-296-2666 | 3:00 PM |

**Sound**
- Mixer | Sam Sitar | 407-250-1759 | 3:00 PM |
- Boom Op | Brian Bergman | 407-282-3714 | 3:00 PM |

**Makeup/Wardrobe**
- Costumer | Kaitlin Snyder | 407-555-5841 | 3:00 PM |
- Location Coordinator | Stephanie Arrington | 407-555-5841 | 3:00 PM |

**Catering/Craft Service**
- Craft Service/Key Personnel | Diana King | 407-287-9888 | 3:00 PM |
- Set PA | Tamara Gordon | 407-505-4183 | 3:00 PM |

**MEALS**
- Breakfast: time N/A for N/A people
- Lunch: time 11:00 AM for 32 people

**Directions to** – John’s House (Azalea)
- Parking is located at the South Seminole Church of Christ, which is housed on the east side of Lake Howell Pkwy – across from the Big Lots and Menards

**Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**
- Suggested Routes:
  - Howard Avenue at 82 mins
  - Colonial Drive at 30 mins
- Distance: 1.5 miles

**TO LOCATION FROM PRODUCTION OFFICE**

**Director**
**Producer**
**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Location</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/N/#/#/#/# Notes</th>
<th>Specials</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>John House, Bathroom</td>
<td>Alex</td>
<td>Adrian Massiello</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>
<td><strong>SANDWICH</strong></td>
</tr>
<tr>
<td>2</td>
<td>John House, Bathroom</td>
<td>John</td>
<td>Jose Guzmán</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>
<td><strong>SANDWICH</strong></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: Manor, Srk (Sc. 90)
- Props: 2 Day pills (stuck to tape), Masking tape, toothbrush (Sc. 90), 10 Day pills (Sc. 18), John's car keys (Sc. 45, 48, 47, 60, 49), Drug parcels, Money (Sc. 45)
- Camera: N/A
- Grip: N/A
- Lighting: N/A
- Locations: Mallard Branch, John's House
- Make-up: John puts his hat (Sc. 90)
- Production: N/A
- Sound: N/A
- Transportation: John's car (Sc. 101), John's blue SUV (Sc. 45, 48, 47, 60, 49)

**ADVANCE SCHEDULE: DAY 16 – Friday, June 19, 2009, Crew Call: 12:00 PM (Noon)**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Shot #</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, Living Rm</td>
<td>23</td>
<td>Sea</td>
<td>1</td>
<td>John finds someone robbed him</td>
<td>Day</td>
<td>Int</td>
<td>1, 2, 3</td>
<td>2/6</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John House, Living Rm</td>
<td>47</td>
<td>Sea</td>
<td>1</td>
<td>John finds Alex after fight</td>
<td>Day</td>
<td>Int</td>
<td>1, 2, 3</td>
<td>2/6</td>
<td>See Shot List</td>
</tr>
<tr>
<td>John House, Living Rm</td>
<td>59</td>
<td>Sea</td>
<td>1</td>
<td>John asks Alex about Allison</td>
<td>Day</td>
<td>Int</td>
<td>1, 2, 3</td>
<td>2/6</td>
<td>See Shot List</td>
</tr>
</tbody>
</table>

**ADVANCE SCHEDULE: DAY 16 WRAP**

**TOTAL NUMBER OF SCENES: 2 - TOTAL NUMBER OF PAGES: 7 3/4 Pg**
<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>Gena Falina</td>
<td>407-223-7529</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clemente</td>
<td>407-247-8267</td>
<td>0/C</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Birkhead</td>
<td>407-263-0174</td>
<td>0/C</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel Mathieson</td>
<td>407-266-3317</td>
<td>0/C</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Travis Bell</td>
<td>407-276-1363</td>
<td>0/C</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jessi Hampton</td>
<td>407-362-6344</td>
<td>0/C</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Habert</td>
<td>772-269-3136</td>
<td>0/C</td>
</tr>
<tr>
<td>1st Production Coordinator</td>
<td>Jorge Jr. Resto</td>
<td>407-267-0102</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>407-284-5201</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>772-261-4425</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>2nd Second Director</td>
<td>Matthew Turner</td>
<td>407-267-8866</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Loc Driver</td>
<td>Nina Bemendlich</td>
<td>407-265-3832</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Log Driver/RTS Editor</td>
<td>Matt Donegan</td>
<td>407-227-7202</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Sci/Superintendent</td>
<td>Derek Houston</td>
<td>407-283-7924</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Talent PA/Office Runner</td>
<td>George Gross</td>
<td>407-259-6766</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Alex Carambo</td>
<td>407-943-4421</td>
<td>5:00 PM</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>772-263-8425</td>
<td>5:00 PM</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>5:00 PM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Norris</td>
<td>407-287-7411</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Jason Morgen</td>
<td>727-277-7774</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>B Camera Operator</td>
<td>Steve Burns</td>
<td>772-261-8801</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>B Camera 1st AC</td>
<td>Jordan Whaley</td>
<td>407-201-8904</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Video Associate</td>
<td>Nelson Madrid</td>
<td>407-224-3722</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Laverne Colvin</td>
<td>407-229-4542</td>
<td>5:00 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>407-287-6348</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Prep Master</td>
<td>Antonio Martinez</td>
<td>954-505-2260</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Ani Rodriguez</td>
<td>407-271-8446</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Set Dressing</td>
<td>Megan Holden</td>
<td>407-276-1301</td>
<td>5:00 PM</td>
</tr>
<tr>
<td>Production Designer Assist</td>
<td>Jason Hall</td>
<td>407-947-0446</td>
<td>5:00 PM</td>
</tr>
</tbody>
</table>

**Location Map & Directions**

**Directions to – John’s House (Azalea)**

- **Parking** is located at the South Seventh Church of Christ, which is located on the East side of Lake Howell Rd – across from the Big Breaks Playground.
- **NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL TIMES**

**Driving directions to 1111 Azalea Ave, Winter Park, Seminole, Florida 32792**

- **Suggested routes**
  - New York Road: 29 mins
  - 3:15 PM

- **1. Head north on N Econlockhatchee Trail**
  - 3.4 mi
  - 0.5 mi

- **2. Left turn at University Blvd**
  - 1.4 mi
  - 0.1 mi

- **3. Left turn at County Rd 435A/Hall Rd**
  - 0.1 mi

- **4. Continue on Hall Rd**
  - 0.1 mi

- **5. Turn left at Island Ave**
  - 1.4 mi

**1111 Azalea Ave, Winter Park, Seminole, Florida 32792**
**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>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>5:40</td>
<td>1911 Azalea Ave.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John House, Living Rm</td>
<td>27</td>
<td>See list</td>
<td>Alex talks to John after fight</td>
<td>Day</td>
<td>1, 2, 3</td>
<td>3:28</td>
<td>1911 Azalea Ave.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John House, Living Rm</td>
<td>29</td>
<td>See list</td>
<td>John tells Alex about Allison</td>
<td>Day</td>
<td>1, 2, 3</td>
<td>5:18</td>
<td>1911 Azalea Ave.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Backyard, cottage</td>
<td>86</td>
<td>See list</td>
<td>Alex tells John about cottage</td>
<td>Night</td>
<td>1, 2</td>
<td>2:10</td>
<td>Acacia Ave. - 1 room cottage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Backyard, cottage</td>
<td>88</td>
<td>See list</td>
<td>Alex tells John about cottage</td>
<td>Night</td>
<td>1, 2</td>
<td>5:18</td>
<td>Acacia Ave. - 1 room cottage</td>
<td></td>
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</table>

***TOTAL NUMBER OF SCENES: 5***  **TOTAL NUMBER OF PAGES: 7***

**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>SHHRS/Trf</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mansinelli</td>
<td>N/A</td>
<td>12:30 pm</td>
<td>12:48 pm</td>
<td>13:50 pm</td>
<td>1:00 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>John</td>
<td>Jose Guzman</td>
<td>N/A</td>
<td>12:30 pm</td>
<td>12:39 pm</td>
<td>13:40 pm</td>
<td>1:00 pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Allison</td>
<td>Michael P.</td>
<td>N/A</td>
<td>12:30 pm</td>
<td>12:35 pm</td>
<td>13:45 pm</td>
<td>1:00 pm</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: Coffee table (Sc. 23, 67), Couch (Sc. 67)

Props: A honokipill, Bag of pot on coffee table, beer, John's gun, Joint (being rolled), lighter, set of 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. 67)

Production: N/A

Sound: N/A

Transportation: N/A

Wardrobe: N/A

---

**ADVANCE 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>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nett'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>5:08</td>
<td>See Shot List (Address)</td>
<td></td>
<td></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>28</td>
<td>See Shot List (Address)</td>
<td></td>
<td></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, 5, 6, 8</td>
<td>See Shot List (Address)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 3***  **TOTAL NUMBER OF PAGES: 7***

---

195
**CREW CALLS**

**DAY 16 of 21**  
**06/19/2009**

### Production
- **Director**: Gina Cianciotta  
  (321) 223-7628  
  12:00 PM
- **Producers**: Ralph Centeno  
  (407) 474-8387  
  00:00 PM  
  Jim Mitchell  
  (407) 265-3712  
  00:00 PM  
  Daniel McMenamy  
  (407) 258-2517  
  00:00 PM
- **Associate Producer**: Travis Bell  
  (407) 278-1883  
  00:00 PM
- **Production Manager**: Jason Hampton  
  (407) 262-6044  
  00:00 PM
- **Production Coordinator**: Christina Hebert  
  539-966-1258  
  00:00 PM
- **Art Production Owner**: Jose J Ramon  
  (407) 637-5107  
  12:00 PM
- **1st Assistant Director**: Don Cicchetti  
  (321) 848-5303  
  12:00 PM
- **2nd Assistant Director**: Kevin Thomas  
  (772) 872-6423  
  12:00 PM
- **3rd Assistant Director**: Matthew Reiner  
  (407) 267-8865  
  12:00 PM
- **Leg Ops**: Nina Benavides  
  (321) 269-3653  
  12:00 PM
- **Leg Ops/STT Editor**: Matt Donovan  
  (407) 272-7202  
  12:00 PM
- **Script Supervisor**: Derek Houston  
  (407) 810-7911  
  12:00 PM
- **Talent Rep/Office Runner**: Carolyn Gross  
  (407) 255-6766  
  12:00 PM
- **Production Assistant**: Aly Parsons  
  (386) 43-4451  
  12:00 PM

### Locations
- **Location Manager**: Kevin Thomas  
  (772) 872-6423  
  12:00 PM
- **Director of Photography**: Stuart Hall  
  (407) 553-7446  
  12:00 PM
- **1st Assistant Camera**: Sandi Markel  
  (407) 697-2111  
  12:00 PM
- **2nd Assistant Camera**: Leon Mihaliak  
  (714) 633-7874  
  12:00 PM
- **Camera Operator**: Steve Byers  
  (772) 251-0611  
  12:00 PM
- **Camera P.A.C.**: Jordan Winkley  
  (407) 251-8614  
  12:00 PM
- **Video Assistant**: Nelson Ahmad  
  (407) 221-4712  
  12:00 PM
- **Set Photographer**: Lawrence Currie  
  (321) 339-4442  
  12:00 PM

### Art
- **Production Designer**: Mike Martin  
  (407) 287-6346  
  12:00 PM
- **Prop Master**: Antonio Martinez  
  (954) 858-2280  
  12:00 PM
- **Art Director**: Alex Rodriguez  
  (321) 217-1415  
  12:00 PM
- **Set Dressing**: Megan Hayden  
  (321) 278-1361  
  12:00 PM
- **Production Designer Assi**: Jesen Heil  
  (407) 217-4748  
  12:00 PM

### Lighting
- **Gaffer**: Joe Kecklace  
  (407) 488-5785  
  12:00 PM
- **Electrician**: David Yocum  
  (313) 564-8693  
  12:00 PM
- **Production Assistant**: Kenie Selnes  
  (321) 839-6441  
  12:00 PM

### Grip
- **Key Grip**: Ross Crider  
  (407) 488-5785  
  12:00 PM
- **Set Grip**: William DeSantos  
  (407) 750-2766  
  12:00 PM
- **Stage Grip**: Todd Boudreau  
  (407) 837-7292  
  12:00 PM
- **Costume**: Joseph Iwamoto  
  (305) 955-3126  
  12:00 PM
- **Production Assistant**: Yelene Penner  
  (407) 363-2443  
  12:00 PM

### Sound
- **Mix**: Ramon Llanos  
  (407) 890-7722  
  12:00 PM
- **Boom**: Brian Larsen  
  (407) 823-7314  
  12:00 PM

### Makeup/Wardrobe
- **Costume**: Caitlin Snyder  
  (321) 839-4441  
  12:00 PM
- **Talent Coordination/PA**: Sophia Amrith  
  (321) 839-2898  
  12:00 PM

### Catering/Craft Service
- **Craft Service/Key PA**: Orlando King  
  (407) 207-8886  
  12:00 PM
- **Set Prop Runner**: Carlos Cadena  
  (407) 355-9463  
  12:00 PM

**Breakfast: time N/A for N/A people**  
**Lunch: time 6:00 pm for 35 people**

### Directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792
- **Driving directions to 1911 Azalea Ave, Winter Park, Seminole, Florida 32792**
- **1. Approached north on Howard Branch Rd**
  - To Plantation Ave 6.0 miles
- **2. Continue on Howard Branch Rd**
  - To Plantation Ave 6.0 miles
- **3. Turn left on Plantation Ave**
  - To Plantation Ave 0.0 miles
- **4. Continue on Plantation Ave**
  - To Plantation Ave 0.0 miles
- **5. Turn left on Lakeland Ave**
  - To Plantation Ave 0.0 miles
- **6. Turn left on Azalea Ave**
  - To Plantation Ave 0.0 miles
- **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 monkey replies**
DAYDATE: Saturday, June 20, 2009
PRODUCTION DAY: 17 of 21
DIRECTOR: Dino J. Gallina
1st A.D.: Donald Phillips
SET PHONE: Kevin Thomas
(727) 812-6425
PRODUCTION OFFICE:
Valencia Film Office
701 North Econtolochaksee Trail
Orlando, FL 32825
(407) 552-2765
WEATHER: Mostly sunny during the day. Partly cloudy at night. 29% chance of rain all day.
UV Index of 10-11 (Extreme) High: 92 & Low: 79. Winds @ 9 mph. Max. Humidity 75%

CALL SHEET
"Red Tide"
CREW CALL: 10:00am
BREAKFAST @ SET: Come having had
SHOOTING CALL: 11:00 am
LUNCH: 4:00-6:30 pm
NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
7727 Lake Underhill
Orlando, FL 32822
407-303-8110

Quote of the Day: 
"Being on time is ... 15 minutes EARLY" & "If you are here at call time, than you are LATE".

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Scripted Location</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>32</td>
<td>Nicky's Sub Shop</td>
<td>See list</td>
<td>Alex fills out application (yes)</td>
<td>Day</td>
<td>Int</td>
<td>1, 7</td>
<td>5/8</td>
<td>See Shot List</td>
<td>10042 University Blvd.</td>
</tr>
<tr>
<td>33</td>
<td>Warehouse</td>
<td>See list</td>
<td>Alex tours warehouse for job</td>
<td>Day</td>
<td>Int</td>
<td>1</td>
<td>5/8</td>
<td>See Shot List</td>
<td>3300 University Blvd.</td>
</tr>
<tr>
<td>34</td>
<td>Mom &amp; Pop store</td>
<td>See list</td>
<td>Alex fills out second application</td>
<td>Day</td>
<td>Ext</td>
<td>1</td>
<td>5/8</td>
<td>See Shot List</td>
<td>3300 University Blvd.</td>
</tr>
<tr>
<td>113</td>
<td>Allison's car</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>5/8</td>
<td>See Shot List</td>
<td>Full Sail Parking Lot</td>
</tr>
<tr>
<td>50</td>
<td>Allison's car (24 Hr Rv)</td>
<td>See list</td>
<td>Alex gets Allison some medicine</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>5/8</td>
<td>See Shot List</td>
<td>Full Sail</td>
</tr>
<tr>
<td>97</td>
<td>Allison's car</td>
<td>See list</td>
<td>Alex &amp; Allison search for John</td>
<td>Night</td>
<td>Ext</td>
<td>1, 3</td>
<td>5/8</td>
<td>See Shot List</td>
<td>Rio Piner</td>
</tr>
<tr>
<td>98</td>
<td>Allison's car</td>
<td>See list</td>
<td>Alex &amp; Allison continue talking</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>5/8</td>
<td>See Shot List</td>
<td>Road</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES: 7**
**TOTAL NUMBER OF PAGES: 3 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>SWIRLTRF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Montioli</td>
<td>N/A</td>
<td>10:00 am</td>
<td>10:05 am</td>
<td>10:30 am</td>
<td>10:55 am</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>3:00 pm</td>
<td>3:30 pm</td>
<td>3:55 pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

EXTRAS:
7 – Duffy's Clerk
SCENES NEEDED FOR: 33
CALL TIME: 10:30
WHERE TO REPORT TO: 10042 University Blvd. Orlando, FL 32817

SPECIAL DEPARTMENT INSTRUCTIONS
Act: 
Camera: 
Grip: 
Lighting: N/A
Locations: Duffy's Subs and Full Sail Back Lot
Production: N/A
Sound: N/A
Transportation: NEED A SUPPORT VAN (2nd Camera Van), PRODUCTION TRUCK AND GENTLY NOT NEEDED, Forklift (Sc 37), Allison's vehicle (Sc 50, 98, 113)
Props/Art: Alex is overdressed, Alex's brother dress, Alex's brother tie (Sc 33), 3rd dress back brace (Sc 37), Alex in different dress & tie (Sc 34)

ADVANCE SCHEDULE: DAY 18 – Monday, June 22, 2009
Crew Call: 8:00 AM

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Scripted Location</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>35</td>
<td>John's House, Alex him</td>
<td>See list</td>
<td>Allison comes in Alex's bedroom</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>5/8</td>
<td>See Shot List</td>
<td>1911 Azalea</td>
</tr>
<tr>
<td>73</td>
<td>John's House, Alex him</td>
<td>See list</td>
<td>Allison watches Alex crash 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>
</tr>
<tr>
<td>100</td>
<td>John's House, Alex him</td>
<td>See list</td>
<td>Alex finds letter from John</td>
<td>Night</td>
<td>Int</td>
<td>1, 3</td>
<td>3/8</td>
<td>See Shot List</td>
<td>1911 Azalea</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES: 8**
**TOTAL NUMBER OF PAGES: 6 Sheet**

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### CREW CALLS

#### DAY 17 of 21

**06/20/2009**

<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>Rene Guerra</td>
<td>(321) 752-3912</td>
<td>10:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Borden</td>
<td>(421) 247-5387</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(321) 245-3017</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Dana McManus</td>
<td>(321) 245-5217</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Terry Dell</td>
<td>(321) 245-4339</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jesse Hamilton</td>
<td>(321) 392-6381</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina</td>
<td>(321) 392-6715</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(321) 844-3082</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(723) 832-9425</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>3rd Assistant Director</td>
<td>Matthew Turner</td>
<td>(321) 245-7905</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Log Driver</td>
<td>Nina Benjamin</td>
<td>(321) 943-4323</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Log Driver/RTS Editor</td>
<td>Matt Durigan</td>
<td>(321) 245-7032</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Derek Nealon</td>
<td>(321) 816-1701</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>PA Office Runner</td>
<td>Carolyn Gross</td>
<td>(321) 252-4488</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Ayesha Parnes</td>
<td>(321) 943-2421</td>
<td>06:00 AM</td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
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<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(723) 832-9425</td>
<td>06:00 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>(421) 245-7648</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Munz</td>
<td>(321) 967-1741</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Donald Phillips</td>
<td>(321) 844-3082</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>2nd Camera Operator</td>
<td>Steve Burns</td>
<td>(723) 249-0381</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>2nd Camera Operator</td>
<td>Jordan Whaley</td>
<td>(421) 392-4884</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Video Assistant/RTS</td>
<td>Wes Linder</td>
<td>(321) 245-4752</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Set Photographer</td>
<td>Lawrence Olans</td>
<td>(321) 245-4342</td>
<td>06:00 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) 245-6344</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Antonio Martinez</td>
<td>(321) 967-2301</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Hair Stylist</td>
<td>Lois Rumpke</td>
<td>(321) 217-1034</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Megan Hixson</td>
<td>(321) 216-1351</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Joann Hall</td>
<td>(421) 217-4049</td>
<td>06:00 AM</td>
</tr>
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</table>

#### 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>Matt Durigan</td>
<td>(321) 245-7032</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Key Grip</td>
<td>Elisa Dore</td>
<td>(415) 606-9021</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Best Boy Grip</td>
<td>William Gonzalez</td>
<td>(321) 967-7093</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Grip</td>
<td>Matt Durigan</td>
<td>(321) 245-7032</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Grip</td>
<td>Joseph Ventura</td>
<td>(203) 293-0120</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Allison Forday</td>
<td>(407) 994-8452</td>
<td>06:00 AM</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Mixer</td>
<td>Rami Lathan</td>
<td>(407) 994-7720</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Brian Laighton</td>
<td>(321) 963-2714</td>
<td>06:00 AM</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumer</td>
<td>Colette Seckel</td>
<td>(321) 214-6094</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>Talent Coordinator</td>
<td>Michael Martin</td>
<td>(321) 962-2555</td>
<td>06:00 AM</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 Ring</td>
<td>(407) 927-4866</td>
<td>06:00 AM</td>
</tr>
<tr>
<td>PA Runner</td>
<td>Talia Castall</td>
<td>(407) 636-4163</td>
<td>06:00 AM</td>
</tr>
</tbody>
</table>

#### Directions

**Directions to - (B) Duffy's Subs then to (C) Full Sail**
- Valencia CC is Location A
- Duffy's Subs in Location B
- Full Sail back is Location C

- **PARK TRUCKS BEHIND DUFFY S SUB SHOP**

- **Driving directions to 3300 University Blvd, Winter Park, FL 32792**
  - 7.6 mi - about 11 mins
  - 701 N Escalade Inlets Trail
  - 1. Round north on N Escalade Inlets Trail toward Winter Park Blvd
  - 2. Turn right at Winter Park Blvd FL-991
  - 3. Turn left at S Orlo Avenue
  - 4. Turn left at University Blvd
    - Distance will be on the right
  - 3.4 mi - about 7 mins
  - 10650 University Blvd
  - 5. Head east on University Blvd toward Sunuset Blvd
  - 6. Make a U-turn at Sunset Blvd
  - 3.9 mi
  - 7. Turn left at University Park Dr
    - Distance will be on the right
  - 4.1 mi - about 10 mins

- **Vanilla Cake College East**
**DAYDATE:** Monday, June 22, 2009  
**PRODUCTION DAY:** 18 of 21  
**DIRECTOR:** Dino J. Gallina  

---

**CALL SHEET**  
**Red Tide**

---

**CREW CALL:** 10:00 am  
**BREAKFAST @ SET:** Cornflakes and juice  
**SHOOTING CALL:** 11:00 am  
**LUNCH:** 4:00-4:30 pm

---

**1st A.D.:** Donald Phillips  
**SUNRISE:** 6:25 AM  
**SUNSET:** 8:27 PM  
**MOON PHASE:** New Moon (0.0%)  
**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 at 10 mph. Max Humidity 76%**

---

**PRODUCTION OFFICE:**  
Valencia Film Office  
701 North Eola Heights Trail  
Orlando, FL 32825  
(407) 552-2785

---

**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:**  
"Time is what we want most, but what we use worst." — William Penn

---

**SHOOTING SCHEDULE**

---

**TALENT**

---

**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**

---

**ADVANCE SCHEDULE:** DAY 18 – Tuesday, June 23, 2009. Crew Call: 8:00 AM

---

**Transportation:** N/A  
**Wardrobe:** N/A

---

199
**CREW CALLS**

**Department/Position** | **Name** | **Phone #** | **Call**
--- | --- | --- | ---
**Production**
Director | Gino Gallo | (420) 233-7613 | 10:00 AM
Producer | Robin Clements | (420) 247-6808 | 0C
Producer | Jim Mitchell | (420) 765-0121 | 0C
Producer | Genell McInerney | (420) 265-5217 | 0C
Associate Producer | Travis Bell | (420) 278-1383 | 0C
Production Manager | Jesse Hampton | (420) 362-6344 | 0C
Production Coordinator | Christine Herbert | (420) 362-1254 | 0C
Art Production Nurse | Jorge J. Rupio | (420) 265-1707 | 0C
1st Assistant Director | Donald Phillips | (420) 848-5208 | 0C
2nd Assistant Director | Kevin Thomas | (420) 281-5423 | 0C
2nd Second Assistant | Matthew Toney | (420) 287-8856 | 0C
Leg Cleaner | Nina Bembenek | (420) 269-3482 | 0C
Leg Cleaner U/LTS Editor | Matt Doragen | (420) 727-7202 | 0C
Script Supervisor | Derek Houston | (420) 815-7621 | 0C
Talent HR/Office Runner | Carolyn Gross | (420) 265-6184 | 0C
Production Assistant | Alyssa Parker | (420) 943-4421 | 0C
**Locations**
Location Manager | Kevin Thomas | (420) 382-6425 | 0C
**Camera**
Director of Photography | Stuart Hill | (420) 265-7848 | 0C
1st Assistant Camera | Simon Bortz | (420) 997-2211 | 0C
2nd Assistant Camera | Levan Myhran | (420) 377-7814 | 0C
8 Camera Opener | Steve Burns | (420) 251-3401 | 0C
9 Camera PA | Jordan Wrenk | (420) 221-8644 | 0C
Video Assistant | Nathan Mckinley | (420) 221-4152 | 0C
Set Photographer | Lawrence Cullen | (420) 633-0313 | 0C
**Art**
Production Designer | Mike Rim | (420) 269-6398 | 0C
Pipe Rider | Anthony Martin | (420) 685-2220 | 0C
Art Deader | Wes Rodriguez | (420) 279-1640 | 0C
Set Dresser | Megan Hidden | (420) 275-1351 | 0C
Production Designer Asst. | Jason Hall | (420) 871-8748 | 0C

**Lighting**
Gaffer | Joe Boulden | (420) 886-8765 | 0C
Bridgeman | David Zuck | (420) 234-4853 | 0C
Production Assistant | John Blanks | (420) 269-8441 | 0C
**Grip**
Key Grip | Rick Price | (420) 565-7685 | 0C
Bridgeman | William Gonzalez | (420) 275-7669 | 0C
Scarf Grip | Todd Bernard | (420) 873-7896 | 0C
Scarf Grip | Joseph Walz | (420) 263-1305 | 0C
Production Assistant | Sam Rome | (420) 269-8442 | 0C
**Sound**
Mixing | Tammy Laffey | (420) 829-7726 | 0C
Boom Op | Brian Laffey | (420) 862-2314 | 0C
**Makeup/Wardrobe**
Oudner | Gail Frider | (420) 634-0414 | 0C
Talent Coordinator/PA | Sophia Amberg | (420) 262-2885 | 0C
**Catering/Craft Service**
Craft Service Key RX | Olivia King | (420) 427-6886 | 0C
Get Off Runner | Joel Carden | (420) 635-0103 | 0C
**MEAL**
Breakfast: time N/A for N/A people
Lunch: time 4:00 pm for 32 people

**TO LOCATION FROM PRODUCTION OFFICE**

**Directions to John’s House (Azalea)**

(Parking is located at the South Seminole Church of Christ, which is located on the east side of Lake Howell Rd - a cross from the Big Lots and Starbucks.)

NO ALCOHOL OR TOBACCO ON CHURCH PREMISES AT ALL!

Driving directions to 1111 Azalea Ave, Winter Park, Seminole, Florida 32782

**Driving directions:**

1. Head south on W Orange Blossom Trail
2. Turn left onto University Blvd
3. Right at University Rd
4. Continue on Orange Blossom Trail
5. Left at Azalea Ave
6. Drive to John’s House (Azalea)

**Driving length:**

- 22 mins
- 19 mins

**Location Map & Directions**

---

**Director**

**Producer**

200
**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

**DATE:** Wednesday, June 23, 09  
**PRODUCTION DAY:** 20 of 21  
**DIRECTOR:** Dino J. Gallina  
**SET PHONE:** Kevin Thomas  
(722) 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%

**SET PHONE:** Kevin Thomas  
(722) 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 Ecorichlake 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  
7777 Lake Underhill  
Orlando, FL 32822  
407-303-8110

**Quote of the Day:** "Imagination will carry us to worlds that never were. But without it we go nowhere." - Carl Sagan

---

**SHOOTING SCHEDULE**

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<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast</th>
<th>Pages Needed to Shoot</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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<tbody>
<tr>
<td>Harry's House, Day</td>
<td>42</td>
<td>See list</td>
<td>John &amp; Alex meet Harry</td>
<td>Day</td>
<td>1, 2</td>
<td>1/2</td>
<td>See Shot List</td>
<td>9020 Calwood Court</td>
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<tr>
<td>Allison's Car (Ext Harry)</td>
<td>102</td>
<td>See list</td>
<td>Alex &amp; Alex drive down street</td>
<td>Night</td>
<td>Car</td>
<td>1, 2</td>
<td>See Shot List</td>
<td>9020 Calwood Court</td>
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<tr>
<td>Allison's Car (Ext Harry)</td>
<td>104</td>
<td>See list</td>
<td>Alex &amp; Alex drive down street</td>
<td>Night</td>
<td>Car</td>
<td>1, 2</td>
<td>See Shot List</td>
<td>9020 Calwood Court</td>
</tr>
<tr>
<td>Street, Harry's Block</td>
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<td>See list</td>
<td>Alex walks by Harry's house</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
<td>See Shot List</td>
<td>9020 Calwood Court</td>
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<td>John &amp; Harry on the street</td>
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<td>See list</td>
<td>John &amp; Harry are on the street</td>
<td>Night</td>
<td>Ext</td>
<td>1, 2</td>
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**Talent**

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<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>Finish</th>
<th>Notes</th>
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<tr>
<td>1</td>
<td>Alex</td>
<td>Adrian Mansell</td>
<td>N/A</td>
<td>1:05 pm</td>
<td>1:05 pm</td>
<td>1:10 pm</td>
<td>1:55 pm</td>
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<tr>
<td>2</td>
<td>John</td>
<td>Jose Gutierrez</td>
<td>N/A</td>
<td>1:05 pm</td>
<td>1:30 pm</td>
<td>1:05 pm</td>
<td>1:55 pm</td>
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**EXTRAS:**

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<th>CALL</th>
<th>WHERE TO REPORT</th>
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<tbody>
<tr>
<td>05</td>
<td>9:00 pm</td>
<td>9020 Calwood Court, Orlando, FL 32825</td>
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---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:**

Harry's desk, large leather couch, lamp table (Sc. 44), Cop car & Ambulance (Sc. 105)

Props:

Alligator, ashtray, eureka coffee mug, gun (38 revolver, Mac 10), Polaroid camera and picture, speakerphone, stuff on Harry's desk, subbed, surveillance camera (Sc. 44), Allison's keys (Sc. 102, 104, 103), gun (38 special revolver, Sc. 104), Flashlight/flashlight, two stretchers (Sc. 105, 106).

**Camera:**

N/A

**Grip:**

N/A

**Lighting:**

N/A

**Location:**

RIO PINAR (Harry's House) – Park @ VCC. Same shots in Harry's neighborhood.

**Make-up:**

Blood on boxer? (Sc. 103, 105)

**Location:**

N/A

**Sound:**

Siren? (Sc. 103, 105)

**Transportation:**

Allison's vehicle (Sc. 162, 164, 166, 168), 2 Ambulance, 2 Cop Cars (Sc. 163, 105)

**Wardrobe:**

Harry's desk, cop car, surveillance camera, three-thugs' uniforms (Sc. 44)

**ADVANCE SCHEDULE – DAY 21 – PICTURE WRAP**

---

**END OF ADVANCE SCHEDULE**

---

**DAY 21 PICTURE WRAP**

---

201
**RED TIDE**

**DAY 20 of 21**

06/24/2009

**CREW CALLS**

<table>
<thead>
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<th>Department/Position</th>
<th>Name</th>
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<tr>
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</tr>
<tr>
<td>Director</td>
<td>Dino Gallina</td>
<td>(323)223-7929</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Ralph Clements</td>
<td>(403)247-9387</td>
<td>CIC</td>
</tr>
<tr>
<td>Producer</td>
<td>Jim Mitchell</td>
<td>(403)785-9727</td>
<td>CIC</td>
</tr>
<tr>
<td>Producer</td>
<td>Daniel McNairn</td>
<td>(403)230-3217</td>
<td>CIC</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Todd Dell</td>
<td>(403)276-1303</td>
<td>CIC</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Jessi Hampton</td>
<td>(403)262-9844</td>
<td>CIC</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td>Christina Hebert</td>
<td>(704)886-2795</td>
<td>CIC</td>
</tr>
<tr>
<td>Field Production Coord</td>
<td>Jorge A. Ramos</td>
<td>(213)789-1907</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Donald Phillips</td>
<td>(213)404-5108</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Kevin Thomas</td>
<td>(727)725-6426</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>3rd Assistant Director</td>
<td>Matthew Turner</td>
<td>(213)291-3956</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Log Dailies</td>
<td>Nita O'Connell</td>
<td>(321)649-2922</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Log Dailies/SSTS Editor</td>
<td>Matt Donegan</td>
<td>(403)237-7202</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Set Supervisor</td>
<td>Derek Houston</td>
<td>(403)701-7921</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Talent/Office Runner</td>
<td>Carolyn Cross</td>
<td>(403)269-6706</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Ava Panous</td>
<td>(305)854-4421</td>
<td>1:00 PM</td>
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<tr>
<td><strong>Locations</strong></td>
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</tr>
<tr>
<td>Location Manager</td>
<td>Kevin Thomas</td>
<td>(727)892-4295</td>
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<tr>
<td><strong>Camera</strong></td>
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<tr>
<td>Director of Photography</td>
<td>Stuart Hall</td>
<td>(403)262-7040</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Samuel Matthews</td>
<td>(607)987-1111</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Lewis Tengton</td>
<td>(213)277-7194</td>
<td>1:00 PM</td>
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<tr>
<td>B Camera Operator</td>
<td>Steve Dunn</td>
<td>(727)251-3001</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>B Camera 1st AC</td>
<td>Jordan Lachman</td>
<td>(403)291-9994</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Video Assistant</td>
<td>Nelson Mcdonald</td>
<td>(403)221-4762</td>
<td>1:00 PM</td>
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<tr>
<td>Set Photographer</td>
<td>Lawrence Dulin</td>
<td>(403)285-4424</td>
<td>1:00 PM</td>
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<tr>
<td><strong>Art</strong></td>
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<td></td>
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</tr>
<tr>
<td>Production Designer</td>
<td>Mike Martin</td>
<td>(213)267-9249</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Alvin Martinez</td>
<td>(560)851-7220</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Ross Rodriguez</td>
<td>(213)277-1048</td>
<td>1:00 PM</td>
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<tr>
<td>Set Dressing</td>
<td>Megan Hidden</td>
<td>(213)276-1351</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Production Designer Assistant</td>
<td>Jason Hall</td>
<td>(403)617-8449</td>
<td>1:00 PM</td>
</tr>
</tbody>
</table>

**Lighting**

- Gaffer: Joe Claudia (405)785-8793 1:00 PM
- Best Boy Electric: David Zacker (813)304-3695 1:00 PM
- Electric: Andrew Kazemdar (403)874-3339 1:00 PM
- Production Assistant: Xavier Salazar (317)299-9441 1:00 PM

**Grip**

- Key Grip: Erik Cline (419)405-8876 1:00 PM
- Key Grip: William Gonzales (402)779-2789 1:00 PM
- Sales: Gayle (405)677-1194 1:00 PM
- Sales: Joseph Vitrall (305)673-3370 1:00 PM
- Production Assistant: Blaine Fowler (643)308-9643 1:00 PM

**Sound**

- Mixer: Steve Laton (403)890-7370 1:00 PM
- Boom Op: Blake Larson (403)323-7314 1:00 PM

**Makeup/Wardrobe**

- Coordinator: Catlin Snyder (325)834-0841 1:00 PM
- Talent Coordinator/PA: Sofia Armstrong (321)762-9969 1:00 PM

**Catering/Craft Service**

- Craft Service/Key PA: Octavio King (403)827-2080 12:30 PM
- Set PA/Runner: Catherine Cohan (403)765-8102 1:00 PM

**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 1080 Calhoun CT, Orlando, on the A

**LOCATION MAP & DIRECTIONS**

**Director**

**Producer**
### DAILY PRODUCTION REPORT

**UCF FILM UNIVERSITY OF CENTRAL FLORIDA**

<table>
<thead>
<tr>
<th>No. Days</th>
<th>Unit 1</th>
<th>Unit 2</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
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<th>Total</th>
<th>Schedule</th>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>Ahead</td>
</tr>
</tbody>
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**Producer:** Dino Gallina  
**Director:** Dino Gallina

**Data Source:** 2021-01-20  
**Scheduled Finish Date:** 02/28/2020  
**Ex. Finish Date:** 02/28/2020

**Contact:**  
**Location:**  
**Crew Call:** 07:00 Am  
**Shooting Call:** 08:30 Am  
**Run Date:** 02/22/20  
**Wrap Time:** 16:00

**Last Person Out:** 12:29

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>A1B</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>Scene 2</td>
<td>A2B</td>
<td>D</td>
<td>E</td>
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</table>

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>SW</th>
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<tbody>
<tr>
<td>Jesus Gutierrez</td>
<td>John</td>
<td>SW</td>
</tr>
<tr>
<td>Adrian Montiel</td>
<td>Alex</td>
<td>SW</td>
</tr>
</tbody>
</table>

**Notes:**

- XX = NO BREAKFAST
- * = DISMISS TRUE INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL
- X = NOT PHOTOGRAPHED
- S = SCHOOL ONLY

**EXTRA PALM:**

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<tr>
<th>No.</th>
<th>Rate</th>
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<th>2nd Call</th>
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**Assistant Director:** 2nd Kevin Thomas, 2nd Matthew Turner  
**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina  
**Director:** Dino Gallina

UCF Film May 2009
<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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<tr>
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<td>Cameras</td>
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<tr>
<td></td>
<td>Director</td>
<td>07:00/19:29</td>
<td>Gaffer</td>
<td>07:00/19:29</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>07:00/19:29</td>
<td>Electrician</td>
<td>07:00/19:29</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unit Production Manager</td>
<td>07:00/19:29</td>
<td>Grip</td>
<td></td>
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<tr>
<td></td>
<td>Production Coordinator</td>
<td>07:00/19:29</td>
<td>Key Grip</td>
<td>07:00/19:29</td>
<td></td>
</tr>
<tr>
<td></td>
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<td>07:00/19:29</td>
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<td>N/A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>07:00/19:29</td>
<td>Best Boy Grip</td>
<td>07:00/19:29</td>
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</tr>
<tr>
<td></td>
<td>Production Assistant</td>
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<td>Company Grip</td>
<td>07:00/19:29</td>
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</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td>N/A</td>
<td>Sound</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td>N/A</td>
<td>Mixer</td>
<td>07:00/19:29</td>
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</tr>
<tr>
<td></td>
<td>Production Assistant</td>
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<td>07:00/19:29</td>
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</tr>
<tr>
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<td>Production Assistant</td>
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<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Script Supervisor</td>
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<td>Key Makeup Artist</td>
<td>07:00/19:29</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Locations</td>
<td>Key Wardrobe Supervisor</td>
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</tr>
<tr>
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<td>Location Manager</td>
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<td>Catering/Craft Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Camera</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Director of Photography</td>
<td>07:00/19:29</td>
<td>Lunch Wrangler</td>
<td>07:00/19:29</td>
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</tr>
<tr>
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<tr>
<td></td>
<td>2nd Assistant Camera</td>
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<td>Production Designer</td>
<td>07:00/19:29</td>
<td>MEALS:</td>
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<td></td>
<td>Prop Master</td>
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<td>B-Guest served</td>
<td>For:</td>
<td>People N/A</td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
<td>N/A</td>
<td>Lunch served</td>
<td>For:</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 taken constructively. Thank you very much. Matthew Turner 2nd 2nd AD
# Daily Production Report

**Title:** _Red Tide_  
**Producer:** Dino Gallina  
**Director:** Dino Gallina  
**Date Started:** 06/03/2009  
**Scheduled Finish Date:** 06/26/2009  
**Ext. Finish Date:** 06/28/2009  
**Location:** Spring Exchange, 700 Edgewater Rd, Torrance, CA 90710  
**Crew Call:** 07:00  
**First Shot:** 09:34  
**Last Person Out:** 20:05  
**Scenes or Acts:**  
1. Scene 1  
2. Scene 2  

## Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ABDURED SCENES</th>
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<tbody>
<tr>
<td><strong>Vix</strong></td>
<td>149</td>
<td>82</td>
<td>26</td>
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## Extras

- **Sound Talent:**

## Weekly & Day Players

<table>
<thead>
<tr>
<th>CAST</th>
<th>WEEKLY &amp; DAY PLAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>X</strong></td>
<td><strong>T</strong></td>
</tr>
<tr>
<td><strong>W</strong></td>
<td><strong>T</strong></td>
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<td><strong>M</strong></td>
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<td><strong>E</strong></td>
<td><strong>T</strong></td>
</tr>
<tr>
<td><strong>O</strong></td>
<td><strong>T</strong></td>
</tr>
</tbody>
</table>

- **Adrian Montielli**  
- **Ted**  
- **George**  
- **J ohn**  
- **Ronald Woodard**

## Extra Talent

- **XX - N.D. BREAKFAST**  
- **X = NOT PHOTOGRAPHED**  
- **S = SCHOOL ONLY**

Assistant Director: 2nd Kevin Thomas, 1st Matthew Turner  
Production Coordinator: Christina Hebert

Producer: Dino Gallina  
Director: Dino Gallina
<table>
<thead>
<tr>
<th>SHOW</th>
<th>PRODS</th>
<th>DATE</th>
</tr>
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<tbody>
<tr>
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<td>IN/OUT</td>
<td>STAFF &amp; CREW</td>
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<tr>
<td>Production</td>
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<td>Cameras</td>
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<tr>
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<td>Gaffer</td>
</tr>
<tr>
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<td>Electrician</td>
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<tr>
<td>Unit Production Manager</td>
<td>07:00/20:05</td>
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<tr>
<td>Production Coordinator</td>
<td>07:00/20:05</td>
<td>Key Grip</td>
</tr>
<tr>
<td>1st Assistant Director</td>
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<tr>
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<tr>
<td>Production Assistant</td>
<td>07:00/20:05</td>
<td>Company Grip</td>
</tr>
<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>
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<tr>
<td>Production Assistant</td>
<td>Makeup/Wardrobe</td>
<td></td>
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<tr>
<td>Script Supervisor</td>
<td>07:00/20:05</td>
<td>Key Makeup Artist</td>
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<tr>
<td>Locations</td>
<td>Key Wardrobe Supervisor</td>
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<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
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<tr>
<td>Camera</td>
<td>Craft Service</td>
<td>07:00/20:05</td>
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<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>
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<td>07:00/20:05</td>
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</tr>
<tr>
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<td></td>
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<tr>
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<tr>
<td>Art Director</td>
<td>07:00/20:05</td>
<td></td>
</tr>
<tr>
<td>Prep Master</td>
<td>07:00/20:05</td>
<td>MEALS:</td>
</tr>
<tr>
<td>Set Dresser</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

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 “Greek” 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.
**DAILY PRODUCTION REPORT**

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<th>25</th>
<th>25</th>
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<th>0</th>
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<th>0</th>
<th>0</th>
<th>50</th>
<th>Behind</th>
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</table>

**Title:** _Red Tide_

**Producer:** Lipper-Gallina, Kyle Mitchell, Ralph Cianciotto, Dan McNamara, Scott Hamilton

**Director:** Dino Gallina

**Date Started**: 06/23/2009

**Location**: Samsonic East Yard, 1657 Plant Ave, Tarpon Springs, FL 34695

**Weather**: Sunny

**Crew Call**: 06:00

**Recording Call**: 07:00

**First Shot**: 07:00

**Lunch**: 12:30

**Last Shot**: 19:30

**Camera Wrap**: 18:10

**Last Person Out**: 06:45

**Script**:

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<thead>
<tr>
<th>Scenes</th>
<th>PAGES</th>
<th>PREV</th>
<th>TODAY</th>
<th>TOTAL</th>
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<td>14.17</td>
<td>16.25</td>
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<td>16.25</td>
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<td>30.42</td>
<td>30.42</td>
<td>30.42</td>
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**Set List**:

- **T0**: Added Scene: 0

**Sound Takes**:

**CAST - WEEKLY & 8-DAY PLAYERS**

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>M</th>
<th>T</th>
<th>F</th>
<th>S</th>
<th>P</th>
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</thead>
<tbody>
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<td>T</td>
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</tr>
</tbody>
</table>

**SHOTS**

- **SHOTS**: 0

**EXTRA TALENT**

- **No.**: 0
- **Race**: 0
- **Set Domains**: 0

**ASSISTANT DIRECTOR**: Donald Phillips

**PRODUCTION COORDINATOR**: Christina Herbert

**PRODUCER**: Dino Gallina, Kevin Mitchell, Ralph Cianciotto, Dan McNamara, Scott Hamilton

**DIRECTOR**: Dino Gallina

**Assistant Director**: Donald Phillips

**Production Coordinator**: Christina Herbert

**Producer**: Dino Gallina, Kevin Mitchell, Ralph Cianciotto, Dan McNamara, Scott Hamilton

**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>
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<tbody>
<tr>
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<td></td>
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<td>Grip</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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<tr>
<td></td>
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<td>Key Makeup Artist</td>
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<td>Catering/Craft Service</td>
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<td></td>
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<td></td>
<td>Production Designer</td>
<td>06:00/19:19</td>
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<tr>
<td></td>
<td>Art Director</td>
<td>06:00/19:19</td>
<td>MEALS:</td>
<td></td>
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</tr>
<tr>
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<tr>
<td></td>
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<td>06:00/19:19</td>
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<td>For: People 30</td>
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</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 thing tomorrow with morning light.
# Daily Production Report

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

---

**HOURS**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
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**Loss Days**

- 1 Retired

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**Script Scences and Pages**

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**Minutes**

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**Add Scenes**

- 0 Added Scenes

---

**Cast - Weekly & Day Players**

<table>
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<th>Character</th>
<th>W</th>
<th>M</th>
<th>T</th>
<th>F</th>
<th>S</th>
<th>P</th>
<th>Day</th>
<th>Time</th>
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<td>14:51</td>
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<td>W</td>
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<td>09:50</td>
<td>19:55</td>
<td>13:41</td>
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**Extra Talent**

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<th>Final Dimensions</th>
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</tr>
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</table>

---

**Production Coordinator**

- Christina Rebert

---

**Production**

- Dino Gallina

---

**Location**

- 1150 Gallagher Hall, 4th Floor 1005

---

**Notes**

- XX = sky/night breakfast

---

**Additional Details**

- Digital Storage: Capable
- Starting Available: 1MB
- Downloaded Today: 43.51 GB
- Previous Downloaded: 70.91 GB
- Remaining: 724.96 GB

---

**Contact Information**

- Assistant Director: Donald Phillips
- Production Coordinator: Christina Rebert

---

**Other Details**

- Producer: Dino Gallina
- Director: Dino Gallina

---

210
**STAFF & CREW** | **IN/OUT** | **STAFF & CREW** | **IN/OUT** | **EQUIPMENT**
---|---|---|---|---
Production | Electric | | | Cameras
Director | 08:00/20:55 | Gaffer | 08:00/20:55 | |
Producer | 08:00/20:55 | Electrician | 08:00/20:55 | |
Unit Production Manager | 08:00/20:55 | Grip | | |
Production Coordinator | 08:00/20:55 | Key Grip | 08:00/20:55 | |
1st Assistant Director | 08:00/20:55 | Alternate Key Grip | N/A | |
2nd Assistant Director | 08:00/20:55 | Best Boy Grip | 08:00/20:55 | |
Production Assistant | N/A | Company Grip | 08:00/20:55 | |
Production Assistant | N/A | Sound | | |
Production Assistant | N/A | Mixer | 08:00/20:55 | |
Production Assistant | N/A | Boom Op | 08:00/20:55 | |
Production Assistant | N/A | Makeup/Wardrobe | | |
Script Supervisor | 08:00/20:55 | Key Makeup Artist | 08:00/20:55 | |
Locations | | Key Wardrobe Supervisor | | 08:00/20:55 |
Location Manager | N/A | Catering/Craft Service | | |
Camera | | Craft Service | 08:00/20:55 | |
Director of Photography | 08:00/20:55 | Lunch Wrangler | 08:00/20:55 | |
1st Assistant Camera | 08:00/20:55 | | | |
2nd Assistant Camera | 08:00/20:55 | | | |
Art | | | | |
Production Designer | 08:00/20:55 | | | |
Art Director | 08:00/20:55 | MEALS: | | |
Prep Master | 08:00/20:55 | B-fast served | For: People N/A | |
Set Dresser | N/A | Lunch served | For: People 30 | |

**COMMENTS—DELYAS (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 40-50 minutes late. Shooting call was at 9:00am and first shot was at 9:55am. We were further delayed 20-25 minutes, from about 11:05-11:20am due to a sudden downpour which not only stopped filming, but required securing all the gear for rain and then resuming afterwards. Scene 62 was rescheduled immediately after lunch.
DAILY PRODUCTION REPORT

No. Days Planned: 25
No. Days Actual: 25

Title: _Red Tide_
Prod. #: 001

Date Started: 06/29/2009
Date Finished: 06/29/2009

Curtain Call: 16:00
First Shot: 16:35
Lunch: 20:02
Last Person Out: 05:15

Script

Pages

Today

21

Prev.

92

Total

223

SETUPS

ABSENT SCENES

SCENES

PAGES

Prev.

8

21

19

21

8

14

2

14

14

14

PREV.

9

21

19

21

8

14

2

14

14

14

Aborted Scenes

6

2

1

2

2

1

Sound Talent

P2 DOWNLOADS TODAY: 0

DIGITAL STORAGE (Gigabytes)

Starting Available

1 TB

Downloaded Today

67.65 GB

Previously Downloaded

329 MB

Total Available

415 GB

Remaining Available

580 GB

CAST - WEEKLY & DAY PLAYERS

Name: Gutierrez, John
Role: John

Name: Marcelli, Alex
Role: Alex

Name: Faren, Allie
Role: Allie

CAST

CHARACTER

John

Alex

Allie

WORKTIME

IN

OUT

N/A

N/A

N/A

MEALS

LUNCH

DINNER

BREAKFAST

TOTAL

ATE

LATE

NO

STUNC

ADJ

No.

1

1

Rate

N/A

N/A

Set District:

N/A

N/A

Final District:

N/A

N/A

Adj.

N/A

N/A

MPV

N/A

N/A

No. Race

1st Call

Set District

N/A

N/A

Final District

N/A

N/A

Adj.

N/A

N/A

EXTRA TALENT

Assistant Director: Donald Phillips
Production Coordinator: Christina Herbert

Producer: Dino Gallina, Tim Mitchell
Director: Dino Gallina

212
<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tr>
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<td>15:00/20:55</td>
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<td></td>
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<td>15:00/20:55</td>
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<td>1st Assistant Director</td>
<td>15:00/20:55</td>
<td>Alternate Key Grip</td>
<td>15:00/20:55</td>
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<tr>
<td></td>
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<td>15:00/20:55</td>
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<td></td>
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<td>15:00/20:55</td>
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<td></td>
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<td>Mixer</td>
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<td>Makeup/Wardrobe</td>
<td>15:00/20:55</td>
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<td></td>
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<td>15:00/20:55</td>
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<td>People 3D</td>
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</table>

**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 so we only had camera equipment that required no electricity. We were also waiting for a loco who had a work schedule we’re trying to work around. He arrived 3.5 hours past his scheduled call time. After we wrenched the restaurant location it was discovered that the keys for our G&E truck had been locked in the cabin which also 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**

<table>
<thead>
<tr>
<th>Day Date</th>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
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<td>07/07/2009</td>
<td>35</td>
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<td></td>
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<td></td>
<td></td>
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<td>Behind</td>
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Title: "Red Tide"  
Producer: Dino Gallina  
Director: Dino Gallina  
Set: Ocean open water, boat in ocean

Location: 12500 Water Street, New Port Richey, FL 34652

Crew Call: 12:00  
Scenes: 2 Display Cast: 12-31 First Shot: 15-51 Lunch: N/A Ti  
Lunch: 22.50 Ti: N/A  
Camera Wrap: 1 Final Wrap: Last Person Out

Location or Prod: Office Room Trip:  5.2 mi

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ABUSED SCENES</th>
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<td>Prev.</td>
<td>Prev.</td>
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<td>110</td>
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Sound Takes: |

**CAST - WEEKLY & DAY PLAYERS**

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<th>WORKTIME</th>
<th>MEALS</th>
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**EXTRA TALENT**

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<th>Final Design</th>
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Assistant Director: Donald Phillips  
Production Coordinator: Christina Hebert  
Producer: Dino Gallina  
Director: Dino Gallina
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<th>IN/OUT</th>
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<th>STAFF &amp; CREW</th>
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<td></td>
<td>Producer</td>
<td>12:00/20:00</td>
<td>Electrician</td>
<td>12:00/20:00</td>
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<td>Production Assistant</td>
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<td>Sound</td>
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<td>N/A</td>
<td>Mixer</td>
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<td>Script Supervisor</td>
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<td>Art Director</td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>Prep Master</td>
<td>15:00/20:00</td>
<td>B-Cast served</td>
<td>N/A</td>
<td>For: People N/A</td>
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<td>N/A</td>
<td>Lunch served</td>
<td>N/A</td>
<td>For: People 3D</td>
</tr>
</tbody>
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

The day went very well. All scenes completed and no delays.

---

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

215
### Daily Production Report

**Title:** _Red Tide_

**Producer:** Dino Gallina

**Director:** Dino Gallina

**Set Name:** Ocean open water, East in ocean

<table>
<thead>
<tr>
<th>No Days Shoted</th>
<th>No Days Actual</th>
<th>Schedule</th>
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<tbody>
<tr>
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</tr>
</tbody>
</table>

**Start Date:** 06/29/2009

**Scheduled Finish Date:** 06/30/2009

**Ex. Finish Date:** 06/30/2009

**Location:** 8732 Fireman Terrace, New Port Richey FL 34652

<table>
<thead>
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<th>Set Damages</th>
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<th>MPV</th>
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**CAST - WEEKLY 8 DAY PLAYERS**

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<th>H</th>
<th>M</th>
<th>P</th>
<th>F</th>
<th>T</th>
<th>S</th>
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</thead>
<tbody>
<tr>
<td>Alex</td>
<td>Alex</td>
<td>W</td>
<td>T</td>
<td>S</td>
<td></td>
<td></td>
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</tr>
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<td>izia</td>
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**Extra Talent**

<table>
<thead>
<tr>
<th>No.</th>
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<th>MPV</th>
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<td>N/A</td>
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</tr>
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</table>

Assistant Director: Donald Phillips

Production Coordinator: Christina Hebert

Producer: Dino Gallina

Director: Dino Gallina

---

**Sound Takes:**

- P2 Downloads Today: 12.22 GB
- Digital Storage (Gigabyte): 30 GB
- Remaining available: 585 GB

---

**EXTRA TALENT**

---

216
<table>
<thead>
<tr>
<th>SHOW</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>PRODS</th>
<th>STAFF &amp; CREW</th>
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<th>EQUIPMENT</th>
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<tbody>
<tr>
<td></td>
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<td>Production</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Director</td>
<td>12:00/20:00</td>
<td></td>
<td>Gaffer</td>
<td>12:00/20:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td>12:00/20:00</td>
<td></td>
<td>Electrician</td>
<td>12:00/20:00</td>
<td></td>
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<tr>
<td></td>
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<td>12:00/20:00</td>
<td></td>
<td>Grip</td>
<td>12:00/20:00</td>
<td></td>
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<tr>
<td></td>
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<td>12:00/20:00</td>
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<td></td>
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<td>Makeup/Wardrobe</td>
<td>12:00/20:00</td>
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<td>Key Makeup Artist</td>
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<td></td>
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<td>12:00/20:00</td>
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<tr>
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<td>12:00/20:00</td>
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<td></td>
<td>Production Designer</td>
<td>15:00/20:00</td>
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<tr>
<td></td>
<td>Art Director</td>
<td>15:00/20:00</td>
<td></td>
<td>MEALS:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prop Master</td>
<td>15:00/20:00</td>
<td></td>
<td>B-din served</td>
<td>For: People N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set Dresser</td>
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<td></td>
<td>Lunch served</td>
<td>For: People 3D</td>
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

The day went very well. All scenes completed and no delays.
**UCF FILM**

**DAILY PRODUCTION REPORT**

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<thead>
<tr>
<th>Int 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>
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<tr>
<td></td>
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<td>25</td>
<td>Ahead</td>
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<td></td>
<td></td>
<td>25</td>
<td>Behind</td>
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**Title:** _Red Tide_  
**Prod. #:** 001  
**Date/06/20/2009**  
**Monday**

**Producer:** Dias Gallina, Joe Mitchell, Ralph Clemente, Dana McNamara, Jessi Barnston  
**Director:** Dias Gallina

**Date Started:** 06/01/2009  
**Scheduled Finish Date:** 06/20/2009  
**Actual Finish Date:** 06/20/2009  
**Set Location:** John’s SUV, Road

**Cross Call:** 10:00  
**Shooting Call:** 11:00  
**First Shot:** 14:52  
**Lunch:** 16:00  
**Wrap:** 16:55  
**Int Shot:** 6:42  
**Last Person Out:** Camera Wrap 22:12

**Location to Prod. Office Round Trip Mileage:**

**(Shooting on the road)**

<table>
<thead>
<tr>
<th>SCENE SCENES AND PAGES</th>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>AVOID SCENES</th>
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<tbody>
<tr>
<td>142</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**Takes Today:**

| Takes | 12       | 4       |

**Takes Today:**

| Takes  | 4       | 6       |

**Takes Today:**

| To Be Taken | 6       | 9       |

**Scenes on call sheet:**

| Scenes on call sheet: | 4 |

**Scenes to be re-scheduled:**

| 5                  | 6                       |

**- WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>WEEKLY &amp; DAY PLAYERS</th>
<th>W</th>
<th>H</th>
<th>F</th>
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<tbody>
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**CAST - CHARACTER**

<table>
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<tr>
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<tr>
<td>Jessie Gutierrez</td>
<td>John</td>
</tr>
<tr>
<td>Adriana Manzelli</td>
<td>Alex</td>
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**EXTRA TALENT**

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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPT</th>
<th>No.</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPT</th>
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**Assistant Director:** Donald Phillips  
**Production Coordinator:** Christina Hebert

**Producer:** Dias Gallina, Joe Mitchell, Ralph Clemente, Dana McNamara, Jessi Barnston  
**Director:** Dias 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>
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<td><strong>Production</strong></td>
<td></td>
<td><strong>Electric</strong></td>
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<tr>
<td></td>
<td><strong>Director</strong></td>
<td>10:00/22:55</td>
<td><strong>Gaffer</strong></td>
<td>10:00/22:55</td>
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<tr>
<td></td>
<td><strong>Producer</strong></td>
<td>10:00/22:55</td>
<td><strong>Electrician</strong></td>
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<td><strong>Unit Production Manager</strong></td>
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<td><strong>Grip</strong></td>
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<td></td>
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<td>10:00/22:55</td>
<td><strong>Sound</strong></td>
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<td></td>
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<td>10:00/22:55</td>
<td><strong>Meer</strong></td>
<td>10:00/22:55</td>
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<td></td>
<td><strong>Production Assistant</strong></td>
<td>10:00/22:55</td>
<td><strong>Boom Op</strong></td>
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<td></td>
<td><strong>Production Assistant</strong></td>
<td>10:00/22:55</td>
<td><strong>Makeup/Wardrobe</strong></td>
<td>10:00/22:55</td>
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<td></td>
<td><strong>Script Supervisor</strong></td>
<td>10:00/22:55</td>
<td><strong>Key Makeup Artist</strong></td>
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<tr>
<td></td>
<td><strong>Locations</strong></td>
<td>10:00/22:55</td>
<td><strong>Key Wardrobe Supervisor</strong></td>
<td>10:00/22:55</td>
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<tr>
<td></td>
<td><strong>Location Manager</strong></td>
<td>10:00/22:55</td>
<td><strong>Catering/Craft Service</strong></td>
<td>10:00/22:55</td>
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<td></td>
<td><strong>Camera</strong></td>
<td>10:00/22:55</td>
<td><strong>Craft Service</strong></td>
<td>10:00/22:55</td>
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</tr>
<tr>
<td></td>
<td><strong>Director of Photography</strong></td>
<td>10:00/22:55</td>
<td><strong>Lunch Wrangler</strong></td>
<td>10:00/22:55</td>
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<td><strong>1st Assistant Camera</strong></td>
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<td><strong>1st Assistant Camera</strong></td>
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<td></td>
<td><strong>Production Designer</strong></td>
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<td>10:00/22:55</td>
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<td><strong>Prop Master</strong></td>
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<td><strong>B-fast served For:</strong></td>
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<td>10:00/22:55</td>
<td><strong>Lunch served For:</strong></td>
<td>People N/A</td>
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</tbody>
</table>

**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Non functioning electrical equipment — 4 hour delay for 1st shot
Rain delay—3 hr after lunch.
DAILY PRODUCTION REPORT

**Cast & Daily Breakdown**

<table>
<thead>
<tr>
<th>Character</th>
<th>Worked</th>
<th>Off</th>
<th>M/S #</th>
<th>Makeup</th>
<th>Meal In</th>
<th>Meal Out</th>
<th>Travel Time</th>
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<tr>
<td>Adriana Mascolini</td>
<td>8</td>
<td>9</td>
<td>1000</td>
<td>08:15</td>
<td>09:00</td>
<td>17:00</td>
<td>14:45 15:15</td>
</tr>
<tr>
<td>Michelle Paez</td>
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<td>9</td>
<td>1000</td>
<td>10:05</td>
<td>13:30</td>
<td>17:00</td>
<td>15:00 15:00</td>
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**Extra Talent**

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<tr>
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<th>Adj</th>
<th>MPV</th>
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<td>12:35</td>
<td>13:35</td>
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</table>

**Notes:**

- XX= No Breakfast
- *= Dismiss Time Includes 15 Min Makeup/Ward Removal
- X= Not Photographed
- S= School Only

---

**Production Coordinators:**
- Donald Phillips
- Christina Hebert

**Production Coordinator:**
- Dino Gallina
<table>
<thead>
<tr>
<th>SHOW</th>
<th>PROD #</th>
<th>DATE</th>
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<td>STAFF &amp; CREW</td>
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<tr>
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<td>Producer</td>
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<td>Electrician</td>
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<tr>
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<td>Grip</td>
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<td>Mixer</td>
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<td>Catering/Craft Service</td>
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</tr>
<tr>
<td>Set Dresser</td>
<td>Lunch served</td>
<td>For:</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.

UCF FILM UNIVERSITY OF CENTRAL FLORIDA

221
# Daily Production Report

**Title:** "Red Tide"

**Producer:** Dino Gallina

**Director:** Dino Gallina

**Date Started:** 06/28/2009

**Date Finished:** 06/28/2009

**Duration:** 28 days

**Tech:** 16 days

**Casting:**
- **Juan Guzman:** 
- **Adrian Martinez:** 
- **Michelle Fuentes:**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Pages</th>
<th>Scene Breakdown</th>
<th>Notes</th>
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## Cast - Weekly & Day Players

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<thead>
<tr>
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<th>W</th>
<th>H</th>
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<tr>
<td>Michelle Fuentes</td>
<td>Allison</td>
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### Cast - Character

- **Juan Guzman:** John
- **Adrian Martinez:** Alex
- **Michelle Fuentes:** Allison

## Extra Talent

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<th>Set Return</th>
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**Assistant Director:** Donald Phillips

**Production Coordinator:** Christina Hebert

**Producer:** Dino Gallina

**Director:** Dino Gallina
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

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UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

223
# Daily Production Report

**Title:** _Reef Time_  
**Producer:** Dino Galina  
**Director:** Dino Galina

### Schedule
- **No. Days Shot:** 35  
- **Days Ahead:** 3

### Production Details
- **Start Date:** 06/01/2009  
- **End Date:** 06/29/2009  
- **Location:** 151  
- **Crew Calls:** 09:30  
- **Scenes:** 22

### Script Scenes and Pages

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<th>Pages</th>
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### Cast - Weekly & Day Players

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<tr>
<td>Hours</td>
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- **Jessica Ekloren:** John  
- **Adrian Mancosu:** Alex  
- **Nichole Davis:** Allison

### Extra Talent
- **No. Role**  
- **Radio:**  
- **Set:**  
- **Final:**  
- **Adj:**  
- **MPV:**  
- **No.:**  
- **Race:**  
- **1st Call:**  
- **Set:**  
- **Final:**  
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**COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE**

Our last three scenes were added on to the original schedule which we ended up not coming to.

Two heavy dialogue scenes were added and completed.
### DAILY PRODUCTION REPORT

**Title:** *Red Tide*

**Date:** 06/13/2009  

**Schedule:**  

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<th>2nd Day</th>
<th>Rehearsal</th>
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**Title:** *Red Tide*  

**Prod. #:** 401  

**Rate:** 06/13/2009  

**Scenario:**  

- 3rd story left room, 3rd story kitchen  

**Location:**  

- 1101 Andrews Ave, Winter Park FL  

**Camera Call:** 09:00  

**Screen Call:** 10:00  

**First Shot:** 12:10  

**Lunch Break:** 12:10 - 13:30  

**End:** 16:40  

**Set Exit:** 17:00  

**Dailies:** 20:40  

**Last Person Out:** 21:55  

**Location to Peer:**  

- Film Crew Trip  

- Additional Notes  

### SCRIPT SCENES AND PAGES

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<th>PAGES</th>
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### CAST - WEEKLY & DAY PLAYERS

**W/ H**  

- **Rehearsal**  

  - **H**  

  - **P**  

  - **Scorched**  

  - **Character**  

  - **Status**  

  - **Notes**  

### CAST

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<tr>
<td>Alan</td>
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<tr>
<td>Allison</td>
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### Breakdown

- **Breakdown:**  

  - **Breakdown Time:**  

  - **Breakdown Notes:**  

### EXTRA TALENT

**No.**  

- **Rate:**  

- **1st Call:**  

- **Set Number:**  

### Assistant Director:** Donald Phillips  

**Production Coordinator:** Christina Hebert  

**Producer:** Dino Gallina, Ian Mitchell, Daniel McNamara, Scott Harnoon  

**Director:** Dino Gallina
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COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

227
# Daily Production Report

## UCF Film

### University of Central Florida

---

**Title:** Red Tide

**Producer:** Dimo Gallina

**Director:** Dimo Gallina

**Set:** John’s house living room, John’s house front yard, John’s backyard

**Location:** 1201 Avenue, Winter Park FL

**Green Call:** 06:00

**Roll Call:** 09:00

**Lunch Call:** 12:00

**Camera Wrap:** 19:30

**Last Person Out:** 20:00

---

### Script Scenes and Pages

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<th>PAGES</th>
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### Minutes

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### Setups

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### Added Scenes

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### Cast - Weekly & Day Players

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### Extra Talent

---

Assistant Director: Donald Phillips

Production Coordinator: Christina Hobert

Producer: Dimo Gallina

Director: Dimo Gallina

---

228
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<tr>
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>EQUIPMENT</th>
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<td>Gaffer</td>
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<tr>
<td></td>
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<td>08:00/19:26</td>
<td>Best Boy Electric</td>
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<tr>
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<td>08:00/19:26</td>
<td>Swing</td>
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<tr>
<td></td>
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COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE
### DAILY PRODUCTION REPORT

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**Scenes on call sheet:**
- 6

**Scenes to be re-scheduled:**
- 2/9/56, 6/8

### CAST - WEEKLY & DAY PLAYERS

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<th>W</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>S</th>
<th>Comic</th>
<th>TM</th>
<th>WO</th>
<th>OC</th>
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<th>Out</th>
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**EXTRA TALENT**

- N.B. BREAKFAST
- * = DISMISS TIME INCLUDES 30 MIN. MAKEUP / WARD. REMOVAL
- X = NOT PHOTOGRAPHED
- S = SCHOOL ONLY

Assistant Director: Donald Phillips
Production Coordinator: Christina Hebert

Producer: Dino Gallina
Director: Dino Gallina

Date: 06/16/2009
Location: 2811 Alhambra Ave, Water Park FL

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230
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<td>10:30/22:17</td>
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COMMENTS— DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Electrical storm delayed us starting around 19:15 and eventually closed us down due to dangerous conditions.

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
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**The Red Tide**

Producer: Dino Gallina
Director: Dino Gallina

Scenes on call sheet:

- 7

Scenes to be re-scheduled:

- 10

---

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>P</th>
<th>R</th>
<th>T</th>
<th>ACTOR</th>
<th>CHARACTER</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td>Adrian</td>
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<td></td>
<td>Nichole</td>
<td>Nichole</td>
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**EXTRA TALENT**

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<th>No.</th>
<th>Race</th>
<th>1st Call</th>
<th>Set Discount</th>
<th>Final Discount</th>
<th>Adj</th>
<th>MPV</th>
<th>No.</th>
<th>Race</th>
<th>1st Call</th>
<th>Set Discount</th>
<th>Final Discount</th>
<th>Adj</th>
<th>MPV</th>
</tr>
</thead>
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Assistant Director: Donald Phillips
Production Coordinator: Christina Hebert

Producer: Dino Gallina
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>14:00/04:21</td>
<td>Electric</td>
<td>Gaffer</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>Producer</td>
<td>14:00/04:21</td>
<td></td>
<td>Best Boy Electric</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>Unit Production Manager</td>
<td>14:00/04:21</td>
<td></td>
<td>Swing</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>Production Coordinator</td>
<td>14:00/04:21</td>
<td></td>
<td>Swing</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>Asst. Prod. Coordinator</td>
<td>14:00/04:21</td>
<td></td>
<td>Grip</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>1st Assistant Director</td>
<td>14:00/04:21</td>
<td></td>
<td>Key Grip</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>2nd Assistant Director</td>
<td>14:00/04:21</td>
<td></td>
<td>Best Boy Grip</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>2nd/3rd Assistant Director</td>
<td>14:00/04:21</td>
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<td>Grip</td>
<td>14:00/04:21</td>
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<tr>
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<td>Talent P.A.</td>
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<td>Sound</td>
<td>14:00/04:21</td>
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<tr>
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<td>Production Assistant</td>
<td>14:00/04:21</td>
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<td>Mixer</td>
<td>14:00/04:21</td>
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<tr>
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<td>Production Assistant</td>
<td>14:00/04:21</td>
<td></td>
<td>Boom Op</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Production</td>
<td>Script Supervisor</td>
<td>14:00/04:21</td>
<td></td>
<td>Makeup/Wardrobe</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Locations</td>
<td></td>
<td></td>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td>14:00/04:21</td>
</tr>
<tr>
<td>Camera</td>
<td>Director of Photography</td>
<td>14:00/04:21</td>
<td></td>
<td>Craft Service</td>
<td>14:00/04:21</td>
</tr>
<tr>
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<td>1st Assistant Camera</td>
<td>14:00/04:21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>2nd Assistant Camera</td>
<td>14:00/04:21</td>
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<td></td>
</tr>
<tr>
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<td>14:00/04:21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>2nd Unit AC</td>
<td>14:00/04:21</td>
<td></td>
<td>MEALS:</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>2nd AC/Video Assist</td>
<td>14:00/04:21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Set Media Manager</td>
<td>14:00/04:21</td>
<td></td>
<td>B-fast served</td>
<td>For: N/A People N/A</td>
</tr>
<tr>
<td>Camera</td>
<td>Set Photographer</td>
<td>14:00/04:21</td>
<td></td>
<td>Lunch served</td>
<td>For: People 57</td>
</tr>
<tr>
<td>Art</td>
<td>Production Designer</td>
<td>14:00/04:21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>Set Decor</td>
<td>14:00/04:21</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Art</td>
<td>Prop Master</td>
<td>14:00/04:21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>Art Director</td>
<td>14:00/04:21</td>
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COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE
### DAILY PRODUCTION REPORT

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<th>Prod. #: 101</th>
<th>Tuesday</th>
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<tbody>
<tr>
<td><strong>Director</strong>: Dino Gallina</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Producers</strong>: Ema Gallina, Dan Mitchell, Ralph Clements, Daniel McNamara, Kent Hampton</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Stunts</strong>: N/A</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SCENES &amp; PAGES</strong></td>
<td><strong>MINUTES</strong></td>
<td><strong>SETUPS</strong></td>
</tr>
<tr>
<td>Script</td>
<td>100</td>
<td>10:00</td>
</tr>
<tr>
<td>Talent Prev.</td>
<td>70</td>
<td>55-70</td>
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<tr>
<td>Talent</td>
<td>70</td>
<td>4-6/9</td>
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<tr>
<td>To Be Taken</td>
<td>67</td>
<td>20-6/9</td>
</tr>
<tr>
<td><strong>SCENES on call sheet:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Scene 2</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Scene 3</td>
<td>6</td>
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**CAST - WEEKLY 8 DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>TR</th>
<th>MOVE</th>
<th>W</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>R &amp; T</th>
<th>MAKE UP</th>
<th>CKET</th>
<th>IN</th>
<th>OUT</th>
<th>TRAVEL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jones Gallina</td>
<td>John</td>
<td>W</td>
<td>16:35</td>
<td>10:18</td>
<td>00:00</td>
<td>11:00</td>
<td>12:15</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Adam Serrell</td>
<td>Ace</td>
<td>W</td>
<td>17:05</td>
<td>10:45</td>
<td>02:00</td>
<td>11:00</td>
<td>12:15</td>
<td></td>
<td></td>
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</table>

**EXTRA TALENT**

**STUDENT AID**

Assistant Director: Donald Phillips
Production Coordinator: Christina Hubert

Producer: Dino Gallina, Dan Mitchell, Ralph Clements, Daniel McNamara, Kent 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>
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</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td>Electric</td>
<td></td>
<td>Cameras</td>
</tr>
<tr>
<td></td>
<td>Director</td>
<td>17:00/02:21</td>
<td>Gaffer</td>
<td>17:00/02:21</td>
<td></td>
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<tr>
<td></td>
<td>Producer</td>
<td>17:00/02:21</td>
<td>Best Boy Electric</td>
<td>17:00/02:21</td>
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<tr>
<td></td>
<td>Unit Production Manager</td>
<td>17:00/02:21</td>
<td>Swing</td>
<td>17:00/02:21</td>
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<tr>
<td></td>
<td>Production Coordinator</td>
<td>17:00/02:21</td>
<td>Swing</td>
<td>17:00/02:21</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>17:00/02:21</td>
<td>Grip</td>
<td>17:00/02:21</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director 1</td>
<td>17:00/02:21</td>
<td>Key Grip</td>
<td>17:00/02:21</td>
<td></td>
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<tr>
<td></td>
<td>2nd Assistant Director 2</td>
<td>17:00/02:21</td>
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<td>17:00/02:21</td>
<td></td>
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<tr>
<td></td>
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<td>Grip</td>
<td>17:00/02:21</td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td>Production Assistant 2</td>
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<td>17:00/02:21</td>
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<td></td>
<td>Script Supervisor</td>
<td>17:00/02:21</td>
<td>Boom Op</td>
<td>17:00/02:21</td>
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<tr>
<td></td>
<td>Locations</td>
<td>17:00/02:21</td>
<td>Makeup/Wardrobe</td>
<td>17:00/02:21</td>
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<td>Wardrobe/Wardrobe</td>
<td>17:00/02:21</td>
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<tr>
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<td>Camera</td>
<td>17:00/02:21</td>
<td>Craft Service</td>
<td>17:00/02:21</td>
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<tr>
<td></td>
<td>Director of Photography</td>
<td>17:00/02:21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Camera</td>
<td>17:00/02:21</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>2nd Assistant Camera</td>
<td>17:00/02:21</td>
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<tr>
<td></td>
<td>2nd Unit Camera Operator</td>
<td>17:00/02:21</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>2nd AC/Video Assistant</td>
<td>17:00/02:21</td>
<td>MEALS</td>
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<td></td>
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<tr>
<td></td>
<td>Set Media Manager</td>
<td>17:00/02:21</td>
<td>B-fast served</td>
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<tr>
<td></td>
<td>Set Photographer</td>
<td>17:00/02:21</td>
<td>Lunch served</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Art</td>
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<td>Production Designer 1</td>
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<td></td>
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<td>Art Director</td>
<td>17:00/02:21</td>
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</tbody>
</table>

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

235
APPENDIX G: FINAL COST REPORT
<table>
<thead>
<tr>
<th>Asset No.</th>
<th>Category</th>
<th>Budget</th>
<th>Total Costs from Last Report</th>
<th>Actual this Week</th>
<th>Current Costs to Date (Last report)</th>
<th>Totals plus this report</th>
<th>Over/Under to Date</th>
<th>Explanation</th>
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<tbody>
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<tr>
<td>16.00</td>
<td>Director's Unit</td>
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<td>18.00</td>
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<td>16,038.24</td>
<td>16,038.24</td>
<td>16,038.24</td>
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</table>

| 22.00     | Production Crew               | 1,875.98| -                            | -                | -                                   | -                      | (1,875.98)        |             |
| 24.00     | Art Department                | 2,690.00| 3,435.16                     | 3,435.16         | 3,435.16                            | 3,435.16               | (885.16)          |             |
| 27.00     | Props/Scenic Design          | 445.00  | -                            | -                | -                                   | -                      | -                 |             |
| 28.00     | Wardrobe                      | 700.00  | -                            | -                | -                                   | -                      | -                 |             |
| 36.00     | Makeup & Wardrobe            | 299.00  | 169.00                       | 169.00           | 169.00                              | 169.00                 | (130.00)          |             |
| 38.00     | Set Questions                 | 5,859.00| 2,149.00                     | 2,149.00         | 2,149.00                            | 2,149.00               | (3,710.00)        |             |
| 39.00     | Biological                    | 2,590.00| 2,149.00                     | 2,149.00         | 2,149.00                            | 2,149.00               | (441.00)          |             |
| 39.00     | Camera                        | 3,069.00| 3,417.55                     | 3,417.55         | 3,417.55                            | 3,417.55               | (348.45)          |             |
| 39.00     | Production Sound              | 1,390.00| 1,039.00                     | 1,039.00         | 1,039.00                            | 1,039.00               | (351.00)          |             |
| 40.00     | Location Expenses             | 5,600.00| 2,251.78                     | 2,251.78         | 2,251.78                            | 2,251.78               | (3,348.22)        |             |
| 41.00     | Production Sheets             | 590.00  | -                            | -                | -                                   | -                      | -                 |             |
| 42.00     | Crew-Catering Expenses        | 5,343.34| 5,343.34                     | 5,343.34         | 5,343.34                            | 5,343.34               | -                 |             |
| 45.00     | Expenses                      | 1,426.56| -                            | -                | -                                   | -                      | -                 |             |
| 45.00     | Transportation               | 620.00  | 827.88                       | 827.88           | 827.88                              | 827.88                 | 117.12            |             |
| Total     | Production                     | 18,312.20| 21,339.24                    | 21,339.24        | 21,339.24                           | 21,339.24              | (1,027.20)        |             |

| 54.00     | Cast                          | 3,945.92| 3,945.92                     | 3,945.92         | 3,945.92                            | 3,945.92               | 477.33            |             |
| 54.00     | Production Crew               | 3,945.92| 3,945.92                     | 3,945.92         | 3,945.92                            | 3,945.92               | 477.33            |             |

<table>
<thead>
<tr>
<th>Total Complete Expenses</th>
<th>Budget</th>
<th>Total Costs from Last Report</th>
<th>Actual this week</th>
<th>Current Costs to Date (Last report)</th>
<th>Totals plus this report</th>
<th>Over/Under to Date</th>
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<td>40,631.80</td>
<td>40,631.80</td>
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### Red Tide

<table>
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<tr>
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<th>Purchased</th>
<th>Vendor</th>
<th>Item Description</th>
<th>Cost</th>
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<td>1-00</td>
<td>Amscot</td>
<td>notary</td>
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<tr>
<td>8-May</td>
<td>Jay Henderson</td>
<td>Legal Fees</td>
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<td>Screenwriters Fee</td>
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<td>1-May</td>
<td>Writers Guild</td>
<td>Reg</td>
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<td>7-May</td>
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**Total: 10-00 Story, Rights, & Continuity $5,360.00**

#### 14-00 Producer's Unit

**Total: 14-00 Producer's Unit $-**

#### 16-00 Director's Unit

| Dino J Gallina | Misc. Expenses (See Attach) | $1,287.64 |

**Total: 16-00 Director's Unit $1,287.64**

#### 18-00 Cast

| 1023       | Josue Gutierrez | Salary + 10% | $220.00 |
| 1097       | Josue Gutierrez | Salary + 10% | $440.00 |
| 1100       | Josue Gutierrez | Salary + 10% | $550.00 |
| 1034       | Josue Gutierrez | Salary + 10% | $330.00 |
| 1029       | Adrian Mancinelli | Salary + 10% | $550.00 |
| 1096       | Adrian Mancinelli | Salary + 10% | $660.00 |
| 1101       | Adrian Mancinelli | Salary + 10% | $550.00 |
| 1033       | Adrian Mancinelli | Salary + 10% | $440.00 |
| 1025       | Michele Faren | Salary + 10% | $110.00 |
| 1095       | Michele Faren | Salary + 10% | $550.00 |
| 1099       | Michele Faren | Salary + 10% | $330.00 |
| 1114       | Michele Faren | Salary + 10% | $220.00 |
| CASH       | Kilani       | Salary         | $100.00         |
| 1045       | Dan McNamara  | Salary         | $50.00           |

**Total: 17-00 Cast $5,100.00**

#### 20-00 Travel

<p>| 9-Jun      | River Side Inn | Lodging | $(12.00) |
| 11-Jun     | River Side Inn | Lodging | $(16.20) |
| 3-Jun      | River Side Inn | Lodging | $(186.20) |</p>
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**Total: 15-00 Travel** $ 3,263.10

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**22-00 Production Staff**

---

**24-00 Atmosphere**

---

**26-00 Art Department**

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<td>C</td>
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**Total: 21-00 Atmosphere** $ -
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<td>Publix</td>
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<td>pixy stix</td>
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### Red Tide - Cost Report Detail


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<td>C</td>
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<td>Wendy's</td>
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**Total: 36-00 Craft/Catering Expenses** $5,943.34

#### 44-00 Transportation

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**Total: 36-00 Transportation** $637.61

#### 50-00 Editorial

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**Total: 50-00 Editorial** $391.12

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**Total: 51-00 Music** $-

#### 54-00 Post Production Sound

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7
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 do 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 retains 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
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:

------------------------------------------
Name:  Dino J. Gallina

JAMES QUINBY MITCHELL, an individual

By:

------------------------------------------
Name:  James Quinby Mitchell
DINO J. GALLINA, LLC

By: [Signature]

Dino J. Gallina, authorized representative of DINO J. GALLINA, LLC

STATE OF FLORIDA
COUNTY OF Orange

The foregoing instrument was acknowledged before me this 13 day of June, 2007, by Marie Boyle.

Notary Public-State of Florida:

sign Marie Boyle

print Marie Boyle

Personally Known: OR Produced Identification: Driver’s Lic

Type of Identification Produced: Driver’s Lic

Affix Seal Below:

JAMES QUINBY MITCHELL, an individual

By: [Signature]

James Quinby Mitchell

STATE OF FLORIDA
COUNTY OF Orange

The foregoing instrument was acknowledged before me this 13 day of June, 2007, by Marie Boyle.

Notary Public-State of Florida:

sign Marie Boyle

print Marie Boyle

Personally Known: OR Produced Identification: Driver’s Lic

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. 32805

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

gladstonemecoy@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, prequel 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) reruns, payable within thirty (30) days after each such rerun, 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
i. 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, 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.

(e) Inadvertent Non-Compliance
No causal 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, 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 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.

(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, LLC

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 in 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]
James Henderson, Writer
May 8, 2009
Date

STATE OF FLORIDA
COUNTY OF Orange

The foregoing instrument was acknowledged before me this 8th day of
May 8, 2009, by James Henderson

[Signature]
Notary Public State of Florida

[Signature]
print

Personally Known as OR Produced Identification FL DC #100044757630

Type of Identification Produced: FL DC

[Signature]
Dicho Gallina or James Mitchell, as the Authorized representative of Long Shot Pictures, LLC

5/8/09
Date

STATE OF FLORIDA
COUNTY OF Orange

[Stamp]
The foregoing instrument was acknowledged before me this ___ day of
May, 2099, by James Miller.

Notary Public-State of Florida
sign

print: James Miller

Personally Known OR Produced Identification X

Type of Identification Produced: FL Doc # 234 4556 1414.
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 fully 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 ($8,000.00), 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 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 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 SHOEN 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 irremediable 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 Showen, 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: _______________________

[Signature]

8
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. Palm Ave., Bradenton, FL 34205 (the "Property"), including without limitation, all interior and exterior areas, buildings and other structures of the Property, and owner's name, logo, trademark, service mark and/or slogan, and any other identifying features associated therewith or which appear in, on or about the Property, for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the 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/or 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 any person(s) resulting directly from any act of negligence on Producer's part in connection with the work hereunder.

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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 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 necessity 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 permission 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 attorney’s fees.

AGREED AND ACCEPTED:

Date: May 20, 2009

Production Company: Long Shot Pictures

Prod. Company Rep Name: Dino J Gallina

Prod. Company Rep Signature: Dino J Gallina

Property Owner Name: Anthony S. S. Stareaux

Property Owner Signature: [Signature]
PERSONAL RELEASE

Fill - "Red Tide"

Ph.  on Company Long Shot Pictures, Inc

Address  2536 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 feature film tentatively 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 whatsoever, 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 representatives 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 DAWSON NEAL

Release #1
ACTOR EMPLOYMENT AGREEMENT

THIS AGREEMENT is made and entered into as of (date), by and between the 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 (role), 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 (date) but no later than (date). 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 is (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 cleaning 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 likeness 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 revisions 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 Player’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, Producer 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: 

"Player" Phone num: 

Production Company: 

Prod. Co. Representative: (please print):

Prod. Co. Representative Signature: 

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PRODUCT PLACEMENT RELEASE

Film  Red Tide

Production 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