Interior: A Micro-Budget Horror Feature

2014

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INTERIOR: 
A MICRO-BUDGET HORROR FEATURE

by

ZACHARY BECKLER
B.F.A. University of Central Florida, 2011

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Entrepreneurial Digital Cinema in the Film Program of the School of Visual Arts and Design in the College of Arts and Humanities at the University of Central Florida Orlando, Florida

Spring Term 2014
ABSTRACT

INTERIOR is a feature-length film written, directed, and produced by Zachary Beckler as part of the requirements for earning a Master of Fine Arts in Entrepreneurial Digital Cinema from the University of Central Florida. The project aims to challenge existing conventions of the horror film on multiple levels – aesthetic, narrative, technical, and industrial – while also examining growing importance of workflow throughout all aspects of production. These challenges were both facilitated and necessitated by the limited resources available to the production team and the academic context of the production. This thesis is a record of the film, from concept to completion and preparation for delivery to an audience.
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CHAPTER 1: EVIDENCE OF AESTHETIC LITERACY

Filmmaker’s Statement

All filmmaking is about manipulation, but no other genre has more of a visceral and extreme effect than the horror genre. Horror films play with the manipulation of sound and image to create fear and dread in an audience, forcing us to confront death and pain. Using the cinematic form to instill fear in an audience requires the filmmaker, and, in a sense, the film itself to disappear. The audience cannot be made aware of the illusion, and as much as one can, should lose themselves in the experience. Most of the terror one feels during a horror film is fear for the characters within and what will happen to them. With my feature film INTERIOR, I hope to explore a different kind of fear: the fear of film itself. It is the fear of the form, the fear of what is in the frame and outside of it, of the subject and who is filming it, of dead moments séanced back into the present. In any work of cinematic horror, there is only one true villain, and it is not the ghost or the slasher or evil force in the woods; it is the filmmaker.

INTERIOR is about Sam, a filmmaker who is hired to spend the night alone in a haunted house to capture evidence of the supernatural. He is the type of person who would rather look at the world through the lens of a camera than actually participate in it. Isolated with something that may or may not be stalking him, the cameras, his lifeline to the world, start capturing images that cannot be explained rationally. This thoroughly modern man is suddenly confronted with his own mortality in the form of a spirit that
lives beyond comprehension through the very tools that shelter him from the world not immediately present. If he cannot trust the camera, what can he trust?

How do I bring this fear of the medium itself to a feature film? *INTERIOR* will be shot from three different points of view: the main character's (through his personal camera), his surveillance cameras, and a third omniscient eye, which the film establishes may or may not be the "ghost". As the film progresses, these three viewpoints blur and intermingle, so the audience will never be quite sure which they are seeing. This uncertainty breaks down the safety inherent in all narrative horror, where every cut is a release of tension.

Unlike a "found footage" film, where the viewer is asked to look at events that have already happened in an academic way after the fact, we are creating a world with immediacy that is unfolding in front of the viewer, and invading their viewing space with the binaural soundtrack. This is not a "found footage" film, but a classic narrative with a protagonist who acts as the audience’s avatar. When he finds footage in the film, the audience finds it as well, and participates in the horror of the discovery.

Apart from the technical and aesthetic motivations for making this film, *INTERIOR* is also a very personal project for me, even though on its surface it is just a genre film. It is about a film school graduate who has done nothing with his life post-college. Doomed to film weddings and make corporate videos for the rest of his life to pay off student debt, he is me without this project; a gun-for-hire, with no time or resources to make anything for himself. But more than that, he is someone who lives very much in the present, with no sense of history or anticipation. There is nothing in
the world outside of his camera. He is truly isolated, even before he enters the house.
That is the true horror.

Aesthetic Literature Review

INTERIOR is a micro-budget narrative horror feature about one man alone in a
haunted house over the course of one night. It is a project that is both very unique and
highly influenced by a variety of films that came before it. Aesthetic Literacy, whether
visual, musical, dramatic or literary, focuses on the student’s need to recognize,
appreciate, and interpret the multitude of aesthetic expressions, historical and
contemporary, that make up our world. This project will show evidence of aesthetic
literacy in its construction, visual design, and audio techniques, all of which have a
direct relationship to the film’s content.

Alfred Hitchcock has famously depicted the difference between suspense and
surprise. When you have characters sitting at a table when a bomb goes off, that is a
surprise. If we see the bomb under the table first, that is suspense (Zinoman, 29). There
is a third scenario I would like to explore. What if the bomb does not go off? It remains
in the scene after the characters leave. There is no release of tension, therefore it stays
with the viewer. “Rhythm shapes cycles of tension and release by shaping time, energy,
and movement through the film in patterns designed to provoke and modulate
particular qualities of empathetic response” (Pearlman, 62). There is safety in rhythm, a
quality that makes the unexpected almost inevitable. Rhythm is one of the defining
principles of visual art. But rhythm can be a crutch, specifically in horror cinema. There
is always a desire for release, because tension is an unpleasant feeling. It is also a feeling we are drawn to.

“Audience members at an effective horror film often appear to react in much the same way as they would if they were confronted with a terrifying and disgusting situation outside the theater... When they leave the theater, however, many of them speak of the experience they just had with great enthusiasm and perhaps express eagerness to return for more of the same” (Strohl, 203).

Strohl calls this “the paradox of horror.” I have always felt that watching an effective horror film is the equivalent of waking up from a bad dream. There is a sense of relief, because the situation you thought you were in did not really happen. Your life, however poorly you felt about it before, seems a little better. One could say that the more horrible things we watch, the better we feel about our own lives. That is why there is tension, and then release. With INTERIOR, I wanted to explore the effect of tension without release. This film is a story without a clear ending, ambiguous and uncertain. It attempts to stay with the audience long after the film ends.

INTERIOR has been constructed as a journey of discovery not only for the main character, but the audience as well. As the film opens, we are introduced to a filmmaker named Sam who is hired to film the house for one night in order to capture evidence of the supernatural. During this period, he is shown using every tool imaginable in the arsenal of a filmmaker, from camera and audio to editing equipment and visual effects.
applications. At one point, we even see Sam attempt to fake a piece of paranormal footage. Similarly, Brian De Palma’s *Blow Out* has a scene that shows a man silently observing the world through cinematic devices. This effect is can “redefine our relationship to the film and make the audience hyper-aware of everything they are experiencing” (Singer, *Ebert Presents*). This awareness is key to the film’s success and ability to generate fear.

*INTERIOR* is not a “found footage” film like *The Blair Witch Project* and *Paranormal Activity*, which derive fear by pretending what the audience is watching really happened at some point in the past. ”The genre’s history is peppered with repeated attempts at greater and greater realism in various forms, even if many horror films have intentionally sought less-than-realistic qualities” (Rhodes, 53). The genre is currently flooded with these films, and audiences are completely aware of this simulation, making it simply an aesthetic and monetary choice, since these kinds of films are shot with consumer-grade equipment. “The style initially captivated audiences because of its originality and the belief that what they were watching could well be real. The effect obviously risks being diminished through repetition. The audience starts to ask questions. Why are these characters still filming while they are being chased? How long are their batteries lasting? Before long what was once an absorbing style could have the very opposite effect” (International Business Times). *INTERIOR* will attempt to bring back the reality of this through narrative storytelling with a protagonist who acts as the audience’s avatar. When he finds footage in the film, the audience finds it as well. Unlike a “found footage” film, where the viewer is asked to look
at events that have already happened in an academic way after the fact, we are creating a world with immediacy that is unfolding in front of the viewer.

With the majority of films that deal with home video within their narratives, such as *The Ring, Prince of Darkness*, or *The Blair Witch Project*, there is a separation between the “cinematic” image and the video image being portrayed, due in part to the lower quality digital had when those films were made. The images have a different layer of abstraction, and with it come associations to “reality.” “In all cases, horror in these films derives from the configurations of isolation and connection identified with communications technologies” (Tryon, 50). Technology has improved, though, and we are able, to a certain extent, to mimic the cinematic image with home video equipment. There is no longer a separation unless it is an aesthetic choice, so we have chosen to embrace the similarities between the cinematic and the consumer-grade.

Being a horror film about a character isolated in a single location while something is watching them, I wanted to use several cameras in several different ways. The main camera will take on an almost voyeuristic and curious approach, as if from the point of view of something watching the main character. The film *The Strangers* is shot in a similar way, as if the filmmakers themselves are implicated in the stalking and terrorization of the characters. The second camera belongs to the main character, and will have a more explicit point of view, almost like a found footage aesthetic. There will also be surveillance cameras, which as the narrative progresses, will begin to blend with the other points of view, as if something is taking them over. This uncertainty of perspective breaks down the safety inherent in all narrative horror, where every cut is a
release of tension. The camera angles will also start to get more abstract and dynamic as the main character becomes more and more paranoid, similar to the final act of *The Evil Dead*. The film also explicitly shows that something otherworldly is watching and recording our main character throughout the night. If the audience were truly watching images from the point of view of a spirit, would that ghost really obey the laws of standard photography? The camera is going to get as close to something as possible if it wants to, or see as much of a room as it can, without the boundaries of lensing and sensors, which is one of the reasons we are using “GoPro” cameras. They have extremely wide angled lens and tiny sensors, making them ideal for this type of perspective.

Along with the visual design of the film, the sound design is equally, if not more, important. The original intent involved a minimalistic approach, allowing for silence to create a sense of unease, as the audience’s emotions have nowhere to be directed. Of course, a film in this era cannot exist simply with silence, a lesson Alfonso Cuarón learned on the film *Gravity*:

“I tried, at first, completely stripping sound, and I’ve seen films do that and it’s brilliant. But they do it for one sequence. The problem was to sustain the whole film like that. And I tried, at first. And I realized that I was alienating the audiences with it. You cannot just not play any sound, because then you’re not creating silence, you’re just creating the noise in the screening room.” (Cuarón, “Complete Silence”)
Instead of having silence on the soundtrack, a filmmaker must create the illusion of silence. David Lynch’s *Eraserhead* is a good example of using an oppressive droning soundtrack in juxtaposition to intricate foley sound to convey the illusion of silence. As an audience, if we hear every quiet movement a character makes, we assume the environment is quiet, regardless of how loud the ambience is. This opens up a lot of opportunities for creating atmosphere and tone, which Lynch has always excelled at.

“David Lynch... is one director who has often approached noise in this more abstract way, using noise both on its own and interwoven with, or augmenting, more ‘traditional’ music to create atmospheres of disquiet and liminality. Death, memory, decay and the existence of other, darker worlds within and around this one are themes central to his vision: this undertow is realized most effectively in carefully constructed passages of low-end, haunting noise. “ (Morgan, 189)

“Even though horror films remain a staple in the suburban multiplex theater, it is crucial to recognize that the theatrical screening should no longer be regarded as the primary viewing experience” (Tryon, 50). It is interesting that even though the mainstream horror films flooding the market today, with all their “realism”, still strive for a theatrical experience, the last place where someone would “find” footage in these modern times. *INTERIOR* is a film that may be even more suited for home viewing, as experiencing the same isolation the main character is feeling allows the viewer to give up the safety of company and the communal experience. Being a film about a character
alone in a haunted house, it exploits the horror of found footage like few films in that genre have attempted. *INTERIOR* is a film wants to invade the viewing space, rather than be invaded. It wants to isolate the viewer rather than create community. “Like few other genre cycles, the media-savvy horror film engages with this transformed viewing experience, alerting us both to new forms of cinematic knowledge and to old fears revitalized in the image of the home as domestic fortress” (Tryon, 50). *INTERIOR* is made for such an experience; a fear of the form, and a fear of what it can do.

**Screening List**

*Cat People.* Dir. Jacques Tourneur. RKO Pictures, 1942.


Collateral. Dir. Michael Mann. Dreamworks Pictures. 2004


References


CHAPTER 2: EVIDENCE OF FINANCIAL LITERACY

Business Plan

The following pages represent the entire Business Plan for INTERIOR, including Risk Statements, Industry Overviews, Marketing and Distribution Plans, and Financial Plans. This document was written before production started, and has its own specific format as well as its own standards for citations.
DIGITAL HORROR PRODUCTIONS LLC
BUSINESS PLAN

COPY NUMBER ________________

This business plan (the “Business Plan”) is for information only and is not an offer to sell or a solicitation of an offer to buy securities. Furthermore, the entire contents of the Business Plan are confidential and the reader, by accepting the Business Plan, agrees not to disseminate to a third party or copy the information contained herein, in part or in whole, without the express written consent of Zachary Beckler. This Business Plan is the property of Zachary Beckler and by accepting the Business Plan the reader agrees to immediately return the Business Plan to Zachary Beckler upon request.

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Information And Risk Statement

INTENDED FOR INFORMATIONAL PURPOSES ONLY
This business plan is intended for informational purposes only and is not a solicitation of securities. This business plan is not a prospectus and is not a private placement memorandum. This business plan and its contents are not to be construed as legal, business or tax advice.

STATEMENT OF RISK
Investment in the entertainment industry has inherent risk. Many factors beyond the filmmakers control can influence a film’s financial future. These factors stretch from production through distribution. The risks associated with DIGITAL HORROR PRODUCTIONS LLC include failure to complete production, failure to reach a distribution deal, incompetent distribution, market competition, negative audience response and a general market down turn. Any individual complication can dramatically affect the monetary value of the film, but taken in any combination these missteps could become catastrophic to the projections of this business plan. The above-described risks are only a sample, and not intended to appear as a complete list of risks.
Executive Summary

INTRODUCTORY STATEMENT
DIGITAL HORROR PRODUCTIONS LLC is being formed for the sole purpose of producing, seeking distribution for and collecting revenues from the full-length feature film INTERIOR, a digital horror film to be made on a micro-budget of $11,500 using one location and one main actor. The project will mark the feature-length debut of Zachary Beckler, an award-winning short film director, and will be filmed locally in the Orlando area. We anticipate the film to be ready for festival play and distribution no later than one year after the full receipt of financing. DIGITAL HORROR PRODUCTIONS LLC’s efforts in producing INTERIOR as a “micro-budget” project will yield substantial budgeting and creative advantages that would not be afforded to studio-funded projects and should translate into a significant profit opportunity for the company.

MANAGEMENT TEAM
Zachary Beckler will serve as owner and operator of DIGITAL HORROR PRODUCTIONS LLC. Since the film will be written, produced, directed, and edited by Mr. Beckler, the film, and therefore the company, could not be possible without him. He will also assemble a team of artists with the technological experience necessary to fully realize the potential of this project.

PRODUCT DESCRIPTION
INTERIOR is a micro-budget horror film set during one night inside a haunted house with one character. Sam, a filmmaker, is hired to film his friend’s house for evidence of supernatural. Over the course of the night, his cameras start recording events that could not have actually happened, showing him doing things he has no memory of. The isolation combined with a growing sense of paranoia about his perception and images of a giant black figure that seems to mean him harm force him to question everything he thought he knew about what is seen and what is recorded as evidence. Apart from a unique scenario, the project should greatly distinguish itself from past and future genre efforts in several ways:

- INTERIOR is not a “found footage” horror film, which crowds the current genre marketplace.
- The film will be shot digitally with wide-angle lenses, combining a number of different formats from HDSLR to GoPro cameras.
- The film has the distinction of being the first binaural horror feature ever made. Binaural audio creates ultra-realistic soundscape that can record the psychoacoustics of an environment; creating the illusion that the sounds of the film are invading the environment the viewer is watching it in. This will make INTERIOR a piece of film history.

INDUSTRY OVERVIEW
The film industry is on the cusp of an artistic resurgence in the ever-decreasing cost of making films and the increasing revenue from micro-budget films like Paranormal Activity and Like
Crazy. With more and more people able to make films cheaply, the market can get easily crowded, which makes it more and more important to have a project that stands out in some way, be it a new piece of technology, an unique take on a genre, or a marketable artistic vision.

MARKET ANALYSIS & STRATEGY
While it is true that North American box office grosses have declined in the last couple years, the online market for film distribution has continually increased each year. The rise of iTunes, Netflix, and other video-on-demand (VOD) services has created a thriving renaissance for easy distribution. Genre pictures, like INTERIOR, have it easiest of all, as the trends in the horror audiences have skewed towards more and more low budget fare, both in theatrical and online markets. Once again, the problem of oversaturation occurs, which means INTERIOR has to acquire and maintain a fan base before the film even shoots. We will put into effect an online marketing campaign, using our Facebook, Kickstarter, and our own website, ADigitalHorror.com. The many different aspects of INTERIOR also create a breadth of opportunities for targeted screenings, public exhibitions and private online events.

MOTION PICTURE DISTRIBUTION
We plan to play the festival circuit to attain theatrical distribution. We will submit INTERIOR to top tier film festivals in order to obtain distributor interest, as well as send the film to sales agents. A domestic theatrical distribution is our desired outcome. If INTERIOR does not find domestic theatrical distribution, our next course of action is online self-distribution. Since the film will be binaural, it will lend itself to home or computer viewings with headphones. Now more than ever is this option cheap, available, and user-friendly. Websites like distribber.com charge a fee to get independent films on VOD services like iTunes, Hulu, and Netflix. With the supremely low cost of the project, return of investment is very attainable.

FUNDING REQUIREMENT
INTERIOR will be funded by crowd sourced donation drives on Kickstarter.com. The budget of approximately $11,500 has already been raised through such a campaign.
COMPANY DETAILED

DIGITAL HORROR PRODUCTIONS LLC is an Orlando, Florida-based Company that will be founded once financing commences. The purpose of the LLC will be to produce, find distribution, and collect revenues for the full-length digital feature entitled, INTERIOR, a digital horror film to be made on a micro-budget using limited locations and mostly one main actor. It will also be the first binaural feature film ever made, which will create an immersive sonic experience never seen before. It will be budgeted around $11,500 and we anticipate ready for festival play and distribution no later than one year after financing is complete. The goal of this film, and of this company, is to make the scariest film possible and distribute it to as many people as possible, be it through a distributor or our own self-distribution. We feel the more people see it, the greater chance of them purchasing the film and spreading the word to others.

COMPANY PERSONNEL

ZACHARY BECKLER - MANAGER / PRODUCER / DIRECTOR / WRITER / CINEMATOGRAPHER / EDITOR – Zachary will serve as sole manager of DIGITAL HORROR PRODUCTIONS LLC. This will be Zachary’s first feature film experience, though he has written, directed, produced, and edited several short films, including Séance, which INTERIOR is partially based on. This short was shot digitally on a micro-budget of $700 and is, in fact, the opening prologue of the feature film, INTERIOR. It has gone on to popular reception and awards since its completion in 2011, and was also an official selection of Fantastic Fest 2012, the largest and most prestigious genre festival in America. He has also written, directed, and edited the short films Heartbreak Alley, What Else, and Where Is Alice? These projects have also served as exceptional preparation to create feature films.

SUSAN WILLIAMS – CO-MANAGER / PRODUCER – With a background in theater tech and cinema studies, Susan has successfully made the leap to independent film producer with her first film, Séance. She is a multi-hyphenate talent with hands in all aspects of the production.

JUSTIN BECKLER - SOUND DESIGN / MUSIC – Justin is not only one of the best musicians in Florida, he was recently touted as Orlando’s “Go-to Producer” by the Orlando Sentinel. This will be Justin’s first film venture, though he has produced and engineered several albums from artists like Matt Butcher, Andy Matchett and the Minks, and Kaleigh Baker to name a few. He has also written, performed, and produced three albums of his own music.
Product Description

SYNOPSIS
“One man. One night. One haunted house.”

INTERIOR is about a film school graduate, Sam, who has done nothing with his life in the five years since college. He is the kind of obsessive filmmaker who would rather see the world through the lens of a camera than with his own two eyes. He receives a phone call from an old girlfriend, now married with a child, who is having trouble with her house… it is haunted. She hires Sam to spend the night in the house to try to capture evidence of the supernatural.

Sam is left alone all night, with cameras placed around the house. At first bored, he tries to fake evidence to make more money. It isn’t long before his camera starts capturing things that are not really there, footage Sam could not have shot himself. What can Sam trust, his eyes or the evidence recorded? The film will end with a journey into the unknown, as Sam takes his camera and confronts the spirit head on.

PROJECT DETAILS
INTERIOR is a horror film in the vein of Cast Away meets The Shining. It is budgeted at $11,500 and targeted towards genre fans and audiences that favor intelligent thrillers with richly developed characters.

INTERIOR IS NOT A “FOUND-FOOTAGE” HORROR FILM. Films like Paranormal Activity, The Devil Inside, and The Last Exorcism derive fear by pretending that what the audience is watching really happened at some point in the past. The genre is currently flooded with these films, and audiences are completely aware of this simulation. We feel that found footage is not scary unless the viewers find it themselves. We achieve this through "old-fashioned" narrative storytelling with a likable protagonist who acts as the audience’s avatar. When he finds footage in the film, the audience finds it as well. Unlike a “found footage” film, where the viewer is asked to look at events that have already happened in an academic way, we are creating a world with immediacy that is unfolding in front of the viewer. This is the main element that distinguishes us from the current genre fare.

Shooting will occur in Orlando, as it has the closest access to free equipment and crew. The film will be shot primarily on HDSLR cameras, and will have the distinction of being the first binaural horror feature ever made. This technique, which creates ultra-realistic sound making the viewer feel the things happening in the film are occurring all around them, as well as the uniqueness of having one character isolated for an entire feature, will make stand us out among the many paranormal films that are coming out, and will secure us distribution. We anticipate the film to be ready for examination by distributors no later than one year after financing has been secured. Following that, the production will complete the binaural version of the film.
Industry Overview

PRODUCTION AND DISTRIBUTION
In the production of most features, both studio and independent, there are five stages involved: development, pre-production, principal photography, post-production, and distribution. The person that shepherds a film through these stages is traditionally the producer. The development stage is where an idea is hatched and a screenplay is written. Money is also raised, and cast and crew are tentatively signed. Once these actions are taken and the screenplay is in its best form, the producer moves into pre-production. At this stage, the cast and crew are locked in, locations are sought, and the screenplay is broken down and scheduled. Then comes principal photography. The film is shot and the producer oversees the day-to-day operations of the film shoot. Following the successful completion of principal photography comes post-production, where the film is edited, sound designed, and scored. The final output version of the film, known as the original negative, is then copied and distributed. The distribution stage is where companies pay the producer for the right to release the film in theaters and various ancillary markets, such as home video and video-on-demand (VOD). This occurs both domestically and internationally. Traditionally, distribution begins with a domestic theatrical release, followed by the foreign markets, then home video. A domestic theatrical release may occur on as many as 45001 screens or as few as one.

MICRO-BUDGET VS STUDIO
A film released by a major studio (Paramount, Warner Bros., etc.) works in the more traditional model of film production. Generally these studios are subdivisions of large, diversified corporations and are capable of producing and distributing up to 25 films a year each, which are usually budgeted as low as $1 million and as high as $300 million2. In fact, a producer working for a studio does not get paid by a distributor for the rights to their film because the studio already owns the film and has a distribution division.

The difference between a micro-budget feature and a studio feature are numerous. For one, a micro-budget feature is independently financed. Their budgets do not exceed $200K and are raised through a number of different avenues, like private equity and crowd funding. It is possible for a micro-budget film to be released by a studio. In that scenario, the studio would simply act as a distributor.

Another difference is in the distribution of the film. Apart from raising the funds, the micro-budget producer has to seek out one or more distributors for the different avenues and markets of distribution. There is also no guarantee that a micro-budget film will find distribution. That

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2 Figures provided by http://www.thenumbers.com/movies/records/budgets.php
does, however, open the film up to more avenues of distribution that studio films traditionally shy away from, like VOD or self-online distribution.

There are several advantages to micro-budget filmmaking that DIGITAL HORROR PRODUCTIONS LLC feels outweigh filmmaking in the studio system. For one, the positions of director and producer are usually filled by the same person, and they have much more creative control. Without having large amounts of funding or a studio to answer to, the creative entities can focus on making riskier and more experimental films. Also, the employees of a studio are needed for the operations of many other films, whereas the micro-budget model focuses on one picture at a time. As a result, the overhead costs of a studio film are much higher than a micro-budget film, thus reducing the final profits of a studio film. This is the reason studios do not make films at the micro-budget level, because it would not be worth the operating costs.

INTERIOR will be a micro-budget horror film, and will be made using the micro-budget model of production and distribution.

HORROR TRENDS
The easiest kinds of films to guarantee an audience for are genre pictures. Out of the twelve movie genres during the release years of 2008-2011 inclusive, horror experienced a 71% increase in ticket sales. In 2011, it comprised of 4.03% of the market share, grossing $411 million. The most important aspect of that figure is that approximately 40% of that gross came from films that cost under $5 million. As a reference, the genre with the dominant market share, adventure, had >1% under $5 million. These numbers illustrate that a trend not only towards horror, but low-budget horror as well. That means that even though INTERIOR features no name actors and is very character driven, its market share does not shrink. The following table illustrates a sustainable market for films like INTERIOR: Each of these films is low-to-micro-budget, character-driven, and all but one (Insidious) contain no name actors. Some of these achieved a wide release and opened at number 1. A film like INTERIOR would have to achieve major distribution to earn results like these, but the trend shows that budget does not necessarily factor in.

<table>
<thead>
<tr>
<th>Film (release year)</th>
<th>Budget* ($ mil)</th>
<th>Worldwide Box Office* ($ mil)</th>
<th>Home Video Sales* ($ mil)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[REC] (2007)**</td>
<td>2.0</td>
<td>27.1</td>
<td>N/A</td>
</tr>
<tr>
<td>The Signal (2008)**</td>
<td>0.05</td>
<td>0.25</td>
<td>N/A</td>
</tr>
<tr>
<td>The Last Exorcism (2010)</td>
<td>1.8</td>
<td>67.4</td>
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<td>The Human Centipede (2010)**</td>
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<td>0.25</td>
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<tr>
<td>Monsters (2010)**</td>
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<td>4.2</td>
<td>N/A</td>
</tr>
<tr>
<td>Insidious (2011)</td>
<td>1.5</td>
<td>97.0</td>
<td>7.3</td>
</tr>
</tbody>
</table>

*Source: the-numbers.com
** Film was released on VOD. Final figures not released.

3 Figures from the-numbers.com
Market Analysis & Marketing Strategy

EXHIBITORS
Micro-budget independent films have traditionally been shown in the two types of movie theaters, specialty and non-specialty. Specialty theaters generally consist of one to five screens and cater to niche audiences while non-specialty theaters frequently have more screens and cater to much wider audiences, like a multiplex. Although total worldwide cinema screens have remained constant at just under 150,000 screens over the past five years, digital screens have increased dramatically. As of 2010, more than 36,000 screens, nearly one-quarter of the total, are now digital, which is a 122% increase. More digital theaters equate to drastic cuts in exhibition costs, which means more niche and independent films are likely to play at theaters projecting digitally. This is a positive trend since the number of specialty theaters has gone down 3%. Given that our film will be shot and edited in a digital medium, it is to our advantage that it will most likely be released in one as well. Theatrically distribution, though, is not the only avenue anymore.

Video On Demand sales figures are never released, but broad numbers are. VOD accounted for 12.2% of the home video entertainment market, or $2.3 billion in 2010. Companies like IFC Films and Magnolia Pictures created the model of simultaneously releasing films in theaters and through VOD, with most films grossing more through VOD. The film Margin Call (2011) grossed $2.5 million in 178 theaters. The film was rented online nearly 250,000 times, matching the amount of tickets sold. These modes of distribution are ideal for a genre film like INTERIOR.

WORD OF MOUTH
As with most micro-budget independent films, any company that domestically distributes INTERIOR will likely open it on a very limited number of specialty theater screens and use the proceeds from those screens to pay for wider theatrical release of the film. INTERIOR will rely heavily on word-of-mouth for its initial success. This word-of-mouth is essential to films that open with a limited release. An extreme example would be Paranormal Activity in 2009. The film opened in 12 theaters, very low even for the average independent film, let alone studio standards, and used positive word-of-mouth gross a total of $193,355,800 worldwide on an $15,000 budget. Though this shows extremely exceptional results, other recent and more grounded independent pictures have also relied on initial word-of-mouth to achieve successful

4 Theatrical Market Statistics 2010, mpaa.org
groses, as the following table illustrates:

<table>
<thead>
<tr>
<th>Film (release year)</th>
<th>Domestic Opening Screens</th>
<th>Budget* ($ mil)</th>
<th>Worldwide Box Office* ($ mil)</th>
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<td>20.7</td>
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<tr>
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<td>0.5</td>
<td>4.2</td>
</tr>
<tr>
<td>Winter’s Bone (2010)</td>
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<td>2.0</td>
<td>13.8</td>
</tr>
<tr>
<td>Blue Valentine (2010)</td>
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<td>1.0</td>
<td>12.4</td>
</tr>
<tr>
<td>Like Crazy (2011)</td>
<td>4</td>
<td>0.25</td>
<td>3.5</td>
</tr>
</tbody>
</table>

(*NOTE: Each of the films appearing on the table never reached more than 450 screens. To do so is rare for a micro-budget independent.)*

* Source: Box Office Mojo

**GENERAL MARKETING STRATEGY**

When discussing a general marketing strategy, we are generally talking about how the industry will work in favor of this film. For a film like *INTERIOR*, the ideal first step is to get domestic distribution. Through that distributor, we will recommend marketing begin with targeted screenings and Internet exposure. These screenings will target audiences most likely to take an interest in the film, as well as representatives from horror and genre focused websites. As an example, the distributors of *Paranormal Activity* (2009) acquired the rights to remake the film into a more expensive version. However, the executives became excited enough by reaction at a research screening to release the original film. They started screening it on college campuses to build a feverish word of mouth\(^7\). That equated to $107 million domestic.

Internet exposure is also vital in reaching a film’s target audience. Such exposure was the cornerstone of not only *Paranormal Activity*, with its “Demand It In Your Area” campaign (where people could vote to have the film open in their city), but also films like *The Blair Witch Project* (1999), and, most recently, *The Tunnel* (2011), which is the first film ever released in theaters and via torrent download simultaneously. The creators of *The Tunnel* not only created web content while shooting, they also raised all their funding through their site, creating a rabid fan base from the inception of the project. According to their numbers, more than 3 million people have watched the film, and the momentum of the release led to theatrical and cable deals\(^8\). The overall goal with these marketing strategies is to begin significant word-of-mouth. Once word-of-mouth spreads, the resulting revenues can be used to pay for more traditional publicity, such as media buys and publicists. We intend to start an online campaign to raise awareness


\(^8\) Nick Lawrence, Two Successful Freemium Films, [http://timeexpiredfilm.com/blog/?p=134](http://timeexpiredfilm.com/blog/?p=134), Jan 2012
about the project, as well as use one of the crowd-funding websites (Kickstarter, Indie GoGo, etc.) to raise funds.

**TARGET AUDIENCE & SPECIFIC MARKETING STRATEGY**

The many different aspects of *INTERIOR* create a breadth of opportunities for targeted screenings. Because of the remarkable fact that the bulk of the film consists of one character in one location, the film can be screened at film societies. Due to the fact that it deals with ghosts, death, and other matters of horror, horror fan clubs, book clubs and conventions can be targeted. Furthermore, because the film is also explicitly about the art and construction of making cinema, filmmaking workshops and websites like nofilmschool.com and cinema5d can host online screenings for their readerships. On top of that, using *The Tunnel* as a model, we can upload the film via torrent and self distribute it with the help of positive word-of-mouth. *INTERIOR* is a film made for the online format, even though the hope is a theatrical distribution. Regarding Internet marketing, sites we will recommend targeting are those centered on the same types of avenues mentioned before.
DISTRIBUTION OVERVIEW
In the classic and ideal sense, the distribution of an independent film involves licensing its rights to a distribution company or companies for a specified length of time. During this time each distributor further licenses the film to various markets, which are divided into geographical regions and formats. “Format” refers to the way in which a movie can be viewed, such as theatrical, home video, and TV. Other formats for which rights can be licensed include soundtrack, novelization, merchandising, and non-public showings of the film (i.e. airlines and college campuses). The order of events typically starts with a domestic theatrical release, followed by a foreign theatrical release, then home video, VOD, basic cable, and finally syndication. Revenues in all domestic formats and foreign markets are classically driven by the success of the domestic theatrical release.

However, more and more independent films are opting for a multi-platform day-and-date release. That means the film is released theatrically, on home video, and VOD simultaneously on the same day. This is known as hybrid distribution, and is growing exponentially each year.

DISTRIBUTOR EXPENSES AND FEES
Prints and Advertising are the most recognizable of distribution expenses, though the costs have gone down considerably with the growth of digital cinemas. In the past, once a final version of the film is completed, a copy is made from which all other “prints” are created. A single print, costing upwards of $1500, had to be made for each screen the film played. Today, independent films make “digital prints”, which can be exported off their own computers, cutting costs to a fraction of what they were.

Advertising costs, on the other hand, do nothing but go up each year. Also, the cost of printing and marketing physical media, like DVD and Blu-ray, can exceed $4 per disc. These expenditures are the specialties of distributors, who are responsible for collecting the revenue generated by their markets. After doing so, the distributor subtracts its distribution fee, followed by expenses like P&A costs that most times surpass the films budget, and remits the remaining portion to the producer. A distributor will be granted control over a film’s marketing and theatrical release, but will incur all of the expenses that come with that. Getting the film out into as many territories as possible is key to maximizing the financial return to investors.

DISTRIBUTION CRITERIA
Distributors seek films with at least one recognizable cast member, an exploitable genre, and a storyline that is original. These are some of the main factors influencing a distributor’s decision to acquire the rights to a film. While INTERIOR will contain no cast member whose name alone carries innate audience appeal, its target audience often supports movies without such talent. The film’s unique storyline, a man alone in a haunted house, yielding a feature film with one actor in one location, should spark major interest among this market segment. In addition, the film will have the added prestige of being the first binaural feature ever made. INTERIOR is a film well positioned to maximize its chances for garnering distribution.
DISTRIBUTION STRATEGY
We plan to implement a three-step approach to attaining theatrical distribution. First, we will submit INTERIOR to top-tier film festivals such as Fantastic Fest, Slamdance, Sundance, SXSW, Tribeca, and Toronto. All levels of distributors attend screenings arranged for festival attendees. In the most ideal scenario, distributors at these screenings will take such a keen interest in the film that a bidding war ensues, in which distributors bid against one another for domestic and foreign rights in all formats. Though extremely rare, these bidding wars can result in exorbitant advances being paid to the producers (and thus investors) of a film well before distribution commences. Recent examples include Another Earth (2011), Like Crazy (2011), and Silent House (2012), which sold for approximately $0.75 million, $4 million, and $6 million on respective budgets of $0.2 million, $0.25 million, and $5 million. Simultaneous to festival submissions, we will submit the film to top producer’s representatives for representation. For a fee ranging from 10%-15% of all revenues returned from a film to a producer, the top producer’s reps use their contacts with distributors to secure and negotiate domestic and foreign distribution for a film. Sometimes producer’s reps will not take on a film until after it has gained acceptance to a festival, and in other cases they can secure distribution for a film prior to or independent of a festival appearance. Once domestic distribution in all formats is secured via a film festival, a producer’s rep, or both, the third step in attaining distribution will be to seek out a foreign sales agent to license the film to any remaining foreign territories. The foreign sales agent may be hired or referred by a producer’s rep and will attend various film markets throughout the year in Europe, America, and elsewhere and license the film to distributors from certain foreign territories. These distributors then pay an advance to the sales agent against which the agent charges a 10%-25% fee, plus expenses, and remits the remaining portion to the producer. This, again, is the most ideal circumstance of successful festival play.

Should top-tier festivals and producer’s reps not take an interest in INTERIOR, as is the case with the vast majority of independent features, a second tier of festivals and approaches will be utilized. However, as each subsequent set of options becomes eliminated, the prospects for returning more than a film’s principal investment decrease. While INTERIOR is pursuing a theatrical festival campaign, production will be preparing a binaural headphone mix for online viewing.

If INTERIOR does not find domestic theatrical distribution, our next course of action is online self-distribution. Now more than ever is this option cheap, available, and user-friendly. Websites like distribber.com charge a fee to get independent films on VOD services like iTunes, Hulu, and Netflix. Films like The Tunnel have made self-distribution into a monetary success, by offering the film free on their site and selling DVD’s directly to the consumer with extra features. Again,

10 www.imdb.com
this has also resulted in theatrical and cable deals. With the supremely low cost of the film, return of investment is very attainable.
Financial Plan

RISK STATEMENT
Movies are the most risky of assets. They are subject to production, distribution, company-specific, and general economic risks that can vastly hamper the forecasting of their results. Risks associated with INTERIOR include, but are not limited to, failure to complete production, failure to achieve distribution, ineffective distribution of the movie by the distributor, a distributor of the movie going bankrupt, extreme competition from other movies, failure of the public to accept the movie, inability of management and other persons to guide the movie through the marketplace, and general economic and market factors. When combined, these risks can drastically change the actual results versus the forecasted results posited in this business plan. This list of risk factors is by no means complete.

METHODS OF FINANCING
INTERIOR is budgeted at approximately $11,500. DIGITAL HORROR PRODUCTIONS LLC has already raised these funds through the crowdfunding platform Kickstarter without selling any equity in the film or the company. However, once the film is completed, additional funds may be required for finishing and festival costs, i.e. submission fees, travel costs, etc. There are a number of different ways we plan to raise this money.

CROWD FUNDING
DIGITAL HORROR PRODUCTIONS LLC will set up campaigns on one of the major crowd funding websites, i.e. Kickstarter. DIGITAL HORROR PRODUCTIONS LLC has successfully raised the budget of $11,500 through such a campaign and is confident that a second campaign will yield positive results.

FUNDRAISING SCREENINGS
INTERIOR has a rare asset in that there are two short films set within the world of this feature. The prologue, entitled Séance, is currently playing the film festival circuit and has been very well received, and its sequel, Where Is Alice?, has just successfully started screening at the same festivals. Not only will we actively seek fundraising at these festivals, we will set up our own screenings of the film, along with a brief presentation of what INTERIOR will be. If the film is in completed form, we will have a fundraiser screening.

WEBSITE AND SOCIAL NETWORKING
INTERIOR will launch a website with a blog detailing the entire production of the film, with photos, behind the scenes video, and camera tests. These will be very technical in nature and will be a valuable asset to aspiring filmmakers and their market. Websites like cinema5d and NoFilmSchool could post about the film, spreading the word. Not only will the site then link to our current crowd campaign, but also there will be a link to direct donations through PayPal.
Marketing Plan

*INTERIOR* is a micro-budget horror film produced by Digital Horror Productions LLC. The film is scheduled to be festival-ready by the end of April 2014, though work will continue on a binaural headphone mix over the summer. While the post-production process is the most important part of any modern film, it is for nothing if the film does not get seen. The production budget raised for *INTERIOR* was around $11,500, of which we spent around $9,000 shooting the film and another $2000 on editing equipment. If a marketing and distribution budget is about half the production budget, our budget should be around $5000. We have about 100% of that amount raised, separate from our original budget, through private family donations. This budget will be implemented into the Marketing Plan’s three-stage approach: Online Marketing, Festival Submissions, and finally, Freemium Distribution. The goal of this marketing plan, and of the film itself, is not necessarily to make money, but to gain as many viewers of the final product as possible.

MARKET ANALYSIS

The easiest kinds of films to guarantee an audience for are genre pictures. According to data from the box office tracking website *the-numbers.com*, out of the twelve movie genres during the release years of 2008-2011 inclusive, horror experienced a 71% increase in ticket sales. In 2011, it comprised of 4.03% of the market share, grossing $411 million. The most important aspect of that figure is that approximately 40% of that gross came from films that cost under $5 million. As a reference, the genre
with the dominant market share, adventure, had >1% under $5 million. These numbers illustrate a trend not only towards horror, but low-budget horror as well. That means that even though *INTERIOR* features no name actors and is very character driven, its market share does not shrink.

Of course, a film like *INTERIOR* would have to achieve theatrical distribution to compare with the current advertised market numbers. Distributors like IFC Films, Magnolia Pictures, and Drafthouse Film have had great success with dual theatrical and Video-On-Demand (or VOD) releases, in which the films can be released in limited release in certain areas as well as viewed at home via a number of platforms like iTunes and VUDU. This is also known as “day-and-date releases.” Though VOD numbers are not publicly reported like box office receipts, the very fact that the number of VOD films has increased each year means it must be a highly successful mode of distribution. This also shows that more and more people are watching low budget independent films at home.

Of course, that market is dominated by distribution entities. In this new world of marketing and distribution, it has become cheaper and easier to make your film, distribute it yourself, and generate revenue from that product. The danger, of course, lies in the fact that more people are doing this now, and the horror market has the potential to be flooded by a sea of self-financed and distributed films. At the end of the day, the most important aspect to stand out among the herd is the quality of the content we are creating. It is our job to illustrate to the public what makes this project unique and how effective it is at generating fear.
ONLINE MARKETING

So far, INTERIOR has launched a website (www.interiormovie.com), a Facebook page (www.facebook.com/interiormovie) and a Twitter account (#interiorhorror) with a corresponding Vine account. We are posting as much as we can, but as we are still in the post-production stage, there is not enough to post about. Instead, we've been posting about various horror news and topics from other websites. As the film comes together, we are going to build a trailer and post clips, in full binaural sound.

As of now, all of the marketing for the film is being done in-house, which includes all artwork and media. The bulk of the campaign will commence after the film is completed, as it is our belief that the market is saturated with projects that have already been made, and we do not want to exhaust our target audience with something that has yet to be completed. We will, however, create a trailer in the Summer 2014 to boost interest nearer to completion. One of the most unique aspects of the film is its 3D binaural soundtrack, which the trailer would showcase.

FESTIVAL SUBMISSIONS

It is true; the instances of submitting a film to a festival in order for buyers to see and distribute it are getting more and more rare. However, this does not mean film festivals are irrelevant. They can offer free press for the film, industry connections, and sometimes even a large number of viewers. The goal of my festival strategy is not
necessarily to "sell" the film, but to attach a sort of brand qualifier to the film. With all the films in this saturated genre, an “official selection” from a prominent festival can do wonders for the amount of exposure a film can get. As a veteran of a few high profile festivals like Florida Film Festival and Fantastic Fest, this exposure allowed the views of our short film Séance to skyrocket online, and allowed for numerous horror movie websites to write about the film. In order to increase the chances of getting into one of the more high profile festivals, the plan is to submit the film along with a separate short film that is directly related to INTERIOR, entitled Where Is Alice? The hope is that one of the projects makes it in, and if it is the short instead of the feature, we will use the opportunity to network and give out free copies of the film. The standard festival entry fee averages to around $50 for features and $30 for shorts. Half of our budget will go to festival submissions, which is roughly $2500, or at least 20 submissions. Though our goal is to submit to as many festivals as we can afford, below is a list of five high profile festivals INTERIOR would benefit greatly from:

1. **Fantastic Fest**: This is one of the three most important genre festivals in the world. It is held in Austin, TX and is covered by most of the major genre websites around the world. There are also a number of filmmaker-centric activities provided by the festival, which are great opportunities for networking. Our short film Séance played at this festival in 2012.

2. **Toronto After Dark**: This is another one of the three most important, showing more horror centric films from around the world. It is located in
Toronto, CN and takes place within a month of Fantastic Fest and Fantasia Festival, which would lead a wonderful surge of exposure for the film.

3. **Fantasia Festival**: Of the three most important genre festivals, this one has the benefit of being the earliest. Held in Montreal, a lot of the films accepted here are asked to participate in the other festivals. Both Fantastic Fest and Toronto After Dark end up getting a lot of the films from this fest.

4. **Screamfest LA**: This festival has a lot going for it, the obvious being that it takes place in LA. Unlike the other genre festivals, it also has a student category, which increases the chances of the film being accepted. It is also the festival that discovered *Paranormal Activity*, another micro-budget feature that went on to become one of the most successful horror franchises of all-time.

5. **Florida Film Festival**: With this film being a Florida-based production as well as a University of Central Florida graduate feature, this is the biggest festival in the film’s hometown. Though not a genre festival, it does have categories for Florida Filmmakers and Midnight Features. We have also had our short film *Séance* play at this festival in 2012. Currently, another short film, *Where Is Alice?*, has been selected to play in 2014.

**FREEMIUM DISTRIBUTION**

If the film ends up playing few festivals and getting no interest, we do not want to try to put the film on any of the various VOD platforms. Instead, we will attempt a
freemium model of distribution. The film *The Tunnel* is a good and successful example of this, as they mounted an aggressive online campaign to all the high-traffic horror websites and offered the film on their website for free as an HD version that could play off a flash-drive on any Blu-ray player. When it came to getting viewers, the film was a massive success, with 3 million downloads off the website alone. A website called VODO handled the traffic and allowed people to legally torrent the film. But how did the film do financially? To begin with, it was never the ambition to make a lot of money. Their production company, Distracted Media, simply wanted to establish their brand and get the filmmakers' names out there. Fortunately, they did end up making their money back through theatrical and cable deals, though the specific amounts are undisclosed. The filmmakers are shooting the sequel soon.

For *INTERIOR*, we believe this is the best model in an over-saturated market. Films have to stand out, and having a binaural version for free online is, hopefully, an offer the target audience cannot refuse. The website will then offer the theatrical version as a Blu-ray with additional bonus material as we give the Binaural version away for free. All this work will be done completely in house, including the production of the media, as I am skilled at creating menu structures and covers for discs. The highest cost would be getting them printed, though there are several local businesses in town that would do this. That route could cost up to $3000 for 1000 discs. The cheaper alternative might be buying our own duplicator/burner/printer for under $2000 and manufacture the discs in house as well. If we begin selling too many to keep up with demand, that would mean the film is highly successful and financially able to expand.
CONCLUSION

The $5000 budget for our marketing plan will be divided into the three stages of our approach. $2500 will go towards festival submissions, and any travel expenses will come out of pocket. Approximately $2000 will go towards physical media in the form of DVD’s and Blu-rays. The remaining amount, approximately $500, will go towards website maintenance and online advertising. This marketing plan makes it possible for a filmmaker to keep the creation of their work completely in house, from inception to release.
Complete Budget

The following pages represent the entire budget for INTERIOR, which chronicles all of the production costs.
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**ASSUMPTIONS FORM**

DIRECTOR NAME: ZACHARY BECKLER
PRODUCER NAME: SUSAN WILLIAMS
FILM TITLE: INTERIOR
BUDGET AMOUNT: $11,500
LOCATION(S) OF SHOOT: ORLANDO

SHOOT DATES: MAY 2013

5 OR 6 DAY WEEKS: 6

NUMBER OF SHOOT DAYS: 12

FORMAT (HD, DV, etc.): DSLR and GOPRO

NUMBER OF SPEAKING PARTS: 5

NUMBER OF BACKGROUND ACTORS TOTAL: 0

HOW MANY SETS? 4

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Posters

Figure 1: One-sheet poster for INTERIOR.
Figure 2: Alternative one-sheet poster for INTERIOR.
Proof Of Funding

Figure 3: Screenshot of Kickstarter campaign homepage.

Source: Kickstarter.com
Figure 4: Keynote pitch presentation for investors, slide 1.

Figure 5: Keynote pitch presentation for investors, slide 2.
Figure 6: Keynote pitch presentation for investors, slide 3.

Figure 7: Keynote pitch presentation for investors, slide 4.
Figure 8: Keynote pitch presentation for investors, slide 5.

Figure 9: Keynote pitch presentation for investors, slide 6.
Figure 10: Keynote pitch presentation for investors, slide 7.

- **UCF Film MFA Feature Length Thesis project**
- **Budget:** $11,500
- **Principle photography begins May 2013**

Figure 11: Keynote pitch presentation for investors, slide 8.

- **An Orlando based production with minimal crew.**
- **Shooting on the 5D Mark III**
- **The first binaural horror feature ever**
Figure 12: Keynote pitch presentation for investors, slide 9.

Figure 13: Keynote pitch presentation for investors, slide 10.
Kickstarter Campaigns

The following description was written on the Kickstarter page for potential backers to inform them about the project:

INTERIOR is a micro-budget horror feature set in a haunted house over the course of one night with one character as he records evidence of the paranormal. Isolated inside a space with something that may or may not be there, his cameras start capturing things beyond comprehension. Is he the one behind the camera, or is something else watching him?

ONE MAN. ONE NIGHT. ONE HAUNTED HOUSE.
Apart from scaring the bejesus out of you, the intention of the film is to explore and dissect the digital image, using it to create suspense and dread in ways unique to the format. This project also has the distinction of being the FIRST BINAURAL HORROR FEATURE EVER MADE.

Binaural recording is often referred to as 3-D Sound and requires headphones, similar to how 3-D picture requires
glasses. Using two microphones arranged like ears to capture the psychoacoustics of an environment, it convincingly reproduces the location of sound behind, ahead, above, and wherever else the sound actually came from during recording.

**WHAT DOES THIS MEAN?** A terrifying experience unlike any other! Forget 5.1 Surround sound, this is a three dimensional aural landscape. The goal is to isolate the viewer just like the main character, enclose them in headphones and make them believe the supernatural has invaded their viewing space!

This is the debut feature from Zachary Beckler, a graduate from the UCF Film program and current M.F.A. student. His previous short film, Séance, is the prequel to **INTERIOR**. It was also an official selection of **Fantastic Fest 2012**, as well as the **Florida Film Festival, Charlotte Horrorfest**, and a Jury Selection Prize winner at the **Brouhaha Film and Video Showcase**.
The goal of $11,000 represents the entire shooting budget of the film, from equipment, locations, talent, and initial post-production costs. This is a micro-budget feature with limited locations and characters. It will cost less than the catering budget of most horror films, and is guaranteed to be scarier! Don't take our word for it, though. Watch the opening scene and judge for yourself...

The following was a list of Frequently Asked Questions about the project, which I answered in the “F.A.Q.” section of the page:

**WHY BINAURAL?** There are two main reasons, an aesthetic one and a practical one. Aesthetically, it creates an isolating experience for the viewer, depriving them of the world outside of the film, which puts them in the exact same shoes as the main character. It also is so hyper-realistic that it almost invades the audience's world outside of the film, creating a much more unsettling experience. The practical reason for binaural recording is that the world is changing rapidly. More and more people are watching small first-run films in the homes, on their computers, or through mobile
devices. A majority of them already use headphones for their film watching; why not make a film tailored to them specifically? Not only that, but why not make a film that works BETTER viewed in those environments? Not everyone has a 7.1 setup.

**DO YOU HAVE TO WEAR HEADPHONES THE WHOLE TIME?** Yes.

**HOW WILL THIS PLAY IN THEATERS?** If we do end up getting theatrical distribution, which I do not rule out at all, we will make a separate version for that exhibition format, utilizing a more traditional stereo or 5.1 soundscape. But think about this... Remember when it was a foreign concept to have to wear 3D Glasses for an entire feature film? What happened? Somebody got it right and now every big movie requires 3D. Wouldn't it be great to walk into a movie theater and plug into a headphone jack (or wirelessly if the technology keeps getting cheaper)? Never having to worry about people talking through the whole film?! All it takes is a film to do it first!
**IS THIS JUST A CHEAP GIMMICK?** I see a gimmick being something tacked onto a film that doesn't belong to make it more interesting than it is. This is a film that is being painstakingly planned from inception for this format. It isn't even just a stylistic choice, as it is ingrained into the meaning, purpose, and experience of the film. Also, it is just f$%king scary!

![Figure 14: Screenshot of Kickstarter funding progress graph.](https://www.kickstarter.com/projects/1461041216/interior-a-terrifying-experience-in-binaural-horro)
References


CHAPTER 3 : EVIDENCE OF PRODUCTION LITERACY

Production Literature Review

INTERIOR is a micro-budget horror film set during one night inside a haunted house with one character. It is a classical narrative horror feature based on an original screenplay written by the filmmaker. As a part of a genre tradition of low budget affectivity, this project will utilize the constraints of the micro-budget paradigm as its benefits. By creating rules and limitations for the production, image and sound, as well as embracing and challenging the standards of production and post-production, this will truly be a film and production of and beyond its time.

RULES & LIMITATIONS

Orson Welles famously said, “The enemy of art is the absence of limitations.” (Squire, 54) For better or worse, we are approaching a time in filmmaking where all the obstacles are simply directorial choices. Technology has come to a point where we can literally do anything without constraints, financial or otherwise. The only limitation is how well you know the computer program. Limitations are vital for artists, now more than ever, either as a reaction against an establishment, or as a self-imposed set of obstacles to focus the work. In 1995, Lars Von Trier and Thomas Vinterberg created the “Dogme 95 Manifesto” and the “Vow of Chastity”, which was a list of rules that every Dogme film had to conform. These rules included that filming must be done on location without props brought in, sound must not be created separately from images, and that
genre films were not acceptable, amongst other things (Langkjaer). This was intended as an artistic movement from which a series of films would be made.

For *INTERIOR*, I do not want to create a movement. I want to create a singular work with its own set of aesthetic limitations guided by the content of the narrative to focus the filmmaking. In the screenwriting process, my limitations included that the majority of the film had to be one character in one location. That helped center a work that had always intended to be a supernatural horror film, a subgenre with a multitude of paths to take. With limitless visual and sonic directions, I set out to make a series of rules to guide the aesthetic of *INTERIOR*. These rules are specific to the film and its content:

- *Once the character, Sam, enters the house within the narrative, the camera cannot leave. Every shot must be interior.*
- *This is a digital movie, and must have aesthetics unique to the form. We will not attempt to emulate the aesthetics unique to film.*
- *Neither ghost, Emily nor Alice, can be seen. If they are in the shot, they must be out of focus or obstructed from view in some way.*
- *We will not differentiate between musical score and sound design.*

**PRODUCTION**

The film was shot over the course of two weeks with a minimal crew, given the intimate nature of project as well as the ultra-low budget of $11,500. I took on as many
titles as necessary (director, producer, editor, writer), and aside from the key technical departments (image and sound), employed a group of “multi-hyphenate” film students and friends as opposed to hiring crew for specific roles, like a gaffer or camera operator. The reason is to be surrounded by people passionate about the project, not workers doing a single task. For this project, it was best to keep the crew small and engaged by giving them more than one job to do over the course of the shoot. I had two part-time producers, which is one of the biggest regrets I had on set. The role of first assistant director morphed into one of a line producer on set. In the future, I will have a dedicated full-time producer on set, something filmmaker Shane Carruth has said he wished he had on his first film, *Primer*:

“I was securing locations and wardrobe and making sure people get called to show up on time and getting the film to the lab and getting the camera, and all this stuff that I'm happy to do, but if I'm doing every little thing, I'm not concentrating on my story.” (Mitchell).

There were only three locations in the original script, two of which appeared only briefly and were subsequently cut from the final film. The main location was a rental house in which the entire film ultimately took place. It was fully furnished, except for a few production design tweaks, and we had full access during the shooting schedule. Using one location and one actor allowed us to shoot the film mostly chronologically. Steven Spielberg also did this with *E.T.*, which created a continuity of emotion for the
actor and the film itself (Brode, 120). Though the structure of the screenplay did not change, the events within that structure, be it the dialogue or the actions, were still subject to organic change, similar to the freedom of Gareth Edwards’ *Monsters*. He used a basic outline for each scene, and adjusted it depending on the location they chose that day (Atkinson, 32). The reason for this is to embrace the unpredictability of the shoot. With more resources, we would simply build a house on a soundstage to the exact specifications of the script. This script was written with a loose idea (“One Man. One Night. One Haunted House.”) that could morph and shift within the reality of the shooting situation. With the film being shot chronologically, we were basically witnessing the events of the narrative in order, albeit in extremely slow motion. This also allowed for organic changes and new ideas to flourish

**WORKFLOW**

The most important aspect of modern production, and the one that informs all others, is the workflow. It is a term used to describe the series of processes a production uses to organize digital information into editable and viewable material. With digital cinema, the workflow has taken on a new level of importance, as the visual material is now created, in part, during the post-production process. Instead of simply putting a captured image into the context of a scene through editing, the image is formed after it is edited into the project. In Ignatiy Vishnevetsky’s article, "What Is the 21st Century?: Revising the Dictionary", he discusses this shift in the industry:
“Whereas film stocks are prized for their distinctive characters, production-grade digital formats are prized for their range—their ability to produce many different images from the same information... they record massive amounts of visual data which can then be used to produce images.” (Vishnevetsky)

That is not to say that the entire image is created on a computer, as there are certain formative qualities of light that cannot be affected, such as direction, whether the light is diffuse or specular, as well as basic aspects of the frame, like performance and set design. There are, however, many comparative qualities like color temperature, brightness and contrast, and even the movement of the camera that can be corrected or created within the workflow, instead of being solely captured on set. For example, David Fincher’s The Girl With The Dragon Tattoo was shot on the RED Epic in a 5K (5120 x 2700) resolution (Figure 15). It was then edited in a 4K (4096 x 2160) resolution. This gave him 20% “pad” around the image in which he could reframe, stabilize, or create camera pans with keyframe animation. This is also known as the “look-around” (Cioni).
In any discussion of workflow, it is important to know exactly how you want to make the film, and what equipment will facilitate that. Having a concentration in post-production, I prefer to do as much after production as possible, where time is not as limited and ideas flow more freely. This would turn out to be a film so dependent on sound design that the on set silence left too much to the imagination. The equipment used was chosen not just for its availability and affordability, but for its flexibility as well. Sadly, a 4K resolution was out of our budget, which we would have edited in 2K for a 50% look-around. Instead, we embraced the digital aesthetic and made the downgrade in image quality for digital zooms and moves part of the visual theme for the film.

The hope was to picture-lock early, because the bulk of the post-production process would be in the sound design, visual effects, and color correction. I did all of the
visual effects work, which was a daunting task simply because I had barely ever worked in After Effects before and this film ended up having over 250 visual effects shots. I was confident I could learn, though, and if I could not, then I really did not have any business making the kinds of films I wanted to make. Though I am well-versed in color correction and sound design, I decided to employ third parties for those departments simply for time constraints. Just as on set, I felt image and sound needed dedicated people with skills the far surpassed my own. The other benefit was I could be working concurrently with both departments this way, as opposed to doing one pass at a time all by myself. It was important to picture lock because each department had to be working with the same material in order for the elements to sync up at the end of the schedule. Shooting with S-Log required that every shot be color corrected. Every screen, whether on a computer, television, or iPad, was filmed blank and had to be inserted via visual effects. Using a similar pipeline as the film *Monsters*, I was editing and compositing using Adobe CS6. Gareth Edwards explains:

“[Adobe] Premiere has this very good integration with After Effects where [the editor] could edit a scene on his machine and, when I was networked to him, I could open the same project in After Effects, work on it and then send it back to the timeline in Premiere.” (Silberg, 22)

The Adobe Creative Suite allowed us to have a consistent workflow between visual effects and picture editing. However, sound design and color correction were
completed with third party software that the designer and colorist were comfortable with, Cubase and DaVinci Resolve, respectively.

**IMAGE**

*INTERIOR* was shot on a Sony PMW-F3, a Canon EOS 7D, a Canon XA-10 and four GoPro HD Hero 3 cameras. All seven cameras recorded images at a 1080p resolution. The F3 was our “A” camera, which shot on an S-Log picture profile that changes the gamma curve from 11 to 14 stops of latitude, which is comparable to the dynamic range of film (Bloom). Dynamic range and latitude refer to the ratio between the largest and smallest values of light, specifically the highlights and shadows. A picture profile like S-Log produces a flat, washed-out image with more visual information, somewhat like a camera negative. That image is then used to create the final image in post. Instead of recording to onboard “SxS” cards, which recorded at a maximum bitrate of approximately 35 megabits per second (mbps), video was recorded to an external KiPro Mini in an Apple ProRes 422 HQ codec, which has a 176 mbps bitrate and a 10-bit color space. The Canon 7D, as well as the GoPro Hero 3’s, recorded to their own respective “log” profiles, which were Technicolor Cinestyle and Protune.

S-Log stands for Sony Log, but it really has to do with exposure, specifically logarithmic exposure. Densitometry, the scientific analysis of exposure, states that when a higher concentration of light hits an area of a filmstrip, there is a higher density of silver opaque atoms in the emulsion. Conversely, less light causes a lower density. This combination creates a contrast of highlights and shadows, and from that, we perceive an
image (Brown). Log stands for logarithm, because the filmstrip responds to light logarithmically, as does the human eye. This means we see each doubling of light intensity as equal changes, like stops of exposure. Below is a graph (Figure 16), in which the X-axis represents an increase in exposure, or light. The Y-axis represents the density in the negative. In theory, there should be a linear correspondence between the two values, meaning for every one unit of exposure, there should be an equal unit of density, and the slope of that line would be a measure of how much contrast is in the image, also known as the gamma.

Figure 16: Graphical example of linear exposure.
Film, however, is a physical material, and reacts logarithmically to light. Digital reacts in a linear fashion, and instead of an increase in density, there is an increase in pixel value, a measure of how bright a pixel is, as well as what color it should be. Depending on the bit depth of the image, the values can be in larger or smaller increments. With an 8-bit depth, which is what most h.264 footage like the DSLR and the GoPro is captured in, there are 256 different pixel values in both luminance and color (Figure 17). With 10-bit depth, like the ProRes captured Sony F3 footage, that number jumps to 1024 pixel values, leading to more intricate luminance and color gradients (Figure 18). In basic terms, the higher your bit depth, the more pixel values there are to work with.

![Example of 8-bit color depth](http://www.cambridgeincolour.com/tutorials/bit-depth.htm)

Figure 17: Example of 8-bit color depth.

Source: Cambridge In Colour
http://www.cambridgeincolour.com/tutorials/bit-depth.htm
Bit depth limitations can have drastic effects on the entire post-production process. In a professional workflow, 8-bit DSLR footage goes through a series of processes to remove the digital artifacts inherent in its capture. First, the footage “denoised,” a process that removes any digital noise or compression artifacts. This digital noise reduction (DNR) effectively smears out and blurs a lot of the fine details. After this, the footage is dithered, which adds noise back into the footage at a much finer and detailed level. Dithering also gets spreads out color banding, in which gradients of color appear in “bands” of brightness (Figure 5). Finally, it is transcoded into a 10-bit depth codec, like ProRes 422, and is then ready for color correction, followed by export. These advanced clean up methods are vital because a movie is not simply made for one viewing environment. Cinema projectors have a much greater color depth than any
television or computer monitor has ever had, and if 8-bit footage is played in that setting, all of its flaws will stand out.

Figure 19: Example of dithering an 8-bit color depth image.


With that knowledge, the importance of the gamma curve is not limited to capture. Televisions and monitors exist in a Rec 709 gamma curve, which is a legacy standard that has around a 7-stop exposure range, almost half of what the Sony F3 with S-Log is actually capable of capturing (Chapman). If we break the process of digital imaging into four stages, exposure, capture, adjustment, and export, we can better illustrate exactly what is happening to the footage and why Log is important. The actual camera consists of three basic parts; the lens, the sensor, and the encoder. Exposure specifically deals with what happens in the sensor, where light triggers electrical signals that the computer samples into digital information during capture. The sensor of the camera can see a great deal more than what actually gets captured, but the computer has
to encode and compress the information for storage, which removes some of that data, especially if you are capturing in Rec 709. That standard gamma curve is very limited, and much of that exposed latitude is lost. Shooting in S-Log allows that information to be saved through a series of complex algorithms that manage to bend the gamma curve and allow that extra information to be stored within the limitations of Rec 709 (Figure 6). This produces a flat, greyed out image in which the highlights are dimmed and the shadows are muddled. This is because the gamma curve is reassigning values. For instance, a highlight value of 150% could be reassigned to 100%. Conversely, a shadow value of -25% could now be 0%. This shifts the entire look of the image when played back on a Rec 709 monitor, which then has to be adjusted in post-production. Because celluloid is both a capture and storage medium, film does not have to go through these extra post processes once it is developed. This is the key difference between film and digital cameras.
Bringing the digital footage into the adjustment stage can mean applying an on-set LUT (look-up table), or doing color correction in post, which we did for our workflow. In an editing program, we are presented with a linear curve with which to make adjustments. To correct the footage, we create an “s-curve,” which looks exactly how it sounds. The highlights are pushed out, because we know from the reassigned values that we can actually increase their pixel values, and the shadows are pulled down, or crushed, because we know the pixel values can be lower (Figure 21). By affecting the middle of the “s,” or the midtones, we affect the contrast of the image, the range between the brightest and darkest part of the frame. Once we have a desired look in the Rec 709 gamma, it is then exported, with the adjustment essentially burned into a new video file. If we then tried to correct this new file, we would find that all the extra visual
information from the original Log-captured footage would be gone forever, which is essentially what you are doing if you record the footage directly to the standard Rec 709 gamma. In short, logarithmic exposure allows for more visual information to be captured, thereby allowing more latitude in post-production.

Figure 21: Example of the effect of S-Log and S-Curve correction.

On set, production time was dedicated to capturing footage, and backing it up on hard drives, as there was not a lot of time after shoot days to sound sync and edit scenes.
Having several cameras on set, the movie was captured onto a variety of different media. The Sony F3 and the Canon 7D both used Compact Flash cards, while the XA-10 used Secure Disk, or SD cards. And the GoPro’s used Micro-SD cards. In order to make sense of this, each camera was assigned a letter, and every time a card was full, it was off loaded to our main work drive, a G-Tech G-Speed Q Raid 5 with four 1 terabyte drives working in unison, giving us a total of 3Tb of storage, with 1Tb dedicated to redundancy. After it was transferred, a disk image was made for each offload, so a virtual version of that card at that time with that footage could exist forever, even after the card was wiped and reused. The disk images were then stored on a separate hard drive for additional redundancy. Each disk image was assigned a letter, depending on what camera it came from, and the offload number. This system worked fluidly, as we never lost track of footage, and had extra copies of everything.

SOUND

Binaural sound will play an important role in the tone of the film. The goal is to make the audience feel like the supernatural events happening on screen are happening in the environment in which they are watching the film. When there are footsteps on the ceiling in the film, it will sound like footsteps in the viewers’ house. This film has little dialogue, so most of the effects and design will be done after production wraps. During the shoot, we attached a lavalier microphone to the main actor to get clean dialogue and then set up a binaural rig as a boom microphone to capture room ambiance and
psychoacoustics, a method similarly used on the only other feature film to use binaural sound, Bad Boy Bubby.

“Combined with a microphone on the camera, this system gives the post-production sound team many exciting options to use in the final sound edit... The system allowed the sound team to create a rich tapestry of sound that would have cost thousands of dollars in post-production studio time to create otherwise”

(Hope)

Of course, the bulk of the binaural work will be completed in the summer of 2014. In the meantime, we felt it would be easier to first create the theatrical mix and then post-convert it to 3D sound. The entire feature was assembled within a single sequence, instead of being broken up into reels. On the film Hemingway & Gellhorn, editor Walter Murch edited the feature within a single timeline, and went so far as exporting it to Skywalker Sound as one Final Cut Pro sequence into Pro Tools. He also created an organizational method for the audio tracks that we utilized on this film, with some unique changes. The first two tracks were dedicated to scratch audio recorded with the microphones built into each camera. These tracks were kept mute for most of the time. The next two tracks were dedicated to the on-set binaural boom recording for each take. Because we eventually needed to create two unique sound mixes, a theatrical mix and a binaural headphone mix, it was important to have the binaural recording linked to the edits we were making during assembly. The next five tracks were dedicated to the
lavalier microphones for each actor. There were a total of five speaking roles in the film, and each character got their own mono track. This makes it easier to apply effects and equalization to entire tracks that might not work on other actors’ voices. These nine tracks were linked together on the timeline, so any cut made to the picture translated to every track of production sound. The next four tracks were dedicated to mono sound effects. These types sound effects apply to sounds happening on screen, like foley or anything the actor is handling. They have to be mono because all production sound is captured with mono microphones, and any sound effect onscreen must match the dialogue sonically. The next eight tracks were assigned to four pairs of stereo sound effects, which apply to things that happen off screen. This could be loud crashes, bangs, or ambience tracks. The final eight tracks were dedicated to four pairs of stereo music. Two pairs were devoted to diegetic music, which means music played within the world of the film. The other two pairs were devoted to non-diegetic music, like score.

On most films, the sound and music departments are separate entities, working concurrently most of the time. The sound department usually involves dialogue editing, foley recording, ADR recording, and sound design, all working separately. The music department consists of the composer, music supervisor and the music editor, to name a few. Once these departments have completed and pre-mixed their work, it is all sent to the “Final Mix,” where re-recording mixers combine all of these elements into the final soundtrack of the film. We did not have the luxury of a professional industrial sound mix, which became a kind of luxury in and of itself. All of the departments were divided between two people, our sound designer Justin Beckler and myself, which we turned
into one organic process. The soundtrack was no longer comprised of separate elements created one pass at a time. Each scene and moment was judged by exactly what it needed to exist. The entire sound design process became the final mix. For example, there is a scene halfway through the film in which our main character is confronted with an evil force he cannot see. This had to be created entirely with sound design. At one point, he runs across the room to get closer to it, and we had to ratchet up the tension sonically. I felt there needed to be a rhythmic pulsing sound on the soundtrack, so Justin simply played a single note pulse on a bass guitar. This technically turned a musical instrument into a sound effect, effectively blurring the invisible line between sound design and music. The entire process opened up a world of possibilities, and also allowed us to really shape the film tonally before diving into the binaural mix this summer.

CONCLUSION

INTERIOR is a film that not only explores the culture of modern filmmaking, but one that creates its own unique and flexible methods of production appropriate to the aesthetics of the form and the meaning of its content. Workflow need not be relegated to technicians. A healthy understanding of the tools and processes at a filmmaker's disposal can lead to new creativity and even change the way art is made. In a world where the availability of technology is leading more and more filmmakers to make their own films outside the industrial system, it is important that we create our own path, but only if we know what the tools do and why they do it. Every great film that has ever been
made is a perfect marriage of form and content, and as upcoming filmmakers trying to make a name for ourselves, we can no longer afford to be amateur in that regard.
## Shooting Schedule

One Line Schedule - INTERIOR REVISED  
Scene Order - Last updated 10/17/2012 at 3:38 PM PDT

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<td>INT BATHROOM</td>
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Generated by scenechronize on 10/29/2012 at 10:16 PM PDT
Completion Timeline

Spring 2013
- TRB
- Casting
- Assemble crew
- Location Scout

April 2013
- Pre-Shoot (Schrodinger's Cat Video)

June 2013
- Principle Photography

October 2013
- First Cut Completed
- Committee Screening

January 2014
- Picture Lock
- Post-Production Finishing Begins
February 2014
- Private Online Screening for Committee
- Sound Design begins

March 2014
- ETD Cut with Work-in-progress Sound and Color Correction
- Visual Effects completed
- ETD

April 2014
- First Public Screening at with completed Theatrical Sound Mix for UCF
- First-tier Festival Submissions
- Private Online Screening for Investors

May 2014
- Graduation
- Binaural Sound Mix begins

Summer 2014
- Await festival response
- Submit to second tier festivals
- Complete Binaural Mix
- Create Binaural and Theatrical Trailer and distribute it to horror websites.
- Create press release for Trailer.

**Fall 2014**

- If no major festival response, set up a “freemium” distribution on website
- Create content for DVD and BluRay release via website
- Create press release for “freemium” launch.
Crew Lists

1. **Director, Writer, Producer, Editor, Visual Effects:** Zachary Beckler
2. **Producer:** Susan Williams
3. **Co-Producer:** Christopher Carullo, Charles Sutter
4. **Director of Photography:** Jon Arthur Bowen
5. **Sound Design, Music:** Justin Beckler
6. **Sound Mixer:** Jennifer Xinyue Zhang
7. **1st Assistant Director:** Lacie Ratliff
8. **Gaffer:** Mike Collins
9. **1st Assistant Camera:** Jon Perez
10. **2nd Assistant Camera:** Yson Lorane Dickerson
11. **Art Director:** Miranda Williams
12. **Key Grip:** Orlando Porro
13. **Best Boy:** Kevin Levy
14. **Electrician:** Cornelius O’Donoghue
15. **Best Boy Grip:** Marcel Urena
16. **Gaffer (Additional Photography):** Hayden Griewe
17. **Grip, BTS (AP):** Jessica Keller
18. **Creature Design:** Evan Miga, Christie Miga
19. **Boom Operator:** Leland Gorlin, Wesley Johnson, Krista Martin
20. **Production Assistant:** Alexander Blair
21. **Craft Services:** Julie Beckler
Location Lists

1. **House**: 1105 Winding Water Way, Clermont, FL 34714
2. **Dark Room**: Soundstage, Center for Emerging Media, University of Central Florida
3. **Schrödinger’s Cat Video**: Soundstage, Nicholson School of Communications, University of Central Florida
LLC Documentation

Electronic Articles of Organization For Florida Limited Liability Company

Article I
The name of the Limited Liability Company is:
DIGITAL HORROR PRODUCTIONS LLC

Article II
The street address of the principal office of the Limited Liability Company is:
3047 GEORGE MASON AVE
APT D
WINTER PARK, FL. US 32792

The mailing address of the Limited Liability Company is:
3047 GEORGE MASON AVE
APT D
WINTER PARK, FL. US 32792

Article III
The purpose for which this Limited Liability Company is organized is:
FOR THE SOLE PURPOSE OF PRODUCING, SEEKING DISTRIBUTION FOR, AND COLLECTING REVENUES FROM THE FULL-LENGTH FEATURE FILM "INTERIOR"

Article IV
The name and Florida street address of the registered agent is:
ZACHARY W BECKLER
3047 GEORGE MASON AVE
APT D
WINTER PARK, FL. 32792

Having been named as registered agent and to accept service of process for the above stated limited liability company at the place designated in this certificate, I hereby accept the appointment as registered agent and agree to act in this capacity. I further agree to comply with the provisions of all statutes relating to the proper and complete performance of my duties, and I am familiar with and accept the obligations of my position as registered agent.

Registered Agent Signature: ZACHARY BECKLER

Figure 22: Articles of Organization for Digital Horror Productions LLC.
I certify from the records of this office that DIGITAL HORROR PRODUCTIONS LLC is a limited liability company organized under the laws of the State of Florida, filed on September 5, 2012, effective September 5, 2012.

The document number of this limited liability company is L12000114002.

I further certify that said limited liability company has paid all fees due this office through December 31, 2012, and its status is active.

I further certify that said limited liability company has not filed Articles of Dissolution.

Given under my hand and the Great Seal of Florida, at Tallahassee, the Capital, this the Tenth day of September, 2012

Secretary of State

Authentication ID: 000239427330-091012-L12000114002
To authenticate this certificate, visit the following site, enter this ID, and then follow the instructions displayed.
https://efile.sunbiz.org/certauthver.html

Figure 23: Certificate of Status for Digital Horror Productions LLC.
We assigned you an Employer Identification Number.

Thank you for applying for an Employer Identification Number (EIN). We assigned you EIN 46-0940858. This EIN will identify you, your business accounts, tax returns, and documents, even if you have no employees. Please keep this notice in your permanent record.

When filing tax documents, payments, and related correspondence, it is very important that you use your EIN and complete name and address exactly as shown above. Any variation may cause a delay in processing, result in incorrect information in your account, or even cause you to be assigned more than one EIN. If the information is not correct as shown above, please make the correction using the attached tear off stub and return it to us.

A limited liability company (LLC) may file Form 8832, Entity Classification Election, and elect to be classified as an association taxable as a corporation. If the LLC is eligible to be treated as a corporation that meets certain tests and it will be electing S corporation status, it must timely file Form 2553, Election by a Small Business Corporation. The LLC will be treated as a corporation as of the effective date of the S corporation election and does not need to file Form 8832.

To obtain tax forms and publications, including those referenced in this notice, visit our Web site at www.irs.gov. If you do not have access to the Internet, call 1-800-829-3676 (TTY/TDD 1-800-829-4059) or visit your local IRS office.

Important Reminders:

* Keep a copy of this notice in your permanent records. This notice is issued only once and the IRS will not be able to generate a duplicate copy for you.

* Use this EIN and your name exactly as they appear at the top of this notice on all your federal tax forms.

* Refer to this EIN on your tax-related correspondence and documents.

If you have questions about your EIN, you can call us at the phone number or write to us at the address shown at the top of this notice. If you write, please tear off the stub at the bottom of this notice and send it along with your letter. If you do not need to write us, do not complete and return the stub. Thank you for your cooperation.

Figure 24: EIN Confirmation for Digital Horror Productions LLC.
References


Langkjaer, Birger. "What was Dogme 95?." *Film International* (16516826) Jan. 2006: 34+. *Film & Television Literature Index*.


"Professional Workflow for Finishing 8bit HDSLr Footage and Applying Film Grain."


APPENDIX A: CALL SHEETS

The following are the call sheets for every day of production. The complete call sheets are included for the first and last days of shooting, and the top sheet for every day in between.
**DAY/DATE:** Saturday, June 1st 2013  
**CALL SHEET**  
**CREW CALL:** 9:00 AM

**PRODUCTION DAY:** 1 OF 12  
**DIRECTOR:** Zachary Beckler  
**1st A.D.:** Lacie Ratliff  
**SET PHONE:**  
**WEATHER:** H: 87 L: 73, 40% Precipitation

**PRODUCTION OFFICE:**  
3047 George Mason Ave Apt D  
Winter Park, FL 32792

**SET LOCATION:**  
1105 Winding Water Way  
Clermont, FL 34714

**NEAREST HOSPITAL/URGENT CARE TO LOCATION:**  
FL Hospital Celebration Health  
400 Celebration Pl  
Celebration, FL 34747  
628 Cagan Crossings Blvd. #3  
Clermont, FL 34711

---

**QUOTE OF THE DAY:**

---

**SHOOTING SCHEDULE**

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<th>Description</th>
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<th>iE</th>
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<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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<td>Door slams behind Sam</td>
<td>D</td>
<td>1</td>
<td>1/8</td>
<td>1:30</td>
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<td></td>
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<tr>
<td>27</td>
<td>Sam on Youtube.</td>
<td>D</td>
<td>1</td>
<td>7/6</td>
<td>0:30</td>
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<tr>
<td>28</td>
<td>Sam on phone/camera moves</td>
<td>D</td>
<td>1</td>
<td>1 4/8</td>
<td>0:45</td>
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<tr>
<td>29</td>
<td>Sam finds knife on floor</td>
<td>D</td>
<td>1</td>
<td>1/8</td>
<td>0:15</td>
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<td>30</td>
<td>Sam finds creepy drawings</td>
<td>D</td>
<td>1</td>
<td>6/6</td>
<td>0:30</td>
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<td></td>
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<tr>
<td>31</td>
<td>Sam finds drugs</td>
<td>D</td>
<td>1</td>
<td>6/6</td>
<td>0:30</td>
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**TOTAL NUMBER OF SCENES:** 6  
**TOTAL NUMBER OF PAGES:** 4

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<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/To/F</th>
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<td>Christopher Cavos</td>
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<td>10:00 AM</td>
<td>10:00 AM</td>
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<td>Allison</td>
<td>Piper Patteron</td>
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<tr>
<td>3</td>
<td>Drake</td>
<td>Shannon Wamser</td>
<td>-</td>
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<td>4</td>
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<td>Autumn Rae</td>
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**ATMOSPHERE:**

**SCENES NEEDED FOR:**  
**CALL TIME:**  
**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Act:**  
Decorative box, toy skeleton Halloween: Halloween decorations, candy, underwear (male and female)

**Props:**  
Equipment bag, iPad, computer, computer bag, pelican case, HP, microphones (3), tripod, CLEA camera, phone, food for fridge, knife block, child drawings, colored pencils, Bible, baggy of weed, sexy Freddy Krueger costume, grim reaper's cloak, computer chair, go pro

**Camera:**  
Grip:

**Lighting:**

**Locations:**

**Make-up:**

**Production:**

**Sound:**

**Transportation:**

**Wardrobe:**

---

**ADVANCE SCHEDULE**

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<tr>
<td>Director</td>
<td>Zachary Becker</td>
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<tr>
<td>Producer</td>
<td>Susan Williams</td>
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<td>Christopher Larullo</td>
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<td>1st Assistant Director</td>
<td>Lance Ratliff</td>
<td>352.615.8666</td>
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<td>Production Assistant</td>
<td>Wesley Johnson</td>
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<td>Script Supervisor</td>
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<td>R. Dickerson</td>
<td>863.258.0130</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Jennifer Zhang</td>
<td>407.712.0638</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Boom Op</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td>Makeup Artist</td>
<td>Kelly Zak</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch Wrangler</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Breakfast</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Having Had</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch: 1:00pm for 12 people</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LOCATION MAP & DIRECTIONS**

TO LOCATION FROM PRODUCTION OFFICE

Directions to

From the Production Office:

Directions to

Director: ___________________________  Producer: ___________________________
Day 2

Day/Date: Sunday, June 2nd 2013
Production Day: 2 of 12
Director: Zachary Beckler

1st A.D.: Lacie Ratliff
Set Phone: 3047 George Mason Ave Apt D
Winter Park, FL 32792

Production Office: 3047 George Mason Ave Apt D
Winter Park, FL 32792

Location: 1105 Winding Water Way
Clermont, FL 34714

 producción: Location: FL Hospital Celebration Health
Paramount Urgent Care

Nearest Hospital/Urgent Care to Location:

Call Sheet

DIN I/E Cast # Page Count Time Needed to Shoot Set Location

Scripted Location Scene # Description D/N I/E Cast # Page Count Time Needed to Shoot Set Location

Allison's Bedroom 31 Sam finds drugs D I 1 6/8 1:30
Living Room 32 Sam posts to Facebook D I 1 2/8 0:30
Living Room 42 Sam sequences the images D I 1 6/8 1:15
Dining Room 43 Sam reproduces a camera D I 1 2/8 0:30
Dining Room 34 Sam decides to take pictures D I 1 1/8 0:50
Living Room 35 Sam photographs the living room D I 1 1/8
Stairs 36 Sam photographs the stairs D I 1 1/8 0:50
Chlo's Bedroom 37 Sam photographs Chlo's room D I 1 1/8
Allison's Bedroom 38 Sam photographs Allison's room D I 1 1/8
Stairs 39 Sam photographs the stairs D I 1 1/8
Living Room 40 Sam photographs the living room D I 1 1/8
Dining Room 41 Sam is back where he started D I 1 1/8
Kitchen 44 Sam tries to make coffee D I 1 1/8 0:30
Allison's Bedroom 45 Sam sees a face on the ceiling D I 1 4/8 1:50
Allison's Bedroom 46 Sam wakes up and finds cat tee. N I 1 3/8 1:00

***TOTAL NUMBER OF SCENES: 15***

Talent

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/N/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Carullo</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Allison</td>
<td>Ryan Patterson</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Drake</td>
<td>Shannon Warmser</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Danyl</td>
<td>Autumn Rae</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Atmosphere:

Scenes Needed For: Call Time: Where To Report To:

Special Department Instructions

Art: Picture frames with family pictures
Props: Flashlight, DSLR camera, eye patch, Macbook pro, iPad, memory card, coffee maker, coffee cups, picture frame, joint, cell phone, Schrödinger's cat shirt
Camera:

Set:

Location:

Sound:

Transportation:

Advance Schedule:

Scripted Location Scene # Shots Description D/N I/E Cast Pages Time Set Location

***TOTAL NUMBER OF SCENES: ***

** **

UCF Film
University of Central Florida

96
**Day 3**

**Day/Date:** Monday, June 3rd 2013

**Production Day:** 3 of 12

**Director:** Zachary Beckler

**1st A.D.:** Lacie Ratliff

**Sunrise:** 6:29 AM  **Sunset:** 8:21 PM  **Moon Phase:** Waning Crescent

**Set Phone:**

**Production Office:**
3047 George Mason Ave Apt D  
Winter Park, FL 32792

**Set Location:**
1105 Winding Water Way  
Clermont, FL 34714

**Nearest Hospital/URGENT Care to Location:**
- FL Hospital Celebration Health
- Paramount Urgent Care

- 405 Celebration Pl  
  Celebration, FL 34747  
  628 Cagan Crossings Blvd. #3  
  Clermont, FL 34711

**Quote of the Day:** "Where the fuck is the quote of the day?!!!" - Cornelius Michael O'Scroghye

---

### Shooting Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>V</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Living Room 47</td>
<td>N</td>
<td>Sam goes on YouTube</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>1:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living Room 49</td>
<td>N</td>
<td>Sam moves camera</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living Room 51</td>
<td>N</td>
<td>Sam goes through clothes</td>
<td>I</td>
<td>1</td>
<td>3/8</td>
<td>1:20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living Room 57</td>
<td>N</td>
<td>Sam updates status</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>0:55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allison's Bedroom 53</td>
<td>N</td>
<td>Sam closes the dresser</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>0:55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allison's Bedroom 55</td>
<td>N</td>
<td>Sam closes the drawer</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>0:55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kitchen 52</td>
<td>N</td>
<td>Sam spills coffee on his shirt</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>1:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kitchen 54</td>
<td>N</td>
<td>Sam moves camera to kitchen</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>0:50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kitchen 56</td>
<td>N</td>
<td>Sam finds spinning knife</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>0:30</td>
<td></td>
<td></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>S/W/H/R/Tn/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Caruso</td>
<td>-</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

### Atmosphere

- **Scenes Needed for:**
- **Call Time:**
- **Where to Report To:**

---

### Special Department Instructions

- **Act:**
- **Props:** iPad, computer, camera, DVDs, copy of Sam’s film, knife, coffee cup, cream, sugar, sweater, jeans
- **Camera:**
- **Grip:**
- **Lighting:**
- **Locations:**
- **Make-up:**
- **Production:**
- **Sound:**
- **Transportation:**
- **Wardrobe:**

---

### Advance Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>V</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

---

**Total Number of Scenes:** 10  **Total Number of Pages:** 2 1/8
Day 4

**CALL SHEET**

**PRODUCTION OFFICE:**
3047 George Mason Ave Apt D
Winter Park, FL 32792

**SET LOCATION:**
1105 Winding Water Way
Clermont, FL 34714

**NEAREST HOSPITAL/URGENT CARE TO LOCATION:**
FL Hospital Celebration Health
400 Celebration Pl
Celebration, FL 34747

**quote of the day: “No one puts Emily in the corner” – Yvon Dickerson**

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>Di/N</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allison’s Bedroom</td>
<td>59</td>
<td>Emily locks with Sam vid drawer</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>1:15</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>58</td>
<td>Sam talks to Allison on phone</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>4 3/8</td>
<td>2:10</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>60</td>
<td>Sam catches Emily on camera</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1 1/8</td>
<td>2:10</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>61</td>
<td>Sam calls for pizza</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>0:25</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 4  **TOTAL NUMBER OF PAGES:** 57/8

### 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>S/W/H/HR/Tn/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Carlylo</td>
<td>-</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>150 PM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

### ATMOSPHERE:

<table>
<thead>
<tr>
<th>SCENES</th>
<th>CALL TIME</th>
<th>WHERE TO REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SPECIAL DEPARTMENT INSTRUCTIONS

**Art:**
- Props:
- Camera:
- Grip:
- Lighting:
- Locations:
- Make-up:
- Production:
- Sound:
- Transportation:
- Wardrobe:

### ADVANCE SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>Di/N</th>
<th>I/E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

**TOTAL NUMBER OF SCENES:** 4  **TOTAL NUMBER OF PAGES:** 57/8
### Day 5

**CALL SHEET**

**PRODUCTION OFFICE:**
3047 George Mason Ave Apt D
Winter Park, FL 32792

**SET LOCATION:**
1105 Winding Water Way
Clermont, FL 34714

**NEAREST HOSPITAL/URGENT CARE TO LOCATION:**

- FL Hospital Celebration Health
  - 400 Celebration Pk
  - Celebration, FL 34747
  - 628 Cagan Crossings Blvd, #3
  - Clermont, FL 34711

**Quote of the Day:** "I don’t always smoke weed, but when I do, it’s sex weed." – Jon Perez

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/F</th>
<th>V/E</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Living Room</td>
<td>64</td>
<td>Sam hangs with pizza man</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2:38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>65</td>
<td>Sam sees blood on knife</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>5/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kitchen</td>
<td>66</td>
<td>Sam hides from Alice</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1:28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>63</td>
<td>Sam eats pizza man in box</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1 1/3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Active Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>S/M/E/N/T</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Carullo</td>
<td>-</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>10:00 PM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Art:**
  - Props: Joint, Laptop, pizza box, 20 dollar bill, DSLR, broken doorknob, knife
- **Camera:**
- **Grip:**
- **Lighting:**
- **Locations:**
- **Make-up:**
- **Production:**
- **Sound:**
- **Transportation:**
- **Wardrobe:**

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/I</th>
<th>W/E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

---

**TOTAL NUMBER OF SCENES:** 5 **TOTAL NUMBER OF PAGES:** 6
Day 6

**CALL SHEET**

**PRODUCTION DAY:** 6 OF 12
**DIRECTOR:** Zachary Beckler

**PRODUCTION OFFICE:**
3047 George Mason Ave Apt D
Winter Park, FL 32792

**SET LOCATION:**
1105 Winding Water Way
Clemont, FL 34714

**NEAREST HOSPITAL/URGENT CARE TO LOCATION:**
FL Hospital South Florida
400 Celebration Pl
Clemont, FL 34747

**CALL SHEET**

<table>
<thead>
<tr>
<th>Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>V</th>
<th>E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Living Room</td>
<td>67</td>
<td>Sam sees woman, talks to Allison</td>
<td>N</td>
<td>1</td>
<td></td>
<td>6</td>
<td>9:00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
- Props: Flash card, computer, phone, voice recorder, DSLR, card reader

Camera:

Grip:

Lighting:

Locations:

Makeup:

Production:

Sound:

Transportation:

Wardrobe:

**ADVANCE SCHEDULE:**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>V</th>
<th>E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

**OUTLINE OF THE DAY:**

**SHOOTING SCHEDULE**

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Active Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/T/T/FP Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher</td>
<td>-</td>
<td>12:00 PM</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>W</td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**TOTAL NUMBER OF SCENES: 1**  **TOTAL NUMBER OF PAGES: 6**
**CALL SHEET**

**CREW CALL:** 7:30 AM

**BREAKFAST @ SET:** HAVING HAD

**SHOOTING CALL:** 9:00 AM

**LUNCH:** 1:00 PM

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D N</th>
<th>E</th>
<th>Cost #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allison’s Bedroom</td>
<td>17</td>
<td>Danyel wakes up parents</td>
<td>N</td>
<td>I</td>
<td>2, 3, 4</td>
<td>2/8</td>
<td>1:30</td>
</tr>
<tr>
<td>Various</td>
<td>1</td>
<td>Emily walking around house</td>
<td>D</td>
<td>I</td>
<td>2/4</td>
<td>2/8</td>
<td>2:00</td>
</tr>
<tr>
<td>Allison’s Bedroom</td>
<td>2</td>
<td>Danyel sees Emily</td>
<td>D</td>
<td>I</td>
<td></td>
<td>1 5/8</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>20</td>
<td>Sam talks with Danyel</td>
<td>D</td>
<td>I</td>
<td>1, 2, 4</td>
<td>2/6/8</td>
<td>2:30</td>
</tr>
<tr>
<td>The House</td>
<td>10</td>
<td>Sam arrives at house</td>
<td>D</td>
<td>E</td>
<td>1, 2, 3</td>
<td>1 5/8</td>
<td>1:30</td>
</tr>
<tr>
<td>The House</td>
<td>21</td>
<td>Allison, Drake, &amp; Danyel leave</td>
<td>D</td>
<td>E</td>
<td>1, 2, 3, 4</td>
<td>1 6/8</td>
<td>1:30 Must be at Magic Hour</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 6  TOTAL NUMBER OF PAGES: 8 2/8 ***

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/T/N/I/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Carullo</td>
<td>-</td>
<td>8:00 AM</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Allison</td>
<td>Piper Patterson</td>
<td>-</td>
<td>9:00 AM</td>
<td>9:30 AM</td>
<td>9:30 AM</td>
<td>10:00 AM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Drake</td>
<td>Shannon Warmer</td>
<td>-</td>
<td>1:00 PM</td>
<td>1:30 PM</td>
<td>1:30 PM</td>
<td>2:00 PM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Danyel</td>
<td>Autumn Rae Shannon</td>
<td>-</td>
<td>8:00 AM</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:

Props: Bowes, books, marionette doll, GoPro

Camera:

Grip:

Lighting:

Locations:

Make-up:

Production:

Sound:

Transportation:

Wardrobe:

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>I E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

***TOTAL NUMBER OF SCENES: ***

---

**DAY/DATE:** Saturday, June 8th 2013

**PRODUCTION DAY:** 7 OF 12

**DIRECTOR:** Zachary Beckler

**1st A.D.:** Lacie Ratliff

**PRODUCTION OFFICE:**

3047 George Mason Ave Apt D
Winter Park, FL 32792

**SET LOCATION:**

1105 Winding Water Way
Clermont, FL 34714

---

**WEATHER:** H: 87 L: 73, 50% Precipitation

---

**Quote of the Day:**

---

101
**Day 8**

**CALL SHEET**

**DAY/DATE:** Sunday, June 9th 2013  
**PRODUCTION DAY:** 8 OF 12  
**DIRECTOR:** Zachary Beckler  
**1st A.D.:** Lacie Ratliff  
**PRODUCTION OFFICE:** 3047 George Mason Ave Apt D  
Winter Park, FL 32792  
**SET LOCATION:** 1105 Winding Water Way  
Clermont, FL 34714  
**NEAREST HOSPITAL/URGENT CARE TO LOCATION:** FL Hospital Celebration Health  
400 Celebration Pl  
Celebration, FL 34747  
**CREW CALL:** 8:00 AM  
**LUNCH:** 1:00 PM  
**WEATHER:** H: 90 L: 73, 50% Precipitation  
**MOON PHASE:** Waxing Crescent  
**SUNRISE:** 6:29 AM  
**SUNSET:** 8:24 PM  
**SET PHONES:**

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DI</th>
<th>V</th>
<th>E</th>
<th>Cast #</th>
<th>Page</th>
<th>Time Needed to Shoot</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The House</td>
<td>10</td>
<td>Sam arrives at house</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1 1/8</td>
<td></td>
</tr>
<tr>
<td>The House</td>
<td>21</td>
<td>Allison, Drake, &amp; Daryl leave</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1 1/8</td>
<td></td>
</tr>
<tr>
<td>Allison's Bedroom</td>
<td>15</td>
<td>Drake and Sam talk about Allison</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
<td>Chris's Bedroom</td>
<td>13</td>
<td>Sam and Allison talk about Danny</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
<td>Kitchen</td>
<td>14</td>
<td>Allison tells Sam about kitchen</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
<td>Dooney</td>
<td>89</td>
<td>Allison returns home</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1/8</td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 6***  
**TOTAL NUMBER OF PAGES:** 7 1/8

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Active Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>Where to Report To</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Carullo</td>
<td>8:00 AM</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Allison</td>
<td>Ryan Patterson</td>
<td>8:00 AM</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Drake</td>
<td>Shannon Wamsner</td>
<td>8:00 AM</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- Art: Phone, suitcases, letter, GoPro.
- Camera:
- Grip:
- Lighting:
- Locations:
- Make-up:
- Production:
- Sound:
- Transportation: Car
- Wardrobe:

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DI</th>
<th>V</th>
<th>E</th>
<th>Cast #</th>
<th>Page</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

***TOTAL NUMBER OF SCENES: TOTAL NUMBER OF PAGES: ***

---

**UCF FILM UNIVERSITY OF CENTRAL FLORIDA**

---

102
Day 9

**CALL SHEET**

**DAY/DATE:** Monday, June 10th 2013  
**PRODUCTION DAY:** 9 OF 12  
**DIRECTOR:** Zachary Beckler  
**CALL TIME:** 12:00 PM  
**CREW CALL:** 12:00 PM  
**BREAKFAST @ SET:** HAVING HAD  
**LUNCH:** 6:00 PM  
**MOON PHASE:** Waxing Crescent  
**WEATHER:** H: 90 L: 73, 40% Precipitation  
**ADVANCE SCHEDULE:**  

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/Tn/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sam</td>
<td>Christopher Carullo</td>
<td>-</td>
<td>12:00 PM</td>
<td>12:30 PM</td>
<td>12:30 PM</td>
<td>1:00 PM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Art:**
- **Props:** Apple MacBook, iPad, hard drive, lens box, Canon 5D Mark II kit, GoPro, broken SD card
- **Camera:**
- **Grip:**
- **Lighting:**
- **Make-up:**
- **Production:**
- **Sound:**
- **Transportation:**
- **Wardrobe:**

---

**ADVAncE Scheduler:**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>I/E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

---

**QUOte of the Day:** "Should someone sleep with Orlando?" "Nah, he’s got some water."

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>I/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Child’s Bedroom</td>
<td>69</td>
<td>Sam runs to Dany’s room</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>0:40</td>
<td></td>
</tr>
<tr>
<td>Child’s Bedroom</td>
<td>70</td>
<td>Sam notices the unhooked wires</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>0:30</td>
<td></td>
</tr>
<tr>
<td>Child’s Bedroom</td>
<td>71</td>
<td>Sam finds GoPro</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>2/8</td>
<td>0:50</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>72</td>
<td>Sam finds GoPro footage</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>1:30</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>74</td>
<td>Sam’s camera’s break</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>2:00</td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>75</td>
<td>Sam finds another broken camera</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>0:50</td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL NUMBER OF SCENES:** 6  
**TOTAL NUMBER OF PAGES:** 4/8

---

**ATMOSPHERE:**

**NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

---

---

---

---

---
## CALL SHEET

### DAY/DATE:
Tuesday, June 11th 2013

### PRODUCTION DAY:
10 OF 12

### DIRECTOR:
Zachary Beckler

### 1st A.D.:
Lacie Ratliff

### SET PHONE:

### PRODUCTION OFFICE:
3047 George Mason Ave Apt D
Winter Park, FL 32792

### SET LOCATION:
1105 Winding Water Way
Clermont, FL 34714

### NEAREST HOSPITAL/URGENT CARE TO LOCATION:

### SUNRISE:
6:29 AM

### SUNSET:
8:24 PM

### MOON PHASE:
Waxing Cresent

### WEATHER:
H: 91 L: 73 % Precipitation

---

### QUOTE OF THE DAY:
"Can I get a diva in the bedroom?" Hey, Lacie, they need you in the bedroom.

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/ N</th>
<th>V</th>
<th>E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Living Room</td>
<td>76</td>
<td>Sam talks with Allison</td>
<td>N</td>
<td>1</td>
<td>1</td>
<td>1.18</td>
<td>4.38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variety</td>
<td>77</td>
<td>Power goes out</td>
<td>N</td>
<td>1</td>
<td>1</td>
<td>1.18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bathroom</td>
<td>78</td>
<td>Sam trips into bathtub</td>
<td>N</td>
<td>1</td>
<td>1</td>
<td>1.18</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: ***

***TOTAL NUMBER OF 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>S/W/H/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Carlo</td>
<td>-</td>
<td>1:00 PM</td>
<td>1:30 PM</td>
<td>1:30 PM</td>
<td>2:00 PM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

### ATMOSPHERE:

### SCENES NEEDED FOR:

### CALL TIME:

### WHERE TO REPORT TO:

---

### SPECIAL DEPARTMENT INSTRUCTIONS

Art:

Props: Broken GoPros, cell phone, phone charger, radio, TV, camera

Camera:

Grip:

Lighting:

Locations:

Make-up:

Production:

Sound:

Transportation:

Wardrobe:

---

### ADVANCE SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>I/E</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

---

***TOTAL NUMBER OF SCENES: ***

***TOTAL NUMBER OF PAGES: ***

---

### UCF FILM

---

104
### Day 11

**DAY/DATE:** Wed., June 12th 2013  
**PRODUCTION DAY:** 11 OF 12  
**DIRECTOR:** Zachary Beckler

**1st A.D.:** Lacie Ratliff  
**SET PHONE:**

**PRODUCTION OFFICE:** 3047 George Mason Ave Apt D  
**SET LOCATION:** 1105 Winding Water Way  
**WEATHER:** H: 93 L: 73, 30% Precipitation

**CALL SHEET**

**CREW CALL:** 10:00 AM  
**BREAKFAST @ SET:** HAVING HAD  
**MOON PHASE:** Waxing Crescent  
**LUNCH:** 2:00 PM

**Quote of the Day:** “It’s raining cats and panties? Sounds like a good day, my two favorite things.”

---

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>Of N</th>
<th>V</th>
<th>E</th>
<th>Cast</th>
<th>Page</th>
<th>Time Needed to Shoot</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bathroom</td>
<td>79</td>
<td>Sam wakes up, it is morning</td>
<td>O</td>
<td>I</td>
<td>I</td>
<td>1</td>
<td>5/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allison’s Bedroom</td>
<td>80</td>
<td>Sam finds dark room</td>
<td>O</td>
<td>I</td>
<td>I</td>
<td>4/8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allison’s Bedroom</td>
<td>86</td>
<td>Sam is dead. Or is he?</td>
<td>O</td>
<td>I</td>
<td>I</td>
<td>2/8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Living Room</td>
<td>89</td>
<td>Sam leaves the house</td>
<td>O</td>
<td>I</td>
<td>I</td>
<td>1</td>
<td>1/28</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 5  TOTAL NUMBER OF PAGES: 2.58***

### 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>Shw/Whb/Tn/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sam</td>
<td>Christopher Cavillo</td>
<td>-</td>
<td>10:00 AM</td>
<td>10:30 AM</td>
<td>10:30 AM</td>
<td>11:00 AM</td>
<td>12/12/14</td>
<td>W</td>
</tr>
</tbody>
</table>

---

### ATMOSPHERE:

<table>
<thead>
<tr>
<th>SCENES NEEDED FOR:</th>
<th>CALL TIME</th>
<th>WHERE TO REPORT TO:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### SPECIAL DEPARTMENT INSTRUCTIONS

- **Art:**
  - Props: Blood, iPhone, box, broken cameras

- **Camera:**
  - Grip:
  - Lighting:
  - Locations:
  - Make-up:
  - Production:
  - Sound:

### ADVANCE SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>I</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
</table>

***TOTAL NUMBER OF SCENES: 5  TOTAL NUMBER OF PAGES: 2.58***
### CREW CALLS

#### Department/Position | Name | Phone # | Call | Department/Position | Name | Phone # | Call
--- | --- | --- | --- | --- | --- | --- | ---
**Production** | Director | Zachary Beckler | 727.294.2905 | 10:00 AM | **Lighting** | Gaffer | Mike Collins | 817.905.7954 | 10:00 AM
| Producer | Susan Williams | 407.616.0989 | 10:00 AM | Electrician | Electrician | | |
| **Assistant Director** | Lance Kadiff | 352.615.9636 | 10:00 AM | **Grip** | Key Grip | Orlando Pino | 561.329.3653 | 10:00 AM
| Script Supervisor | | | | Dolly Grip | Grip PA | | |
| **Locations** | Location Manager | | | **Sound** | Mixer | Jennifer Zhang | 407.712.0938 | 10:00 AM
| **Camera** | Director of Photography | Jonathan Bowen | 407.924.3032 | 10:00 AM | Boom Op | Marcel Urena | 407.616.7904 | 10:00 AM
| 1st Assistant Camera | Jon Perez | 407.683.7083 | 10:00 AM | **Makeup/Wardrobe** | Makeup Artist | | |
| 2nd Assistant Camera/DAM | Yvon Dickerson | 863.258.6130 | 10:00 AM | Costumer | | | |
| **Art** | Production Designer | | | **Catering/Craft Service** | Craft Service | | |
| Art Department | Miranda Williams | 407.454.1985 | 10:00 AM | **MEALS:** | Breakfast: Having Had | | |

#### LOCATION MAP & DIRECTIONS

**DIRECTIONS TO LOCATION FROM UCF IN FIRST EMAIL**

**Directions to**

**From the Production Office:**

**TO LOCATION FROM PRODUCTION OFFICE**

---

**Zachary Beckler**

Director

**Susan Williams & Christopher Carullo**

Producer

---

**UCF FILM**

- University of Central Florida

---

**106**
APPENDIX B: PRODUCTION REPORTS

Daily production reports were filed at the end of each production day by our First Assistant Director, Lacie Ratliff, and detail the amount of scenes completed and footage shot for each shooting day.
**Day 1**

---

**Dailies Production Report**

**PREP | BUILD | REHEARSAL | SHOOT | WRAP/STRIKE**

| NUMBER OF DAYS SCHEDULED | 71 | 1 | 71 | 121 | 21 |
| NUMBER OF FACTUAL DAYS | 71 | 1 | 71 | 1 | 1 |

**Film Title**: NERI OR

**Date of Report**: June 3, 2013

**Producer**: Susan Williams, Christopher Karuolo

**Director**: Zachary Beckler

**Date Started**: June 01, 2013

**Scheduled/Finish Date**: June 16, 2013

**Est. Finish Date**: June 16, 2013

**Set/Shot Today**: 85

**Locations/Shot Today**: 85

**Crew Call**: 990:00 AM

**Shooting Call**: 910:00:00 AM

**First Shot**: 910:48 AM

**Lunch**: 910:15 PM

**Last Shot After Lunch**: 917:30 AM

**2nd Meal [End] Time**: 14:00 PM

---

**Script Scenes & Pages**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>PREV.</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREV.</strong></td>
<td><strong>MINUTES</strong></td>
<td><strong>SETUPS</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Scenes to be filmed**: 06, 27, 28, 29, 30, 911

**Scenes shot today**: 06, 27, 28, 29, 30, 931

**Scenes that need to be shot**: scheduled 031

**Added scenes**: 031

---

**CAST**

**M/W/F/DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>WI</th>
<th>H</th>
<th>F</th>
<th>T</th>
<th>S</th>
<th>R</th>
<th>I</th>
<th>T</th>
<th>T.H</th>
<th>T.E</th>
<th>WORKSHOP</th>
<th>MEAL</th>
<th>TRAVEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Karuolo</td>
<td>Sam</td>
<td>9:30 AM</td>
<td>10:00 AM</td>
<td>8:15 PM</td>
<td>3:15 PM</td>
<td>2:15 PM</td>
<td>9:00 AM</td>
<td>NEVER</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Digital Storage (GB/cUb)**

Starting/Available: 01:18:31 GB

Downloaded/Today: 01:18:31 GB

Previously Downloaded: 01:18:31 GB

Total/Downloaded: 01:36:12 GB

Remaining/Available: 01:36:12 GB

---

**Atmosphere/Talent**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set/Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set/Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>
# Day 2

## DAILY PRODUCTION REPORT!

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<thead>
<tr>
<th></th>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUMBER OF DAYS SCHEDULED:</td>
<td>7</td>
<td>1</td>
<td>7</td>
<td>12</td>
<td>2</td>
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<tr>
<td>NUMBER OF ACTUAL DAYS:</td>
<td>7</td>
<td>1</td>
<td>7</td>
<td></td>
<td></td>
</tr>
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</table>

**Film Title:** INTERIOR  
**Date of Report:** June 2, 2013  
**SHOOT DAY: 2 OF 12**

**Producer:** Susan Williams & Christopher Carullo  
**Date Started:** 06/01/2013  
**Scheduling/Finish Date:** 06/16/2013  
**Sets Shot Today:** 5  
**Locations Shot Today:** 1  
**Crew Call:** 9:00 AM  
**Shooting Call:** 10:00 AM  
**First Shot:** 10:05 AM  
**Lunch:** 1:20 PM until 2:20 PM  
**Camera Wrap:** 8:20 PM  
**Last Person Out:** 9:00 PM

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>85</td>
<td>Today</td>
<td>Today</td>
</tr>
<tr>
<td>Taken</td>
<td>5</td>
<td>Today</td>
<td>Today</td>
</tr>
<tr>
<td>Taken</td>
<td>10</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>To Be Taken</td>
<td>73</td>
<td>62</td>
<td>2</td>
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</table>

### DIGITAL STORAGE

- **Available:** 2.9 TB
- **Remaining:** 2.66 GB
- **Previously Downloaded:** 83.12 GB
- **Total Downloaded:** 193.12 GB

---

### CAST - WEEKLY & DAILY PLAYERS

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<thead>
<tr>
<th>Character</th>
<th>Role</th>
<th>Week</th>
<th>Day</th>
<th>Time</th>
<th>Makeup</th>
<th>Work Time</th>
<th>Meals</th>
<th>Travel Time</th>
<th>Stunt Adj.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Carullo</td>
<td>Sami</td>
<td></td>
<td></td>
<td>9:30AM</td>
<td>10:00AM</td>
<td>8:20PM</td>
<td>1:20PM</td>
<td>9:00PM</td>
<td>Never</td>
</tr>
</tbody>
</table>

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**ATMOSPHERE TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj</th>
<th>MPV</th>
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</thead>
</table>

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**Ref to Digital Storage Notes**
Day 3

DAILY/PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
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<th>REHEARSAL</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>1</td>
<td>7</td>
<td>12</td>
<td>2</td>
</tr>
</tbody>
</table>

NUMBER OF DAYS SCHEDULED: 7
NUMBER OF ACTUAL DAYS: 7

FILM TITLE: INTERIOR

Date of Report: June 9, 2013

SHOOT DAY: 3 OF 12

Producer: Susan Williams & Christopher Carullo
Director: Zachary Beekler

Date Started: 06/02/2013
Scheduled Finish Date: 06/16/2013

Sets shot today: 3
Locations Shot Today: 1
Crew Call: 12:00 PM
Shooting Call: 1:00 PM
First Shot: 12:57 PM
Lunch: 6:20 PM until 7:20 PM
1st Shot After Lunch: 47/49 A
2nd Meal: -- until --
Camera Wrap: 9:30 PM
Last Person Out: 10:00 PM

SCRIPT SCENES AND PAGES | MINUTES | SETUPS
---|---|---
Script | 66 | Today
Taken Today | 18 | Total 46

Scenes on call sheet: 50, 55, 56, 47/48, 51, 52, 54, 56
Scenes shot today: 50, 55, 47/48, 51, 52, 54, 56
Scenes that need to be re-scheduled: --
Added scenes: --
Cut scenes: --

CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>SYL</th>
<th>HOURS</th>
<th>WEEKLY</th>
<th>TOT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Carullo</td>
<td>Sam</td>
<td>12:00PM</td>
<td>0:00PM</td>
<td>0:00PM</td>
</tr>
</tbody>
</table>

WORKTIME

<table>
<thead>
<tr>
<th>MEALS</th>
<th>TRAVEL TIME</th>
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</thead>
<tbody>
<tr>
<td>XX = NO. BREAKFAST</td>
<td></td>
</tr>
</tbody>
</table>

** = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

METRIC TAKES

| No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj | MPV | No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj | MPV |
|-----|------|----------|-------------|---------------|-----|-----|-----|------|----------|-------------|---------------|-----|-----|-----|

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Communications Building - Room 121
Orlando, FL 32816-3120
(407) 823-4285 • film@mail.ucf.edu
### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th></th>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<td>7</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>NUMBER OF ACTUAL DAYS:</td>
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<td>7</td>
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</table>

**Day 4**

**Film Title:** INTERIOR  
**Date of Report:** June 4, 2013  
**SHOOT DAY: 4 Of 12**

**Producer:** Susan Williams & Christopher Carollo  
**Director:** Zachary Beckler

**Date Started:** 06/01/2013  
**Scheduled Finish Date:** 06/16/2013  
**Est. Finish Date:** 06/16/2013

**Sets shot today:** 2  
**Locations Shot Today:** 1

**Crew Call:** 12:00 PM  
**Shooting Call:** 1:00 PM  
**First Shot:** 1:05 PM  
**Last Person Out:** 10:15 PM

**Crew Call:** 12:00 PM  
**Shooting Call:** 1:00 PM  
**First Shot:** 1:05 PM  
**Lunch:** 5:50 PM until 6:50 PM

**1st Shot After Lunch:** 60  
**2nd Meal:** -- until --  
**Camera Wrap:** 10:00 PM

---

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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</thead>
<tbody>
<tr>
<td>Script</td>
<td>83</td>
<td>70</td>
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</table>

**Sound Days/Rolls**

<table>
<thead>
<tr>
<th></th>
<th>Prev.</th>
<th>Prev.</th>
<th>46</th>
</tr>
</thead>
</table>

**To Be Taken**

|                          | 59    | 54    | 3     |

**Taken Today**

|                          | 4     | 5     |       |

---

**Scenes on call shot:** 50, 58, 60, 61

**Scenes shot today:** 50, 60C, 68, 68, 60, 61

**Scenes that need to be re-scheduled:**

**Added scenes:** 66C

**Cut scenes:**

---

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>WEEKLY</th>
<th>DAY PLAYERS</th>
<th>W</th>
<th>H</th>
<th>F</th>
<th>S</th>
<th>T</th>
<th>R</th>
<th>F</th>
<th>T</th>
<th>MAKEUP</th>
<th>MEAL B</th>
<th>TRAVEL TIME</th>
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<tbody>
<tr>
<td></td>
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<td></td>
<td>12:30 PM</td>
<td>10:00 PM</td>
<td>5:50 PM</td>
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</table>

**ATMOSPHERE TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj</th>
<th>MVP</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj</th>
<th>MVP</th>
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</thead>
</table>

---

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Communications Building - Room 121  
Orlando, FL 32816-3120  
(407) 823-4285 - film@mail.ucf.edu

---

**REFERENCE DIGITAL STORAGE NOTES**
Day 5

**UCF FILM**

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th></th>
<th>PREP</th>
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<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
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<td>2</td>
</tr>
<tr>
<td>NUMBER OF ACTUAL DAYS:</td>
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**Film Title:** INTERIOR  
**Date of Report:** June 5, 2013  
**SHOOT DAY:** 5 OF 12

**Producer:** Susan Williams & Christopher Carullo  
**Director:** Zachary Becker

**Date Started:** 06/01/2013  
**Scheduled Finish Date:** 06/16/2013  
**Est. Finish Date:** 06/16/2013

**Sets shot today:** 3  
**Locations shot today:** 1

**Crew Call:** 12:00 PM  
**Shooting Call:** 1:00 PM  
**First Shot:** 1:08 PM  
**Lunch:** 5:30 PM until 6:30 PM

**1st Shot After Lunch:** 6:4 A  
**2nd Meal -- until:**  
**Camera Wrap:** 10:00 PM  
**Last Person Out:** 10:15 PM

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>89</td>
<td>70</td>
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<tr>
<td>Taken Povv</td>
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<td>16</td>
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**SETUPS**

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<th>worden</th>
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<tbody>
<tr>
<td>Sound/DATS/ROLLS</td>
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</tbody>
</table>

**SCORES ON CALL SHEET:** 64, 65, 66, 62, 63

**SCORES SHOT TODAY:** 64, 65, 66, 62, 63

**SCORES THAT NEED TO BE RESCHEDULED:**

**CUT SCENES:**

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>TR</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>R</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Carullo</td>
<td>Sam</td>
<td>W</td>
<td>12:30 PM</td>
<td>12:00 PM</td>
<td>10:00 PM</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WORKTIME**

**MEALS**

**TRAVEL TIME**

**REFERENCE**

**DIGITAL STORAGE**

**NOTES**

**University of Central Florida**
**Film Department**
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32816-3120
(407) 823-4255 • film@mail.ucf.edu

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Day 6

**Film Department**

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Communications Building - Room 121
Orlando, FL 32816-3120
(407) 823-4285 • film@mail.ucf.edu

---

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th></th>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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**Film Title:** INTERI OR

Date of Report: June 6, 2013

**SHOOT DAY: 6 OF 12**

**Producer:** Susan Williams & Christopher Carullo

**Director:** Zachary Beckler

**Date Started:** 06/01/2013  
**Scheduled Finish Date:** 06/16/2013

**Crew Call:** 12:00 PM  
**Shooting Call:** 1:00 PM  
**First Shot:** 1:14 PM

1st Shot After Lunch: 6TK  
2nd Meal: -- until --

**Camera Wrap:** 8:30 PM  
**Last Person Out:** 9:00 PM

---

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>89</td>
<td>70</td>
<td>Today</td>
</tr>
<tr>
<td>Talent</td>
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<td>22</td>
<td>Total</td>
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<tr>
<td>Taken</td>
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<td>6</td>
<td>Total</td>
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**Sound/Ends/Endless**

- DIGITAL STORAGE (megabytes)
  - Starting Available: 2.0 GB
  - Downloaded Today: 112 GB
  - Previously Downloaded: 460.14 GB
  - Total Downloaded: 592.14 GB

- Remaining available: 2.17 GB

---

**CAST - WEEKLY & DAY PLAYERS**

| CAST | CHARACTER | 1st Call | Set Start | Time | 12:30 PM | 1:00PM | 2:00PM | 3:00PM | 4:00PM | 5:00PM | 6:00PM | 7:00PM | 8:00PM | 9:00PM | 10:00PM | 11:00PM | 12:00PM |
|------|-----------|----------|-----------|------|----------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| Christopher Carullo | Sam | W | 12:30 PM | 1:00PM | 2:00PM | 3:00PM | 4:00PM | 5:00PM | 6:00PM | 7:00PM | 8:00PM | 9:00PM | 10:00PM | 11:00PM | 12:00PM |

**XX = N.O. BREAKFAST**

* = DISMIS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

---

**ATMOSPHERE TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Start</th>
<th>Final Start</th>
<th>Adj.</th>
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<th>Set Start</th>
<th>Final Start</th>
<th>Adj.</th>
<th>MPV</th>
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</thead>
</table>
**Day 7**

**University of Central Florida**
Film Department  
Communications Building · Room 121  
Orlando, FL 32816-3120  
(407) 823-4285 · film@mail.ucf.edu

---

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th></th>
<th>PREP!</th>
<th>BUILD!</th>
<th>Rehearsal!</th>
<th>SHOOT!</th>
<th>WRAP/STRIKE!</th>
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<td>71</td>
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</tr>
</tbody>
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**Film Title:** NTer OR  
**Date of Report:** June 8, 2013  
**Producer:** Jil/Sean Williams & Christopher Carullo  
**Director:** [Name]  
**Date Started:** TBD/02/2013  
**Scheduled/Finish Date:** TBD/06/16/2013  
**Est. Finish Date:** TBD/06/16/2013  
**Set Shot/Shot Today:** TBD  
**Creator/Call:** TBD 304AM  
**Shooting Call:** TBD 09:00AM!  
**First Shot/Shot:** TBD 304AM!  
**Lunch:** TBD 12:00PM  
**Wrap/Last Shot Today:** TBD 304PM!  
**Last Person Off:** TBD 00:00PM

---

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev. I</th>
<th>Prev.</th>
<th>D1</th>
<th>D6</th>
<th>D11</th>
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<tbody>
<tr>
<td>Script!</td>
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<td>白领</td>
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<tr>
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</table>

**ADDITIONAL NOTES:**

- Refer to Digital Storage Notes.

---

**CAST/WEEKLY & DAILY PLAYERS**

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<thead>
<tr>
<th>CAST</th>
<th>WEEKLY/DAILY PLAYERS</th>
<th>WI</th>
<th>HE</th>
<th>SI</th>
<th>FT</th>
<th>TRAVEL/RETRI</th>
<th>REPORT OVER</th>
<th>MEAL</th>
<th>TRAVEL/TIME</th>
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<tbody>
<tr>
<td></td>
<td>Christopher Carullo!</td>
<td>Sm!</td>
<td>W1</td>
<td>8:30AM</td>
<td>9:00AM!</td>
<td>9:00PM!</td>
<td>2:00PM!</td>
<td>2:00PM!</td>
<td>NEVER!</td>
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<tr>
<td></td>
<td>Piper Patterson!</td>
<td>Allison</td>
<td>W1</td>
<td>9:30AM!</td>
<td>9:00AM!</td>
<td>9:00PM!</td>
<td>2:00PM!</td>
<td>2:00PM!</td>
<td>00:00PM!</td>
</tr>
<tr>
<td></td>
<td>Ashley Warmer!</td>
<td>Drake</td>
<td>W1</td>
<td>1:00PM!</td>
<td>1:00PM!</td>
<td>9:00PM!</td>
<td>2:00PM!</td>
<td>2:00PM!</td>
<td>00:00PM!</td>
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<tr>
<td></td>
<td>Autumn Russell!</td>
<td>Dave</td>
<td>F1</td>
<td>8:30AM!</td>
<td>9:00AM!</td>
<td>9:00PM!</td>
<td>2:00PM!</td>
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**ATMOSPHERE/TALENT**

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<th>Set Dist.</th>
<th>Final Dist.</th>
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<th>Set Call</th>
<th>Set Dist.</th>
<th>Final Dist.</th>
<th>Adj.</th>
<th>MPV</th>
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**DIgITAL STORAGE [Gigabytes]**

- Starting Available: TBD 17/17
- Downloaded Today: TBD 17/17
- Previously Downloaded: TBD 17/17
- Total Available: TBD 17/17
- Remaining Available: TBD 17/17

---

**REFERENCES AND NOTES**

- **Scenesheet Today:** /C/E/@F/@G/@H/@I/@J/@K/@L/@M/@N/@O/@P/@Q/@R/@S/@T/@U/@V/@W/@X/@Y/@Z/12/13
- **Scenesheet Today:** /C/E/@F/@G/@H/@I/@J/@K/@L/@M/@N/@O/@P/@Q/@R/@S/@T/@U/@V/@W/@X/@Y/@Z/12/13
- **Scenesheet Today:** /C/E/@F/@G/@H/@I/@J/@K/@L/@M/@N/@O/@P/@Q/@R/@S/@T/@U/@V/@W/@X/@Y/@Z/12/13
- **Added Licenses:** [11, 12, 13, 14]

---

**UNIVERSITY OF CENTRAL FLORIDA**
Film Department  
Communications Building · Room 121  
Orlando, FL 32816-3120  
(407) 823-4285 · film@mail.ucf.edu

---

114
### Day 8

#### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
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<tbody>
<tr>
<td>7</td>
<td>1</td>
<td>7</td>
<td>12</td>
<td>2</td>
</tr>
</tbody>
</table>

**NUMBER OF DAYS SCHEDULED:** 7  
**NUMBER OF ACTUAL DAYS:** 7

---

**Film Title:** INTERIOR  
**Date of Report:** June 9, 2013  
**SHOOT DAY:** 8 OF 12

**Producer:** Susan Williams & Christopher Carullo  
**Director:** Zachary Beckler

**Date Started:** 06/01/2013  
**Scheduled Finish Date:** 06/16/2013  
**Est. Finish Date:** 06/16/2013

**Sets shot today:** 5  
**Locations Shot Today:** 1

**Crew Call:** 8:00 AM  
**Shooting Call:** 9:00 AM  
**First Shot:** 8:30 AM  
**Lunch:** 1:10 PM until 2:30 PM  
**Camera Wrap:** 7:15 PM  
**Last Person Out:** 8:00 PM

---

### SCRIPT SCENES AND PAGE

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>83</td>
<td>70</td>
<td>Today</td>
</tr>
<tr>
<td>Taken</td>
<td>43</td>
<td>36</td>
<td>Total</td>
</tr>
<tr>
<td>Taken Today</td>
<td>5</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>To Be Taken</td>
<td>33</td>
<td>27</td>
<td></td>
</tr>
</tbody>
</table>

---

**Scenes on call sheet:** 10, 11, 13, 14, 89B

**Scenes shot today:** 10, 11, 13, 14, 8B

**Scenes that need to be re-shot:** --

**Added scenes:** --

**Cut scenes:** --

---

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>T</th>
<th>R</th>
<th>T</th>
<th>MakeUp Work</th>
<th>Report On Set</th>
<th>Dismiss On Set</th>
<th>Out</th>
<th>IN</th>
<th>Arrive On Location</th>
<th>Leave Location</th>
<th>Stunt Adj.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Carullo</td>
<td>Sami</td>
<td>W1</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>9:00 PM</td>
<td>1:40 PM</td>
<td>2:40 PM</td>
<td>8:00 AM</td>
<td>NEVER</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piper Patterson</td>
<td>Allison</td>
<td>W1</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>9:00 PM</td>
<td>1:40 PM</td>
<td>2:40 PM</td>
<td>8:00 AM</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shannon Warmer</td>
<td>Drake</td>
<td>W1</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>9:00 PM</td>
<td>1:40 PM</td>
<td>2:40 PM</td>
<td>8:00 AM</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Autumn Rae</td>
<td>Daryl</td>
<td>F1</td>
<td>8:30 AM</td>
<td>9:00 AM</td>
<td>9:00 PM</td>
<td>1:40 PM</td>
<td>2:40 PM</td>
<td>8:00 AM</td>
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<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| XX - N/E, BREAKFAST | |

---

### ATMOSPHERE TALENT

|-----|------|----------|-----------|------------|---------|-----|------|----------|-----------|------------|---------|

---

**Digital Storage:**

- **Starting Available:** 2.1TB
- **Downloaded Today:** 88 GB
- **Previously Downloaded:** 674.14 GB
- **Total Available:** 766.14 GB

---

**Remaining available:** 1.98 TB

---

University of Central Florida  
Film Department  
4000 Central Florida Blvd.  
Communications Building · Room 121  
Orlando, FL 32816-3120  
(407) 823-4285 · film@mail.ucf.edu
## Day 9

**Film Title:** INTEr i OR  
**Date of Report:** June 10, 2013  
**SHOOT DAY:** 9 OF 12

**Producer:** Susan Williams & Christopher Carullo  
**Director:** Zachary Beekker

**Date Started:** 06/01/2013  
**Scheduled Finish Date:** 06/16/2013  
**Locations Shot Today:** 1

### Crew Call: 12:00 PM  
**Shooting Call:** 1:00 PM  
**First Shot:** 1:04 PM  
**Lunch:** 6:00 PM until 7:00 PM  
**Camera Wrap:** 10:00 PM

### 1st Shot After Lunch: 74  
**2nd Meal:** -- until --  
**Last Person Out:** 11:00 PM

### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>Number of Days Scheduled:</th>
<th>Prep</th>
<th>Build</th>
<th>Rehearsal</th>
<th>Shoot</th>
<th>Wrap/Strike</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>1</td>
<td>7</td>
<td>12</td>
<td>2</td>
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</tbody>
</table>

### Number of Actual Days:

<table>
<thead>
<tr>
<th></th>
<th>Prep</th>
<th>Build</th>
<th>Rehearsal</th>
<th>Shoot</th>
<th>Wrap/Strike</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>1</td>
<td>7</td>
<td></td>
<td></td>
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</tbody>
</table>

### Film Title: INTEr i OR

**University of Central Florida Film Department**

**4000 Central Florida Blvd.**  
**Communications Building - Room 211**  
**Orlando, FL 32816-3120**  
**(407) 823-4285 • film@mail.ucf.edu**

### Script

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Pages</th>
<th>Prev.</th>
<th>MINUTES</th>
<th>Prev.</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>Script</td>
<td>89</td>
<td>70</td>
<td>Today</td>
<td>13</td>
<td>13</td>
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<tr>
<td>Taken</td>
<td>48</td>
<td>43</td>
<td>Today</td>
<td>13</td>
<td>137</td>
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</table>

### To Be Taken

<table>
<thead>
<tr>
<th>Scenes to Be Taken</th>
<th>16</th>
<th>23</th>
</tr>
</thead>
</table>

### DIGITAL STORAGE (Gigabytes)

- **Available:** 2.9 GB
- **Downloaded Today:** 120 GB
- **Previously Downloaded:** 765.14 GB
- **Total Downloaded:** 886.14 GB
- **Remaining available:** 1.85 TB

### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>Scene</th>
<th>Christopher/Carullo</th>
<th>Sami</th>
<th>Christopher/Carullo</th>
<th>Sami</th>
<th>WEEK</th>
<th>HOURS ON SET</th>
<th>S H F</th>
<th>R T</th>
<th>W H F</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12:00 PM</td>
<td>1:00 PM</td>
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<td>12:00 PM</td>
<td>1:00 PM</td>
<td>7:00 PM</td>
<td>8:00 AM</td>
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</tbody>
</table>

**XX = NO BREAKFAST**

- **= DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**

### Atmosphere Talent

| No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj | MPV | No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj | MPV |
|-----|------|----------|-------------|---------------|-----|-----|-----|------|----------|-------------|---------------|-----|-----|-----|
Day 10

DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>1</td>
<td>7</td>
<td>12</td>
<td>2</td>
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</tbody>
</table>

NUMBER OF DAYS SCHEDULED: 7
NUMBER OF ACTUAL DAYS: 7

INTERIOR

Date of Report: June 11, 2013

Film Title: INTERIOR

Producer: Susan Williams & Christopher Carallo
Director: Zachary Becker

Date Started: 06/01/2013
Scheduled Finish Date: 06/16/2013
Est. Finish Date: 06/16/2013

Sets shot today: 2
Locations Shot Today: 1

Crew Call: 1:00 PM
Shooting Call: 2:00 PM
First Shot: 1:00 PM
Lunch: 6:00 PM until 7:00 PM
1st Shot After Lunch: 78A
2nd Meal: -- until --
Camera Wrap: 10:00 PM
Last Person Out: 11:00 PM

SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>69</td>
<td>70 Today</td>
<td>14</td>
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<tr>
<td>Taken Prev.</td>
<td>51</td>
<td>67 Total</td>
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<td>Taken Today</td>
<td>3</td>
<td>7 Total</td>
<td>151</td>
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<tr>
<td>To Be Taken</td>
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<td>10 Prev.</td>
<td>137</td>
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<td>Sound</td>
<td>DATS/ROLLS</td>
<td>Start</td>
<td>Available</td>
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<td>Today: 1</td>
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<td>Total: 10</td>
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Scenes on call sheet: 76, 77, 78
Scenes shot today: 76, 77, 78
Scenes that need to be re-scheduled: --

Added scenes: --

Cut scenes: --

CAST - WEEKLY & DAY PLAYERS

W. S. R. T.

<table>
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<tr>
<th>CAST</th>
<th>REHEARSAL</th>
<th>REHEA RAL</th>
<th>FINISHED</th>
<th>TEST</th>
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<tr>
<td>Character:</td>
<td>W.</td>
<td>S.</td>
<td>R.</td>
<td>T.</td>
</tr>
<tr>
<td>Christopher Carallo</td>
<td>1</td>
<td>1</td>
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<td>1</td>
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<tr>
<td></td>
<td>1</td>
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<td>1</td>
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</tr>
</tbody>
</table>

xx = NO BREAKFAST
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT

No. | Rate | 1st Call | Set Dims | Final Dims | Adj. | MPV | No. | Rate | 1st Call | Set Dims | Final Dims | Adj. | MPV

117
### Day 11

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>1</td>
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<td>12</td>
<td>2</td>
</tr>
</tbody>
</table>

**NUMBER OF DAYS SCHEDULED:**

**NUMBER OF ACTUAL DAYS:**

---

**Film Title:** INTERiOR

**Date of Report:** June 12, 2013

**Producer:** Susan Williams & Christopher Carullo

**Director:** Zachary Beckler

**Date Started:** 06/01/2013

**Scheduled Finish Date:** 06/16/2013

**Est. Finish Date:** 06/16/2013

**Sets Shot Today:** 2

**Locations Shot Today:** 3

**Call Times:**

- **Crew Call:** 10:00 AM
- **Shooting Call:** 11:00 AM
- **First Shot:** 11:00 AM
- **Lunch:** 3:00 PM until 3:45 PM
- **Camera Wrap:** 8:00 PM
- **Last Person Out:** 8:00 PM

---

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

---

**SOUND/DATA/ROLLS**

- **Sound/Uploaded Today:**
- **Previous:**
  - **Today:**
  - **Total:**

---

**Scenes on call sheet:**

- 70, 82, 86, 87, 88

---

**Scenes that need to be re-scheduled:**

- 86

---

**Added scenes:**

---

**Cut scenes:**

---

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
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<th>CHARACTER</th>
<th>TIE</th>
<th>W</th>
<th>F</th>
<th>S</th>
<th>H</th>
<th>R</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Carullo</td>
<td>Sam</td>
<td>W1</td>
<td>10:30 AM</td>
<td>11:00 AM</td>
<td>8:00 AM</td>
<td>3:00 PM</td>
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</tr>
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</table>

---

**MENUS**

- **Breakfast:**
- **Lunch:**
- **Dinner:**

---

**ATMOSPHERE/TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set (Wk)</th>
<th>Final (Wk)</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

---

**NOTES**

- **DIGITAL STORAGE (gb/bytes):**
- **Starting Available:** 2.6 TB
- **Downloaded Today:** 90 GB
- **Previously Downloaded:** 96.14 GB
- **Total Downloaded:** 1.01 TB
- **Remaining available:** 1.63 TB

---

**XX = N/D. BREAKFAST**

* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL
APPENDIX C: LOCATION AGREEMENTS

This is the location agreement used for the main location of the film. It was signed by the owners of the rental house we used in the film.
FILM LOCATION AGREEMENT

THIS AGREEMENT is made ____________________ 20__, by and between ____________________, hereafter referred to as “Owner” and Digital Horror Productions LLC, hereinafter referred to as “Company”.

1. For the period specified in paragraph 3 below, Owner hereby grants to Company the right to enter upon Owner’s property (with equipment and personnel Company deems necessary), situated at 1105 Winding Water Way, in the City of Clermont, hereinafter referred to as “said premises” and to erect thereon temporary motion picture structures and sets and to use them and said premises for making a feature film titled INTERIOR, hereinafter referred to as the “Production”.

2. Commencing on or about May 26th, 2013, Company may have such possession of said premises as is reasonably necessary to perform the Production, and such premises use may continue from day to day, Saturdays, Sundays, and Holidays included, and from time to time, until the proposed scenes and work are completed. It is estimated that it will require about 22 day(s) of use for the Company to complete its principle use of said premises.

3. As compensation for use of said premises, Company agrees to pay in a timely matter of such initial use: The agreed sum of $2,710.78 for 22 nights, including 11% tax and $49 property protection fee, on which Company makes use of said premises.

4. At any time within six (6) months from the date Company first makes use of said premises hereunder, Company may, following not less than seven (7) working days advance written notice to Owner(s), on a mutually agreed upon date, re-enter upon and use said premises for such period as may be reasonably necessary to photograph retakes or added scenes desired by Company, and in any such event, the rate specified in paragraph 3 about shall apply.

5. Company agrees to leave said premises and all property of any kind located thereon, in as good order and condition as they were immediately prior to any use of said premises pursuant to this Agreement, reasonable wear and tear excepted, and to pay for any injury or damage that may occur through the use of said premises by Company.

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 in an amount of at least $1,000,000.00.

Company will name Owner as additionally insured on policy, and provide Owner with a copy of said policy.
FILM LOCATION AGREEMENT

7. Company shall have the right to photograph and record at, and to depict the premises, or any part thereof, in Company’s discretion using or not the actual name, signs and other identifying features. Company shall have no obligation to photograph or record at, or otherwise actually utilize the premises, or to use any photograph and recording made at the premises. Without limiting the foregoing, Company shall have the right to use said photographic depiction in all media throughout the Universe in perpetuity in the Production and/or distribution, exhibition, promotion, or other exploitation thereof, and in any trailers or promotions thereof. Neither Owner or anyone claiming through owner shall have any right, title or interest in or to Company’s photography and recording and recording at the premises, nor shall there be any restriction or limitation upon Company’s right to utilize such photography and recording in photoplay or in any of Company’s productions.

8. Should there be any breach under this agreement, it is agreed that the prevailing party shall be entitled to reasonable attorney’s fees costs incurred as a result of any action or proceeding under this agreement.

<table>
<thead>
<tr>
<th>ADDRESS OR OWNER OR AGENT</th>
<th>NAME OF PRODUCTION COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAME:</td>
<td>COMPANY: Digital Horror Productions LLC</td>
</tr>
<tr>
<td>Address 1:</td>
<td>Contact Person: Susan Williams</td>
</tr>
<tr>
<td>Address 2:</td>
<td>Position: Producer</td>
</tr>
<tr>
<td>State:</td>
<td>Address 1: 3047 George Mason Ave Apt. D</td>
</tr>
<tr>
<td>Zip Code:</td>
<td>Address 2:</td>
</tr>
<tr>
<td>Phone Number:</td>
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<tr>
<td>Email:</td>
<td>Zip Code: 32792</td>
</tr>
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<td></td>
<td>Phone Number: 407-616-0569</td>
</tr>
<tr>
<td>Email: <a href="mailto:adigitalhorror@gmail.com">adigitalhorror@gmail.com</a></td>
<td>Email: <a href="mailto:susancww@gmail.com">susancww@gmail.com</a></td>
</tr>
</tbody>
</table>

Signed:Signed:
Date:Date:
APPENDIX D: CAST AND CREW AGREEMENTS
Actor Agreements

INTERIOR

ACTOR EMPLOYMENT AGREEMENT

THIS AGREEMENT is made and entered into as of the _________________ (Date), by and between Digital Horror Productions LLC (Production Company), Zachary Beckler, Christopher Carullo, Susan Williams (hereinafter “Producer”), and ______________ _________ (hereinafter “Player”).

A. Producer intends to produce a motion picture (hereinafter the “INTERIOR”) based upon that certain screenplay tentatively titled “INTERIOR.”

B. Producer wishes to utilize the services of Player in connection with the Picture upon the terms and conditions herein contained.

ACCORDINGLY, IT IS AGREED AS FOLLOWS:

1. PHOTOPLAY, ROLE, SALARY AND GUARANTEE: Producer hereby engages Player to render services as such in the role of _________________ in the Screenplay, at the salary of $0 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 June 1st, 2013 (the “Start Date”) and continue until June 13, 2013, or until the completion of the photography and recording of said role.

The Start Date shall be automatically extended without notice for a period equal to the duration of any default, disability and/or force majeure (as such terms are defined below and regardless of whether Player’s services are suspended therefore), or due to any location requirements, director and/or cast unavailability, weather conditions, and/or other similar contingencies.

3. PLAYER’S ADDRESS: All notices which the Producer is required or may desire to give to the Player may be given either by mailing the same addressed to the Player at the address listed at the end of this agreement, or such notice may be given to the Player personally, either orally or in writing.

4. PLAYER’S TELEPHONE: The Player must keep the Producer’s casting office or the assistant director of said photoplay advised as to where the Player may be reached by telephone without unreasonable delay. The current telephone number of the Player is listed at the end of this agreement.

5. 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. Player warrants that Player is not a member of any union or guild, memberships in which would prevent Player from working in this picture.

6. 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.

7. 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 Producer compensation, or is entitled to Player's services without compensation.

8. 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.

9. CREDIT: Producer shall accord Player customary shared screen 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.

10. 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 reversions of copyright now or hereafter provided, shall automatically become the property of Producer, which shall be deemed the author thereof, it being agreed and acknowledged that all of the results and proceeds of 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 morale" in and to any material created by or contributed to the Picture by Player including all of Player's performance.

11. 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.

12. 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.

13. ASSIGNMENT: Producer shall have the right to assign this Agreement and any of the rights granted herein, in whole or in part, to any person, firm, corporation or entity, and nothing contained herein shall imply anything to the contrary. Upon the assignee's assumption of the obligations of Producer with respect to the rights so assigned, Producer shall be relieved of all such obligations. Producer shall also have the right to lend the services of Player to any person, firm or corporation which is a subsidiary, parent or affiliate of Producer or the successor to Producer by a merger or by a transfer of substantially all of Producer's assets hereunder. In the event of any such lending, Player agrees to render his services to the best of his ability to the person, firm, or corporation to whom his services are loaned hereunder. Player may not assign Player's rights or obligations hereunder.

14. 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.

15. 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.

16. 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.

17. 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” Name (please print): ____________________________

“Player” Signature: ____________________________

“Player” Address: ____________________________

“Player” Phone number: ____________________________

Production Company: Digital Horror Productions LLC

Prod. Co. Representative Name (please print): ____________________________

Prod. Co. Representative Signature: ____________________________
List of Actors who signed this agreement:

1. Christopher Carullo
2. Piper Rae Patterson
3. Shannon Michael Wamser
4. Autumn Rae Shannon
5. Zachary Beckler
Crew Deal Memos

INTERIOR
CREW DEAL MEMO

PRODUCTION TITLE: INTERIOR
PRODUCTION DATES: 1 June - 13 June 2013
PRODUCERS: ZACHARY BECKLER, CHRISTOPHER CARULLO, SUSAN WILLIAMS
DIGITAL HORROR PRODUCTIONS LLC
3047 George Mason Ave Apt D
WINTER PARK, FL 32792
407.616.0569

NAME: ___________________________________________  PHONE: ________________________

JOB TITLE: ________________________________________  EMAIL: ________________________

ADDRESS: _________________________________________

TERMS OF AGREEMENT

COMPENSATION: In full and complete consideration for the services to be rendered hereunder, Employee shall be compensated the sum of $0 per six day week worked during the term.

1. WORKDAY: Employee's services shall be rendered on a six (6) day per week basis, with a ten (10) hour workday exclusive of lunch breaks.

2. OVERTIME: Overtime compensation will not be provided.

3. TRANSPORTATION/ACCOMMODATION/EXPENSE PROVISION, if any: At the discretion of the Producer, transportation may be provided for other set locations.

4. MEALS: The Employee's first meal period will commence within six (6) hours following the Employee's call time (for set personnel only).

5. SERVICES: During this engagement, Employee will render services whenever and wherever Producer may require, in a competent, conscientious, and professional manner, meeting the needs of the Producer in all matters, including those involving artistic taste and judgment. The Producer shall have no obligation to actually utilize the Employee's services, or to include any of Employee's work in the Picture, or to producer, release, or continue the distribution of the Picture.

6. RECOVERABLES: Each department shall be responsible for all recoverable items, which must be inventoried and accounted for at the end of Principal Photography. These items should be organized, boxed, and returned to the Producer.

7. SUSPENSION AND TERMINATION: Producer shall have customary rights of suspension and termination by reason of any event beyond Producer's control which materially hampers production of the Picture,
INTERIOR

CREW DEAL MEMO

including, without limitation, force majeure, labor strike, or the death, material default, illness or incapacity of the employer or the Director, Director of Photography, or any principal cast member.

8. RIGHTS: All results and proceeds of employee's services hereunder shall constitute "a work made for hire" for Producer, and Producer shall be considered the author thereof for all purposes and the owner throughout the world of all the rights therein. Producer shall have the right to use and license the use of the Employee's name, photograph, likeness, voice and/or biography in connection with the Picture and the advertising, publicizing, exhibition and/or other exploitation thereof, including, without limitation, in connection with "behind the scenes" and "making of" films and featurettes.

9. PUBLICITY: Employee shall not furnish any information or publicity about the Picture, the Picture's budget, or Producer to any third party.

10. ASSIGNMENT: Producer may assign its rights hereunder to any person, firm, or corporation.

11. EMPLOYEE'S REMEDIES: Employee recognizes that in the event of a breach by Producer of its obligations under this Agreement (including, without limitation, breaches of the Agreement arising out of credit obligations), the damage (if any) caused to the Employee thereby is not irreparable or sufficient to entitle Employee to injunctive or other equitable relief. Employee therefore agrees that Employee's rights and remedies shall be limited to the right, if any, to obtain damages at law, and that the Employee shall not have the right in such event to terminate or rescind this Agreement or to enjoin or restrain the distribution or exhibition of the Motion Picture. Neither the expiration of this Agreement, nor any other termination thereof shall affect the ownership by Producer of the results and proceeds of the services supplied by Employee, or any other rights granted herein to Producer, or alter any of the rights and privileges of Producer, or any warranty or undertaking on the part of Employee in connection with such results and proceeds.

12. CREDIT: Credit shall be accorded to Employee. All decisions with respect to credit, including without limitation the position, size, prominence, style, placement and form of any and all credits shall be determined by the producer in its sole discretion. No failure by Company or its assignees or licensees to comply with the credit requirements hereof shall be deemed a breach of this Agreement, subject to distributors' customary exceptions and exclusions.

Please print your name as you would like it to appear in the credit roll:

_________________________
(Print Name)

AGREEMENT: This Deal Memo constitutes the full agreement between both parties unless amended to the contrary in writing and signed by both parties.

MISCELLANEOUS: This Agreement shall be deemed to be made in the State of Florida and shall be construed in accordance with the laws of State of Florida applicable to contacts made and performed therein. Notwithstanding any other provision of this Agreement, Employee's sole remedy for breach by Producer of any provisions of this Agreement shall be the right to pursue an action at law for damages. In no event shall Employee seek or be entitled to rescission, or to injunctive or other equitable relief, and the termination of this engagement or this Agreement for any reason shall not affect the Producer's right to the result and proceeds of Employee's services hereunder. Producer shall have the right to assign this Agreement to any person or entity, and the benefits of this Agreement shall inure to any such assignee. Employee shall, upon request, execute, acknowledge and deliver to Producer such additional documents as Producer may deem
INTERIOR

CREW DEAL MEMO

necessary to evidence and effectuate Producer's rights hereunder. Employee hereby grants Producer the right, as attorney-in-fact, to execute, acknowledge and record any and all such documents.

ADDITIONAL ITEMS:
1. All purchases over $25.00 and all rentals will be made by Purchase Order, and must be approved by Producer, Line Producer, or Production Manager.
2. Petty Cash expenses must be accompanied by original receipts, not photocopies.
3. If Employee would like for his/her call time to be considered differently from that on the call sheet then it must be approved by the Producer.
4. Parking tickets will not be reimbursed by Producer. In the event that unpaid parking violations are reported to Producer after Employee has concluded employment with Producer, Employee shall be responsible for any bail amount and/or processing fee with respect to such parking tickets.
5. There is no guarantee that petty cash over the float amount given will be reimbursed.
6. Off-set meals will not be reimbursed by Producer.
7. Producer will not accept or reimburse any receipts for cigarettes or alcohol.
8. Mobile phone charges will not be the responsibility of Producer.

AGREED TO AND ACCEPTED:

Date: ________________________________ Date: ________________________________

Employee Name (please print): ________________________________

Production Company: ________________________________

Employee Signature: ________________________________

Prod. Co. Representative Name (please print): ________________________________

Prod. Co. Representative Signature: ________________________________
List of Crew Members who signed this deal:

1. **Producer:** Susan Williams
2. **Director of Photography:** Jon Arthur Bowen
3. **Sound Mixer:** Jennifer Xinyue Zhang
4. **1st Assistant Director:** Lacie Ratliff
5. **Gaffer:** Mike Collins
6. **1st Assistant Camera:** Jon Perez
7. **2nd Assistant Camera:** Yson Lorane Dickerson
8. **Art Director:** Miranda Williams
9. **Key Grip:** Orlando Porro
10. **Best Boy:** Kevin Levy
11. **Electrician:** Cornelius O'Donoghue
12. **Best Boy Grip:** Marcel Urena
13. **Boom Operator:** Leland Gorlin, Wesley Johnson, Krista Martin
14. **Production Assistant:** Alexander Blair
APPENDIX E: SCREENPLAY

The following pages include the shooting script from which the production schedule and script breakdowns were created. The numbers at the top right will indicate the script page number. Scene numbers can be found next to the heading of each scene. This script does not account for changes during production or post-production.
INTERIOR

By

Zachary Beckler

FINAL SHOOTING SCRIPT 9/30/2012

Digital Horror Productions LLC
3047 George Mason Ave. Apt D
Winter Park, FL 32792
(727)-254-2608
adigitalhorror@gmail.com
TITLE CARD:

"For those who believe, no explanation is necessary; for those who do not believe, no explanation will suffice."
-Joseph Dunninger, Mentalist.

"There is a difference between a shaky or out-of-focus photograph and a snapshot of clouds and fog banks." -Erwin Schrödinger, Physicist.

1  INT. HOUSE - DAY

A HOUSE. We travel around it, almost floating into various rooms. We are watching something’s point of view; something that has just awoken...

The house is bright, warm sun streaming in. It is full of boxes. Someone has just moved in. The camera settles on a box marked "Dylan’s Stuff" for a moment. It moves away, into...

2  INT. LIVING ROOM - SAME

DYLAN, 5 years old, plays by himself in the corner of the room. ALLISON, late 20’s, unpacks books. Dylan is playing with a marionette doll.

He stops. He looks up, at something really tall. He explodes into tears.

    DYLAN
    Mommy, mommy! She’s back!

Dylan runs to Allison, burying his head in her side.

    ALLISON
    It’s OK... Who’s back, honey?

    DYLAN
    Emily!

Allison looks up. There is nothing there.

    ALLISON
    Oh, hi Emily.

Dylan refuses to look, crying louder.

    ALLISON (CONT’D)
    Emily, why are you scaring Dylan?... well, I know you mean him
    (MORE)

(CONTINUED)
CONTINUED:

ALLISON (CONT’D) (CONT’D)
no harm... Dylan, Emily said she
just wants to play.

DYLAN
You’re lying. Emily isn’t talking
to you.

ALLISON
Of course she is. She’s right next
to me.

Allison looks back.

DYLAN
No she isn’t... she’s there.

Dylan points straight ahead, at the camera. Allison looks.

ALLISON
Dylan, it is OK.

Allison gets a chill. Is it drafty?

ALLISON (CONT’D)
Did you hear me?

DYLAN
Mommy, where’s your picture?

ALLISON
It’s on my phone over there.

DYLAN
Can you take a picture of Emily?

ALLISON
Why, baby?

DYLAN
I want you to see her, too.

Allison reaches and grabs her phone.

ALLISON (CONT’D)
OK, I want you to tell her to
smile.

Dylan looks up, with trepidation. Allison points the camera.

DYLAN
Smile.

Allison takes a picture...
INT. SAM’S APARTMENT - NIGHT

SAM, late 20’s, eats fast food on his couch, wearing an opened button-up shirt. He watches T.V. while playing with a DSLR camera.

He is watching T.V. through the camera.

His phone RINGS. A picture of a woman in a bra smoking seductively appears under the name "Allison". Sam readies himself, then answers.

SAM

Hello?

ALLISON

(on phone)

Hey!

SAM

Hey there...

ALLISON

Sam?

SAM

Speaking.

ALLISON

Do you know who this is?

SAM

Um...

He does.

ALLISON

It’s Allison.

SAM

Allison. Holy shit, hey!

ALLISON

Hi.

SAM

Oh my god. Where the- how are you.

Sam stands up and starts buttoning his shirt, the camera around his neck making hard work of this. His apartment has the clutter of a single man.

(CONTINUED)
CONTINUED:

ALLISON
I’m good.

SAM
It’s been so long.

ALLISON
I know, how are you?

SAM
I’m great. How is L.A.?

ALLISON
Actually, I’m back.

SAM
In town? For how long?

ALLISON
Well, we bought a house here.

SAM
(disappointed)
We?

ALLISON
Yeah, my husband and I.

Sam covers the phone and mouths the word "Fuck."

INT. COFFEE SHOP - NIGHT
Sam and Allison’s phone conversation continues on the soundtrack as he sits in a booth waiting. He has cleaned up a bit.

SAM (O.S.)
Great! What, uh, what can I do for you?

ALLISON (O.S.)
Are you free tomorrow night?

SAM (O.S.)
Um, possibly. Why?

Allison walks in, searching. She is a little more conservative than she is in the picture, but still looks great.

(CONTINUED)
CONTINUED:

ALLISON (O.S.)
I just want to, you know, catch up.
Watkins gave me your number.

SAM (O.S.)
Watkins has my number?

ALLISON (O.S.)
I actually have something crazy to talk about. Can you keep an open mind?

Sam starts to wave, but hesitates. He looks at her looking for him.

CLOSE UP OF THE PICTURE: A large black mass with white eyes comes down from a ceiling.

SAM
Holy shit, you took this in your house?

Allison and Sam are seated, Sam holding her phone.

ALLISON
I have to get rid of it.

SAM
The house?

ALLISON
Wouldn’t you?

SAM
Hell no, you’ll make a killing on Halloween.

ALLISON
It is traumatizing my son.
(leans in)
I’m starting to see things. Things that shouldn’t be there. I hear things, too.

SAM
What’s that been like?

ALLISON
It is really scary.

SAM
But you just finished building the place... Are you haunted by a carpenter?

(CONTINUED)
CONTINUED:

ALLISON
We added on to an existing property.

SAM
I’m just saying, maybe they only moved the headstones.

ALLISON
I’m being serious. I- I don’t-

Sam dials down. This is really upsetting her.

SAM
Are you okay?

ALLISON
No, I have fucking ghosts. I’d rather have termites.

SAM
You might need a priest.

She finally laughs. There is something there, or there used to be.

The waitress drops off two checks on the table. Sam immediately takes his wallet out, forcing Allison to get her card out as well.

SAM (CONT’D)
(to waitress)
Can I put the coffee on this card and the muffin on this one?

Allison rolls her eyes, takes Sam’s check and hands both of them to the waitress with her card, snickering.

Sam is not embarrassed. He quite likes having an extra $5.

EXT. COFFEE SHOP - NIGHT
Allison and Sam stand by their cars, not quite leaving.

ALLISON
I’m sorry, all we talked about is me. What are you up to these days?

SAM
Not much.

A beat. Allison expects more.

(continuation)
CONTINUED:

ALLISON
Did you ever finish that script? The feature?

SAM
I’m polishing it.

ALLISON
Are you still editing? Do you make films?

SAM
Not really, just, like, a few band videos, some promotional stuff.

ALLISON
So you... haven’t done anything?

SAM
I’m thinking of going to grad school.

Allison laughs.

ALLISON
(laughing)
I’m sorry.

SAM
(laughing)
Yeah, fuck yourself.

ALLISON
I heard from Watkins you had that video business.

SAM
Do you and Watkins talk about anything else?

6 INT. SAM’S APARTMENT – DAY

The dialogue from the previous scene plays over images of Sam packing equipment.

ALLISON
Do you have a lot of video equipment?

SAM
Um, not much, just a few DSLR’s. Lens kits, sound recorders, mixers, microphones.

(CONTINUED)
CONTINUED:

ALLISON
Any infrared?

SAM
No, I don’t do too much pitch black shooting.

ALLISON
But that stuff would be easy to rent, right?

SAM
I can give you a guy I know...

ALLISON
Can I hire you?

SAM
You can’t afford me. No, I’m kidding, for what?

ALLISON
To film my house.

SAM
I normally don’t do amateur porn, but, you know, you’re a friend.

ALLISON
You ever watch Ghost Hunters?

SAM
Is that the three douche bag guys?

ALLISON
No, that’s Adventures. This one’s the bald guy and the little guy.

SAM
Oh yeah, yeah. I like that one.

ALLISON
You think you can do something like that?

SAM
I don’t know, I don’t want to invade your house. Everyone loves the idea of shooting in their house, but once I get there...
EXT. COFFEE SHOP - NIGHT

We cut back to the conversation.

ALLISON
That’s no problem. Drake is taking Dylan to our parents’ house. It’ll just be us.

SAM
Oh, OK. Good. Great.

ALLISON
When is good for you?

SAM
Um...

ALLISON
Come on... you want to... please...

Sam sustains this "Um" for a while, as if he is trying to decide.

INT. SAM’S APARTMENT - DAY

CAR HORN. Sam collects his gear. There is too much for one person, but he manages.

INT. ALLISON’S CAR - DAY

Allison drives Sam. There is a lot of silence.

ALLISON
Thank you.

SAM
Oh no problem.

ALLISON
What’s wrong with your car?

SAM
(shrugs)
I don’t know. Hasn’t started in over a month.
EXT. THE HOUSE - SAME

The car pulls up to the house. It is inviting, pleasant. Too new for this Gothic sort of thing.

He exits the vehicle. They walk up to the house.

SAM
You must be making lots of money now. What's your secret?

ALLISON
I quit film.

SAM
Funny.

ALLISON
The other day, I swear, as I pulled up, it was in the window.

SAM
Who?

ALLISON
Emily. Up there.

She points. There is nothing.

SAM
What did she look like?

ALLISON
I don't know. It's kind of like a dream. I know I saw it, but...

She gestures a forgetful action. Sam nods.

DRAKE
(inside house)
Ally.

Drake comes outside holding a phone.

DRAKE(CONT'D)
I found more.

ALLISON
Great, great.

DRAKE
I told him to stop taking my phone.

(CONTINUED)
SAM
What are those?

ALLISON
Dylan likes to take pictures of his "friend."

Sam looks. It is the creepiest picture ever.

ALLISON (CONT’D)
(still looking at phone)
Drake, this is Sam. He went to school with me.

They shake hands. Drake hides some kind of disappointment.

DRAKE
I thought you said his name was Samantha?

SAM
That’s a woman’s name.

DRAKE
Yeah. Allison, can I talk to you?

ALLISON
Sam, just put all your stuff in the living room.

Sam opens the front door. Drake and Allison have a very quiet, sharp conversation. The words "alone with him all night?" can be heard.

11 INT. THE HOUSE - MOMENTS LATER

The door opens. A beam of evening sun highlights millions of particles hovering in the air. Sam enters first, taking baby steps. This house feels old. Creaks in the wood score the orchestra of ambiance.

SAM’S POV - to his left, the dining room, leading to the kitchen. On his right, living room. The staircase is straight ahead, old-style banister.

SAM
Creepy.

A CHILD’S SCREAM! It comes from upstairs.

(CONTINUED)
11. CONTINUED:

DYLAN (O.S.)
Mommy! She’s here!

Allison enters behind him, moving swiftly, yet exacerbated. This is not the first time.

ALLISON
Coming, sweetie.

Drake follows. Sam is alone.

SAM
I’ll just be down here.

12. INT. DINING ROOM - SAME

A camera bag slaps down hard on an expensive table. Allison grimaces slightly. Sam unzips the bag, emptying out equipment on the table. Drake looks in horror, the thought of escalating costs painted on his face.

SAM
I had to send out for some stuff.

ALLISON
That’s fine.

SAM
I kept the receipts.

DRAKE
Thank god for that.

Drake pulls Allison aside.

DRAKE (CONT’D)
How much?

ALLISON
I’ll tell you later. Much later.

Drake sighs, as if trying to be supportive and failing. Sam butts in from across the room.

SAM
Don’t worry, this isn’t top of the line. Just your standard prosumer stuff.
(keeps unloading, doesn’t stop)
You guys still moving in?

(Continued)
CONTINUED:

DRAKE
Yes, Allison won’t let me unpack.

ALLISON
If you manipulate their living space, it awakens them. The spirits.

SAM
That is absolutely right.

Sam doesn’t know.

DRAKE
She read that in a book.

Allison shoots Drake a “so what?” look.

SAM
Why don’t you show me where the most ‘activity’ happens.

DRAKE
The “paranormal activity”?

ALLISON
Drake...

DRAKE
I’ll be in my office working till I’m kicked out of my house.

He walks upstairs. Allison is annoyed.

ALLISON
So unsupportive. Let’s start in the hallway.

Sam smiles. He enjoys their bickering.

SAM
Oh, I brought you a copy.

He pulls a DVD out of his pocket. Allison doesn’t know what it is yet.

SAM (CONT’D)
My movie. The one you did sound on.
You told me you didn’t have a copy.

ALLISON
Oh yeah! Thank you. I’m... gonna watch it asap.
She sets it down on the table.

13

INT. LIVING ROOM - SAME

Sam is sitting on a stool in the middle of the room, somewhat on his phone, while Allison acts out her ‘experience.’

ALLISON
I was where you are now. I hear something. I turn around. Nothing. I hear something again, I turn again. Nothing. I turn back around again. Then...

Sam is somewhat interested...

ALLISON (CONT’D)
I hear nothing.

Interest faded.

ALLISON (CONT’D) (CONT’D)
But I turn anyway. Right where I am... a huge black figure. Almost human shaped, but tall.

SAM
How tall?

Allison raises her arm for measure.

SAM (CONT’D)
OK, so you saw a seven foot tall black figure.

ALLISON
Yeah. Then it vanished. So... I’m thinking... there should be a camera in here.

SAM
Noted.

14

INT. DINING ROOM - SAME

Allison is demonstrating again. Sam stands, the phone almost out of battery.

(CONTINUED)
CONTINUED:

**ALLISON**
I’m having breakfast. I turn to my left, and bam! A man, sitting next to me.

Sam pays attention again.

**SAM**
Is he seven foot tall?

**ALLISON**
No, he’s normal. It’s more than one ghost. Did I tell you it was more than one ghost?

**SAM**
No.

**ALLISON**
It looks like he is choking. Very unsettling.

**SAM**
You remember what he looked like.

**ALLISON**
Well, yeah. He has just one face. The woman’s always changes.

**SAM**
Emily?

**ALLISON**
No, different woman.

Sam is confused.

**SAM**
I guess...I’ll put a camera in here.

15 **INT. KITCHEN - SAME**

They are passing through to the kitchen. Sam has a phone in his hand, along with a charger.

**ALLISON**
The woman appears in here a lot.

**SAM**
So we got a seven foot tall woman?

(CONTINUED)
CONTINUED: 16.

ALLISON
I don’t think it’s the same. I
don’t get scared around the woman.

SAM
Why would you? Is there a plug?

Through this tour, Sam is being very supportive, as if to
highlight how unsupportive Drake is.

Sam plugs his phone in.

16 INT. OFFICE ROOM - SAME

Drake is spinning around in a computer chair. He is
obviously in the middle of something and has been
interrupted. Allison and Sam search through files.

She finds one marked “GHOSTS?”.

ALLISON
I researched the former owners. No
one has lived here since the
nineties. The last owner was Daniel
Whistler. He died in 1998.

SAM
Did he die here?

ALLISON
I think so. He also had a wife
named Alice. Isn’t that amazing?

SAM
Uh, yeah...

ALLISON
Alice? Allison? Her name? My name?

SAM
Ah!

DRAKE
It all makes sense now.

ALLISON
Two days after we moved in, we got
sent a letter from our Realtor, he
knew the owners. He said he was
under instructions to hold on to it
for the next owners.

Allison clears her throat and reads the letter out loud.

(CONTINUED)
CONTINUED:

ALLISON (CONT'D)
"Dear new owners. My name is Alice Whistler. My husband Daniel was murdered in your new house. I hope this home will treat you better than it has treated us. If ever you feel uncomfortable, if ever you begin to doubt your loved ones, if ever you feel danger for your family’s well-being, just remember: it is only Emily."

SAM
Fuck.

ALLISON
There is like four pages of this shit. All I found out about her was that she wrote some book that I can’t find at any library... Drake won’t let me order it. I assume she is dead now.

SAM
Well, there are your ghosts.

ALLISON
That doesn’t explain the tall one.

DRAKE
Did they have a giant son?

Allison ignores Drake.

ALLISON
The tall one doesn’t feel... I don’t know. The man and the woman, they seem... human.

17 INT. MASTER BEDROOM - SAME

Allison lies on the bed, acting something out. She has placed Sam next to her, lying down, to see what she sees.

ALLISON
I can’t sleep in here anymore. The sounds, they keep me up all night. Drake doesn’t hear anything. It sounds like someone falling downstairs, but, like, directly in the room. One night, one of my pictures... this one. It flew

(MORE)

(CONTINUED)
CONTINUED:

ALLISON (CONT’D)
across the room, onto the bed, hit me here in the temple. You can ask Drake, I was bleeding and everything.

Drake enters, as if on cue.

DRAKE
Hey.

ALLISON
Right?

DRAKE
What?

ALLISON
My head.

DRAKE
Yeah, OK.

ALLISON
Oh, Sam, I have to find you that recording I made.

Allison exits the room, oblivious to how the situation looks.

Sam and Drake linger a bit.

DRAKE
You need me to help you carry stuff in?

18

INT. DINING ROOM - MOMENTS LATER

Sam starts unloading his stuff, charging batteries, checking cards. Drake stands outside the room. The silence is uncomfortable.

DRAKE
You graduated with Allison?

SAM
Yeah. She did sound for me on a couple of my shorts.

DRAKE
Yeah, she said she was a sound-guy. Can’t really do much with that in (MORE)

(CONTINUED)
CONTINUED:  

DRAKE (CONT’D)  
this town. What kind of jobs can you get with a film degree?  

SAM  
You’re looking at it.  

DRAKE  
Can I ask you? Do you believe in all this?  

Sam stops what he is doing for the first time.  

SAM  
Well... it’s interesting. I was reading up on ghosts before I got here. Did you know that an actual ghost sighting, or manifestation, is very rare, yet there are thousands of pieces of video and audio evidence that confirms it happens. It’s fascinating, because what if, like, ghosts inhabit the same physical space we do, we just can’t see them. But we can film them. If you think about it, mankind was never meant to see the past, which is what film allows us to do: relive dead moments, either staged or otherwise. Or! Or, what if they aren’t even dead, what if the camera can capture multiple dimensions? The camera itself is a technological eye, and all a human eye is is perception, right?  

A beat.  

DRAKE  
So you do believe.  

Allison enters the room.  

ALLISON  
Sam, quick, come here.  

INT. ALLISON’S BEDROOM – SAME  
The dresser drawer is open. Sam, Drake and Allison stare.  

(CONTINUED)
CONTINUED: 20.

ALLISON
Right in front of me. It was completely shut.

Drake exits. He's bored by this. Allison doesn't notice. Sam waits until Drake is out of sight.

He shuts the drawer. They watch...

ALLISON (CONT’D)
Oh! The tape.

Sam jumps back.

20

INT. LIVING ROOM - MOMENTS LATER

Allison searches through a tiny camcorder for a clip. She hands it to Sam.

ALLISON
I set up a camera in our bedroom while we slept, like that movie. This... freaked me out.

SAM
Do I want to play this?

He does anyway.

21

INT. FOOTAGE - HOUSE VARIOUS

FOOTAGE: Drake and Allison sleeping. There appear to be footsteps, but not heavy. They stop. The camera moves, as if picked up. It is not quite handheld. Too fluid.

The camera leaves the room, floating into Dylan’s room. It gets too close to him. Dylan’s eyes open. He is frozen.

The camera backs away slowly, Dylan staring straight into it the entire time. It goes back into the bedroom... where it drops to the floor. END OF FOOTAGE.

22

INT. LIVING ROOM - SAME

Sam is a little freaked out.

SAM
That is disturbing.

(CONTINUED)
CONTINUED:

ALLISON
I called you the next day.

SAM
THAT was your conclusion? I think someone broke into your house. You need to call Manhunter or something.

Allison takes the phone out of her pocket and searches her email.

ALLISON
I have a picture of the tall one in Dylan’s room. Just like the footage, hovering over him. Do you want these pics?

There is no getting through to her.

SAM
Yeah, just text them to me.

INT. KITCHEN - SAME

Drake pours himself a drink. A phone vibrates. It is Sam’s. Drake picks it up to find a picture of Allison in a bra, smoking.

Drake does not like this.

INT. LIVING ROOM - SAME

Sam is hooking up a camera to some random wires. Slowly we realize the wires lead to his COMMAND CENTER, with three T.V.’s and four hard drives. Allison’s table decorations are strewn on the ground around the perimeter of the table.

ALLISON
What are you thinking?

SAM
Just setting up.

ALLISON
You think I’m crazy.

Sam doesn’t stop what he is doing.

(Continued)
CONTINUED:

SAM
No, no, no. I’m just… I’m not really sure exactly what you want me to accomplish here.

ALLISON
I want evidence.

Sam stops.

SAM
What’s best case scenario?

ALLISON
I don’t follow.

SAM
Well, let’s say I find nothing. Is that going to prove anything to you?

ALLISON
But what if you do?

SAM
What if I don’t?

A beat.

ALLISON
But what if you do?

Sam stares. He goes back to work.

DRAKE (O.S.)
Allison. I need you for a second.

ALLISON (TO SAM)
I’ll be right back.

Allison exits upstairs.

After a while, Dylan, using a different entrance, walks right up to Sam and plops down in front of him. He is a child and everywhere is a play space.

Sam does his best to ignore him.

DYLAN
Are those pictures?
CONTINUED:

SAM
They’re cameras.

DYLAN
Cam-er-as. Do you want to meet my friend?

Sam assumes he is referring to the marionette in his hand.

SAM
Who’s your friend?

DYLAN
Her name is Emily.

SAM
Emily is a she? What is she, a puppet?

DYLAN
No, she’s big, really big. She likes to play at night.

Sam understands what Dylan is talking about.

Dylan stands up and picks up a small GoPro camera that Sam has left on the table.

DYLAN (CONT’D)
Cam-Er-a.

Sam’s face grimaces. He reaches out, as if the kid just stole his candy.

SAM
Not the... Put... Hey, want to see this camera?

Dylan does, putting down the smaller one. Sam walks over.

SAM
This is an DSLR camera.

Dylan is fascinated by anything. He touches it.

DYLAN
Are you gonna take pictures of Emily?

SAM
If I see her. What does Emily look like?

(CONTINUED)
CONTINUED:  

DYLAN

Scary.

Sam smiles.

DYLAN (CONT’D)

She’s not gonna like you...

The smile is gone.

SAM

Well... good thing your mom is going to be here to protect me.

Allison re enters. She seems like she does not know what to say.

SAM (CONT’D)

What is it?

EXT. THE HOUSE - MAGIC HOUR

Allison is loading up her car. Drake and Dylan are buckled up inside. Allison speaks loudly on the phone, excited. Sam stands on the front porch, not helping.

ALLISON

(on phone)

Thanks again, you just made my night.

(hangs up)

The book! I found it!

SAM

(clearly forgetting)

Oh?

ALLISON

Yeah, it’s at a library near Sanford. Only 20 miles from Drake’s parents. They’re saving me a copy.

Sam watches as Allison packs the car with stuff for her as well. He looks disappointed.

ALLISON (CONT’D)

Here are the keys, careful with the knobs, they all are a little loose. Are you sure you are not mad?

Sam is speaks through gritted, unconvincing teeth.

(CONTINUED)
CONTINUED:

SAM
Of course. I understand completely.

She looks back to make sure Drake can’t hear.

ALLISON
Believe me, I want to stay, but
Drake... it’s complicated.

SAM
I want to, really.

ALLISON
I’m sorry. I just... We have a
past.

He nods.

ALLISON (CONT’D)
I’m gonna double your pay. Triple
it if you find something.

SAM
I guess I better find something.

Drake pops his head out of the car.

DRAKE
I’ll make sure we’re back tomorrow
morning.

Sam nods. Allison turns and gets in the car. She turns back.

ALLISON
Can you, um, change that picture on
your phone?

Sam slowly realizes what she is talking about.

SAM
Oh fuck...

ALLISON
Call me if anything, anything
happens.
(to Dylan)
Say goodbye to our friend.

Allison walks to the car. Sam waves in anticipation.

DYLAN
(out the window)
Good night, Emily!

(CONTINUED)
CONTINUED: 26.

They drive away. Sam’s hand stays up in semi-disbelief.

SAM
(to himself)
Creepy...

He is deserted.

Sam turns around to look at the house. It is brightly lit by the fading sun. The open door creates a dark, black hole to enter through. From a distance, we see him enter.

26 INT. THE HOUSE - DOORWAY - SAME

Sam walks in. The house feels brighter, less ominous. He looks around, as if not knowing where to start.

27 INT. LIVING ROOM - CONTINUOUS

He walks around, unsure of what to do. He goes into his equipment bag and takes out his IPAD. He searches for networks, finds one that says DRAKEALLISON. Needs a password. He types "Dylan". Invalid.

He types "Emily"... Connected. He rolls his eyes.

He sits down on the couch, logging on to the internet. He types in "www.youtube.com". He searches "ghosts".

Hundreds of hits with titles such as "Ghosts caught on tape", "Real exorcism", etc.

He plays one: It shows a woman in a graveyard, staring at a grave. The caption reads "This place was empty!!" The woman looks at the camera.

SAM

Bullshit.

He plays another one: A stationary shot of a bedroom. Glowing balls float into frame. The video is titled, "Great Orbs!"

SAM (CONT’D)

Great dust. Really?

Sam continues looking at videos. A CREAK in the house. Sam is now hyper aware of what is around him. He returns to the safety of his IPAD screen.

(CONTINUED)
CONTINUED:

Another video, entitled, "Real Ghost! Look Closely..." It is an out of focus shot of a hallway. A small red circle highlights something down the hall. Sam looks closer... the image changes suddenly to a close up of Reagan from The Exorcist. Sam freaks out.

SAM
Fuck this!

INT. LIVING ROOM - MOMENTS LATER

Sam opens a pelican case with a DSLR CAMERA and a 24mm Prime Lens. He loads a battery and a compact flash card and attaches a tripod base plate to it. He sets the camera on a tripod.

He looks at the table. The GoPro is missing. He looks around a bit, not finding it.

SAM
Fucking kid.

In another pelican case, he picks up a ZOOM H4n AUDIO RECORDER and turns it on.

He goes to test the microphones but can’t seem to get any signal when he taps on them.

Nothing. He shakes it. This is not equipment he is familiar with.

The tripod camera is pointed right at him.

P.O.V. - CAMCORDER

The footage is of the same quality as the rest of the film.

Sam is ON THE PHONE, asking someone for help.

SAM (CONT’D)
Okay, I selected Mic... I don’t see anything... Record once?...Oh, OK...
(gets mics to work)
Works. Alright, and that’s the same for all the mics? Great. Thank you so much for letting me borrow all this stuff.

Sam exits the frame, but continues talking.
CONTINUED:  

SAM (CONT’D)  
How much did that all cost you?...  
I know you didn’t buy it all at once.

The camera starts panning in the opposite direction of Sam’s exit.

SAM (CONT’D) (CONT’D)  
Over the years, though, how much would you say you spent?

The camera does a full 360 degrees around the room. This is the space we will occupy. This is the world we will live.

SAM (CONT’D) (CONT’D)  
Wow. I undersold Allison. Allison? She’s a friend I’m helping out.

The camera returns to its original frame. Sam enters the room again.

SAM (CONT’D) (CONT’D)  
I’ll give you another call if I get confused again.

Sam hangs up without saying good-bye. He looks at the camera, as if he might have noticed something... but he doesn’t. He switches it off.

29  INT. KITCHEN - SAME

Sam looks into the fridge. It is full of leftovers. He takes nothing. To his right, he notices a knife block. One knife is out. The rest of the kitchen is immaculate.

He sheaths the knife back into the block.

30  INT. CHILD’S BEDROOM - SAME

Sam walks in. There is no reason, he is just bored, investigating nothing. He sees Dylan’s drawings on his dresser.

SAM  
(under his breath)  
Creepy child drawings... place is definitely haunted.

He picks them up and flips through them.

(CONTINUED)
CONTINUED:

They are definitely a child’s drawings, but the subject matter is odd. The first picture is a smiley faced Dylan. Nothing unusual.

The next is of “Emily”. She is drawn as a large black figure with a long white face, frozen in a perpetual scream. She is framed by a doorway.

Sam turns around. The doorway is empty. He walks to it and stands to measure its scale... the doorway is a good 2 feet taller than Sam. His face is indifferent to this. He continues to flip through the drawings.

There is one of Dylan on the floor, playing with what appears to be crayons, and “Emily” on the floor across from him, watching.

Another shows Dylan standing in what appears to be his parents room, who are sleeping. “Emily” stands next to him, as Dylan points to the bed.

SAM (CONT’D)

Creepy...

31 INT. ALLISON’S BEDROOM – SAME

Sam stands in a similar position as the drawing. He looks back at it, focusing on what Dylan is pointing at.

From his perspective, it is a dresser.

He opens it, and finds a bible. He reacts as as if he found someone’s porn, and puts it back quickly. In the next drawer, he finds men’s underwear. This is Drake’s dresser.

On the other side of the bed is Allison’s dresser, which is filled with women’s undergarments. Sam smiles. He searches through it, holding up certain skimpy pieces with the joy of his imagination.

At the very bottom of the drawer, he finds a baggy of weed hidden in an empty box.

Sam rolls an oversized joint and lights it right in the middle of the room.

He opens the closet door. He finds a box labeled “Halloween” on the top shelf. It is filled with decorations, unopened candy, and costumes. Sam smirks at the “Sexy Freddy Krueger” costume he finds. Underneath it is a grim reaper’s cloak.

The room has darkened. Night has fallen. Sam knows it is time to get started.
INT. LIVING ROOM - NIGHT

Sam logs on to "Facebook." He types a status: "Ghost Hunt Live Blog: It is night. The house is creepy. Haven’t seen a ghost yet. Will post findings. Time to shut off the lights!" He posts it.

Almost immediately, he gets a notification: "Allison Rogers ‘likes’ your status." He smiles.

INT. LIVING ROOM - MOMENTS LATER

The lights go out in the house. The curtains are drawn shut. Sam sits in utter darkness and silence. We hear his breathing as he waits for something to happen. Anything to happen.

SAM

OK... let's get scary.

Quiet. Too quiet.

SAM (CONT'D)

Emily. Please show a sign of your presence.

The frame is nearly black. Only the faintest shape of a couch with Sam on it.

A light turns on. It is a flashlight Sam is holding under his face. He points it alternately at the side of his face and the bottom of his face, back and forth.

SAM

Horror movie, love story, horror movie, love story...

INT. DINING ROOM - NIGHT

He picks up the DSLR camera, which has a viewfinder attached to the LCD screen. Drake wears an eye patch over his other eye. We see him walking slowly around the house, from room to room, taking a picture every second. The shutter speed sounds slow.
INT. LIVING ROOM - CONTINUOUS
He walks through this room taking pictures...

INT. STAIRS - CONTINUOUS
He walks upstairs taking pictures...

INT. CHILD’S BEDROOM - CONTINUOUS
He makes a "U" in and out...

INT. ALLISON’S BEDROOM - CONTINUOUS
This seems to be an elaborate camera move...

INT. STAIRS - CONTINUOUS
He walks back down, taking pictures...

INT. LIVING ROOM - CONTINUOUS
Retracing his steps...

INT. DINING ROOM - CONTINUOUS
And ending up right back where he started.

INT. LIVING ROOM - MOMENTS LATER
Sam sits down at his command center. We see all his camera angles on the T.V. screens divided in four, like surveillance footage.
He has a high angled shot in Dylan’s room fixed on the closet door. It is closed.
Another angle is in Allison’s bedroom, focused on the bed, with the dresser in the shot.
The rest of the camera angles are more or less the same, including one in the living room which points at Sam from afar.

(CONTINUED)
CONTINUED:

Sam takes the card out of the camera and loads the pictures onto his computer. The images suggest a lot of blur and movement. He selects all the pictures and copies them at least 10 times.

He imports the pictures and makes an "image sequence." He sets it to 24 frames per sec. It creates a .mov file.

The clip is an ultra fast and frenetic journey through every room in the house, looped. He just made a short film.

And he is bored again.

There is something in the clip... something dark...

INT. DINING ROOM - MOMENTS LATER

CAMERA P.O.V. - Sam is searching around the house. If a room is too dark, he turns a light on.

He’s not looking for ghosts, but for an interesting camera angle.

Sam sets the camera down on a perfectly framed image of a hallway. We hear his footsteps walk away.

The footsteps start again, from the hallway. A figure appears...

INT. KITCHEN - LATER

Sam tries to make a pot of coffee. They own the most complex coffee maker ever.

INT. ALLISON’S BEDROOM - CONTINUOUS

Sam re-enters with his camera around his neck, a bit more cautious. He walks as if he has no business being in there, which he doesn’t.

He goes back to the dresser: It is still pulled open slightly. With an "I thought I closed that" expression, he closes it again.

He stops. Pictures of family life litter the top of the dresser. He picks up the one Allison said hit her, of Allison and Dylan on a vacation somewhere. He takes it with him to the bed, plopping on it and getting comfortable, the joint hanging in his mouth like a cigarette.

(CONTINUED)
CONTINUED: 33.

He looks at the dresser, as if re-enacting Allison's incident. The picture could have easily fallen.

This room is warm and comfortable.

46 INT. ALLISON'S BEDROOM - NIGHT
The picture falls on Sam's head. He wakes up.

SAM
Shit...

His watch reads "9:32". He checks his phone: 3 missed calls, all from Allison.

The joint has fallen on the ground, unlit. He slaps his face a bit and stands up, with picture in hand. He places the picture neatly back on the dresser... which is open again.

Sam is confused. There is a shirt in the drawer that reads "Schrödinger's Cat Is Dead". He picks it up. The back reads, "Schrödinger's Cat Is NOT Dead." He chuckles.

It is obvious he doesn't get the joke.

47 INT. LIVING ROOM - NIGHT
Sam scrubs through footage from each camera.

At the same time, he googles "Schrödinger's Cat" on his iPad. He clicks on a youtube link.

While it loads, he watches footage from the kitchen. Nothing happened.

48 INT. FOOTAGE - YOUTUBE CLIP
The youtube clip plays: It shows a man in a doctor's coat explaining Schrödinger's Cat as if to a child.

MAN ON YOUTUBE
If I place the cat in the box, with a pellet of cyanide, and close the box, when I open it again, the cat will either be dead or alive. While the box is closed, the cat is in an indeterminate state, and is, in essence, both dead and alive until it is observed one way or the other.
49  INT. LIVING ROOM - SAME

He looks at the kitchen: nothing ghostly over there. He takes the camera pointing at the kitchen and moves it...

50  INT. ALLISON'S BEDROOM - NIGHT

... to face the dresser. He has the perfect position. He closes the drawer and waits.

And waits... Nothing.

51  INT. FAMILY ROOM - NIGHT

Sam looks at their DVD collection. He does not approve.

    SAM
    Bullshit, bullshit, bullshit...

Instead, he grabs the copy of his film that Allison left and turns on the T.V., half his attention watching, half his attention on the monitors in the other room.

The movie appears to be a very low budget horror with a lot of jump scares and music. It isn't very good.

He closes one eye and "racks focus" between the T.V. And the monitors.

A small crash is heard off-screen. T.V. Goes off.

Silence.

52  INT. KITCHEN - NIGHT

Sam finds a knife on the floor, spinning slightly. He looks around. No open windows, no drafts. He picks it up and sets it back in the block.

He sees the coffee from earlier. He finds a cup and pours. The coffee is not good. He then puts too much cream and sugar in it.

A NOISE! He jumps, spilling coffee all over his shirt and pants. He almost does not see the knife behind him has ejected once again from the block.
53 INT. ALLISON’S BEDROOM - NIGHT

The drawer is still closed. He opens it, looking for new clothes to wear. He finds a sweater and jeans, both Drake’s.

While changing, he looks at the camera he installed. Nothing has happened in here. He closes the drawer, takes the camera out...

54 INT. KITCHEN - NIGHT

... and returns it to its original place. He forgot the cord.

55 INT. ALLISON’S BEDROOM - NIGHT

The drawer is open again.

SAM

Come on.

A small crash again. From downstairs.

56 INT. KITCHEN - NIGHT

Same spinning knife on floor.

SAM

Oh, fuck you.

57 INT. LIVING ROOM - NIGHT

Sam logs onto “Facebook” and updates his status. “GHLB: If there is a ghost here, all he can do is open drawers and drop knives. It seems to know when I’m NOT watching. Still not scared. Let’s get some E.V.P. going!”

Sam has 3 notifications. Two ‘likes’ and a comment from Rebecca Wack: “Are you live blogging again? Ugh.”

SAM

Ugh.
58  INT. LIVING ROOM - NIGHT

The lights go out. Sam’s recorder goes on. We see him from
the point of view of his cameras at the command center.

We hear him distantly throughout the house.

    SAM
    E.V.P. Session 1. Sam.
    (walks around the house)
    My name is Sam. Who are you?

We FOLLOW HIM through the various stationary camera angles
he has set up, occasionally cutting to the camera around his
neck.

    SAM (CONT’D)
    What is your name? Are you the
    entity known as Emily?

His voice lacks any form of fear or sincerity.

    SAM (CONT’D) (CONT’D)
    What is your favorite thing to do
    on a Saturday night? Are you a
    Pisces or a Libra? What’s heaven
    like?

The angle shifts suddenly, as if bumped. It ends up pointing
to the bedroom. Sam walks into frame, oblivious.

    SAM (CONT’D) (CONT’D)
    Which religion is the right
    religion? Is it too late to
    convert?

We MOVE BACK from the command center to see Sam playing back
the recording. This scene was all playback.

    SAM (CONT’D) (CONT’D)
    (on recording)
    My name is Sam, who are you? What
    is your name? Are you the entity
    known as Emily?

There is a garbled tone, something that wasn’t there before.
He rewinds and plays back.

    SAM (CONT’D) (CONT’D)
    (on recording)
    Are you the entity known as Emily?

The tone is revealed to be a voice, child like, whispering.

    (CONTINUED)
CONTINUED:

VOICE
Stop her.

PHONE RINGS. Sam answers.

SAM
Hello?

ALLISON
(on phone)
You didn’t return my calls.

SAM
I’m sorry, the phone was upstairs.

ALLISON
How is it going so far?

SAM
Boring. Maybe a voice here or there. I was hoping the house might earthquake and disintegrate into a vortex, like in Poltergeist.

ALLISON
I got the book. I’m about halfway through it, so interesting.

Sam plugs the recorder into the laptop and exports the audio. He also takes the card from his camera and inserts it into a reader.

SAM
That’s cool I guess.

ALLISON
It’s basically this diary written by this woman, Alice Whistler, she’s the one who lived in the house before. It’s about how she struggled with schizophrenia and stuff. It is insane reading this, no pun intended.

SAM
That sounds fun.

ALLISON
Let me read you this... “I can’t stop seeing it, this entity. It doesn’t feel human. It feels more like dread, like a tragedy that hasn’t played out. It keeps telling

(MORE)

(CONTINUED)
CONTINUED:

ALLISON (CONT’D)
me things, like not to trust
Daniel, or stop Daniel. It wakes me
up at night. I miss my sister in
the house."

SAM
Good writer.

Sam brings the audio up in waveforms. He highlights the
voice and loops it.

ALLISON
What’s that?

SAM
Huh?

ALLISON
That noise.

SAM
Oh, I thought I might have caught
something. I guess not.

The playback proves to Sam he really doesn’t have anything.
It could just be nothing.

ALLISON
Have you captured anything? Its
okay if you haven’t, its still
early. I read that dead hour is the
time where most activity happens.

SAM
Dead hour, eh?

ALLISON
3 a.m.

SAM
3 a.m. is dead hour? What’s 3:30?

ALLISON
OK, well, I’ll let you get back to
work. I’m at the part in the book
where she kills her husband with a
kitchen knife.

Sam stops a second.

(CONTINUED)
CONTINUED:

SAM
Kitchen knife? Cool...

He opens a video file, the one of the hallway.

SAM (CONT’D)
Well enjoy.

ALLISON
Oh, I want your opinion on something.

SAM
Go ahead.

The video file plays. In the footage, the camera is set down, pointed towards a hallway.

ALLISON
Alice wrote about a room in the house called the "dark room." She said that is where all the voices and entities started haunting her. You think there is a dark room in the house?

SAM
Dark room? Maybe it’s Dylan’s room.

(beat)
I mean, it could be anywhere, I’m not sayin-

ALLISON
No no, it would make sense. Well, I’m going to go now.

SAM
I’ll send you something soon. See ya.

The figure appears in the footage. Sam stops it.

COMPUTER SCREEN: A freeze frame from the footage. The figure appears human. It plays more. The figure gets closer, its form more defined. It moves slowly. It finally comes out into the open. It looks like a man in a black robe, face in black cloth. It exits the frame. It re-enters more human like and picks the camera up, with a man’s hand.

It is Sam in a costume. The footage is rewound.

Sam is in Adobe Premiere. He selects an out point for the video, the frame before he re-enters.

(CONTINUED)
CONTINUED:

He exports the video and brings it into After Effects and applies a TIME REMAP to the footage, turning it less human and more ghostly.

Sam’s back is to the monitors, which are still visible to us.

He adds the footage to the RENDER QUEUE.

The camera angle in the bedroom starts shaking slightly.

The angle then falls over and breaks into dead signal.

Sam hears a CRASH! He gets up to investigate, taking the DSLR with him.

59     INT. ALLISON’S BEDROOM – CONTINUOUS

From Sam’s camera’s point of view, we see the camera facing the dresser is on its side, shattered. He turns around to investigate. The drawer, once again, is open.

Sam has no expression, which translates into annoyance.

60     INT. LIVING ROOM – MOMENTS LATER

Sam plays back the footage from the live feed. The camera seems to have fallen on its own. He looks closer, rewinding, for more information.

In the very distance, a black figure, maybe a shadow, is seen moments before the camera falls.

His render queue is done. He opens the video file. It is odd, and ghostly, if not entirely convincing. He brings the footage back into Premiere and color corrects it, hiding some imperfections.

He then goes to his Sound FX library and finds creepy tones. One reads “Scary metal hit”. It is a standard horror movie trope. Another one titled “Scary wind”. He puts it on the timeline with the footage, which adds a little more realism to the shot. He then plays “Creepy footsteps”.

As it plays, he hears A LOUD FOOTSTEP FROM WITHIN THE ROOM. He stops. Silence. It comes from upstairs...

FOOTSTEPS WALKING DOWN THE STAIRS. Sam looks up, dead at them: nothing. The sound is louder, as if coming closer. Sam’s eyes don’t move from the stairs. He records his FOV with his DSLR.

(CONTINUED)
CONTINUED:

The footsteps stop at the last step. Sam pauses.

Camera in hand, he walks slowly to the stairs.

SAM
Is this Emily again? Or Alice?

The footsteps start again, the sound rounding the corner into the dining room.

Sam points his camera away, afraid, using it as his eyes.

SAM (CONT'D)
What do you want from this house?
Is your husband here too?

Sam puts the camera around the corner. He brings it back, rewinding what he just shot.

CAMERA POV: Sam asks the questions. The camera goes around the corner, slowly. There is a lot of blackness, hard to make out. Occasionally a chair will highlight. The darkness moves slightly, not like a shadow. Like something moving out of the way of the lens.

Sam rewinds. Watches again.

The black figure is very tall.

INT. LIVING ROOM - MOMENTS LATER

Sam is on the phone. He has turned on all the lights he can.

SAM
(to phone)
You still open? Great, awesome. Um, a large pepperoni, extra cheese.
And some breadsticks... yeah... the faster you come, the bigger the tip.

Sam looks around his shoulder.

INT. BATHROOM - MOMENTS LATER

Sam is sitting on the toilet, pants on, joint in mouth. He logs onto "Facebook." Status: "GHLE: In the bathroom. Invisible footsteps freaking me out. Playback silent. Freaky shit. Is this residual or intelligent?"

(CONTINUED)
CONTINUED:

4 notifications: Comment from Doug, "EVP?" Comment from George, "Electronic Voice Phenomenon. Spirit voices caught on tape. Here's a link." Comment from Watkins: "Foghat!"

He is nervous. He takes a few puffs of his joint. This is not helping his paranoia.

KNOCK AT THE FRONT DOOR.

Sam darts up to answer it.

63

INT. LIVING ROOM - CONTINUOUS

He opens the door fast, nearly breaking the knob. The PIZZA MAN is there.

PIZZA MAN

18.49.

SAM

Um, sure... you wanna come in?

Sam, without waiting for an answer, walks deeper into the house. The pizza man stays back.

PIZZA MAN

We're not supposed to enter any of the residences.

SAM

It's fine, I just have to find my wallet. Come on in.

PIZZA MAN

I'm fine right here, sir.

Sam knows exactly where his wallet is. He pretends to look.

SAM

Long night?

PIZZA MAN

Yes sir.

SAM

It's around here somewhere. How many more houses after this?

PIZZA MAN

Um, 3 or 4.
CONTINUED:

SAM
That busy for you guys?

PIZZA MAN
No, pretty normal.

SAM
Great.

PIZZA MAN
You got a lot of equipment there.

SAM
Oh yeah? Thanks.

Pizza man has no further questions. Sam was hoping for more.

SAM (CONT’D)
(with a sigh)
Found it.

Sam walks back to the door.

PIZZA MAN
$18.49

SAM
Keep the change.

Sam hands him a $20. Pizza man sniffs the air.

INT. HOUSE - LIVING ROOM - MOMENTS LATER

Sam and Pizza man sit on the couch smoking a joint. Sam hands it to Pizza man. He takes a long puff.

SAM
I don’t know, man. I’m seeing some crazy shit. Well, I’m not seeing it, I’m recording it. This big fucker doesn’t like to come out, but I keep getting shadows and shit on my footage.

Pizza man doesn’t respond.

SAM (CONT’D)
It’s pretty scary, I just can’t afford to leave. My friend, this is her house.

No response.

(CONTINUED)
CONTINUED:

SAM (CONT’D) (CONT’D)
Fuck man, she like married into this. I can’t do that. I can’t marry some rich chick. I totally would, but that’s not how it works for us, right?

The puff has turned into several. Pizza man picks up Sam’s DSLR.

PIZZA MAN
This film?

SAM
Digital.

PIZZA MAN
Better?

SAM
Depends. They say film captures the past while digital captures the present.

PIZZA MAN
Who said that?

SAM
Me, paraphrasing smarter people. It’s weird to think about ghosts. It is actually kind of nice to think you can stay around after you die. You gotta think though, there have been like hundreds of millions of people, they can’t all be ghosts now, right? We’d be seeing ghosts all the time then, and I wouldn’t have to do this shit.

Pizza man is asleep. Sam nudges him awake and continues his diatribe.

SAM (CONT’D)
I’d want to be a ghost. Unless there is a heaven. No, I’d want to be ghost.

Pizza man tries slapping himself awake. He is ready to go.

SAM (CONT’D) (CONT’D)
The scariest thing to think about is nothing, just alive, then nothing. Complete loss of

(MORE)

(CONTINUED)
CONTINUED:

SAM (CONT’D) (CONT’D)
consciousness. I get why people
want to believe this.

Pizza man hands the joint back and gets up to leave, not
saying a word.

SAM
Hey?

PIZZA MAN
Pizzas, man.

He slams the door hard.

The door knob breaks in two, the useless half falling
inside.

Sam walks to the door.

SAM (CONT’D)
Hey, guy, can you put the knob in
and open the door?

No answer.

SAM (CONT’D) (CONT’D)
Pizza man! Hello?

A car starts in the distance and drives off.

SAM (CONT’D) (CONT’D)
That motherf-

A MAN’S SCREAM from the kitchen. Sam turns around sharply.
The light in the kitchen is on.

He grabs his camera.

CAMERA POV - handheld, wobbly footage walking into the
kitchen.

INT. LIVING ROOM - MOMENTS LATER
Sam is watching this footage. It is not happening live.

CAMERA POV - Sam is still walking into the kitchen. He is
taking his time.

The camera stops at the doorway.
Sam leans in to watch the footage.

(CONTINUED)
CONTINUED:

The camera turns in: A KNIFE on the floor, spinning slightly.

SAM
(on camera)
Goddammit!

SAM (CONT‘D)
Goddammit.

CAMERA POV - Sam takes two pictures of the knife spinning.

Sam looks through his camera pictures: the first is of the knife, nothing special. The second is the same angle, this time with an odd red residue on the ground that the knife sits on.

66

INT. KITCHEN - CONTINUOUS

Sam stands in front of the place the picture was taken. He compares the picture to the floor. There is no way he wouldn’t have seen that.

Sam scrolls through the footage on the card. He finds the fake ghost one, deletes it.

He then finds another piece he is unfamiliar with. It’s thumbnail is of Allison’s bedroom.

He plays the footage.

We hear Sam reacting to this footage, though never cut away.

CAMERA P.O.V.: Sam’s hands pick up a picture of Allison from a dresser. He lays down on the bed with it. The angle is looking up at the ceiling.

Sam fast forwards a bit.

The angle moves. Something has picked up the camera.

It points to Sam, asleep. The camera turns, traveling toward the doorway. It stops at the dresser.

An arm opens it.

The camera then enters Dylan’s room, scanning it. It goes toward a mirror. Sam is the one holding the camera. With his other hand, he feels the back of his head... The hand comes back bloody. It reaches for the door, and opens it slightly.

The footage freeze frames.

(CONTINUED)
CONTINUED:

Sam is horrified, confused, and scared.
The footsteps return. Sam steps backward to peek around the corner to the living room. He presses record on the DSLR.

CAMERA POV: Seated at the table is the figure of a woman, blonde, no face.

Sam ducks back into the kitchen. With his camera, he takes several pictures without looking.

CLICK... CLICK... CLICK...

He refuses to look out around the corner.

CLICK... CLICK... CLICK...

He stands up, eyes closed, taking pictures. He peeks his eyes open...

A WOMAN, CLOSE TO HIM.

He closes his eyes sharply and jumps backwards. It was only for a split second. The woman is gone.

He brings the camera back, turns on as many lights as possible, and runs to...

INT. LIVING ROOM - CONTINUOUS

He loads the flash card into the computer and drags the pictures into a folder. He briefly searches through the pictures, not really looking at them. He is afraid.

Instead, he makes an Image Sequence in Quicktime of all the pictures.

While loading, he looks at the empty table. Nothing.

It is ready. He plays.

VIDEO: AN OUT OF FOCUS ENTITY CHARGES AT THE CAMERA ON A LOOP. IN THE CORNER OF THE FINAL FRAME, AN EYE IS WIDE OPEN. A WHITE EYE.

Something moves in the dining room. Sam looks up. Is that a woman?

He FLASHES a picture. Nothing.

Sam looks at the final frame on his computer in a photo editor.
CONTINUED: 48.

He darkens the image a bit for clarity: it is clearly part of a person’s face, with their eye and part of the bridge of their nose showing.

SAM
Fuck yeah! Is that a ghost, or is that a ghost?!

Sam looks back at the spot of the incident: quiet.

He logs onto “Facebook.” He selects “Upload Photo or Video.”

He attaches the photo, with the caption, “Is that a ghost or is that a ghost?” It uploads.

He notices his fake video is on the desktop. The file is small enough to upload... but he has real evidence to send. He doesn’t attach it.

UPLOAD.

He sits back in his chair, one eye on the monitors.

His phone RINGS. It is Allison. Sam answers.

ALLISON
(on phone)
That’s her! That’s the woman! You captured her!

SAM
I think she’s still in the house, but I’ll check my proton packs later.

ALLISON
I’m gonna show Drake!

(voice gets distant)
DRAKE! It’s her! The woman!

DRAKE
(distant on phone)
Yep. That’s her.

ALLISON
This proves it, Sam.

3 notifications on “Facebook.” Comment from Doug, “Crazy!” Comment from Rebecca Wack, “Cute. Stop flooding my news feed.” And a ‘like’ from Allison.

(CONTINUED)
SAM
I’m happy you’re happy.

ALLISON
Any video footage?

SAM
Not much, a shadow moving here and there. Nothing concrete.

ALLISON
You... you think you’ll get any?

SAM
Possibly...
(yelling at the house)
This place is pretty haunted! I also think I’m sleepwalking again.

ALLISON
You’re sleeping?

SAM
What? No, nevermind.

ALLISON
I think I know who the tall black ghost is.

SAM
Oh?

ALLISON
In the diary, she says that she was tormented by an unseen force. It kept getting worse and worse, until it manifested into a large black figure during a seance.

SAM
So there was a seance in this house.

ALLISON
That’s not the weird part. In the diary, she called the figure Emily.

Sam pauses.

SAM
Emily?

(continued)
CONTINUED:  

ALLISON
Not only that, but it is a fake name. She pulled it out of her ass to call it something.

SAM
I guess it stuck...

ALLISON
My son didn’t make this thing up

SAM
Could he have found the book elsewhere?

ALLISON
Sam, he can’t even read yet.

DYLAN
(in distance on phone)
Yes I can.

ALLISON
Here, listen to this: “Emily finally appeared before me today. I don’t know why I still call it that. It is not a woman at all. It stood in the middle of the room, staring at me. It had a long body, shrouded in black, almost like a cloak. No hair, just a white head, and a long, anguished face. It looked like it was in a lot of pain, but made no sound. It moved around a little, but not like a human would move. It was almost like smoke, but solid. I have seen a lot of drawings of the Grim Reaper. Now I know where they come from.” The grim reaper, Sam! What if Death is in my house?

Sam laughs, enjoying a break into reality.

SAM
I’m glad you’re having fun, because it is dead here.

ALLISON
Ha ha, very funny. But I looked up this figure online. It is actually a very common sighting for people suffering from night terrors.

(CONTINUED)
CONTINUED:

SAM
Fascinating. Well, thanks for calling and creeping me the fuck out. Does this mean you’re making it all up?

ALLISON
No, I’m exploring all avenues of explanation. I gotta put the little one back to bed.

SAM
You... you sure you don’t want to talk longer?

ALLISON
You’re scared, aren’t you.

SAM
Whatever, goodbye.

He hangs up. A quiet house.

SAM (CONT’D)
Got nothing else?

Nothing. The silence is unbearable. He has to fill it.

SAM (CONT’D) (CONT’D)
Emily, can I ask you a question? Why do you make women go insane? Are you just lonely? Are you trying to hurt Dylan, too? You seem to be nicer to her than you were to Alice, I suppose. Then again, she killed her husband with a kitchen knife, not necessarily the nicest person.

Silence.

SAM (CONT’D) (CONT’D)
Well, someone isn’t talkative tonight.

The audio recorder has been recording. He picks it up. The file is 4 minutes long. He presses “play.”

SAM (CONT’D) (CONT’D)
(on recording)
This place is pretty haunted! I also think I’m sleepwalking again... What? No, nevermind.

(CONTINUED)
CONTINUED:

Slight phone murmurs.

SAM (CONT’D) (CONT’D)

Oh?

More murmurs, longer. Sam listens intently.

SAM (CONT’D) (CONT’D)

So there was a seance in this house.

More murmurs. Then a low voice.

VOICE

Alice...

Sam pauses. Rewinds.

SAM (on recording)

So there was a seance in this house.

VOICE

Alice...

Sam fast forwards the recording. He plays.

SAM (on recording)

Emily, can I ask you a question?
Why do you make women go insane?
Are you just lonely? Are you trying
to hurt Dylan, too? You seem to be
nicer to him than you were to
Alice, I suppose. Then again, she
killed her husband with a kitchen
knife, not necessarily the nicest
person.

VOICE

I’m Alice...

SAM

Well, someone isn’t talkative
tonight.

Sam stops the recording. He looks up; his DSLR has been
pointing right at him. The red light is recording.

Sam puts the card in the reader and plays it on his
computer.

(CONTINUED)
CONTINUED:

SAM (CONT’D)

(on video)
Emily, can I ask you a question?
Why do you make women go insane?
Are you just lonely? Are you trying
to hurt Dylan too? You seem to be
nicer to her than you were to
Alice, I suppose. Then again, she
killed her husband with a kitchen
knife, not necessarily the nicest
person.

Slowly, in the distance behind Sam, a white face reveals
itself. The same face he captured in the photograph.

Sam turns around slowly, to the same area from the video...
... nothing...

Then, a shadow moves.

Sam shoots up the stairs, into...

68 INT. ALLISON’S BEDROOM - SAME

... and slams the door shut.

A beat. Sam catches his breath. He turns to his right...
... the drawer is open again. He closes it.

It opens.

He runs out, ending up in...

69 INT. CHILD’S BEDROOM - SAME

Sam slams that door shut too. He looks around: nothing but
clown dolls. Dylan apparently likes clowns.

He looks in the mirror. He does not like his reflection.

70 INT. STAIRS - SAME

There is nowhere safe. Sam slowly walks back downstairs. All
the monitors are broadcasting static.

Sam looks at the nearest camera: unhooked wires.

They all are unhooked.

(CONTINUED)
CONTINUED: 54.

SAM
You little bitch.

71

INT. LIVING ROOM - MOMENTS LATER
Sam plugs the A/V cable back into the camera. All the cameras are back online.
Sam sits back down at the command center.
As soon as he does, the camera in the bedroom goes out.

SAM
You motherfu-

72

INT. CHILD’S BEDROOM - MOMENTS LATER
Sam plugs it back in. On the floor next to the bed is the missing GoPro camera.

SAM
Fucking kid.
The camera is on, recording. Sam looks around, confused.

73

INT. OFFICE ROOM - MOMENTS LATER
Sam plugs the GoPro into the USB port of Drake’s computer. He opens the GoPro folder on the desktop and sees several clips recorded at times of the night when no one else was home. He doesn’t want to, but clicks on the first clip:
Dylan looks into the lens. Sam’s voice in the background. Clip ends.

NEXT CLIP: From inside the house, looking out, Sam is outside saying good bye to Allison. The camera looks at Dylan in the car. He looks right back.

DYLAN
(in footage)
Good night Emily!

As the car drives away, the footage gets more erratic, almost angry. The camera turns to Sam, and calms, almost still, watching him. The moment he enters, the CLIP ENDS.

Sam is horrified. But there are more clips.

CLIP 3: Sam sitting at his command center. Impossibly high angled.

(CONTINUED)
CONTINUED:

CLIP 4: Sam in Allison’s underwear drawer.

CLIP 5: Sam changing into Drake’s clothes.

CLIP 6: Sam filming the stairs as footsteps walk downward. The angle is behind him, uncomfortably close.

CLIP 7: Sam cowering in the kitchen, camera around the corner. The angle is straight on, and charges at Sam’s camera.

CLIP 8: An overhead shot of the room, spinning slowly. Nothing human could get this angle.

FINAL CLIP: The camera is finally set down, in Dylan’s room, facing the doorway. It sees the door to the office clearly. A figure exits the room and enters the office... Sam enters the bedroom and plugs a camera back in. He then sees the camera, picks it up and the CLIP ENDS.

Sam does not want to turn around. Emily is in the room. He slowly gets up... and turns around. The room is empty. He steps backwards, as if there is a snake is waiting to strike.

He hears something. A voice? A breath? He runs out!

INT. STAIRS - CONTINUOUS
... down the stairs...

INT. LIVING ROOM - CONTINUOUS

And back to his command center. He is out of breath, a false sense of safety. He calms himself, laughs a bit too.

He looks at the door. Maybe he should leave.

He turns to his command center. ALL OF THE CAMERAS HAVE GONE BLACK. His smile drains. Does he have to go back up there?

One camera angle moves. The camera appears to have been hiding around a corner. It now points at Sam, as if from the hallway behind him.

Sam is horrified. He does not want to turn around. He picks up his camera, pointing it behind him.

SAM’S CAMERA POV: It is dark. Not much to see.

(CONTINUED)
CONTINUED: 56.

Sam takes a picture with flash. He brings the camera back, finds the picture.

PICTURE: Hard to tell. A tiny camera appears to be floating in the hallway.

SAM
You gotta be fucking kidding.

Two other cameras go from black to image, all watching Sam from different areas in the house.

SAM (CONT’D)
(measured disbelief)
No fucking way.

Sam finds his iPad and brings the wireless video feed up on the screen for portability. He stands up and turns, his eyes darting back and forth from the hallway to the footage.

He steps forward toward the hallway, as he watches himself on the iPad. Slowly he gets closer to the source of the image.

The two other camera angles move, as if closing in on him. He stops. Are they leading him this way? Better to keep going forward. Another step closer. The angle from the hallway doesn’t move.

Sam starts making out a shape in the darkness. A large shape. He breathes deep and then takes two giant steps forward.

The camera angle retracts a bit, like a scared animal.

Sam laughs to himself. He has made some sort of contact. Fear is now fascination. His iPad screen is bright. He wants to see into the hallway. He points the screen away from himself to illuminate the hallway.

A HORRIFIC FACE! The cameras all DROP to the floor, breaking.

Sam brings the iPad to him: All the cameras are static now.

He runs into the hallway, trying to salvage the unsalvageable.

SAM (CONT’D)
No, no, no, no..
INT. OFFICE ROOM - SAME

The camera connected to the computer is in pieces. The SD Card broken in half. Sam’s voice is heard faintly cursing downstairs.

INT. LIVING ROOM - LATER

Sam screams into his phone.

SAM
Your goddamn ghosts destroyed my cameras!

ALLISON
(on phone)
Calm down, which cameras?

SAM
All of them!

ALLISON
All the cameras are gone?

SAM
Yes. I got my 7D, but other than tha-

ALLISON
So they aren’t all gone?

SAM
What? No, I... these are expensive cameras.

ALLISON
Did you get the optional insurance when you rented it?

SAM
That’s not the point. I don’t know why, but Alice or Emily or whoever just destroyed all the cameras and I need to know you’ll take care of all this.

ALLISON
I don’t think it’s Alice.

SAM
Excuse me?

(CONTINUED)
CONTINUED: 58.

ALLISON
I don’t think Alice is in the house.

SAM
OK. Why?

ALLISON
Because she is still alive.

SAM
OK?

ALLISON
I finished the book. She lives in some asylum somewhere. She says she just woke up one day and her husband was stabbed to death.

SAM
So someone broke in and stabbed her husband to death?

ALLISON
She says it was Emily.

SAM
That’s weird. Because I recorded a voice saying “I’m Alice.”

ALLISON
This is Alice, “I see my husband every night. He has been dead for months now. I fear that my hands are the ones that killed him. Emily doesn’t show. It is still in the house, and I did this. I did this to my husband, but he shows no anger. No hatred or sadness toward me. He smiles. Death is almost like a release.” That is weird... man, the afterlife is crazy.

SAM
This, again, is besides the point. What about my cameras?... Hello?

Sam checks his phone: Low battery.

SAM (CONT’D)
Very cute.

Sam laughs to an empty house.

(CONTINUED)
CONTINUED:

SAM (CONT’D) (CONT’D)
I bet you destroyed the charger too.

It didn’t. He finds it and plugs his phone in. He waits for it to power up again.

SAM (CONT’D) (CONT’D)
Are you trying to manifest?

Sam remains standing, tapping his toe, waiting for his phone.

A WIDE SHOT of the entire room. He is very small. Very alone. He stands next to the door frame to the dining room. It is very dark in there.

Every creak of wood is suspect.

The phone rings. Sam jumps out of his skin, but still answers it swiftly.

SAM (CONT’D) (CONT’D)
Hello?

ALLISON
(on phone)
Sam?

SAM
Yeah.

ALLISON
Where are you?

SAM
What?

ALLISON
Where are you?

SAM
I’m at your house.

ALLISON
Are you sure?

SAM
What?

ALLISON
I’ll call you right back.

(CONTINUED)
CONTINUED:

She hangs up. A "what-is-going-on" look is painted on Sam’s face.

He remains standing, waiting for the phone to call back.

There is a noise behind him. He walks away from it...

A WHITE HAND grabs at his shirt.

Sam shrieks, falling to the floor, turning around to look.

Nothing but a dark door frame.

The phone has fallen on the ground as well. It is right next to the frame. IT RINGS.

Sam stares at the phone. Should he answer it or not. He gets on his knees, about to crawl.

It stops ringing.

IT RINGS AGAIN. He crawls slowly toward the frame. Too slow, as if he hopes they’ll hang up.

It stops. So does he.

IT RINGS AGAIN. He takes a deep breath and rushes toward it, swiping it up and retreating swiftly. He answers the phone.

    SAM
    Hello?

    ALLISON
    Where did you go?

    SAM
    I don’t know what you’re talking about, but I’ve been here all night.

    ALLISON
    No, I mean I called three times in a row.

    SAM
    Oh, um... it...

    ALLISON
    There is something crazy going on over here.

    SAM
    I know the feeling.

(CONTINUED)
ALLISON
Dylan keeps waking up screaming.

Drake is heard in the background.

DRAKE
(distantly)
It’s just a bad dream.

SAM
What is going on?

ALLISON
He says he keeps seeing a man at our window, staring at him.

SAM
At your parents? It’s probably neighborhood kids playing around outside.

ALLISON
We’re on the fifth floor of a condo.

SAM
Oh.

ALLISON
And he says it’s you.

Sam’s eyes widen.

ALLISON (CONT’D)
And that’s not the freakiest part.
The freakiest-

Disconnect. The phone is dead again. Sam throws it across the room in a fit of rage.

It doesn’t land.

SAM
That’s it.

INT. HOUSE - VARIOUS

Sam turns on every light in the house. He turns on a radio, blaring it. He turns on the T.V., loud. If there is a dark doorway, he runs in and turns on every lamp. He even turns on the bathroom fan.
CONTINUED:

He sits down at his now non-functional command center. The house is loud, almost overbearing. The T.V. is still playing his movie.

We stay on his face a while as he watches. He watches his movie.

His face changes. He wishes he was somewhere else.

The screen reads, "A Samuel Hooper Film".

THE HOUSE GOES DARK. No power to anything.

Silence.

SAM (CONT’D)
Was that you or me?

A beat.

AN UNGODLY SCREAM echoes through the house.

He stands up in the middle of the room, not moving.

Moments pass. ANOTHER SCREAM.

This time, Sam grabs his camera and points at the source of the scream. Dead battery.

He scrambles through his bags for an iPad.

IPAD POV: Shaky handheld going slowly down the hallway. We hear through the rattling of the mic how scared he is.

SAM (CONT’D) (CONT’D)
Are you the spirit that is haunting this house?

He moves closer.

SAM (CONT’D) (CONT’D)
Do you mean us harm? What is your name?

We see down a hallway to darkness. There is some shuffling in the distance.

A white face, in perpetual scream fades into the distance. Before he can make out what it is, two white hands reach out for him.

The camera turns sharply, running away. The scream is more of a screech, moving toward the camera. Sam closes the bathroom door fast.
INT. BATHROOM - SAME

Sam catches his breath. He scrolls through the footage on his iPad, looking back at the face. The hands belong to the entity, as if the rest of it is cloaked in black.

O.S. FOOTSTEPS FROM OUTSIDE GET CLOSER. AND CLOSER. AND CLOSER.

They stop right in front of the door.

Silence. Sam turns the 3G on his iPad on and logs onto "Facebook". Status: "GHB: I’m locked in the bathroom. Emily is right outside. I’m afraid to get out. The power is down in the house. Can somebody please help me?!"

He posts.

Almost immediately, he gets a notification: Allison Rogers ‘likes’ your status.

SAM
Go to hell!

Sam selects a camera app. He presses record.

Slowly, he opens the door a crack. He squeezes his iPad hand out the door. His face winces in anticipation, as if something is going to take the camera.

After a few moments of panning back and forth outside the bathroom, Sam slowly brings the camera back in, without shutting the door. He finds the footage.

IPAD POV: The footage goes from a warm bathroom to a darkened living room. It pans around a bit.

The face stands near the front door.

The camera pans away. It pans back: the face is closer.

The camera pans away. It pans back...

THE POWER TURNS BACK ON! All the sound explodes back onto the soundtrack.

Sam freaks out, shutting the door and tripping backwards into the tub. The door shakes violently, as does the knob.

Sam is hurt, holding his head from the fall. There is blood on his hands.

THE DOOR EXPLODES OPEN. He passes out.

(CONTINUED)
THE FILM GOES BLACK. NO SOUND OR IMAGE. AN UNCOMFORTABLY LONG AMOUNT OF TIME PASSES.

THIS IS WHAT DEATH FEELS LIKE.

80 INT. BATHROOM - DAWN

SAM’S FACE: He wakes up. The door is wide open. A blue hue of a dawning sun fills the house.

He regains his consciousness slowly, feeling the back of his head again: no more blood. He checks himself to make sure he is ok. Close call.

He has trouble getting out of the tub, but manages to wriggle free.

The iPad is on the ground, dead. He picks it up and slowly exits the bathroom.

81 INT. LIVING ROOM - CONTINUOUS

Sam, looking left and right, sees the coast is clear. The sound of the house is quiet, no radio or anything. He breathes easy a bit and sees the door.

He marches quickly toward it... but there is no knob, no way out.

In a series of cuts, we see Sam plug in his iPad, start packing up his gear, wrapping wires, etc. He finds a box and labels it "Broken cameras," before sweeping the pieces into it.

He checks his iPad for the time: 9:32. He goes to a video folder and watches the footage again.

CAMERA: It is the footage of the face at the door, then glitch.

Sam scrolls through the clip, but stops. There is more footage.

CAMERA: The angle is tilted, on the ground, looking at the door. Sam’s foot dangles on the top of the frame from the tub. The foot moves, touching the floor. Sam stands up, goes to the sink, wiping blood off the back of his head.

Sam watches, somewhat horrified.

(CONTINUED)
CONTINUED:

CAMERA: Sam opens the door, leaving the bathroom. The door stays open. The sounds from the house stop. The angle can see to the stairs. Sam walks up them with his DSLR in hand. An empty house for a few moments. Clip ends.

Sam looks at the stairs: small droplets of blood create a path upward.

He is ready. He follows the path up the stairs.

82 INT. STAIRS - CONTINUOUS
The path turns into the master bedroom.

83 INT. ALLISON’S BEDROOM - CONTINUOUS
The dresser is on its side, all the drawers strewn across the room. Sam looks to where it used to stand: torn wallpaper creates the outline of a hidden door.

84 INT. HALLWAY - CONTINUOUS
Sam walks into Dylan’s bedroom...

85 INT. CHILD’S BEDROOM - CONTINUOUS
... and Opens the closet door. It is too shallow.
He knocks on the wall. It is hollow.

86 INT. HALLWAY - CONTINUOUS
Sam notices the space between the two rooms: there is too much. There is a hidden room.

87 INT. ALLISON’S BEDROOM - CONTINUOUS
With the tips of his fingers, Sam weasels into the crack of the door and jimmys it open. There is a wall to the opposite room. Inside, there is a staircase leading up.

He notices a light underneath the bed: his camera is upside down, powered on.

He picks it up.

A rustling up the stairs. Sam’s eyes dart up. He looks out the window: Safe daylight.
INT. DARK ROOM - SAME

CAMERA POV: Sam walks up the stairs with his camera in hand. The stairs creak heavily with each step.

There is rustling within. Sam doesn’t stop.

A BLACK SCREEN.

Footsteps continue.

We hear a sound pan quickly left to right. Sam reacts sharply.

SAM

Emily?

A dimly lit face in the distance. It is Emily. It moves closer, slowly.

SAM (CONT’D)

What are you?

EMILY

Where is Alice?

It stops...

... and runs toward the camera.

The camera starts to drop to the ground. It freezes.

INT. FOOTAGE – DATA MOSH SEQUENCE

The footage glitches and freezes. Emily’s face leads to a prolonged DATA MOSH sequence. Digital imagery takes on near organic form, as faces in agony and distress appear underneath frozen landscapes of pixels. New imprints of light struggle to attain form, like a ghost attempting to manifest in our world.

Through all this, the images of a group seated around a table start to manifest. The glitches start to fade into clarity.

We see Dylan, looking dead into camera, talking.

DYLAN

Smile!

More data moshing. Images of Sam himself appear, walking in darkness with a camera.
The footage goes black. A slight orange flicker in the distance grows larger. A woman, seated, comes clearer.

90 INT. DINING ROOM - DECADES EARLIER

A SEANCE. ALICE, young, is seated at a table holding hands with CHRIS, her sister, and people we cannot see. The camera is looking at her from the hallway.

She looks dead at the lens. She gasps.

The camera jerks up, showing Sam, in horror. A WHITE HAND grabs his mouth.

The glitching continues over the sounds of a struggle.

91 INT. ALLISON’S BEDROOM - CONTINUOUS

The darkness breaks into light, the struggle stops and the camera lands upside down, under the Allison’s bed, looking straight at Sam’s body. He does not move.

Sam is dead.

FOOTSTEPS. Something has entered the room. A pair of legs stands right next to the body. They turn towards the camera.

A HAND GRABS THE CAMERA. It points the camera at itself. It is Sam, moments before, about to watch the footage on the camera.

The camera turns, as if someone is trying to find an off switch.

Sam’s body is still there.

The camera shuts off. FOOTAGE ENDS.

92 INT. ALLISON’S BEDROOM - PRESENT

Sam’s hands hold the camera, his face painted with a combination of disbelief, shock, and confusion.

He looks down at the dresser: nothing, no body.

Sam is having trouble processing what he has seen. He decides to turn his camera to LIVE VIEW.

He points the camera at the dresser: still nothing. He puts it down.

(CONTINUED)
CONTINUED: 68.

He points it again: Sam’s dead body is lying on the dresser.

SAM’S FACE: Sam smiles. His eyes well up. He looks around the room, moving his body as if he is discovering a new skin. He laughs. There is warmth in his smile, something in his eyes we have not seen before. A kind of sublime realization. He has no worries, no obligations, no Earthly problems.

93 EXT. THE HOUSE – SAME

A WIDE SHOT. The neighborhood is quiet.

A CAR PULLS UP. It is Allison and Drake. Drake gets out first, going around the car to get Dylan out. Allison gets out too, going straight for the front door. Drake says something, but the distance makes all dialogue indiscernible.

Allison stops. The door is wide open.

94 INT. LIVING ROOM – CONTINUOUS

GOPRO POV: Allison walks in timidly. The light outside is blindingly bright.

ALLISON
Sam?... We’re back. You can come out from the closet.

She laughs to herself. No response. She walks in further, exiting the frame.

A long pause.

ALLISON (O.S.)
You made a mess. You’re helping clean this up.

FOOTSTEPS. Sam enters the frame from the stairs. He walks toward the door. Allison re-enters.

ALLISON
Sam?

Sam turns around. His serene smile is slowly replaced with confusion, then realization, then sadness. The camera lied.

ALLISON (CONT’D)
Are you ok?

Dylan is crying outside, distantly.

(CONTINUED)
**CONTINUED:**

**DRAKE** *(O.S.)*
*(outside)*
I need a hand with Dylan.

**ALLISON**
*(to Sam)*
Give me a second.

Sam’s expression does not change as Allison walks pass him through the front door. His eyes follow her. She closes the door as she exits.

He laughs to himself. A foolish laugh. There is some sadness there too.

**GOPRO POV:** The camera is directly behind Sam. He stops laughing, sensing something behind him. He turns. There is no wonder in his eyes, no joy. Just fear.

**BLACK SCREEN. NO CREDITS.**

**THE END.**