Examining the Narcissism Trend in Generation Y Through Digital Narrative Film

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EXAMINING THE NARCISSISM TREND IN GENERATION Y THROUGH DIGITAL NARRATIVE FILM

by

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B.F.A. University of Central Florida, 2009

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

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ABSTRACT

This thesis presents an account of the making of 15 Minutes of Faye, a microbudget feature-length film created in partial fulfillment of the requirements for the degree of Master of Fine Arts in Film and Digital Media at the University of Central Florida. It chronicles the motivation behind the creation of the film, the entire creation process, plans for its distribution, and reflections on lessons learned during the creation process. The film itself was designed to challenge its viewers with the gross self-absorption of its fame-seeking protagonist, in order to promote public discourse about Generation Y’s sense of entitlement, which has been well-documented in academic literature. It is the author’s hope that this document will promote awareness of the film’s subject matter, and will also aid others seeking to create microbudget feature-length films.
ACKNOWLEDGMENTS

I would like to thank my parents, Richard and Elyse Ingle, for supporting me throughout my artistic education, and for being a constant source of love and encouragement. I would also like to thank my thesis committee: Robert Jones, Philip Peters, and Lisa Peterson.
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CHAPTER ONE: INTRODUCTION

As I’ve grown in my understanding and appreciation of the craft of filmmaking, I’ve come ever more convinced that filmmakers—and artists of all types—have a social responsibility to the world in which we live. Art can say that which can be said in no other manner, and enlighten, inform, and provoke audiences with ideas to which they would otherwise be closed. My own favorite works of art have been those which have changed me in some way. So I believe that art is most meaningful when it transcends the realm of self-expression and becomes an active act of communication.

Even when I first entered UCF’s graduate film program five years ago, I was enamored by the idea that every film must have a purpose. For this reason, the program’s emphasis on microbudget digital filmmaking was part of what attracted me to it. I’m fortunate enough to be making films in the digital age, when the means of production have become so inexpensive that they’ve become democratized, when even the smallest film can potentially be seen by thousands of people online, when the only “gatekeepers” are film viewers themselves. This is an ideal environment for any artist working toward social change.

When writing my script, I sought both a story that I could use to illuminate an important social issue, as well as seeking a social issue to illuminate with my story. After all, a hundred years from now, a well-told story may be obsolete, but the way we filmmakers change, shape, and interact with our culture will carry through.
Beginnings

I attended the UCF film school as an undergraduate, and spent much of my spare time socializing and creating art within Orlando’s larger community of young artists. After a couple of years in Orlando, I noticed that several of my peers seemed to care very little for their craft, placing more value on their own reputations than on their art. I repeatedly encountered the same egotistical behavior: bragging of artistic achievements, making grandiose declarations of inevitable future fame, and obsessively seeking attention at any social function where it could be found, all while putting minimal effort into the film work that these people used to facilitate their social ambitions. At age twenty, I had never encountered the basic truth that artistic fields tend to attract egocentric personalities at a higher rate than other fields, and as someone who cares about my craft deeply, I was naturally troubled by the motives of some of my peers.

I spoke with artistic friends at other schools and in other regions of the country—filmmakers, actors, musicians, etc.—and found that I was not alone in my concerns. Many of my acquaintances had noticed the same fame-seeking behavior in certain of their peers as well. Newly aware that this phenomenon was at least nationwide in scope, I suspected something larger might be at play than petty social squabbles among college students.

A search of the internet led me to the research of two psychologists, Jean M. Twenge, Ph.D., and W. Keith Campbell, Ph.D., that would form the thematic basis for my thesis film.

The Current Narcissism Problem

Tom Wolfe’s 1976 essay “The ‘Me’ Decade and the Third Great Awakening” may have been the first to identify a cultural shift in attitudes from the nationalism and community focus of
post-war 1940s America to the more individualistic self focus of the 1970s. Christopher Lasch continued this inquiry with his 1979 book *The Culture of Narcissism*, which noted trends such as the deterioration of the American family and the increasing influence of celebrity culture in the 1970s. These works launched the study of narcissism into the public eye, and in the decades since, psychologists have developed a growing body of evidence that narcissistic and fame-seeking attitudes continue to spread within our culture, specifically in Generation Y.

Dr. Twenge and Dr. Campell are leading psychologists in this field of study. My review of psychology literature found numerous studies and journal articles both citing and supporting their research. Through an examination of cultural trends between the 1970s and today, they argue that clinical narcissism has been on the rise for decades, and is likely to grow worse in the future if no action is taken to mitigate its effects. After learning that fame-seeking is a key component of a narcissistic personality, I found the following excerpts from their book particularly alarming:

“‘In 2005, 31% of American high school students said they expected to become famous someday.’” (Twenge and Campbell 94)

“In 2006, 51% of 18- to 25-year-olds said that ‘becoming famous’ was an important goal of their generation … [In 2006], a poll asked children in Britain to name ‘the very best thing in the world.’ The most popular answer was ‘being a celebrity.’ ‘Good looks’ and ‘being rich’ rounded out the top three.” (Twenge and Campbell 93)

“[In a survey,] 43% of middle school girls said they wanted to become a celebrity personal assistant, twice as many as chose ‘the president of a great university like Harvard or Yale,’ three times more than chose ‘a United States Senator’ and four times more than ‘chief of a major company like General Motors.’” (Twenge and Campbell 94)
“By 2006, 1 out of 4 college students agreed with the majority of the items on a standard measure of narcissistic traits. Narcissistic Personality Disorder (NPD), the more severe, clinically diagnosed version of the trait, is also far more common than once thought. Nearly 1 out of 10 Americans in their twenties, and 1 out of 16 of those of all ages, has experienced the symptoms of NPD.” (Twenge and Campbell 2)

Twenge and Campbell place the origin of the problem as the self-esteem movement in the 1970s, which began with Nathaniel Branden’s now-discredited book, *The Psychology of Self-Esteem*, in 1969, and *PET: Parent Effectiveness Training*, in 1975. After reading about the supposed importance of self-admiration and self-esteem in raising children, parents began practicing efforts to raise their children’s self-esteem in hopes that this would help them develop into happy, successful adults. Parents gradually became less likely to say “no” to their children, and sought to be their children’s friend rather than their authority figure. Educators also caught onto the trend, and began instilling self-esteem as a key personal virtue, educating children to believe, “I’m special.” These efforts were intended to instill positive notions of individualism in children, but they backfired. As psychologist Polly Young-Eisendrath describes:

"Hoping to increase children's creativity and self-expression, this educational and parenting movement unwittingly promoted a self-esteem trap: unrealistic fantasies of achievement, wealth, power, and celebrity. When these expectations are not met in adult life—as inevitably they are not—the result is a negative evaluation of the self." (Young-Eisendrath 1)

Seeing the new purchasing power of children and teenagers that the self-esteem trend had caused, advertisers began to create commercials that promoted entitlement and self-admiration (“You deserve the best.”). Public interest in celebrities began to intensify and the media began to fixate on them more, creating a positive feedback loop that spiraled ever upward. And social media, despite its many benefits to society, now allows any narcissist a platform with which to
spotlight himself. These trends have all resulted in a high percentage of the current generation of young Americans being vain, materialistic, aggressive (especially when not getting their way), entitled (without having to work for reward), and fame-seeking. (Twenge and Campbell) Many of them lack empathy for others, deeming their own desires most important, and themselves deserving of the best in life. This way of thinking especially causes trouble when Generation Y enters the workforce. As Paul Harvey, assistant professor of management at the University of New Hampshire, says:

“Managers have reported a lot of problems associated with [entitlement] – primarily that these employees have unrealistic expectations and a strong resistance toward accepting negative feedback. Basically entitlement involves having an inflated view of oneself, and managers are finding that younger employees are often very resistant to anything that doesn’t involve praise and rewards.” (Wright)

I’ve seen firsthand how some people my age seek power and celebrity status as the primary ways they are able to experience feelings of achievement, and of love. I’ve seen reputations and friendships destroyed because of this. It’s deeply sad and troubling, and having seen the truth of Twenge and Campbell’s arguments in my own social circles, I was intrigued that they and other psychologists had quantified these narcissistic trends with a body of evidence going back decades. I realized that I wanted to make a film about protagonists with lives as empty as those described in Twenge and Campbell’s research, and dramatize how society has failed them, how their parents have failed them, and how they have failed themselves. As I read Twenge and Campbell’s descriptions of romantic relationships with narcissists, I realized that the romance genre might be an ideal genre to use for my film. They write:

“Narcissists are both exciting relationship partners and awful ones. Their relationships are all about feeding the ego—definitely their
egos and sometimes even your ego. Narcissists’ relationship partners primarily serve to make narcissists look and feel powerful, special, admired, attractive, and important. Love, caring, commitment, loyalty and all those other things at the core of healthy relationships matter less to narcissists, who move on when they can’t get the needed ego gratification.” (Twenge and Campbell 212)

And:

“Much of narcissists’ behavior in relationships is ‘game playing.’ They are deceptive and dishonest; they will signal commitment at one time and then pull away the next; they will play people off against one another; and they will avoid real commitment … A narcissist thinks of a relationship partner as fuel. Narcissists use others to power their status and esteem, and when the other person no longer provides that, they are dumped.” (Twenge and Campbell 215)

During my research, my professors asked a question of me: why take note of narcissism and fame-seeking in Generation Y specifically? After all, these traits are not new traits, especially in artistic fields. The answer is that according to research, these traits are quantifiably worse in my generation, and are likely to grow even worse in future generations if nothing is done to curtail their growth. Twenge and Campbell suggest that awareness of the problem is one of the first major obstacles to solving the problem, hence my motive for making 15 Minutes of Faye. I want to help avoid a society in which individuals are increasingly alienated from their communities, thinking only of their own desires rather than the needs of their families, their countries, the human race as a whole, and future generations. For as Tom Wolfe wrote in his original essay in 1976:

“There is no ecumenical spirit within this [culture of narcissism]. If anything, there is a spirit of schism.” (Wolfe)
It should be noted that while Dr. Twenge and Dr. Campbell’s research has been widely accepted by their colleagues, it has also faced some criticism. Specifically, Trzesniewski and Donnellan question their data sampling technique, and argue against their conclusions with data samples of their own. (Trzesniewski and Donnellan 58-75) Conversely, Twenge and Campbell point out that Trzesniewski and Donnellan’s study used a far smaller sample size than theirs, consisting of data from just three college campuses. (Twenge and Campbell 32) Also, Dr. Jeffrey Jensen Arnett has questioned Twenge and Campbell’s reliance on the Narcissistic Personality Inventory: a questionnaire that has been used to measure narcissism since the 1980s. (Arnett 6) He is skeptical about its practical use for measuring narcissism, since some of the statements with which it asks respondents to agree or disagree, such as “I am assertive,” do not clearly indicate narcissism. However, Twenge and Campbell used the NPI as a jumping-off point, and most of their conclusions are not directly drawn from it. Dr. Arnett also accuses Twenge and Campbell’s research of perpetuating negative stereotypes about today’s young people: a claim toward which I am sympathetic. (Arnett 5) I took care during the making of my film to not suggest that all members of Generation Y are like Mycah, the film’s self-centered protagonist; rather, I sought to portray one specific case of narcissism and fame-seeking run amok, and use this case as a microcosm of larger societal problems.

**The Genesis of 15 Minutes of Faye**

With my thesis film, I sought to add to the public dialogue about the problem of excessive narcissism in some members of my generation, to raise awareness of the problem in hopes that viewers of the film will think critically about it and attempt to find solutions for themselves. I decided to make the film’s story about musicians rather than filmmakers to
distance myself from the characters. (I am not a musician.) I felt I could write about the problem better if the film weren’t too personal for me. But I still needed a frame through which to examine the theme I had chosen: extreme self-absorption and fame-seeking leading to the collapse of interpersonal relationships. I considered several genres through which to convey this theme.

I made my choice after watching Richard Linklater’s classic film *Before Sunrise* for the first time. *Before Sunrise* was a film that defied all narrative conventions: it had no rising action, no turning points in its story, and only a perfunctory climax. (Linklater) Yet it reached profound thematic depths, created two fascinating characters, and even offered plenty of surface-level entertainment through only its dialogue and Linklater’s deft use of the camera. I immediately wanted to emulate this film with a similar romantic drama of my own.

Around this time, I was enrolled in a film course that assigned me to work on a marketing team for a new film at the Florida Film Festival called *In Search of a Midnight Kiss* (which went on to win the festival’s Grand Jury Prize that year). At the festival, I met the film’s director, Alex Holdridge, who turned out to also be deeply influenced by Linklater’s *Before Sunrise*. Mr. Holdridge introduced me to what has become known as the “mumblecore” movement: an independent film movement of microbudget, dialogue-heavy, digitally-shot films with small crews, detailing a short, meaningful period in the life of two or three twentysomethings. (Lim) Movies such as *In Search of a Midnight Kiss, The Puffy Chair, Luke and Brie are On A First Date,* and *Once* are some examples. I was considering making my film’s protagonist a fame-seeking narcissist, so, as I wrote on my film’s website:

“Whereas many mumblecore films deal with young love, I thought it’d be fascinating to make a film in the same style as a
mumblecore film, but in which the two leads have a self-destructive relationship instead of a romantic one. For me, turning the genre on its head creates a much riper foundation for conflict, humor, and social commentary.” (Ingle)

The idea of using the genre conventions of both mumblecore and romance to defy and subvert those genre’s own conventions led me to many of the scenarios in the film. A character has an unexpected pregnancy, but instead of becoming a major plot device, the characters spend most of the movie actively ignoring it. The male and female leads have a classic meet-cute in a restaurant, but the situation has been staged by Mycah and quickly becomes strange and awkward. The female lead who the male lead is pursuing is suddenly revealed to be married, but because of her freewheeling personality type, the marriage is a complete non-issue. The two leads kiss early in the movie rather than late in the movie, to signify to the audience that the romance is not our subject matter and the film will focus on other themes. The script and film contain many of these subversions of genre tropes.

I decided to set the film in Bradenton, Florida, the small city where I grew up, because of the inherent contradiction of a protagonist with delusions of grandeur living in a backwater Florida beach town. I also made this choice because I knew the city’s locations intimately and had always wanted to bring the city to life as the setting of a movie.

**Writing the Script**

In order to anchor the story firmly in the mumblecore genre, the first draft of my script focused almost exclusively on genre at the expense of theme: it offered little commentary on our fame-obsessed society, and featured Mycah and Faye as the only two characters. It read more like an ordinary romance script.
Sensing the risk of too many repetitive scenes featuring the two leads, I focused on fleshing out the world of the characters in the next draft. Twenge and Campbell place some of the blame for the narcissism of the young on the Baby Boomer generation that raised them, so it was important to me to write scenes in which the main characters interact with their parents. Mycah’s parents pushed him too hard, Faye’s parents tried to control her, and despite Hansford’s parents’ shortcomings, they genuinely loved him and accepted him as he was, which might be why he became a kinder young adult than his peers. In retrospect, the film’s parental dynamic was an oversimplification of Twenge and Campbell’s research, and I would change it if I could do it again. Different characters’ parents came and went through the many drafts of the script, and we even shot a scene featuring Mycah’s father, but only the three mothers remain in the final cut of the film.

As time went on, I developed the film’s backstory, focusing first on Faye’s history, which is as follows. Just after high school, Mycah broke up with Faye for a more attractive girl named Christy, thus breaking apart the band they played in with Hansford. Because of this, Faye developed severe depression and an eating disorder, which became so terrible that it actually altered her physiology, rendering her permanently infertile. Since childhood, she had derived her identity from conformity to her family’s traditional values, which her mother was quite strong about reinforcing. A young and naïve eighteen-year-old, Faye felt great personal shame at her poor health, poor position in life, and her new inability to bear children, which was extremely important to her family. So she retreated from her relationships with them, got involved with some disreputable men who made her feel good about herself … and one of those men—Lee—happened to start a band with her, a band which happened to become famous. But even with
Faye’s fame, she feels utterly alone, unable to form genuine relationships with other people due to the scars from her past. She blames all of the hurt and pain of the past four years on Mycah. The only reasons she is spending time with him during the film are so she can learn about his life and thus find ways to hurt him.

Also in the early drafts, I created the character of Hansford as a foil to Mycah and as a proxy character for the audience. Mycah’s girlfriend Jenna was created to establish some stakes: that Mycah is abandoning serious responsibilities by pursuing Faye, and that Jenna could show up at any time and ruin his plans. Hansford and Jenna became the two relatively normal characters grounding the story’s more bizarre characters. I used them to oppose Mycah, and thus began to develop Mycah into the selfish dolt I needed him to be in order to fully explore my theme.

My original plan was to make Mycah irredeemable: a cruel and self-centered character who would learn no lessons over the course of the film. Failing to grow, his story would end in tragedy. This plan was influenced directly by Twenge and Campbell’s research. They are critical of the popular (and possibly Hollywood-influenced) myth that highly narcissistic people are merely hurt souls at heart, that they are secretly insecure and have low self-esteem, and can be helped if only we pity them and treat them kindly. On the contrary, real-life extreme narcissists tend to have very high self-esteem, and treating their supposed insecurity by provoking even more self-admiration will just make the problem worse. (Twenge and Campbell, 24-28) The more you give them, the more they will take. They view other people more as tools to be used than as humans with whom to relate. So I wrote Mycah as an irredeemable narcissist, far more so
than he is in the final version of the film (though I’m sure some viewers would argue that he still is irredeemable).

After finishing the second draft, I first encountered what would become the number one criticism of *15 Minutes of Faye*, a criticism that follows the film to this day: the protagonist is unlikable. Traditional Hollywood storytelling dictates the necessity of a likable protagonist, with whom the audience can empathize. Most conventional wisdom says that audiences do not like to watch unlikable protagonists. Perhaps this is true for the very biggest Hollywood films, but the success of other films like *The Social Network*, *There Will Be Blood*, and *Perfume: The Story of a Murderer* prove this sentiment generally false. One need only examine the popularity of television shows such as *Mad Men*, *Dexter*, and *Breaking Bad* to realize that unlikable protagonists are both ordinary and acceptable in today’s mainstream storytelling. I pointed to these examples when confronted with the fact that my own protagonist was unlikable, and claimed that audiences were smart enough to view an unlikable protagonist as an intriguing lens through which to examine thematic material.

But I was missing a key ingredient, which my professors soon helped me to see: audiences don’t have to like a protagonist, but they do have to find that protagonist interesting. Mycah needed to be interesting enough that an audience would stay in the film with him, see the world from his perspective, and be moved by the thematic material I’m exploring with him—primarily, how the self-centered quest for fame leads to an empty and miserable life. People needed to empathize with him enough to want to understand him. Mycah did not have these qualities in early drafts of my script. He was so vile that audiences would not have watched a film about him. So in ensuing drafts, I was forced to abandon real-life psychological research in
favor of better storytelling. Mycah became less of a total sociopath and more of a bumbling fool, who an audience could laugh at, be entertained by, and even sympathize with near the end of the film (all while still disliking his negative traits). I kept him as narcissistic as I dared, trying to walk a fine line between addressing my generation’s narcissism problem while still letting Mycah engage the audience as the film’s protagonist. Opinions differ on how successful I ultimately was, but I am personally satisfied with the final result.

The character of Kevin was created when I realized that I needed a moral foil for Mycah during the parts of the film in which Hansford couldn’t logically appear. Faye’s ulterior motive of “hurting” Mycah throughout the course of the film made her too vindictive for me to use her as Mycah’s foil, so I created an innocent, mentally feeble character to contrast with Mycah, and fully display how deluded he is. I also found the obsession and social incompetence caused by Kevin’s autism to be an interesting parallel for Mycah’s personality, despite how Kevin’s simplicity opposes him. This character also served as comic relief. Kevin wound up working better on paper than he did in practice, which will be discussed later in this document.

One of my goals with this film was to tell a story with two protagonists—Mycah and Faye—like in the other mumblecore films I admire. One of the minor pitfalls I made in the screenwriting stage was to let the film skew too far toward being Mycah’s film. Some reviewers have commented that Faye’s story feels overlarge (though many others think her story is just fine), because they perceive Mycah as the film’s sole protagonist. I doubt that this would have been a problem if I had introduced Faye earlier in the film, thus setting her up as the film’s second protagonist from the beginning. Or perhaps I should have started the film later, closer to their first meeting in the restaurant. In Lajos Egri’s book *The Art of Dramatic Writing*, he
advocates to begin your story at the exact point when your protagonist is ready to act. (Egri 85-86) I will keep this in mind when writing future stories.

Another writing pitfall that I can see now in retrospect was my overuse of subtlety. Mumblecore thrives on its audience’s ability to piece together the subtexts of characters’ relationships from the most subtle of clues, and I have always admired this. I strongly dislike when I view a film that tries to “hold my hand” instead of letting me use my brain, so I try to never overexplain anything in my own films.

This approach backfired in 15 Minutes of Faye. I achieved subtlety, but I sacrificed clarity. For example, some viewers were unaware of Faye’s backstory even after watching the film, since I chose to reveal it in such a piecemeal and overly-subtle manner. Test audiences have had mixed reactions to the film’s overuse of subtlety, with some enjoying it, some criticizing it, and some being confused by it. I myself am torn, but I would make the film at least somewhat more clear if I could go back and write it again.

A Complex Climax

I may have also made the film’s ending too subtle, and thus unclear. I had always intended for the scenes at Faye’s mansion to be the climax of the film. The concert scene was a late addition to the script, but the events of the concert were so viscerally climactic that some readers of the script began to perceive that scene as the climax of the film’s story, and the mansion scenes as extraneous. What follows is my argument for why the concert scene is not an adequate climax for the story, and why the mansion scenes are necessary.

After writing several drafts of the script, I was presented with a new criticism: Faye and Mycah were so dishonest with each other through the majority of the film that their sudden
honesty in the climax at the mansion was an emotional non sequitur. I needed to add a scene just before the mansion scenes that would strip both characters of their pretenses and make their true motivations manifest. The concert scene—originally a bland, A-to-B scene—was thus repurposed. Mycah was made desperate enough to follow his fame-seeking motivations to their maximum expression: his fifteen seconds of fame on stage after interrupting the concert to publicly kiss Faye. The ensuing public shame made him miserable, and introduced him to the idea that becoming famous wasn’t really what he wanted after all. Similarly, Faye was given the opportunity in the concert scene to finally exact her revenge on Mycah, and she took that opportunity, but when she saw that even Mycah and Lee—her two enemies—had friends to console them (in scenes 56 and 58), and she still had no one, she was introduced to the idea that revenge against Mycah wasn’t really what she wanted after all.

The two protagonists’ overt goals (fame for Mycah and revenge for Faye) are achieved in the concert scene, and thus it feels like the movie’s climax. Mycah got his moment in the spotlight and it left him miserable … but what was driving his hunger for fame? A deeper need to feel accepted and loved. Faye got her revenge on Mycah … but what was driving that thirst for revenge? A deeper isolation and need to connect with another human being. The characters’ overt goals are achieved in the concert scene, but their covert goals are just beginning to bubble up to the surface of their consciousnesses, stronger than ever now that the pretenses hiding those covert goals are dissipating. A “second” climax is necessary: the climax I originally wanted, in which both characters are finally honest with each other.

In scene 60, Faye is shown alone at a bar while other people celebrate the new year, further suggesting her internal solitude. Mycah pursues Faye to her mansion partially because he
doesn’t know what else to do, and partially because of his obsessive personality: he wants validation that he achieved something tonight. Alone inside her mansion, Faye walks past an abstract painting of friends at a party, drawing attention to her solitude. She then sits alone in her big empty house. She drinks alone, and turns face-down several pictures of people with whom she has false, surface-level relationships. She finally arrives on a childhood picture of herself and Mycah, and is reminded of the connection they used to have—the last authentic connection Faye had with anyone. Her desperation for human contact overrides her hatred of Mycah, and she lets him in.

Having expected his charade to fail again, Mycah is dumbfounded when Faye lets him inside and tries to have sex with him. He continues his pretense of pursuing her, but timidly. He can finally see how fame has hurt her, and how he has hurt her. He isn’t sure he wants this anymore, for her or for himself.

Mycah’s veneer finally falls on the front porch, when he realizes how ludicrous his proposal to Faye is, and for a few brief moments, Mycah and Faye tell each other how they really feel. Mycah realizes “this whole thing was pretty stupid,” and even genuinely apologizes to her: a big step for such a self-absorbed character. Faye’s rejection of Mycah this time isn’t the same vindictive rejection from after the concert scene; it’s an honest rejection. Her subtext has changed from, “We can’t be together because I hate you,” to, “We can’t be together because you’re too immature and our relationship carries far too much baggage.”

This climax informs the movie’s theme, in that it shows the truth that’s been hiding beneath the surface of my generation’s obsession with fame: a sad dearth of genuine human connection, and a deep need to feel acceptance and love. So many of us have trained ourselves or
have been trained by our parents or our culture to think that achievement and renown are the most fruitful life paths by which to pursue these basic human needs, and we are thus left empty, alone, and in need of a new path in life. This is exactly the statement I wanted to make with the climax of this film.

It is thus a more thematically potent climax than the simple “she got her revenge and he got put in his place” climax that the film would have had if it ended after the concert scene.

I sincerely hope that the above interpretation of the climax is what wound up on screen, but again, I fear I was too subtle with all of the subtext happening in these scenes. Perhaps I could have structured the climaxes differently, but I could think of no way to include both “overt” and “covert” climaxes simultaneously. I think simply clarifying the characters’ motives through acting, photography, and dialogue would have made the climax stronger, though.

The Art of Film

Although 15 Minutes of Faye was intended as a dialogue-driven film in the style of Richard Linklater, Woody Allen, or Aaron Sorkin, I still wanted to use the medium’s visual capacity to tell my story. The production designer, Sarah Cole, the director of photography, Reid Nicewonder, and myself created a visual language for the film during preproduction: we brainstormed blocking, set design, and camera shots which would lend subtle meaning to certain moments in the film. Though some viewers have correctly criticized the film for its lack of overt visual storytelling, I believe our efforts to use subtextual visual elements to inform our story were at least partially successful. Some notable examples of these elements:
-Mycah often examines himself in mirrors during the film, emphasizing how self-focused he is. In the final montage, Mycah looks into a mirror one last time, then literally pushes past himself and toward his loved ones, leaving his narcissism behind.

-The Asphodel poster in Mycah’s apartment is framed on the wall opposite a picture of Mycah striking a pose similar to Lee in the Asphodel poster, implying Mycah’s idolization of Lee and of fame.

-In scene 20, Mycah hides behind Faye while watching the fan’s daughter hide behind the fan in a similar manner, suggesting the fear of raising a child hovering over Mycah.

-Later in the same scene, the daughter smacks her hand on her side, imitating her mother, implying the passing of negative traits from one generation down to the next, which is a sub-theme of the film.

-In scene 24, as Mycah and Faye sit down at the end of the pier, a flagpole is framed between them, implying they are divided from each other, even though they’re sitting right next to each other.

-At the beginning of scene 27, Faye adjusts her rear-view mirror, immediately prior to their discussion about past regrets.

-Near the beginning of scene 30, in Hansford’s mother’s house, Mycah is framed in front of a picture of a stormy sea, since this is the part of the movie where his plans start to unravel.

-Later in this scene, a red lava lamp similar to the one in Mycah’s apartment can be seen behind Faye as she talks with Hansford’s mother, implying that this character’s idolization of fame is similar to Mycah’s. Notes on our use of color—including the color red—are below.
-The number of hats Kevin wears gradually increases throughout the film as he becomes more and more uncomfortable and thus needs his hats for comfort. This is paralleled by Mycah, who dons a hat of his own just before meeting Faye at the restaurant, then opts for Doreen’s hat later in the film, and finally no hat at the end when he becomes his honest self instead of wearing the show-personality he so often uses to manipulate people.

-In scene 41, as Mycah and Jenna talk, the Asphodel poster is framed between them in the background, implying that Mycah’s relentless pursuit of Faye and fame is coming between them.

-Near the end of scene 46, Mycah is standing right in front of the keyboard that Faye was just playing. His hand is framed similarly to her hand, only it hangs by his side rather than playing the keyboard. This implies that, unlike Faye, Mycah has no passion whatsoever for the music he claims to care so much about. He cares only for fame, which is signified by the red lava lamp in this same shot.

-In scene 53, when Doreen forces her hat onto Mycah’s head, he immediately removes the hat and puts it on again, backwards. This implies the younger generation’s perversion of the older generation’s best intentions for it, fitting with the movie’s theme. (i.e. Doreen raised Mycah with self-esteem as the ultimate virtue, and Mycah grew up to be an extreme narcissist.)

-The green and white rubber ball is a physical representation of Mycah and Hansford’s relationship. It is featured in the same shot as a photograph of Mycah and Hansford at the beginning of the film, then exchanges hands at key points in the development of their relationship throughout the film.

-Scene 69, inside the mansion, opens with a shot of Mycah. As he walks forward, Faye’s reflection walks past the mirror in front of him, implying that he is chasing after the famous
public image of Faye rather than the real Faye. This is also the first time he ignores a mirror in the film, suggesting that he is finally starting to see beyond his own selfishness in this scene.

Sarah and I also planned the film’s color, and how it would inform the story. Uses of color, especially in wardrobe, are usually very intentional in the film.

Green was selected to symbolize both envy and delusion, and is a color often associated with Mycah in the film. His clothing is green, Hansford’s car (which Mycah treats as his own) is brownish-green, and Mycah is often featured framed against vegetation, most notably outside the mansion at the film’s climax. Ultimately, green becomes the color of growth as Mycah matures out of his delusions at the end of the film.

Blue was selected to symbolize a feeling of discontentment and entrapment. The pregnancy test is blue, Mycah’s workplace is predominantly blue, the police officer’s wardrobe is blue (even out of his uniform in a deleted scene), and blue jeans are worn by all the main characters except for Kevin, suggesting that he is the only one of them who is content with his life’s circumstances. Faye’s jeans are an off-blue color to suggest that her feelings of entrapment take a different form than those of the other characters.

Red was selected to represent fame: both the pursuit of it, and its destructive power. Red is the color of Lee’s shirt and his car, the color of the lava lamp at the center of Mycah’s living room, and the color of the flowers behind Mycah as he proposes to Faye. The fan who interrupts Faye as she is texting Mycah at the airport is wearing a red shirt, symbolizing fame coming between Faye and her attempts at authentic human relationships, as it has always done.

Earth tones (brown, yellow, orange, off-white, etc.) were chosen to symbolize Bradenton. Genuine, grounded characters such as Hansford and Kevin wear earth tones, and earth tones are
frequently associated with locations where Mycah is uncomfortable, such as Ray’s office, Hansford’s mother’s house, and Faye’s mansion (where a deep red is also a significant color). Kevin, the most innocent character in the film, wears mostly white. In Mycah’s own apartment, greens, reds, and earth tones often interact with each other in meaningful ways.

In addition, the color purple was used exclusively for Faye’s wardrobe. As purple is the traditional color of royalty, purple signifies that celebrities are the modern equivalent of royalty. Purple also suggests how out of place Faye is in Bradenton, where there is no purple but hers. One important exception to this is in scene 16, when Mycah is serving the grouchy customer. Mycah’s head is framed against some purple Christmas lights, implying that Faye is on his mind in this scene.

It’s also worth noting that the colors of the lights flashing over Mycah’s face during the concert scene are red, green, and blue.

The use of the above colors is not restricted to the instances described, and is used ubiquitously throughout the film. I encourage the reader to watch the film again with this color symbolism in mind for a richer viewing experience.

Pre-production

During the pre-production phase, we found our locations and lodging in the Bradenton area, we cast our talent from all over the state (holding one audition session in Orlando and the other in Sarasota), we hired our crew, and I created shot lists, all using typical by-the-book procedures. Our production budget came from four main sources: my own personal savings, a generous $4,000 donation made by one of my high school teachers, a $5,000 grant that we were fortunate enough to win, and regrettably, ample student loans as well.
I decided to pay the main cast and crew. Their paychecks were small, but substantially larger than on any student film set I’ve worked on. This decision was made as a preemptive “thank you” to let my collaborators know that I appreciated them using their valuable time to work on my film. Paying my cast and crew—even just a small bit—allowed me to attract better talent than I would have otherwise, and facilitated a more positive environment on set from the beginning, which I think was crucial once we reached the more difficult shoot days.

My producer, Addison Bryan, began work on the film about a year before any other crew member. Addison and I had worked together for four years at that point, creating a 45-episode web series together, as well as a feature film directed by Reid Nicewonder, who served as director of photography on 15 Minutes of Faye.

We hired a composer very early so that the music performed in the film would be ready by the time production began. We tried to cast actors who were actually musicians, but with little luck. Jamie, who played Mycah, learned enough of the guitar parts that we could cut to wide shots of him playing for a few seconds at a time, and Jo, who played Hansford, went through a similar scenario with the drums. Most of the instrument-playing in the film, however, was faked using other cast or crew members acting as hand-doubles for close-ups of the instruments. Jo’s hands actually doubled as Jamie’s for much of Mycah’s guitar playing.

Notably, we were unable to find a mansion location by the time production began. We already had the momentum of pre-production behind us, so we decided to start production without having this key location locked. That was a mistake, which is discussed below.
Production

I am fortunate to be making films in the digital age, which brings new freedoms and new challenges, both of which are embraced by UCF’s emphasis on microbudget digital cinema. Despite the limitations of a micro-sized budget, it too comes with its own share of freedoms. At the film's first production meeting, I told the cast and crew that I had an open-door policy to creative input from them: from the first AD right down to the production assistants. Anyone who had any idea of how to make the film better was welcome to voice it at any time (with me as the final arbiter of any creative choice). This policy would not be feasible on a large-budget film with a large crew: so many voices would be chaos. My slightly more democratic approach is only possible with a small crew. It prompted many good ideas which would not have otherwise been in the film, and uncovered many errors which otherwise would have. After a positive test run with this film, I plan to use this approach again during any future films I create.

We held a week of rehearsals immediately preceding production, and while I remained satisfied with our casting decisions, it became clear that much of our cast was comprised of amateur and/or first-time actors. Once filming had started, I noticed that many of them had difficulty navigating the emotional transitions of any given scene. So I started directing in broad strokes, obtaining one take with an actor playing motivation A, then the next take with the actor playing motivation B. Instead of aiming for a single perfect version of a scene, which some of my actors were unable to achieve, I shot several varieties of each scene (with motivations A, B, C, etc.) and planned to splice them together into a coherent emotional chain in post-production. I found this to be an effective way of directing amateur actors (with some qualifications I will note in the next section of this document).
I also discovered a useful way of working with amateur actors that contradicts a basic principle of film production. In any beginner’s film class, students are taught to shoot wide shots first, followed by close-up shots. This is because if some unforeseen event suddenly cancels a shoot day, at least the filmmaker will have obtained a shot that depicts all of the scene’s action and can thus be used as part of the final film. Had the filmmaker obtained only a close-up, on the other hand, the filmmaker would have had to reshoot the scene in order to achieve the coverage they needed to cut it together.

I used this common method of shooting for the first week of production on 15 Minutes of Faye: shooting wides first and then close-ups. But I started to notice that my amateur actors needed many “practice takes” before they could deliver a satisfactory performance. They were giving their most nuanced and varied performances in the close-ups, leaving most of my wide shots with bland and wooden performances.

Searching for a way to improve the performances in my wide shots, I decided to experiment and start shooting close-up shots first. This worked very well for the actors, since it allowed them to hone their performances (or as many variations on their performances as I asked for) before we filmed the wide shot of any given scene. Granted, I could have let them hone their performances over the course of many takes of the wide shots—and I even tried this for a night. But I had difficulty concentrating on each actor’s performances simultaneously in the wide shots, so I found it easier for both myself and for the actors to focus on achieving good performances in each actor’s close-up first.

I continued directing this way for the rest of the production. Perhaps this was reckless. After all, if we were forced to stop shooting any given scene without having filmed its wide shot,
the scene might have been rendered unusable. That never happened, though, and we found that as long as we solidified the scenes’ blocking ahead of time, this method worked well for everyone—including the lighting crew, whom I had instructed to adjust lighting between wides and close-ups as little as possible anyway, to lend our production speed.

Unconstrained by the financial and practical limitations of film stock, the number and length of takes on digital sets is limited only by time. Digital cameras can effectively shoot an infinite amount of footage at no extra cost. This simple paradigm shift was the most freeing, and the most burdensome, yet also the most artistically fascinating aspect of the digital revolution that I encountered while making *15 Minutes of Faye*.

I grew up making movies with digital cameras, so I’ve always gotten many, many takes of shots. I made sure in advance that the actors on *15 Minutes of Faye* knew about this and were comfortable with it. But it wasn’t until I was on the set that our key grip, Ben Taylor, pointed out to me that prior to the digital revolution, the way I make films would have been impossible. Strangely, this thought had never occurred to me before. Shooting with film, I would have been constrained to eight or nine shots per day, rather than twenty-five. I could never have gotten the performances I did from amateur actors had I been limited to only two takes per shot due to limited film stock. We would have had to spend far more time on lighting. It is humbling to know that many of the classic films I admire were shot using far fewer takes than I use to make my films.

I wondered on set: What does infinite footage do to art? Is it useful, allowing a director to shoot as many options as possible? Or is it a handicap, removing the limits that once forced directors to be creative with their time? More to the point: had shooting digitally made me lazy?
I’d gotten used to shooting many variations on performances and camera moves simply to have those variations as editing options—not because I was certain that they were necessary.

I’m not sure that any of the questions above have easy answers, though I remain firmly in the digital camp. I enjoy the versatility and adaptability that come with shooting digitally. I am of course fallible as an artist; when I got to post-production on this film, I realized that certain performance directions I had given during production were wrong. During those instances, it was nice to have other options with which to work. Shooting many different options safeguarded against lapses in my artistic judgment. I also enjoy the increased collaboration that comes with shooting digitally. On microbudget movies in the film era, letting actors perform their version of a scene whenever they disagreed with the director would have been unfeasible due to budget and time constraints. Now, I am able to give my actors that freedom, and I used several of these “actor’s takes” in the final film.

Although production ran smoothly as a whole, we did encounter three major logistical problems. The first of these occurred on the most significant night of the production: the concert scene. We had planned for the scene meticulously, locking the location eight months in advance. A local band had agreed to work the crowd for us as we filmed, playing their own songs as entertainment for the extras. The crew prepared as much as possible, wanting to be ready to adapt to any eventuality. We spent a day rehearsing the scenes with the actors, and we used two cameras shooting simultaneously to capture the many angles we needed of the concert scene.

Unfortunately, one thing we did not predict or plan for was an actor’s drug abuse. Filming went smoothly for the first hour, then a certain actor started behaving irrationally: yelling at the crowd, breaking the band’s equipment, and refusing to take direction from me, or
to even calm down. This incident occurred during the brief period when we had access to the most extras that we would have for the entire evening, and instead of filming with those extras, this valuable time was wasted trying to get a drug-crazed actor under control.

I largely credit producer Addison Bryan for calming the actor down and getting him off set so we could continue with filming, and am extremely thankful to director of photography Reid Nicewonder for taking charge of the crew and continuing to get shots while I dealt with the actor’s meltdown. I’m also very thankful to Jamie Parslow, who played Mycah, for keeping a level head and acing his shots as quickly as he did. Without these leading figures and an efficient, hard-working crew, we would not have gotten the scene shot.

The location owner was not pleased with us, and neither was the band. I profusely apologized and made amends as best I could, and the location owner was kind enough to let us return for another night of filming that we needed at that location. Fortunately, the actor who had the meltdown was not one of our lead characters. He had only one more scheduled night of filming, so I opted to send him away early and rewrite his scenes to occur without his character. (Needless to say, this was a popular decision with the crew.) Despite all our preparations, I was completely blindsided by the whole experience. I learned from it that it is vital to cast not just a person’s talent, but the person as well. On future projects, I will spend as much time as possible getting to know even my supporting actors before production, to be sure that they are reliable, good people who will not lose control of themselves. Frighteningly, though, there is no sure way to fully predict or plan for such an incident.

Our second major logistical problem happened later on the very same night, when the actress who was scheduled to play the character of Jenna cancelled on us three days before she
was scheduled to shoot her first scene. Fortunately, this problem was easily solved. We called Rachael Endrizzi, the actress who had been the runner-up for the role, and she kindly agreed to drive to Bradenton and film with us for a week on extremely short notice. She arrived two days later for rehearsals, and we shot with her the day after that.

Our third and final major logistical issue occurred at the mansion location, near the end of filming. Addison had been searching for a mansion location throughout most of the production, and we even had to reschedule our first shoot day at that location because we hadn’t found it yet. Close to our final deadline, our craft service supervisor connected us with a friend of a friend who owned a mansion, and several of the key production crew (including myself) drove up to the mansion in Tarpon Springs on one of our days off. We met the owner and his groundskeeper. Both were very cordial toward us as we discussed details of the shoot, and the location agreement was signed after the meeting.

Halfway through the first night of filming at the mansion, the location owner’s wife burst onto our set and demanded that we leave her property or she would call the police. No one had communicated to her in advance that the location owner had agreed to let us film on her property, and she was unwilling to listen to the groundskeeper. Unfortunately, the location owner himself was out of town on that night.

We left as politely as we could and adjusted our shooting schedule. The miscommunication was cleared up the next day, but we still had to add an extra night of shooting at the end of our production to make up for the lost time at the mansion.

The above incidents paint our production as quite an eventful shoot, but I would like to remind the reader that these were the only major logistical incidents that occurred during a
twenty-five-day production. Twenty-three of those days ran smoothly, with only occasional minor setbacks.

Near the end of production, we encountered a new problem: we were going over our budget, and were quickly running out of money. Our grant check hadn’t come in yet (though it did a week later), and Addison had to use money from his personal savings to keep our production afloat. When I asked him what had caused us to go so over-budget, he pointed to expendables and food. We had not accurately anticipated the high cost of expendables for a group of twenty people living and shooting together for twenty-five days. The small costs of soap, toilet paper, light bulbs, grip tape, gas, etc. slowly accumulated over the course of the production, and put us several thousand dollars in the red. We also underestimated the cost of craft service by about $2,000.

Though my collaboration with Addison was a positive experience, I personally have my doubts about how liberally he may have spent the production’s money. Wholly trusting another person with my finances, though, was the price I had to pay for directing the film; I had no time during production to oversee the money myself. I highly recommend to other microbudget filmmakers who are self-financing their own films to hire multiple producers as a system of checks and balances in regard to finances, and to save a sizeable portion of the budget for contingencies. A larger contingency budget would have helped us on this film production.

**Post-Production**

Post-production on *15 Minutes of Faye* took two and a half years.

I had never personally experienced anything as demanding and as stressful as the production of *15 Minutes of Faye*. The set ran smoothly for the most part, but only because of all
the energy Addison and I put into the production, and all the nights of sleep we lost to make the film we wanted. In the wake of production, I began to suffer from severe anxiety, from which I have still not fully recovered. Not many filmmakers discuss the harsh personal toll a film can take on its creator, but I believe this is a vitally important aspect of the filmmaking process that every prospective feature filmmaker needs to take into account before embarking on such a massive project.

We shot over a hundred hours of footage for the film, and I was the sole editor because I had no money to hire an editor. I took out more loans in order to pay my crew. After working for several months and still only having my sound synced, I grew discouraged. When I finally started editing, I edited slower, and slower, and slower, gradually losing motivation to finish the film—not because I disliked the film, but because of the period of depression I was going through.

Most of my friends in Florida left to pursue film careers in Los Angeles. I got in a car accident that totaled my car. Most members of my thesis committee left their positions at UCF, thus abandoning my project as a side effect. I considered dropping out of graduate school, even though I’d already completed all my classes.

I write this not to invoke sympathy, but to describe the greatest lesson I learned making 15 Minutes of Faye: the absolute necessity of a supportive community where an artist can turn when times get tough. As I lived in Bradenton, I could not turn to the film school in Orlando. Between editing the film and working at my management job, I left no time in my life for social relationships. This was intensely unhealthy. I recommend that other microbudget filmmakers avoid this type of workaholism.
The concept of infinite digital footage, so freeing during production, became a curse in post-production, both artistically and personally. I simply shot too much footage for one person to edit in a reasonable amount of time and continue to live a mentally healthy lifestyle. Eventually, I embarked on some smaller creative side projects, and I made some local friends as well. These positive side activities helped me to persevere and finish editing the film.

My on-set habit of directing performances in broad strokes and getting many different versions of each scene caused me some difficulty in editing. No single take of any actor’s performance was constantly usable through the whole take, or even through most of the take—and this was true of almost all of the footage in the entire film. Since each scene had only small bits of footage in which the performances were solid and usable, fast cutting was necessary. Fortunately, the rapid-fire dialogue in this film lent well to fast cutting. My “broad strokes” directing technique would not have worked well on a film with slower pacing, however.

Late in the editing process, I noticed two problems simultaneously: the film dragged toward the middle, and the ending was weak. Both the middle and the ending featured a police officer: a character who had two significant dialogue scenes. The ending scene at a coffee shop, which I had always struggled with during the writing process, featured this character and Mycah discussing the nature of choice, which seemed oddly philosophical, off-theme, and inappropriate for the film’s final scene. I opted to delete the police officer’s scene in the middle of the film, and to cut him out of the final scene as well. Thankfully, the actor was understanding of this. I then placed the remaining footage from the coffee shop scene into the montage near the end of the film. This sequence features Mycah playing an acoustic guitar solo while the audience is treated to shots of Jenna, driving away and trying to recover from breaking up with the father of
her future child, and of Faye in an airport. (Notably for thematic purposes, the movie ends with Faye alone, looking away from the camera/viewer.) The coffee shop scene, set a year in the future, now plays at the end of this montage as a “flash forward” to show what might eventually happen to Mycah. At the end of the scene, I intentionally cut back to Mycah playing guitar a year earlier, to imply that the coffee shop scene might not ever happen; it might just be wishful thinking on Mycah’s part. But of course, we’ve seen Mycah fantasize about an event before—the concert flash forward at the very beginning of the film—and Mycah was determined enough to turn that fantasy into an actuality. Now he has a year of hard work ahead of him, and maybe his fantasy of a happy future with Jenna will remain a fantasy, but the important thing is that Mycah’s fantasy has changed. He no longer wants fame; he wants a family, and a normal, happy life.

This ending might also be too subtle, but I don’t mind if the casual viewer sees the coffee shop scene as something that definitely, actually happens. About half of the test audiences picked up that it was actually Mycah’s fantasy. Either interpretation of the ending is fine with me, though I myself intended the latter.

**Lessons Learned**

Overall, I am satisfied with my final film, but am also aware of its flaws, and would approach many aspects of this film differently were I to film it again. I learned much more from making *15 Minutes of Faye* than can be expressed in this brief document, but I would like to touch on my most significant regrets and lessons learned from making the film.

As noted previously, I feel the film suffers from several clarity issues. In my effort to be cleverly subtle, I buried some important story information too far into the film’s subtext, so
much so that some audience members do not discern it. Not everyone picks up on the backstory among the main characters, or that Asphodel’s career is spiraling downward, or exactly what type of celebrity Faye is. (Her character was inspired by Avril Lavigne and Hayley Williams, but that is not necessarily clear in the film.) I should also have been more mindful of physical and geographic issues of clarity, such as establishing that the coffee shop at the end of the movie is a different location than the restaurant earlier in the movie, or that the paper Mycah removes from the trash can near the end of the film is Jenna’s internship acceptance letter from the first scene. I greatly admire filmmakers who are able to build deep layers of meaning into their films through subtle lines of dialogue and visual cues and metaphors, and hope to continue to improve my skill in this area in future film productions without sacrificing clarity.

The film has been criticized as being repetitious, and I agree. After re-watching the film with this criticism in mind, I think much of the repetition comes not from the scenes themselves being repetitious, since very few scenes are structured similarly and each scene illustrates a slightly different angle of the characters and their plights. Instead, I think the repetition is a result of Mycah being a repetitive character. For the first three-fourths of the film, he comes across as one-note, incessantly manipulating others and bragging about his own superiority. Though his moment-to-moment goals change, he effectively does the same thing in nearly every scene throughout much of the film. This is a flaw in the writing rather than in the actor’s performance, and if I could write another draft of the script, it would focus on adding significant variety to this particular character’s behavior.

A flaw in early cuts of the film was that they depicted very little of Bradenton, despite Mycah’s vitriolic hatred of the city. Although Bradenton is the film’s setting rather than its
subject (the characters talk about Bradenton for less than two minutes of the film’s total running
time), showing more of the city was important to me, because the setting does inform the
characters’ psyches, and because I wanted to ground the film with a real sense of place. In our
original location scouting, one of our goals was to film at some of the city’s notable landmarks,
such as its marina, its major bridge (from which the main characters watch fireworks in the film),
and Bean Point (the beach where Mycah stands near the end of the film). When my new thesis
committee suggested that Bradenton needed to be more of a presence in the film, I realized that
establishing a setting is about more than just showing the landmarks of that setting. I needed to
show the city’s people and their lifestyles; I needed to capture the atmosphere of the city, its
highs and its lows, its contradictions. In search of these elements, I shot an extra night of pickups
with a local cameraperson and added a series of montages of Bradenton throughout the film. I
hope this has the effects desired, including lending some “breathing room” to such a dialogue-
heavy film.

Perhaps the strangest reactions to the film have surrounded the character of Kevin,
Hansford’s autistic older brother, who draws a significant amount of both praise and ire. Many
members of my test audiences have told me that he was their favorite character, both poignant
and funny, and a necessary part of the film. An equal number of early viewers—including my
thesis committee—thought that the Kevin character didn’t work in the film’s story and was
poorly acted, and recommended that he be cut out of the film. Because most of the scenes in
which Kevin appears are key scenes in the film, I don’t think it would be possible to cut him out
of the film, but I did consider it. I can see how the use of a feeble-minded character could be
considered easy, or offensive. And even professional actors can feel unconvincing as mentally
handicapped characters. If I were to write another draft of the script, I would probably remove Kevin because of these considerations.

I strongly advise other microbudget filmmakers, once their script arrives at a point when they deem it ready for production, to write another draft anyway. I feel that my script for *15 Minutes of Faye* could have used another draft or two before production commenced.

I also advise other microbudget filmmakers to plan sustainably going into a feature film production. Budgetary concerns are one thing, but also, how will this production impact your personal life? How will it impact your mental health? What if something major goes wrong and the production must be cancelled? Do you have a backup plan? How does this project contribute to your long-term career goals? Is it worth the investments of time, money, and energy you’re putting into it? All of these are questions I wish I had asked myself before beginning production on *15 Minutes of Faye*, and questions I will carefully consider before beginning my next film.

I also advise other microbudget filmmakers to carefully consider how passionate they are about any given project before taking it on. A filmmaker must care enough about their project to “marry” it for the next two years at least, and I have seen several of my peers start large-scale projects only to tire of them months after the projects had been started. Being honest with oneself ahead of time about one’s own level of passion for a project is much preferable to having to cancel an expensive project later, or having to slog through a mentally draining project for years after one has ceased to care about it. I think my tethering of *15 Minutes of Faye* to a social issue about which I care deeply is why I’ve been fortunate enough to sustain my passion for this project over so much time, and I advise other microbudget filmmakers to consider doing the same.
Ultimately, the purpose of *15 Minutes of Faye* was, is, and will be to confront our society’s excessive idolization of fame, specifically in Generation Y. Given that younger viewers have responded positively to test screenings of *15 Minutes of Faye*, I am optimistic that the film will contribute to the national dialogue about the harmful effects of its narcissism and associated fame-seeking.
CHAPTER TWO: PICTURE

Figure 1: Jenna (Rachael Endrizzi) breaks the news to Mycah (Jamie Parslow) that she is pregnant.
Figure 2: Mycah tries to charm Faye (Cameron Gagne) during a romantic walk on a pier. Kevin (Don Hiltebeitel) follows them in the background.
Figure 3: A tense moment between Hansford (Jo Crandall) and Mycah, mirroring the prior shot of Jenna and Mycah from earlier in the film. Faye prepares a drink in the background.
Figure 4: In a last ditch effort to become famous by association, Mycah barges onto the stage and kisses Faye in front of dozens of her fans at a small concert.
Figure 5: After a tumultuous night, Mycah thinks through his life choices on a beach near the end of the film, with the Skyway Bridge in the background.
CHAPTER THREE: RESEARCH MATERIALS

Screenplay

This section includes the shooting script for 15 Minutes of Faye. Certain changes were made later, during shooting and editing, which are not reflected in this script.
15 Minutes of Faye

Joshua Ingle

Shooting Script

REVISION # 9
06/14/11

Copyright
Outside the Box Entertainment
5018 44th ST W
Bradenton, FL 34210
(407) 453-3261
FADE IN:

1 INT. MYCAH’S APARTMENT - NIGHT

Slap.

A hand leaves a nasty red mark on the face of MYCAH, 23, plain and scruffy. He sits on a chair by his kitchen table, repeatedly bouncing a small rubber ball on the tabletop. In front of him stands JENNA, 23, also plain and unassuming, as tears stream down her cheeks. Instead of on Jenna, Mycah’s gaze focuses on a large one-sheet poster on the wall, featuring the four members of a band, posing above the stylized text "ASPHODEL."

JENNA
You’re not even happy for me?

Jenna moves slightly to one side, unknowingly blocking Mycah’s view of the poster. Thus, he focuses his vision on Jenna, who holds a business letter and a torn envelope up to his face.

JENNA (CONT’D)
I’ve been accepted. This is the happiest moment of my life ... what happened? You used to be so nice.

She continues to sob, then gestures exaggeratedly, as if mocking Mycah for making a big deal of the following:

JENNA (CONT’D)
Now you don’t even want our relationship status up online anymore. Do you even still care about me?

No response. The ball keeps bouncing.

JENNA (CONT’D)
Apologize.

MYCAH
Babe ... I’m happy for you. I am. I just - We can’t move to ... Omaha right now.

Jenna exhales, backs up, and sets down her acceptance letter.

JENNA
I can move.

(CONTINUED)
CONTINUED: 2.

She turns, walks to the opposite side of the kitchen, and pins her acceptance letter to the fridge with some magnets.

Mycah bounces his rubber ball faster and faster, until suddenly he stops, rises, and approaches Jenna.

MYCAH
When my music takes off we’ll move somewhere together, I promise. People will be dying to work with me. Just give it another year or so.

When Jenna turns to walk to the pantry, Mycah grabs the letter from the fridge, nonchalantly crumples it, and throws it in the trash can.

JENNA
Ha.

MYCAH
What’s that mean?

JENNA
I haven’t even heard you play in like a year.

MYCAH
You haven’t heard me play? Oh, okay, okay ... 

Mycah backs around the corner into the living room, where a slew of music equipment rests. Jenna picks up an expensive champagne bottle from the counter, and follows him. He sets his rubber ball on a shelf as he starts setting up.

JENNA
I got this for us tonight. I thought we could celebrate.

MYCAH
There’d be lots of business opportunities for you in a city like ... New York. And that’d be better for me.

JENNA
(sighs)
Maybe eventually, but this internship is really prestigious. And you’re always saying how Bradenton’s so crappy.

(CONTINUED)
CONTINUED:

MYCAH
I’m not ready to move.

Mycah slings a guitar over his shoulder, and quickly tunes it.

JENNA
Then I’ll go and come back. It’s six months. We can make it work.

MYCAH
My dad of all people said I was the best guitarist he’d ever heard, okay? Listen ...

In response, Mycah strums his guitar, and the music resonates through the loudspeaker. Mycah starts playing a rock tune quite well.

MYCAH (CONT’D)
And that’s without the gain and the reverb.

Jenna raises her arms as if to say, “So what?” Mycah stops playing, and starts nervously bouncing his rubber ball again.

MYCAH (CONT’D)
You don’t like it? It’s by Asphodel. Sons of Chaos, their hit single?

Jenna notices the Asphodel poster behind Mycah.

JENNA
What is it with you and that band?

Mycah hesitantly points to one of the band members, LEE, 25, muscular and handsome.

MYCAH
Lee, the god of guitar? He’s awesome?

JENNA
Oh. So you’re gonna be him someday.

Jenna heads back toward the kitchen to set down the champagne bottle. Mycah abruptly and forcefully throws his rubber ball, which cracks loudly as it impacts with something across the room. He sets down his guitar and follows Jenna into the kitchen.

(CONTINUED)
CONTINUED:

MYCAH
And look at you. You’re gonna be a real professional, ooh. Fancy clothes, fancy résumé, fancy-

JENNA
At least I have a résumé.

MYCAH
Don’t be so narcissistic.

JENNA
Where’d my letter go?

MYCAH
Jenna. I could get hired if I wanted to. But it’s nicer to start at the top. I don’t wanna have to work my way up from the bottom.

Jenna turns from searching for her letter to address him.

JENNA
Like me?

MYCAH
I didn’t say that ...

JENNA
My consulting work has doubled the annual profits of two retail stores.

MYCAH
In Bradenton.

Behind them, HANSFORD, 23, thin and bearded, enters through the front door. Mycah briefly exchanges eye contact with Hansford, who listens to the argument.

JENNA
I was third place in a statewide business plan competition.

MYCAH
Well I’ve released two different albums with two different bands.

JENNA
And I’m the only person who ever bought them.
CONTINUED:

MYCAH
My episode of Hansford’s video blog
had more views than any of the
others.

Hansford backs up and sits down, avoiding involvement. Jenna
advances toward Mycah.

JENNA
I was featured in Entrepreneur
Magazine.

MYCAH
I was event staff at a Justin
Bieber concert.

A beat.

MYCAH (CONT’D)
(lying)
Just kidding.

Jenna nods.

MYCAH (CONT’D)
I met Kanye once.

JENNA
Where’d you meet Kanye?

MYCAH
In a club. HANSFORD
Burger King.

Unappreciative, Mycah glances toward Hansford.

JENNA
I met Peter Thiel in a club once.

MYCAH
In a gay club.

JENNA
Yes, in a gay club.

Mycah is at a loss for words, so he speaks very quickly,
almost under his breath.

MYCAH
I got to ask Donald Trump a
question at a Q&A.

(CONTINUED)
CONTINUED:

JENNA
Wow, I just shit my pants. That's incredible.

MYCAH
I have seven hundred fourteen friends on Facebook.

JENNA
I have a thousand.

MYCAH
Heidi the cross-eyed possum has sixty thousand. Big whoop.

JENNA
But you just said-

MYCAH
My point is, I have a career too, but I don't have any recognition - yet. But I will. And I wish you would wait for that, because at the end of the day, I will, in fact, leave. It's not that hard to get out of Bradenton.

JENNA
So why don't you?

MYCAH
I need to get better before I make my mark. There's no point in doing something unless you can be better at it than everyone else.

JENNA
You need to grow up, Mycah. Not everyone can be a rock star.

MYCAH
But I wanna give it a shot.

JENNA
No you don't. You really just want someone to give a shit.

Jenna paces to the kitchen and grabs something off the counter.

MYCAH
Well you give a shit, don’t you?

She places the item in Mycah’s hand. He eyes it with shock.

(CONTINUED)
CONTINUED:

JENNA
I want to keep it.

She frustatedly runs her hands through his hair, then grabs her purse.

JENNA (CONT’D)
I'm going to Natalie’s. Happy New Year.

In Mycah’s hands rests a positive pregnancy test. As Jenna exits through the front door, Mycah breaks from his trance and runs toward her.

MYCAH
Baby, hey, I love you. I really love you. Come on.

Jenna slams the door in his face.

MYCAH (CONT’D)
(quietly, genuinely)
I love you.

HANSFORD
Is that what I think it is?

Mycah is too busy staring at the closed door to answer. A beat passes.

MYCAH
Stupid little piece of shit city!

Mycah awkwardly punts the pregnancy test, which travels a whole two feet, and falls underneath the couch. As Mycah gets down and searches for it, Hansford rises and walks to the back rooms.

MYCAH (CONT’D)

INT. APARTMENT HALLWAY - CONTINUOUS

Hansford knocks on a door in the hallway. Staring at the pregnancy test in his hands, Mycah wanders near to him, and gestures to it.

MYCAH (CONT’D)
My parents are gonna freak. (beat) I hope we can look back on this and laugh if we ever make it big, huh?

(CONTINUED)
CONTINUED:

HANSFORD  
I thought you liked Jenna.

MYCAH  
I like Faye more.

Hansford freezes, as if Mycah’s comment is grave news. He
sighs.

HANSFORD  
I thought you weren’t gonna do that
anymore.

Mycah glances toward the closed front door through which
Jenna left.

MYCAH  
Well now I am.

HANSFORD  
You don’t even know if she’ll be
there.

MYCAH  
Ray said it was tonight.

HANSFORD  
Uh, I didn’t really want to do this
to begin with, and now ... she’s
preggers, man. You should abort.

Mycah considers this.

HANSFORD (CONT’D)
The plan. Not the- Yeah.

Hansford knocks on the door again.

HANSFORD (CONT’D)  
Kevin, we need to go.

MYCAH  
Just let me ride with you
guys to work. Stop at my
dad’s on the way.

KEVIN, early 30s, moderately autistic, half-dressed, opens
his bedroom door, holding three different hats.

KEVIN  
I can’t- I can’t find the right
hat.

(Continued)
CONTINUED:

HANSFORD
You can’t wear hats to work, dude.

KEVIN
Well I can’t work without a hat, so ...

HANSFORD
Just keep it in your pocket. Take a break if you need to wear it.

Kevin sighs discontentedly, and returns to his room. Mycah raises his eyebrows at Hansford.

MYCAH
Please?

INT. MYCAH’S BATHROOM - NIGHT

With two iPod ear buds in his ears, Mycah faces his reflection in a mirror.

MYCAH
You don’t exist.

A beat.

SERIES - Mycah practices for the upcoming evening, preparing himself like a groom before a wedding:

-Mycah shaves.
-Threadless, Mycah poses and admires his flabby, pale-white body. He slips on some shades. He kisses the air.
-Mycah greets his reflection.

MYCAH (CONT’D)
Whoa! Hi!

-Mycah is suddenly on the floor, with his arms raised.

MYCAH (CONT’D)
Making love to you was an ecstasy like no other!

-Mycah continues shaving.

MYCAH (CONT’D)
Yeah, I make about sixty thou a year now.

-Mycah combs his hair.

(CONTINUED)
CONTINUED:

MYCAH (CONT’D)
People tell me I look like Guy Pearce.

-Mycah leans in, right up next to his reflection’s face.

MYCAH (CONT’D)
Can I kiss you?

-Mycah pantomimes some guitar chords.

-Mycah winks at himself, trying to appear sexy.

MYCAH (CONT’D)
What do you say we, uh, do this again sometime?

-Mycah finishes washing his face, then dons his work shirt.

-He tests his appearance with and without the shades, then stares at them for several beats, deciding.

MYCAH (CONT’D)
muttering)
That’s fucking stupid.

He tosses the sunglasses onto the counter.

EXT. MYCAH’S APARTMENT - NIGHT

Now clean-shaven and wearing the clothes of a restaurant server, Mycah exits onto the second floor of his unassuming apartment building, carrying a change of clothes in a plastic bag. He treads hurriedly down the stairs.

INT. PAUL’S HOUSE - NIGHT

The door unlocks, and Mycah enters the upper-middle-class house. The décor is sparse, as if the owner has recently moved in. PAUL, 70s, relaxes in front of a television, and turns to see Mycah.

PAUL
You still have a key?

Mycah holds up his house key.

PAUL (CONT’D)
Your mom doesn’t even have a key anymore.

(CONTINUED)
CONTINUED:

MYCAH
Well I need to keep the key for later tonight.

PAUL
Sure, whatever you want.

MYCAH
I thought you were expecting me.

PAUL
Yeah. Your stuff’s over there.

Mycah moves over to two stuffed trash bags, one of which has overflown onto the floor. When he kneels down to clean the mess, the bag’s contents mesmerize him. Old athletic trophies, academic certificates, and other laurels fill a large portion one of the bags. All of them are first place awards.

MYCAH
Hey where are all the second and third place ones?

Mycah glances toward his father, who ignores him and chuckles at the television.

MYCAH (CONT’D)
So, uh, you got my message about later tonight?

PAUL
Uh uh.

MYCAH
About the girl I’m bringing back here later? Is it okay if you stay in your room for a while?

PAUL
Sure, sure.

Mycah nods, picks up a trash bag, then nervously sets it back down, and addresses his father again.

MYCAH
And, uh, also ... I got your e-mail. About my student loans? Which are, uh, that’s a whole lot of money, and- I was relying on you to pay it off.

(CONTINUED)
CONTINUED:

PAUL
I don’t really want to talk
about that right now.

MYCAH (CONT’D)
Because you said you’d pay
it off if I graduated with
a business degree, and I
did, and now I need that
money for my career.

PAUL
Yeah ...

MYCAH
You want me to succeed, right?

Finally, Paul turns from the TV.

PAUL
Of course, champ. You just- I- I
got the business, I got the
divorce, I’m a member at the
clubhouse now, plus I got the-

MYCAH
What about me?

PAUL
Ask your mom. She’ll help you out.

MYCAH
But you promised-

PAUL
Mycah. Let me watch my show.

Paul’s attention returns fully to the television. Mycah just
stares.

6 EXT. PAUL’S HOUSE - NIGHT

Mycah paces down to the street, where Hansford waits for him
in his car. Wearing one hat and petting another, Kevin sits
in the back seat, and wears a work uniform identical to
Mycah’s.

Mycah passes a full trash can by his father’s driveway, and
enters the back seat.
INT. HANSFORD’S CAR - CONTINUOUS

Mykah sits.

HANSFORD
You didn’t get your stuff?

MYKAH
Worst night of my fucking life, man. Let’s go.

Hansford hesitates, then shifts the car into drive. As they pull away, Mykah notices, buried almost out of sight in his dad’s trash can, a second-place science fair trophy.

EXT. GAS STATION - NIGHT

Kevin sits in the passenger’s seat. The front door is open, and Hansford swipes a card at the gas pump. In the back seat, ear buds in, Mykah zones out to an inspirational RECORDING.

RECORDING (V.O.)
You are a bird. Soaring through the heavens, igniting the night sky with a wondrous blaze of pure, beautiful ... you. Only you, sweeping down to your glorious loft in the canopy, when suddenly, you are a man again.

Resting his head on the glass of a window, Mykah notices a discarded tabloid lying on the dirty pavement outside. Wet and grimy, its luster is forgotten by everyone but Mykah. Among other typical headlines, “WHO IS JESSICA KISSING?” catches his eye, and he observes the image of an anonymous celebrity locking lips with a mystery man.

From outside, Hansford leans against the opposite, closed window.

HANSFORD
Hey Mykah. Mykah ...

Staring at the magazine, Mykah does not hear him.

RECORDING (V.O.)
You are a man surrounded by the entire human race. They love you. And as you look out among them, you see what a truly special person you are. In fact, you are the most special person who exists.

(CONTINUED)
CONTINUED:

HANSFORD

Mycah!

Mycah stirs, removes his ear buds, then turns to Hansford, who slaps a debit card onto the window between them.

HANSFORD (CONT’D)

Declined. Your card was declined.

As if leaving a dream, Mycah takes a moment to respond.

MYCAH

Pay you back?

Hansford sighs and reaches for his wallet.

HANSFORD

You need to get your own car.

As Hansford returns to the gas pump, Kevin turns to Mycah, who activates his iPhone.

KEVIN

It’s okay. I don’t have any money either.

Mycah throws Kevin a half-smile, which instantly vanishes.

KEVIN (CONT’D)

But tonight’s my- My- My third night at work. So- So we’ll both get paid soon, huh?

MYCAH

Yeah.

KEVIN

I’m gonna be- I’m gonna be as good a server as you before long, huh? No more busboy, huh?

MYCAH

Yeah.

Kevin continues petting his hat. A beat.

KEVIN

I broke your watch.

MYCAH

What?

(CONTINUED)
CONTINUED:

KEVIN
When you let me borrow it. Here.

Kevin hands Mycah a watch, and Mycah recognizes it as his own.

MYCAH
Wha- Kevin, seriously?! This cost a hundred dollars, Kevin!

KEVIN
I’m sorry.

MYCAH
What the fuck?

Hansford leaves the nozzle in the gas tank, sits in the driver’s seat, hands Mycah his debit card, and anxiously confronts him.

HANSFORD
I profoundly disapprove of what you’re about to try.

No response from Mycah.

HANSFORD (CONT’D)
You’re at least gonna watch out for Kevin, right? You’re not gonna go off on some-

MYCAH
Yeah, no, of course.

A beat. Mycah taps his iPhone.

MYCAH (CONT’D)
Can you post something on my wall?

HANSFORD
Why?

MYCAH
No one is posting on my wall lately.

HANSFORD
Have you posted on anyone else’s wall lately?

Mycah glances up from his phone, and stares at Hansford. A beat passes.

(CONTINUED)
CONTINUED:

HANSFORD (CONT’D)
I’m not even on Facebook, man.

MYCAH
Oh, right.

KEVIN
I’ll post on your wall, Mycah.

MYCAH
Thanks.

Mycah turns back to his phone, and Hansford exchanges a glance with Kevin.

9
EXT. RESTAURANT - NIGHT

At the farthest corner of the parking lot, a luxury car pulls in and parks. The headlights deactivate.

10
INT. LEE’S CAR - NIGHT

The car’s occupants are the two lead band members from Mycah’s poster. Faye is 23, beautiful, dressed casually, not wearing a seat belt. In the driver’s seat sits Lee, seat belt on.

LEE
All right. Have fun.

Clearly downtrodden, Faye massages his shoulder, hoping to connect with him. Lee’s gaze remains forward-facing. Soon, Faye moves in, and softly kisses him on the cheek. Once. Twice. Then she moves to his lips. Lee’s armor doesn’t yield one bit.

Suddenly, with no buildup, Lee forcefully kisses Faye. Despite the violent nature of the kiss, Faye enjoys the display of affection, and reciprocates, though not as vigorously.

Soon, Lee pulls her over onto his side of the car. He lowers the back of his seat. Faye wraps her legs around him, and they kiss some more.

LEE (CONT’D)
You want me?

FAYE
Yeah.

(CONTINUED)
CONTINUED:

LEE

Yeah?

Faye quickly removes her shirt. The instant she does so, though, Lee grabs her shoulders, and holds her away from himself.

LEE (CONT’D)

Be on time tonight. Do a good show.

Then you can have me.

Hurt and surprised, Faye eyes him.

FAYE

Are you serious?

He pushes her off of him, back onto the passenger seat.

Another long silence. No eye contact is made.

FAYE (CONT’D)

You can’t do that to me. I don’t care how much of a big shot you think you are. That’s not cool.

No response. Faye puts her shirt back on.

Her phone rings. She throws one last hostile look toward Lee, and exits the vehicle.

11  EXT. RESTAURANT - CONTINUOUS

Faye shuts the door behind her, and answers her cell as Lee pulls off into the night. Faye’s demeanor shifts to positivity.

FAYE

Hey, buddy! What’s going on?

INTERCUT WITH:

12  INT. MISTY’S CAR - NIGHT

While driving, MISTY, 30s, dressed professionally but with a suggestive edge, addresses Faye.

MISTY

Hi Faye. How are you?
13

EXT. RESTAURANT - NIGHT

Faye starts walking toward the restaurant.

FAYE
I’m great. We still going on that bar crawl tomorrow night?

MISTY
Uh, well I’ll actually be in town for your concert tonight at midnight, just to, you know, oversee things.

FAYE
You’re in Bradenton?

MISTY
Yeah, Overlook wanted me to check up on you just to, you know, make sure Asphodel really gets back in touch with its fan base tonight.

Faye is disappointed with Misty’s corporate demeanor.

FAYE
For sure. No problem. I’ll give them a good show.

MISTY
Please do. We decided to stream the concert online, so this isn’t just a little hometown show. We can’t have any more meltdowns on stage, okay?

FAYE
Okay.

MISTY
Can I count on you being there at 11pm?

Faye stops walking. A beat.

FAYE
Why are you asking me this? Did Lee talk to you?

MISTY
No, Lee-

(CONTINUED)
CONTINUED:  

FAYE  
Misty. Come on. I’m not like ... a  
crazy party girl, or anything. I  
will be there promptly at eleven.  
Give me a break.  

Faye hangs up and walks inside.  

END INTERCUT.  

14  
INT. RAY’S OFFICE - NIGHT  

A small radio faintly plays a rock song. RAY, late 40s,  
types at a computer behind his desk. He only halfheartedly  
talks with Mycah.  

RAY  
Absolutely not.  

MYCAH  
Okay. Okay, but I’m saving up to  
launch a music career in New York,  
and-  

RAY  
You haven’t had your fifteen  
minutes yet?  

MYCAH  
And a raise could really help me  
save up.  

RAY  
Yeah, whine, whine. Struggle for  
your independence. Puck all the  
two-dimensional authority figures,  
you have to get out of your small  
town. Never heard it once before.  

MYCAH  
Well I’m different.  

RAY  
Why?  

Mycah opens his mouth to speak, but has no answer. He is  
distracted by the song playing on the radio, featuring a  
female vocalist.  

RAY (CONT’D)  
We all gotta pay our dues.
CONTINUED:

MYCAH
Okay, then what can I do to get a raise?

RAY
Don’t fuck up. That’s all. Especially tonight, with a celebrity here. Keep your friend away from people’s hats ... then I’ll think about it.

MYCAH
Okay. You’ve got it. No fucking up.

Mycah turns the radio off, and Ray addresses him as he rises to leave.

RAY
Hey, I understand. I really do. I grew up in Wadsworth, Ohio. I wanted to get out too.

MYCAH
Why didn’t you?

Ray looks from his paperwork up toward Mycah, and ponders his question for a beat.

RAY
I did.

Mycah considers Ray’s answer, then nods.

RAY (CONT’D)
Get back to work. And don’t fuck up.

Mycah turns, and leaves.

15 INT. RESTAURANT KITCHEN - NIGHT

In the kitchen, Mycah grabs some plates off the counter, and in the process of trying to balance them, receives a cell phone call. As he tries to remove the vibrating phone from his pocket, he drops a large cut of steak on the floor, then quickly picks it up and puts it back on the plate. From a distance, a bare-headed Kevin watches as Mycah answers his phone.

MYCAH
Hey ... Jenna. (beat) Oh I’m glad. I’m sorry too. Let’s talk later when-

(CONTINUED)
CONTINUED:

Mycah sees Ray at the far end of the kitchen, so he hides behind a wall.

    MYCAH (CONT’D)
    Uh, you coming here would not be such a hot idea right now. Yeah, it’s my boss. He’s being- (beat) No, don’t come here. Please don’t. (beat) Yes I do care about you, but ... I ... (beat) Okay. Okay, see you soon then.

Mycah hangs up.

    MYCAH (CONT’D)
    Shit.

16    INT. RESTAURANT - NIGHT

Notepad in hand, Mycah stands over two CUSTOMERS in their 60s. Although he speaks to them, his eyes scan the sparsely-populated dining area of the waterside family restaurant.

    MYCAH
    Free appetizer? Sorry, I don't know anything about that.

    CUSTOMER 1
    It’s on the coupon.

    MYCAH
    We don’t have any specials like that. I’m sorry.

    CUSTOMER 1
    Here.

He holds up the coupon, and reads off of it as if to a child.

    CUSTOMER 1 (CONT’D)

Mycah grabs the coupon, and reads the fine print.

    MYCAH
    Oh, okay, it says down here you have to order a meal to get the free appetizer.

(CONTINUED)
CONTINUED:

CUSTOMER 1
Well I don’t want a meal. I want what was promised to me on the coupon.

MYCAH
I’m sorry sir, but the fine print says-

As the Customer speaks, Mycah scans the room’s other patrons. An OLD COUPLE. Some REDNECK loners drinking by the bar. Paye and her mother finishing the final bites of their meal. Mycah pays them special attention.

CUSTOMER 1
Says free appetizer. That’s what it says on the coupon. We came here to watch the countdown, and to enjoy some onion rings, and to celebrate. We planned to eat here, but if you want to kick us out, that’s on you. We would like some free onion rings, as the coupon says, but if you won’t deliver that, I guess we’ll have to take our business someplace else.

Mycah turns back to the Customer.

MYCAH
Again, I’m sorry sir, but if you want that, you’re gonna have to pay for it.

EXT. RESTAURANT - NIGHT

Behind the restaurant, against the backdrop of some fluorescent-lit docks, Kevin peeks from around a corner to see Mycah quickly disrobe, and change into some nicer clothes, including a stylish baseball cap, and Mycah’s broken hundred-dollar watch.

When Mycah starts changing into an alternate pair of trendier shoes, he notices the soles are full of sand. After pouring it out, he slaps each shoe against his hand to dispose as much sand as possible.

In the midst of changing, Mycah pauses to remove a small gold-colored ring from his pocket. He stares at it for a beat.

Kevin reveals himself.

(CONTINUED)
CONTINUED:

KEVIN
Hey Mycah. What’re you doing?

At first startled, Mycah soon relaxes, and continues cleaning his shoes.

MYCAH
Nothing, Kevin.

KEVIN
Are you- Are you gonna ask Jenna to marry you?

MYCAH
It’s not for Jenna. Just pretend you didn’t see it, okay?

KEVIN
I saw those, those people in there. Sorry about that. They weren’t very nice.

MYCAH
Well, that’s Bradenton. God’s waiting room.

Kevin laughs with inappropriate gusto. Mycah slips on his shoes.

KEVIN
You’re funny. (beat) Can I touch your hat?

MYCAH
Kevin I’ve had it with you and your fucking hats.

Kevin is hurt.

KEVIN
Oh, okay.

Kevin turns and walks back toward the building.

INT. RESTAURANT - NIGHT

A FANATIC MOM, only 21, approaches Faye and her mother, and speaks to Faye, who finishes one of several cocktails next to what’s left of her meal.

FANATIC MOM
Excuse me. Miss? Um, hi. Are you in the band, uh, Asphodel?

(CONTINUED)
CONTINUED: 24.

Though Faye’s mother PAM smiles insincerely, Faye reacts genuinely.

FAYE
Yeah, that’s me.

The girl squeals.

FANATIC MOM
Oh my god, this is great. I heard you were in town but I can’t make it to that thingie you’re having tonight, and my daughter was so upset, ‘cause she loves you guys. It would just make her day if you could give me an autograph for her.

The Fanatic Mom motions to her five-year-old DAUGHTER, sitting alone in a nearby booth. Faye smiles and waves at the Daughter, who looks away, too shy to wave back.

FAYE
Aw, she’s adorable. Do you have a ...

FANATIC MOM
Oh. Um, sorry, no. You can just write it on a napkin and I’ll be happy.

FAYE
All right.

Faye grabs a napkin, and signs it with a pen from her mother.

FAYE (CONT’D)
What’s her name?

FANATIC MOM
Uh, Cadence.

FAYE (CONT’D)
You must be so happy to be a mom. How old is she?

Faye gives the napkin to the Fanatic Mom, who squeals at having a celebrity’s signature, and ignores Faye’s attempt at conversation.

FANATIC MOM
Thank you so much. You folks have a nice night.

(CONTINUED)
Faye watches the girl walk back to her Daughter, who reaches out to grasp her new prize. Pam also watches them.

**PAM**
When are you gonna have kids, Faye?

Faye’s eyes remain on the Mom and her Daughter, who looks upset. The Mom comforts her with a hug.

**PAM (CONT’D)**
You promised me grandkids, right?

Faye hesitates.

**PAM (CONT’D)**
Right?

Faye chuckles, trying to turn her mother’s question into a joke.

**FAYE**
Mom I’m still young. Let me enjoy it.

**PAM**
You always wanted kids though. It’d make me so proud.

Faye politely smiles, and nods.

**PAM (CONT’D)**
Think Lee might pop the question any time soon?

Faye’s words ring false, as if she is trying to impress Pam.

**FAYE**
Yeah, maybe. Maybe. I don’t know if he’d really want kids though.

**PAM**
Naw, he was great with Rachel’s kids! When he did that little thing for them with the puppy! Aww.

Again, Faye politely smiles.

**PAM (CONT’D)**
I like him. Hey, when will you two spend Christmas down here again? I hate that you keep missing it.

A distance behind Pam, Faye notices Mycah, alone at a booth, examining a menu.

(CONTINUED)
CONTINUED:

PAM (CONT'D)
Why don’t you stay an extra week to celebrate the holidays with your family?

FAYE
I’d love to, mom, but we’re booked all week in New York.

PAM
You can’t go back just yet. There’s a blizzard up there.

Faye glances toward Mycah again.

PAM (CONT’D)
If you don’t stay with me, at least stay with your dad.

FAYE
I’ve got my place in Sarasota. I really appreciate the offer though.

PAM
Faye ...

Pam sees Faye is distracted, so she turns and sees Mycah as well. Her interest is piqued, and she reacts with a negative expression.

PAM (CONT’D)
There’s someone we’d like to forget.

FAYE
Yeah. Would you mind if I stay a bit? Don’t worry about the check.

PAM
What about Lee?

FAYE
I’ll see him later.

PAM
Mycah’s still bad news.

FAYE
Relax, I know he’s an asshole. I just want to talk to him. Lee won’t care.

(CONTINUED)
CONTINUED:

PAM
Then you won’t mind if I call him
and tell him who you’re with.

Faye sighs impatiently, and takes a beat to decide.

FAYE
I’ve got the check.

She stands.

INT. RESTAURANT - CONTINUOUS

From a distance, Mycah watches Faye hug Pam goodbye. He
looks around for Ray, then glances down to the ring, which
he holds beneath the table, and slides into his pocket.

Faye approaches. Mycah pretends not to notice.

FAYE
Hey!

Mycah feigns surprise as he turns to see her.

MYCAH
Whoa! Hi! Faye!

Mycah rises and hugs her. Though outwardly friendly, Faye’s
voice carries a slight twinge of smugness.

FAYE
It’s been a long-ass time.

MYCAH
Yeah, seriously. How’s your band?

FAYE
Great. How’s yours?

MYCAH
Uh ... ha, well ... n ... 

FAYE
Were you gonna come over and say
hi?

MYCAH
I, uh, didn’t even see you. But
yeah, I would have. And look, this
is great, you’re home for the
holidays with your family. Wow,
you’re just like I remember you.
CONTINUED: 28.

FAYE
You too.

Faye sits at Mycah’s table, next to a window facing the water, and Mycah eagerly follows suit. They smile at each other, each opening their mouths to speak, but neither knowing what to say. A beat passes. Mycah looks around for both Ray ... and for Jenna.

FAYE (CONT’D)
So are you gonna buy me a drink?

MYCAH
Uh, no, I really shouldn’t.

Faye raises her eyebrows. Mycah grins outwardly, hiding his inner hesitation.

MYCAH (CONT’D)
Uh, waiter?

Mycah frowns when he sees the nearest waiter is Kevin, who approaches, with one hand constantly in his pocket.

KEVIN
Mycah, what are you doing?

MYCAH
Oh hey Kevin. Didn’t recognize you.

FAYE
Kevin! Hi!

She rises and hugs him. Mycah is displeased by the distraction.

KEVIN
Hi, who are you?

FAYE KEVIN
Faye. I was in the band. Wait ... Faye! Hi!

FAYE
Yeah, hey!

KEVIN
Welcome back to Bradenton! God’s waiting room, hahaha.

Mycah grimaces.

(CONTINUED)
CONTINUED:

FAYE
Uh thanks. How’s Hansford doing these days?

KEVIN
Good. Good.

MYCAH
Kevin, uh, I’m gonna order a drink for Faye here. Uh ...

FAYE
Right. Two amaretto sours, please.

Faye sits back at the table.

MYCAH
Oh, I don’t need one.

FAYE
Two for me, please.

Mycah reluctantly grins at Kevin, who hesitates, eyes Mycah suspiciously, then smiles and decides to play along.

KEVIN
Okay ... can I touch your hat?

MYCAH
No.

KEVIN
Okay.

Kevin leaves. Mycah nervously glances around for Ray while removing a too-large pack of business cards from his pocket.

FAYE
So how is Hansford?

MYCAH
I dunno.

Mycah hands a business card to Faye, who curiously examines it: "Mycah Knowles - CEO - Elite Enterprises LLC - ‘Believe in Yourself.’"

FAYE
What is this?

MYCAH
It’s a business card.

(CONTINUED)
CONTINUED:

FAYE

Uh ...

MYCAH

My life, Faye, has changed for the better. I got my own place, my own business. Livin' the good life.

FAYE

Really?

MYCAH

Yeah. Apparently you too. I mean look at you. You literally did everything we always wanted to do.

FAYE

I guess I did, didn’t I?

Faye reaches across and takes a sip of Mycah’s water. As she does, Mycah notices Pam peeking in through a window by the front door, watching her daughter converse.

MYCAH

I played one of your songs on Rock Band earlier today.

FAYE

You did?

MYCAH

Yeah. Downward actually. Number one fan. I have every album.

FAYE

Huh. I never thought you’d like Asphodel ‘cause it’s so different from our old stuff.

MYCAH

Yeah our old stuff sucked.

Kevin arrives with the drinks. Paye immediately downs one of them.

KEVIN

Mycah you know Ray’s looking for you.

MYCAH

Oh. Oh, that Ray. How is he, the old bastard?

(CONTINUED)
CONTINUED:

KEVIN
He’s uh ... he’s looking for you.

Mycah reaches for the second drink, but Faye, unaware, grabs it first.

FAYE
Who’s Ray?

Faye starts chugging the second drink. Pretending to shrug off her question, Mycah frantically scans the area. He finds his salvation in Pam by the window.

MYCAH
Hey, is that your mom watching us?

Faye nearly chokes on her beverage, and turns to see.

FAYE
Hey, yeah it is.

MYCAH
Great, let’s go say hi.

Mycah abruptly leaves his seat.

FAYE
Wait, Myciah. Shit.

Faye grabs her remaining drink.

EXT. RESTAURANT - CONTINUOUS

Mycah exits. Drink in hand, Faye arrives, followed by the Fanatic Mom and her Daughter. Faye soon spots Pam, walking toward her car.

FAYE
Mom!

Pam turns, shrugs, and continues walking. Behind Faye, the Daughter looks upset.

FANATIC MOM
Oh hey. Look. There she is. You want me to ask her again?

The Fanatic Mom approaches Faye.

FANATIC MOM (CONT’D)
Hi. Uh, I guess my daughter - like I said, you’re like, her idol. But uh, she didn’t like the napkin. I (MORE)

(CONTINUED)
CONTINUED:

FANATIC MOM (CONT’D) (cont’d)
guess she wanted it on, uh ... on
this picture? To show her friends?

She presents Faye with a full page in a tabloid, containing
a paparazzi photo of Faye walking with an anonymous male
celebrity.

Faye just stares at her.

FANATIC MOM (CONT’D)
And could you sign it to ... Lacey?
Instead of Cadence?

Faye just turns and walks away. Mycah follows her. Shocked,
the Fanatic Mom stomps her foot on the pavement. Her
daughter watches her as she waves her arms at Faye.

FANATIC MOM (CONT’D)
Well that was rude.

She returns to her Daughter.

FANATIC MOM (CONT’D)
Come on.

Her Daughter stomps her foot and waves her arms at her
mother, mimicking her behavior, then starts crying.

DAUGHTER
Cadence, I’m gonna tell my dad.

The Mom grabs her hand, and they leave Faye and Mycah alone.
Though Faye pays them no mind, Mycah’s gaze lingers on the
crying Daughter.

MYCAH
The lows some people hit, huh?

Faye glances at Mycah, as if wondering something similar
about him.

MYCAH (CONT’D)
... Bradenton.

Mycah glances inside, and notices Ray prowling about the
premises. Mycah prompts Faye to follow him along the
sidewalk, out of Ray’s view. He looks around for Jenna, then
addresses Faye.

MYCAH (CONT’D)
So uh ... when did you say you were
leaving town?

(CONTINUED)
CONTINUED:

Faye smiles.

FAYE
What if I said no to whatever you’re about to ask?

MYCAH
Just a stroll, that’s all. The marina’s right here.

FAYE
I have to meet my band by midnight, then I’m skipping town, so sorry.

MYCAH
All right all right all right. Uhm ... 

Mycah notices Pam watching from her nearby car. Kevin exits the restaurant behind them.

MYCAH (CONT’D)
Just give me a minute. Here’s the pitch. Faye ... I am in love with you.

Faye fakes a laugh, and Mycah drops onto one knee, gesturing exaggeratedly, play-acting.

MYCAH (CONT’D)
I’ve been waiting alone in this shitty little town all these years, praying one day you’d return to save me.

Kevin is confused by Mycah’s display. Faye notices her mother, and throws her a rebellious thumbs up. Mycah misinterprets this as a good sign, so he speaks louder, with more confidence.

MYCAH (CONT’D)
My heart longs for you with the fury of a thousand suns! Please, Faye, be mine!

Grinning sarcastically, she mouths "no."

MYCAH (CONT’D)
Making love to you was an ecstasy like no other! And I hope-

Suddenly reacting with authenticity, Faye shoves her hand over Mycah’s mouth, all the while eyeing her mom.

(CONTINUED)
CONTINUED:

FAYE
Okay okay okay. Just a walk.

Mycah instantly shuts up, stands, puts his arm around her shoulder, and starts walking.

MYCAH
Great, thanks. So how’s life?

FAYE
Just wonderful now that you’re back in it.

MYCAH
(aware of her sarcasm)
Really? Cool.

FAYE
Ten minutes, Mycah.

MYCAH
I’ll set my watch.

PAM
Faye!

Faye and Mycah turn.

21  EXT. RESTAURANT PARKING LOT - NIGHT
Faye argues with her mother.

FAYE
Mom, I appreciate your concern, but-

PAM
I left a message on Lee’s phone.

FAYE
I’m really sorry, mom, but I just want to see if he still cares about me.

PAM
He dumped you for that other girl! He doesn’t care about you!

FAYE
Yeah but what if he does?

(CONTINUED)
CONTINUED:  35.

PAM
What if he does? You’re gonna hurt me so badly, honey. And Lee too.

FAYE
No, I’m gonna hurt Mykah.

Pam gapes.

PAM
Young lady. I will be extremely disappointed in you if you do this.

Faye takes a beat to decide.

FAYE
Did sis drop off my car?

Reluctantly, Pam backs away, and motions to a nearby vehicle.

PAM
Just the way you left it.

INTERCUT WITH:

22  EXT. RESTAURANT SIDE - NIGHT

As Mykah waits for Faye, Kevin argues with him.

KEVIN
Mykah where are you- Where are you going? You can’t leave.

MYKAH
Stay out of my shit, okay? Just for one night?

KEVIN
I don’t know what to do unless you tell me! I need your help!

Kevin grabs Mykah’s hat.

MYKAH
Call your brother, tell him you need a ride home, you’re sick-

Mykah slings a comforting arm over Kevin’s shoulder, and gently retrieves his hat.

(CONTINUED)
KEVIN
But why do you have to hang out
with Faye?

Kevin gasps. He breaks away from Mycah and stares wide-eyed.

KEVIN (CONT’D)
Y- Your ring is- Your ring is for
Faye? DO YOU LOVE FAYE?!

Mycah shoves a hand over Kevin’s mouth.

MYCAH
Shh! No I do not love Faye.

KEVIN
(muffled)
Then why are you going to-

MYCAH
It’s complicated.

Mycah removes his hand.

KEVIN
What about Jenna?

MYCAH
It’s complicated.

KEVIN
You know what’s complicated?! My
head is complicated! That’s why it
needs hats!

MYCAH
Okay! Just stay here and work
and I’ll buy you some hats.

KEVIN
No. I’m coming with you.

MYCAH
Please do not follow me, dude.

KEVIN
Nope. I’m coming with you.

MYCAH
Kevin, if you follow me, I will hit
you in the face.

END INTERCUT.
EXT. MARINA - NIGHT

The restaurant behind them, Faye sips from her drink as she walks side by side with Mycah. Kevin cautiously follows them from thirty feet back. A beat passes.

MYCAH
So as I was saying, uhm, my song starts out acoustic, in a 3/4 time signature, in this chord that's kind of like an A minor, but you augment the fifth and diminish the third. Then we change to a C, and I'm playing electric, and the drummer starts playing in a 7/4 time signature, Pink Floyd style, and like half the notes are dissonant. It gets almost atonal, kind of this metal, pop, jazz fusion thing.

FAYE
(subtly mocking him)
Sounds really progressive.

MYCAH
Yeah, it's just, you know, demo tracks we've been doing on the side.

FAYE
What are they about?

MYCAH
Oh, existential stuff, mostly about my ex-girlfriend Christy. Just kind of, you know, putting her in her place.

FAYE
I like it. Original. Edgy.

MYCAH
Yeah, just trying to get my name out there. I've gotten to be kind of an expert in self-marketing.

FAYE
That's cool. I would have never guessed you'd get into that.

(CONTINUED)
CONTINUED:

MYCAH
Yeah, yeah. All in the name of getting out of here. I hate it.

FAYE
I would too.

MYCAH
I used to think that by age twenty-two I’d be so old that if I weren’t successful I’d kill myself.

A brief beat.

MYCAH (CONT’D)
But no worries ‘cause I am successful. I make like sixty thou a year now. Just ... I’m still in Bradenton.

Another beat of silence. Faye breathes deeply, and turns to take in a view of the nearby boats, in the process noticing Kevin walking awkwardly behind them. He stops when observed.

Faye glances toward Mycah, and they exchange brief eye contact before Mycah pretends to notice Kevin as well.

When Mycah and Faye turn forward again, Kevin continues walking.

MYCAH (CONT’D)
I don’t even- I don’t really even know that guy. Anymore.

FAYE
Hansford’s brother? I thought you and Han were like b-f-fs.

MYCAH
Nah.

Faye turns and calls to Kevin.

FAYE
Kevin, are you okay?

KEVIN
Oh, yep. Yep, I’m great.

MYCAH
So hey, let’s talk about you! You’re the interesting one. What’s it like being a household name?

(Continued)
CONTINUED:

FAYE
Oh I just snort coke all the time.
It’s great.

Mycah takes her comment at face value. He at first seems disturbed, then slips back into his charade.

MYCAH
Cool. Wow, uh, that’s crazy.

FAYE
(preoccupied with Kevin)
No seriously, fame is weird. It creeps me out at every concert. All these people who love me. And I don’t know any of them.

MYCAH
That’s so cool though.

Faye’s cell rings. She checks it, ends the call without answering, then turns back to Kevin.

FAYE
(to Mycah)
Yeah I guess. (to Kevin) Seriously Kevin, do you want me to take you somewhere?

KEVIN
Nope. I’m- I’m good.

MYCAH
He does this sometimes. Takes … spontaneous strolls on the docks. Who called?

Mycah’s cell vibrates. He reaches for it.

FAYE
Uh, Lee. He’s expecting me soon.

MYCAH
Aw, that’s awesome. I’d love to meet him.

MYCAH (CONT’D)
FAYE
Speaking of which, I was wondering if I could be your date to your midnight concert-

Yeah, he’s great. I almost invited you to the wedding.

Mycah drops his phone, and scrambles to pick it up.

(CONTINUED)
CONTINUED: 40.

MYCAH (CONT’D)
I’m sorry?

FAYE
Well it wasn’t really a wedding.
Just a few close friends in Vegas,
like a year ago. Please don’t tell
anyone though. My mom would freak
if she knew.

MYCAH
You’re ... married?

FAYE
Yeah.

MYCAH
No ring though.

Faye shrugs.

FAYE
What were you saying about the
concert tonight?

MYCAH
Uh ... if I could ... come to it
... with you?

FAYE
We’re gonna play Downward. That’s
awkward.

MYCAH
No, hey, I made my peace. Lots of
girls write mean songs about me,
ha.

Faye eyes him. An awkward beat.

FAYE
Song makes you out to be an
asshole, doesn’t it?

MYCAH
Come on, it’s just a little
concert. No big deal if I tag along
backstage, right?

Mycahl glances at his phone, and sees his missed call was
from Jenna.

(CONTINUED)
CONTINUED:

FAYE
Well, apparently it's the most important concert ever, for like fifty hicks at a bar, 'cause our new label wants us to get back to our roots so people don't think we sold out. So I really shouldn't bring you, sorry. Plus it'd be awkward with Lee there.

MYCAH
No! I love Lee! I think we'd really get along. We have a lot in common.

FAYE
True. Except he's really conservative.

MYCAH
I am too. So are you.

FAYE
Hmm, I was.

Faye playfully toasts her glass of amaretto, and takes a sip.

FAYE (CONT'D)
I might not even go to the concert, actually.

MYCAH
Whoa. Yeah ... I was gonna ask, you ever think of forming a new band after Asphodel? How long are you gonna keep with them, since you and Lee aren't doing so well?

FAYE
Aw, Mycah no! You read celebrity gossip about me?

MYCAH
Wikipedia, actually.

FAYE
Stalker. But no, Asphodel will go on. Career is more important than personal shit. I mean it's not like you were gonna quit your restaurant job because that Jenna chick wanted you to.

A beat.

(CONTINUED)
CONTINUED:

MYCAH
Wait, what? How do you-

FAYE
Facebook.

Faye smirks flirtatiously, and turns onto some docks.

24  EXT. DOCKS - CONTINUOUS

Mycah pursues Faye. Kevin follows from a distance.

MYCAH
Facebook. So you stalk me too?

FAYE
A little bit. Sometimes.

MYCAH
Wooowww. A superstar singer facebook-stalks me.

FAYE
I wanted to know how you turned out.

MYCAH
Say, what else did you read on there?

FAYE
Not much.

MYCAH
Jenna and I broke up, by the way.

FAYE
Yeah, I saw that. Like last week, right? Is it true?

Mycah does his best to hide his lie, but as usual, he is not a very good liar.

MYCAH
Of course.

A beat. Faye takes in the scenery. A large bridge spanning the river, dwarfing a small pier next to it. Downtown in the distance.

FAYE
I love this place. Better than the beach.

(CONTINUED)
CONTINUED: 43.

**MYCAH**

Anything’s better than the beach.

As they pace ever closer to the water, Mycah inconspicuously reaches his hand toward Faye’s, then turns back at the last second. He does so again. Then she takes his hand, and throws him a fake smile.

They arrive at the edge of the water. Faye sits, sets down her drink, and dangles her legs over the edge. Mycah soon follows.

He rests a hand on Faye’s shoulder. She glances toward it.

**FAYE**

The Mycah shoulder touch, ooh. I miss that.

They face each other, eye to eye.

**MYCAH**

It’s good to know you still think about me.

**FAYE**

Same to you.

Mycah anxiously looks out over the river, then back to Faye, who still faces him curiously, as if trying to discern how genuine his affection for her is. Mycah again looks away and back a few times, then finally works up the nerve to face Faye, and lean in for a kiss.

They close their eyes and lock lips. Though somewhat passionate, it is a docile kiss about which neither party is sincere.

A few seconds into the make-out session, a hand inconspicuously reaches in from the side, and pulls off Mycah’s hat.

Mycah turns his eyes as much as possible without breaking the kiss, and tries to kick Kevin with his foot. Kevin apologetically backs away with the hat.

Then, just as Mycah immerses himself back in the kissing, the alarm on his watch begins to beep. Faye grins flirtatiously and moves away.

**FAYE (CONT’D)**

Well. You ruined that moment.

Mycah fumbles with his watch, confused it will not stop beeping no matter which button he pushes.

(CONTINUED)
CONTINUED:

MYCAH
Damn it.

Faye stands to leave.

FAYE
That’s my cue. See you later.

Mycah stands and pursues her. His watch continues to beep.

MYCAH
Ah shit. Hey wait!

He catches up with her, and grins goofily.

MYCAH (CONT’D)
We can repeat that, right? Just sit back down, do it again?

FAYE
Nope. Moment’s gone. Sorry.

Faye curiously waves to Kevin, who timidly waves back.

MYCAH
Then, uh, they built a music store just a few minutes away. That’d be fun. I’m a fucking badass on guitar now. We can jam out.

Faye abruptly turns to him.

FAYE
So you wanna spend the night together? Until the concert at least?

Mycah freezes, completely unsure of how to respond.

MYCAH
Uh ... yeah.

FAYE
Tell you the truth ... I’ve actually been hoping for this for a long time.

Mycah continues to fumble with his beeping watch as he tries to maintain the romance.

MYCAH
Really? Me too.

(CONTINUED)
CONTINUED: 45.

FAYE
Where's your car?

MYCAH
Uhm ... actually, um, is there any chance we could take your car?

FAYE
You didn't drive here? Or, oh, you don't have a car.

MYCAH
No, I have a car ... in the shop. You know. I like to keep it ... you know.

He grins with false confidence. She grins with false affection.

Then she walks off and approaches Kevin, who now wears Mycah's hat.

FAYE
You sure you're okay?

Behind Faye's back, Mycah forcefully nods "yes" to Kevin. Kevin mimics the motion toward Faye.

KEVIN
Yes.

FAYE
MmKay ...

Faye walks back toward the restaurant. As Mycah follows her, he passes Kevin, who whispers to him.

KEVIN
You guys are awful young to be cheating and marrying and babymaking and breaking up and-

Mycah grabs his hat back.

MYCAH
(whispering)
Go back to work.
25 INT. FAYE’S CAR - NIGHT

Faye and Mycah stare at the road as Mycah’s watch incessantly beeps. A few moments pass. Mycah cheerfully sighs.

MYCAH
I miss this.

Faye forces a smile, and does not respond verbally. Noticing her apparent discontentment, Mycah opens the sunroof, removes his watch, and throws it backward out of the window.

As he closes the sunroof, sirens bleep to life behind their car, along with red and blue flashing lights.

They exchange a glance. Faye seems far less worried than Mycah.

FAYE
Ah shit.

MYCAH
Are you kidding me? Damn it.

As Faye pulls over, she pops some mints into her mouth.

MYCAH (CONT’D)
You didn’t drink too much, did you?

FAYE
Don’t worry. I got it.

MYCAH
What do you mean you got it?

FAYE
Shh.

26 EXT. ROADSIDE - CONTINUOUS

The COP, 40s, approaches the driver’s side window, and Faye rolls it down. She feigns extreme anxiety, and prominently flaunts her breasts.

COP
I’m officer Kozniak with the Bradenton Police Department. Do you know why I pulled you over?

FAYE
(flirtatiously)
Was I speeding?

(Continued)
CONTINUED:

The officer holds up Mycah’s watch.

COP
Was there any apparent reason you just threw this at my windshield?

MYCAH
Oh! Uh ... sorry, we didn’t see you behind us.

COP
Well what would you have done if I wasn’t behind you?

MYCAH
It just- It was an accident. That’s a really expensive watch, and I was showing it off, and it just slipped, I guess.

COP (CONT’D)
No, it’s littering and it’s against the law. It’s also a traffic infraction given the weight of the object and the speed you were traveling.

MYCAH (CONT’D)
Here, I’ll show you.

Mycah grabs the watch from the Cop, prompting him to stop talking. This makes Mycah uncomfortable, so he awkwardly tries to hand the watch back to the officer, who declines to take it. A beat.

COP
I need to see your license, registration, and proof of insurance, please.

Faye motions for Mycah to check the glove compartment, while she digs through her wallet.

FAVE
I’m so sorry. I’m part of the band Asphodel, and we’re playing a gig later tonight.

COP
That’s very nice, maam.

She hands him her license, and he examines it.

FAVE
I’m actually the lead singer. Have you heard of Asphodel?

(CONTINUED)
CONTINUED: 48.

COP
No I have not, maam.

MYCAH
I can't find it.

Faye leans over and digs through the glove compartment.

MYCAH (CONT'D)
Hold on ...

Mycah exits. On the opposite side of the car, the Cop reacts defensively.

FAYE
Mycah ...

COP
Get back in the vehicle, sir.

Mycah walks around to the back of the car.

MYCAH
Just listen.

COP
Sir. You need to get back in the vehicle, now.

Mycah stops behind the car, and holds out his hands in a gesture of peace. He whispers so Faye can't hear.

MYCAH
Officer, the girl in that car is ... super-famous. And I'm trying to win her over, and I don't want to ruin the mood, you know?

The Cop's expression remains stolid.

MYCAH (CONT'D)
This is my last shot. If I don't do this tonight I'm never gonna see her again, so can you please go easy on us?

The Cop considers this for a moment.

COP
Please get back in the car.

(CONTINUED)
CONTINUED: 49.

MYCAH

Right.

Mycah returns to Faye’s passenger seat. The Cop watches him.

27

INT. FAYE’S CAR - NIGHT

As Faye once again cruises down the road, she pops a painkiller into her mouth, and throws the bottle in the back seat.

FAYE

What did you say to him?

MYCAH

Nothing. I think it was your good looks.

Faye eyes Mycah, as if deciding whether to test deeper waters.

FAYE

Did you recognize him?

MYCAH

The cop? No.

FAYE

That was the same guy who broke up our concert over by school.

MYCAH

Aw, no way. That sucked. That was a good concert.

FAYE

Yeah, second to last one.

Faye adjusts the rear-view mirror. Mycah sits up straight in his seat, and attempts to sound genuine.

MYCAH

Faye, I just want you to know, if I could do it all over again, I wouldn’t leave you, and I wouldn’t leave the band.

FAYE

Why?

Mycah has no immediate answer. He fills the time by examining his broken watch.

(CONTINUED)
CONTINUED:

FAYE (CONT’D)
’Cause Christy was going places.
With her music. And she was so
thin.

MYCAH
I’m sorry. I just thought with her,
maybe I’d end up where you are. I
mean clearly it’s attainable.

FAYE
If I could go back and do it all
again, I wouldn’t change a thing.

MYCAH
’Cause now you’re famous.

An uncomfortable beat hangs in the air. Mycah continues the
conversation in what he deems the logical next direction.

MYCAH (CONT’D)
Hey, I’d love to keep hanging out
after the concert tonight.

Faye tries to formulate a response.

MYCAH (CONT’D)
I’ve missed you, baby.

Faye tries to hold her surprise, and her laughter.

MYCAH (CONT’D)
We all have. Whenever I run into an
old friend from high school, you’re
all we talk about. Hansford hosts
karaoke tribute nights to you. For
real. Everyone loves your music,
but we mostly just miss you.

This insight affects Faye, and she responds with
authenticity.

FAYE
Are you serious?

Mycah grins.

FAYE (CONT’D)
Wow. I would love to see Hansford
again. I thought you guys didn’t
keep in touch.

(CONTINUED)
CONTINUED:

MYCAH
No, not really.

FAYE
Let’s go visit him.

MYCAH
What? No.

FAYE
I miss him so much. Why not?

MYCAH
He’s probably sleeping.

FAYE
Yeah right. When was the last time you saw him?

MYCAH
Like years ago.

FAYE
Look up his address on my phone. You know where he lives?

Mycah hesitates.

MYCAH
Yeah.

28 EXTERIOR. MYCAH’S APARTMENT - NIGHT

Faye repeatedly throws one of her shoes at a second-story window. Mycah rests anxiously on the hood of her car.

MYCAH
All right, can we go now? If he didn’t answer the door, he’s probably not home.

FAYE
Sucks. Would’ve been nice to see him.

She grabs her shoe and walks back to her car.

MYCAH
Yeah, I need to catch up with him sometime. I can leave you my number and you can call me if-

(Continued)
CONTINUED:

HANSFORD

Mycah?

They glance up toward the window, which has opened. Silhouetted, Hansford looks down at them. Mycah is disappointed.

MYCAH

Hansford?

HANSFORD

Where's Kevin?

Faye raises her eyebrows toward Mycah, who declines eye contact.

INT. MYCAH'S APARTMENT - NIGHT

Hansford opens the door for Faye and Mycah.

FAYE

Hansford!

HANSFORD

Faye! I love you, I love you, I love you. Where have you been?

They hug. Mycah moves quickly to hide a framed picture of himself and Jenna, as well as some spare server attire, followed by a picture of Mycah and Hansford. Without Mycah knowing, Faye notices this as she speaks with Hansford.

FAYE

Oh, I ran into Mycah at a restaurant and thought I'd say hi to you too. And I saw Kevin! He looks good.

HANSFORD

Beautiful, beautiful. Uh huh. And wow, you look great. You're so thin!

FAYE

Yeah, I lost the pudgie. And look at you. You have a beard.

Mycah finishes his rummaging, and joins Faye again.

HANSFORD

Yeah! Come in, come in.
CONTINUED:

Just as Mycah arrives, Faye turns to see a wall decoration featuring a cut-and-pasted photo of an energetic Mycah, mouth wide open as if in a battle cry, flexing his muscles. The photo is tackily glued on top of a sign reading "Beware, ye now enter KING MYCAH’S DWELLING."

FAYE
(to Hansford)
Nice place you guys have.

Mycah subtly freezes as Hansford chimes in.

HANSFORD
Yeah, moved here a few years ago, right after you left ...

As Hansford and Faye catch up in the background, Mycah’s cell rings. The caller is labeled as "MOM." Mycah answers.

MYCAH
Hey, I can’t talk now. I ran into Faye. (beat) Yeah, that Faye.

Mycah observes Hansford and Faye from a distance, and the ease with which they seem to be connecting. Faye looks more excited to see Hansford than she was to see Mycah.

MYCAH (CONT’D)
Uh huh. They’re doing a concert later. It’ll be awesome.

Mycah seems unsettled by something his mother says.

MYCAH (CONT’D)

Faye’s phone rings. Again, she ends the call without answering.

FAYE
All right. New Year’s Eve! Let’s celebrate. You have drinks?

HANSFORD
In the pantry. But I’m leaving for karaoke if you guys wanna come with.

FAYE
Sounds fun.

(CONTINUED)
CONTINUED: 54.

HANSFORD
So Mykah, where’s Kevin?

Faye heads for the pantry, while Mykah whispers to Hansford.

MYKAH
Where’s Jenna?

HANSFORD
I don’t know. She called looking for you. She wants to make up.

MYKAH
Shit.

Mykah notices Faye in the kitchen, uncorking Jenna’s champagne bottle.

HANSFORD
You’re playing with fire, man.

MYKAH
But Faye is totally into me. It’s amazing. I wish you hadn’t been here. What are you doing home anyway?

HANSFORD
I forgot my weed.

In the kitchen, as Faye pours her drink, she notices Jenna’s pregnancy test lying on the counter. She glances up toward Mykah as he finishes whispering to Hansford. Mykah smiles at her.

HANSFORD (CONT’D)
(louder than before)
So have you seen my weed?

Hansford searches underneath some pillows.

MYKAH
Haven’t seen it.

HANSFORD
I just had a little bit left I was saving for New Year’s. Now it’s lost and I’m late.

MYKAH
Sorry.

Hansford’s cell rings.

(CONTINUED)
HANSFORD
Shit, that was BC bud.

Hansford playfully pokes Faye as he answers. Faye grins, takes a sip, and continues looking through a cupboard for Hansford’s drugs.

HANSFORD (CONT’D)   MYCAH
Hey, mom? Faye, you want to check out my room?

FAYE
Naw, let’s help Han.

HANSFORD
I’m sorry mom, it’s my fault.
(beat) Yeah I’ll come get him.

Behind Hansford, Mycah helps Faye search. In the process, he "accidentally" rests his hand on Faye’s.

MYCAH
Sorry.

Faye politely smiles at him.

HANSFORD
All right, see you. (to Mycah) You left Kevin out at the marina at night?

MYCAH
Uh ... he didn’t walk back to the restaurant?

HANSFORD
He was scared he couldn’t work without your help. My mom had to pick him up. Now I’ve gotta go get him from her place.

FAYE
Oh, don’t worry. We’ll come with you. Catch up.

MYCAH
Heh, that’s okay.

FAYE
Naw, let’s go.

(CONTINUED)
CONTINUED:

MYCAH

Really?

FAYE

Or I could go to the concert with Lee.

She winks at Mycah, who inhales and exchanges a glance with Hansford.

INT. TRAILER - NIGHT

Inside a small, cluttered trailer home, ESTELLE, 50s, lounges in a recliner in front of the television screen, and eats potato chips.

A knock at the door.

ESTELLE

Come in.

Hansford enters, followed by Faye, and a very displeased Mycah.

HANSFORD

Hey mom.

ESTELLE

Hey. Your brother’s on the porch. Please apologize. And bring him another hat.

Faye seems content, but Mycah throws her a nervous smile anyway. Hansford nods to his mother, and grabs a hat from the countertop. Mycah abruptly leaves Faye to follow Hansford out to the porch.

Faye listens.

HANSFORD (O.S.)

Hey Kevin, I’m really sorry. I’m sure Mycah will explain it to Ray in the morning. Aw, don’t cry, man. Here, come with us. We’ll take you out to eat.

MYCAH (O.S.)

No we won’t.

HANSFORD (O.S.)

Excuse me?

(CONTINUED)
CONTINUED:

MYCAH (O.S.)
Are you serious? Are you both
fucking serious? You know how
important tonight is for me, and
you’re completely fucking it up. I
know you’re friends with Faye, but
so am I, and tonight was supposed
to be my night with her. So if you
don’t stop this whole catch up and
be friends shit-

Mycah’s voice is drowned out as Faye walks over to sit by
the television.

Cue laugh track. Estelle cracks up as her sit-com cuts to a
commercial break. She turns to Faye.

ESTELLE
Do you watch this show?

FAYE
I used to, yeah.

ESTELLE
It’s the best. (beat) Do I know
you?

FAYE
Oh, yeah, I used to come over all
the time. Faye? I was in the band
with Han.

Estelle freezes.

ESTELLE
You’re the famous one?

FAYE
Uh, yeah, I guess so.

ESTELLE
What are you doing here?

FAYE
Just visiting.

Estelle’s eyes widen. She looks terrified.

ESTELLE
Oh. My. Uh, hi. Hello.

(CONTINUED)
CONTINUED:

FAYE
Hi. Nice to see you again.

Estelle’s breathing quickens, as if she is starting to panic. She can’t look Faye in the eyes.

ESTELLE
Yes, uhm, hi. You- You’ve done well for yourself.

FAYE
Thank you. How’s everything been here?

ESTELLE
Good, thanks. Uhm ...

All Estelle can think to do is wear a fake grin. A beat hangs in the air.

ESTELLE (CONT’D)
Would you like a drink?

Faye opens her mouth to speak, but is interrupted by the entrance of Mycah, followed by a disgruntled Hansford, and a sobbing Kevin, who sits in the kitchen, and wears several hats.

Mycah approaches Faye, and smiles at her.

MYCAH
Hey.

After a brief beat, Faye chooses to smile back.

FAYE
Hey.

MYCAH
You wanna head back? I could finally play you some music.

Faye turns back to Estelle, who averts her eyes.

FAYE
Sure.

Hansford tries to prompt Kevin to stand and leave as Estelle watches Faye and Mycah exit.

ESTELLE
Han. I can’t believe you brought her in when I’m not dressed. She
(MORE)

(CONTINUED)
CONTINUED:

ESTELLE (cont’d)

saw all this junk food and my silly show.

HANSFORD

I’m sorry mom.

Estelle aims her remote, and shuts off the television set.

HANSFORD (CONT’D)

I’m sure she eats junk food and watches TV too.

ESTELLE

Just don’t ever put me in that situation again.

Hansford leads Kevin to the front door.

HANSFORD

I won’t.

ESTELLE

That was embarrassing. If I’d known a pop music star was coming over I’d have cleaned the house.

HANSFORD

Mom, you’re not gonna clean the house. I’ll clean the house.

ESTELLE

Then how are you gonna get a career like hers, if you stay here helping me all the time, huh? Don’t you wanna be successful like that?

Slightly taken aback by his mother’s words, Hansford responds genuinely.

HANSFORD

Yeah, I do.

ESTELLE

So what’s stopping you?

HANSFORD

Mom, nothing.

Estelle rolls her eyes, as if Hansford is joking.

(CONTINUED)
CONTINUED:

ESTELLE
Go have fun with your famous
friend.

Hansford nods, and almost shuts the door when Estelle asks
some parting questions.

ESTELLE (CONT’D)
And Han, how are you? I thought you
were going to karaoke.

HANSFORD
Yeah ... I’m fine.

ESTELLE
Han.

Hansford stops trying to exit, and pays full attention to
his mother.

ESTELLE (CONT’D)
Is everything okay?

Hansford smiles a bit.

HANSFORD
I’m fine, mom.

Estelle nods permission for Hansford to leave.

ESTELLE
Love you.

HANSFORD
Love you too.

Hansford exits.

31  INT. HANSFORD’S CAR - NIGHT

Hansford and Kevin in front, Faye and Mycah in back,
Hansford’s car traverses Bradenton at night. Suddenly,
vibrant fireworks begin exploding in the distance. Mycah
leans over to view the show from Faye’s window.

FAYE
Huh. I guess it’s the new year.

Mycah nods.

MYCAH
There goes another one.

Faye briefly turns to him, then back.

(CONTINUED)
CONTINUED: 61.

FAYE
There goes another one.
The car continues on into the night, past a downtown church and some seedy bars.

32 INT. NATALIE’S HOUSE - NIGHT
Jenna’s cell phone rings. She checks it, then answers.

JENNA
Mycah, where are you?

33 EXT. MYCAH’S APARTMENT - NIGHT
Alone, Mycah surveys his apartment from a short distance.

MYCAH
I’m out. Where are you?

34 INT. NATALIE’S HOUSE - NIGHT
Jenna turns to NATALIE, 20s, fascinated by her friend’s drama. Her head leans on her hand, and she bounces her knee up and down. She shrugs.

JENNA
I’m at Natalie’s, honey. It’s New Year’s and I miss you and I just want to see you. Can we meet somewhere?

35 EXT. MYCAH’S APARTMENT - NIGHT
Mycah hangs up.
As he approaches his apartment, Faye, Hansford, and Kevin - still grumpy and wearing multiple hats - approach from another direction.

KEVIN
I told you we didn’t have any mail.

MYCAH
Oh, my bad.

36 INT. MYCAH’S APARTMENT - NIGHT
Kevin has secluded himself in his bedroom, the door of which is closed. In the kitchen, Faye takes another gulp of a gin and tonic.

(CONTINUED)
CONTINUED:

In the living room, Mycah eyes Hansford’s music equipment. With his back turned to Faye, he moves the fingers of his left hand, forming guitar chords, practicing them in secret. Once satisfied, he turns to Faye.

MYCAH
You ready to hear it?

Hansford obediently paces to the music equipment. Faye perks up at the suggestion.

FAYE
I’ve been waiting for it.

MYCAH
I think you’ll be impressed. We’ve got this new effects pedal with five hundred channels. The sounds we get are just ...

Hansford notices the hole in his old guitar, and his bright mood suddenly sinks.

HANSFORD
Oh no.

Hansford cradles the acoustic guitar like a baby.

HANSFORD (CONT’D)
Oh no no no no no. This was my first guitar. What happened?

MYCAH
I, uh ... shit, man. I don’t know. That sucks.

Hansford hears a thump inside of the guitar, and he tilts it over. The small rubber ball spills out. He matches it to the hole. Though disappointed, Hansford remains far more calm than Mycah was after learning his watch was broken.

HANSFORD
Well who’s the culprit?

MYCAH
I’m so sorry. I had some friends over ... maybe they got a little rambunctious.

Mycah’s attempt at humor yields no laughter. Faye, suspicious of his lie, throws him an inquisitive stare. Mycah returns her gaze for only a brief moment.

(CONTINUED)
CONTINUED:

HANSPORD

Shit. Wow.

MYCAH

I’m really, really sorry.

Hansford nods, and sets his guitar back down.

HANSPORD

Let’s play.

37

INT. MYCAH’S APARTMENT - NIGHT

Mycah kneels down, trying to hook up the equipment, while Hansford preps his drum set. Faye sits on a couch to observe the performance.

MYCAH

We got some great beats going on.

Mycah’s false enthusiasm annoys Hansford.

FAYE

Yeah, you told me. What kind of songs?

HANSPORD

(making it up)

Well I wrote this great grungy one about Mycah called I Only Care About Myself, which is-

MYCAH

(also making it up)

We’ve actually got an even better one about life in New York. Kind of this romantic ballad about-

HANSPORD

That one actually sucks. But I Only Care About Myself is about Mycah’s relationship with his girlfriend Jenna, because-

MYCAH

Ex-girlfriend.

HANSPORD

Speaking of which, she dropped this little surprise on My-

(CONTINUED)
As he speaks, Mycah moves a cord among several audio input jacks, trying to remember which is correct. When he tries the wrong one, he authoritatively motions to Hansford for help.

MYCAH
(interrupting again)
Then we’ve got this other song
where the bridge hits, and I start
shredding into this sick minor
progression, and I even start doing
some pinch harmonics. Like a
badass.

FAYE
Damn.

MYCAH (CONT’D)
Han, help me with this?

Hansford reluctantly kneels to help Mycah, and Faye detects Mycah’s suspicious lack of knowledge about the equipment. After a moment, Hansford solves the problem, and a speaker crackles to life. He walks to his drums.

HANSFORD
Okay, which song first?

FAYE
I was hoping-

MYCAH
Let’s warm up with *Sons of Chaos*.

HANSFORD
Okay. Remember not to use the wah pedal till the second verse.

MYCAH
Peh, I know.

Mycah touches Faye’s shoulder just as he did at the marina. She makes note of it, and it genuinely affects her.

MYCAH (CONT’D)
This one’s for you, Faye.

FAYE
Actually, Mycah ... do you remember the song you wrote for me?

MYCAH
I remember ... that I wrote a song for you, yeah.

(CONTINUED)
CONTINUED: 65.

FAYE
Could you play it?

Mycah freezes under the spotlight. It takes him a few beats to admit ...

MYCAH
I don’t remember it.

FAYE
Oh. Okay.

MYCAH
It was stupid anyway. Didn’t even have words, ha. Sorry.

A beat. Faye is disappointed.

HANSFORD
Are we gonna play?

MYCAH
Yeah.

Mycah adjusts his guitar.

HANSFORD
And a one, two, three, four.

They start playing the exact same song Mycah riffed for Jenna earlier in the evening. Mycah appears to be quite skilled at guitar, and often glances over to make sure Faye notices. She politely smiles and watches him play.

38 EXT. MYCAH’S APARTMENT - NIGHT

Faye, a drink in her hand, leans on the balcony with Mycah, observing late night life in the apartment complex.

MYCAH
(flirtatiously)
You know, there’s a few of your songs ... Sons of Chaos, Charon’s Fee ... I think I recognize some melodies I wrote in there.

FAYE
Ha. I don’t think so.

MYCAH
I think you owe me one.

(Continued)
FAYE

Hmm.

Faye removes her wallet from her pocket. Mycah shuffles a hand through his pocket as well, feeling the ring.

MYCAH
I really like you, you know. I always think, what if we’d stayed together? If we’d gone through with, uhm-

Faye interrupts Mycah with a business card.

FAYE
It’s old, but the number’s still good.

MYCAH
All right, nice. So we can go out now.

FAYE
You can go out to the recording studio maybe.

A beat.

MYCAH
Whoa. Faye, are you serious?

FAYE
My agent has a few clients on this reality show in L.A. I heard they’re looking for a new guitarist and drummer in the show’s band, and you’re not bad, so you never know. It could be your big break. Just call me in a few days and I’ll hook you up with my agent.

Mycah’s grin is almost as big as the stars in his eyes.

FAYE (CONT’D)
Of course I’m never in L.A. so we could never see each other-

MYCAH
What’s his number?

A beat.

(CONTINUED)
CONTINUED:

FAYE
Her number.

MYCAH
Sorry, her number. Faye ... this is incredible. Incredible.

Mycah leans in closer, for a kiss. Faye does not reciprocate.

Her phone beeps. She checks it, and tries to stop the beeping. Mycah goofily remarks.

MYCAH (CONT’D)
Well I’m not ruining the moment this time.

Faye looks up at him.

FAYE
You know ... I should call Lee.

MYCAH
Didn’t you miss the concert?

Faye ignores him as she walks toward the front door.

MYCAH (CONT’D)
Ooh, can I meet him? Can I come with you?

39  EXT. MYCAH’S APARTMENT - NIGHT

From inside, Mycah looks out his apartment’s window. Below, Faye walks down the last few steps while dialing on her cell. She puts the phone to her ear.

40  INT. BAR - NIGHT

Flirting with a WOMAN in the midst of a crowd, Lee is interrupted by his ringing phone. He leaves the Woman and answers angrily.

LEE
Where the fuck have you been?

41  INT. MYCAH’S APARTMENT - NIGHT

Hansford bounces the rubber ball on his drum set, while Mycah watches Faye from a window.

(CONTINUED)
CONTINUED:

HANSFORD
Why’d we ever stop playing? We’ve been living here more than a year and we haven’t played for any reason other than her.

Mycah excitedly turns from the window.

MYCAH
I think we might be playing a whole lot more.

HANSFORD
Good!

MYCAH
Faye gave me her card. She said she could get us a gig on a reality show.

HANSFORD
Whoa. What?

MYCAH
Yeah! And here’s what I think. If you and me go pro, then Amphodel goes sour, maybe we could start our own band with Faye. Maybe even hop on the Overlook label.

HANSFORD
Bands still have record labels?

MYCAH
This is legit, man. Her invite.

HANSFORD
Are you sure the offer was ... genuine?

MYCAH
Yes. With Faye behind us I’m sure we could at least get a 360 deal.

Hansford’s expression implies a huge weight on his mind. He has difficulty making eye contact with Mycah.

HANSFORD
That’s a great opportunity.

MYCAH
It’s what we’ve been waiting for!

Hansford hesitates. Mycah becomes aware something is wrong.

(CONTINUED)
CONTINUED: 69.

HANSFORD
It’s what you’ve been waiting for.

MYCAH
What?

HANSFORD
My friends are here. So is my family. And I couldn’t leave my mom. Not while she’s sick.

MYCAH
Are you serious? Our friends are losers. So are our families.

No response. In disbelief, Mycah leans back in his chair.

MYCAH (CONT’D)
Do you know what this would mean to my dad?

HANSFORD
I’m sorry man. But congrats though. You should go. It’s not like you need me wherever it is. I’d just get in your way like I always do.

This deeply affects Mycah, as if he had never considered the possibility of fame without his only friend.

After a moment, the door opens, and Mycah turns to address Faye.

But instead, Jenna walks through the door.

Mycah stands and approaches her.

MYCAH
Jenna, hi.

JENNA
Mycah.

She walks right up to him and embraces him.

MYCAH
Uh …

JENNA
What was with the phone call? Why wouldn’t you talk with me?

Mycah exchanges a glance with Hansford.

(CONTINUED)
CONTINUED:

MYCAH
Uhm, how long are you gonna be here?

JENNA
The rest of the night. We can celebrate. Seriously, let’s just talk about everything later.

MYCAH
Cool, uh ... uh, would you mind staying in your room for a little bit? We’re kind of ... doing something out here.

Jenna notices the wires and instruments around the room.

JENNA
Are you guys writing music?

MYCAH
Uh, yeah. It’s kind of a surprise, actually.

JENNA
(hesitantly)
Oh, okay.

She backs toward her room.

42
EXT. BAR - NIGHT
On the phone, Lee exits the bar.

LEE
And that’s what you’ve been doing all night?!

INTERCUT WITH:

43
EXT. MYCAH’S APARTMENT - NIGHT
Faye paces as she argues with Lee over the phone.

FAYE
He’s a douchebag who hurt me real fucking bad. You can relax. It’s not romantic.

LEE
Our fans think we suck now, and if Overlook drops us, we are fucked. How you gonna pay your mortgages, Faye?

(CONTINUED)
CONTINUED:  

FAYE
You know, I don’t need houses. I
don’t even need fans.

LEE
I do!

FAYE
Well go fuck yourself.

LEE
Threaten me all you want. I don’t
even care if you starve yourself
again. You’re a part of this band,
and you’re not gonna pull this shit
anymore. You’re gonna perform,
okay?

FAYE
I said, go fuck yourself.

LEE
What’s his name?

FAYE
Huh?

LEE
What’s his fucking name?

FAYE
(sarcastically)
Why? You gonna kick his ass?

LEE
I will beat the shit out of him so
hard he’ll feel it every time he
fucking thinks about you.

A beat. Faye glances up to Mycah’s window, and ponders.

FAYE
Really?

END INTERCUT.

INT. MYCAH’S APARTMENT - CONTINUOUS

Mycah notices Hansford searching for his marijuana in the
kitchen, then focuses his attention on Jenna’s open doorway.
Then, as if deciding between the girls, Mycah looks out the
window, down where Faye was speaking on the phone. But she
is not there.

(CONTINUED)
CONTINUED:

Faye enters through the front door. Mycah tries to keep his voice low.

MYCAH
Faye! Hey.

FAYE
Hey, what’s up?

Mycah moves for the door.

MYCAH
I was just thinking we should probably go. Wanna walk down the pier?

FAYE
Actually the concert’s still on, and how would you like a chance to audition to be in Asphodel?

Hansford cringes at the exchanges.

MYCAH
Whoa, uh ... great. Sounds like a plan.

JENNA
Mycah.

Faye and Mycah turn to see Jenna at the end of the hallway.

JENNA (CONT’D)
What is this?

Mycah stares in horror as Jenna approaches Faye.

JENNA (CONT’D)
Okay, this makes sense now.

FAYE
It does.

JENNA
Did you just meet tonight, or has this been going on?

MYCAH
No, wrong idea. Faye’s just my ex-

Mycah’s voice trails off as he realizes he should not have let that information slip.

(CONTINUED)
CONTINUED:

MYCAH (CONT’D)
... girlfriend.

Faye reaches forward to shake Jenna’s hand.

FAYE
Ex-fiancé.

Jenna shakes hands. She tries to place Faye from her memory.

JENNA
Oh. Hi. Nice to meet you.

FAYE
Likewise.

JENNA
Are you the girl in that poster?

INT. MYCAH’S APARTMENT - NIGHT

The girls laugh. Jenna sips from a mug of tea. Faye sits on the sofa opposite her, watching Mycah as Jenna lampoons him. Mycah sits between the girls, and tinkers with his broken watch.

JENNA
This is so cool! Mycah never told me he was engaged to a celebrity.

FAYE
Yeah, well you know how humble he is.

JENNA
Mmm, you don’t know half of it. He actually ran for SGA president in college. But he lost.

FAYE
Wow. I was surprised he even stayed at college since his music was selling so well.

JENNA
(laughs)
Yeah he actually spent all his loans marketing the band he had with that Christy chick.

FAYE
Ow, that’s dedication.

(CONTINUED)
CONTINUED:

Nearly as miserable as Mycah, Hansford watches the skewering from the kitchen.

JENNA
And his dad’s been threatening to cut him off for taking his mom’s side in the divorce.

FAYE
(genuinely)
Oh no, Mycah, your parents got divorced?

Mycah finally looks up from his watch. He nods.

HANSFORD
Faye.

Faye glances toward Hansford.

HANSFORD (CONT’D)
Come on. Enough is enough.

Faye subtly grimaces at her old friend’s remark, and responds defensively.

FAYE
I was just saying it’s sad. Because I liked his parents. I only ever saw them at the games.

MYCAH
Yeah.

Faye’s phone starts to vibrate, and she quickly hits the end button. Jenna sips her tea.

FAYE
(to Mycah)
What happened?

MYCAH
My dad was being a jerk. And my mom was cheating.

JENNA
It runs in the family. And you know what else?

FAYE
What?

(CONTINUED)
CONTINUED:

JENNA
We have a baby on the way.

Silence.

INT. MYCAH’S APARTMENT - NIGHT

Behind a closed bedroom door, Jenna and Mycah yell at each other. Alone with Hansford, Faye sits at the keyboard, and haphazardly plays a few notes.

FAYE  
(softly)
I used to love music.

Trying to patch the hole in his guitar, Hansford throws her a glance, then rises and walks to the restroom. Behind him, a flustered Mycah exits Jenna’s room and approaches Faye.

Carrying several dozen hats, Kevin walks from his room into the kitchen.

FAYE (CONT’D)
Hey buddy, you ready to go?

MYCAH
You still want to go?

FAYE
Of course. Lee wants to check out your guitar skills.

Faye winks at Mycah, and exits through the front door. Mycah nearly follows her, then notices Jenna, gripping an overnight bag, also approaching the front door. Kevin sorts his hats on the kitchen table.

JENNA
I’m moving out in the morning. I’ll write you a postcard from Omaha. I’m sure you’ll still have the same address.

She exits, again shutting the door in Mycah’s face.

Mycah loiters for a beat, then snaps out of it, grabs his hat, and walks to a mirror in the living room, where he slips his ear buds in, then inhales and exhales a few times. Kevin stares at him.

KEVIN
If you and Jenna fight so much, why are you even together?
CONTINUED:

Mycah stops prepping himself in the mirror, looks aside, and takes a moment to think about Kevin’s unusually astute observation.

Mycah
Because I’m in love with her.

EXT. MYCAH’S APARTMENT - NIGHT

Jenna approaches her car and tries to find the right key to unlock the door. She notices Faye nearby, also entering her car.

Faye
You’re lucky.

Jenna throws her a disheartened chuckle, then finds her key, and unlocks the back door.

Faye (CONT’D)
The baby. You’re lucky.

Jenna
Thanks.

Jenna throws her bag into the back seat and moves around to unlock the driver’s door.

Faye
Not everybody can have kids. Birth defect, cancer. Anorexia. Lots of things can fuck up your chances.

Jenna nods, and opens her door.

Faye (CONT’D)
So forget that asshole in there. What you have is special. Treat it that way.

Finally, Jenna takes a moment to consider Faye’s words. She nods a brief but sincere “thank you,” then shuts her door.

As Jenna starts her car, Faye enters hers. She notices Kevin waving at her from Mycah’s window, and waves back as she starts the engine.
INT. MYCAH’S APARTMENT - NIGHT

Ear buds still in, Mycah pounds on the bathroom door, which interrupts Kevin’s waving.

MYCAH
You almost done? We need to go.

HANSFORD (O.S.)
Are you kidding?

MYCAH
No! Faye’s waiting for us downstairs.

KEVIN
Actually she- She just left.

Mycah turns to Kevin.

MYCAH
What?

He paces to the window and peers down. Sure enough, Faye’s car is gone.

MYCAH (CONT’D)
Damn it. Han, I need your keys.

Kevin follows Mycah as he paces back to the bathroom and pounds on the door.

HANSFORD (O.S.)
Hang on! KEVIN
Mycah, you- You should- You should apologize to- To Jenna.

MYCAH
I will in the morning.

KEVIN
You really need to- To be nicer to her.

Growing angry, Mycah checks himself in the mirror again.

MYCAH
Kevin, you don’t understand shit.

KEVIN
Yeah but at least people like me.

(CONTINUED)
CONTINUED:

Mycah abruptly turns and punches Kevin hard in the face. Kevin falls.

A long beat. Nose bloody, Kevin helplessly looks up at Mycah, who has no idea what to do. He walks toward Kevin to help him up.

Terrified, Kevin quickly backs away. Equally as terrified, Mycah stops in his tracks and removes his ear buds. Then Kevin stands. He speaks resolutely.

KEVIN (CONT’D)
You need to apologize to Jenna.

Mycah contemplates his words.

MYCAH
It’s a little late for that.

KEVIN
Just play her a song or something.

MYCAH
I can’t.

The evening’s events begin to well up in Mycah’s mind, and the pain starts to show on his face.

MYCAH (CONT’D)
I haven’t played guitar in years. I only know four songs. One’s from Asphodel, and two are copied from the internet.

Awkward in social situations such as this, Kevin pretends not to listen. Mycah walks toward him.

MYCAH (CONT’D)
I’m really sorry, Kevin. Kevin ...

Mycah starts to break down. Some tears come to his eyes.

MYCAH (CONT’D)
I’m so sorry. I’m so, so sorry. For everything.

Mycah sits next to Kevin, hugs him, and buries his head in his shoulder. Kevin appears confused, and unsure of how to react.

MYCAH (CONT’D)
I’m sorry. I’m sorry. I’m sorry.

(Continued)
CONTINUED:

Mycah continues sobbing for a beat, before Kevin takes his shoulders, and gently but firmly pushes him away.

KEVIN
Mycah ... Jenna.

Mycah nods, and backs off. He breathes heavily, as if in the midst of a grave internal decision.

MYCAH
Kevin ... you think I could make it big?

KEVIN
Yeah ...

MYCAH
I could become famous.

Mycah backs away from a very puzzled Kevin.

MYCAH (CONT’D)
This could be the fucking night! Kevin, I will make everything up to you.

Still addressing Kevin, Mycah backs into the center of the living room, and raises his arms in the air.

MYCAH (CONT’D)
Because I! WILL! BE! FAMOUS! I’ll be famous!

A beat. Mycah calms, and rests his arms at his side. Kevin awkwardly pumps his fist in the air.

KEVIN
Yeah.

MYCAH
Yeah.

For a brief moment, Mycah seems just as unsure as Kevin.

Hansford exits the bathroom. He sees Kevin’s bloody nose.

HANSFORD
What’s going on? What happened?

MYCAH
He tripped.

(CONTINUED)
CONTINUED:  

HANSFORD
What?

Hansford approaches Kevin and examines his nose.

MYCAH
Han, we need to go to the concert.

Realizing Mycah’s gravitas, Hansford devotes all his attention to him.

HANSFORD
No.

MYCAH
Give me your keys.

HANSFORD
After all this? Are you serious?

Mycah paces past Hansford, toward his bedroom. Hansford runs after him.

49 INT. HANSFORD’S BEDROOM - CONTINUOUS

Mycah frantically searches for the keys. Hansford enters behind him, and - knowing exactly where they are - reaches to grab them. Mycah reaches too, but is too late.

MYCAH
Han. Han!

50 INT. MYCAH’S APARTMENT - CONTINUOUS

Hansford grips the keys tightly and backs toward the living room.

MYCAH (CONT’D)
Lee wants me to audition for him.
If I don’t go do this, I’ll never ...

HANSFORD
You’ll never, what? Get famous? Why is that so damn important to you?

Mycah swipes for the keys, but Hansford dodges, and backs up further.

HANSFORD (CONT’D)
You have a college degree. You can do anything you want with your life. You don’t have to get famous.

(CONTINUED)
CONTINUED:

MYCAH
But I do have to get out of Bradenton.

Visibly annoyed with Mycah’s whining, Hansford sighs heavily.

HANSFORD
And there you go again. You know Bradenton is pretty good as far as small towns go.

Mycah throws his hat at the wall.

MYCAH
You can’t tell me one good thing about this place. We’re both stuck in jobs even a retard can do ...

Mycah motions toward Kevin, which offends Hansford.

MYCAH (CONT’D)
Look around you! Everything is closing. Everyone’s leaving. The only people our age here are addicted to something!

HANSFORD
Tell me about it.

Hansford waits out Mycah’s temper tantrum as Mycah paces around the room. Frightened, Kevin hugs his myriad of hats.

MYCAH
Which severely limits your dating options. More hurricanes come through this fucking place than girls like Faye. It’s just dull. And gray. And sad. Just another place on the map with a Wal-mart.

HANSFORD
What about the beach?

Mycah laughs sarcastically.

HANSFORD (CONT’D)
No seriously. The beach is nice. It’s warm. There’s no ice or snow down here. Cost of living is low. Plus we have history here. We’re part of the community. Bradenton is great. Sand between your toes, man. It’s all you need.

(CONTINUED)
MYCAH
You’re anonymous. You’re nobody.

HANSPORD
And you think everyone would know your name in New York?

MYCAH
They know Faye’s name.

HANSPORD
And if you’re part of her entourage, you’re just a mooch, and-

MYCAH
Everybody’s a mooch.

HANSPORD
And all your friends are here.

MYCAH
All my friends are losers.

Hearing Mycah’s ages-old argument pointed directly at him for the first time, Hansford exhales, and looks away to recuperate. Their frantic argument grows softer, but remains tense.

HANSPORD
But they’re your friends. They’ll skip New Year’s Eve karaoke to help you sort out your shit.

MYCAH
No, no, no, if I give into that type of thinking, I’ll live a mediocre life.

Defeated, Hansford loosens his grip on the keys, and eyes them sadly.

HANSPORD
Maybe I’m mediocre. But at least I’m happy.

MYCAH
But you’re mediocre.

Hansford stares at him in disbelief.

(CONTINUED)
CONTINUED:

MYCAH (CONT’D)
I’ve gotta get out of here, man.
I’ve gotta.

HANSFORD
Then go.

MYCAH
I can’t.

HANSFORD
Why not?

Mycah has no answer, and avoids eye contact.

HANSFORD (CONT’D)
Because there’s no point in doing something unless you can be better at it than everyone else, right?

Mycah eyes his friend with hostility.

HANSFORD (CONT’D)
Which includes being famous, doesn’t it? If you leave for a big city, you can’t blame Bradenton anymore.

MYCAH
I deserve what makes me happy.

HANSFORD
Well you can’t just have anything you want.

MYCAH
It’s that kind of thinking that makes you a failure.

Finally, Hansford approaches him, and presents the car keys.

HANSFORD
I care about you. I do. But I’m not gonna ... do this forever.

Hansford rests a sympathetic hand on Mycah’s shoulder, as if it is his last gesture of kindness before finally giving up on his friend.

HANSFORD (CONT’D)
I hope you make a good choice.

(CONTINUED)
CONTINUED:  

MYCAH
What choice is there?

He pats Mycah's shoulder, and leaves for his room. Mycah sighs and reaches into his pocket, then pulls out his small golden ring. He rotates it in his fingers, fixating on it. Kevin watches.

MYCAH (CONT'D)

Han.

Nearly at his bedroom, Hansford turns.

MYCAH (CONT'D)

I can't go alone.

EXT. BAR - NIGHT

"ASPHODEL MIDNIGHT NEW YEAR'S EVE" is prominently displayed on the sign above the modest bar. The parking lot is filled to the brim. Mycah rushes to catch up with Faye as she walks from her car toward the entrance. Hansford paces behind them.

MYCAH

Hey!

Mycah's cell phone beeps.

FAYE

Hey. Glad you're hanging in there.
Your ex-girlfriend was pretty brutal.

Mycah shrugs. At the other end of the parking lot, by the bar's entrance, a NEWSWOMAN and CAMERAMAN notice the trio, and approach. Mycah checks his cell, which displays a text message from Ray: "Don't bother coming in to work tomorrow."

HANSFORD

Wow, a lot of people showed up.

FAYE

You kidding me? This is nothing.
You ready to play for Lee, Mycah?

MYCAH

Yeah.

As the news duo reaches them, Faye and Mycah's demeanors shift completely, and both smile for the camera.

(CONTINUED)
CONTINUED:

NEWWOMAN
Faye Beauregard, hi. What’s it like to be back in your hometown?

MYCAH
I’m her friend Mycah, by the way.

FAYE
It’s fan-fucking-tastic.

A brief beat.

NEWWOMAN
Would you mind saying that again?

FAYE
Bradenton is fan-fucking-tastic!

NEWWOMAN
Without- Um, without any ... swear words, please.

FAYE
Growing up in Bradenton was fucking great.

NEWWOMAN
Okay, and what was your favorite part about growing up in Bradenton?

FAYE
I liked that nobody knew me except for the people who really did.

A brief beat.

NEWWOMAN
I’m sorry, can you rephrase that?

FAYE
Bradenton is the shit, yo.

The Newswoman motions for the Cameraman to cut.

52   INT. BAR - NIGHT
Faye enters through the front, immediately heading for the bar. The crowd quickly notices her and starts cheering. A DRUNK throws his arm around Faye, and introduces her to the room.

(CONTINUED)
CONTINUED:

DRUNK
Hey everybody it’s Faye! Check it out! Faye from Asphodel! Wooooo!

Mycah and Hansford timidly observe. Misty soon gets in the Drunk’s way, and must yell to be heard above the crowd.

FAYE
(to O.S. bartender)
Give me a Cranberry vodka?

HANSFORD
Give me a beer?

MISTY
(to Drunk)
Okay, back off. (to Faye) Faye! 11pm?

FAYE
Sorry I was busy. And I wanted you and Lee to meet some old friends of mine. This is Mycah - he’s killer on guitar. Mycah, this is Misty from Overlook Records.

Misty throws Mycah a polite smile, then ignores him. Mycah has stars in his eyes.

MYCAH
It’s great to meet you! I’m a singer-songwriter.

Mycah reaches out his hand to shake, but Misty still ignores him.

MISTY
Faye. We need to go.

FAYE
Where’s Lee?

MISTY
Outside. Going on some rant about you having an affair.

Faye raises her eyebrows at Mycah.

FAYE
Ooh, juicy!

(CONTINUED)
CONTINUED:

MYCAH
(to Misty)
Naw, hey, I’ll straighten
everything out. Lee’s my homeboy.
Or, you know.

Hansford’s brow is wrinkled at the bizarre exchange. Faye
grabs her drink from the Bartender, and takes a gulp. Misty
quickly grabs it away.

MISTY
Are you gonna go on?

FAYE
If Lee will listen to Mycah play,
I’ll go on.

MISTY
All right, whatever. Let’s go.

Mycah smiles. They follow Misty outside.

53

EXT. CONCERT AREA - NIGHT

Misty, Faye, Hansford, and Mycah exit into the back of the
bar, where an even more crowded concert area greets them.
Mycah is all smiles, but cannot think of anything else to
say. He turns to Faye.

MYCAH
Faye, why don’t you go on stage and
let us talk? Your fans have been
waiting.

FAYE
Oh boy. My fans.

She defiantly walks toward the small stage. As soon as she
is out of ear shot, Mycah turns to Misty.

MYCAH
So Misty ...

But Misty is not there. Mycah sighs, and looks for her in
the crowd. He turns behind him, and spots Lee from a
distance.

MYCAH (CONT’D)
Holy shit Han, is that Lee?

HANSFORD
(annoyed)
Yes ...

(CONTINUED)
CONTINUED:

MYCAH
Lee? Hey Lee?

A guy in a red shirt passes, and Mycah follows him down the stairs.

MYCAH
Do you want me to audition on stage? Or in a room somewhere? Lee?

Lee ignores him, and takes a seat closer to the stage, with Asphodel’s two other BAND MEMBERS. Mycah is deeply hurt, but tries to shrug it off. He walks back to Misty.

MYCAH (CONT’D)
So how often does Overlook discover new talent?

Misty sips from her drink and avoids eye contact. Hansford looks uncomfortable.

FAYE
(over microphone)
Hello Bradenton!

The crowd goes crazy as Faye takes the stage. Momentarily caught up in the venue’s energy, Hansford takes a few steps forward and claps enthusiastically. Mycah barely claps at all. Next to Mycah, a LOSER yells to the stage.

LOSER
Show us your tits!

His voice is drowned by the noise of the crowd, so he tries again.

LOSER (CONT’D)
Show us your tits!

Getting nowhere, he relaxes, and soon notices Mycah next to him.

LOSER (CONT’D)
Oh hey Mycah, what’s up?

MYCAH
Hey Greg.

LOSER
You gonna pay me back for poker?

Mycah looks to his side to see Misty has left, and now converses on her cell phone away from the crowd.

(CONTINUED)
CONTINUED:

FAYE
(to crowd; over microphone)
So what song you wanna hear?

The crowd yells a cacophony of song titles. No one title in particular stands out.

FAYE (CONT’D)
(over microphone)
Sounds like Downward.

Mycah tenses. The crowd cheers. From across the concert area, Mycah and Faye lock eyes.

FAYE (CONT’D)
(over microphone)
All right. Downward it is. Come on boys, why don’t you get up here.

Faye motions for her bandmates to get up on stage. Two of them oblige and start setting up, but Lee remains seated near the stage.

LOSER
She’s so fucking hot.

Mycah turns toward the Loser and spots his mother behind him. Mycah’s eyes widen as DOREEN, 50s, thin and overdressed, approaches. A slightly younger MAN follows her. Mycah backs up.

DOREEN
Mycah! Mycah, baby! Oh my god!

MYCAH
Mom what are you doing here?

She embraces him.

DOREEN
Like I’d miss a chance to see my rock star play a concert!

MYCAH
What- Mom I said maybe. Maybe I’d get to go up.

DOREEN
Nonsense, here.

She places a grungy, old baseball cap on Mycah’s head.

(CONTINUED)
CONTINUED:

DOREEN (CONT’D)
I wore this at Bon Jovi, Aerosmith, R.E.M., Phish, all kinds of good shit. It’s good luck for you up on stage.

MYCAH
Thanks.

Doreen leans against the Man, and takes a swing from her beer bottle.

DOREEN
I’m so proud of you. Look at him. The next Steven Tyler.

Mycah sees Misty on her phone nearby.

MYCAH
Hey I gotta go.

DOREEN
All right, break a leg! We’ll be cheering you on! Woo!

Mycah moves to intercept Misty. Hansford departs toward the bar. In the background, Faye continues to excite the crowd as the band sets up.

MYCAH
Excuse me! Misty?

Misty keeps walking, trying to ignore Mycah, but he jumps in front of her. Shepalms her phone.

MYCAH (CONT’D)
Misty, hi, I know I’m just here with Faye, but people tell me I’m pretty good, and I’m about to audition for Asphodel, haha, so I was wondering, uh, if there’s any chance, or, uh, how I could get a meeting with you, too.

Mycah digs through his pockets for his business cards.

MYCAH (CONT’D)
Just to talk. You know. No obligations or anything on your part. And uh, I actually forgot my business cards. Hold on.

Mycah removes the business card Faye gave him, and writes his own contact info on it.

(CONTINUED)
CONTINUED:

MISTY
Yeah, sure. Give me your info and
I’ll call you back tomorrow.

MYCAH
Oh my god, seriously?

MISTY
Yeah. We’re always looking for new
talent.

MYCAH
Great! Thank you so much!

Mycah hands her the card. She takes it.

MYCAH (CONT’D)
I’m Mycah.

She shakes his hand.

MISTY
Nice to meet you Mycah.

Mycah nods as Misty goes back to her phone. She’s no more
than twenty feet away when she casually slips his card into
a trash can.

Mycah is devastated.

EXT. CONCERT AREA - CONTINUOUS

Sullen, still wearing Doreen’s hat, Mycah treads back toward
Hansford’s table, where Hansford waits with drinks. From the
stage, Faye watches him as he walks, and sits. The Loser
from earlier lounges at the adjacent table. Resting in a
hand nearby, a slow-burning cigarette has almost reached its
end.

HANSFORD
How’d it go?

MYCAH
Jenna had to tell her about the
damn baby. She hates me now!

HANSFORD
Why not just be honest with Jenna
and work your shit out?

MYCAH
Han, I am the least-

(CONTINUED)
CONTINUED:

LOSER
(to stage)
Shake that ass, baby!

MYCAH
... second-least-qualified guy to
ever be a dad.

HANSFORD
Nobody’s qualified. You just gotta
learn it.

Mycah sips from his drink.

MYCAH
I just don’t wanna have a kid like
me.

Hansford leans back and tries to formulate a response. He
can’t.

HANSFORD
I’m gonna get another drink. You
want another?

MYCAH
Nah. I’ve gotta be sober enough to
play.

Fed up, Hansford bursts out.

HANSFORD
Mycah!

Shocked, Mycah turns to his friend.

HANSFORD (CONT’D)
Nobody here cares about you. You’re
not gonna play anything.

Hansford holds a stern yet sympathetic gaze on his friend,
then departs. Visibly hurt by Hansford’s words, Mycah
waits as the band makes its final preparations. He raises
his glass, and takes a sip.

Nearby, sitting in the exact same pose as Mycah, Lee also
takes a sip from a glass. They notice each other at the same
time, and turn. As if looking into a mirror, they stare at
each other.

FAYE
(cheerily; over microphone)
Lee! Get your ass up on stage.

(CONTINUED)
Lee obliges. Mycah is left alone to watch. As Lee joins Faye on stage, his persona transforms into remarkable charisma. He smiles for his fans.

Downward begins. The crowd goes wild. Lee plays the first few measures of the song, then Faye starts singing. To escape from his current circumstances, Mycah places his iPod buds in his ears.

Then as Faye continues singing, time seems to slow.

The band rocks out. Lee plays his guitar so powerfully, the guitar strings seem to twist and contort beneath his fingers. And Faye, in all her glory, smiles as she performs her hateful song.

Then Mycah observes the crowd. Jumping. Yelling. Singing along ...

... taking pictures ...

... videotaping ...

All the praise in the world is pointed at that stage.

Mycah stands. He takes a step forward. Then another. Though the crowd is dense, it seems to part around him as he walks straight toward the rostrum. Mycah takes one last look back at the Loser, cheering from his own petty corner of the concert area. Then Mycah looks ahead, and continues on his path to greatness.

From afar, Hansford spots his friend walking through the crowd, and grows puzzled.

Like the bride in a chaotic wedding, Mycah approaches his groom on stage. His iPod buds seem to calm him as he passes through the frenzied throng, grabs the edge of the stage, and effortlessly pulls himself up onto the center of it.

Curious, Faye stops singing. Mycah, triumphant, surrounded by loving fans, embraces Faye ...

... and forces her into a passionate kiss.

She pushes him away, but it is too late. Mycah smiles, looks out toward the crowd, then back to Faye.

Knowingly putting on a show for the cameras, she slaps him.

Mycah recovers quickly, still smiling. As he faces out toward the crowd, Lee runs up to him.

And delivers a knockout punch to Mycah’s jaw.

(CONTINUED)
CONTINUED:

Doreen’s hat is knocked right off of his head. Mycah goes down hard.

The crowd is shocked. Hansford sets down his drink. Misty drops her cell phone. Profoundly disappointed, Doreen removes her date’s hands from her shoulders and stumbles forward.

Mycah’s head hits the floor of the stage. To him, the sideways view of the crowd is just as magical. They rush to him, shoving cameras in his face, taking picture after picture after picture. The Cameraman even gets some B-roll for the news.

For just a moment, Mycah is famous.

Faye smugly backs off the stage. Lee observes her furiously.

As Faye leaves the platform, some rowdy partiers take her spot and start singing. They fight for the microphone.

As Mycah lies there on stage, the cameras turn from him to the people at the mic stand. Mycah is suddenly old news. His eyes lock with Hansford’s on the other side of the concert area. As various patrons walk past, Hansford briefly appears as Paul ... 

... then as Jenna ...

... then as Mycah himself, watching, judging.

From the stage, Mycah looks around the concert venue, which is suddenly completely empty. Not a single person is in sight. All is silent.

Mycah is alone.

He painfully shuts his eyes, and rests his head.

EXT. BAR - NIGHT

The Drunk exits the bar with a small group of people, and spots Mycah bent over on the ground nearby.

DRUNK
Hey, way to ruin the fucking concert, you douche!

He continues to the parking lot.

With a bruise starting to form on his cheek, Mycah wretches, crying his heart out, convulsing as he vomits onto the concrete. Hansford pats his shoulder.

(CONTINUED)
CONTINUED:

HANSFORD
It’s okay. Just ignore him. It’s okay.

LEE
(to Faye)
You ruined it! You fucking ruined it!

Hansford turns to see Lee yelling at Faye as she leaves the bar and throws Lee the finger.

MYCAH
(softly, to Hansford)
They all hate me.

HANSFORD
Nobody hates you.

MYCAH
They do. You do.

HANSFORD
I’m sorry. I didn’t mean what I said in there, man.

Clutching Doreen’s hat like Kevin would clutch any hat, Mycah is so upset, he slurs his words.

MYCAH
No, they think I’m Faye’s new boyfriend. It’s the only way they’ll like me.

HANSFORD
What?

FAYE
Hi boys.

Hansford turns to her, and takes in her aura of smug victory.

HANSFORD
Are you happy now? Does it feel good?

FAYE
Wonderful.

MYCAH
Faye, there’s something I’ve been meaning to tell you.

(CONTINUED)
CONTINUED:

FAYE
What’s that?

Mycah tries unsuccessfully to regain his composure. He looks her in the eyes.

MYCAH
I love you.

Faye stares in disbelief. She sarcastically plays along, but with minimal effort and a mocking tone.

FAYE
I love you too.

Hansford covers his own face with his hand.

MYCAH
I know you don’t really, but I do love you.

FAYE
Gave up on that about an hour ago.

MYCAH
We were gonna spend the night together.

FAYE
And then I was gonna reject you. But you wouldn’t care. ‘Cause you don’t give a shit about me.

Mycah’s breath shakes. He tries to sound authentic.

MYCAH
I do.

Faye takes a beat, as if briefly hoping Mycah is sincere. Then she turns, and walks to her car.

FAYE
Enjoy the rest of your life in Bradenton.

Mycah manages to stand to watch her go. Eventually, she enters her car without even looking back.

Mycah notices Doreen pass. Totally drunk, she stumbles into the Man she’s with as he escorts her into the parking lot.

(CONTINUED)
CONTINUED:

MYCAH
Mom! Mom.

Doreen turns to Mycah, and addresses him as if he’s a stranger.

DOREEN
Oh, hi.

MYCAH
I’m sorry I didn’t play.

DOREEN
Yeah ... we’re gonna go get some munchies, okay? You guys take care.

Doreen and the Man leave. Mycah can barely catch his breath. He falls to the ground again. He sobs for a beat.

Then Hansford offers him a hand.

HANSFORD
If it’s any consolation, Downward is a shitty song.

INT. FAYE’S CAR - CONTINUOUS

Through her car window, Faye watches Hansford help Mycah up.

EXT. BAR - CONTINUOUS

Hansford removes the rubber ball from his pocket, then throws it to Mycah, who catches and examines it.

MYCAH
I broke your guitar.

Hansford smiles a bit.

HANSFORD
It’s just a guitar.

Mycah makes eye contact with him, and pockets the rubber ball. He walks toward Hansford, and they hug.

INT. FAYE’S CAR - CONTINUOUS

Faye sees the hug from her car, then turns to see Misty consoling Lee just outside the bar.

With very, very great difficulty, Faye forces a smile onto her face, and starts her car.
EXT. BAR - CONTINUOUS

Mycah and Hansford remain locked in a cathartic hug.

MYCAH
Han.

HANSFORD
Yeah?

MYCAH
Can you get a ride?

Hansford’s expression sinks.

HANSFORD
Yeah.

Mycah breaks the hug, puts Doreen’s hat on, and looks Hansford in the eyes.

MYCAH
I’m going after her.

A beat as Hansford digests Mycah’s choice. He nods.

HANSFORD
Okay.

Mycah backs away, while retaining eye contact, then finally turns and walks faster.

He pops his ear buds back in and activates his iPod.

RECORDING (V.O.)
In fact, you are the most special person who exists.

Mycah suddenly rips the buds out of his ears, yanks his iPod from his pocket, and violently throws it to the ground. He yells at it.

MYCAH
LIAR!

Walking back inside, Hansford turns in the direction of Mycah’s yell.

Mycah doesn’t notice him. After a beat, he leaves his broken iPod on the ground, and heads toward the parking lot.
60 INT. ANOTHER BAR - NIGHT

Couples flirt, friends laugh, and families celebrate the new year together.

Faye drinks alone.

61 INT. HANSFORD'S CAR - NIGHT

Also alone, Mycah drives south on I-75. A beep is heard, and a message left by Mycah plays.

    MYCAH (V.O.)
    Hey Faye ... I’m sorry. I’d like to see you again, before you leave in the morning. Uh, I’m driving to Sarasota now, so yeah ... See you.

62 EXT. FAYE'S HOUSE - NIGHT

Faye’s car pulls into her expansive driveway. As she exits her vehicle, she notices Mycah sitting on the stairs leading up to her door. He waves.

Faye paces toward him. He rises, and opens his mouth as if to speak. She walks right past him, quickly unlocks her door, enters her house, and slams the door behind her.

Mycah adjusts his hat and knocks a few times.

    MYCAH
    Faye, give me a chance. Please.

63 INT. FAYE'S HOUSE - CONTINUOUS

Faye leans against the opposite side of the door. She shakes her head in disbelief.

    FAYE
    Did you get my address off the fucking internet?

    MYCAH (O.S.)
    (hesitates)
    Yeah, but- Faye, please. You’re beautiful and amazing. Tell me what you want.

Faye leaves the door, and walks toward her kitchen.

    FAYE
    How about you go to hell?
EXT. FAYE’S HOUSE - CONTINUOUS

Mycah hears Faye’s voice trail off, so he moves through some bushes to a window, and speaks through it, trying to make his words sound authentic.

INT. FAYE’S HOUSE - CONTINUOUS

Faye quickly mixes a drink for herself, and watches Mycah through the window. As he speaks, Faye notices decorative picture frames nearby, all of which include people from the night’s events. One is a picture of her and Lee, relaxing on an exotic vacation. Another shows her and Misty, grinning at a bar. A third is a recent picture of Faye with her mother. One by one, she turns the frames face-down on the counter.

MYCAH
Do you not understand this? I can’t stop thinking about you. We’re perfect for each other. I’m so sorry. I can make it up to you, please.

Faye finally arrives at a picture of her younger self, as a slightly overweight child. She is surrounded by friends.

Receiving no response from Faye, Mycah shakes his head. Faye downs her drink all at once, and walks out of Mycah’s view.

EXT. FAYE’S HOUSE - CONTINUOUS

Mycah moves back to the door. His words are as artificial and contrived as they sound.

MYCAH
Faye, I would give anything to live it all over again. And if you give me another chance maybe we can have what we did.

INT. FAYE’S HOUSE - CONTINUOUS

Faye sits on her sofa, and listens to Mycah’s generic plea.

MYCAH (O.S.)
I know I’m just some jerk you used to be engaged to, and you’re this renowned artist who has all these friends, but ... I don’t care at all about fame, by the way. Not at all.

EXT. FAYE’S HOUSE - CONTINUOUS

Mycah presses his palms onto the door.

MYCAH (CONT’D)
I know I hurt you. But I want you to be happy.

Nearly defeated, Mycah rests his head on the door. A beat passes...

... then the door unlocks. And slowly opens.

Faye stares expressionless at Mycah. After a beat, she holds the door open for him. Surprised, Mycah eagerly enters the luxurious dwelling.

INT. FAYE’S HOUSE - CONTINUOUS

Faye closes the door behind Mycah, who respectfully removes his hat, and briefly takes in the spacious residence before turning back to Faye.

Not a word is spoken.

They stare at each other for a long beat.

Then Faye starts to tear up. She tries holding it back, but as she walks toward him, she is unable to do so.

As confused as Kevin was at Mycah’s breakdown, Mycah steps back. Faye walks right up to his face.

Disgusted by Mycah, but proceeding as if she has no other choice, Faye softly kisses him on the lips.

Mycah is shocked.

MYCAH
Are you ... serious?

Faye starts to shake her head, then decides against it, which causes her to break down even more.

MYCAH (CONT’D)
(unsure of himself)
Well I’m- I’m serious.

FAYE
Okay. Okay.

As if kissing a frog, she kisses him again. This time he reciprocates, and leans toward her.

(CONTINUED)
CONTINUED:

She pulls him toward the couch and sits him down, then forcefully kisses him.

**MYCAH**
Faye, are you- Are you okay?

Faye breaks it off, and removes her shirt.

**MYCAH (CONT’D)**
Whoa. Hey Faye ...

She moves in and kisses Mycah again, this time even more passionately, trying to lose herself in the moment, as if to end her own tears.

Surprised and still unsure of himself, Mycah takes a beat to respond.

**MYCAH (CONT’D)**
Uh, should we-

Faye starts to remove Mycah’s belt.

**MYCAH (CONT’D)**
I don’t know- Okay. Okay. Uh ... do you have condoms?

**FAYE**
Don’t need ‘em.

**MYCAH**
Uh ...

**FAYE**
Relax. You want me, right? You love me?

**MYCAH**
Yeah, of course. I just didn’t plan on ...

She starts taking off Mycah’s pants.

**FAYE**
What did you plan on?

**MYCAH**
Uhm ... Faye, we don’t have to do this.

Faye grins sexually. She leans in and whispers in Mycah’s ear.

(CONTINUED)
CONTINUED:  

FAYE

I do.

Mycah’s expression grows sad as he realizes the depth of Faye’s emotional pain for the first time. She kisses his neck for a few beats. Isolated from her, Mycah stares up toward the ceiling. When Faye notices Mycah has no intention of getting into it with her, she stops, and views him inquisitively. As if seeing the monster inside himself for the first time, Mycah looks into Faye’s pained eyes.

Mycah

No.

Faye ignores his demand to stop, grins sexually, leans back, and tries to yank off his pants, which does not work with her on top of him.

Instead, a small, metallic, golden circle falls from Mycah’s pocket, and rolls across the tile floor.

Faye’s smile vanishes.

Mycah just as shocked as Faye, their gazes shift from the ring back toward each other. Tears well up in Faye’s eyes again as she softly asks him ...

FAYE (CONT’D)

Are you married?

Mycah

No.

Faye stands, more despondent than angry, grabs Mycah’s belt and the ring, and throws them at him.

MYCAH (CONT’D)

FAYE

Get out.

Mycah stumbles to pick up his belongings, including his hat. Pants falling down, he backs away from Faye, toward the front door.

MYCAH (CONT’D)

Let me explain.

FAYE

I’m not letting you do this to another girl. Get out. Get out!

(Continued)
CONTINUED:

MYCAH
I only have it because-

FAYE
Get! The fuck! Out!

Faye opens the front door, and shoves Mycah outside.

70
EXT. FAYE’S HOUSE - CONTINUOUS

Mycah resists Faye’s push, and manages to stay on the porch.

MYCAH
I’m not married! Or engaged. I just
bought the ring yesterday.

FAYE
Why?

Humiliated, with his pants down, exposed on Faye’s front
porch, Mycah’s body begins to shake. Timidly, he holds out
the ring, and drops to one knee. His words are insincere.

MYCAH
Faye ... we grew up together. I
think about you all the time. And I
know you’re successful and I’m ...
I’m nobody, but ... I love you,
and- And I think-

Mycah notices the saddened expression on Faye’s face, but
tries to ignore it.

MYCAH (CONT’D)
I think we have a connection. I
think ... we could start a
relationship. And maybe a band.

Faye’s brow furrows in disbelief at Mycah’s pathetic words.

MYCAH (CONT’D)
You’re the most beautiful, amazing
person I’ve ever met.

FAYE
But I’m not a person, am I? (beat)
I’m a networking opportunity.

Finally, after all this time, Mycah’s failure visibly hits
him. His expression sinks.

(CONTINUED)
CONTINUED: 105.

MYCAH
So you’ll go back to Lee then?

FAYE
(sarcastically)
Ha. Sure.

MYCAH
Okay. Well just reconsider. Please?
I need you.

FAYE
You need to grow up.

MYCAH
I love you.

A beat.

FAYE
I’ve heard that before.

Mycah looks from Faye, to the ring, and back again. Then he
slowly stands, pulls up his pants, and pockets the ring, as
if trying to hide its existence.

MYCAH
Okay ... yeah. I guess this whole
thing was pretty stupid, huh?

Faye nods. They exchange a final glance, and Faye begins
closing her door.

MYCAH (CONT’D)
I’m sorry.

The door shuts, leaving Mycah empty and alone on the porch.

EXT. INTERSTATE - DAWN

The sun rises over I-75 as numerous cars commute to and fro.

EXT. BEAN POINT - DAWN

At the tip of Anna Maria Island, the beach extends to a
point, around which waves crash in a slew of opposing
directions. His bare feet nearly touching the water, Mycah
stands at this point, and watches the sun rise above the
cacophonous swells. Although his face is red from crying,
his expression is now calm. The wind blows freely through
his hair, with no hat in the way.

(CONTINUED)
CONTINUED: 106.

In his right hand, Mycah holds the rubber ball with which he accidentally broke Hansford’s guitar earlier in the evening. He moves it among his fingers.

He exhales.

And he slides his toes through the sand.

INT. FAYE’S HOUSE - DAWN
As the sun rises, Faye lies awake in her bed.

EXT. BEAN POINT - DAWN
Mycah walks away from the beach.
Behind him, lying abandoned in the sand, is his ring.

EXT. ROD ’N REEL PIER AT BEAN POINT - DAWN
Mycah treads past a homely local restaurant on the way back to his car.

INT. MYCAH’S APARTMENT - DAY
Mycah enters his apartment, and notices his pack of business cards on the countertop. He throws them in the trash.

Mycah lingers above the trash can for a moment, staring at the first item underneath the business cards: Jenna’s acceptance letter.

INT. HANSFORD’S BEDROOM - DAY
Mycah paces to Hansford’s room, and raps on the door, interrupting Hansford from typing at his computer.
Hansford turns and stares for a beat, as if trying to read the night’s outcome on Mycah’s face.

Mycah shakes his head, but smiles slightly. Hansford eyes his friend inquisitively.

In response, Mycah throws him the rubber ball. Hansford raises his finger, motioning for Mycah to wait a second, then reaches into his drawer and removes a small joint of marijuana, along with a lighter.

MYCAH
You found it.

Hansford grins, and gives the joint and the lighter to Mycah.
Mycah is slightly taken aback, but Hansford insists, and Mycah takes it.

78 INT. MYCAH’S APARTMENT - DAY

Travel bag in hand, Jenna enters through the front door. She hears laughter from the back room, then Mycah exits into the kitchen. When he notices Jenna, he stops, and their eyes meet. A beat passes.

JENNA
You guys been smoking?

MYCAH
Yeah, but ...

JENNA
What happened to your face?

Mycah feels his bruise, but instead of responding, he cautiously picks up Jenna’s acceptance letter from the counter, approaches her, and hands it to her. For once, Mycah speaks from his heart.

MYCAH
I’m happy for you.

Jenna is frozen for a moment. She has difficulty looking Mycah in his eyes. Soon, as if any interaction with him is too much for her, Jenna holds up her hand, and backs toward the door, leaving her travel bag on the ground. They make brief, sad eye contact as she exits.

Mycah exhales, and lets the letter fall to the floor. He ambles over to his guitar, and almost plugs it into the speaker, but he rethinks, and opts for Hansford’s broken old acoustic guitar instead. He moves a chair on which to sit.

And Mycah plays a song. A very simple song, but one from his heart. He persists when he messes up the chords.

79 INT. AIRPORT TERMINAL - DAY

As Mycah plays, a very tired Faye sits in a nearly empty airport terminal. After pondering for a beat, she removes her phone from her pocket, and starts texting.
80 INT. JENNA’S CAR - DAY
Jenna tries to hold back tears as she drives.

81 INT. MYCAH’S APARTMENT - DAY
Mycah closes his eyes. His song is quite good, and he plays it well. The tune is somber yet beautiful, and hopeful. It has no lyrics.

82 INT. AIRPORT TERMINAL - DAY
Faye finishes typing a text message to Mycah.
"I'm sorry too."
She moves her thumb to the "send" button.

Suddenly, two FANS approach Faye, introduce themselves, and hold out some papers for her to autograph. She sets her phone aside, greets them, and signs their materials. Her message remains unsent.

83 INT. MYCAH’S APARTMENT - DAY
The song ends. When Mycah is finished, he slings his guitar over his head, and sets it against the speaker.

FADE TO BLACK.

FADE IN:

84 INT. COFFEE SHOP - DAY
Mycah is a clerk in a small coffee shop, the walls of which are covered with art from local artists. The room is devoid of customers, but Kevin - also a clerk - prepares some food nearby. He wears the same hat Doreen gave to Mycah.

Mycah checks the time on his watch, which is working. 12:01pm.

MYCAH
All right, time’s up. Looks like they’re waiting for their food.

Mycah gazes at two PATRONS outside.

KEVIN
I don’t know. I don’t - I don’t really want to talk to them.

(CONTINUED)
CONTINUED:

MYCAH
You’ll do fine. And take this off.
You don’t need this anymore, okay?

Mycah grabs Kevin’s hat and throws it onto the counter.
Kevin frowns, inhales, braces himself, and walks to the
door. As he exits, a customer enters.

CUSTOMER
Hi, caramel macchiato please.

Mycah looks up, and recognizes the customer as a familiar
Cop, in casual dress. He reads from a folded-over newspaper.

Mycah nods to him, and starts to prepare his beverage.

COP (CONT’D)
How’d it go?

Mycah glances back at the officer, who has not looked up
from his paper. At first Mycah does not respond, as if he
did not hear the question.

COP (CONT’D)
With the girl. How’d it go?

Mycah hesitates before responding to the awkward
inquisition.

MYCAH
Uh, it didn’t.

His eyes still on the paper, the Cop shakes his head.

COP
Never does.

Assuming the conversation is over, Mycah looks out the
window. But then the Cop lowers his paper and looks up at
Mycah.

COP (CONT’D)
Did you by any chance go to
Southeast High School?

Again, Mycah hesitates.

MYCAH
Yeah, I did.

A baby starts crying outside. Mycah turns toward the noise
and briefly smiles.

(CONTINUED)
CONTINUED: 110.

COP
Yeah, I thought I recognized you. I was the campus officer there for a couple years.

MYCAH
Oh. Cool.

COP
If your band got so big, why are you doing this?

MYCAH
Oh, no. That was her band.

The Cop seems genuinely disappointed by this.

COP
Oh. Sucks for you.

He turns back to his paper, but now Mycah's interest is heightened.

MYCAH
We were actually in a band together. Then I dropped out. Now I'm here. Ha, life I chose.

COP
Life you chose. That's too bad.

Mycah considers this for a beat.

MYCAH
It was.

The baby stops crying. Mycah sets the Cop's beverage on the countertop.

COP
You ever talk to her anymore?

MYCAH
Nah.

COP
How come?

Mycah politely smiles, and nods to a table outside, where Jenna comforts their BABY. Unenthused, the Cop nods, and pays Mycah.

(CONTINUED)
CONTINUED:

COP (CONT’D)

Yours?

MYCAH
Yeah, two weeks old. Christopher Allen. My girlfriend literally went into labor on the plane back from Nebraska.

COP
(disinterested)
Huh. Congrats.

Mycah hands the officer his change. Uncomfortable with the officer’s apathy, Mycah changes the topic.

MYCAH (CONT’D)
So why’d you choose to be a cop?

The Cop sips from his drink, and returns to reading the paper.

COP
I dunno. Ha. What choice?

MYCAH
Naw, what do you mean? Being a cop is a great career.

The officer shrugs.

COP
I wanted to play in the MLB. Screwed up my arm in spring training. Tommy John surgery. Heh.

With no eye contact and no goodbye, the Cop exits through the propped-open front door. On his way out, he removes the prop with his foot, and the door closes entirely.

Mycah considers the man’s query for a moment. Then he walks to the front of the shop to open the door again.

Before he can do so, though, he is stopped short by a small piece of art on the door featuring a mirror. Mycah examines his own face for a few beats.

Then he looks past his face, past the mirror, outside at Jenna, who casually smiles at him before she turns back to the baby.

Mycah reopens the door, and props it open.

FADE OUT.
CHAPTER FOUR: MARKETING PLAN

Online Presence

With an eye toward the eventual marketing of the film, both for film festivals and for an eventual online DIY release, I created a website and Facebook page for 15 Minutes of Faye about a year before the film was shot, and have been building our online community ever since. Though the website is currently out-of-date and much in need of updating, we plan to revitalize the website once the film is accepted into a film festival. Most of our interaction with our potential audience occurs on our Facebook page, where I link to blogs and articles relevant to our film’s subject matter, and post interesting (and sometimes humorous) information about our film’s production, including occasional behind-the-scenes videos. The URL of our Facebook page is https://www.facebook.com/15minutesoffaye.

Festival Strategy

15 Minutes of Faye is a difficult film to market because it has no obvious target audience. Musicians, fans of romance films, and fans of dark comedies are very large groups, too diverse for a targeted marketing campaign. We plan to target fans of bands that appear in the film, psychologists, and people who live in Bradenton (more on these below), but none of these groups touch on the core audience who will truly love our film.

Because 15 Minutes of Faye belongs to the specific genre of mumblecore, we plan to begin our marketing strategy with the only audience that consistently loves mumblecore: the audiences at film festivals. Every mumblecore film I’ve researched has only been successful after a run in the film festival circuit. It is unlikely that a film as small as 15 Minutes of Faye will
obtain any sort of distribution deal, so our plan is to use the festival circuit to build a reputation for our film, leading up to an eventual online, Do-It-Yourself release. $1,000 has been set aside for our first wave of festival submissions, and I plan to fund the remainder out of personal savings.

During our first year (summer 2014 through summer 2015), we will submit to top-tier film festivals known for their mumblecore success stories, such as Sundance and South by Southwest. Sundance is particularly friendly to microbudget filmmakers with its “NEXT” category, which seeks out microbudget, digitally-shot films and emerging filmmakers. We will also submit to several well-regarded regional festivals, such as the Florida, Ann Arbor, Atlanta, Nashville, Edinburgh, Boston, and Seattle film festivals, as well as the Cinequest Film Festival and the Sidewalk Moving Pictures Festival. Selecting a noteworthy festival at which to premiere 15 Minutes of Faye will be an important factor in building the film’s pedigree and thus gaining entry to other film festivals, so we will select our first festival carefully.

We will release the film online at the beginning of our second year (summer 2015 through summer 2016), and at this time we will also submit to several small film festivals: either those with some renown (such as Woodstock, Traverse City, and TromaDance Film Festivals), or those with specific interest in microbudget films (such as Zero Film Festival and Maryland Film Festival). Even these smaller film festivals will provide exposure for the film’s online release. It is our hope that some of these smaller festivals will allow us to sell DVDs and posters of our film outside of screenings.
DIY

Because obtaining any type of distribution deal with this film is unlikely, and because I am more comfortable and knowledgeable regarding Do-It-Yourself online approaches than I am with traditional distribution approaches, I plan to pursue DIY as my primary approach. Because most online distribution is non-exclusive, I plan to utilize several websites for the online distribution of *15 Minutes of Faye*, including Distribber, Amazon Instant Video, iTunes, and Hulu. These are all reputable websites with good track records, and all pay at least 50% in royalties to artists (which is a far greater share of profit than filmmakers can expect from a traditional distribution deal). (Reiss 320-321) Surprisingly, there is also an emerging market for independent films on eBay, so I will consider selling my film there as well.

I also plan to use the services of Youreeeka.com (which lets artists keep 80% of profits) to sell download-to-own copies of *15 Minutes of Faye* directly from our website. (Reiss 325-326) I will also use Amazon’s CreateSpace service, which creates and ships DVDs on demand for anyone ordering a physical copy of the film. Using these services, if I charge $10 per copy of the film, I will have to sell around 5,000 copies in order to recoup the film’s budget. Toward that end, I will launch a grassroots marketing campaign.

Firstly, I will reach out to the film’s cast and crew, and their own personal networks of family and friends, letting them know that the film is available for download. Some of our actors are followed by thousands of people on Facebook, so this should earn us some solid publicity. Also, several of my high school teachers were actively promoting the film during its fundraising process, and are willing to promote it to their social networks again once it is available for purchase.
A few of the owners of locations used in the film have also expressed interest in helping us get the word out about our film—including the owner of the venue where our chaotic concert scene was shot. She would like us to screen the movie for her venue’s weekly movie night, which I plan to do. I also plan to reach out to the bands who helped us during the film’s production, as well as the bands whose music appears in the film, and leverage their fan bases as well. I will also ask if one of the bands is willing to let me create a music video for one of their songs featuring clips from *15 Minutes of Faye*.

I will also contact Jean Twenge and Keith Campbell, since their research is a large part of what originally inspired me to make the film. I don’t know if they would be willing to tell their readership about the film, but if so, I imagine their readership would be very interested in it.

The $5,000 grant we won during pre-production was won from the Campus Moviefest organization. They have told us that they will help us spread the word about the film once it is available for sale, so I will contact them during this phase of distribution.

I intend to get as much local press as possible upon the online release of the film, to leverage the “Bradenton” marketing angle. I am acquainted with both Vin Mannix and Wade Tatangelo of the Bradenton Herald. Wade (whose stories occasionally get picked up nationally) covered our film for the Bradenton Herald during its production, and might be willing to do so again for its online release. I’d like to hold as many local screenings as possible, with calls-to-action urging audience members to purchase the film online at the end of each screening.

Hours of behind-the-scenes footage was shot during the film’s production, and I plan to use it to create short “making-of” videos, which will be posted online for friends and fans of the film to pass around and generate buzz for the film. In addition to this, Jamie Parslow (who
played Mycah) has agreed to star in a humorous short film, reprising his role from *15 Minutes of Faye*, which we can also use to generate buzz online.

I plan to promote the film with ads on Google and Facebook, both of which allow targeted advertising. For example, on Facebook, I could advertise specifically to users who “like” mumblecore films similar to mine. I will also use Twitter to connect with potential fans. For example, I could search for recent tweets with the hashtag #mumblecore and contact those people about my film, if appropriate and relevant to their tweet. I am also considering using an online marketing service like prweb.com, but have not yet decided if I want to pursue this option.

Finally, I have been encouraged by the high quantity of thought-provoking writing on Generation Y’s self-absorption and its subsequent fame-seeking that I have found on internet blogs. I have linked to many of these pieces throughout the history of the film’s Facebook page. I will reach out to the authors of these pieces during the eventual marketing of the film.

The bulk of my DIY marketing effort will take place during the month preceding and the two months following my film’s initial release online. I plan to continue the marketing for as long as it yields results, which I estimate will be a few months.

**A Note on Marketing**

Getting a microbudget film seen by audiences is more art than science, and I prefer to stay adaptable during this stage rather than develop too rigid of a strategy. Though marketing and distribution is an important stage for which to plan, it is also an impossible stage for which to plan completely, as new developments may occasionally pop up out of the blue. Chad Hartigan, director of *Luke and Brie Are On a First Date*, made most of his money back by selling the
film’s remake rights to an Argentine filmmaker who—out of the blue—wanted to remake his film for Latin America. In an e-mail, Chad explained to me that with budgets this small:

“It's possible to make … money back, but there's no blueprint and it can come from very unexpected sources. I consider myself lucky, although I also feel like if you make a good film, it will find a way to be seen.” (Hartigan)
Figure 6: Official poster.
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TOTAL 0300 DIRECTION:

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TOTAL 2100 PRODUCTION STAFF: 300.00

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**TOTAL 3600 EXTRA TALENT**: 210.00

**4100 SET OPERATIONS**

| PRJ | 4101  | Benjamin Taylor    | Key Grip / Electrician P. | 1 flat rate @ 1 |        | 1.00        |           |
| PRJ | 4101  | Benjamin Taylor    | Key Grip / Electrician S. | 1 flat rate @ 298 | 298.00 |           |           |
| PRJ | 4101  | Benjamin Taylor    | Key Grip / Electrician W. | 1 flat rate @ 1 |        | 1.00        |           |
|    |       |                    |                      |         |         | TOTAL 300.00|           |

**TOTAL 4100 SET OPERATIONS**: 2,702.00

**5500 HAIR / MAKEUP / WARDROBE**

| PRJ | 5501  | Nicole O'Neil      | Hair / Makeup Supervis. | 1 flat rate @ 1 |        | 1.00        |           |
| PRJ | 5501  | Nicole O'Neil      | Hair / Makeup Supervis. | 1 flat rate @ 298 | 298.00 |           |           |
| PRJ | 5501  | Nicole O'Neil      | Hair / Makeup Supervis. | 1 flat rate @ 1 |        | 1.00        |           |
| PRJ | 5501  | Faith Clapp        | Wardrobe Supervisor P.  | 1 flat rate @ 1 |        | 1.00        |           |
| PRJ | 5501  | Faith Clapp        | Wardrobe Supervisor S.  | 1 flat rate @ 298 | 298.00 |           |           |
| PRJ | 5501  | Faith Clapp        | Wardrobe Supervisor ... | 1 flat rate @ 1 |        | 1.00        |           |
|    |       |                    |                      |         |         | TOTAL 600.00|           |

**TOTAL 5500 HAIR / MAKEUP / WARDROBE**: 950.00

**7100 ELECTRICAL**

| PRJ | 7101  | Michael Dunn       | Digital Asset Manager / | 1 flat rate @ 1 |        | 1.00        |           |
| PRJ | 7101  | Michael Dunn       | Digital Asset Manager / | 1 flat rate @ 298 | 298.00 |           |           |
| PRJ | 7101  | Michael Dunn       | Digital Asset Manager / | 1 flat rate @ 1 |        | 1.00        |           |
| PRJ | 7101  | Zac Coleman        | Geffler / Second Assista. | 1 flat rate @ 1 |        | 1.00        |           |

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Showbiz Budgeting v8.8 - Printed on Dec 14, 2013 2:10 PM
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APPENDIX B: PRODUCTION SCHEDULE
# Shooting Schedule

One Line Schedule - 15 Minutes of Faye
Josh's Pass 7-9-11 - Last updated 8/8/2011 at 5:01 PM PDT

| Cost reports and dailies will be submitted on July 22nd, July 29th, August 4th, and August 13th. |
|---|---|---|---|---|
| **6** | EXT | PAUL'S HOUSE | Mycah leaves Paul's house and gets in Hansford's car. | NIGHT | 0 2/5 pgs | 1, 3, 5 | --- |
| **7** | INT | HANSFORD'S CAR | Mycah gets in Hansford's car, and tells him to leave Paul's house. | NIGHT | 0 3/8 pgs | 1, 3, 5 | --- |
| **5** | INT | PAUL'S HOUSE | Mycah pleads with Paul for money. | NIGHT | 2 1/8 pgs | 1, 16 | --- |

**End of Day # 1 - Shoot**
Monday, July 18, 2011
2 9/8 pages

| **43** | EXT | MYCAH'S APARTMENT | Faye angrily fights with Lee over the phone. | NIGHT | 0 5/6 pgs | 2 | --- |
| **39** | EXT | MYCAH'S APARTMENT | Mycah watches Faye call Lee downstairs. | NIGHT | 0 1/6 pgs | 1, 2 | --- |
| **28** | EXT | MYCAH'S APARTMENT | Faye tries to get Hansford's attention by throwing a shoe at his window. | NIGHT | 0 9/8 pgs | 1, 2, 3 | --- |
| **4** | EXT | MYCAH'S APARTMENT | Mycah walks down the stairs at his apartment, on his way to work. | NIGHT | 0 1/6 pgs | 1 | --- |
| **33** | EXT | MYCAH'S APARTMENT | Mycah asks Jereon where she is. | NIGHT | 0 1/6 pgs | 1 | --- |
| **35** | EXT | MYCAH'S APARTMENT | Mycah hangs up on Jenna and walks toward his apartment. | NIGHT | 0 2/8 pgs | 1, 2, 3, 5 | --- |
| **38** | EXT | MYCAH'S APARTMENT | Faye tempts Mycah with the promise of a record deal. | NIGHT | 2 9/8 pgs | 1, 2 | --- |

**End of Day # 2 - Shoot**
Tuesday, July 19, 2011
4 1/8 pages

| **30** | INT | TRAILER | Hansford comes to get Kevin from Estelle's place. | NIGHT | 4 5/8 pages | 1, 2, 3, 5, 9 | --- |

**End of Day # 3 - Shoot**
Wednesday, July 20, 2011
4 5/8 pages

| **2** | INT | APARTMENT HALLWAY | Mycah begs Hansford for a ride to work. | NIGHT | 1 5/8 pgs | 1, 3, 5 | --- |
| **29** | INT | MYCAH'S APARTMENT | Faye and Hansford meet for the first time in years, and catch up as Mycah gets a call from his mom. | NIGHT | 4 9/8 pgs | 1, 2, 3 | --- |

**End of Day # 4 - Shoot**
Thursday, July 21, 2011
5 9/8 pages

| **Off Day** | Friday, July 22, 2011 | Weekly cost report and dailies will be submitted on July 22nd. |
| **3** | INT | MYCAH'S BATHROOM | Mycah practices the evening's events in front of a mirror. | NIGHT | 1 2/5 pgs | 1 | --- |
| **36** | INT | MYCAH'S APARTMENT | Hansford discovers his broken guitar. | NIGHT | 1 3/8 pgs | 1, 2, 3 | --- |
| **37** | INT | MYCAH'S APARTMENT | Mycah brings to Faye. Faye then plays music for her. | NIGHT | 2 3/8 pgs | 1, 2, 3 | --- |

**End of Day # 5 - Shoot**
Saturday, July 23, 2011
5 9/8 pages

| **48** | INT | MYCAH'S APARTMENT | Mycah punchess Kevin. | NIGHT | 3 4/8 pgs | 1, 3, 5 | --- |
| **50** | INT | MYCAH'S APARTMENT | Mycah and Hansford have a massive argument about fame, and Bradenton. | NIGHT | 3 7/8 pgs | 1, 3, 5 | --- |

**End of Day # 6 - Shoot**
Sunday, July 24, 2011
7 3/8 pages

| **23** | EXT | MARINA | Mycah tries to charm Faye and pretend Kevin isn't walking behind them. | NIGHT | 5 1/8 pgs | 1, 2, 5 | --- |

**End of Day # 7 - Shoot**
Monday, July 25, 2011
5 1/8 pages

| **24** | EXT | DOCKS | Mycah and Faye kiss at the edge of the docks. | NIGHT | 3 9/8 pgs | 1, 2, 5 | --- |

**End of Day # 8 - Shoot**
Tuesday, July 26, 2011
3 6/8 pages

| **14** | INT | RAY'S OFFICE | Mycah asks Ray for a raise. | NIGHT | 1 5/8 pgs | 1, 12 | --- |

**COMPANY MOVE**

| **27** | INT | FAYE'S CAR | Faye confronts Mycah about the past, then asks to visit Hansford. | NIGHT | 2 4/8 pgs | 1, 2 | --- |

**End of Day # 9 - Shoot**
Wednesday, July 27, 2011
4 1/8 pages

<p>| <strong>12</strong> | INT | MISTY'S CAR | Misty speaks with Faye on the phone. | NIGHT | 0 7/8 pgs | 11 | --- |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Camera/Location</th>
<th>Scene Description</th>
<th>Pages</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of Day # 10 - Shoot</td>
<td>NIGHT</td>
<td>20</td>
<td>EXT</td>
<td>ROADSIDE</td>
<td>Mycah asks the Cop to go easy on him and Faye.</td>
</tr>
<tr>
<td>Off Day</td>
<td></td>
<td></td>
<td></td>
<td>33/6</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Weekly cost report and dailies will be submitted on July 29th. The spot where Faye’s car was parked is empty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>INT</td>
<td>49</td>
<td>INT</td>
<td>HANSFORD’S BEDROOM</td>
<td>Hansford grabs his car keys away from Mycah.</td>
</tr>
<tr>
<td>61</td>
<td>INT</td>
<td>61</td>
<td>INT</td>
<td>HANSFORD’S CAR</td>
<td>Mycah drives south on I-75.</td>
</tr>
<tr>
<td>31</td>
<td>INT</td>
<td>31</td>
<td>INT</td>
<td>HANSFORD’S CAR</td>
<td>The group sees fireworks as they drive.</td>
</tr>
<tr>
<td>71</td>
<td>EXT</td>
<td>7</td>
<td>EXT</td>
<td>WATERTOWER</td>
<td>The Bradenton water tower at dawn.</td>
</tr>
<tr>
<td>End of Day # 11 - Shoot</td>
<td></td>
<td>11</td>
<td>INT</td>
<td>RESTAURANT KITCHEN</td>
<td>Mycah tries to hide his phone call with Jenna from Ray.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6/6</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>INT</td>
<td>15</td>
<td>INT</td>
<td>RESTAURANT</td>
<td>A Customer complains to Mycah about a coupon.</td>
</tr>
<tr>
<td>16</td>
<td>INT</td>
<td>16</td>
<td>INT</td>
<td>RESTAURANT</td>
<td>Mycah and Faye meet for the first time in four years, and catch up.</td>
</tr>
<tr>
<td>End of Day # 12 - Shoot</td>
<td></td>
<td>12</td>
<td>INT</td>
<td>RESTAURANT</td>
<td>After a Girl asks for an autograph, Pam asks Faye about her love life and future plans.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6/6</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>INT</td>
<td>18</td>
<td>INT</td>
<td>RESTAURANT</td>
<td>On his knees, Mycah pleads with Faye to take a walk with him.</td>
</tr>
<tr>
<td>20</td>
<td>EXT</td>
<td>20</td>
<td>EXT</td>
<td>RESTAURANT</td>
<td>Lee’s car drives into the restaurant parking lot.</td>
</tr>
<tr>
<td>End of Day # 13 - Shoot</td>
<td></td>
<td>13</td>
<td>INT</td>
<td>RESTAURANT</td>
<td>Faye answers her phone as Lee leaves the restaurant.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>11</td>
<td>EXT</td>
<td>11</td>
<td>EXT</td>
<td>RESTAURANT</td>
<td>Faye talks with Misty on the phone outside the restaurant.</td>
</tr>
<tr>
<td>13</td>
<td>EXT</td>
<td>13</td>
<td>EXT</td>
<td>RESTAURANT</td>
<td>Kevin essedrop on Mycah changing clothes behind the restaurant.</td>
</tr>
<tr>
<td>17</td>
<td>EXT</td>
<td>17</td>
<td>EXT</td>
<td>RESTAURANT</td>
<td>Mycah and Kevin argue about Mycah leaving Kevin alone at work.</td>
</tr>
<tr>
<td>22</td>
<td>EXT</td>
<td>22</td>
<td>EXT</td>
<td>RESTAURANT PARKING LOT</td>
<td>Faye and Pam argue about Faye’s actions with Mycah.</td>
</tr>
<tr>
<td>End of Day # 14 - Shoot</td>
<td></td>
<td>14</td>
<td>INT</td>
<td>ANOTHER BAR</td>
<td>Faye drinks alone in a bar on New Year’s Eve.</td>
</tr>
<tr>
<td></td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>INT</td>
<td>60</td>
<td>INT</td>
<td>ANOTHER BAR</td>
<td>Company Move (minor, since these locations are very close to each other)</td>
</tr>
<tr>
<td>8</td>
<td>EXT</td>
<td>8</td>
<td>EXT</td>
<td>GAS STATION</td>
<td>Hansford puffs gas while Mycah dormants about fame.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>INT</td>
<td>10</td>
<td>INT</td>
<td>LEE’S BAR</td>
<td>Lee assesses control over Faye using sex.</td>
</tr>
<tr>
<td>End of Day # 15 - Shoot</td>
<td></td>
<td>15</td>
<td>EXT</td>
<td>BAR</td>
<td>Weekly cost report and dailies will be submitted on August 4th.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>EXT</td>
<td>42</td>
<td>EXT</td>
<td>BAR</td>
<td>Lee angrily fights with Faye over the phone.</td>
</tr>
<tr>
<td>51</td>
<td>EXT</td>
<td>51</td>
<td>EXT</td>
<td>BAR</td>
<td>Faye is interviewed by the news while approaching the bar.</td>
</tr>
<tr>
<td>Time</td>
<td>Ext/Int</td>
<td>Scene</td>
<td>Description</td>
<td>Pages</td>
<td>NSW</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
<td>-------</td>
<td>-------------</td>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td>55</td>
<td>EXT</td>
<td>BAR</td>
<td>Faye gloats, and Mykah cries after the concert.</td>
<td>NIGHT</td>
<td>2/6/8 pgs</td>
</tr>
<tr>
<td>57</td>
<td>EXT</td>
<td>BAR</td>
<td>Mykah admits to Hansford that he broke his guitar.</td>
<td>NIGHT</td>
<td>0/3/8 pgs</td>
</tr>
<tr>
<td>59</td>
<td>EXT</td>
<td>BAR</td>
<td>Mykah tells Hansford he’s going after Faye.</td>
<td>NIGHT</td>
<td>1/0/8 pgs</td>
</tr>
<tr>
<td>56</td>
<td>INT</td>
<td>FAYE’S CAR</td>
<td>Faye watches Hansford help Mykah to his feet.</td>
<td>NIGHT</td>
<td>0/1/8 pgs</td>
</tr>
<tr>
<td>58</td>
<td>INT</td>
<td>FAYE’S CAR</td>
<td>Faye tries to convince herself she got what she wanted, as she sees Mykah and Hansford hug.</td>
<td>NIGHT</td>
<td>0/1/8 pgs</td>
</tr>
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</table>

**End of Day #16 - Shoot:** Friday, August 5, 2011

**EXTRA/ATMOSPHERE AT CONCERT VENUE (heavy)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>INT</td>
<td>BAR</td>
<td>Lee’s flirt is interrupted by Faye’s phone call.</td>
<td>NIGHT</td>
<td>0/2/6 pgs</td>
<td>7, 24</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>INT</td>
<td>BAR</td>
<td>Lee confronts Faye about her tardiness, and meets Mykah.</td>
<td>NIGHT</td>
<td>1/2/6 pgs</td>
<td>1, 2, 3, 7, 19, 24</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>EXT</td>
<td>CONCERT AREA</td>
<td>At his lowest point, Mykah walks up to the stage, kisses Faye, and gets punched by Lee.</td>
<td>NIGHT</td>
<td>3/2/6 pgs</td>
<td>1, 2, 3, 4, 7, 11, 15, 16, 18, 20, 27</td>
<td>---</td>
<td></td>
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</tbody>
</table>

**End of Day #17 - Shoot:** Saturday, August 6, 2011

**EXTRA/ATMOSPHERE AT CONCERT VENUE (moderate)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>EXT</td>
<td>CONCERT AREA</td>
<td>Mykah traverses the concert area in his quest for fame.</td>
<td>NIGHT</td>
<td>4/6/8 pgs</td>
<td>1, 2, 3, 7, 11, 15, 18, 26, 27, 28</td>
<td>---</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Scenes 52-54 will be divided into shots - not scenes - due to the presence of extras one night and not the next. Shots remaining from the previous night will be shot on this night.

**End of Day #18 - Shoot:** Sunday, August 7, 2011

Off Day

**End of Day #19 - Shoot:** Tuesday, August 9, 2011

Shoot shot 39s on this night!

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>INT</td>
<td>MYKAH’S APARTMENT</td>
<td>Mykah tries to convince Hansford to leave for LA with him, then Jenna arrives.</td>
<td>NIGHT</td>
<td>2/6/6 pgs</td>
<td>1, 3, 4</td>
<td>---</td>
<td></td>
<td></td>
</tr>
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</table>

**COMPANY MOVE**

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>EXT</td>
<td>MYKAH’S APARTMENT</td>
<td>Mykah consoles Jenna about her pregnancy.</td>
<td>NIGHT</td>
<td>0/6/6 pgs</td>
<td>2, 4, 5</td>
<td>---</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMPANY MOVE (minor, since scenes at Natalie’s house will be shot with a skeleton crew)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>INT</td>
<td>NATAHIE’S HOUSE</td>
<td>Jenna answers her phone.</td>
<td>NIGHT</td>
<td>0/1/6 pgs</td>
<td>4, 23</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>INT</td>
<td>NATAHIE’S HOUSE</td>
<td>Jenna and Natalie wonder about Mykah.</td>
<td>NIGHT</td>
<td>0/2/6 pgs</td>
<td>4, 23</td>
<td>---</td>
<td></td>
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</table>

**End of Day #20 - Shoot:** Wednesday, August 10, 2011

<table>
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<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>INT</td>
<td>MYKAH’S APARTMENT</td>
<td>Faye and Jenna meet each other.</td>
<td>NIGHT</td>
<td>1/4/6 pgs</td>
<td>1, 2, 3, 4</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>INT</td>
<td>MYKAH’S APARTMENT</td>
<td>Faye and Jenna ruthlessly mock Mykah in front of him.</td>
<td>NIGHT</td>
<td>1/6/6 pgs</td>
<td>1, 2, 3, 4</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>INT</td>
<td>MYKAH’S APARTMENT</td>
<td>Faye and Jenna leave, and Kevin asks Mykah about his feelings for Jenna.</td>
<td>NIGHT</td>
<td>1/1/8 pgs</td>
<td>1, 2, 3, 4, 5</td>
<td>---</td>
<td></td>
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</table>

**End of Day #21 - Shoot:** Thursday, August 11, 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
<th>HOB</th>
<th>HOB</th>
<th>HOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>INT</td>
<td>FAYE’S HOUSE</td>
<td>Faye tries to have sex with Mykah, then discovers his ring.</td>
<td>NIGHT</td>
<td>2/7/6 pgs</td>
<td>1, 2</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>EXT</td>
<td>FAYE’S HOUSE</td>
<td>Mykah proposes to Faye, then they say their sad goodbyes.</td>
<td>NIGHT</td>
<td>1/5/6 pgs</td>
<td>1, 2</td>
<td>---</td>
<td></td>
<td></td>
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</tbody>
</table>

**End of Day #22 - Shoot:** Friday, August 12, 2011

Weekly cost report and daily will be submitted on August 13th.

**Off Day**

Saturday, August 13, 2011

**Off Day**

Sunday, August 14, 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>Ext/Int</th>
<th>Scene</th>
<th>Description</th>
<th>Pages</th>
<th>NSW</th>
<th>OBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>72</td>
<td>EXT</td>
<td>BEAN POINT</td>
<td>Mykah enjoys the elements at the beach.</td>
<td>SUNRISE</td>
<td>0/3/6 pgs</td>
<td>1</td>
</tr>
<tr>
<td>74</td>
<td>EXT</td>
<td>BEAN POINT</td>
<td>Mykah leaves his ring at the beach.</td>
<td>SUNRISE</td>
<td>0/1/6 pgs</td>
<td>1</td>
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</table>

Generated by sceanchronize on 8/8/2011 at 5:01 PM PDT

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172
<table>
<thead>
<tr>
<th>Scene</th>
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<tbody>
<tr>
<td>75</td>
<td>EXT</td>
<td>ROD 'N REEL PIER AT BEAN POINT</td>
<td>SUNRISE</td>
</tr>
<tr>
<td>80</td>
<td>INT</td>
<td>JENNA'S CAR</td>
<td>DAY</td>
</tr>
<tr>
<td>76</td>
<td>INT</td>
<td>MYCAH'S APARTMENT</td>
<td>DAY</td>
</tr>
<tr>
<td>78</td>
<td>INT</td>
<td>MYCAH'S APARTMENT</td>
<td>DAY</td>
</tr>
<tr>
<td>81</td>
<td>INT</td>
<td>MYCAH'S APARTMENT</td>
<td>DAY</td>
</tr>
<tr>
<td>83</td>
<td>INT</td>
<td>MYCAH'S APARTMENT</td>
<td>DAY</td>
</tr>
<tr>
<td>77</td>
<td>INT</td>
<td>HANSFORD'S BEDROOM</td>
<td>DAY</td>
</tr>
<tr>
<td>79</td>
<td>INT</td>
<td>AIRPORT TERMINAL</td>
<td>DAY</td>
</tr>
<tr>
<td>82</td>
<td>INT</td>
<td>AIRPORT TERMINAL</td>
<td>DAY</td>
</tr>
<tr>
<td>84</td>
<td>INT</td>
<td>COFFEE SHOP</td>
<td>DAY</td>
</tr>
<tr>
<td>25</td>
<td>INT</td>
<td>FAYE'S CAR</td>
<td>NIGHT</td>
</tr>
<tr>
<td>73</td>
<td>INT</td>
<td>FAYE'S HOUSE</td>
<td>SUNRISE</td>
</tr>
<tr>
<td>63</td>
<td>INT</td>
<td>FAYE'S HOUSE</td>
<td>NIGHT</td>
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<td>FAYE'S HOUSE</td>
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</tr>
<tr>
<td>68</td>
<td>EXT</td>
<td>FAYE'S HOUSE</td>
<td>NIGHT</td>
</tr>
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</table>
**Cast Day Out of Days**

**Day out of Days - Characters - 15 Minutes of Faye**

Josh's Pass 7-9-11 - Last updated 7/13/2011 at 9:55 PM PDT

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4. JENNA  W  W  W  W  WF
5. KEVIN  W  W  W  W  WF
6. COP    W  WF
7. LEE    W  WF
8. PAN    W  WF
9. ESTELLE W  WF
10. FANATIC MOM W  WF
11. MISTY  W  WF
12. RAY    W  WF
13. CUSTOMER 1 W  WF
14. DOREEN W  WF
15. PAUL   W  WF
16. NEWSWOMAN W  WF
17. LOSER  W  WF
18. DRUNK  W  WF
19. DAUGHTER W  WF
20. CUSTOMER 2 W  WF
21. NATALIE W  WF
22. BARTENDER/WOMAN W  WF
23. CAMERAMAN W  WF
24. BAND MEMBER 1 W  WF
25. BAND MEMBER 2 W  WF
26. MAN    W  WF
27. FAN 1  W  WF
28. FAN 2  W  WF
29. FAN 3  W  WF
30. PATRON 1 W  WF
31. PATRON 2 W  WF
32. PATRON 3 W  WF
33. PATRON 4 W  WF

Generated by scenechronize on 7/13/2011 at 9:56 PM PDT
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<td>PATRON 1</td>
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<td>PATRON 2</td>
<td>08/15/2011</td>
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</tbody>
</table>
APPENDIX C: CHAIN OF TITLE
Certificate of Registration

This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

Register of Copyrights, United States of America

Title
Title of Work: 15 Minutes of Faye

Completion/Publication
Year of Completion: 2013

Author
Author: Faye Film LLC
Author Created: entire motion picture
Work made for hire: Yes
Domiciled in: United States

Copyright claimant
Copyright Claimant: Faye Film LLC
5018 44th St W, Bradenton, FL 34210, United States

Rights and Permissions
Organization Name: Faye Film LLC
Address: 5018 44th ST W
Bradenton, FL 34210 United States

Certification
Name: Joshua Ingle
Date: November 15, 2013
COMPOSER AGREEMENT

November 15, 2013

Mr. Charles Blass
1624 Eagle Nest Circle
Winter Springs, FL 32708

Dear Mr. Blass:

This letter, when signed by you (the “Composer”), will confirm our mutual agreement whereby Faye Film, LLC (the “Producer”) has engaged you as a contractor to render certain services and to furnish the lyrics and music specified in Exhibit A attached hereto and made a part hereof (the “Work”) synchronized to the film 15 Minutes of Faye (the “Film”).

Producer agrees to pay Composer as full compensation, for all services required of him in connection with the Film and for all the rights granted by the Composer, upon condition that the Composer shall fully and faithfully perform all the services required of him hereunder, the sum of Four Hundred and No/100 Dollars ($400.00), payable upon execution of this Agreement.

Producer employs Composer to write, compose, perform, record and submit to Producer music suitable for use as the complete background score for the Film. Composer shall utilize his own facilities, at Composer’s cost, for preparing the Work. Composer grants to Producer the irrevocable perpetual non-exclusive right to use and license others to use the musical material written by Composer in connection with the Film only.

Composer also grants Producer the irrevocable perpetual non-exclusive right to use and license others to use his name and likeness in any advertising, promotion or exploitation of the Film and Work.

Composer agrees that Producer may perpetually use or authorize others to use any of the rights herein granted for commercial advertising or publicity in connection with any product, commodity or service manufactured, distributed or offered by the Producer or others, provided such advertising refers to the Film, or to Composer’s engagement by Producer.
Composer warrants that all material written, composed, prepared or submitted by him during the term hereof or any extension of it, shall be wholly original with him and shall not be copied in whole or in part from any other work, except that submitted to Composer by Producer as a basis for such material. Composer further warrants that said material will not infringe upon the copyright, literary, dramatic or photoplay rights of any person. Composer warrants and agrees to indemnify and hold Producer and Producer’s officers, shareholders, employees, successors and assigns, harmless from and against any claim, demand, damage, debt, liability, account, reckoning, obligation, cost, expense, lien, action and cause of action (including the payment of attorneys’ fees and costs incurred) arising out of any breach or failure of any of Composer’s warranties, representations, agreements or covenants herein contained.

Producer will have and is hereby granted the right of publication of all or any of the musical material written by Composer hereunder. Producer agrees, that in the event it publishes the musical material or causes the musical material to be published by a third party, Producer shall pay to Composer the following fees:

(1) Ten cents ($0.10) per copy for each piano copy of the Composition and for each orchestration of the Composition printed, published and sold in the United States and Canada by Producer or its licensees, for which payments have been received by Producer, after deduction of returns.

(a) Ten percent (10%) of the wholesale selling price upon each printed copy of each other arrangement and edition of the Composition printed, published and sold in the United States and Canada by Producer or its licensees, for which payment has been received, after deduction of returns, except that in the event the Composition shall be used or caused to be used, in whole or in part, with one or more other compositions in a folio, album or other publication, Composer shall be entitled to receive that proportion of said royalty which the Composition shall bear to the total number of compositions contained in such folio, album or other publication for which royalties are payable.

(b) Fifty percent (50%) of any and all net sums actually received (less any costs for collection) by Producer in the United States from the exploitation in the United States and Canada by licensees of Producer of mechanical rights, electrical transcription and reproducing rights, motion picture and television synchronization rights and all other rights (except printing and public performance rights) in the Composition, whether such licensees are affiliated with, owned in whole or in part by, or controlled by Producer.
(2) Composer shall receive his public performance royalties throughout the world directly from his own affiliated performing rights society and shall have no claims at all against Producer for any royalties received by Producer from any performing rights society which makes payment directly (or indirectly other than through Producer) to writers, authors and composers.

(3) Fifty percent (50%) of any and all net sums, after deduction of foreign taxes, actually received (less any costs of collection) by Producer in the United States from sales, licenses and other uses of the Composition in countries outside of the United States and Canada (other than the public performance royalties as hereinabove mentioned in paragraph (d)) from collection agents, licensees, sub publishers or others, whether same are affiliated with, owned in whole or in part by, or controlled by Producer.

(4) Producer shall not be required to pay any royalties on professional or complimentary printed copies of the Composition which are distributed gratuitously to performing arts, orchestra leaders and disc jockeys or for advertising, promotional or exploitation purposes. Furthermore, no royalties shall be payable to Composer on consigned copies of the Composition unless paid for, and not until an accounting therefore can properly be made.

In no event shall Producer be permitted or entitled to participate in any rentals or other forms of royalty received by Composer, its licensees or any other persons permitted by Composer to use any such material or mechanical reproductions of it in connection with the exhibition, distribution, exploitation or advertising of any present or future kind of motion picture, television, or video project, nor shall Composer be obligated to account to Producer for any sums received by Composer from any other persons from the sale or licensing or other disposition of any material written, created, or composed by Composer hereunder in connection with the exhibition, distribution, exploitation or advertising of any motion picture, television or video project. Without limiting the foregoing, Producer shall not be entitled to any portion of any synchronization fee due to the use of the material or any portion of it in any other motion picture, television or video project produced by Producer or by any of its subsidiaries, affiliates or related companies.

If Producer, its successors or assigns shall exercise their right hereunder to make, distribute and sell, or authorize others to make, distribute and sell, commercial phonograph records (including, without limitation, discs of any speed or size, tape and wire demos and any and all other demos, whether now known or unknown, for the recording of sound) embodying the material for the Film and if said records contain Composer’s performance as a conductor, they shall pay or cease to be paid to Composer in connection with it a reasonable royalty as is customarily paid in the industry to be negotiated in good faith.
records (including, without limitation, discs of any speed or size, tape and wire demos and any and all other demos, whether now known or unknown, for the recording of sound) embodying the material for the Film and if said records contain Composer’s performance as a conductor, they shall pay or cause to be paid to Composer in connection with it a reasonable royalty as is customarily paid in the industry to be negotiated in good faith.

Nothing contained in this Agreement shall be deemed to require Producer or its assigns to publish, record, reproduce or otherwise use the musical material or any part of it, whether in connection with the Film or otherwise.

This instrument is the entire Agreement between the parties and cannot be modified except by a written instrument signed by the Composer and an authorized officer of the Producer.

This Agreement shall be deemed to have been made in the State of Florida and its validity, construction and effect shall be governed by and construed under the laws and judicial decisions of the State of Florida applicable to agreements wholly performed therein.

Very truly yours,

By: Joshua Ingle
Faye Film LLC

ACCEPTED AND AGREED TO:

Charles Blass, Composer
EXHIBIT A

- Create a full score of musical accompaniment for the Film, including music that will play during all of the montages, diegetic music played by the bands in the Film where warranted, and any other music deemed necessary based on good faith discussions with the Film's director.

- Collaborate with the director to ensure the tracks created match his vision for the Film.

- Complete all work and deliver it to Producer no later than February 28th, 2014.
Synchronization License

MUSIC SYNCHRONIZATION LICENSE

For good and valuable consideration, the receipt and adequacy of which is hereby Acknowledged, this Agreement is made as of January 15th, 2014, by and between Coyote Theory LLC, located at 1212 Patricia Cir, Kissimmee, FL 34743 (hereinafter referred to as “Licenser”) and Faye Film LLC, located at 5018 44th ST W, Bradenton, FL 34210, (hereinafter referred to as “Producer”). Licenser hereby grants to Producer, and its successors, assigns, and licensees, a non-exclusive, irrevocable synchronization license to synchronize the following Compositions (hereinafter “Compositions”) in the film tentatively entitled “15 Minutes of Faye” (hereinafter Project) subject to the terms and conditions herein:

Compositions: “The Ruse & the Caper” and “Art of Understanding”
Composer(s): Colby Carpinelli, Jayson Lynn, Grayson Hendren
Publisher: Coyote Theory
Fee: $0 (zero dollars)
Term: In Perpetuity
Project: 15 Minutes of Faye

Licenser hereby grants to Producer, and its successors, assigns, and licensees, the non-exclusive, irrevocable, perpetual right, license, privilege and authority to:

(a) Use the musical Compositions (including the music and/or lyrics thereof) in any manner, arrangement, medium, form or language, in each country of the Territory, but only in the synchronization or timed relation with the Project;

(b) Make any number of copies of said Compositions in relation to the Project;

(c) Sell, license, distribute, subdistribute, exhibit, export, and import said Compositions and/or copies in, from, and into any country or territory throughout the universe, but only in the synchronization or timed relation with the Project; and

(d) Perform said musical Compositions throughout the universe, but only in synchronization or timed relation with the Project, upon and subject to the terms and conditions set forth below:

1. The present working title of the motion picture with which said recording will be used is “15 Minutes of Faye.” As used herein, the term “Project” refers to said motion picture and all versions thereof now or hereafter in existence, whether in English or foreign language, television, or any other form, including remakes or sequels, and trailers, promotional films, television and radio spots, clips and excerpts of said motion picture or any version thereof.

Producer Representative Initials: [signature]
Licensor Initials: [signature]

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2. The territory covered by this license is the universe.

3. This license shall remain in full force and effect for the duration of all copyrights in said musical Compositions, including any renewals and extensions without Producer having to pay any additional consideration thereof.

4. The rights granted in (a) above may be exercised by any and all means, methods, and systems of recording sound in synchronization or timed relation with motion pictures, whether now known or hereafter devised.

5. Licensor warrants that it has the right to grant this license, that it owns and controls one hundred percent (100%) of the right, title and interest in and to said musical Compositions and that the use of said musical Compositions hereunder will not violate the rights of any third party. Licensor shall defend, indemnify, and hold harmless Producer against any costs, losses, damages and expenses (including reasonable attorney’s fees) arising out of any breach or failure of any warranties or covenants made by Licensor herein.

6. Subject only to the rights herein granted to Producer, all rights of every kind and nature in said musical Compositions are reserved to Licensor, together with all rights of use thereof. However, in no event shall Producer have fewer rights than a member of the public would have in the absence of this license.

7. No failure by Producer to perform any of its obligations hereunder shall constitute a breach of this license, unless Licensor has given Producer written notice of such non-performance and producer fails to cure such non-performance within thirty (30) days of its receipt of such notice.

8. Licensor’s rights and remedies in the event of a breach of this license shall be limited to the recovery of money damages, and Licensor shall not have the right to terminate or rescind this Agreement or to enjoin or restrain the use of or the exhibition, distribution, advertising or exploitation of the Picture.

9. Producer agrees to give credit to the Composers, at Producer’s discretion, in the ending credit sequence.

10. Producer agrees not to manufacture or distribute sound recordings of the Compositions (including soundtrack albums, promotional CDs, and any and all methods of sound recording) separately from copies of the motion picture and directly integrated media.

11. This agreement and the license rights herein may be transferred or assigned by Producer’s affirmative act or by operation of law without Licensor’s express written consent, provided that Producer shall remain primarily liable for the performance of all terms and conditions hereunder.

Producer Representative Initials IT
Licensor Initials YC  GNC  GRH
12. Licensor grants to Producer the perpetual, non-exclusive right to use and to license others to use Licensor's name in connection with Producer's exploitation of the Project; provided that such use is not in the form of a product or service endorsement without Licensor's prior written consent in each instance.

13. Nothing contained herein shall in any way obligate Producer to use the Compositions, or to produce, release, distribute, exhibit or otherwise exploit the Project.

14. As full and complete consideration for the rights granted to Producer hereunder, Producer shall pay to Licensor the sum of $0 (zero dollars). Producer owes and will owe Licensor no royalties of any type.

15. This Agreement shall be governed by and subject to the laws of the State of Florida applicable to agreements made and to be wholly performed therein.

16. This license is binding upon and shall inure to the benefit of the respective successors and/or assigns of the parties hereto.

17. This represents the entire agreement between Producer and Licensor with regard to said musical Compositions.

This Agreement shall be effective as of the first date set forth herein.

Agreed to and accepted by the following parties on Wednesday, January 15th, 2014.

PRODUCER'S REPRESENTATIVE

Joshua Ingle
Printed Name

Joshua Ingle
Signature
Production Company:
Faye Film LLC

LICENSOR

Coyote Theory Managing Members
Printed Name

Signature
Owner of Compositions

Signature
Owner of Compositions

Signature
Owner of Compositions

Producer Representative Initials
Licenser Initials
APPENDIX E: CREDIT LIST
Production Staff

Executive Producer
Writer/Director
Producer
First Assistant Director
Line Producer
Director of Photography
1st Assistant Camera
Gaffer
Key Grip
Production Designer
Art Director
Set Dresser
Script Supervisor
Sound Mixer/Boom Operator
Makeup and Hair Artist
Wardrobe Supervisor
Craft Service
Craft Service Assistant
Behind-the-scenes Camera
Grip
Production Assistant
B-unit Photography
Editor
Composer
Sound Design
Legal Services

ROBERT EICHENBERG
JOSHUA INGLE
ADDISON BRYAN
JOHN TASTEPE
KYLE SHELTON
REID NICEWONDER
MICHAEL DUNN
ZAC COLEMAN
BENJAMIN TAYLOR
SARAH COLE
BILLY CROSS
CALEY FAGERSTROM
NICK IZVERNARI
MICHAEL COBERLY
NICOLE O’NEILL
FAITH CLAPP
MICHAEL SCHATZ
ELYSE INGLE
AMY CLOUTIER
JAMES HERRHOLZ
JUSTIN LUNDBOHLM
DYLAN HORN
JOSHUA BUTT
JAMES HERRHOLZ
JOSHUA INGLE
TEDDY BLASS
MELODIE CROS
JONATHAN LUNA
LAWRENCE HABER
Cast

Mycah JAMIE PARSLOW
Faye CAMERON GAGNE
Hansford JO CRANDALL
Kevin DON HILTEBEITEL
Jenna RACHAEL ENDRIZZI
Misty KATHERINE TANNER
Faye’s Mom JUDY WALLER
Cop MARCO DIGEORGE
Lee JOE VITA
Hansford’s Mom NANCY KRAYER
Fanatic Mom VANESSA ARANEGUI
Daughter ISABEL MYERS
Mycah’s Mom SUZANNE SACKS
Mycah’s Dad LEON SALEM
Ray ERNIE BERGER
Angry Customer BOB EICHENBERG
Greg DANNY BELLINI
Drunk ADAM IVES
Mom’s Date JASON KIMBALL
Cameraman BENJAMIN BOUCVALT
Natalie CAROLINE LLOYD
Asphodel Band Member 1 DREW SILVERMAN
Asphodel Band Member 2 ANDY CHILDEERS
Fan 1 BENJAMIN TAYLOR
Fan 2 SARAH RAVOTTO
Patron 1 RAY RODRIGUEZ
Patron 2 LORI RODRIGUEZ
APPENDIX F: CALL SHEETS
**Day 1**

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<td>&quot;15 Minutes of Faye&quot;</td>
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<td>SHOOTING CALL: 8:30pm</td>
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<td>1st A.D.: John Tasteppe</td>
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<td>LUNCH: 1:30pm</td>
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<td>SUNRISE: 6:46 AM</td>
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<td>SET PHONE: Addison 727 871 4861</td>
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<td>PRODUCTION OFFICE: John 407 716 2303</td>
<td>SET LOCATION: Darbyshire Residence</td>
<td>NEAREST HOSPITAL TO LOCATION: Blake Medical Center 2020 5th Street West Bradenton, FL 34209</td>
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**Quote of the Day:** "It is not stress that kills us, it is our reaction to it." --Hans Selye

**SHOOTING SCHEDULE**

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<td>Mycah leaves Paul's house.</td>
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<td>2/8</td>
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<td>HANSFORD'S CAR</td>
<td>7</td>
<td>Mycah tells Hansford to leave.</td>
<td>N</td>
<td>I</td>
<td>3/8</td>
<td>2 Hours</td>
<td>Darbyshire Residence</td>
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<td>PAUL'S HOUSE</td>
<td>5</td>
<td>Mycah pleads with Paul.</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>6 Hours</td>
<td>Darbyshire Residence</td>
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***TOTAL NUMBER OF SCENES: 84 TOTAL NUMBER OF PAGES: 112 ***

**TALENT**

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<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/Tri/F</th>
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<td>1</td>
<td>MYCAH</td>
<td>Jamie Pansow</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hertsbeirtel</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>PAUL</td>
<td>Leon Salam</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>S</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art: (Sc. 6 & 7) Full Trash Can, (Sc. 7) 2nd Place Trophy, (Sc. 5) Moving Boxes, Recliner, Television

Props: (Sc. 5) Hat, (Sc. 5) Academic Certificates, Athletic Trophies, House Key, Stuffed Trash Bags

Camera:

Grip:

Lighting:

Locations: (Sc. 5,6,7) Darbyshire Residence

Make-up:

Production: (Sc. 6) Hansford's Car

Sound:

Transportation:

Wardrobe: (Sc. 5,6,7) Restaurant Attire x2

**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>
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***TOTAL NUMBER OF SCENES: 84 TOTAL NUMBER OF PAGES: 112 ***
### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Joshua Ingle</td>
<td>407 453 3281</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Addison Bryan</td>
<td>727 871 4881</td>
<td></td>
</tr>
<tr>
<td>Line Producer</td>
<td>John Tasteppe</td>
<td>407 716 2303</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Nick Izemenia</td>
<td>951 533 6225</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>John Tasteppe</td>
<td>407 716 2303</td>
<td></td>
</tr>
<tr>
<td>BTS/Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Production Assistant</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
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<table>
<thead>
<tr>
<th>Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location Manager</td>
</tr>
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<table>
<thead>
<tr>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director of Photography</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
</tr>
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<table>
<thead>
<tr>
<th>Art</th>
</tr>
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<tbody>
<tr>
<td>Production Designer</td>
</tr>
<tr>
<td>Art Director</td>
</tr>
<tr>
<td>Set Dresser</td>
</tr>
<tr>
<td>Art PA</td>
</tr>
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<table>
<thead>
<tr>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
</tr>
</tbody>
</table>

### LOCATION MAP & DIRECTIONS

TO LOCATION FROM PRODUCTION OFFICE

**Directions to:**
**Darbyshire Residence**
**From the Production Office:**
**Shorewalk Villas**
4601 46th Street Court West, Bradenton, FL 34210

**Directions to:**
Day 2

The call sheet for this night of filming has been lost due to a bookkeeping error. Scenes shot on this night were scenes 4, 28, 33, 35, 38, 39, and 43.
**Day 3**

**CALL SHEET**  
"15 Minutes of Faye"

**CREW CALL:** 7:00pm  
**BREAKFAST @ SET:** 6:30pm  
**SHOOTING CALL:** 8:30pm  
**LUNCH:** 1:00am

**DAY/DATE:** Wednesday, July 20th, 2011  
**PRODUCTION DAY:** 3 of 24  
**DIRECTOR:** Joshua Ingle  
**1st A.D.:** John Tastepe  
**SUNRISE:** 6:47 AM  
**SUNSET:** 8:26 PM  
**MOON PHASE:** Full Moon  
**SET PHONE:** Addison 727 871 4881  
**WEATHER:** High: 90  
**LOW:** 76

**PRODUCTION OFFICE:**  
Kyle 321 298 1135

**SET LOCATION:**  
Waterside Club  
4516 Calm Harbor Street Bradenton, FL 34207

**NEAREST HOSPITAL TO LOCATION:**  
Blake Medical Center  
2020 59th Street West  
Bradenton, FL 34209

*Quote of the Day: “Matt Damon” – Matt Damon*

**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>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trailer</td>
<td>30</td>
<td>Han gets key from Estelle’s</td>
<td>N</td>
<td>I</td>
<td>5</td>
<td>4 3/8</td>
<td>10 Hours</td>
<td>4516 Calm Harbor Street Bradenton, FL</td>
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</table>

***TOTAL NUMBER OF SCENES: 1  TOTAL NUMBER OF PAGES: 4 3/8 ***

**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/N/H/Employee</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAN</td>
<td>Jamie Pansew</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hiltzkeber</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ESTELLE</td>
<td>Nancy Krayer</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>SAWF</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:  
Boxes, scenery, television

Props:  
Hat, potato chips, remote

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>
<tbody>
<tr>
<td>APT, HALLWAY</td>
<td>2</td>
<td>1</td>
<td>Mycah bogs Hansford for a ride to work</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>1 5/8</td>
<td></td>
<td>Bayshore Rentals</td>
</tr>
<tr>
<td>MYCAH'S APT.</td>
<td>29</td>
<td>1</td>
<td>Faye and Hansford meet for the first time in years, and catch up as Mycah gets a call from his mom</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>4</td>
<td></td>
<td>Bayshore Rentals</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 2  TOTAL NUMBER OF PAGES: 5 5/8 ***
Day 4

Day/Date: Thurs July 21, 2011
Production Day: 4 OF 24
Director: Joshua Ingle
1st A.D.: John Tastepe
Set Phone: Addison 727 871 4881

Call Sheet
“15 Minutes of Faye”

Crew Call: 6:30pm
Breakfast @ Set: 6:00am
Shooting Call: 7:30am
Lunch: 12:30am

Sunrise: 6:48 AM
Sunset: 8:25 PM
Moon Phase: Full Moon
Weather: H: 92 L: 76, 26% Precipitation

Production Office:
Kyle 321 298 1135

Set Location:
4103 24th Street W. Bldg. 12, Room #226;
Bradenton, FL

Nearest Hospital to Location:
Blake Medical Center
2828 59th Street West
Bradenton, FL 34209

Quote of the Day: “Pray not for easy lives. Pray to be stronger men.” – John F. Kennedy

Shooting Schedule

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Mycah begs Hansford for a ride to work</td>
<td>N</td>
<td>I</td>
<td>1, 3, 5</td>
<td>1 5/8</td>
<td>3 Hours</td>
<td>Bay Shore Rentals</td>
</tr>
<tr>
<td>29</td>
<td>Faye and Hansford meet for the first time in years and catch up as Mycah gets a call from her mom</td>
<td>N</td>
<td>I</td>
<td>1, 2, 3</td>
<td>4 0/8</td>
<td>7 Hours</td>
<td>Bay Shore Rentals</td>
</tr>
</tbody>
</table>

****Total Number of Scenes: 2  Total Number of Pages: 5 5/8 ****

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>SW/H/T/R/T or F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Pashaw</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>6:00pm</td>
<td>6:00pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hilite</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
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</table>

Atmosphere:

<table>
<thead>
<tr>
<th>Scenes Needed For:</th>
<th>Call Time:</th>
<th>Where to Report to:</th>
</tr>
</thead>
</table>

Special Department Instructions

Art: (Sc. 25) Pillows, spare server attire
Props: (Sc. 29) Faye’s phone, framed picture, glass, Hansford’s phone, iPhone, liquor bottles
Camera:
Grip:
Lighting:
Make-up:
Production:
Sound:
Transportation:
Wardrobe: (Sc. 2) 3 different hats

Advance Schedule

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>IE</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: ****
Day 5

CALL SHEET
"15 Minutes of Faye"

CREW CALL: 7:30pm
BREAKFAST @ SET: 7:00pm
SHOOTING CALL: 8:30pm
LUNCH: 1:30am

PRODUCTION DAY: 5 OF 24
DIRECTOR: Joshua Ingle
1st A.D.: John Tastep
SUNRISE: 6:49 AM  SUNSET: 8:24 PM  MOON PHASE: Last Quarter
SET PHONE: Addison 727 871 4861  WEATHER: H: 91 L: 76 50% Precipitation

PRODUCTION OFFICE:
Kyle 321 298 1135
SET LOCATION:
4013 24th Street W. Bldg. 12, Room #226, Bradenton, FL
NEAREST HOSPITAL TO LOCATION:
Blake Medical Center
2020 50th Street West
Bradenton, FL 34209

Quote of the Day: "Take calculated risks. That is quite different from being rash." — George S. Patton

SHOOTING SCHEDULE
Scripted Location  Scene #  Description  D/N  I/E  Cast #  Page Count  Time Needed to Shoot  Set Location
MYCAH'S BATHROOM  3  Mycah practices the evening's events in front of a mirror  N  I  1  1 1/2  Bay Shore Rentals
MYCAH'S APT.  36  Hansford discovers his broken guitar  N  I  1, 2, 3  1 3/8  Bay Shore Rentals
MYCAH'S APT.  37  Mycah brags to Faye, then plays music for her.  N  I  1, 2, 3  2 3/8  Bay Shore Rentals

***TOTAL NUMBER OF SCENES: 3  TOTAL NUMBER OF PAGES: 5 6/8 ***

TALENT
#  Scripted Name  Talent Name  Pick-Up  Arrive Location  Info Wardrobe  Info Makeup  Ready on Set  SWHR/Trif  Notes
1  MYCAH  Jamie Parlow  7:30pm  8:00pm  7:00pm  8:30pm  W
2  FAYE  Cameron Gagne  7:30pm  8:00pm  7:00pm  8:30pm  W
3  HANSFORD  Jo Crandell  7:30pm  8:00pm  7:00pm  8:30pm  W

ATMOSPHERE:

SCENES NEEDED FOR:

CALL TIME:

WHERE TO REPORT TO:

SPECIAL DEPARTMENT INSTRUCTIONS
Art:  (Sc. 3) Mirror (Sc. 36) Musical equipment (Sc. 37) Couch. Musical equipment
Props:  (Sc. 3) iPod earbuds, razor, shades, shaving cream (Sc. 36) Broken guitar, gin and tonic, rubber ball (Sc. 37) Amp, cord, drum set, drum sticks, electric guitar
Camera:
Grip:
Lighting:
Locations:
Make-up:
Production:
Sound:  Music – Teddy Bias
Transportation:
Wardrobe:
**Day 6**

**CALL SHEET**

**15 Minutes of Faye**

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYCAH’S APT.</td>
<td>48</td>
<td>Mycah punches Kevin.</td>
<td>N</td>
<td>I</td>
<td>1, 3, 5</td>
<td>3.45</td>
<td></td>
<td>BAY SHORE RENTALS</td>
</tr>
<tr>
<td>MYCAH’S APT.</td>
<td>50</td>
<td>Mycah and Hans argue.</td>
<td>N</td>
<td>I</td>
<td>1, 3, 5</td>
<td>3.78</td>
<td></td>
<td>BAY SHORE RENTALS</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 2 ***

**TALENT**

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<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pickup</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Passlow</td>
<td>7:30PM</td>
<td>8:00PM</td>
<td>7:00PM</td>
<td>8:30PM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>7:30PM</td>
<td>8:00PM</td>
<td>7:00PM</td>
<td>8:30PM</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hiteboitel</td>
<td>7:30PM</td>
<td>8:00PM</td>
<td>7:00PM</td>
<td>8:30PM</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

***SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:  
(Sc. 48) Mirror

Props:  
(Sc. 48) Ear buds (Sc. 50) Hansford’s keys

Camera:

Grip:

Lighting:

Locations:

Make-up:  
(Sc. 48) Bloody nose

Production:

Sound:

Transportation:

Wardrobe:  
(Sc. 50) Mycah’s hat, Several dozen hats

**ADVANCE SCHEDULE:**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>UE</th>
<th>Cast #</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARINA</td>
<td>23</td>
<td>6</td>
<td>Mycah tries to charm Faye and pretend Kevin isn’t walking behind them</td>
<td>N</td>
<td>E</td>
<td>1, 2, 5</td>
<td>5 1/8</td>
<td></td>
<td>Regatta Pointe Marina 1805 Riverside Drive, Palmetto, FL 34221</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 1 ***

**LUNCH: 1:00pm**
Day 7

**CALL SHEET**

"15 Minutes of Faye"

**CREW CALL:** 7:30pm
BREAKFAST @ VILLA: 6:30pm
SHOOTING CALL: 8:30pm
LUNCH: 1:30pm

**WEATHER:** H: 88 L: 76, 66% Precipitation

**SET PHONE:** Addison 727 871 4861

**PRODUCTION OFFICE:**
Kyle 321 298 1135

**SET LOCATION:**
Regatta Pointe Marina 1005 Riverside Drive, Palmetto, FL 34221

**NEAREST HOSPITAL TO LOCATION:**
Blake Medical Center
2020 59th Street West
Bradenton, FL 34209

*Quote of the Day: “Everyone has a fair turn to be as great as he pleases.” – Jeremy Collier*

---

**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>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARINA</td>
<td>23</td>
<td>Myciah tries to charm Faye.</td>
<td>N</td>
<td>E</td>
<td>3</td>
<td>5 1/8</td>
<td>10 Hours</td>
<td>Regatta Pointe Marina</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 1  TOTAL NUMBER OF PAGES: 5 1/8 ***

---

**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/H/R/Tri/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCIAH</td>
<td>Jamie Patikow</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hildebrand</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
Preps:
(Csc. 23) Faye’s drink, Faye’s phone, iPhone
Camera:
Grip:
Lighting:
Locations: Regatta Pointe Marina
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>
<tbody>
<tr>
<td>DOCKS</td>
<td>24</td>
<td>15</td>
<td>Myciah and Faye kiss at the edge of the docks.</td>
<td>N</td>
<td>E</td>
<td>1, 2, 5</td>
<td>3 6/8</td>
<td></td>
<td>REGATTA POINTE MARINA</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 1  TOTAL NUMBER OF PAGES: 3 6/8 ***
### Day 8

**DAY/DATE:** Tues July 26, 2011  
**PRODUCTION DAY:** 8 OF 24  
**DIRECTOR:** Joshua Ingle  
**1st A.D.:** John Tastep  
**SET PHONE:** Addison 727 871 4881  
**WEATHER:** H: 89 L: 75, 30% Precipitation  
**PRODUCTION OFFICE:** Kyle 321 298 1135  
**SET LOCATION:** Regatta Pointe Marina 1005 Riverside Drive,  
Palmetto, FL 34221  
**NEAREST HOSPITAL TO LOCATION:** Blake Medical Center  
2020 59th Street West  
Bradenton, FL 34209

**CALL SHEET**  
“15 Minutes of Faye”

**CREW CALL:** 7:00pm  
**BREAKFAST @ VILLA:** 8:10pm  
**SHOOTING CALL:** 8:30pm  
**LUNCH:** 1:00pm

**Quote of the Day:** “A failure is a man who has blundered, but is not able to cash in on the experience.” - E. E. E. Hubbard

### 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>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOCKS</td>
<td>24</td>
<td>Mykah and Faye kiss at the edge of the docks.</td>
<td>N</td>
<td>E</td>
<td>3</td>
<td>3 6/8</td>
<td>10 Hours</td>
<td>Regatta Pointe Marina</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 1  
**TOTAL NUMBER OF PAGES:** 3 6/8

### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up Location</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>MYCAH</td>
<td>Jamie Parslow</td>
<td></td>
<td>7:30am</td>
<td>8:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td></td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hildebrand</td>
<td></td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

### ATMOSPHERE:

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

### SPECIAL DEPARTMENT INSTRUCTIONS

**Art:**  
Props: (Sc. 24) Watch

**Camera:**

**Grip:**

**Lighting:**

**Locations:** Regatta Pointe Marina

**Make-up:**

**Production:**

**Sound:**

**Transportation:** (Sc. 24) Stylish Baseball Cap

### 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>
<tbody>
<tr>
<td>RAY'S OFFICE</td>
<td>14</td>
<td>5</td>
<td>Mykah asks Ray for a raise.</td>
<td>N</td>
<td>I</td>
<td>1, 12</td>
<td>1.5h</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAYE'S CAR</td>
<td>27</td>
<td>12</td>
<td>Faye confronts Mykah about the past, then asks to visit Harnford</td>
<td>N</td>
<td>I</td>
<td>1, 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 2  
**TOTAL NUMBER OF PAGES:** 4 1/8

---

![UCF FILM UNIVERSITY OF CENTRAL FLORIDA]
### Day 9

**CALL SHEET**

**15 Minutes of Faye**

**CREW CALL:** 7:00pm  
**BREAKFAST SET:** 6:30pm  
**SHOOTING CALL:** 8:30pm  
**LUNCH:** 1:00pm

**PRODUCTION DAY:** 9 of 24  
**DIRECTOR:** Joshua Ingle  
**1st A.D.:** John Tasteppe  
**SUNRISE:** 6:51 AM  
**SUNSET:** 8:22 PM  
**MOON PHASE:** Last Quarter  
**SET PHONE:** Addison 727 871 4881  
**WEATHER:** H: 89 L: 77, 26% Precipitation

**PRODUCTION OFFICE:** Kyle 321 298 1135  
**SET LOCATION:**  
1. 4103 24th Street West, Bldg. 12, Room #226, Bradenton, FL  
2. 5018 44th Street West, Bradenton, FL  
**NEAREST HOSPITAL TO LOCATION:** Blake Medical Center  
2029 55th Street West  
Bradenton, FL 34209

*Quote of the Day: “Keep steadily before you the fact that all true success depends at last upon yourself.” — Theodore T. Hunger*

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAY’S OFFICE</td>
<td>14</td>
<td>Mycch asks Ray for raise</td>
<td>N</td>
<td>I</td>
<td>1, 12</td>
<td>1.58</td>
<td>4 Hours</td>
<td>BAY SHORE RENTALS</td>
</tr>
<tr>
<td>FAYE’S CAR</td>
<td>27</td>
<td>Fay confronts Mycch about the past, then asks to visit Hansford</td>
<td>N</td>
<td>I</td>
<td>1, 2</td>
<td>2.48</td>
<td>6 Hours</td>
<td>BP STATION</td>
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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/Tri/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCCH</td>
<td>Jamie Parlow</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:30pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>RAY</td>
<td>Ernie Berger</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:30pm</td>
<td>8:30pm</td>
<td>W</td>
<td>S/W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:30pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Art:** (Sc. 14) Computer, Desk, Papework, Radio  
- **Props:** (Sc. 27) Bottle, Broken Watch, Painkiller  
- **Camera:**  
- **Grip:**  
- **Lighting:**  
- **Locations:**  
- **Make-up:** (Sc. 27) Faye’s Car  
- **Sound:**  
- **Transportation:**  
- **Wardrobe:**

---

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

UCF FILM  
UNIVERSITY OF CENTRAL FLORIDA
Day 10

**CALL SHEET**

"15 Minutes of Faye"

**CREW CALL:** 7:00pm

BREAKFAST @ VILLA: 8:30pm
LUNCH: 1:00pm
SHOOTING CALL: 8:30pm

**PRODUCTION DAY:** 10 OF 24

**DIRECTOR:** Joshua Ingle

**1st A.D.:** John Tastep

**SET PHONE:** Addison 727 871 4861

**WEATHER:** H: 92 L: 75, 16% Precipitation

**PRODUCTION OFFICE:**
Kyle 321 298 1135

**SET LOCATION:**
Corner of 43rd Street W. and 45th Street W.

**NEAREST HOSPITAL TO LOCATION:**
Blake Medical Center
2029 50th Street West
Bradenton, FL 34209

**QUOTE OF THE DAY:** "Along with success comes a reputation for wisdom." - Euripides

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MISTY'S CAR</td>
<td>12</td>
<td>Misty talks with Faye on phone.</td>
<td>N</td>
<td>I</td>
<td>11</td>
<td>7/8</td>
<td>2 Hours</td>
<td></td>
</tr>
<tr>
<td>FAYE'S CAR</td>
<td>25</td>
<td>Myra and Faye get pulled over.</td>
<td>N</td>
<td>I</td>
<td>1, 2</td>
<td>6/8</td>
<td>2 Hours</td>
<td></td>
</tr>
<tr>
<td>ROADSIDE</td>
<td>26</td>
<td>Myra asks the Cop to go easy on him and Faye.</td>
<td>N</td>
<td>E</td>
<td>1, 2, 6</td>
<td>2 4/8</td>
<td>6 Hours</td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 3  TOTAL NUMBER OF PAGES: 4 1/8 ***

---

**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>SW/H/R/T/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYRA</td>
<td>Jamie Parslow</td>
<td>7:00pm</td>
<td>6:00pm</td>
<td>7:00pm</td>
<td>9:30pm</td>
<td>W</td>
<td>SW/F</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7:30pm</td>
<td>6:00pm</td>
<td>7:00pm</td>
<td>9:30pm</td>
<td>W</td>
<td>SW/F</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>COP</td>
<td>Marco DiGeorge</td>
<td>11:30pm</td>
<td>10:30pm</td>
<td>11:00pm</td>
<td>11:00pm</td>
<td>SW/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>MISTY</td>
<td>Katherine Tanner</td>
<td>7:00pm</td>
<td>5:00pm</td>
<td>7:00pm</td>
<td>8:30pm</td>
<td>SW</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
Props: (Sc. 12) Misty’s Phone (Sc. 25) Watch (Sc. 25) Faye’s Wallet, License, Registration Documents

Camera:

Grip:

Lighting:
Locations: (Sc. 26) Security Police – 9 Hours

Make-up:

Production:
(Sc. 12) Misty’s Car (Sc. 25) Faye’s Car (Sc. 25) Cop Car: Faye’s Car

Sound:

Transportation:

Wardrobe:
Day 11

CALL SHEET
"15 Minutes of Faye"

CREW CALL: 7:30pm
BREAKFAST: 7:30pm
LUNCH: 1:00am
SHOOTING CALL: 8:30pm

SUNRISE: 6:53 AM    SUNSET: 8:21 PM    MOON PHASE: New Moon
WEATHER: H: 91 L: 76, 30% Precipitation Day, 10% Precipitation Night

1st A.D.: John Tastep
SET PHONE: Addison 727 871 4861
PRODUCTION OFFICE: Kyle 321 298 1135
SET LOCATION: TBA
NEAREST HOSPITAL TO LOCATION: Blake Medical Center
2920 59th Street West
Bradenton, FL 34209

Quote of the Day: "The art of being wise is knowing what to overlook." – William James

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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***TOTAL NUMBER OF SCENES: 5  TOTAL NUMBER OF PAGES: 4 3/8 ***

TALENT

<table>
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<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/Tn#</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Parslow</td>
<td>7:00pm</td>
<td>6:00pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Sagne</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
<td>8:30pm</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

ATMOSPHERE:

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

SPECIAL DEPARTMENT INSTRUCTIONS

Art:
(Sc. 67) Sofa, sparse decor (Sc. 69) Couch, sparse decor (Sc. 73) Bed

Props:
(Sc. 85) Drink, Photos for frames x4, Picture frame x4 (Sc. 89) Small gold ring

Camera:

Grip:

Lighting:

Locations:

Make-Up:

Production:

Sound:

Transportation:

Wardrobe:
(Sc. 65) Faye's shirt, Mycah's belt, Mycah's hat, Mycah's pants

ADVANCE SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cost</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>RESTAURANT KITCHEN</td>
<td>15</td>
<td>4</td>
<td>Mycah tries to hide his phone call with Jenna from Ray.</td>
<td>N</td>
<td>I</td>
<td>1, 5, 12</td>
<td>6/8</td>
<td></td>
<td>RIVERSIDE CAFE</td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>16</td>
<td>10</td>
<td>A Customer complains to Mycah about a coupon.</td>
<td>N</td>
<td>I</td>
<td>1, 2, 8, 12/8</td>
<td></td>
<td>RIVERSIDE CAFE</td>
<td></td>
</tr>
</tbody>
</table>

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

204
**Day 12**

**DAY/DATE:** Sun July 31, 2011  
**PRODUCTION DAY:** 12 OF 24  
**DIRECTOR:** Joshua Ingle  
**1st A.D.:** John Tastepe  
**SET PHONE:** Addison 727 871 4881  
**SUNRISE:** 6:53 AM  
**SUNSET:** 8:20 PM  
**MOON PHASE:** New Moon  
**WEATHER:** H: 93 L: 77, 48% Precipitation  
**PRODUCTION OFFICE:** Kyle 321 298 1135  
**SET LOCATION:** Riverside Café, 955 Riverside Drive, Palmetto, FL 34221  
**NEAREST HOSPITAL TO LOCATION:** Blake Medical Center 2820 59th Street West Bradenton, FL 34209

Quote of the Day: “Every artist was first an amateur.” – Ralph Waldo Emerson

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**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>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>RESTAURANT KITCHEN</td>
<td>15</td>
<td>Mychael tries to hide his phone call with Jenna from Ray.</td>
<td>N</td>
<td>E</td>
<td>1,5,12</td>
<td>0:08</td>
<td></td>
<td>RIVERSIDE CAFE</td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>18</td>
<td>A Customer complains to Mychael about a coupon.</td>
<td>N</td>
<td>E</td>
<td>1,2,8, 13,22</td>
<td>1:20</td>
<td></td>
<td>RIVERSIDE CAFE</td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>19</td>
<td>Mychael and Faye meet for the first time in 4 years and catch up.</td>
<td>N</td>
<td>I</td>
<td>1,2,5,6</td>
<td>4:48</td>
<td></td>
<td>RIVERSIDE CAFE</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 3  TOTAL NUMBER OF PAGES: 8 4/8 ***

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/T</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCHAI</td>
<td>Jamie Fanslow</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>KEVIN</td>
<td>Don Hiltbiler</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>PAM</td>
<td>Judy Walter</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>SW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>RAY</td>
<td>Ernie Berger</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>CUSTOMER 1</td>
<td>Bob Eichenberg</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>SW/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>BARTENDER/WOMAN</td>
<td>Kelly Applegast</td>
<td>7:00</td>
<td>8:00</td>
<td>7:30</td>
<td>8:30</td>
<td>SW/F</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ATMOSPHERE: 15-20  
SCENES NEEDED FOR: 15, 16, 19  
CALL TIME: 8:00 – 8:30  
WHERE TO REPORT TO: RIVERSIDE CAFE

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:  
(Sc. 15) Counter (Sc. 15) Restaurant table (Sc. 19) Table, window

Props:  
(Sc. 15) Phone, plates, steins (Sc. 19) Coupon, Faye and mother's meal, notepad (Sc. 19) Amaretto sour, x2, glass of water, pack of business cards, small gold ring

Cameras:  

Grip:  

Lighting:  

Locations: Riverside Café

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>
<tbody>
<tr>
<td>RESTAURANT</td>
<td>18</td>
<td>15</td>
<td>After a girl asks for an autograph, Pam asks Faye about her love life and future plans</td>
<td>N</td>
<td>I</td>
<td>1,2,6,10, 20</td>
<td>3:48</td>
<td>RIVERSIDE CAFE</td>
<td></td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>20</td>
<td>19</td>
<td>On his knees, Mychael pleads with Faye to take a walk with him</td>
<td>N</td>
<td>E</td>
<td>1,2,5,6,10, 12,23</td>
<td>3:08</td>
<td>RIVERSIDE CAFE</td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 2  TOTAL NUMBER OF PAGES: 8 4/8 ***

---

**UCF FILM**

205
Day 13

**CALL SHEET**

**15 Minutes of Faye**

**CREW CALL:** 7:00pm

**BREAKFAST:** @ Villa: 6:00pm

**SHOOTING CALL:** 8:30pm

**LUNCH:** 12:45am

**DAYS/DATE:** Mon August 1, 2011

**PRODUCTION DAY:** 13 OF 24

**DIRECTOR:** Joshua Ingle

**1st A.D.:** John Tastev

**SUNRISE:** 6:54 AM **SUNSET:** 8:19 PM **MOON PHASE:** New Moon

**SET PHONE:** Kyle Shelton

**WEATHER:** H: 93 L:77, 40% Precipitation

**PRODUCTION OFFICE:**

Addison Bryan 727-971-4881

**SET LOCATION:**

Riverside Café, 955 Riverside Drive, Palmetto, FL 34221

**NEAREST HOSPITAL TO LOCATION:**

Blake Medical Center
2600 59th Street West
Bradenton, FL 34209

Quote of the Day: "There is no experience unaccompanied with difficulties." — Ovid

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RESTAURANT</strong></td>
<td>18</td>
<td>After a girl asks for an autograph, Pam asks Faye about her love life and future plans.</td>
<td>N</td>
<td>I</td>
<td>1,2,5</td>
<td>3,4,8</td>
<td>4,8,10, 20</td>
<td>Riverside Café</td>
</tr>
<tr>
<td><strong>RESTAURANT</strong></td>
<td>20</td>
<td>On his knees, Mycah pleads with Faye to take a walk with him.</td>
<td>N</td>
<td>E</td>
<td>1,2,5</td>
<td>3,8,10, 12, 20</td>
<td>3,0,8</td>
<td>Riverside Café</td>
</tr>
</tbody>
</table>

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up Location</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>SWHF/TnF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Fimlow</td>
<td></td>
<td>9:30</td>
<td>9:30 (set)</td>
<td>9:30 (set)</td>
<td>9:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td></td>
<td>7:30</td>
<td>5:30 (villa)</td>
<td>5:30 (villa)</td>
<td>8:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hilbertini</td>
<td>11:00 (set)</td>
<td>11:00 (set)</td>
<td>11:00 (set)</td>
<td>11:30</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>PAM</td>
<td>Judy Walker</td>
<td>7:30</td>
<td>5:30 (villa)</td>
<td>5:30 (villa)</td>
<td>8:30</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>FANATIC MOM</td>
<td>Vanessa Arranqui</td>
<td>7:30</td>
<td>5:30 (villa)</td>
<td>5:30 (villa)</td>
<td>8:30</td>
<td>SWF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>DAUGHTER</td>
<td>Isabel Myers</td>
<td>7:30</td>
<td>5:30 (villa)</td>
<td>5:30 (villa)</td>
<td>8:30</td>
<td>SWF</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:** 15-20

**SCENES NEEDED FOR:** 16-20

**CALL TIME:** 8:00 – 8:30

**WHERE TO REPORT TO:** Riverside Café

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:

- Sc. 18: Meat (Sc. 20): Pan’s car.

Props:

- Sc. 18: Cocktail, Mycah’s drink, napkins, pen, small gold ring (Sc. 20): Napkin.

Camera:

- Grip:

Lighting:

Locations:

Make-up:

Production:

Sound:

Transportation:

Wardrobe:

---

UCF FILM

206
**Day 14**

**Day/Date:** Tues August 2, 2011  
**Producer Day:** 14 OF 24  
**Director:** Joshua Ingle

**Call Sheet:** "15 Minutes of Faye"

**Crew Call:** 7:00pm  
**Breakfast @ Villa:** 6:00pm  
**Shooting Call:** 8:30pm  
**Lunch:** 1:30pm

**Production Office:**  
Addison Bryan 727 871 4881

**Set Location:**  
Riverside Café, 955 Riverside Drive, Palmetto, FL 34221

**Nearest Hospital to Location:**  
Blake Medical Center  
2020 59th Street West  
Bradenton, FL 34209

---

**Quote of the Day:** "You are tearing me apart, Lisa." – Johnny

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</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>RESTAURANT</td>
<td>9</td>
<td>Lee’s car drives into the restaurant parking lot.</td>
<td>N</td>
<td>E</td>
<td>0.16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>11</td>
<td>Faye answers her phone as Lee leaves the restaurant.</td>
<td>N</td>
<td>E</td>
<td>2</td>
<td>0.28</td>
<td></td>
<td>Riverside Café</td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>13</td>
<td>Faye talks with Micky on the phone outside the restaurant.</td>
<td>N</td>
<td>E</td>
<td>2</td>
<td>0.58</td>
<td></td>
<td>Riverside Café</td>
</tr>
<tr>
<td>RESTAURANT</td>
<td>17</td>
<td>Kevin eats/drips on Mychel changing clothes behind the restaurant.</td>
<td>N</td>
<td>E</td>
<td>1.5</td>
<td>1.28</td>
<td></td>
<td>Riverside Café</td>
</tr>
<tr>
<td>RESTAURANT SIDE</td>
<td>22</td>
<td>Mychel and Kevin argue about Mychel leaving Kevin alone at work.</td>
<td>N</td>
<td>E</td>
<td>1.5</td>
<td>1.48</td>
<td></td>
<td>Riverside Café</td>
</tr>
<tr>
<td>RESTAURANT PARKING LOT</td>
<td>21</td>
<td>Faye and Pim argue about Faye’s actions with Mychel</td>
<td>N</td>
<td>E</td>
<td>2.8</td>
<td>1.08</td>
<td></td>
<td>Riverside Café</td>
</tr>
</tbody>
</table>

---

**Total Number of Scenes:** 2  
**Total Number of Pages:** 5 4/8

---

**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>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCHEL</td>
<td>Jamie Paskow</td>
<td>7.30</td>
<td>5:30</td>
<td>5:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7.03</td>
<td>5:30</td>
<td>5:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hildeber</td>
<td>7.59</td>
<td>5:30</td>
<td>5:30</td>
<td>8:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>PAM</td>
<td>Judy Winter</td>
<td>7.30</td>
<td>5:30</td>
<td>5:30</td>
<td>8:30</td>
<td>W/F</td>
<td></td>
</tr>
</tbody>
</table>

---

**Atmosphere:** 5-10  
**Scenes Needed For:**

**Call Time:** 8:00 PM  
**Where to Report To:** Riverside Café

---

**Special Department Instructions**

**Art:**  
[Sc. 19] Table, Window

**Props:**  
[Sc. 19] Amaretto Sour x 2, Glass of Water, Pack of Business Cards, Small Gold Ring

**Camera:**

**Grip:**

**Lighting:**

**Locations:** Riverside Café

**Make-up:**

**Production:**

**Sound:**

**Transportation:**

---

**UCF FILM**

**University of Central Florida**
## CALL SHEET

**15 Minutes of Faye**

**CREW CALL:** 7:00pm  
**BREAKFAST @ VILLA:** 5:30pm  
**SHOOTING CALL:** 8:30pm  
**LUNCH** at Riverside Cafe: 1:00am

**DAY/DATE:** Wed August 3, 2011  
**PRODUCTION DAY:** 15 OF 25  
**DIRECTOR:** Joshua Ingle  
**1st A.D.:** John Testepe  
**SET PHONE:** Kyle Shelton  
**PRODUCTION OFFICE:** Addison Bryan 727 871 4881

**SUNRISE:** 6:55 AM  
**SUNSET:** 8:18 PM  
**MOON PHASE:** New Moon  
**WEATHER:** H: 92 L: 78 Precipitation

---

**Quote of the Day:** "Oh hai Denny." - Johnny

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>UE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANOTHER BAR</td>
<td>60</td>
<td>Faye drinks alone in a bar on New Year's Eve.</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>0.1/8</td>
<td></td>
<td>JOLLY</td>
</tr>
<tr>
<td>GAS STATION</td>
<td>8</td>
<td>Hansford pumps gas while Mycash daydreams about fake.</td>
<td>N</td>
<td>E</td>
<td>1,3,5</td>
<td>3.1/8</td>
<td></td>
<td>REBESE AUTOMOTIVE</td>
</tr>
<tr>
<td>RESTAURANT SIDE</td>
<td>22</td>
<td>Mycash and Kevin argue about Mycash leaving Kevin alone at work.</td>
<td>N</td>
<td>E</td>
<td>1.5</td>
<td>1.4/8</td>
<td></td>
<td>RIVERSIDE CAFE</td>
</tr>
<tr>
<td>LEE’S CAR</td>
<td>10</td>
<td>Lee asserts control over Faye using sex.</td>
<td>N</td>
<td>I</td>
<td>2, 7</td>
<td>1.2/8</td>
<td></td>
<td>RIVERSIDE CAFE</td>
</tr>
</tbody>
</table>

---

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

### 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>SNWR/Tod/IF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAN</td>
<td>Jamie Parslow</td>
<td>7:30</td>
<td>9:30</td>
<td>6:30</td>
<td>6:30</td>
<td>7:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Migne</td>
<td>7:30</td>
<td>9:15</td>
<td>6:15</td>
<td>6:15</td>
<td>7:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crabtree</td>
<td>7:30</td>
<td>9:30</td>
<td>6:30</td>
<td>6:30</td>
<td>7:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>KEVIN</td>
<td>Don Hiberfeld</td>
<td>7:30</td>
<td>9:30</td>
<td>6:30</td>
<td>6:30</td>
<td>7:30</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LEE</td>
<td>Joe Vita</td>
<td>1:00</td>
<td>1:00</td>
<td>1:00</td>
<td>1:30</td>
<td></td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

### ATMOSPHERE:

5-10

### SCENES NEEDED FOR:

60

### CALL TIME:

8:00 – 8:30

### WHERE TO REPORT TO:

JOLLY

---

### SPECIAL DEPARTMENT INSTRUCTIONS

- **Art:** (Sc. 1) Discarded Tabbid, Gas Pump  
- **Props:** (Sc. 6) Ear Buds, Gas Card, Hat, iPhone, Wallet (Sc. 10) Faye’s Phone  
- **Camera:**  
- **Grip:**  
- **Lighting:** (Sc. 8) Main Street Automotive Center; Skeleton crew at JOLLY  
- **Locations:** (Sc. 6) Main Street Automotive Center; Skeleton crew at JOLLY  
- **Make-up:**  
- **Production:**  
- **Sound:**  
- **Transportation:** (Sc. 8) Restaurant Attire x2 (Sc. 8) Restaurant uniform for Kevin; Stylish outfit for Mycan

---

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

208
**Day 16**

**DAY/DATE:** Fri August 5, 2011  
**PRODUCTION DAY:** 16 OF 24  
**DIRECTOR:** Joshua Ingle  
**1ST A.D.:** John Tastep  
**SUNRISE:** 6:56 AM  
**SUNSET:** 8:17 PM  
**MOON PHASE:** New Moon  
**WEATHER:** H: 92 L: 72, 40% Precipitation  
**SET PHONE:** Kyle Shelton  
**321 298 1135**  
**PRODUCTION OFFICE:** Addison Bryan  
**727 671 4881**  
**SET LOCATION:** Cook and Bull Pub, 975 Cattlemen Rd. Sarasota FL 34232  
**NEAREST HOSPITAL TO LOCATION:** Blake Medical Center  
**2020 59th Street West  
Bradenton, FL 34209**

---

**Quote of the Day:** "We got no food, we got no job, our pets’ heads are falling off." - Dumb and Dumber

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BAR</strong> 42</td>
<td>Lee fights with Fay over phone.</td>
<td>E</td>
<td>7</td>
<td>1-3,17,26</td>
<td>6/6</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BAR</strong> 55</td>
<td>Fay is interviewed by news.</td>
<td>E</td>
<td>4-2,7,15,29</td>
<td>1-6/6</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BAR</strong> 57</td>
<td>Myc admires breaking guitar.</td>
<td>E</td>
<td>13</td>
<td>2-6/6</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BAR</strong> 59</td>
<td>Myc tells Hans he’s gonna 4 Fay.</td>
<td>E</td>
<td>13</td>
<td>1</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FAY’S CAR</strong> 56</td>
<td>Fay watches Hans help Myc.</td>
<td>E</td>
<td>13</td>
<td>1</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FAY’S CAR</strong> 58</td>
<td>Fay fortes. Myc and Hans hug.</td>
<td>E</td>
<td>12,3,7,11</td>
<td>1</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/T/I/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Parslow</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>2-30 pm</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>6:30 pm (set)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>LEE</td>
<td>Joe Vita</td>
<td>9:00 am</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>MISTY</td>
<td>Katherine Tanner</td>
<td>6:30 pm (set)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>COREN</td>
<td>Suzanne Sacks</td>
<td>6:30 pm (set)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>NEWSWOMAN</td>
<td>Summer Dawn Wallace</td>
<td>6:30 pm (set)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>4:30 pm (visit)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>DRUNK</td>
<td>Danny Bellini</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>CAMERAMAN</td>
<td>Benjamin Bouxavat</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>MAN</td>
<td>Jason Kimball</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>6:30 pm (set)</td>
<td>F</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:** 20+  
**SCENES NEEDED FOR:** 42, 43, 46, 47, 57, 59, 56, 58  
**CALL TIME:** 8:00 PM  
**WHERE TO REPORT TO:** Cook & Bull Pub

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Art:**  
- Sc. 51 New Year’s Eve Banner  
- Props:  
  - Sc. 42 Lee’s Phone  
  - Sc. 51 IPHONE  
  - News Camera  
  - Sc. 55 Old baseball cap  
  - Sc. 57 Rubber ball  
  - Sc. 59 iPod earbuds, old baseball cap  
**Camera:**  
- Grip:  
- Lighting:  
- Locations: Cook and Bull Pub  
- Make-up:  
- Production:  
- Sc. 59 + 56 Fay’s car  
- Sound:  
- Transportation:  
- Wardrobe: (Sc. 42) Red Outfit for Lee

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>IE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BAR</strong> 40</td>
<td>Lee’s fighting interrupted call.</td>
<td>N</td>
<td>2</td>
<td>2/8</td>
<td>2-8</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BAR</strong> 62</td>
<td>Lee confronts Fay, meet Myc.</td>
<td>N</td>
<td>6</td>
<td>1-2/8</td>
<td>2-8</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CONCERT AREA</strong> 54</td>
<td>Myc kiss Fay, gets hit by Lee.</td>
<td>N</td>
<td>7</td>
<td>3-2/8</td>
<td>2-8</td>
<td>Cook and Bull Pub</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL NUMBER OF SCENES:** 3  
**TOTAL NUMBER OF PAGES:** 4/6/8
Day 17

**CALL SHEET**

"15 Minutes of Faye"

**CREW CALL:** 5:00pm

**BREAKFAST @ SET:** 3:00pm - 4:00pm

**SHOOTING CALL:** 8:30pm

**LUNCH:** 1:00am

---

**DIRECTOR:** Joshua Ingle

**PRODUCTION DAY:** 17 of 24

**1st A.D.:** John Tastep

**SET PHONE:** Kyle Shelton 321-296-1135

**PRODUCTION OFFICE:** Addison Bryan 727-971-4881

**SET LOCATION:** Cock and Bull Pub, 975 Cattlemen Rd. Sarasota FL 34232

**NEAREST HOSPITAL TO LOCATION:** Blake Medical Center 2020 59th Street West Bradenton, FL 34209

---

**Quote of the Day:** "One right and honest definition of business is mutual helpfulness." — William Feather

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONCERT AREA</strong> 53</td>
<td>Mysah traverses the concert area in his quest for Faye.</td>
<td>N</td>
<td>E</td>
<td>1,2,3,7,11,16,18,29,27,28</td>
<td>4/6/8</td>
<td>Cook &amp; Bull Pub</td>
<td></td>
</tr>
<tr>
<td><strong>CONCERT AREA</strong> 54</td>
<td>Mysah asks Faye, gets hit by Lee.</td>
<td>N</td>
<td>E</td>
<td>1,2,3,4,7,11,15,16,18,26,27</td>
<td>3/2/8</td>
<td>Cook &amp; Bull Pub</td>
<td></td>
</tr>
</tbody>
</table>

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/T/I/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAM</td>
<td>Jamie Parnas</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>DRUNK</td>
<td>Adam Ives</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>S/W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>LEE</td>
<td>Joe Vila</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>3:00pm (villa)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>MISTY</td>
<td>Katherine Tanner</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>DOREEN</td>
<td>Suzanne Seeks</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>LOSER</td>
<td>Darcy Schild</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>S/W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>MAN</td>
<td>Jason Kimball</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>BAND MEMBER 1</td>
<td>Drew Silverman</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>S/W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>BAND MEMBER 2</td>
<td>Andy Childers</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:00pm (set)</td>
<td>5:30pm (set)</td>
<td>S/W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:** 100+  
**SCENES NEEDED FOR:** 40, 52, 54  
**CALL TIME:** 8:00 PM  
**WHERE TO REPORT TO:** Cook & Bull Pub

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:  
(Sc. 53) Band equipment, trash can  
(Sc. 54) Band equipment

Prop:  
(Sc. 53) Faye’s business card, microphone, beer bottle, Misty’s drink, Misty’s phone, old baseball cap  
(Sc. 54) Cigarette, guitar, drinks, iPod earbuds, Lee’s drink, microphone, Misty’s phone

Camera:

Lighting:

Locations:  
Cock and Bull Pub, 975 Cattlemen Rd. Sarasota FL 34232

Make-up:

Production:

Sound:  
(Sc. 54) Music – Teddy Blue

Transportation:

Wardrobe:

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAR 52</td>
<td>7</td>
<td>Lee confronts Faye, meets Myc.</td>
<td>N</td>
<td>E</td>
<td>1,2,3,7,11,16,18,29,27,28</td>
<td>1/2/8</td>
<td>Cook &amp; Bull Pub</td>
<td></td>
</tr>
<tr>
<td>BAR 40</td>
<td>1</td>
<td>Lee’s flirting interrupted call</td>
<td>N</td>
<td>E</td>
<td>7,24</td>
<td>2/8</td>
<td>Cook &amp; Bull Pub</td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL NUMBER OF SCENES:** 1  
**TOTAL NUMBER OF PAGES:** 148 **

---

210
Day 18

**Day/Date:** Sun August 7, 2011
**Production Day:** 18 of 25
**Director:** Joshua Ingle

**1st A.D.:** John Tastepe
**Set Phone:** Kyle Shelton 321 296 1135
**Sunrise:** 6:57 AM  **Sunset:** 8:15 PM
**Weather:** H: 90 L: 73, 30% Precipitation
**Nearest Hospital to Location:** Blake Medical Center
2020 59th Street West
Bradenton, FL 34209

**Quote of the Day:** "I'm afraid I just hate myself." --- Tobias Feneke

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAR</td>
<td>40</td>
<td>My Orch walks concert area</td>
<td>N</td>
<td>I</td>
<td>7,24</td>
<td>2/8</td>
<td></td>
<td>Cock &amp; Bull Pub</td>
</tr>
<tr>
<td>BAR</td>
<td>52</td>
<td>Lee confronts Faye about her tardiness</td>
<td>N</td>
<td>I</td>
<td>1,2,3,7,19,24</td>
<td>1/28</td>
<td></td>
<td>Cock &amp; Bull Pub</td>
</tr>
<tr>
<td>Concert Area</td>
<td>53</td>
<td>My Orch traverses the concert area in his quest for fame.</td>
<td>N</td>
<td>E</td>
<td>1,2,3,7,11,15,18,26,27,28</td>
<td>4/6/8</td>
<td></td>
<td>Cock &amp; Bull Pub</td>
</tr>
<tr>
<td>Concert Area</td>
<td>64</td>
<td>At his lowest point, My Orch kisses Faye, punched by Lee</td>
<td>N</td>
<td>E</td>
<td>1,2,3,4,7,11,15,18,26,28,27</td>
<td>3/28</td>
<td></td>
<td>Cock &amp; Bull Pub</td>
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</tbody>
</table>

***Total Number of Scenes: 4***  ***Total Number of Pages: 9 4/8***

---

**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/R/Tr/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MY ORCH</td>
<td>Jamie Parslow</td>
<td>7:00pm</td>
<td>6:00pm (Villa)</td>
<td>6:00pm (Villa)</td>
<td>7:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7:00pm</td>
<td>11:30pm (Villa)</td>
<td>11:30pm</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo Crandall</td>
<td>7:00pm</td>
<td>5:30pm (Villa)</td>
<td>5:30pm (Villa)</td>
<td>7:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>DRUNK</td>
<td>Adam Laves</td>
<td>7:00pm</td>
<td>7:00pm (Set)</td>
<td>7:00pm (Set)</td>
<td>7:00pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>LEE</td>
<td>Joe Vila</td>
<td>7:30pm</td>
<td>7:30pm (Set)</td>
<td>7:30pm (Set)</td>
<td>7:30pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>MISTY</td>
<td>Katherine Tennor</td>
<td>7:00pm</td>
<td>5:30pm (Villa)</td>
<td>5:30pm (Villa)</td>
<td>7:00pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>LIGER</td>
<td>Danny Bellini</td>
<td>7:00pm</td>
<td>7:00pm (Set)</td>
<td>7:00pm (Set)</td>
<td>7:00pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>PAUL</td>
<td>Leon Salem</td>
<td>12:00am</td>
<td>7:00pm (Set)</td>
<td>7:00pm (Set)</td>
<td>12:00am</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>DRUNK</td>
<td>Adam Laves</td>
<td>7:00pm</td>
<td>7:00pm (Set)</td>
<td>7:00pm (Set)</td>
<td>7:00pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female Bartender</td>
<td>Sarah Ravotto</td>
<td>7:00pm</td>
<td>7:00pm (Set)</td>
<td>7:00pm (Set)</td>
<td>7:00pm</td>
<td>SN/F</td>
<td></td>
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**Atmosphere:**

<table>
<thead>
<tr>
<th>Scenes Needed For</th>
<th>40, 52, 53, 54</th>
<th>Call Time:</th>
<th>Where To Report To:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8:00 PM</td>
<td>Cook &amp; Bull Pub</td>
<td></td>
</tr>
</tbody>
</table>

---

**Special Department Instructions**

Art:  
(Sc. 53) Band equipment, trash can  
(Sc. 54) Band equipment

Props:  
(Sc. 40) Lee’s phone  
(Sc. 52) Faye’s drink, Misty’s phone  
(Sc. 53) Faye’s business card, microphone, beer bottle, Misty’s drink, Misty’s phone, old baseball cap  
(Sc. 54) Cigarette, guitar, drinks, iPod earbuds, Lee’s drink, microphone, Misty’s phone

Camera:

Grip:

Lighting:

Locations:  
Cook and Bull Pub, 975 Cattlemen Rd, Sarasota FL 34232

Make-up:

Production:

Sound:

Transportation:  
(Sc. 40) Red outfit for Lee

---

**Advance Schedule**

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

---

---
# Day 19

**DAY/DATE:** Tues August 9, 2011  
**PRODUCTION DAY:** 19 OF 25  
**DIRECTOR:** Joshua Ingle  
**1st A.D.:** John Tastepe  
**SET PHONE:** Kyle Shelton  
321 296 1135  
**WEATHER:** H: 91 L: 73, 50% Precipitation, Scattered T-Storms  
**PRODUCTION OFFICE:** Addison Bryan 727 371 4881  
**SET LOCATION:** 4103 24th Street W. Bldg. 12, Room #226, Bradenton, FL  
**NEAREST HOSPITAL TO LOCATION:** Blake Medical Center  
2020 59th Street West  
Bradenton, FL 34209  

*Quote of the Day:* “The real leader has no need to lead—He is content to point the way.” —Henry Miller

## SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYCAH’S APT.</td>
<td>1</td>
<td>Jenna and Mycah argue over Jenna’s acceptance letter</td>
<td>N</td>
<td>I</td>
<td>1, 3, 4</td>
<td>6 7/8</td>
<td></td>
<td>BAY SHORE RENTALS</td>
</tr>
</tbody>
</table>

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

## 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/R/T/I/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Parslow</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANKSFORD</td>
<td>Jo Cranial</td>
<td>11:30pm</td>
<td>11:30pm</td>
<td>11:30pm</td>
<td>12:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JENNA</td>
<td>Rachael Endrisi</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## ATMOSPHERE


## SPECIAL DEPARTMENT INSTRUCTIONS

**Art:** Chair, magnets, musical equipment, poster, refrigerator, shelf, table, trash cans

**Props:** Business letter, guitar, Jenna’s purse, magnets, pregnancy test, rubber ball, ion envelope

**Camera:**

**Grip:**

**Lighting:**

**Locations:**

**Make-up:**

**Production:**

**Sound:**

**Transportation:**

**Wardrobe:** 1st outfit for Mycah, 1st outfit for Jenna, Brown outfit for Hanksford
**Day 20**

**D/O DATE:** Wed August 10, 2011  
**D/O DAY:** 20 OF 25  
**DIRECTOR:** Joshua Ingle  
**1st A/D:** John Tastep  
**SET PHONE:** Kyle Shelton 321 298 1135  
**WEATHER:** H: 88 L: 79, 40% Precipitation

**PRODUCTION OFFICE:** Addison Bryan 727 871 4881  
**SET LOCATION:**  
1. 4103 24th Street West Bldg. 12, Room #226, Bradenton, FL 34210  
2. 5018 44th Street West, Bradenton, FL 34210  
3. NEAREST HOSPITAL TO LOCATION: Blake Medical Center  
   2029 59th Street West  
   Bradenton, FL 34209

*Quote of the Day* "Happiness is where we find it, but rarely where we seek it." — J. Robert Oppenheimer

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cost #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYCAH'S APT.</td>
<td>41</td>
<td>Mycah tries to convince Hamford to leave for LA</td>
<td>N</td>
<td>I</td>
<td>13.4</td>
<td>2.68</td>
<td>BAY SHORE RENTALS</td>
<td></td>
</tr>
<tr>
<td>MYCAH'S APT.</td>
<td>47</td>
<td>Faye sossposes Jenna</td>
<td>N</td>
<td>E</td>
<td>2.45</td>
<td>6.8</td>
<td>SHOREWALK VILLAS</td>
<td></td>
</tr>
<tr>
<td>NATALIE'S HOUSE</td>
<td>32</td>
<td>Jenna answers her phone</td>
<td>N</td>
<td>I</td>
<td>4.23</td>
<td>1.6</td>
<td>INGLE RESIDENCE</td>
<td></td>
</tr>
<tr>
<td>NATALIE'S HOUSE</td>
<td>34</td>
<td>Jenna and Natalie wonder about Mycah</td>
<td>N</td>
<td>I</td>
<td>4.23</td>
<td>2.8</td>
<td>INGLE RESIDENCE</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 4  
**TOTAL NUMBER OF PAGES:** 379

**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>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/Tri/F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Parrish</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>8:30pm</td>
<td>8:30pm</td>
<td>8:30pm</td>
<td>9:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>J.C Trantol</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JENNA</td>
<td>Rachael Ehriz</td>
<td>11:00pm</td>
<td>11:00pm</td>
<td>11:00pm</td>
<td>11:30pm</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>NATALIE</td>
<td>Caroline Lloyd</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:00pm</td>
<td>7:30pm</td>
<td>SWF</td>
<td></td>
</tr>
</tbody>
</table>

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Art:** (Sc. 41) Chair, musical equipment (moved around)  
- **Props:** (Sc. 41) Drum set, rubber ball (Sc. 47) Jenna's keys, overnight bag (Sc. 32) Jenna's cell phone (Sc. 34) Jenna's cell phone  
- **Camera:**
- **Grip:**
- **Lighting:** (Sc. 32) Ingles Residence  
- **Make-up:** (Sc. 47) Faye's car, Jenna's car  
- **Production:**
- **Sound:**
- **Transportation:** (Sc. 41) 1st Outfit for Jenna, Brown outfit for Hansford, Stylish outfit for Mycah (Sc. 32) 1st Outfit for Jenna (Sc. 34) 1st Outfit for Jenna, Nice outfit for Natalie

---

**UCF FILM**  
UNIVERSITY OF CENTRAL FLORIDA

---

213
**Day 21**

**CALL SHEET**

"15 Minutes of Faye"

**CREW CALL:** 7:00pm

**BREAKFAST @ VILLA:** 6:00pm  
**SHOOTING CALL:** 8:30pm  
**LUNCH:** 1:00am

**LOCATION:**

Day 21

**PRODUCTION OFFICE:**
Addison Bryan 727 871 4881

**SET LOCATION:**
4103 24th Street West Bldg. 12, Room #226, Bradenton, FL

**NEAREST HOSPITAL TO LOCATION:**
Blake Medical Center  
203 59th Street West  
Bradenton, FL 34209

---

**Quote of the Day:** “Ace Ventura, Pet Detective. And you must be the Monopoly guy! Thanks for the free parking!” – Ace Ventura

---

**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>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYCAH’S APT.</td>
<td>44</td>
<td>Faye and Jenna meet.</td>
<td>N</td>
<td>I</td>
<td>1,2,3,4</td>
<td>1 4/8</td>
<td>BAY SHORE RENTALS</td>
<td></td>
</tr>
<tr>
<td>MYCAH’S APT.</td>
<td>45</td>
<td>Faye and Jenna mock Mycah.</td>
<td>N</td>
<td>I</td>
<td>1,2,3,4</td>
<td>1 6/8</td>
<td>BAY SHORE RENTALS</td>
<td></td>
</tr>
<tr>
<td>MYCAH’S APT.</td>
<td>46</td>
<td>Faye and Jenna leave.</td>
<td>N</td>
<td>I</td>
<td>1,2,3,4,5</td>
<td>1 1/8</td>
<td>BAY SHORE RENTALS</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>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Parade</td>
<td>7:30pm (set)</td>
<td>7:00pm (set)</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HANSFORD</td>
<td>Jo C Zendell</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>7:30pm (set)</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JENNA</td>
<td>Michael Endrisi</td>
<td>11:00pm (sett)</td>
<td>11:00pm (sett)</td>
<td>11:00pm (sett)</td>
<td>11:00pm (sett)</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>KEVIN</td>
<td>Don Hattabell</td>
<td>9:45pm (set)</td>
<td>9:45pm (set)</td>
<td>9:45pm (set)</td>
<td>9:45pm (set)</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:
- (Sc. 46) Sofa (Sc. 45) Keyboard, kitchen table, mirror

Props:
- (Sc. 45) Broken watch, Faye's phone, Mug of tea (Sc. 46) Broken guitar, Ear buds, Overnight bag

Camera:

Grip:

Lighting:

Locations:

Make-up:

Production:

Sound:

Transportation:

Wardrobe:
- (Sc. 44, 46, 46) 1st Outfit for Faye, 1st Outfit for Jenna, Brown outfit for Hansford, Stylish outfit for Mycah (Sc. 46) Restaurant uniform for Kevin, Several dozen hats

**ADVANCE 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>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAYE'S HOUSE</td>
<td>69</td>
<td>Faye tries to have sex with Mycah.</td>
<td>N</td>
<td>I</td>
<td>1, 2</td>
<td>2 7/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAYE'S HOUSE</td>
<td>70</td>
<td>Mycah proposes to Faye</td>
<td>N</td>
<td>E</td>
<td>1, 2</td>
<td>1 5/8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**TOTAL NUMBER OF SCENES:** 2  **TOTAL NUMBER OF PAGES:** 4 4/8
# Day 22

**CALL SHEET**

"15 Minutes of Faye"

**CREW CALL:** 6:00pm

BREAKFAST @ VILLA: 3:30pm
(ON-SET BREAKFAST till 8:00pm)
LEAVE VILLA BY: 4:30pm
SHOOTING CALL: 8:30pm
LUNCH: 1:00am

**SET PHONE:** Kyle Shelton
321 289 1135

**PRODUCTION OFFICE:**
Addison Bryan 727 871 4881

**SET LOCATION:**
3255 Buffalo Run, Tarpon Springs, FL 34688

[DO NOT MISS ROOSEVELT EXIT]

**NEAREST HOSPITAL TO LOCATION:**
Blake Medical Center
2025 59th Street West
Bradenton, FL 34209

---

**Quote of the Day:** "The path of the righteous man is beset on all sides by the iniquities of the selfish and the tyranny of evil men. Blessed is he who, in the name of charity and good will, shepherds the weak through the valley of darkness, for he is truly his brother’s keeper and the finder of lost children. And I will strike down upon thee with great vengeance and furious anger those who would attempt to poison and destroy my brothers. And you will know my name is the Lord when I say, My vengeance upon thee." - Pulp Fiction

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</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>FAYE'S HOUSE</td>
<td>69</td>
<td>Faye tries to have sex with Mync</td>
<td>N</td>
<td>I</td>
<td>1, 2</td>
<td>2.78</td>
<td></td>
<td>BAUMGART RESIDENCE</td>
</tr>
<tr>
<td>FAYE'S HOUSE</td>
<td>70</td>
<td>Mync proposals to Faye, say goodbye</td>
<td>N</td>
<td>E</td>
<td>1, 2</td>
<td>1.58</td>
<td></td>
<td>BAUMGART RESIDENCE</td>
</tr>
</tbody>
</table>

---

***TOTAL NUMBER OF SCENES: 2 TOTAL NUMBER OF PAGES: 4.68 ***

---

**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>SWIHTR/TriF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MYNC</td>
<td>Jamie Pamlay</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>6:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagne</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>6:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

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

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Art:  
(Sc. 59) Couch, sparse decor

Props:  
(Sc. 59 + 70) Small gold ring

Camera:  

Grip:  

Lighting:  

Locations:  

Make-up:  

Production:  

Sound:  

Transportation:  

Wardrobe:  
(Sc. 59) Faye's shirt, Mync's belt, Mync's hat (Sc. 59 + 70) Mync's pants

---

**ADVANCE SCHEDULE**

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

---

215
Day 23

**Call Sheet**

**Day/Date:** Mon August 15, 2011  
**Production Day:** 23 of 25  
**Director:** Joshua Ingle  
**1st A.D.:** John Tastep  
**Set Phone:** Kyle Shelton  
**Production Office:** Addison Bryan 727 871 4881  
**Production Office Phone:** 221 298 1135  
**Set Location:** 4103 24th Street West Blvdg. 12, Room #226, Bradenton, FL  
**Weather:** H: 93, L: 76, 40% Precipitation  
**Moon Phase:** Full Moon  
**Quote of the Day:** “You’re my favorite customer!” - The Room

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mycah’s Apt.</td>
<td>76</td>
<td>Mycah arrives home and throws away business cards.</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>28</td>
<td></td>
<td>Bay Shore Rentals</td>
</tr>
<tr>
<td>Hansford’s Room</td>
<td>77</td>
<td>Hansford greets Mycah, offers him marijuana.</td>
<td>D</td>
<td>I</td>
<td>1, 3</td>
<td>4/8</td>
<td></td>
<td>Bay Shore Rentals</td>
</tr>
<tr>
<td>Mycah’s Apt.</td>
<td>78</td>
<td>Jenna comes home, has a moment with Mycah.</td>
<td>D</td>
<td>I</td>
<td>1, 4</td>
<td>6/8</td>
<td></td>
<td>Bay Shore Rentals</td>
</tr>
<tr>
<td>Jenna’s Car</td>
<td>80</td>
<td>Jenna tries not to cry.</td>
<td>D</td>
<td>I</td>
<td>4</td>
<td>1/8</td>
<td></td>
<td>Bay Shore Rentals</td>
</tr>
<tr>
<td>Mycah’s Apt.</td>
<td>81</td>
<td>Mycah plays his song, no lyrics.</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>18</td>
<td></td>
<td>Bay Shore Rentals</td>
</tr>
<tr>
<td>Mycah’s Apt.</td>
<td>83</td>
<td>Mycah finishes his song.</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>28</td>
<td></td>
<td>Bay Shore Rentals</td>
</tr>
</tbody>
</table>

**Total Number of Scenes:** 6  
**Total Number of Pages:** 2

**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>Set/Wardrobe/Truck</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mycah</td>
<td>Jamie Pansio</td>
<td>7:30am</td>
<td>7:30am</td>
<td>7:30am</td>
<td>7:30am</td>
<td>6:00am</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Hansford</td>
<td>Jr. Crandall</td>
<td>7:30am</td>
<td>7:30am</td>
<td>7:30am</td>
<td>7:30am</td>
<td>6:00am</td>
<td>W/F</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Jenna</td>
<td>Rachael Endrizi</td>
<td>7:30am</td>
<td>7:30am</td>
<td>7:30am</td>
<td>7:30am</td>
<td>6:00am</td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>

**Atmosphere:**

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

**Special Department Instructions**

Art:
- (Sc. 76) Business letter, Mycah's business cards, trash can (Sc. 77) Computer, keyboard, lighter, rubber ball (Sc. 78) Amp, broken guitar, electric guitar, travel bag (Sc. 81) Broken guitar (Sc. 83) Amp, broken guitar

Camera:
- Grec

Lighting:
- Locations:

Production:
- (Sc. 80) Jenna’s car

Sound:
- Music - Teddy Blass

Transportation:

**Advance Schedule**

<table>
<thead>
<tr>
<th>Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airport Terminal</td>
<td>79</td>
<td>0</td>
<td>Faye waits for plane, tries Mycah's cell phone</td>
<td>D</td>
<td>I</td>
<td>2</td>
<td>1.8</td>
<td></td>
<td>SRO INTL AIRPORT</td>
</tr>
<tr>
<td>Airport Terminal</td>
<td>82</td>
<td>0</td>
<td>Fans interrupt Faye's testing</td>
<td>D</td>
<td>I</td>
<td>2, 36</td>
<td>2/8</td>
<td></td>
<td>SRO INTL AIRPORT</td>
</tr>
</tbody>
</table>
**Day 24**

**DAY/DATE:** Tues August 16, 2011  
**PRODUCTION DAY:** 24 OF 25  
**DIRECTOR:** Joshua Ingle  
**CALL SHEET:**  
**“15 Minutes of Faye”**  
**CREW CALL:** 7:15am  
**BREAKFAST @ VILLA:** 6:15am  
**SHOOTING CALL:** 8:00am  
**LUNCH:** 12:15pm  
**3RD MEAL @ VILLA:** 7:00pm  
**WEATHER:** H: 93, L:76, 20% Precipitation  
**1ST A:D.:** John Tasteppe  
**SET PHONE:** Kyle Shelton  
**Sunrise:** 7:01am  
**Sunset:** 8:07pm  
**Moon Phase:** Full Moon  
**Production Office:** Addison Bryan 727 871 4881  
**Set Location:**  
1. Sarasota-Bradenton International Airport, 6000 Airport Circle, Sarasota, FL 34243  
2. 417 12th Street West #101, Bradenton, FL 34205  
**Nearest Hospital to Location:** Blake Medical Center  
2020 59th Street West  
Bradenton, FL 34209

**Quote of the Day:** “We are what we repeatedly do. Excellence, therefore, is not an act but a habit.” - Aristotle

---

**Shooting Schedule**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airport Terminal</td>
<td>29</td>
<td>Wait for plane. Fay texts Myc.</td>
<td>D</td>
<td>1</td>
<td>2</td>
<td>1/8</td>
<td></td>
<td>3RQ INTL AIRPORT</td>
</tr>
<tr>
<td>Airport Terminal</td>
<td>82</td>
<td>Fans interrupt Fay's texting</td>
<td>D</td>
<td>1</td>
<td>2,29,30</td>
<td>2/8</td>
<td></td>
<td>3RQ INTL AIRPORT</td>
</tr>
<tr>
<td>Coffee Shop</td>
<td>84</td>
<td>Cop and Myc discuss choice.</td>
<td>D</td>
<td>1</td>
<td>1,4,5,6,31,32,33</td>
<td>3/4/8</td>
<td></td>
<td>BECK’S BISTRO</td>
</tr>
<tr>
<td>Faye’s Car</td>
<td>25</td>
<td>Myc and Faye get pulled over</td>
<td>N</td>
<td>1</td>
<td>1,2</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Total Number of Scenes:** 4  
**Total Number of Pages:** 4.5B  

---

**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrival Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SW/H/R/T/U/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mycian</td>
<td>Jamie Paslos</td>
<td>10:00am</td>
<td>10:00am (set)</td>
<td>10:00am (set)</td>
<td>10:00am</td>
<td>10:45am</td>
<td>W</td>
<td>Call again at 8am</td>
</tr>
<tr>
<td>2</td>
<td>Faye</td>
<td>Cameron Gagne</td>
<td>9:00am</td>
<td>9:00am (set)</td>
<td>9:00am (set)</td>
<td>9:00am</td>
<td>9:15am</td>
<td>W</td>
<td>Call again at 8am</td>
</tr>
<tr>
<td>4</td>
<td>Jenna</td>
<td>Rachael Emma</td>
<td>1:30pm (set)</td>
<td>1:30pm (set)</td>
<td>1:30pm (set)</td>
<td>2:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kevin</td>
<td>Don Hoholbeil</td>
<td>10:00am</td>
<td>10:00am (set)</td>
<td>10:00am (set)</td>
<td>10:45am</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Cop</td>
<td>Marco DiGeorge</td>
<td>10:00am</td>
<td>10:00am (set)</td>
<td>10:00am (set)</td>
<td>10:45am</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Fan 1</td>
<td>Sarah Rivetti</td>
<td>6:30am (set)</td>
<td>6:30am (set)</td>
<td>6:30am (set)</td>
<td>7:15am</td>
<td>SW/W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Fan 2</td>
<td>Benjamin Taylor</td>
<td>6:30am (set)</td>
<td>6:30am (set)</td>
<td>6:30am (set)</td>
<td>7:15am</td>
<td>SW/W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Baby</td>
<td>2:30pm (set)</td>
<td>2:30pm (set)</td>
<td>2:30pm (set)</td>
<td>3:00pm</td>
<td>SW/W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Patron 1</td>
<td>Ray Rodriguez</td>
<td>11:00am (set)</td>
<td>11:00am (set)</td>
<td>11:30am (set)</td>
<td>SW/W</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>33</td>
<td>Patron 2</td>
<td>Lorr Rodriguez</td>
<td>11:00am (set)</td>
<td>11:00am (set)</td>
<td>11:30am (set)</td>
<td>SW/W</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Atmosphere:**  
**Scenes Needed For:**  
**Call Time:**  
**Where to Report To:**

---

**Special Department Instructions**

**Art:** (Sc. 84) Art Featuring a Mirror, Wall Art  
**Props:** (Sc. 79 & 82) Faye’s Phone (Sc. 84) Beverage, Door Stop, Newspaper, Watch (Sc. 25) Watch  
**Camera:**  
**Grip:**  
**Lighting:**  
**Locations:** (Sc. 79 & 82) Sarasota-Bradenton International Airport (Sc. 84) 417 12th Street West #101, Bradenton, FL  
**Make-up:**  
**Production:**  
**Sound:**  
**Transportation:**  
**Wardrobe:** (Sc. 84) Cafe Server Uniforms, Casual Cop Dress, Lucky Hat (Sc. 25) 1st OUTFIT for Faye, Stylish outfit for Mycian
### Day 25

**Day/Date:** Wed August 17, 2011  
**Production Day:** 25 OF 25  
**Director:** Joshua Ingle  
**1st A.D.:** John Tastep  
**Sunrise:** 7:01 AM  
**Sunset:** 8:07 PM  
**Moon Phase:** Full Moon  
**Set Phone:** Kyle Shelton 321 298 1135  
**Production Office:** Addison Bryan 727 871 4881  
**Weather:** H: 91, L: 76, 30% Precipitation  

**Call Sheet:**  
“15 Minutes of Faye”  

**Crew Call:** 6:30pm  
**Breakfast @ Joshi’s House:** 5:00pm - 6:00pm  
**Leave Villa at:** 4:00pm  
**Shooting Call:** 8:30pm  
**Lunch:** 1:00pm  

**Quote of the Day:** “Here’s looking at you, kid.” - Casablanca  

---

### Shooting Schedule

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAYE’S HOUSE</td>
<td>73</td>
<td>Faye lies awake in bed</td>
<td>SUNRISE</td>
<td>I</td>
<td>2</td>
<td>1/8</td>
<td>BAUMGART RESIDENCE</td>
<td></td>
</tr>
<tr>
<td>FAYE’S HOUSE</td>
<td>63</td>
<td>Faye secludes herself</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>4/8</td>
<td>BAUMGART RESIDENCE</td>
<td></td>
</tr>
<tr>
<td>FAYE’S HOUSE</td>
<td>65</td>
<td>Faye looks at old pictures</td>
<td>N</td>
<td>I</td>
<td>1,2</td>
<td>4/8</td>
<td>BAUMGART RESIDENCE</td>
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</tr>
<tr>
<td>FAYE’S HOUSE</td>
<td>67</td>
<td>Faye realizes her loneliness</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2/8</td>
<td>BAUMGART RESIDENCE</td>
<td></td>
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<tr>
<td>FAYE’S HOUSE</td>
<td>62</td>
<td>Faye pulls into her driveway</td>
<td>N</td>
<td>E</td>
<td>1,2</td>
<td>3/8</td>
<td>BAUMGART RESIDENCE</td>
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<tr>
<td>FAYE’S HOUSE</td>
<td>64</td>
<td>Mycah moves to a window to maintain eye contact</td>
<td>N</td>
<td>E</td>
<td>1,2</td>
<td>1/8</td>
<td>BAUMGART RESIDENCE</td>
<td></td>
</tr>
<tr>
<td>FAYE’S HOUSE</td>
<td>66</td>
<td>Mycah continues his speech</td>
<td>N</td>
<td>E</td>
<td>1,2</td>
<td>2/8</td>
<td>BAUMGART RESIDENCE</td>
<td></td>
</tr>
<tr>
<td>FAYE’S HOUSE</td>
<td>68</td>
<td>Mycah kets Mycah in her house</td>
<td>N</td>
<td>E</td>
<td>1,2</td>
<td>3/8</td>
<td>BAUMGART RESIDENCE</td>
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### Talent

<table>
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<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/I/H/R/T/O/F</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>MYCAH</td>
<td>Jamie Parslow</td>
<td>6:30pm (set)</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>7:00pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FAYE</td>
<td>Cameron Gagr</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>6:00pm (set)</td>
<td>7:00pm</td>
<td>W/F</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### Atmosphere

**Scenes Needed For:**

**Call Time:**

**Where to Report To:**

---

### Special Department Instructions

- **Art:** (Sc. 73) Bed (Sc. 67) Sofa, sparse decor
- **Props:** (Sc. 65) Drink, photos for frames x4, picture frames x4
- **Camera:**
- **Grip:**
- **Lighting:**
- **Locations:**
- **Make-up:**
- **Production:** (Sc. 62) Faye’s car
- **Sound:**
- **Transportation:**
- **Wardrobe:** (Sc. 68) Mycah’s hat

---

UCF FILM  
UNIVERSITY OF CENTRAL FLORIDA

---

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### CREW CALLS

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Joshua Ingle</td>
<td>407 453 3261</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Producer</td>
<td>Addison Bryan</td>
<td>727 871 4581</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Line Producer</td>
<td>Kyle Shelton</td>
<td>321 298 1135</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Nick Izvarenghi</td>
<td>951 533 6225</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>John Tastep</td>
<td>407 716 2303</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>BTS/Production Assistant</td>
<td>Justin Lundholm</td>
<td>551 427 1917</td>
<td>6:00 PM</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Reed Nicewonder</td>
<td>276 791 0244</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Michael Dunn</td>
<td>678 497 2729</td>
<td>6:00 PM</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer</td>
<td>Sarah Cole</td>
<td>954 243 1716</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Art Director</td>
<td>Billy Cross</td>
<td>994 796 7038</td>
<td>6:00 PM</td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Teddy Blass</td>
<td>407 926 6940</td>
<td>6:00 PM</td>
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</table>

<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Gaffer</td>
<td>Zac Coleman</td>
<td>610 966 6635</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Best Boy/BTS</td>
<td>James Hornholz</td>
<td>941 704 2346</td>
<td>6:00 PM</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip/Electrician</td>
<td>Benjamin Taylor</td>
<td>407 388 8612</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Grip</td>
<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>Mike Coberly</td>
<td>613 493 0256</td>
<td>6:00 PM</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Nicole O'Neil</td>
<td>941 223 4864</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Craft Service</td>
<td>Ellyse Ingle</td>
<td>941 807 1866</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Craft Service</td>
<td>Michael Schutz</td>
<td>727 433 1491</td>
<td>6:00 PM</td>
</tr>
<tr>
<td>Key Wardrobe/Makeup Assst.</td>
<td>Faith Clapp</td>
<td>321 578 2747</td>
<td>6:00 PM</td>
</tr>
</tbody>
</table>

**MEALS:**
- Breakfast: time 3:30 for 25 people
- Lunch: time 1:00 for 25 people

### Directions to:
**Baumgart Residence**
3255 Buffalo Run, Tarpon Springs, FL 34688

**From the Production Office:**
Shorewalk Villas
4601 46th Street Court West, Bradenton, FL 34210

---

1. Turn right onto Cortez Rd. W.
2. Continue onto US-41 N1st St. E./S. Tamiami Trail
3. Continue onto US-19 N.
4. Take ramp onto I-275 N.
5. Take exit 17 on the left to merge onto US-19 N/34TH ST. S
6. Turn right onto County Rd. 582/E Tarpon Ave.
7. Turn left onto Buffalo Ave.
APPENDIX G: PRODUCTION REPORTS
**Day 1**

**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></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
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<tr>
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</table>

**NUMBER OF DAYS SCHEDULED:**

**NUMBER OF ACTUAL DAYS:**

**Film Title:** 15 MINUTES OF FAYE

**Date of Report:** 19 JULY 2011

**SHOOT DAY 1 OF 24**

**Producer:** ADISON BRYAN

**Director:** JOSHUA INGLE

**Date Started:** 18 JULY 2011

**Scheduled Finish Date**

**Est. Finish Date**

**Sets shot today:**

**Locations Shot Today:**

**Crew Call:** 7:00 PM

**Shooting:** 8:30 PM

**First Shot:** 9:15 PM

**Lunch:** 1:30 AM

**Till:** 2:30 AM

**1st Shot After Lunch:** 2:37 AM

**2nd Meal:** 7:00 AM

**Till:** 7:30 AM

**Camera Wrap:** 5:55 AM

**Last Person Out**

---

**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></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Scene:**

---

**SCENES**

**PAGES**

**Prev.**

**Prev.**

**0**

**Taken Prev.:**

**0**

**Today**

**Total**

**22**

**Taken Today:**

**3**

**2 GB**

**Today**

**Total**

**22**

**To Be Taken:**

**81**

**309 7/8**

**Today**

**Total**

**Sound DATS/ROLLS**

---

**DIGITAL STORAGE (Gigabytes)**

**Starting Available**

**Downloaded Today**

**Previously Downloaded**

**Total Downloaded**

**Remaining Available**

---

**CAST - WEEKLY & DAY PLAYERS**

**Worked - W**

**Rehearsal - R**

**Finished - F**

**Started - S**

**Hold - H**

**Test - T**

**Travel**

**TR**

---

**CAST**

**CHARACTER**

**JAMIE PARSLAW**

**MYCARI**

**JO CRANDALL**

**HANSFORD**

**DON HILBERT**

**KEVIN**

**LEON SALEM**

**PAUL**

---

**XX = N.D. BREAKFAST**

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

---

**ATMOSPHERE TALENT**

**No.**

**Rate**

**1st Call**

**Set Dismiss**

**Final Dismiss**

**Adj.**

**MPV**

---
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td>Electric</td>
<td><strong>Gaffer:</strong> ZAC COLEMAN</td>
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<tr>
<td><strong>Director:</strong> JOSHUA INGLE</td>
<td>Gaffer: ZAC COLEMAN</td>
<td><strong>Electrician:</strong> ALEX BRIGHT/BENJAMIN TAYLOR</td>
<td></td>
</tr>
<tr>
<td><strong>Producer:</strong> ADDISON BRYAN</td>
<td></td>
<td><strong>Assistant Editor:</strong> Company Grip:</td>
<td></td>
</tr>
<tr>
<td><strong>Unit Production Manager:</strong></td>
<td>Grip</td>
<td></td>
<td></td>
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<tr>
<td><strong>Production Coordinator:</strong></td>
<td>Key Grip: BENJAMIN TAYLOR</td>
<td><strong>Company Grip:</strong></td>
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<tr>
<td><strong>1st Assistant Director:</strong> JOHN TASTEPE</td>
<td>Alternate Key Grip: ALEX BRIGHT</td>
<td></td>
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<tr>
<td><strong>2nd Assistant Director:</strong></td>
<td>Best Boy Grip:</td>
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<tr>
<td><strong>Production Assistant:</strong> JAMES HERRHOLZ</td>
<td><strong>Sound</strong></td>
<td><strong>Music:</strong> TEDDY BLASS</td>
<td></td>
</tr>
<tr>
<td><strong>Production Assistant:</strong> JOSHUA BUTT</td>
<td><strong>Mixer:</strong> MIKE COBERLY</td>
<td><strong>Boom Op:</strong> MIKE COBERLY</td>
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</tr>
<tr>
<td><strong>Production Assistant:</strong> ALEX BRIGHT</td>
<td><strong>Production Assistant:</strong> BENJAMIN TAYLOR</td>
<td><strong>Makeup/Wardrobe</strong></td>
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<tr>
<td><strong>Production Assistant:</strong> JUSTIN LUNDHOLM</td>
<td><strong>Locations</strong></td>
<td><strong>Key Wardrobe Supervisor:</strong> FAITH CLAPP</td>
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<tr>
<td><strong>Script Supervisor:</strong> NICK IZVERNAI</td>
<td><strong>Key Makeup Artist:</strong> NICOLE O’NEILL</td>
<td><strong>Catering/Craft Service:</strong></td>
<td></td>
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<tr>
<td><strong>Location Manager:</strong> ADDISON BRYAN</td>
<td><strong>Locations</strong></td>
<td><strong>Craft Service:</strong> ELYSE INGLE</td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td><strong>Director of Photography:</strong> REID NICEWONDER</td>
<td><strong>Lunch Wrangler:</strong> MICHAEL SCHATZ</td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Camera:</strong> MICHAEL DUNN</td>
<td><strong>2nd Assistant Camera:</strong> ZAC COLEMAN</td>
<td><strong>Art</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td><strong>Art Director:</strong> BILLY CROSS</td>
<td><strong>MEALS:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Art Department:</strong></td>
<td>B-fast served at: 6:30 PM</td>
<td>For: 26 people</td>
<td></td>
</tr>
<tr>
<td><strong>Set Dresser:</strong> CASEY FAGERSTROM</td>
<td>Lunch served at: 1:30 AM</td>
<td>For: 26 people</td>
<td></td>
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</table>

**NOTES:** DELAYS, INCIDENTS, ABSENCES, etc.

**APPROVED BY:**

Assistant Director: John Tastepe
Production Manager: Kyle Shelton

Producer: Addison Bryan
Director: Joshua Ingle

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Day 2

### Daily Production Report

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

**Number of Days Scheduled:**

**Number of Actual Days:**

**Film Title:** 15 Minutes of Faye  
**Date of Report:** 19 July 2011  
**Shoot Day 2 of 24**

**Producer:** Addison Bryan  
**Director:** Joshua Ingle

**Date Started:** 19 July 2011  
**Scheduled Finish Date:** 29 July 2011

**Sets Shot Today:** MycAH’s Apt.

**Locations Shot Today:** Bay Shore RENTALS

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 9:32 PM  
**Lunch:** 1:56 PM

1st Shot After Lunch: 4:29 PM  
2nd Meal: 7:00 AM  
Till: 7:39 AM  
Camera Wrap: 6:14 AM  
Last Person Out:  

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>Prev.</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
<td>7</td>
<td>4 1/8</td>
<td>Today</td>
<td>Today</td>
</tr>
<tr>
<td>Taken</td>
<td>3</td>
<td>2 6/8</td>
<td>Total</td>
<td>Total</td>
</tr>
<tr>
<td>Taken Today</td>
<td>7</td>
<td>4 1/8</td>
<td></td>
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</tr>
<tr>
<td>Taken previously</td>
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<td>Previous</td>
<td>5</td>
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<tr>
<td>To Be Taken</td>
<td>74</td>
<td>105 1/8</td>
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<tr>
<td>Total</td>
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### Scenes on Call Sheet:

7

### Scenes Shot Today:

7

### Scenes That Need to Be Rescheduled:

0

### Added Scenes:

0

### Cast - Weekly & Day Players

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<tr>
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<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
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### Atmosphere Talent

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NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Shoots for Tuesday, July 19th and Wednesday, July 20th were switched; despite contacting him, the property owner for Tuesday’s location wasn’t ready on Tuesday night, so we locked down Wednesday night’s location earlier and shot those scenes Tuesday night. The original location was ready by Wednesday, so Production went ahead as planned, except for the minor switch. There were no delays.

APPROVED BY:

Assistant Director: John Tasteppe
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle
Day 3

DAILY PRODUCTION REPORT

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<th>WRAP/STRIKE</th>
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Film Title: **15 MINUTES OF FAYE**

Date of Report: **20 JULY 2011**

SHOOT DAY 3 OF 24

Producer: **ADDITION BRYAN**

Director: **JOSHUA INGLE**

Date Started: **20 JULY 2011**

Scheduled Finish Date: **21 JULY 2011**

Est. Finish Date: ****

Sets shot today: **TRAILER**

Locations Shot Today: **WATERSIDE HOME**

Crew Call: **7:00 PM**

Shooting: **8:30 PM**

First Shot: **9:32 PM**

Lunch: **1:05 AM**

Till: ****

1st Shot After Lunch: **2:00 AM**

2nd Meal: **7:00 AM**

Till: **7:30 AM**

Camera Wrap: **6:15 AM**

Last Person Out: ****

SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
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Script

1 4 5 8

Today

Today

4

Taken Prev.

10 6 7 8

Total

Total

16

Taken Today

1 4 5 8

Today

Today

4

Taken previously

3 0

Previous 10

To Be Taken

73 100 4 8

Today 1

Total 11

Sound DAYS / ROLLS

DIGITAL STORAGE (Gigabytes)

Starting Available

Downloaded Today

Previously Downloaded

Total Downloaded

Remaining available

CAST - WEEKLY & DAY PLAYERS

Worked - W

Rehearsal R

Finished - F

Started - S

Hold - H

Test - T

Travel - TR

CAST | CHARACTER | WEEK | H | S | F | W | T
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<tr>
<td>JAMIE PARKLOW</td>
<td>MYCIAH</td>
<td>W</td>
<td>7:00 PM</td>
<td>8:30 PM</td>
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<tr>
<td>CAMERON GAGNE</td>
<td>FAYE</td>
<td>W</td>
<td>7:00 PM</td>
<td>8:30 PM</td>
<td></td>
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<tr>
<td>JO CRANDALL</td>
<td>HANSFORD</td>
<td>W</td>
<td>7:00 PM</td>
<td>8:30 PM</td>
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<tr>
<td>DON HILTBREIT</td>
<td>KEVIN</td>
<td>W</td>
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<td>8:30 PM</td>
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xx = N.O. BREAKFAST

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

ATMOSPHERE TALENT

No. | Rate | 1st Call | Set Dismiss | Final Dismiss | Adj. | MPV
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225
**Staff & Crew**

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<td>Director</td>
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<td>Gaffer</td>
<td>ZAC COLEMAN</td>
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<tr>
<td>Producer</td>
<td>ADDISON BRYAN</td>
<td>Electrician</td>
<td>ALEX BRIGHT</td>
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<td>Unit Production Manager</td>
<td>KYLE SHELTON</td>
<td>Best Boy/BTS</td>
<td>JAMES HERRHOLZ</td>
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<tr>
<td>1st Assistant Director</td>
<td>JOHN TASTEPE</td>
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<td>JUSTIN LUNDHOLM</td>
<td>Key Grip</td>
<td>BENJAMIN TAYLOR</td>
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<tr>
<td>Composer</td>
<td>TEDDY BLASS</td>
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</table>

**MEALS:**

- Breakfast served at: 6:30 PM
- Lunch served at: 1:30 PM

**Notes:**

Shoots for Tuesday, July 19th and Wednesday, July 20th were switched; despite contacting him, the property owner for Tuesday’s location wasn’t ready on Tuesday night, so we locked down Wednesday night’s location earlier and shot those scenes Tuesday night. The original location was ready by Wednesday, so production went ahead as planned, except for the minor switch. There were no delays.

**Approved By:**

Assistant Director: John Tastepe
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle
# Day 4

## UCF FILM

**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

## DAILY PRODUCTION REPORT

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<th>SHOOT</th>
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**NUMBER OF DAYS SCHEDULED:**

**NUMBER OF ACTUAL DAYS:**

**Film Title:** _15 MINUTES OF FAYE_  
**Date of Report:** 21 JULY 2011  
**Shoot Day 4 of 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 21 JULY 2011  
**Scheduled Finish Date:** 22 JULY 2011  
**Est. Finish Date:**

**Sets shot today:** APT, HALLWAY, MYCAN'S APT.

**Locations Shot Today:** BAY SHORE RENTALS

**Crew Call:** 7:30 PM  
**Shooting:** 8:30 PM  
**First Shot:** 9:15 AM  
**Lunch:** 1:00 PM  
**Til:** 1:30 AM

**1st Shot After Lunch:** 1:45 AM  
**2nd Meal:** 7:00 AM  
**Til:** 7:30 AM  
**Camera Wrap:** 6:15 AM  
**Last Person Out**

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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**Scenes on call sheet:** 2

**Scenes shot today:** 2

**Scenes that need to be re-scheduled:** 0

**Added scenes:** 0

### Sound DATS/ROLLS

- **DIGITAL STORAGE (Gigabytes)**
  - Starting Available
  - Downloaded Today
  - Previously Downloaded
  - Total Downloaded
  - Remaining available

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>WEEKLY</th>
<th>DAY</th>
<th>WEEKLY</th>
<th>DAY</th>
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<tbody>
<tr>
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<td>F</td>
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<table>
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<th>Finished – F</th>
<th>Hold – H</th>
<th>Test – T</th>
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<tbody>
<tr>
<td>Travel – TR</td>
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### CAST - CHARACTER

<table>
<thead>
<tr>
<th>JAMIE PARSLOW</th>
<th>MYCAN</th>
<th>W</th>
<th>6:30 PM</th>
<th>7:30 PM</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMERON GAGNE</td>
<td>ZAYE</td>
<td>W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
</tr>
<tr>
<td>JO CRANDALL</td>
<td>HANSFORD</td>
<td>W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
</tr>
<tr>
<td>DON HILTEBEITEL</td>
<td>KEVIN</td>
<td>W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
</tr>
</tbody>
</table>

### XX = NO BREAKFAST

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

---

### ATMOSPHERE TALENT

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<thead>
<tr>
<th>No.</th>
<th>Rate</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
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227
<table>
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<th>STAFF &amp; CREW</th>
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td>Director: JOSHUA INGLE</td>
<td>Gaffer: ZAC COLEMAN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Producer: ADDISON BRYAN</td>
<td>Electrician: ALEX BRIGHT</td>
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<tr>
<td></td>
<td></td>
<td>Unit Production Manager: KYLE SHELTON</td>
<td>Best Boy/BTS: JAMES HERRHOLZ</td>
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<td>1st Assistant Director: JOHN TASTEPE</td>
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<td></td>
<td>Production Assistant: JOSHUA BUTT</td>
<td>Grip</td>
</tr>
<tr>
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<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td>Key Grip: BENJAMIN TAYLOR</td>
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<td></td>
<td>Script Supervisor: NICK IZVERNARI</td>
<td>Sound</td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Director of Photography: REID NICEWONDER</td>
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<td>1st Assistant Camera: MICHAEL DUNN</td>
<td>Makeup/Wardrobe</td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td>Makeup Artist: NICOLE O’NEILL</td>
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<tr>
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<td></td>
<td>Production Designer: SARAH COLE</td>
<td>Wardrobe Supervisor: FAITH CLAPP</td>
</tr>
<tr>
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<td></td>
<td>Art Director: BILLY CROSS</td>
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<tr>
<td></td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
<td>Catering/Craft Service</td>
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<td>Craft Service: ELYSE INGLE</td>
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<td>Music</td>
<td>Craft Service: MICHAEL SCHATZ</td>
</tr>
<tr>
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<td></td>
<td>Composer: TEDDY BLASS</td>
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<tr>
<td></td>
<td></td>
<td>MEALS:</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>8-fast served at: 6:30 PM For: 26 people</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lunch served at: 1:00 AM For: 26 people</td>
<td></td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

No delays.

APPROVED BY:

Assistant Director: John Tastepe
Producer: Addison Bryan
Production Manager: Kyle Shelton
Director: Joshua Ingle
Day 5

**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></td>
<td></td>
<td></td>
<td>1</td>
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<td></td>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 23 JULY 2011  
**SHOOT DAY 5 OF 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 23 JULY 2011  
**Scheduled Finish Date:** 24 JULY 2011  
**Est. Finish Date:**

**Sets shot today:** MYCAH'S APT.

**Locations Shot Today:** BAY SHORE RENTALS

**Crew Call:** 7:30 PM  
**Shooting:** 8:30 PM  
**First Shot:** 8:30 PM  
**Lunch:** 1:15 AM  
** Till 2:00 AM**

**1st Shot After Lunch:** 2:15 AM  
**2nd Meal:** 7:00 AM  
**Till 7:30 AM**  
**Camera Wrap:** 6:25 AM  
**Last Person Out**

**SCRIPT SCENES AND PAGES**

<table>
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<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>Script</td>
<td>3</td>
<td>5</td>
<td>Today</td>
<td>Today</td>
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</table>

**Taken Prev.** 13  
**17 1/8**  
**Total**

**Taken Today** 3  
**5**

**Sound DAYS/ROLLS**

| Taken previously | 0 | 0 | Previous 30/13 |
| To Be Taken | 68 | 89 7/8 | Today 10/3 |
| Total | 48/16 |

**Scenes on call sheet:** 3

**Scenes shot today:** 3

**Scenes that need to be re-scheduled:** 0

**Added scenes:** 0

**CAST - WEEKLY & DAY PLAYERS**

**Worked – W**  
**Started – S**  
**Travel – TR**

<table>
<thead>
<tr>
<th>CAST – CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>T</th>
<th>R</th>
<th></th>
</tr>
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<tbody>
<tr>
<td>JAMIE PARSLow</td>
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<td>C</td>
<td>A</td>
<td>R</td>
<td>M</td>
<td>N</td>
</tr>
<tr>
<td>CAMERON GAGNE</td>
<td>F</td>
<td>E</td>
<td>R</td>
<td>Y</td>
<td>M</td>
<td>A</td>
<td>N</td>
</tr>
<tr>
<td>JO CRANDALL</td>
<td>H</td>
<td>A</td>
<td>N</td>
<td>S</td>
<td>F</td>
<td>O</td>
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<table>
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<tr>
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<tr>
<td>XX = N.O. BREAKFAST</td>
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**DIGITAL STORAGE (Gigabytes)**

| Starting Available | Downloaded Today | Previously Downloaded | Total Downloaded | Remaining Available |

**ATMOSPHERE TALENT**

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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
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229
### Film Title: **15 MINUTES OF FAYE**  
Date of Report: **23 JULY 2011**  
SHOOT DAY 5 OF 24

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<tr>
<th>STAFF &amp; CREW</th>
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<th>STAFF &amp; CREW</th>
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<tr>
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<td><strong>Electric</strong></td>
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<tr>
<td>Director: JOSHUA INGLE</td>
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<td>Gaffer: ZAC COLEMAN</td>
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<tr>
<td>Producer: ADDISON BRYAN</td>
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<td>Electrician: ALEX BRIGHT</td>
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<tr>
<td>Unit Production Manager: KYLE SHELTON</td>
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<td>Best Boy/BTS: JAMES HERRHOLZ</td>
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<tr>
<td>1st Assistant Director: JOHN TASTEPE</td>
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<td>Grip</td>
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<td>Key Grip: BENJAMIN TAYLOR</td>
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<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
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<td>Script Supervisor: NICK IZVERNAI</td>
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<td>Makeup/Wardrobe</td>
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<td><strong>Art</strong></td>
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<td>Makeup Artist: NICOLE O’NEILL</td>
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<td>Art Director: BILLY CROSS</td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
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<td>Craft Service: ELYSE INGLE</td>
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<td><strong>Music</strong></td>
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<td>Composer: TEDDY BLASS</td>
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<td>Craft Service: MICHAEL SCHATZ</td>
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</tbody>
</table>

**MEALS:**
- 8-fast served at: 6:30 PM  
  For: 26 people
- Lunch served at: 1:00 PM  
  For: 26 people

**NOTES:** DELAYS, INCIDENTS, ABSENCES, etc.

No delays.

---

**APPROVED BY:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton

Producer: Addison Bryan  
Director: Joshua Ingle

230
Day 6

DAILY PRODUCTION REPORT

<table>
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<th>WRAP/STRIKE</th>
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NUMBER OF DAYS SCHEDULED: 1
NUMBER OF ACTUAL DAYS: 1

Film Title: 15 MINUTES OF FAYE Date of Report: 24 JULY 2011 SHOOT DAY 6 OF 24

Producer: ADDISON BRYAN Director: JOSHUA INGLE

Date Started: 24 JULY 2011 Scheduled Finish Date 25 JULY 2011 Est. Finish Date

Sets shot today: MYCAH'S APT.

Locations Shot Today: BAY SHORE RENTALS

Crew Call 7:00 PM Shooting 8:30 PM First Shot 9:12 PM Lunch 1:00 PM Til 1:30 AM

1st Shot After Lunch 1:45 AM 2nd Meal 7:00 AM Til 7:30 AM Camera Wrap 6:23 AM Last Person Out

SCRIPT SCENES AND PAGES

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<th>MINUTES</th>
<th>SETUPS</th>
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<td>7 3/8</td>
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<td>22 1/8</td>
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<td>7 3/8</td>
<td>Today 8</td>
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<tr>
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<td>Previous 16/40</td>
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<td>To Be Taken</td>
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<td>82 4/8</td>
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Sound D/A, F/ROLLS

DIGITAL STORAGE (Gigabytes)

Starring Available
Downloaded Today
Previously Downloaded
Total Downloaded
Remaining available

CAST - WEEKLY & DAY PLAYERS

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<th>H</th>
<th>W</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
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</thead>
<tbody>
<tr>
<td>Jamie Parslow</td>
<td>Mycan</td>
<td>W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jo Crandall</td>
<td>Hansford</td>
<td>W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
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ATMOSPHERE TALENT

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

XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
</tr>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>Director: JOSHUA INGLE</td>
<td></td>
<td>Gaffer: ZAC COLEMAN</td>
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<tr>
<td>Producer: ADDISON BRYAN</td>
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<td>Electrician: ALEX BRIGHT</td>
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<tr>
<td>Unit Production Manager: KYLE</td>
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<td>Best Boy/BTS: JAMES HERRHOLZ</td>
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<tr>
<td>SHELTON</td>
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<tr>
<td>1st Assistant Director: JOHN</td>
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<td>JUSTIN</td>
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<tr>
<td>REID NICEWONDER</td>
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<td>MICHAEL DUNN</td>
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<td><strong>Art</strong></td>
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<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
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<td>Production Designer:</td>
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<tr>
<td>SARAH COLE</td>
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<tr>
<td>Art Director: BILLY CROSS</td>
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<td></td>
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<tr>
<td>Set Dresser: CASEY FAGERSTROM</td>
<td></td>
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<tr>
<td><strong>Catering/Craft Service</strong></td>
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</tr>
<tr>
<td>Craft Service: ELYSE INGLE</td>
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<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer: TEDDY BLASS</td>
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<tr>
<td><strong>MEALS:</strong></td>
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<tr>
<td>B-fast served at: 6:30 PM</td>
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<tr>
<td>Lunch served at: 1:00 AM</td>
<td>For: 23</td>
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<td></td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

No delays.

APPROVED BY:

Assistant Director: John Tastepe

Producer: Addison Bryan

Production Manager: Kyle Shelton

Director: Joshua Ingle
### Day 7

**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

**Daily Production Report**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
<tr>
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</table>

**Number of Days Scheduled:**

**Number of Actual Days:**

**Film Title:** 15 MINUTES OF FAZE  
**Date of Report:** 25 JULY 2011  
**Shoot Day 7 of 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 23 JULY 2011  
**Scheduled Finish Date:** 26 JULY 2011  
**Est. Finish Date:**

**Set's Shot Today:** MARINA

**Locations Shot Today:** REGGATTA POINTE MARINA

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 11:11 PM  
**Lunch:** 1:35 AM  
**Till:** 2:20 AM

1st Shot after Lunch 2:36 AM  
2nd Meal 7:00 AM  
Till 7:30 AM  
**Camera Wrap:** 6:35 AM  
**Last Person Out**

**Script Scenes and Pages**

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<tbody>
<tr>
<td>Script</td>
<td>1</td>
<td>5 1/8</td>
<td>Today</td>
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<tr>
<td>Taken Prev.</td>
<td>18</td>
<td>29 4/8</td>
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<tr>
<td>Taken Today</td>
<td>1</td>
<td>5 1/8</td>
<td>Total</td>
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</table>

**Sound DAYS / ROLLS**

- Taken previously: 0  
- To Be Taken: 65  
- Total: 77 3/8

**Scenes on call sheet:** 1

**Scenes shot today:** 1

**Scenes that need to be re-scheduled:** 0

**Added scenes:** 0

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>TR</th>
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</thead>
<tbody>
<tr>
<td>JAMIE PARSOLOW</td>
<td>MYCAN</td>
<td>W</td>
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<tr>
<td>CAMERON GAGNE</td>
<td>FAYE</td>
<td>W</td>
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<tr>
<td>DON HILBERT</td>
<td>KEVIN</td>
<td>W</td>
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</tbody>
</table>

**Script Pages**

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</thead>
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<tr>
<td>Script</td>
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<td>5 1/8</td>
<td>Today</td>
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<tr>
<td>Taken Prev.</td>
<td>18</td>
<td>29 4/8</td>
<td>Total</td>
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<tr>
<td>Taken Today</td>
<td>1</td>
<td>5 1/8</td>
<td>Total</td>
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**DIGITAL STORAGE (Gigabytes)**

- Starting Available
- Downloaded Today
- Previously Downloaded
- Total Downloaded
- Remaining available

**ATMOSPHERE TALENT**

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<th>No.</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
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XX = NO BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL
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<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<td><strong>Production</strong></td>
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<td><strong>Gaffer</strong></td>
<td>Zac Coleman</td>
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<tr>
<td>Director: Joshua Ingle</td>
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<td>Producer: Addison Bryan</td>
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<tr>
<td>Unit Production Manager: Kyle</td>
<td></td>
<td>Best Boy/BTS: James Herrholz</td>
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<td>1st Assistant Director: John</td>
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<td>Key Grip: Benjamin Taylor</td>
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<td>Tastepe</td>
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<td>Script Supervisor: Nick Izvernari</td>
<td>Grip: Joshua Butt</td>
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<td>BTS/Production Assistant: Just</td>
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<td>in Lundholm</td>
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<td>Nicewonder</td>
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<td>Set Dresser: Casey Fagerstrom</td>
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<td>Composer: Teddy Blass</td>
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<td>8-fast served at: 6:30 PM</td>
<td>23 people</td>
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<td>Lunch served at: 1:35 AM</td>
<td>23 people</td>
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</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Lighting required more time than expected to set up and rig the dock area; Sunlight caught up to the shooting schedule and the last shot of the scene had to
Shot the following shoot day, July 26, due to the scene taking place solely at night. Minor delay.

**APPROVED BY:**

Assistant Director: John Tastepe          Production Manager: Kyle Shelton
Producer: Addison Bryan                 Director: Joshua Ingle
# Day 8

## DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th></th>
<th>PREP</th>
<th>BUILD</th>
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<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<td>Number of Actual Days:</td>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 26 JULY 2011  
**SHOOT DAY 8 OF 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 26 JULY 2011  
**Scheduled Finish Date:** 27 JULY 2011  
**Est. Finish Date:**

**Sets shot today:** DOCS

**Locations Shot Today:** REGGATTA POINTE MARINA

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 8:30 PM  
**Lunch:** 1:30 PM  
**Til 2:15**

**1st Shot after Lunch 2:15 AM**  
**2nd Meal 7:00 AM**  
**Til 7:30 AM**  
**Camera Wrap 6:33 AM**  
**Last Person Out**

### SCRIPT SCENES AND PAGES

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<thead>
<tr>
<th></th>
<th>SCENES</th>
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<th>Prov.</th>
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<th>SETUPS</th>
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**Sound DAYS/ROLLS**

Previous: 19/60  
Today: 1/10  
Total: 20/70

**Scenes on call sheet:** 1

**Scenes shot today:** 1

**Shots that need to be re-scheduled:** 1

**Added scenes:** 0

### CAST - WEEKLY & DAY PLAYERS

**Worked = W**  
**Rehearsal R**  
**Finished = F**

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<th>W</th>
<th>H</th>
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<td>JAMIE PARSLOW</td>
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**MAKEUP**

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<th>IN</th>
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<td>6:30 PM</td>
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**X = N.O. BREAKFAST**

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

### ATMOSPHERE TALENT

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<td><strong>Gaffer: ZAC COLEMAN</strong></td>
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<td>Director: JOSHUA INGLE</td>
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<td>Producer: ADDISON BRYAN</td>
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<td><strong>Key Grip: BENJAMIN TAYLOR</strong></td>
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<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td>Grip</td>
<td><strong>Grip: JOSHUA BUTT</strong></td>
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<td><strong>Script Supervisor: NICK IZVERNARI</strong></td>
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<td><strong>Camera</strong></td>
<td>Mixer: MIKE COBERLY</td>
<td><strong>Makeup/Wardrobe</strong></td>
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<td>Director of Photography: REID NICWONDER</td>
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<td><strong>1st Assistant Camera: MICHAEL DUNN</strong></td>
<td>MakeUp Artist: NICOLE O’NEILL</td>
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<td><strong>Production Designer: SARAH COLE</strong></td>
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<td><strong>Art Director: BILLY CROSS</strong></td>
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<td><strong>Set Dresser: CASEY FAGERSTROM</strong></td>
<td>Catering/Craft Service</td>
<td><strong>Craft Service: ELYSE INGLE</strong></td>
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<td><strong>Music</strong></td>
<td><strong>Craft Service: MICHAEL SCHATZ</strong></td>
<td><strong>Composer: TEDDY BLASS</strong></td>
<td>MEALS:</td>
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<td>8-fast served at: 6:30 PM For: 23 people</td>
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**APPROVED BY:**

Assistant Director: John Tastepe
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle
Day 9

Our producers were facing a difficult scheduling dilemma on this night, and did not have time to generate a production report for this shooting day.
Day 10

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**NUMBER OF DAYS SCHEDULED:** 1  
**NUMBER OF ACTUAL DAYS:** 1  

**FILM TITLE:** 15 MINUTES OF FAKE  
**DATE OF REPORT:** 28 JULY 2011  
**SHOOT DAY 10 OF 24**  

**PRODUCER:** ADDISON BRYAN  
**DIRECTOR:** JOSHUA INGLE  
**DATE STARTED:** 28 JULY 2011  
**SCHEDULED Finish Date:** 29 JULY 2011  
**EST. Finish Date:**  

**SETS SHOT TODAY:** MISTY'S CAR, FAKE'S CAR, ROADSIDE  
**LOCATIONS SHOT TODAY:**  

**CREW CALL:** 7:00 PM  
**SHOOTING:** 8:00 AM  
**FIRST SHOT:** 8:00 AM  
**LUNCH:** 12:30 AM  
**TI:** 1:15 AM  
**TIME SHOT:** 1:15 AM  
**2ND MEAL:** 7:00 AM  
**TIME 7:30 AM:**  
**CAMERA WRAP:** 6:40 AM  
**LAST PERSON OUT:**  

**SCRIPT SCENES AND PAGES**  
**MINUTES**  
**SETUPS**  

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<td>2</td>
<td>3 1/8</td>
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**TAKEN PREVIOUSLY:** 0  
**TO BE TAKEN:** 60  
**TOTAL:** 66 1/8  

**SCENES ON CALL SHEET:** 3  
**SCENES SHOT TODAY:** 2  
**SCENES THAT NEED TO BE RESCHEDULED:** 1  
**ADDED SCENES:** 0  

**CAST - WEEKLY & DAY PLAYERS**  
**W**  
**H**  
**S**  
**F**  
**R**  
**T**  
**MAKEUP**  
**WORKTIME**  
**MEALS**  
**TRAVEL TIME**  

**CAST CHARACTER**  
**TR**  

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

**ATMOSPHERE TALENT**  

**RATE**  
**1ST CALL**  
**SET DISMISS**  
**FINAL DISMISS**  
**ADJ.**  
**MPV**  

---

238
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td>Staff &amp; Crew</td>
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<tr>
<td>Director: Joshua Ingle</td>
<td>Gaffer: Zac Coleman</td>
<td>Unit Production Manager: Kyle</td>
<td></td>
</tr>
<tr>
<td>Producer: Addison Bryan</td>
<td>Electrician: Alex Bright</td>
<td>Shelton</td>
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<tr>
<td>1st Assistant Director: John Tastepa</td>
<td>Grip</td>
<td>BTS/Production Assistant: Justin</td>
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</tr>
<tr>
<td>Script Supervisor: Nick Izvernari</td>
<td>Key Grip: Benjamin Taylor</td>
<td>Lundholm</td>
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</tr>
<tr>
<td>Camera</td>
<td>Sound</td>
<td>Professional Camera: Reid</td>
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<tr>
<td>Director of Photography: Reid</td>
<td>Mixer: Mike Coerberly</td>
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<td>Makeup/Wardrobe</td>
</tr>
<tr>
<td>Nicewonder</td>
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<td>Art Director: Billy Cross</td>
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<tr>
<td>Art Director: Billy Cross</td>
<td>Production Designer: Sarah Cole</td>
<td>Set Dresser: Casey Fagerstrom</td>
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</tr>
<tr>
<td>Makeup Artist: Nicole O'Neill</td>
<td>Art Director: Billy Cross</td>
<td>Catering/Craft Service: Elyse Ingle</td>
<td></td>
</tr>
<tr>
<td>Wardrobe Supervisor: Faith Clapp</td>
<td>Compositor: Teddy Blass</td>
<td>Craft Service: Michael Schatz</td>
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</tr>
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</table>

**MEALS:**

- Breakfast served at: 6:30 AM
- Lunch served at: 1:35 PM

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

We did not have adequate time to obtain and/or set up a police siren light for the cop’s scene due to lost backing with the local Police Department. Scene 25 will be shot at a later date TBA.

**APPROVED BY:**

Assistant Director: John Tastepa
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle
## Day 11

**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

### 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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<tbody>
<tr>
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<td>NUMBER OF ACTUAL DAYS:</td>
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**Film Title:** 15 MINUTES OF FAKE  
**Date of Report:** 30 JULY 2011  
**SHOOT DAY 11 OF 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 30 JULY 2011  
**Scheduled Finish Date:** 31 JULY 2011  
**Est. Finish Date:**

**Sets shot today:**

**Locations Shot Today:**

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 8:45 PM  
**Lunch:** 1:00 AM  
**Til:** 1:45 AM

**1st Shot after Lunch:** 1:45 AM  
**2nd Meal:** 7:00 AM  
**Til:** 7:30 AM  
**Camera Wrap:** 6:45 AM  
**Last Person Out:**

### 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></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Prev.</td>
<td></td>
</tr>
<tr>
<td>Taken</td>
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<td>Today</td>
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<tr>
<td>Taken today</td>
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<td>1 1/8</td>
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<td>Taken previously</td>
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<td>To Be Taken</td>
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<td>65</td>
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**Sound DATS / ROLLS**

- Starting Available
- Downloaded Today
- Previously Downloaded
- Total Downloaded
- Remaining available

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>S</th>
<th>F</th>
<th>H</th>
<th>T</th>
<th>WORKTIME</th>
<th>MEALS</th>
<th>TRAVEL TIME</th>
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<tbody>
<tr>
<td>JAMIR PARSLOW</td>
<td>MYCAH</td>
<td>W</td>
<td></td>
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<td></td>
<td></td>
<td>6:30 PM</td>
<td>7:30 PM</td>
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</tr>
<tr>
<td>CAMERON GAGNE</td>
<td>FAFE</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6:30 PM</td>
<td>7:30 PM</td>
<td></td>
</tr>
<tr>
<td>KATHERINE TANNER</td>
<td>MISTY</td>
<td>S/W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>MARCO DIGEORGE</td>
<td>COP</td>
<td>S/W</td>
<td>6:30 PM</td>
<td>7:30 PM</td>
<td></td>
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**Note:** XX = NO BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

### ATMOSPHERE TALENT

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<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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240
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
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<td><strong>Electric</strong></td>
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<tr>
<td>Director: JOSHUA INGLE</td>
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<td>Gaffer: ZAC COLEMAN</td>
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<tr>
<td>Producer: ADDISON BRYAN</td>
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<td>Electrician: ALEX BRIGHT</td>
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<tr>
<td>Unit Production Manager: KYLE SHELTON</td>
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<td>Best Boy/BTS: JAMES HERRHOZ</td>
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<tr>
<td>1st Assistant Director: JOHN TASTEPE</td>
<td></td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td>BTS/Production Assistant: JUSTIN LUNDOHLM</td>
<td></td>
<td>Key Grip: BENJAMIN TAYLOR</td>
<td></td>
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<tr>
<td>Script Supervisor: NICK IZVERNARI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td>Director of Photography: REID NICEWONDER</td>
<td></td>
<td>Mixer: MIKE COBERLY</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera: MICHAEL DUNN</td>
<td></td>
<td>Makeup/Wardrobe</td>
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</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Production Designer: SARAH COLE</td>
<td></td>
<td>Makeup Artist: NICOLE O'NEILL</td>
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<td>Art Director: BILLY CROSS</td>
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<td>Wardrobe Supervisor: FAITH CLAPP</td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
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<td>Catering/Craft Service</td>
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<tr>
<td><strong>Music</strong></td>
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<td>Craft Service: ELYSE INGLE</td>
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<tr>
<td>Composer: TEDDY BLASS</td>
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<td>Craft Service: MICHAEL SCHATZ</td>
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</table>

**MEALS:**
- Breakfast served at 6:30 PM for 23 people
- Lunch served at 11:35 AM for 23 people

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**
We did not have adequate time to get a police siren for the cop's scene due to lost backing with the local Police Department. Scene 25 will be shot at a later date TBA.

**APPROVED BY:**
- Assistant Director: John Tastepe
- Production Manager: Kyle Shelton
- Producer: Addison Bryan
- Director: Joshua Ingle
**Day 12**

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
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<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 31 JULY 2011  
**Shoot Day:** 12 OF 24

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 31 JULY 2011  
**Scheduled Finish Date:** 1 AUGUST 2011  
**Est. Finish Date:**

**Sets shot today:**  
**Locations Shot Today:** RIVERSIDE CAFE

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 8:20 PM  
**Lunch:** 12:30 AM  
**TI:** 1:15 AM  
**1st Shot after Lunch:** 1:15 AM  
**2nd Meal:** 7:00 AM  
**Till:** 7:30 AM  
**Camera Wrap:** 6:35 AM  
**Last Person Out:**

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
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<tbody>
<tr>
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<tr>
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<td>Previous 28/99</td>
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<tr>
<td>To Be Taken</td>
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<td>58 4/8</td>
<td>Today 3/10</td>
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**Sound DATS/ROLLS**

**DIGITAL STORAGE (GigaBytes)**

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<th>MEALS</th>
<th>TRAVEL TIME</th>
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**CAST - WEEKLY & DAY PLAYERS**

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<th>CHARACTER</th>
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<th>Finished</th>
<th>WORK</th>
<th>W</th>
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<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
<th>MAKEUP</th>
<th>WORK</th>
<th>REPORT</th>
<th>DISMISS</th>
<th>OUT</th>
<th>IN</th>
<th>ARRIVE</th>
<th>LOCAL</th>
<th>STUNT</th>
<th>ADJ</th>
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<tbody>
<tr>
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<tr>
<td>CAMERON GAGNE</td>
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<td>6:30 PM</td>
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<tr>
<td>DON HILTEBEITEL</td>
<td>KEVIN</td>
<td>W</td>
<td>6:30 PM</td>
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<td>ERNIE BERGER</td>
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**XX = N/D BREAKFAST**  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

**ATMOSPHERE TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
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242
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<th>Film Title: 15 MINUTES OF FAYE</th>
<th>Date of Report: 31 JULY 2011</th>
<th>SHOOT DAY 12 OF 24</th>
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<td><strong>STAFF &amp; CREW</strong></td>
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<tr>
<td>Production</td>
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<td>Gaffer: ZAC COLEMAN</td>
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</tr>
<tr>
<td>Producer: ADDISON BRYAN</td>
<td>Electrician: ALEX BRIGHT</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager: KYLE</td>
<td>Best Boy/BTS: JAMES HERRHOLZ</td>
<td></td>
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<tr>
<td>SHELTON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director: JOHN</td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td>TASTEPE</td>
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<td>BTS/Production Assistant:</td>
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<tr>
<td>JUSTIN LUNDHOLM</td>
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<tr>
<td>Script Supervisor: NICK</td>
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<td>IZVERNARI</td>
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<tr>
<td>Camera</td>
<td>Sound</td>
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<td>Director of Photography: REID</td>
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<td>DUNN</td>
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<td>Art</td>
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<tr>
<td>COLE</td>
<td>O'NEILL</td>
<td></td>
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<td>Art Director: BILLY CROSS</td>
<td>Wardrobe Supervisor: FAITH</td>
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<td>CLAPP</td>
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<td>Catering/Craft Service</td>
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<td></td>
<td>Craft Service: ELYSE INGLE</td>
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<tr>
<td>Music</td>
<td>Craft Service: MICHAEL</td>
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<tr>
<td></td>
<td>SCHATZ</td>
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<td>Composer: TEDDY BLASS</td>
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</tr>
<tr>
<td></td>
<td>MEALS:</td>
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</tr>
<tr>
<td></td>
<td>B-fast served at: 6:30 PM</td>
<td>For: 40 people</td>
</tr>
<tr>
<td></td>
<td>Lunch served at: 1:35 AM</td>
<td>For: 40 people</td>
</tr>
<tr>
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</tr>
<tr>
<td>NOTES: DELAYS, INCIDENTS, ABSENCES, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>

APPROVED BY:

Assistant Director: John Tastepe
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle
Day 13

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 1 AUGUST 2011  
**SHOOT DAY 13 OF 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 1 AUGUST 2011  
**Scheduled Finish Date:** 7 AUGUST 2011  
**Est. Finish Date:**

**Sets shot today:**  
RESTAURANT KITCHEN; RESTAURANT

**Locations Shot Today:** RIVERSIDE CAFE

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 8:50 PM  
**Lunch:** 1:17 AM  
**TI:** 2:02 AM

**1st Shot after Lunch:** 9:10 AM  
**2nd Meal:** 7:00 AM  
**TI:** 7:30 AM  
**Camera Wrap:** 6:18 AM  
**Last Person Out:**

**SCRIPT SCENES AND PAGES**

<table>
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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>Prev.</th>
<th>SETUPS</th>
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**Sound DAYS/NOLLS:**

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**Scenes on call sheet:** 3

**Scenes shot today:** 2

**Scenes that need to be re-scheduled:** 1

**Added scenes:** 0

**CAST - WEEKLY & DAY PLAYERS**

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<th>CHARACTER</th>
<th>W</th>
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<th>H</th>
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**XX = N.D. BREAKFAST**  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

**ATMOSPHERE TALENT**

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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
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<td>NOTES: DELAYS, INCIDENTS, ABSENCES, etc.</td>
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APPROVED BY:

Assistant Director: John Tastepe
Producer: Addison Bryan
Production Manager: Kyle Shelton
Director: Joshua Ingle
### DAILY PRODUCTION REPORT

**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 2 AUGUST 2011  
**SHOOT DAY 14 OF 24**

**Producer:** ADISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 2 AUGUST 2011  
**Scheduled Finish Date:** 3 AUGUST 2011  
**Est. Finish Date:**

**Sets shot today:** RESTAURANT, RESTAURANT SIDE, RESTAURANT PARKING LOT

**Locations Shot Today:** RIVERSIDE CAFE

- **Crew Call:** 7:00 PM  
- **Shooting:** 8:30 PM  
- **First Shot:** 8:55 PM  
- **Lunch:** 1:35 AM  
- **Til:** 2:05 AM

- **1st Shot after Lunch:** 2:33 AM  
- **2nd Meal:** 7:00 AM  
- **Til:** 7:30 AM  
- **Camera Wrap:** 6:06 AM  
- **Last Person Out:**

---

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>Prev.</th>
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<td>4 6/8</td>
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- **Taken Today:** 4  
- **4 6/8**  
- **Sound DATS/ROLLS**

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**DIGITAL STORAGE (Gigabytes)**

- **Starting Available:**
- **Downloaded Today:**
- **Previously Downloaded:**
- **Total Downloaded:**
- **Remaining available:**

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**CAST - WEEKLY & DAY PLAYERS**

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<th>H</th>
<th>F</th>
<th>R</th>
<th>T</th>
<th>MAKEUP</th>
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<th>REPORT ON SET</th>
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<th>OUT</th>
<th>IN</th>
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<th>LEAVE LOCAL AREA</th>
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**ATMOSPHERE TALENT**

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<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
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**Film Title:** 35 MINUTES OF FAYE  
**Date of Report:** 2 AUGUST 2011  
**SHOOT DAY 14 OF 24**

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<th>STAFF &amp; CREW</th>
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<td>Director: JOSHUA INGLE</td>
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<td><strong>Electrician:</strong> ALEX BRIGHT</td>
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<td><strong>Grip</strong></td>
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<td><strong>Sound</strong></td>
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<td><strong>Makeup Artist:</strong> NICOLE O’NEILL</td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
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<td><strong>Catering/Craft Service</strong></td>
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<tr>
<td>Music</td>
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<td>Composer: TEDDY BLASS</td>
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<td><strong>MEALS:</strong></td>
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<td>8:30 a.m. served at: 6:30 PM</td>
<td>For: 40 people</td>
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<td></td>
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<td>Lunch served at: 1:35 AM</td>
<td>For: 40 people</td>
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**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

**APPROVED BY:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton

Producer: Addison Bryan  
Director: Joshua Ingle
Day 15

DAILY PRODUCTION REPORT

<table>
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<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
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NUMBER OF DAYS SCHEDULED: 1
NUMBER OF ACTUAL DAYS: 1

Film Title: _15 MINUTES OF FAKE_  
Date of Report: 3 AUGUST 2011  
SHOOT DAY 15 OF 24

Producer: ADDISON BRYAN  
Director: JOSHUA INGLE

Date Started: 3 AUGUST 2011  
Estimated Finish Date
Sets shot today: ANOTHER BAR, GAS STATION, RESTAURANT SIDE, LEE'S CAR
Locations Shot Today: JOLLY, REESE AUTOMOTIVE, RIVERSIDE CAFE

Crew Call 7:00 PM  
Shooting 8:00 PM  
First Shot 8:24 PM  
Lunch 2:05 AM  
TI 2:35 AM

1st Shot after Lunch 3:35 AM  
2nd Meal 7:00 AM  
TI 7:30 AM  
Camera Wrap 6:44 AM  
Last Person Out

SCRIPT SCENES AND PAGES  
MINUTES  
SETUPS

<table>
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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>Prev.</th>
<th>58</th>
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</thead>
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Sound DATS / ROLLS

DIGITAL STORAGE (GigaBytes)

Starting Available
Downloaded Today
Previously Downloaded
Total Downloaded
Remaining available

Scene on call sheet: 6
Scenes shot today: 6
Scenes that need to be re-scheduled: 0
Added scenes: 0

CAST – WEEKLY & DAY PLAYERS

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<th>CHARACTER</th>
<th>W</th>
<th>S</th>
<th>F</th>
<th>T</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>V</th>
<th>L</th>
<th>MEAL</th>
<th>TRAVEL</th>
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CAST

JAMIE PARLOW  
MYCAH  
W 6:30  
TI 7:30

CAMERON GAGNE  
FAYE  
W 6:15  
TI 7:30

JO CRANDALL  
HANSFORD  
W 6:30  
TI 7:30

DON HILTEBEITEL  
KEVIN  
W 6:30  
TI 7:30

JOEY VITA  
LEE  
S/W 1:00  
TI 1:30

XX = N.O. BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT

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<td>IN/OUT</td>
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<td>Producer: ADDISON BRYAN</td>
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<td>Best Boy/BTS: JAMES HERRHOLZ</td>
<td>1st Assistant Director: JOHN TASTEPE</td>
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<tr>
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<td>Grip</td>
<td>Script Supervisor: NICK IZVERNARI</td>
<td>Key Grip: BENJAMIN TAYLOR</td>
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<tr>
<td>Director of Photography: REID NICEWONDER</td>
<td>Mixer: MIKE COBERLY</td>
<td>1st Assistant Camera: MICHAEL DUNN</td>
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<td>Makeup Artist: NICOLE O’NEILL</td>
<td>Production Designer: SARAH COLE</td>
<td>Wardrobe Supervisor: FAITH CLAPP</td>
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<td>Catering/Craft Service</td>
<td>Music</td>
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**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

APPROVED BY:

Assistant Director: John Tastepe
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle
Day 16

DAILY PRODUCTION REPORT

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<tr>
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<th>WRAP/STRIKE</th>
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Film Title: 15 MINUTES OF FAYE  Date of Report: 5 AUGUST 2011  SHOOT DAY 16 OF 24
Producer ADDISON BRYAN  Director JOSHUA INGLE
Date Started: 5 AUGUST 2011  Scheduled Finish Date: 6 AUGUST 2011  Est. Finish Date:
Sets shot today: BAR, FAYE’S CAR
Locations Shot Today: COCK & BULL PUB
Crew Call: 7:00 PM  Shooting: 8:30 PM  First Shot: 8:30 PM  Lunch: 1:00 AM  Til 1:30 AM
1st Shot after Lunch: 1:45 AM  2nd Meal: 7:00 AM  Til 7:30 AM  Camera Wrap 6:45 AM  Last Person Out:

Script Scenes and Pages  MINUTES  SETUPS

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
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<td>41 2/8</td>
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Scenes on call sheet: 6
Scenes shot today: 6
Scenes that need to be re-scheduled: 0
Added scenes: 0

CAST - WEEKLY & DAY PLAYERS

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<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
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<td>JO CRANDALL</td>
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<td>JOEY VITA</td>
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<tr>
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<td>Film Title: 15 MINUTES OF FAYE</td>
<td>Date of Report: 5 AUGUST 2011</td>
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**ATMOSPHERE TALENT**

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**STAFF & CREW**

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<td>Electrician: ALEX BRIGHT</td>
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<td>Unit Production Manager: KYLE SHELTON</td>
<td>Best Boy/BTS: JAMES HERRHOLZ</td>
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<td>1st Assistant Director: JOHN TASTEPE</td>
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<tr>
<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td>Grip</td>
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<td>Script Supervisor: NICK IZVERNARI</td>
<td>Key Grip: BENJAMIN TAYLOR</td>
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<td>Sound</td>
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<tr>
<td>Camera</td>
<td>Mixer: MIKE COBERLY</td>
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<td>Director of Photography: REID NICEWONDER</td>
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<td>1st Assistant Camera: MICHAEL DUNN</td>
<td>Makeup/Wardrobe</td>
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<td>Production Designer: SARAH COLE</td>
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<tr>
<td>Director: BILLY CROSS</td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
<td>Catering/Craft Service</td>
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<td>MEALS:</td>
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<td>B-fast served at: 6:30 PM For: 25 people</td>
</tr>
<tr>
<td></td>
<td>Lunch served at: 1:35 AM For: 40+ people</td>
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</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

APPROVED BY:

Assistant Director: John Tastepe  
Producer: Addison Bryan  
Production Manager: Kyle Shelton  
Director: Joshua Ingle
### Day 17

**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

#### DAILY PRODUCTION REPORT

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<th>PREP</th>
<th>BUILD</th>
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**NUMBER OF DAYS SCHEDULED:**  
**NUMBER OF ACTUAL DAYS:**  

**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 6 AUGUST 2011  
**SHOOT DAY 17 OF 24**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 6 AUGUST 2011  
**Scheduled Finish Date:** 7 AUGUST 2011  
**Est. Finish Date:**

**Sets shot today:** BARN, FAYE'S CAR

**Locations Shot Today:** COCK & BULL PUB

**Crew Call:** 5:00 PM  
**Shooting:** 6:30 PM  
**First Shot:** 7:15 PM  
**Lunch:** 1:00 AM  
**TI:** 8:30 AM  
**Camera Wrap:** 8:10 AM  
**Last Person Out:**

**SCRIPT SCENES AND PAGES**

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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
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**Taken Today:** 2  
**Taken previously:** 0

**To Be Taken:** 34  
**Previous:** 48/133  
**Today:** 25

**Total:** 50/158

**Scenes on call sheet:** 2

**Scenes shot today:** 2

**Scenes that need to be re-scheduled:** 0

**Added scenes:** 0

#### CAST - WEEKLY & DAY PLAYERS

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<th>H</th>
<th>S</th>
<th>F</th>
<th>T</th>
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<th>REPORT ON SET</th>
<th>DISMISS ON SET</th>
<th>OUT IN</th>
<th>AWAY FROM SET</th>
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<td>8:30</td>
<td>7:30</td>
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<tr>
<td>SUMMER DAWN WALLACE</td>
<td>NEWSWOMAN</td>
<td>5/25</td>
<td>4:30</td>
<td>8:30</td>
<td>7:30</td>
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</tr>
<tr>
<td>DANNY BELLINI</td>
<td>DRUNK</td>
<td>5/25</td>
<td>6:30</td>
<td>8:30</td>
<td>7:30</td>
<td></td>
<td></td>
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<tr>
<td>BENJAMIN BOUCVAY</td>
<td>CAMERAMAN</td>
<td>5/25</td>
<td>6:30</td>
<td>8:30</td>
<td>7:30</td>
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<tr>
<td>JASON KIMBALL</td>
<td>MAN</td>
<td>5/25</td>
<td>6:30</td>
<td>8:30</td>
<td>7:30</td>
<td></td>
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**DAYS/ROLLS**

**DIGITAL STORAGE (digabytes):**

Starting Available

Downloaded Today

Previously Downloaded

Total Downloaded

Remaining available

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252
### ATMOSPHERE TALENT

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<th>Final Dismiss</th>
<th>Adj.</th>
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<th>Set Dismiss</th>
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<th>MPV</th>
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<td>6:30 AM</td>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 6 AUGUST 2011  
**Shoot Day:** 17 OF 25

### STAFF & CREW

<table>
<thead>
<tr>
<th>IN/OUT</th>
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<tr>
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<td>Director: JOSHUA INGLE</td>
<td>Gaffer: ZAC COLEMAN</td>
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<td></td>
<td>Producer: ADDISON BRYAN</td>
<td>Electrician: ALEX BRIGHT</td>
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<tr>
<td></td>
<td>Unit Production Manager: KYLE SHELTON</td>
<td>Best Boy/BTS: JAMES HERRHOIZ</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director: JOHN TASTEPE</td>
<td>Grip</td>
</tr>
<tr>
<td></td>
<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td>Key Grip: BENJAMIN TAYLOR</td>
</tr>
<tr>
<td></td>
<td>Script Supervisor: NICK IZVERNARI</td>
<td>Grip/Production Assistant: DON HILTEBEITEL</td>
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<thead>
<tr>
<th>IN/OUT</th>
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<tbody>
<tr>
<td></td>
<td>Director of Photography: REID NICEWONDER</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Camera: MICHAEL DUNN</td>
<td>Makeup/Wardrobe</td>
</tr>
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<table>
<thead>
<tr>
<th>IN/OUT</th>
<th>Art</th>
<th>Makeup Artist: NICOLE O'NEILL</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Production Designer: SARAH COLE</td>
<td>Wardrobe Supervisor: FAITH CLAPP</td>
</tr>
<tr>
<td></td>
<td>Art Director: BILLY CROSS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set Dresser: CASEY FAGERSTROM</td>
<td>Catering/Craft Service</td>
</tr>
<tr>
<td></td>
<td>Music</td>
<td>Craft Service: ELYSE INGLE</td>
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<tr>
<td></td>
<td>Composer: TEDDY BLASS</td>
<td>Craft Service: MICHAEL SCHATZ</td>
</tr>
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</table>

#### MEALS:
- B-fast served at: 6:30 PM  
- Lunch served at: 1:35 AM

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Shooting time was originally to last until about 7 AM but was cut short due to an actor incident and the owner of the location leaving earlier than expected.  
Scene order was re-worked to fit the new times. No major delays.
Day 18

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

DAILY PRODUCTION REPORT

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

Film Title: 15 MINUTES OF FAYE
Date of Report: 7 AUGUST 2011
Shoot Day 18 of 25

Producer: ADDISON BRYAN
Director: JOSHUA INGLE

Date Started: 7 AUGUST 2011
Scheduled Finish Date: 8 AUGUST 2011
Estimated Finish Date: 
Sets shot today: BAR, CONCERT AREA
Locations Shot Today: COCK & BULL PUB

Crew Call: 7:00 AM
Shooting: 8:30 AM
First Shot: 8:30 AM
Lunch: 12:01 AM
TF: 12:31 AM

1st Shot after Lunch: 12:30 AM
2nd Meal: 5:00 AM
TF: 5:30 AM
Camera Wrap: 3:16 AM
Last Person Out: 

Script Scenes and Pages

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<thead>
<tr>
<th>Scenes</th>
<th>Pages</th>
<th>Minutes</th>
<th>Setsups</th>
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Script

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<tbody>
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<td>1</td>
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Sound Datas / Rolls

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<thead>
<tr>
<th>Previous</th>
<th>Today</th>
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<td>1/5</td>
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Total: 51/143

Scenes on call sheet: 1
Scenes shot today: 1
Scenes that need to be re-scheduled: 0
Added scenes: 0

CAST - WEEKLY & DAY PLAYERS

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<thead>
<tr>
<th>Cast</th>
<th>Weekly</th>
<th>Character</th>
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<tr>
<td>Jamie Parslow</td>
<td>MYCAH</td>
<td>W</td>
</tr>
<tr>
<td>Cameron Gagne</td>
<td>FAYE</td>
<td>W</td>
</tr>
<tr>
<td>JD Randall</td>
<td>HANSFORD</td>
<td>W</td>
</tr>
<tr>
<td>Joey Vita</td>
<td>LEE</td>
<td>W</td>
</tr>
<tr>
<td>Katherine Tanner</td>
<td>MISTY</td>
<td>W</td>
</tr>
<tr>
<td>Danny Bellini</td>
<td>LOSER</td>
<td>W</td>
</tr>
<tr>
<td>Adam Ivie</td>
<td>DRUNK</td>
<td>S/W</td>
</tr>
<tr>
<td>Leon Salem</td>
<td>PAUL</td>
<td>W/F</td>
</tr>
<tr>
<td>Sarah Ravotto</td>
<td>FEMALE BARTENDER</td>
<td>S/W/F</td>
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</table>

XX = H/D, BREAKFAST  *
* = Dismiss Time Includes 15 Min. Makeup / Ward. Removal
# ATMOSPHERE TALENT

<table>
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<th>No.</th>
<th>Rate</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
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**Film Title:** 15 MINUTES OF FAKE  
**Date of Report:** 6 AUGUST 2011  
**SHOOT DAY 18 OF 25**

<table>
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<th>STAFF &amp; CREW</th>
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<td><strong>Electric</strong></td>
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<tr>
<td>Director: JOSHUA INGLE</td>
<td>Gaffer: ZAC COLEMAN</td>
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<tr>
<td>Producer: ADDISON BRYAN</td>
<td>Electrician: ALEX BRIGHT</td>
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<tr>
<td>Unit Production Manager: KYLE SHELTON</td>
<td>Best Boy/BTS: JAMES HERRHOLZ</td>
<td></td>
<td></td>
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<tr>
<td>1st Assistant Director: JOHN TASTEPE</td>
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<td></td>
</tr>
<tr>
<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td>Grip</td>
<td></td>
<td></td>
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<tr>
<td>Script Supervisor: NICK IZVERNARI</td>
<td>Key Grip: BENJAMIN TAYLOR</td>
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<tr>
<td><strong>Sound</strong></td>
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<tr>
<td>Camera</td>
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<tr>
<td>Director of Photography: REID NICEWONDER</td>
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<tr>
<td>1st Assistant Camera: MICHAEL DUNN</td>
<td>Makeup/Wardrobe</td>
<td></td>
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</tr>
<tr>
<td><strong>Art</strong></td>
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<tr>
<td>Production Designer: SARAH COLE</td>
<td>Makeup Artist: NICOLE O’NEILL</td>
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<td>Art Director: BILLY CROSS</td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
<td>Catering/Craft Service</td>
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<tr>
<td>Craft Service: ELYSE INGLE</td>
<td>Music</td>
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<tr>
<td>Craft Service: MICHAEL SCHATZ</td>
<td>Composer: TEDDY BLASS</td>
<td>MEALS:</td>
<td></td>
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<tr>
<td>9-fast served at: 6:30 PM</td>
<td>For: 25 people</td>
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</tr>
<tr>
<td>Lunch served at: 1:35 AM</td>
<td>For: 40+ people</td>
<td></td>
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</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

---

**APPROVED BY:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton
Day 19

**University of Central Florida**
**Film Department**
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32819-3120
(407) 823-4285 • film@mail.ucf.edu

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>REHEARSAL</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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**Film Title:** 15 MINUTES OF FAYE
**Date of Report:** 9 AUGUST 2011
**SHOOT DAY 19 OF 25**

**Producer:** ADDISON BRYAN
**Director:** JOSHUA INGLE

**Date Started:** 9 AUGUST 2011
**Scheduled Finish Date:** 10 AUGUST 2011
**Est. Finish Date:**

**Sets shot today:** MYCAG'S APT.
**Locations Shot Today:** BAY SHORE RENTALS

<table>
<thead>
<tr>
<th>Crew Call</th>
<th>7:00 PM</th>
<th>Shooting</th>
<th>8:30 PM</th>
<th>First Shot</th>
<th>8:45 PM</th>
<th>Lunch</th>
<th>12:18 AM</th>
<th>Till</th>
<th>12:48 AM</th>
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<tbody>
<tr>
<td>1st Shot after Lunch</td>
<td>1:18 AM</td>
<td>2nd Meal</td>
<td>7:00 AM</td>
<td>Till</td>
<td>7:30 AM</td>
<td>Camera Wrap</td>
<td>6:00 AM</td>
<td>Last Person Out</td>
<td></td>
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**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<tbody>
<tr>
<td>Script</td>
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<td>6 7/8</td>
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**Taken Prev.**

| 52 | 86 6/8 | Total |

**Taken Today**

| 1 6 7/8 | Total |

**Sound DATS /ROLLS**

- **Sound DATS /ROLLS**
- **Sound DATS /ROLLS**
- **Sound DATS /ROLLS**

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**CAST - WEEKLY & DAY PLAYERS**

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<th>W</th>
<th>H</th>
<th>S</th>
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<th>R</th>
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<tr>
<td>JAMIE PARISLOW</td>
<td>MYCAG</td>
<td>W 7:00</td>
<td>7:00</td>
<td>7:00</td>
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<td></td>
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<tr>
<td>JO CRANDALL</td>
<td>HANFORD</td>
<td>W 11:30</td>
<td>12:00</td>
<td>11:30</td>
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<tr>
<td>RACHAEL ENDRIZZI</td>
<td>JENNA</td>
<td>S/W 7:00</td>
<td>7:30</td>
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**DIGITAL STORAGE (GigaBytes)**

- **Starting Available**
- **Downloaded Today**
- **Previously Downloaded**
- **Total Downloaded**

**Remaining available**

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**MEALS**

- **BRUNCH**
- **LUNCH**
- **DINNER**

---

**TRAVEL TIME**

- **ABOVE LOCAL**
- **LOCAL**
- **STUNT ADJL.**

---

XX = K.D. BREAKFAST
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

---

256
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<td><strong>Production</strong></td>
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<tr>
<td>Director: JOSHUA INGLE</td>
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<td>Gaffer: ZAC COLEMAN</td>
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<tr>
<td>Producer: ADDISON BRYAN</td>
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<tr>
<td>Unit Production Manager: KYLE SHELTON</td>
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<td>1st Assistant Director: JOHN TASTEPE</td>
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<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
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<td>Script Supervisor: NICK IZVERNARI</td>
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<td>Sound</td>
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<tr>
<td>Camera</td>
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<td><strong>Makeup/Wardrobe</strong></td>
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<td>Director of Photography: REID NICEWONDER</td>
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<td>Makeup Artist: NICOLE O'NEILL</td>
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<tr>
<td>Wardrobe Supervisor/Makeup Asst.: FAITH CLAPP</td>
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<tr>
<td>Art</td>
<td></td>
<td><strong>Craft Service</strong></td>
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<tr>
<td>Production Designer: SARAH COLE</td>
<td></td>
<td>Catering</td>
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<td>Art Director: BILLY CROSS</td>
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<td>Craft Service: ELYSE INGLE</td>
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<td>Set Dresser: CASEY FAGERSTROM</td>
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<td>Craft Service: MICHAEL SCHATZ</td>
<td></td>
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<tr>
<td>Music</td>
<td></td>
<td><strong>MEALS:</strong></td>
<td></td>
</tr>
<tr>
<td>Composer: TEDDY BLASS</td>
<td></td>
<td>Breakfast served at: 6:30 AM</td>
<td>For: 25 people</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lunch served at: 1:35 PM</td>
<td>For: 25 people</td>
</tr>
</tbody>
</table>

**NOTES:** DELAYS, INCIDENTS, ABSENCES, etc.

**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 9 AUGUST 2011  
**SHOOT DAY 19 OF 25**

**Approved By:**
Assistant Director: John Tastepe  
Production Manager: Kyle Shelton  
Producer/Addison Bryan  
Director: Joshua Ingle
## Day 20

### DAILY PRODUCTION REPORT

<table>
<thead>
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<th></th>
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<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
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<td>NUMBER OF DAYS SCHEDULED:</td>
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<td>NUMBER OF ACTUAL DAYS:</td>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 10 AUGUST 2011  
**SHOOT DAY 20 OF 25**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 10 AUGUST 2011  
**Scheduled Finish Date:** 11 AUGUST 2011  
**Est. Finish Date:**

**Sets shot today:** MYCIAH'S APT.; NATALIE'S HOUSE

**Locations shot Today:** BAY SHORE RENTALS; INGLE RESIDENCE

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 8:46 PM  
**Lunch:** 2:15 AM  
**Til:** 3:00 AM

**1st Shot after Lunch:** 3:05 AM  
**2nd Meal:** 7:00 AM  
**Til:** 7:30 AM  
**Camera Wrap:** 6:32 AM  
**Last Person Out:**

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>Prev.</th>
<th>MINUTES</th>
<th>SETUPS</th>
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</thead>
<tbody>
<tr>
<td>Script</td>
<td>5</td>
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<td>Today</td>
<td>Today</td>
<td>5</td>
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<tr>
<td>Taken Prev.</td>
<td>53</td>
<td>93 5/B</td>
<td>Total</td>
<td>Total</td>
<td>86</td>
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**Taken Today:** 5  
**To Be Taken:** 5  
**To Be Taken:** 26  
**Today:** 4

**Total:** 58/163

### DIGITAL STORAGE (Gigabytes)

- Starting Available
- Downloaded Today
- Previously Downloaded
- Total Downloaded
- Remaining available

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>Worked</th>
<th>Rehearsal</th>
<th>Finished</th>
<th>S H</th>
<th>W H</th>
<th>Report On Set</th>
<th>Dismiss On Set</th>
<th>OUT</th>
<th>IN</th>
<th>A/R</th>
<th>L/L</th>
<th>S/O</th>
<th>STUNT ADJ.</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAMIE PARISIO</td>
<td>MYCIAH</td>
<td>W</td>
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<td>7:30</td>
<td>7:00</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMERON GAGNE</td>
<td>FAYE</td>
<td>W</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JO CRANDALL</td>
<td>HANSFORD</td>
<td>W</td>
<td>7:00</td>
<td>7:30</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>RACHAEL ENDRIZZI</td>
<td>JENNA</td>
<td>W</td>
<td>11:00</td>
<td>11:30</td>
<td>11:00</td>
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<td>NATALIE</td>
<td>5/WF/FF</td>
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**XX = N.O. BREAKFAST**  
* = DISMISS TIME INCLUDES 15 MIN. MAKE UP / WARD. REMOVAL

---

258
### ATOMOSPHERE 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>

Film Title: **15 MINUTES OF FAYE**  
Date of Report: **10 AUGUST 2011**  
**SHOOT DAY 20 OF 25**

<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director: JOSHUA INGLE</td>
<td></td>
<td>Gaffer: ZAC COLEMAN</td>
<td></td>
</tr>
<tr>
<td>Producer: ADDISON BRYAN</td>
<td></td>
<td>Electrician: ALEX BRIGHT</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager: KYLE SHELTON</td>
<td></td>
<td>Best Boy/BTS: JAMES HERRHOLZ</td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Director: JOHN TASTEPE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td></td>
<td>Grip</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Key Grip: BENJAMIN TAYLOR</td>
<td></td>
</tr>
<tr>
<td><strong>Script Supervisor: NICK IZVERNARI</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer: MIKE COBERLY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td>Makeup/Wardrobe</td>
<td></td>
</tr>
<tr>
<td>Director of Photography: Reid NICEWONDER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1st Assistant Camera: MICHAEL DUNN</strong></td>
<td></td>
<td>Makeup Artist: NICOLE O’NEILL</td>
<td></td>
</tr>
<tr>
<td>Wardrobe Supervisor/Makeup Asst.: FAITH CLAPP</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Production Designer: SARAH COLE</td>
<td></td>
<td>Craft Service: ELYSE INGLE</td>
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<tr>
<td>Art Director: BILLY CROSS</td>
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<td>Craft Service: MICHAEL SCHATZ</td>
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<tr>
<td>Set Dresser: CASEY FAGERSTROM</td>
<td></td>
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</tr>
<tr>
<td><strong>Music</strong></td>
<td>MEALS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer: TEDDY BLASS</td>
<td>B-fast served at: 6:30 PM</td>
<td>For: 25 people</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lunch served at: 1:46 AM</td>
<td>For: 25 people</td>
<td></td>
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</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

**APPROVED BY:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton

Producer: Addison Bryan  
Director: Joshua Ingle
## Daily Production Report

### Film Title: 15 Minutes of Faye  
**Date of Report:** 11 August 2011  
**Shoot Day:** 21 of 25

**Producer:** Addison Bryan  
**Director:** Joshua Ingle

**Date Started:** 11 August 2011  
**Scheduled Finish Date:** 12 August 2011  
**Est. Finish Date:**

**Sets shot today:** Mycan's Apt

**Locations Shot Today:** Bay Shore Rentals

**Crew Call:** 7:00 PM  
**Shooting:** 8:30 PM  
**First Shot:** 9:35 PM  
**Lunch:** 1:35 AM  
**Till:** 3:45 AM

**1st Shot after Lunch:** 1:50 AM  
**2nd Meal:** 7:00 AM  
**Till:** 7:30 AM  
**Camera Wrap:** 6:38 AM  
**Last Person Out:**

<table>
<thead>
<tr>
<th>Script Scenes and Pages</th>
<th>Minutes</th>
<th>Setups</th>
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</thead>
<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td>Prev.</td>
</tr>
<tr>
<td>Script</td>
<td>3</td>
<td>4 3/8</td>
</tr>
<tr>
<td>Taken Prev.</td>
<td>53</td>
<td>93 5/8</td>
</tr>
<tr>
<td>Taken Today</td>
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<td>4 3/8</td>
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<td>18</td>
<td>30</td>
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<tr>
<td>Total</td>
<td>62/133</td>
<td></td>
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- Scenes on call sheet: 3
- Scenes shot today: 3
- Scenes that need to be re-scheduled: 0
- Added scenes: 0

### CAST - Weekly & Day Players

<table>
<thead>
<tr>
<th>Character</th>
<th>Cast</th>
<th>Worked W</th>
<th>Rehearsal R</th>
<th>Finshed - F</th>
<th>Travel - TR</th>
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<tbody>
<tr>
<td>Jamie Parish</td>
<td>MYCAM</td>
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<tr>
<td>Cameron Gagne</td>
<td>FAYE</td>
<td>W</td>
<td>6:30</td>
<td>7:30</td>
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</tr>
<tr>
<td>Jo Crandall</td>
<td>HANSFORD</td>
<td>W</td>
<td>7:00</td>
<td>7:30</td>
<td>7:30</td>
</tr>
<tr>
<td>Rachel Endrizzi</td>
<td>JENNA</td>
<td>W</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
</tr>
<tr>
<td>Don Hitebeitel</td>
<td>KEVIN</td>
<td>W</td>
<td>9:45</td>
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</table>

### Worktime

- **Report On Set:**
- **Dismiss On Set:**
- **Out:**
- **In:**
- **Arrive On Set:**
- **Leave Local:**
- **Stunt Adj:**

**XX = N.O. Breakfast**  
* = Dismiss Time Includes 15 Min Make-up Ward Removal

---

260
# Atmosphere Talent

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

**Film Title:** 15 MINUTES OF FAKE  | **Date of Report:** 11 AUGUST 2011  | **SHOOT DAY 21 OF 25**

**Staff & Crew**

<table>
<thead>
<tr>
<th><strong>Production</strong></th>
<th><strong>IN/OUT</strong></th>
<th><strong>Electric</strong></th>
<th><strong>Staff &amp; Crew</strong></th>
<th><strong>IN/OUT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Director:</strong> JOSHUA INGLE</td>
<td><strong>Gaffer:</strong> ZAC COLEMAN</td>
<td><strong>Producer:</strong> ADDISON BRYAN</td>
<td><strong>Electrician:</strong> ALEX BRIGHT</td>
<td></td>
</tr>
<tr>
<td><strong>Unit Production Manager:</strong> KYLE SHELTON</td>
<td><strong>Best Boy/BTS:</strong> JAMES HERRHOLZ</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>1st Assistant Director:</strong> JOHN TASTEPE</td>
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<td></td>
</tr>
<tr>
<td><strong>BTS/Production Assistant:</strong> JUSTIN LUNDHOLM</td>
<td><strong>Grip</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Script Supervisor:</strong> NICK IZVERNARI</td>
<td></td>
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<tr>
<td><strong>Sound</strong></td>
<td><strong>Mixer:</strong> MIKE COBERLY</td>
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</tbody>
</table>

**Camera**

| **Director of Photography:** REID NICEWONDER | **Makeup/Wardrobe** |
| **1st Assistant Camera:** MICHAEL DUNN | **Makeup Artist:** NICOLE O’NEILL |
| **Wardrobe Supervisor/Makeup Asst.:** FAITH CLAPP |

**Art**

| **Production Designer:** SARAH COLE | **Catering/Craft Service** |
| **Art Director:** BILLY CROSS | **Craft Service:** ELYSE INGLE |
| **Set Dresser:** CASEY FAGERSTROM | **Craft Service:** MICHAEL SCHATZ |

**Music**

| **Composer:** TEDDY BLASS | **MEALS:** |
| B-fast served at: 6:30 PM | For 25 people |
| Lunch served at: 1:15 AM | For 25 people |

**Notes:** Delays, Incidents, Absences, etc.

---

**Approved By:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton  
Producer: Addison Bryan  
Director: Joshua Ingle
### Daily Production Report

#### Day 22

**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 12 AUGUST 2011  
**SHOOT DAY 22 OF 25**

**Producer:** ADDISON BRYAN  
**Director:** JOSHUA INGLE

**Date Started:** 12 AUGUST 2011  
**Scheduled Finish Date:** 13 AUGUST 2011  
**Est. Finish Date:**

**Sets shot today:** FAYE'S HOUSE

**Locations Shot Today:** BAUNINGART RESIDENCE

**Crew Call:** 6:30 PM  
**Shooting:** 8:30 PM  
**First Shot:** 9:00 AM  
**Lunch:** 12:56 AM  
**Till:** 1:26 AM

**1st Shot after Lunch:** 9:15 AM  
**2nd Meal:** 4:00 AM  
**Till:** 4:30 AM  
**Camera Wrap:** 7:52 AM  
**Last Person Out:**

---

#### 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>
<td>Prev.</td>
<td>Prev.</td>
</tr>
</tbody>
</table>
| Script | 3     | 5/8     | Today  | Today | 2
| Taken Prev. | 64 | 102 5/8 | Total  | Total | 92 |
| Taken Today | 3  | 5/8     |        |       |      |
| Taken previously | 0  | 0       |        |       | 65/180 |
| To Be Taken | 30  | 9 3/8   |        |       | Today | 47 |
| Total |       | 65/180  |        |       |      |

---

#### Digital Storage (Gigabytes)

- Starting Available
- Downloaded Today
- Previously Downloaded
- Total Downloaded
- Remaining available

---

#### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
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<tbody>
<tr>
<td>JAMIE PARISI</td>
<td>MYCEN</td>
</tr>
<tr>
<td>CAMERON GAGNE</td>
<td>FAYE</td>
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XX = N.O. BREAKFAST  
* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

---

262
<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
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<th>Set Dismiss</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
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**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 12 AUGUST 2011  
**SHOOT DAY 22 OF 25**

### STAFF & CREW

**Production**
- Director: JOSHUA INGLE
- Producer: ADDISON BRYAN
- Unit Production Manager: KYLE SHELTON
- 1st Assistant Director: JOHN TASTEPE
- BTS/Production Assistant: JUSTIN LUNDHOLM
- Script Supervisor: NICK IZVERNARI

**Camera**
- Director of Photography: REID NICEWONDER
- 1st Assistant Camera: MICHAEL DUNN

**Art**
- Production Designer: SARAH COLE
- Art Director: BILLY CROSS
- Set Dresser: CASEY FAGERSTROM

**Music**
- Composer: TEDDY BLASS

<table>
<thead>
<tr>
<th>MEALS:</th>
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<tbody>
<tr>
<td>B-fast served at: 3:30 PM For: 25 people</td>
</tr>
<tr>
<td>Lunch served at: 12:56 AM For: 25 people</td>
</tr>
</tbody>
</table>

### NOTES: DELAYS, INCIDENTS, ABSENCE, etc.

Miscommunication with location owner forced production to wrap at 1:00 AM instead of 6:00 AM. Certain scenes were re-arranged to accommodate this last minute schedule shift. Shooting continued as planned other than adding one scene to Aug. 12th’s shooting and taking one out of Aug. 15th’s shooting. Scene 69 didn’t get all the coverage it needed, therefore a lot of it was shot but not completed. These shots were moved to Aug 17th at the same location.

### APPROVED BY:

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton  
Producer/Addison Bryan  
Director: Joshua Ingle
**Day 23**

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<td>1</td>
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**NUMBER OF DAYS SCHEDULED:**

**NUMBER OF ACTUAL DAYS:**

---

**Film Title:** 15 MINUTES OF FAYE

**Date of Report:** 15 AUGUST 2011

**SHOOT DAY 23 OF 25**

**Producer:** ADDISON BRYAN

**Director:** JOSHUA INGLE

---

**Date Started:** 15 AUGUST 2011

**Scheduled Finish Date:** 16 AUGUST 2011

**Est. Finish Date:**

**Sets shot today:** MYCEN’S APT.; HANSFORD’S ROOM; JENNA’S CAR

---

**Locations Shot Today:** BAYSHORE RENTALS

**Crew Call:** 7:00 AM

**Shooting:** 8:00 AM

**First Shot:** 8:00 AM

**Lunch:** 12:00 PM

**Til:** 1:30 AM

**1st Shot after Lunch:** 1:45 PM

**2nd Meal:** 8:00 PM

**Til:** 8:30 PM

**Camera Wrap:** 7:10 AM

**Last Person Out**

---

**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>
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</tr>
</tbody>
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**PREV.**

**TODAY**

---

**Sound DATS /ROLLS**

---

**DIGITAL STORAGE (Gigabytes)**

**Starting Available**

**Downloaded Today**

**Previously Downloaded**

**Total Downloaded**

**Remaining available**

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**CAST - DAILY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>TR</th>
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<tbody>
<tr>
<td>JAMIE FARNISH</td>
<td>MYCEN</td>
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<tr>
<td>JO CRANDALL</td>
<td>HANSFORD</td>
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</tr>
<tr>
<td>RACHAEL ENDRE</td>
<td>JENNA</td>
<td>7:30</td>
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</tbody>
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---

**MAKEUP WORK: REPORT ON SET, DISMISSED ON SET, OUT, IN, ARRIVE ON LOC, LOCAL, TOTAL, STUNT ADJ.**

---

**WORKTIME:**

**MEALS:**

**TRAVEL TIME:**

---

**XI = N.D. BREAKFAST**

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

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264
**Film Title:** 15 MINUTES OF FAYE  
**Date of Report:** 15 AUGUST 2011  
**SHOOT DAY 23 OF 25**

### STAFF & CREW

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Name</th>
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<tbody>
<tr>
<td>Production</td>
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<tr>
<td>Director</td>
<td>JOSHUA INGLE</td>
</tr>
<tr>
<td>Producer</td>
<td>ADDISON BRYAN</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>KYLE SHELTON</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>JOHN TASTEPE</td>
</tr>
<tr>
<td>BTS/Production Assistant</td>
<td>JUSTIN LUNDHOLM</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>NICK IZVERNARI</td>
</tr>
<tr>
<td>Sound</td>
<td>Mike Coberly</td>
</tr>
<tr>
<td>Camera</td>
<td>REID NICEWONDER</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>MICHAEL DUNN</td>
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<tr>
<td>Art</td>
<td>SARAH COLE</td>
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<tr>
<td>Production Designer</td>
<td>BILLY CROSS</td>
</tr>
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<td>Art Director</td>
<td>CASEY FAGERSTROM</td>
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<tr>
<td>Music Silence</td>
<td>MEALS</td>
</tr>
<tr>
<td>Composer</td>
<td>TEDDY BLASS</td>
</tr>
<tr>
<td>Director</td>
<td>Joshua Ingle</td>
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<tr>
<td>Production Manager</td>
<td>Kyle Shelton</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>John Tastepe</td>
</tr>
</tbody>
</table>

### NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

---

**APPROVED BY:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton  
Producer: Addison Bryan  
Director: Joshua Ingle
Day 24

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32819-3120
(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: 15 MINUTES OF FACE  Date of Report: 16 AUGUST 2011  SHOOT DAY 24 OF 25
Producer ADDISON BRYAN  Director JOSHUA INGLE
Date Started: 16 AUGUST 2011  Scheduled Finish Date: 17 AUGUST 2011  Est. Finish Date: 
Sets shot today: AIRPORT TERMINAL; COFFEE SHOP; FAYE'S CAR
Locations Shot Today: BRADENTON-SARASOTA INT'L AIRPORT; BECK'S BISTRO
Crew Call: 7:15 AM  Shooting: 8:00 AM  First Shot: 8:30 AM  Lunch: 12:15 PM  Til: 12:45 PM
1st Shot after Lunch: 1:23 PM  2nd Meal: 8:00 PM  Til: 8:30 PM  Camera Wrap: 6:10 PM  Last Person Out: 

<table>
<thead>
<tr>
<th>SCRIPT SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td>Prev.</td>
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<tr>
<td>Script</td>
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<td>3 7/8</td>
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<td>Taken Prev.</td>
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<td>104 5/8</td>
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<td>3 7/8</td>
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<td>3 4/8</td>
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<td>Total</td>
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<td>1/96</td>
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Scenes on call sheet: 6
Scenes shot today: 6
Scenes that need to be re-scheduled: 0
Added scenes: 0

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<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
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<th>REPORT ON SET</th>
<th>DISMISS ON SET</th>
<th>OUT</th>
<th>IN</th>
<th>ARIVE ON LOC</th>
<th>LEAVE ON LOC</th>
<th>STUNT ADJ.</th>
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<tr>
<td>JAMIE PARISLOW</td>
<td>MYCAH</td>
<td>W</td>
<td>10:00</td>
<td>10:45</td>
<td>10:00</td>
<td></td>
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<td>JO CRANDALL</td>
<td>FAYE</td>
<td>W</td>
<td>6:00</td>
<td>7:15</td>
<td>6:00</td>
<td></td>
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<tr>
<td>RACHAIL ENDERZE</td>
<td>JENNA</td>
<td>1:30</td>
<td>2:00</td>
<td>1:30</td>
<td></td>
<td></td>
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<tr>
<td>DON HILBERTEL</td>
<td>KEVIN</td>
<td>1:30</td>
<td>10:00</td>
<td>10:45</td>
<td>10:00</td>
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<td></td>
<td></td>
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<tr>
<td>MARCO DIGIEGRO</td>
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<td>1:30</td>
<td>10:00</td>
<td>10:45</td>
<td>10:00</td>
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<tr>
<td>SARAH RAVOTTO</td>
<td>FAN 1</td>
<td>6:30</td>
<td>7:15</td>
<td>6:30</td>
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<tr>
<td>BENJAMIN TAYLOR</td>
<td>FAN 2</td>
<td>6:30</td>
<td>7:15</td>
<td>6:30</td>
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<tr>
<td>RAY RODRIGUEZ</td>
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<td>11:30</td>
<td>11:00</td>
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XX = N.O. BREAKFAST  * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

266
<table>
<thead>
<tr>
<th>Staff &amp; Crew</th>
<th>In/Out</th>
<th>Staff &amp; Crew</th>
<th>In/Out</th>
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<tr>
<td>Production</td>
<td>Electric</td>
<td>Production Design</td>
<td>Catering/Craft Service</td>
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<tr>
<td>Director: JOSHUA INGLE</td>
<td>Gaffer: ZAC COLEMAN</td>
<td>Production Manager: KYLE SHELTON</td>
<td>Makeup Artist: NICOLE O’NEILL</td>
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<tr>
<td>Producer: ADDISON BRYAN</td>
<td>Electrician: ALEX BRIGHT</td>
<td>1st Assistant Camera: MICHAEL DUNN</td>
<td>Wardrobe Supervisor/Makeup Asst.: FAITH CLAPP</td>
</tr>
<tr>
<td>Unit Production Manager: KYLE SHELTON</td>
<td>Best Boy/BTS: JAMES HERRHOLZ</td>
<td>BTS/Production Assistant: JUSTIN LUNDHOLM</td>
<td>Footage: BILLY CROSS</td>
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<tr>
<td>1st Assistant Director: JOHN TASTEPE</td>
<td>Grip</td>
<td>Script Supervisor: NICK IZVERNARI</td>
<td>Craft Service: ELYSE INGLE</td>
</tr>
<tr>
<td>Sound</td>
<td>Mixer: MIKE COBERLY</td>
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</tr>
<tr>
<td>Makeup/Wardrobe</td>
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<td>Director of Photography: REID NICEWONDER</td>
<td>Footage: BILLY CROSS</td>
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<tr>
<td>Art</td>
<td>Wardrobe Supervisor/Makeup Asst.: FAITH CLAPP</td>
<td>Production Designer: SARAH COLE</td>
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<tr>
<td>Production Designer: SARAH COLE</td>
<td>Catering/Craft Service</td>
<td>Art Director: BILLY CROSS</td>
<td>Craft Service: MICHAEL SCHATZ</td>
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<tr>
<td>Set Dresser: CASEY FAGERSTROM</td>
<td></td>
<td>Set Dresser: CASEY FAGERSTROM</td>
<td>Music</td>
</tr>
<tr>
<td>Composer: TEDDY BLASS</td>
<td>B-fast served at: 3:30 PM For 25 people</td>
<td>Lunch served at: 12:56 AM For 25 people</td>
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Notes: Delays, Incidents, Absences, etc.

Approved By:
Assistant Director: John Tastepe
Production Manager: Kyle Shelton
Producer: Addison Bryan
Director: Joshua Ingle

267
Day 25

DAILY PRODUCTION REPORT

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<th>PREP</th>
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<th>WRAP/STRIKE</th>
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NUMBER OF DAYS SCHEDULED: 1
NUMBER OF ACTUAL DAYS: 1

Film Title: 15 MINUTES OF FAYE  Date of Report: 17 AUGUST 2011  SHOOT DAY 25 OF 25
Producer: ADDISON BRYAN  Director: JOSHUA INGLE
Date Started: 17 AUGUST 2011  Scheduled Finish Date: 18 AUGUST 2011  Est. Finish Date: 
Sets shot today: BAUMGART RESIDENCE
Locations Shot Today: FAYE'S HOUSE
Crew Call: 6:00 PM  Shooting: 7:30 PM  First Shot: 7:30 PM  Lunch: --  Til: --
1st Shot after Lunch: 2nd Meal: Til: --  Camera Wrap: 12:57 AM  Last Person Out: 

SCRIPT SCENES AND PAGES

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<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<tr>
<td></td>
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<td>Prev.</td>
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<tr>
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<td>4</td>
<td>1 3/8</td>
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Taken Today: 4  1 3/8
Taken previously: 0  0
To Be Taken: 7  2 1/8

Sound DAYS /ROLLS

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<th>ROLLS</th>
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Scenes on call sheet: 4
Scenes shot today: 4
Scenes that need to be re-scheduled: 7
Added scenes: 0

CAST - WEEKLY & DAY PLAYERS

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<td>Started</td>
<td>S</td>
<td>Hold</td>
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<td>Travel</td>
<td>TR</td>
<td>Test</td>
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<tr>
<td>W</td>
<td>H</td>
<td>S</td>
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<tr>
<td>JAMIE PARSLOW</td>
<td>MYCAM</td>
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<td>CAMERON GAGNE</td>
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Remaining available

DIGITAL STORAGE (Gigabytes)

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XX = N/D, BREAKFAST  * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD, REMOVAL

268
Film Title: **15 MINUTES OF FAYE**  
Date of Report: **17 AUGUST 2011**  
SHOOT DAY 25 OF 25

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<th>NO.</th>
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**STAFF & CREW**

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<td><strong>Production</strong></td>
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<tr>
<td>Director: <strong>JOSHUA INGLE</strong></td>
<td><strong>Electric</strong></td>
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<td>Producer: <strong>ADDISON BRYAN</strong></td>
<td><strong>Gaffer: ZAC COLEMAN</strong></td>
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<td>Unit Production Manager: <strong>KYLE SHELTON</strong></td>
<td><strong>Electrician: ALEX BRIGHT</strong></td>
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<tr>
<td>1st Assistant Director: <strong>JOHN TASTEPE</strong></td>
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<tr>
<td>BTS/Production Assistant: <strong>JUSTIN LUNDHOLM</strong></td>
<td><strong>Grip</strong></td>
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<tr>
<td>Script Supervisor: <strong>NICK IZVERNARI</strong></td>
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<td><strong>Sound</strong></td>
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<td><strong>Camera</strong></td>
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<td>Director of Photography: <strong>REID NICEWONDER</strong></td>
<td><strong>Makeup/Wardrobe</strong></td>
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<td><strong>Makeup Artist: NICOLE O’NEILL</strong></td>
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<tr>
<td>Wardrobe Supervisor/Makeup Asst.: <strong>FAITH CLAPP</strong></td>
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<td>Production Designer: <strong>SARAH COLE</strong></td>
<td><strong>Catering/Craft Service</strong></td>
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<td>Art Director: <strong>BILLY CROSS</strong></td>
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<td><strong>Craft Service: MICHAEL SCHATZ</strong></td>
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<td><strong>Music</strong></td>
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<td>Composer: <strong>TEDDY BLASS</strong></td>
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<td>B-fast served at: 3:00 PM  For: 25 people</td>
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**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Last scenes had to be re-scheduled to the next week with a much smaller crew.

**APPROVED BY:**

Assistant Director: John Tastepe  
Production Manager: Kyle Shelton  
Producer: Addison Bryan  
Director: Joshua Ingle
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<td>GRAND-TOTAL</td>
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APPENDIX I: CONTRACTS AND AGREEMENTS
Crew Deal Memos

Sample Crew Deal Memo

“15 Minutes of Faye”
A Faye Film, LLC Production

- DEAL MEMO -

Contractor Name: Amy Cloutier
Crew Position: Craft Service Assistant

Dates of Service: July 18 – August 19, 2011
Project: “15 Minutes of Faye”

Location: Bradenton/Sarasota FL
Fax: 5018 48th St. W.

Terms: This Independent Contractor Agreement (the “Agreement”) is entered into as of the 18th day of July, between Faye Film, LLC (the “Company”) and Amy Cloutier (the “Contractor”) regarding services on the project currently entitled, “15 Minutes of Faye” (the “Project”).

1. Independent Contractor. Subject to the terms and conditions of this Agreement, the Company hereby engages the Contractor as an independent contractor to perform the services set forth herein, and the Contractor hereby accepts such engagement. This Agreement shall not render the Contractor as an employee, partner, agent of, or joint venturer with the Company for any purpose. The Contractor is and will remain an independent contractor in relationship to the Company. The Company shall not be responsible for withholding taxes with respect to the Contractor’s compensation hereunder. The Contractor shall have no claim against the Company hereunder or otherwise for vacation pay, sick leave, retirement benefits, social security, worker’s compensation, health or disability benefits, unemployment insurance benefits, or employee benefits of any kind.

2. Duties, Terms, and Compensation. The Contractor’s duties, term of engagement, compensation and provisions for payment thereof shall be as set forth above or in an estimate provided to the Company by the Contractor or as agreed to by the parties.

3. Acknowledgement of Faye Film LLC’s Ownership of Project. The Contractor agrees that all of the services and work performed hereunder shall be for hire and that Company shall be the sole and exclusive owner of all the results and proceeds of services. Furthermore, Company and its assignees shall have the exclusive right to exploit and derive all rights of every kind thereof in all media throughout the universe in such manner as Company elects.

4. Entire Understanding. This document and any exhibit attached constitute the entire understanding and agreement of the parties, and any and all prior agreements, understandings, and representations are hereby terminated and canceled in their entirety and are of no further force and effect.

IN WITNESS WHEREOF the undersigned have executed this Agreement as of the day and year first written above. The parties hereby agree that facsimile signatures shall be as effective as if originals.

By: Joshua Greenfield
Address:
5018 48th St. W.
Bradenton, FL 34210

By: Amy Cloutier
Address:
5018 48th St. W.
Bradenton, FL 34210

30192
List of Crew Deal Signatories

Addison Bryan
John Tastepe
Kyle Shelton
Reid Nicewonder
Michael Dunn
Zac Coleman
Benjamin Taylor
Sarah Cole
Billy Cross
Caley Fagerstrom
Nick Izvernari
Michael Coberly
Nicole O’Neill
Faith Clapp
Michael Schatz
Elyse Ingle
Amy Cloutier
James Herrholz
Justin Lundholm
Dylan Horn
Joshua Butt
Mélodie Cros
Cast Contract

Sample Cast Contract

“15 Minutes of Faye”
A Faye Film, LLC Production

- DEAL MEMO -

Contractor Name: Cameron Gagne
Character: Faye

Dates of Service: July 18 – August 19, 2011
Project: “15 Minutes of Faye”

Location: Bradenton/Sarasota FL

Fed: $300.00

Terms: This Independent Contractor Agreement (the “Agreement”) is entered into as of the 18th day of July, between Faye Film, LLC (the “Company”) and Cameron Gagne (the “Contractor”) regarding services on the project currently entitled, “15 Minutes of Faye” (the “Project”).

1. Independent Contractor. Subject to the terms and conditions of this Agreement, the Company hereby engages the Contractor as an independent contractor to perform the services set forth herein, and the Contractor hereby accepts such engagement. This Agreement shall not render the Contractor an employee, partner, agent of, or joint venture with the Company for any purpose. The Contractor is and will remain an independent contractor in relationship to the Company. The Company shall not be responsible for withholding taxes with respect to the Contractor’s compensation hereunder. The Contractor shall have no claim against the Company hereunder or otherwise for vacation pay, sick leave, retirement benefits, social security, worker’s compensation, health or disability benefits, unemployment insurance benefits, or employee benefits of any kind.

2. Duties, Term, and Compensation. The Contractor’s duties, term of engagement, compensation and provisions for payment thereof shall be as set forth above or in an estimate provided to the Company by the Contractor or agreed to by the parties.

3. Acknowledgement of Faye Film LLC’s Ownership of Project. The Contractor agrees that all of the services and work performed hereunder shall be a work-for-hire and that Company shall be the sole and exclusive owner of all the results and proceeds of services. Furthermore, Company and its assigns shall have the exclusive right to exploit paid results and proceeds and all rights of every kind therein in all media throughout the universe in such manner as Company elects.

4. Entire Understanding. This document and any exhibit attached constitute the entire understanding and agreement of the parties, and any and all prior agreements, understandings, and representations are hereby terminated and canceled in their entirety and are of no further force and effect.

IN WITNESS WHEREOF the undersigned have executed this Agreement as of the day and year first written above. The parties hereto agree that facsimile signatures shall be as effective as if originals.

By: 
Addison Bryan, Producer
Faye Film LLC
Joshua Ingle, Owner

Address: 3065 Hosford Ct.
Orlando, FL 32805

5018 44th St. W.
Bradenton, FL 34210

276
List of Cast Contract Signatories

Jamie Parslow
Cameron Gagne
Jo Crandall
Don Hiltebeitel
Rachael Endrizzi
Katherine Tanner
Judy Waller
Marco DiGeorge
Joe Vita
Nancy Krayer
Vanessa Aranegui
Nicole Myers (on behalf of her daughter Isabel Myers)
Suzanne Sacks
Leon Salem
Ernie Berger
Bob Eichenberg
Danny Bellini
Adam Ives
Jason Kimball
Benjamin Boucvalt
Caroline Lloyd
Drew Silverman
Andy Childers
Benjamin Taylor
Sarah Ravotto
Ray Rodriguez
Lori Rodriguez
Atmosphere Releases

Sample Atmosphere Release

GROUP RELEASE FORM

To Whom It May Concern:

I (the undersigned) do hereby grant to the FaYe Film, LLC (hereinafter sometimes referred to as “you”) the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled 15 Minutes of FaYe (the Picture).

I hereby grant to the FaYe Film, LLC, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, including the right to substitute my voice for the voice of another person or persons, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the Picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or post production of the Picture.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative, and NOT the

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

<table>
<thead>
<tr>
<th>DATE</th>
<th>PRINTED NAME</th>
<th>SIGNATURE</th>
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<tbody>
<tr>
<td>8/5/11</td>
<td>Kristen Mazzarella</td>
<td>[Signature]</td>
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<tr>
<td>8/5/11</td>
<td>Justine Boudam</td>
<td>[Signature]</td>
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<tr>
<td>8/5/11</td>
<td>Travis Hage</td>
<td>[Signature]</td>
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<tr>
<td>8/5/11</td>
<td>Sean Wroth</td>
<td>[Signature]</td>
</tr>
<tr>
<td>8/5/11</td>
<td>Hillel Mitz</td>
<td>[Signature]</td>
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<tr>
<td>8/5/11</td>
<td>Colin Chaves</td>
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</tr>
<tr>
<td>8/5/11</td>
<td>Sarah Rogers</td>
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ADDITIONAL SPACES ON BACK OF PAGE

PRODUCTION MANAGER
GROUP RELEASE FORM – Page 2

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<td>Lynn Engerski</td>
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<td>Erik Gundlach</td>
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<td></td>
</tr>
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<td>9/7/11</td>
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<td></td>
</tr>
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<td>9/7/11</td>
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<td></td>
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<td>9/7/11</td>
<td>Jenna Gaaligan</td>
<td></td>
</tr>
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<td>Brandy Thornton</td>
<td></td>
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<td>Lauren Carpenter</td>
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<td>10/14/12</td>
<td>Bradford Dominguez</td>
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<td>10/14/12</td>
<td>Joseph Gross</td>
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<td>11/4/15</td>
<td>Peter Wingrove</td>
<td></td>
</tr>
<tr>
<td>11/10/13</td>
<td>Jayd Walker</td>
<td></td>
</tr>
<tr>
<td>10/19/13</td>
<td>Molly McMillan</td>
<td></td>
</tr>
</tbody>
</table>
List of Atmosphere Release Signatories

Ann Berger
Kristen Mazzarella
Justine Boehm
Travis Hage
Vinny Svoboda
Colin Charles Roe
Jessica Riggs
Sarah Singer
Britta Gundlach
Lynn Engerski
Eykka Gundlach
Michael Sloan
Jane Trinci
Patty Virgilio
Ralph A. Travis III
Tyler R. Stanley
Candace True
Bryan Dill
Andy Sherall
Caprina Kerner
Sandi Gracco
## Location Agreements

### Sample Location Agreement

<table>
<thead>
<tr>
<th>Film</th>
<th>Location Agreement</th>
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<tbody>
<tr>
<td>15 Minutes of Faye</td>
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<table>
<thead>
<tr>
<th>Production Company</th>
<th>Faye Film LLC</th>
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<tbody>
<tr>
<td>Address</td>
<td>5018 41st St W</td>
</tr>
<tr>
<td></td>
<td>Bradenton, FL 34210</td>
</tr>
<tr>
<td>Phone Number</td>
<td>(407) 453-3261</td>
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<table>
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<tbody>
<tr>
<td>Date of Agreement</td>
<td>2/8/11</td>
</tr>
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**TO WHOM IT MAY CONCERN:**

1. I, the undersigned owner or agent, whichever is applicable, hereby irrevocably grants to Faye Film LLC ("Producer"), and its agents, employees, contractors and suppliers, the right to enter and remain upon and use the property, both real and personal, located at 1005 Hibiscus Dr, Bradenton, FL 34210 (the "Property"), including without limitation, all interior and exterior areas, buildings and other structures of the Property, and owner’s name, logo, trademark, service mark and/or slogan, and any other identifying features associated therewith or which appear in, on or about the Property, for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the motion picture tentatively entitled 15 Minutes of Faye (the "Picture").

2. Producer may take possession of said premises commencing on or about exact date TBD – Summer 2011 subject to change because of weather conditions or changes in production schedule, and continuing until the completion of all scenes and work required.

3. Charges: As complete and full payment for all of the rights granted to Producer hereunder, Producer shall pay to Owner the total amount of $0 per day, each day to consist of 11 hours.

All charges are payable on completion of all work completed, unless specifically agreed to the contrary. Producer is not obligated to actually use the property or produce a film or include material photographed or recorded hereunder in the Picture. Producer may at any time elect not to use the Property by giving Owner or agent 24 hours written notice of such election, in which case neither party shall have any obligation hereunder.

4. Producer may place all necessary facilities and equipment, including temporary sets, on the Property, and agrees to remove same after completion of work and leave the Property in as good condition as when received, reasonable wear and tear from uses permitted herein excepted. Signs on the Property may, but need not be, removed or changed, but, if removed or changed, must be replaced. In connection with the Picture, Producer may refer to the Property or any part thereof by any fictitious name and may attribute any fictitious events as occurring on the Property. Owner irrevocably grants to Producer and Producer’s successors and assigns the right, in perpetuity, throughout the universe, to duplicate and recreate all or a portion of the Property and to use such duplicates and recreations in any media and/or manner now known or hereafter devised in connection with the Picture, including without limitation sequels and remakes, merchandising, theme parks and studio tours, and in connection with publicity, promotion and/or advertising for any or all of the foregoing.

5. Producer agrees to use reasonable care to prevent damage to the Property, and will indemnify and hold Owner harmless from and against any claims or demands arising out of or based upon personal injuries, death or property damage (ordinary wear and tear excepted), suffered by such person(s) resulting directly from any act of negligence on Producer’s part in connection with the production of the Picture.
6. All rights of every nature whatsoever in and to all still pictures, motion pictures, videotapes, photographs and sound recordings made hereunder, shall be owned by Producer and its successors, assigns and licensees, and neither Owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Producer or any other party arising out of any use of said still pictures, motion pictures, videotapes, photographs and or sound recordings, whether or not such use is or may claimed to be, defamatory, untrue or censurable in nature. In addition, neither Owner nor any tenant, nor any other party now or hereafter having an interest in the Property, shall have any right of action, including, but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights granted by Owner to Producer. If there is a breach by Producer hereunder, Owner shall be limited to an action at law for monetary damages. In no event shall Owner have the right to enjoin the development, production, distribution or exploitation of the Picture.

7. Force Majeure: If because of illness of actors, director or other essential artists and crew, weather conditions, defective film or equipment or any other occurrence beyond Producer's control, Producer is unable to start work on the date designated above and/or work in progress is interrupted during use of the Property by Producer, then Producer shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth in Paragraph 2, and any such use shall be included in the compensation paid pursuant to Paragraph 3 above.

8. At any time within six (6) months from the date Producer completes its use of the Property hereunder, Producer may, upon not less than five (5) days prior written notice to Owner, reenter and use the Property for such period as may be reasonable necessary to photograph retakes, added scenes, etc. desired by Producer upon the same terms and conditions as contained in this agreement.

9. Owner warrants neither he or anyone acting for him, gave or agreed to give anything of value, except for use of the Property, to Producer or anyone associated with the production for using said Property as a shooting location.

10. Owner represents and warrants that he/she is the owner and/or authorized representative of the Property, and that Owner has the authority to grant Producer the permission and rights granted in this agreement, and that no one else's permission is required. If any question arises regarding Owner's authority to grant the permission and rights granted in this agreement, Owner agrees to indemnify Producer and assume responsibility for any loss and liability incurred as a result of its breach of the representation of authority contained in this paragraph, including reasonable attorneys' fees.

AGREED AND ACCEPTED:

Date: 2/18/11

Production Company: Faye Film LLC
Prod. Company Rep Name: Joshua Ingle
Prod. Company Rep Signature: [Signature]

Property Owner Name: VANDERNOOD PARTNERS, PETER VANDERNOOD
Property Owner Signature: [Signature]
List of Location Agreement Signatories

In order of appearance in the film:

Bayshore Rental Apartments, 24th St W, Building 12R, Apt. 226, Bradenton, FL
Shorewalk Villas, 4420 46th Ave W, Bradenton, FL
Darbyshire Residence, 215 133 St E, Bradenton, FL
Reese Automotive Center, 1802 Main St, Sarasota, FL
Riverside Café, 955 Riverside Drive, Palmetto, FL
Regatta Pointe Marina, 1005 Riverside Dr, Palmetto, FL
Morris Residence, 3327 Friendly Harbor St, Bradenton, FL
Ingle Residence, 5018 44th ST W, Bradenton, FL
Cock & Bull Pub, 975 Cattlemen Rd, Sarasota, FL
Jolly, 1298 N Palm Ave, Sarasota, FL
Baumgart Residence, 3255 Buffalo Run, Tarpon Springs, FL
Sarasota Bradenton International Airport, 6000 Airport Cir, Sarasota, FL
Beck’s Bistro, 417 12th St W, Bradenton, FL
Sample Insurance Certificate

CERTIFICATE OF LIABILITY INSURANCE

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CON bester NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

WINDOW: If the certificate holder is an ADDITIONAL INSURED, the policyholder must be endorsed. IF SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER
Maury, Donnelly & Parr, Inc.
Commerce & Water Streets
Baltimore, MD 21202
(410) 685-4625

INSURER A:
Faye Film LLC
5018 44th St. W
Bradenton, FL 34210

INSURER B:
Insured A

INSURER C:
Insured B

COVERAGES

CASH OCCURRENCE: 1,000,000
DAMAGE TO PROPERTY: 300,000
MEDICAL EXAMINATION: 10,000
PERSONAL & ADJUR OR INJURY: 1,000,000
GENERAL AVERAGE: 2,000,000
PRODUCTS COMPLAINTS: 2,000,000

PERMISSIBLE LIABILITY

EXCESS LIABILITY EXCEEDS CLAIM MADE

WORKERS' COMPENSATION

AND EMPLOYER'S LIABILITY

DESCRIPTION OF POLICIES & COVERAGE:

DESCRIPTION OF OPERATIONS BELOW

CERTIFICATE HOLDER
City of Anna Maria and Manatee County
2013 Gulf Drive North
Holmes Beach, FL 34217

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

ACORD 25 (2018)

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List of Insurance Certificates Issued

City of Anna Maria and Manatee County

City of Anna Maria

John Schussler

William and Andrea Baumgart

UCF Film Department/Attn: Jonathan Bowen
Our equipment rental contract with the UCF Film Equipment Room was lost during production, and we have been unable to obtain a replacement copy. In lieu of this contract, I have included our equipment request form for the film.
# UCF Film Equipment Request Form

## Directing 3

**Student Name:** Reid Nicewonder  
**Phone:** (276) 791-0244

**Producer Name:** Addison Bryan  
**Phone:** (727) 871-4881

**Project Title:** 15 Minutes of Faye

### Camera

<table>
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<tr>
<th>Bodies</th>
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<tbody>
<tr>
<td>Canon EOS 7D Kit (4 lb)</td>
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<tr>
<td>Canon EOS 5D MK II Kit (4 lb)</td>
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<tr>
<td>Panasonic AG-HVX200 Kit (8 lb)</td>
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### Lenses

- Nikkor D Series Cine Mode Prime Lens SET – 28mm F1.4, 35mm F2.0, 50mm F1.4, & 85mm F2.0
- Canon L Series Wide Angle-Telephoto 24-105mm F4.0 Zoom Lens
- Canon Zoom Lens Wide Angle-Telephoto 28-135mm F3.5-5.6 Zoom Lens
- Cavision Matte Box & Filters

### Camera Support

- Cartoni Fluid Head 28lb Max Focus Fluid Head F100 & F104 Tripod
- Bogen Video Tripod 11lb Max
- Gorilla Pod
- Hi-Hat (100mm, 150mm, or Mitchell mount)
- Zacuto 15mm Rail System Support Kit w/ Handheld & Follow Focus
- Small HD DPX 1 Kit
- 720p 6.9" LCD Monitor w/ Zacuto Arm
- Capstone Ditty Bag
- Handheld Shoulder Support

### Jibs, Dollies & Track

- EZ FX Jib w/ Rolling Base
- Kessler Crane Pocket Dolly  
- Wheelchair
- Doorway Dolly (Needs 5B Wheels)
- Dolly Track (Chapman)
- Two 8' Straight or Two 8' Curved (Circle One)

### Audio

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<tr>
<td>Fostex FR-2 LE Recorder Kit</td>
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### Audio Cables & Adapters

| 1' XLR Cable | XLR Split (4 to GP) |  |
| 3' XLR Cable | XLR Split (2 to GP) |  |
| 5' XLR Cable | 1/4" TRS M TO XLR F |  |
| 10' XLR Cable | 1/4" TRS F |  |
| 15' XLR Cable | 1/8" TRS F |  |
| 25' XLR Cable | 1/8" TRS M |  |
| 35' XLR Cable | 16 1/2" TRS Cable |  |
| 50' XLR Cable | 15 1/2" TRS Cable |  |
| 3/8" TRS Cable | 25 1/2" TRS Cable |  |

**Audio Cables & Adapters**

### Revised: 10/10

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**289**
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<td><strong>FULL</strong></td>
<td><strong>CHINA BALL RIG</strong></td>
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<td><strong>HALF</strong></td>
<td>BALL, MOGUL FIXTURE, 1K, 300w, 250w BULBS</td>
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<td><strong>QUARTER</strong></td>
<td><strong>COSMOLIGHT 3-LIGHT OPEN-FACED</strong></td>
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<td><strong>PANCAKE</strong></td>
<td>(1) 1K, (2) 800w &amp; (3) STANDS</td>
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<td><strong>CRATE OF 2X4 CRIBBING</strong></td>
<td><strong>KINO FLO DIVA-LITE 200 KIT FLUO</strong></td>
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<tr>
<td><strong>CRATE OF 1X3 CRIBBING</strong></td>
<td>(1) LIGHTS INCL. TUNG &amp; DAYLT BULBS</td>
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<td><strong>CRATE OF WEDGES</strong></td>
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<td><strong>15LB SANDBAGS</strong></td>
<td>(2) LTM 100W OR ARR 150W PEPPERS (CIRCLE ONE)</td>
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<td><strong>25LB SANDBAGS</strong></td>
<td><strong>ARRI 4-LIGHT KIT FRESNEL</strong></td>
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<td><strong>STANDS</strong></td>
<td>(2) 650W, (2) 300W &amp; (4) STANDS</td>
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<td><strong>ARRI 3-LIGHT KIT FRESNEL</strong></td>
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<td><strong>C-STAND</strong></td>
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<td><strong>MOLE BABY 1K FRESNEL</strong></td>
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<td><strong>NET &amp; FLAG PACKAGE</strong></td>
<td><strong>MOLE JUNIOR 2K FRESNEL</strong></td>
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<td><strong>CIRCLE</strong></td>
<td><strong>ETC SOURCE FOUR ELLIPSOIDAL</strong></td>
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</tr>
<tr>
<td><strong>SOLID (2)</strong></td>
<td><strong>16&quot;, 26&quot;, AND 36&quot; LENS</strong></td>
</tr>
<tr>
<td><strong>SINGLES (2)</strong></td>
<td><strong>ULTRALIGHT 650w ZIP SOFTLITE</strong></td>
</tr>
<tr>
<td><strong>DOUBLES (2)</strong></td>
<td><strong>ALTMAN 1K ZIP SOFTLITE</strong></td>
</tr>
<tr>
<td><strong>Silks (2)</strong></td>
<td><strong>MOLE 2K ZIP SOFTLITE</strong></td>
</tr>
<tr>
<td><strong>6X6 RAGS</strong></td>
<td><strong>LTM HMI 575w PAR</strong></td>
</tr>
<tr>
<td><strong>SOLID</strong></td>
<td><strong>LTM HMI 1.2K PAR</strong></td>
</tr>
<tr>
<td><strong>SINGLE</strong></td>
<td><strong>DESI STI HMI 575w FRESNEL</strong></td>
</tr>
<tr>
<td><strong>DOUBLE</strong></td>
<td><strong>DESI STI HMI 1.2K FRESNEL</strong></td>
</tr>
<tr>
<td><strong>SILK</strong></td>
<td><strong>STINGERS &amp; LIGHT STANDS</strong></td>
</tr>
<tr>
<td><strong>UNREALLED</strong></td>
<td>LIMIT <strong>STINGERS, 6 LIGHT STANDS</strong></td>
</tr>
<tr>
<td><strong>MUSLIN</strong></td>
<td><strong>STINGERS</strong></td>
</tr>
<tr>
<td><strong>SILVERGOLD</strong></td>
<td><strong>LIGHT STANDS</strong></td>
</tr>
<tr>
<td><strong>B&amp;W GRIFFOLYN</strong></td>
<td><strong>MISCELLANEOUS</strong></td>
</tr>
<tr>
<td><strong>2X3' COOKIE</strong></td>
<td><strong>CRAFT SERVICE TABLES</strong></td>
</tr>
<tr>
<td><strong>FINGER &amp; DOT KIT</strong></td>
<td>CIRCLE QUANTITY: <strong>1</strong></td>
</tr>
<tr>
<td><strong>6X6 BUTTERFLY KIT</strong></td>
<td><strong>IGLOO COOLER</strong></td>
</tr>
<tr>
<td><strong>12X12' OVERHEAD KIT</strong></td>
<td><strong>SOUND BLANKETS (LIMIT 4)</strong></td>
</tr>
<tr>
<td><strong>CLAMP PACKAGE</strong></td>
<td><strong>10X10 POP UP TENT</strong></td>
</tr>
<tr>
<td><strong>LIMIT</strong></td>
<td><strong>Bounces</strong></td>
</tr>
<tr>
<td><strong>2X2' BEAD BOARD</strong></td>
<td><strong>LIMIT 2 OF</strong></td>
</tr>
<tr>
<td><strong>2X4' BEAD BOARD</strong></td>
<td><strong>2X4' BEAD BOARD</strong></td>
</tr>
<tr>
<td><strong>4X4' BEAD BOARD</strong></td>
<td><strong>4X6' BEAD BOARD</strong></td>
</tr>
<tr>
<td><strong>PHOTOFLEX</strong></td>
<td><strong>SHINY</strong></td>
</tr>
<tr>
<td><strong>GOLD/WHITE</strong></td>
<td><strong>BRIDGE TABLES</strong></td>
</tr>
<tr>
<td><strong>HARD CORES</strong></td>
<td></td>
</tr>
</tbody>
</table>

Revised: 10/10
Legal Services Agreement

LAW OFFICES OF LAWRENCE H. HABER, P.A.
6 Escondido Circle, Suite 55
Altamonte Springs, Florida 32701
Telephone 407-451-2000 Facsimile 888-865-4671
e-mail: lawrencehaber@gmail.com

September 22, 2010

Via Email: filmsoutsidethebox@yahoo.com

Mr. Joshua Ingle
5018 44th Street W
Bradenton, FL 34210

Mr. Ingle:

We appreciate your consideration of this firm for the purpose of providing legal services to you. This letter will confirm the terms and conditions under which the Law Offices of Lawrence H. Haber, P.A. (“the firm”), upon receipt of a fully signed copy of this letter agreement and the initial retainer described below, will undertake this representation.

We generally work on an hourly rate basis. My hourly rate is $300.00 per hour. This rate is subject to change. Any time spent on these matters, including conferences, certain telephone calls, drafting documents, research, necessary travel time, and the like will be billed on an hourly basis. Time will be billed in multiples of tenths of an hour. We will assume the responsibility for general out-of-pocket costs incurred in connection with this matter, including copying, local travel, most telephone calls of short duration, e-communications, postage, and other incidental expenses. Any extraordinary billings or expenses, and long distance travel, are not included and will be billed separately to you. You will be billed monthly and bills are due ten (10) days after receipt and are subject to an interest charge of 1% per month if not timely paid. You agree to pay reasonable attorney’s fees and costs for any amounts which would be subject to collection proceedings, and venue for any legal action shall be in Orange County, Florida.

Initially, you have requested and we have agreed to provide the following services on a flat fee basis for the production of your film "15 Minutes of Faye": (i) the creation and filing of a Florida limited liability company named Faye Film, LLC; (ii) the drafting of various production contracts and associated legal work; and (iii) all associated emails, telephone calls and meetings. A set initial retainer of $2500.00 will be required, which is inclusive of all legal services and expenses for the work outlined in the preceding sentence. Any fees incurred for any additional work you may request will be due in accordance with the terms and conditions outlined in the preceding paragraph. We reserve the right to modify or increase the amount of the initial retainer if you request additional services which would exceed the initial retainer.
Every effort will be made to provide you with prompt and efficient services, and to keep you fully informed of the efforts made on your behalf. To help you keep pace with the firm’s services and progress, the firm’s statements will provide descriptions of services rendered and you will be provided with copies of documents generated during the course of our representation.

We are looking forward to working with you in this matter. Please return an executed copy of this Agreement with a check for the retainer referenced above. Alternatively, we also accept MasterCard, Visa, Discover Card and American Express for payment of legal services. If you would like to pay the retainer by credit card, please complete the information below, sign a copy of this letter in both places indicated, and return it to us by scanning and emailing this letter to us, or by fax or mail. Upon receipt of these items we will commence the work requested on your behalf.

If you have any questions concerning this, please call me.

Sincerely yours,

Lawrence H. Haber

Lawrence H. Haber

CONFIRMATION AND ACCEPTANCE

I have read, understood and agreed to the terms of this Agreement. I acknowledge that I have been advised that in entering into this Agreement, I have the right to seek independent counsel and have either sought such counsel or have intelligently and knowingly decided not to seek such independent counsel. Dated this 10th, day of November, 2010.

Joshua Ingle, Individually
LIST OF REFERENCES


Hartigan, Chad. "Mumblecore Questions." Message to Joshua Ingle. 7 Feb 2011. E-mail.


