Bad Pixels Challenges Of Microbudget Digital Cinema

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BAD PIXELS:
CHALLENGES OF MICROBUDGET DIGITAL CINEMA

by

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B.A. University of North Carolina Asheville, 2008

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the Department of Film
in the College of Arts and Humanities
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ABSTRACT

*Bad Pixels* is a feature-length, microbudget, digital motion picture, produced, written, and directed by Alexander Jon Bowser as part of the requirements for earning a Master of Fine Arts in Film & Digital Media from the University of Central Florida. The materials contained herein serve as a record of the microbudget filmmaking experience. This thesis documents the challenges confronted by a first-time feature filmmaker; an evaluation of both the theory and application of a dynamic microbudget approach to digital content creation. From script development to digital distribution, the thesis aims to reflect on technical and procedural decisions made and assess their impact on the overall experience and final product.
ACKNOWLEDGEMENTS

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I would like to thank my entire cast and crew; each and every UCF Film BFA and BA student who volunteered their time to make this film a reality. Specifically, I have to thank Christopher Carullo, my producer, who admittedly never wants to produce a feature film again; my cinematographer Jon Perez, who lent our production his talents and tingle fingers; my First Assistant Director, Edgar Jorge, for making sure we survived until we wrapped; and the only other graduate student who would give up an entire summer to help a friend, my production manager, Sam Torres.

I must thank Lucy Caputi and Cassondra Justo, for allowing their romance to blossom under the scrutiny of cameras and flashing LEDs; everyone at Smile for Camera for taking us under their party wing, and to everyone who donated their junk to help us build the future.

Last but not least, I’d like to thank my family, who made sacrifices to ensure I was able to further my education and pursue my interests in digital filmmaking and teaching.
For Mob Cat, and all my creatures of the Nite.
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CHAPTER ONE: INTRODUCTION

I’ve never considered myself a filmmaker. At best, digital media renegade would have been an equally undeserved but fitting title. Prior to beginning my graduate education at UCF, I had no concept of film school whatsoever. My undergraduate digital video work had only led me to develop a foundation for creating short no-budget videos with zero production value. It wasn’t until I discovered the Entrepreneurial Digital Cinema MFA that I realized I had found a well-suited challenge; to make a microbudget feature film and accept the fact that I could be a filmmaker.

I had always found myself fascinated by a few considerably disparate subjects; technology and communication, the politics of gender and sexuality, and the magic of synthesizers. In some way or another, every no-budget video project I had created in the past contained one of these elements, but I had never envisioned these ideas informing a single creative work.

My first feature, Bad Pixels is a science fiction film set in a dystopian future, where a teenage musician builds an orgasmic synthesizer amidst a strange battle of the sexes; a strangely sexualized audio-visual futuristic nightmare realm. Still in the midst of post-production, I am only now able to begin to reflect on the experience of making Bad Pixels and what I’ve learned along the way.

**Development**

Bad Pixels began to truly develop when I met a local DJ named Lucy Caputi in November of 2009. We found common ground in our appreciation of B-movie sci-fi, electronic music, and a lifelong obsession with synthesizers. Joining forces with someone local was a
fantastic decision; my contact network grew to include potential musicians, photographers, and cast members. We began working on an overhaul of the script, a process which I eventually continued with my producer Chris Carullo. Although it progressed into a cheaper and more thematically concise film through its significantly different drafts, I was never truly convinced the script was polished. Major revisions continued well into pre-production, and they began to affect our ability to plan elements of the production. The locked script of *Bad Pixels* never felt quite done, but the beat went on.

**Nite Vision**

In April of 2010, I helped Chris Carullo throw a dance party to for his Directing 1 film *Nite Boy / Day Girl*. We realized we had stumbled across more than just a great test environment for DSLR high ISO tests. Carullo’s motto for the event was “party first, film second”. This wasn’t your traditional film party, there was no stop and go, and the few actors in the scene had been given minimal direction. The result was stunning and candid party video footage. People ranted and raved about the party, and we realized that we had branded ourselves. There was a demand for us to repeat that experience, and this led to us throwing a series of house parties and eventually club events known as *Nite Vision*.

*Nite Vision* became our pre-production brainchild; the perfect formula for fundraising, spreading awareness, and getting people excited about a film they knew nothing about. Parties might seem like the obvious solution to access and motivate college students, but this was more than that. We ended up partially funding, crewing, and gathering the entirety of our extras for *Bad Pixels* from the *Nite Vision* events that we had held. Despite a significant amount of time invested, the payoff was well worth it.
Pre-Production

At the conclusion of Spring 2010, I took a step back from my involvement planning the Nite events and began to focus on script revisions and the casting process. Lucy suggested that her new girlfriend Cassondra Justo play the role of Kyrie, and her best friend play the role of Tyler. The dynamic between the two of them was perfect, so I convinced Lucy to play the role of Adena, and my leading teenage trio of non-actors was complete. The remainder of our casting process took place online, and we were lucky enough to find individuals who not only fit the roles, but felt they could have fun with the script and were willing to work for free.

With casting set in place, I redirected my focus to the art department challenge. We had to somehow build more than twelve sets for only two thousand dollars. With that kind of budget, our goal was to get as many donated items as possible. Most period films wouldn’t be suited for microbudget filmmaking, but futuristic sci-fi has the potential to work for one reason; no one can predict the future. Ninety percent of the physical environments in Bad Pixels feature entirely donated junk, most of which was brought to electronics recycling following wrap. The tireless efforts of Kate Shults and the team we had gathered really paid off. Despite countless compromises due to time or budget, we achieved the look we were going for, and the visual qualities of the DSLR only enhanced the look of the sets.

Merely days away from shooting, we were still missing critical crew members. What I had initially projected at ten to fifteen crew members per day had skyrocketed to nearly thirty out of pure necessity. Our primary crew was formed by the UCF Student Cinematheque founders and their circle of friends. They had all worked together previously and we had all become friends, so I had minimal worries. There was however, a certain degree of haphazard desperation to hiring other key crew. Many members were hired in the last few days with no familiarity of
their responsibilities and underwent very minimal training sessions. I soon accepted the fact that this entire experience was a crash course in feature filmmaking, both personally and for nearly everyone on the crew.

Production

The production of Bad Pixels was both an amazing experience and an absolute nightmare. On a budget of less than ten thousand dollars, we could never have achieved what we did without the resources and assistance of UCF Film faculty, staff, and students. Jon Bowen in particular kept at our side to ensure we launched the production. He held training for grip and electric crew, had a set construction workshop, and helped us develop our digital workflow.

I had been adamant about my production occurring on the soundstage since the moment I’d settled on shooting a sci-fi film. My desires were only compounded by the infinite warnings about the brutality of Florida summers and their impact previous graduate film productions. If there’s one decision I have no second guesses about, it’s this one. The luxury of having the entirety of our production in one building was unbelievable. That being said, the decision came with its own set of problems. The Studio 500 soundstage is conveniently built next to a railroad, under a heavy air traffic route, and not only amplifies the sound of rain but leaks as well. Perhaps it was these nuisances that led our catering volunteers nearly set the building on fire. In all seriousness, the use of a soundstage of any sort is far from the norm for microbudget filmmaking. The use of the facility for our production was a taunting insight to the luxuries of larger studio productions.

The most frightening experience during production was surprisingly not the stage fire, but the mother of my underage lead actress. On a daily basis, she would call and threaten to never let her daughter return to set and have the stepfather threaten me. As the main character in
the film, the individual who shot every day of the schedule, our production revolved around her. Because of this fact, I was walking on eggshells nearly the entire shoot, forced to make plea phone calls to her mother. The sky felt as if it were falling for most of the production, but in those moments I could truly feel it resting on my shoulders. Thankfully, we were able to make it through the entire production without getting grounded for life.

The most rewarding part of the production experience were the moments when I wasn’t doing the job of a producer or production assistant, but the times when I was actually able to collaborate with cast and crew as the director. That being said, I remain fairly certain the entire ship would have sunk had my main crew not picked up the slack in other areas. Accepting the fact that I had to delegate tasks to others and focus on my own duties was very difficult, but I eventually came to terms with it.

Working with the cast was my absolute favorite part of the production. There were such vast differences in working with the actors and non-actors, each presented their own unique challenge and reward. I found that regardless of the actor’s experience level, my stance of not being wed to the script was very beneficial. The deviations from the script turned out to be some of the best moments in the entire film. I was lucky enough to have rehearsal time in pre-production, but I took this time to get coffee with my cast, get to know them better, and discuss their characters. I think that forming a stronger friendship with my cast helped develop their trust for me and made them feel more comfortable during the process of filming.

**Post-Production**

When the smoke cleared, we had accumulated nearly 30 hours of footage. Before we even reviewed our footage, for financial and practical reasons I had decided that we would not be doing any reshoots. If anything additional was to be shot, it would be supplemental or interstitial
material. Chris and I also concluded that we did not want to offer up the opportunity to edit this film to anyone else. Having developed the script together and co-edited previous projects, we knew we had the right sensibilities to edit *Bad Pixels* on our own.

Reviewing footage from a feature shoot is an unnerving experience unlike anything I’d ever endured. All of the mistakes that went unnoticed on set float painfully to the surface, more so than the wonderful moments. Whether a strangely composed shot or a hilarious continuity error, the flaws that appear in post-production are genuinely hard to stomach. At a certain point, we realized the appropriate approach with this film was to forgive, forget, and embrace the footage we had dealt ourselves.

**Marketing & Distribution**

Because we were able to fund *Bad Pixels* without investors, the question of how to approach distribution became fairly clear-cut without the need for repayment. I am admittedly part of a generation where piracy runs rampant and the innate value of artistic media has become obscured. I almost can count the number of films I’ve purchased in my lifetime on fingers and toes alone. I had never been under the impression that an artist can expect to make a financial gain on their first endeavor, especially in a modern super-saturated market. I had never had a lofty and unrealistic distribution or sales goal in mind; this was simply a project made amongst friends that I wanted to be available on the internet.

At the same time, I’ve never submitted a feature film to a festival, and I may never have the opportunity to do so again. I wouldn’t dare consider denying myself the potential festival experience or a healthy dose of festival rejection. What’s most important regarding distribution for *Bad Pixels* is that the film be made available online, free of charge. I am planning on utilizing the service VODO, which has made deals with the largest Peer-to-Peer and Torrent sites on the
Internet, enabling your film to reach an instant potential audience of millions of like-minded media pirates.

**Microbudget Lessons**

The experience of creating *Bad Pixels* was absolutely invaluable. The things I’ve learned have ensured that I will never repeat the process in quite the same fashion, not that I could afford it if I even wanted to. While visiting the UFVA 2010 conference, a question arose that I had failed to previously consider. Was *Bad Pixels* truly a microbudget film?

Without a doubt, this film would have been impossible to create outside of the arena of UCF Film. The soundstage, equipment rental, storage space, and use of facilities alone would have cost our production nearly $150,000. Factor in the cost of paying our horde of unpaid cast and crew, and you’re looking at nearly double that cost. While I could not be more thankful to have had the opportunity to operate under this environment, I have to accept the fact that I will never be able to do this again. It was truly an unrealistic experience for a microbudget filmmaker operating outside of academia. *Bad Pixels* is an example of a small concept that grew in scale to fit the offerings of academia, instead of shrinking in scale due to drastic constraints.

There’s something about the DSLR revolution that screams for one to make use of natural environments, available lighting, and the intimacy of real life human interaction set in present day. For a variety of reasons, I was strangely opposed to these concepts as an artist at the time I developed *Bad Pixels*. I had fallen victim to a desire to emulate the look and feel of films and other media that had inspired me. This was no verbatim singular rip-off, but a pastiche of elements I’d always cherished. And yet, in retrospect, I’ve concluded that my attempt to cloak a personal story from my teenage years in a sci-fi future was simply an unpredictable experiment. The resulting product at times leaves an element of reality and humanity to be desired. I’ve since
come to terms with the fact that in the future I am going to challenge myself to step outside of my own familiarities, in hopes that my future artistic endeavors will reciprocally inform the styles and tropes I appreciated as a teenager, and perhaps I will revisit them someday. In all honesty, I’d involved too many variables for a first time feature filmmaker to handle properly.

These variables were further complicated during the struggles of production; high-pressure decision making scenarios where every choice involves a degree of compromise, artistic or otherwise. As a project grows in scope, the production inevitably gets more complex and more individuals are involved in the creative process. Regardless of his or her role, anyone on set has the potential to impact on your production, from camera operator to art production assistant. Despite efforts to populate and align your production with individuals who comprehend and reinforce your creative vision, on a volunteer basis you’re a beggar, not a chooser. I truly learned through this experience that a large crew can adjust the variables of your creative vision in so many directions your intents can easily get lost in the process.

I have a pretty strong inclination about the microbudget films I’d like to make next, and they’re strangely grounded in reality. I’ve gotten the secluded soundstage sci-fi out my system, and I think I’m ready to step outside and move on to something new. The process of making Bad Pixels has truly allowed me to shed my skin as an individual and a filmmaker.
CHAPTER TWO: PICTURE

Figure 1: Kyrie (Cassondra Justo) smirks in the final scene of *Bad Pixels*.

Figure 2: Don (Alexander Mrazek) pauses in confusion during a video-call conversation.
Figure 3: Assorted dudes chill at the “Cryobank”, a dance club and sperm donation center.

Figure 4: A propaganda video featuring Italo Stud (Robert Fritz).
Figure 5: Valerie (Katarina Waters) watches her terminal from her underground lair.

Figure 6: Kyrie (Cassondra Justo) ignores a friend while listening to music.
CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following pages include the shooting script of *Bad Pixels*. Script page numbers are indicated at the top-right of each page. No official script revisions to the script were made during production.
BAD PIXELS

Written by

Alex Bowser

Story by

Alex Bowser, Lucy Caputi
FADE IN:

An ancient computer screen scrolls blocky text.

SUPER:

"2012: OUR WORLD CAME TO AN END..."

"MANKIND WAS UNABLE TO PRODUCE NATURE’S MOST ESSENTIAL FLUID: SEMEN."

"THE CAUSE: A SEXUALLY TRANSMITTED EPIDEMIC."

"THE ORIGIN: UNDETERMINED."

"A RADICAL FEMINIST GROUP, KNOWN ONLY AS SKAM TOOK CREDIT FOR THE BIOLOGICAL DISASTER."

"ALL SCIENTIFIC ATTEMPTS TO STOP THE EPIDEMIC FAILED. CONTRACEPTIVES PROVED FUTILE."

"ONE SOUTHERN MAVERICK REVEALED A PROVEN PLAN:"

"MOVE UNDERGROUND. OUTLAW SEX. SEGREGATE GENDERS. SUBJUGATE WOMEN. COLLECT ALL SEMEN."

"...HE WAS QUICKLY ELECTED PRESIDENT."

"ONE HUNDRED YEARS LATER"

"NOTHING HAS CHANGED..."

1 INT. SCHOOL - HALLWAY - DAY

A filthy dark aisle, reminiscent of a condemned dive bar bathroom entrance.

KYRIE, 17, a rebel girl with more eyeliner than attitude, trudges towards the door marked for females.

2 INT. SCHOOL - CELL - DAY

A cramped educational cell, no room to stand, outfitted with only a rigid chair. Dimly lit tubing is snaked along the floor.

Kyrie taps her boots impatiently. A display screen lowers from above. Her dark eyes blink as she adjusts to the glow and leans forward.
The pulsing glow of light from the screen matches the crescendo of garbled male voices, static hiss, and scattered images of cleaning, cooking, scrubbing, chastity, disney princess garbage.

INT. SCHOOL - HALLWAY - DAY

The female door slams behind Kyrie
Kyrie walks swiftly down the hallway.
ADENA, 18, with a slick mullet and suspenders, watches Kyrie as she walks away.

INT. KYRIE’S ROOM - DAY

Walls without windows, covered in B&W mimeographed photos of female musicians and electronic instruments, and an occasional splash of DayGlo paint.

Tangled wires stream across the floor where Kyrie is sitting. She picks up a Gamegirl, a circuit-bent gaming device.

A series of quick cuts:

– Kyrie leans back against the wall.
– She untangles a small cable attached to a neon vibrator, and plugs it into the Gamegirl.
– She reaches below her waist.
– She leans her head back against the wall.
– She bites her lips in frustration.
– She stops abruptly.

Kyrie removes the data cartridge from the Gamegirl and blows hard onto the exposed copper edge. She puts the cartridge back in and leans back.

She sits up abruptly, stares blankly ahead, yanks out the accessory cable, and tosses the egg across the room. It slides across the floor.

A tiny musical keyboard is adjacent to her. She grabs its cable and connects it to the Gamegirl.

She presses a few buttons and starts to play a song.

DISSOLVE TO:
INT. SCHOOL - HALLWAY - DAY

Kyrie leans against the wall, waiting outside the female entrance. She stares at the male-only door.

Adena calls out from behind her.

    ADENA (O.S.)
    Yo.

Kyrie swivels around.

    KYRIE (V.O.)
    Huh?

Adena is peering out from an A/V closet door. Adena lures her in with a smile.

INT. SCHOOL - A/V CLOSET - DAY

A telecommunications nightmare and toilet, all in one small room. Blinking green lights everywhere amidst tangled webs of thick black tubing.

Kyrie glances around.

    ADENA
    Classy fuckin’ hangout, huh? Ten bucks says this ghetto rig runs the whole shit show.

Kyrie shrugs.

    KYRIE
    What’s up?

    ADENA
    You tell me. I saw you storm outta here the other day.

    KYRIE
    There’s nothing left. Everything I’m trying to access is blocked.

    ADENA
    Comstock’s got that shit on lockdown lately. Where the hell you been?

    KYRIE
    Trying to ignore things.
ADENA
No need.

Adena reaches in her bag.

ADENA (CONT’D)
I got somethin’ for ya.

Adena holds up a stack of floppy discs. She hands one to Kyrie, it’s unlabeled, she turns it over.

KYRIE
What’s on it?

Adena points at the door.

ADENA
What they’re gettin’ plenty of out there. His story, selective swiss cheese bull-shit. K thru twelve, primary to postdoc, dawn of mankind to last freakin’ week.

A beat.

KYRIE
What’s on the rest of ‘em?

ADENA
The good shit.

Kyrie trades floppy disks with her. This one is black and pink, with a stenciled raised fist and the label “S.K.A.M.”

KYRIE
Where’d you get these?

Adena glances up at the surveillance equipment. She moves in closer.

ADENA
My girls hooked me up. Keep that shit on the D-L, alright?

KYRIE
Sure?

Adena winks at Kyrie.

ADENA
Or I just might have to put my hands on you.

Kyrie steps back.
KYRIE
No... thanks.

INT. TRANSPORT - NIGHT

Kyrie is cramped inside a single-passenger transport, linked in a chain of countless divided cells. Blurry lights streak past the tiny window as they traverse the underground like a mechanical millipede.

The transport comes to a jolting stop.

Kyrie turns to look out of the window. Through the darkness of subterranean nothingness, she spots the distant glow of multi-colored orbs tossing through the air.

The transport starts up again. Kyrie leans back against the wall.

INT. KYRIE’S ROOM - NIGHT

Kyrie sets the floppy disks down next to an old computer.

She goes over to a large laserdisc-sized player on top of a speaker, and powers it on. The room fills with the blissful sound of reverberated synthesized landscapes.

Kyrie takes off everything but her black underwear. She crawls into her half-cylinder bed. Her eyes glow in the dark from the faint light of the laserdisc player.

She reaches beneath her sheet briefly. She sighs with resignation and closes her eyes.

EXT. JUNK HEAP - NIGHT

A pile of abandoned electronics rests in the dark. TYLER, 16, lean and androgynous, sits at the base of the pile.

A series of quick cuts:

Tyler pours a small bag of batteries and LEDs into his hand.

He wraps the LEDs around the battery cell and tapes the two together around a magnet.

He cradles the small glowing bundle in his palm.

He throws the bundle of light, it streaks through the stale air.
Tyler sits aside a glowing pile of LED balls.
He throws one after another towards the heap.

INT. KYRIE’S ROOM – DAY

Kyrie slides the disc into her archaic Tandy computer, the bulky display shows only orange text and diagrams.
Infinite amounts of data scroll past the screen.
Kyrie stares at the display, clicking keys at an unbelievable speed.

Flashing images of badass rebel women of the past: Poly Styrene, Kathleen Hanna, Valerie Solanas, etc. She stops at an image of a woman with an epic modular analog synthesizer towering beside her.

Kyrie glances over at her puny music keyboard.

She clicks at the computer keys, text scrolls by as she searches.

She halts, her fingers hover above the key surface.

ON THE SCREEN

A blinking outline schematic of a monstrous device, a bulky computer covered in knobs and held together with erratic wiring with a musical keyboard inlay.

The text beneath reads:
“INCEPT DATE: 1981”
“DEVELOPED BY: UNKNOWN”
“PROJECT STATUS: ABANDONED, 131 YEARS OVERDUE”
“...CONTINUED”

Kyrie presses a key.

“PURPOSE: MULTI-USE/UNDECLARED”
“PRESS (V) TO VIEW DETAILS”

She presses V.

Her screen floods with information, a parts list, etc.
Kyrie smiles.
INT. SCHOOL - HALLWAY - DAY

Kyrie steps up to the A/V closet entrance. She glances both ways and slips inside.

INT. SCHOOL - A/V CLOSET - DAY

Kyrie looks up at the surveillance device. She plunges her hand through the tangled wires and reaches around. Her fingers stop on a large illuminated button. She feels around it, and pushes.

The lights dim. An alarm siren sounds. Kyrie begins frantically pulling out random wires.

INT. SCHOOL - HALLWAY - DAY

The hallway is dark. Red emergency lights flash.

Pounding and muffled male grunts and groans are heard through the cell doors, nearly drowned by the alarm horn.

A computerized male voice echoes over an intercom.

MANBOT (V.O.)
/E-MER-GENCY/. E-MER-GENCY. PLEASE,
RE-MAIN CALM.

INT. SCHOOL - CELL - DAY

The screens begin to flash with erroneous bad pixels.

MANBOT (V.O.)
SECTOR 3, CURRENTLY EXPERIENCING
BAD FIX-

INT. SCHOOL - A/V CLOSET - DAY

The Manbot voice fades away like a kids toy with dying batteries. Kyrie holds a freshly pulled cable in hand.

She whips out a bright LED light and scours the wall of electronics. She pockets some miscellaneous hunks of circuitry and wire.

She stops briefly, counting on one hand her recent acquisitions and ensures the cost is clear.
INT. SCHOOL - HALLWAY - DAY

Kyrie struts down the hallway through the flashing red lights.

INT. SCHOOL - CELL - DAY

She tears the malfunctioning display unit from it's wall mount.

Adena stares at her computer screen, her eyes affixed on the glitched display.

INT. SCHOOL - HALLWAY - DAY

Kyrie walks towards the exit carrying the display, cables dragging behind her.

INT. KYRIE'S ROOM - DAY

Kyrie lines up all of her components next to her.

A series of quick cuts:

- She solders components to boards, the smoke wisps up from the circuitry.

- She grabs her Gamegirl and reluctantly smashes it, repurposing one of its components.

- She plugs in a variety of cables.

Kyrie crawls over and powers on her computer.

ON THE SCREEN

The schematic appears. She touches the screen and sequentially parts of the diagram fade.

One part appears to be missing. Kyrie hits a few keys.

The message reads - "MISSING COMPONENT".

Kyrie stands up.

EXT. JUNK HEAP - DAY

Tiny bits of light spill in from the surface, miles above Kyrie.
She stands at the base of the heap, scrounging through various loose pieces of electronic junk.

She’s startled by a loud bass kick. She peers over a foothill of junk, Tyler is sitting nearby, jamming on an electronic beatpad.

Kyrie approaches him, gives a tiny wave. He ignores her.

She approaches him.

    KYRIE
    Hi.

She goes over and pokes him.

    TYLER
    Hey.

A beat.

    KYRIE
    Do you think you could help me find something?

    TYLER
    Depends.

He continues tapping on the beatpad.

    KYRIE
    Have you seen any fuses that are like... this big?

Kyrie motions a size.

    TYLER
    Eh. I’ve got a few around here. They’re hard to come by.

    KYRIE
    Damn.

    TYLER
    I’ve got one though. What do you need it for?

    KYRIE
    Well, it’s a really story, I just, you know, if I could maybe—
Kyrie rambles off technological details. Tyler is overwhelmed.

TYLER
Hold on.

Tyler gets up and walks over to a pile of parts. He turns around with a component in his hands, a transparent cylinder filled with blue glowing fluid.

TYLER (CONT’D)
You can just... have it. These last a long time though, so just don’t do anything too crazy and you should be fine.

Tyler reaches out with his offering and hands it over.

Kyrie smiles and accepts. Tyler returns nonchalantly to his beatpad.

INT. KYRIE’S ROOM – DAY

Kyrie is sitting in front of her half-assembled synthesizer. She holds the transparent power cell in her hands, sloshing the fluid back and forth.

She slowly lowers it into the center of the machine.

She flips a switch, and reaches for the power knob.

She turns it slowly.

No sounds. No lights. Silence.

KYRIE
Fuuuuuck.

Kyrie slumps over to the floor.

INT. SCHOOL – HALLWAY – DAY

Kyrie steps into the hallway.

Adena pops out of nowhere.

ADENA
Well?!

Adena is incessantly slapping a floppy disc in the palm of her hand.
ADENA (CONT’D)
Mad decent or what?

KYRIE
Eh, haven’t been too disappointed.

Adena scoffs with a smirk.

ADENA
You know, people have died trying to obtain that valuable information.

KYRIE
Riiight.

A beat.

ADENA
What the hell you doing here anyway other than wasting your time?

KYRIE
Why are you here?

ADENA
The usual. Get fucked up, wander around, fuck with...

Adena points. A rigid PREPPY GUY walks towards them. Adena tilts her head back, and mouths to him as he passes.

ADENA (CONT’D)
(silent)
Fuck. Off.

Adena spits in his direction as he walks off. Kyrie’s eyes open with disbelief.

ADENA (CONT’D)
Oh, what—ever. They’re all asking for it. So, what are you doing here?

Kyrie shrugs.

23 INT. SCHOOL - A/V CLOSET - DAY

Adena gets out a small bottle, and downs a big gulp.

ADENA
Try this shit. It’s loco.
Kyrie looks grossed out.

KYRIE
It smells awful.

ADENA
It tastes worse... but it's incredible. You'll thank me later.

Adena steps closer.

KYRIE
Maybe. What if I say no?

A beat.

ADENA
Then I might not... do this--

Adena leans in and bites Kyrie's lower lip.

EXT. STREETS - NIGHT

The bottle hits the ground. Kyrie and Adena run hand in hand. They stop briefly and kiss. They approach a strange flashing light-- the entrance to the transport station.

INT. TRANSPORT - NIGHT

The two crawl inside a cramped one person transport car.

KYRIE
This is totally not made for two, we barely fit!

They struggle to move around.

ADENA
Well, I'm a pro at fitting stuff in all sorts of places.

Kyrie barely laughs.

KYRIE
Seriously?

A beat.

ADENA
Sure. Why not.
Adena leans in and kisses her again. She gets out another bottle and pops the top off.

INT. KYRIE’S ROOM – NIGHT

The two stumble in the doorway laughing and wasted. Kyrie tries to kiss Adena but ends up kissing her cheek – she’s spotted the synth.

ADENA
What the fuck is that?

KYRIE
A pile of electronic shit that doesn’t even turn on.

ADENA
Where the hell did you get it?

KYRIE
Built it. Some crazy ass design I found on those disks.

ADENA
Serious?

KYRIE
Yep. Looks bad ass, but its internals are mega worthless...

Adena gives her the ‘har har har, fuck you’ face, and gets down on the ground to get a closer look. She points to a few dip-switches.

ADENA
What are these supposed to do?

KYRIE
No clue.

Adena messes around with some stuff. Kyrie’s at her computer.

KYRIE (O.S.) (CONT’D)
You’re wasting your time.

Adena goes and sits down behind Kyrie. She wraps her arms around her waist. She kisses her on the back of the neck. Kyrie turns off her computer screen.

A strange glow increases from behind them.
INT. KYRIE’S ROOM – NIGHT

The synthesizer’s indicator lights glow slightly brighter. The wall outlet sparks a little, the overhead lights dim. Kyrie and Adena are seated on the floor, still kissing. Adena’s hands wander south, Kyrie stops her.

KYRIE
Wait. What are we doing?

ADENA
Does it matter?

A beat.

KYRIE
Eh, I mean...

Adena doesn’t listen.

A series of quick cuts:

Kissing, drinking, Adena leaning inward, Kyrie looking almost excited, but cringing with unease.

KYRIE (CONT’D)
Look. You know... I’m not sure if that’s gonna... work. I’ve never really been able to... ya know?

ADENA
Why didn’t you say so? I got a special move for you people.

Kyrie laughs a little. Adena leans in.

KYRIE
Okay, but, just make that turn off.

Quick flashing intercut, increasing speed:
- Kyrie tilts her head back, closes her eyes.
- The synthesizer glows even brighter.
- Kyrie’s mouth opens to moan.
- The synthesizer is beaming with light.
- Kyrie shudders with delight.
-A blaring synth sound is heard.
-Kyrie’s head jolts backwards.

CUT TO:

28 INT. KYRIE’S ROOM – DAY

BLACK.

A vibrating buzz grows louder.

Kyrie opens her eyes. She’s laying on the floor.

Adena’s bulky beeper with a strange control knob is buzzing. Kyrie picks it up, it’s got a SKAM logo.

She sits up and cradles her forehead. She looks around, Adena is gone. She tilts her head back, and shakes herself awake with a smile.

She crawls over to the computer and lays down on her stomach.

An incoming video feed blinks “ACCEPT CALLER? DON (DAD)”.

Kyrie presses the keyboard.

DON appears on screen, 32, with a baby face and a shit eating grin. He’s struggling with a switchboard of hanging tubes which temporarily block his view.

DON
Well, erm, hold on a minute.

KYRIE
Alright, holding.

29 INT. DON’S LAB – DAY

Don struggles to clear the tubes from the screen. White sludge is pumping through the tubes.

DON
So, how are things at school?

KYRIE
Non-existent.

DON
Well, now, that sounds interesting. And how about your friends?
KYRIE

Who?

DON
Well tell him I said hi. Real reason I’m calling is I wanted to make sure you’re staying in most nights, things just aren’t safe with those terrorists on the loose.

KYRIE
...Right.

DON
You know, the other day, Comstock was sayin that-

Don loses grip of a tube and it sprays white liquid everywhere.

DON (CONT’D)
Woooo-boy—oh-no—gotta-go!

Don disappears from Kyrie’s screen.

She powers off her screen. Glances over at the synthesizer. It looks dark and dull, as if it’s never turned on.

She grabs Adena’s beeper and hurls it at the synth.

EXT. JUNK HEAP – DAY

Tyler is sitting in the dark, rocking out on his beatpad. Kyrie walks up and kneels down beside him. She watches him make some crazy beats. The sounds radiate out of a small speaker embedded in the junk heap.

Kyrie reaches out slowly and taps a button.

KYRIE
Hey.

Tyler looks up.

KYRIE (CONT’D)
Your fuse sucks.

Kyrie glares at their surroundings.
KYRIE (CONT’D)
You know, you should have been clear that it was crap before you handed it over. I sacrificed a gamegirl for nothing!

TYLER
Oh shit, you had a gamegirl? I’ve been looking for one of those for years now.

KYRIE
Yeah, well, too late now.

TYLER
Hey, hey, sorry. I didn’t mean to dick you over, those fuses are whack anyhow. I’ll come check it out if you want?

KYRIE
Are you sure?

TYLER
Yeah. No problem.

INT. KYRIE’S ROOM – DAY

Tyler stares in awe at the synthesizer.

TYLER
Damn. Sweet ass setup.

Kyrie points to the fuse.

KYRIE
It’s alright.

TYLER
Eh, I’ll check it out.

Tyler gets out a multimeter and starts probing around, reading arbitrary numerical values aloud to himself. They sit on the floor next to each other.

KYRIE
So, those beats you’re always making got any plans?

TYLER
Not really... I’m just searching for the perfect beat.
Tyler prods more circuitry.

TYLBR (CONT’D)

Hmm.

Kyrie leans in for a closer look. Tyler resets the fuse. It starts to glow. A faint static sound is heard.

TYLBR (CONT’D)

Weird. Eugh.

KYRICE

What’s wrong?

TYLBR

I don’t know, all of a sudden I feel a little weird. Change that sound, it’s awful.

Kyrie twists some controls.

KYRICE

Oh!

TYLBR

Ow!

They both lean in further and look at the same knob. Tyler twists the knob a little, the lights dim. They look up.

TYLBR (CONT’D)

Uh oh.

A series of quick cuts:

-Kyrie twists the knob a little further

-The synth’s glow increases

-The amp’s speaker cone wobbles, the static sound becomes a strange unique timbre of pulsing square waves

-Kyrie flinches, closes her eyes

-Her hands snap magnetically to her sides

-She pushes Tyler away from her

She yells at him, stuttering/moaning, while trying to turn off the synthesizer.

KYRICE

You -gotta-go-
TYLER
What, what’s wrong?

KYRIE
Can you just go? Okay?

Tyler gets up.

TYLER
Umm. Alright.

He walks off.

TYLER (CONT’D)
I’ll see you... around?

Tyler leaves.

Kyrie crawls over and looks at the synthesizer.

She moves over to her amp and turns the volume up all the way.

She heads back over to the synth.

She reaches out slowly for the control knob.

A series of quick cuts:
- She twists the knob just a teeny bit.
- The static sound returns.
- She bites her lower lip.
- She twists the knob even further.
- Her feet start to tremble.
- The amplifier’s speaker cone rumbles.
- Kyrie tweaks the knob to full blast.

Intercut bright pulsing light from the synthesizer and Kyrie’s pleasure-struck screaming facial expressions.

DISSOLVE TO:

EXT. STREETS - DAY

Tyler walks through a filthy alley. He nears a slathering of propaganda posters lining the walls. He stops to look.
The poster shows a slick dude holding out a Comstock cum cup.

Tyler walks away.

EXT. JUNK HEAP - NIGHT

Tyler taps slowly on his beatpad. His face solemn with disappointment.

He sets the device down and walks away. The beat continues...

BACK TO:

INT. KYRIE’S ROOM - NIGHT

Kyrie’s hand is tweaking the synth-knob, from mid-range to full-blast, over and over. The blasting synth sounds blend with the beats from Tyler’s machine.

Kyrie is leaning against the wall, face dripping with sweat.

DISSOLVE TO:

INT. SCHOOL - HALLWAY - NIGHT

Adena strides down the hallway. She peeks inside a few cell doors. She tries to open the A/V Closet door - it’s locked.

She looks both ways, reaches into her fanny pack and pulls out a bottle.

She leans back against the door and chugs the whole thing – as the beats / synth sounds fade to silence.

FADE TO:

INT. TYLER’S ROOM - NIGHT

A tiny room with angled white walls forming a hexagon. The drywall is rotting and bare, housing only an embedded TV screen.

Tyler powers on the TV. He twists the knob through the few available channels - advertisements, scrambled pornography, and Comstock PSAs.

INSERT – ON THE SCREEN

COMSTOCK appears on screen, 50s, a sleazy late-night infomercial host in a politician’s skin.
COMSTOCK
My fellow men, I’d like to thank you for your unending support in these difficult times. In recent years, we’ve managed to eliminate almost all perversion, inferiority, and anything remotely feminine from our great nation of men.

Tyler scratches his ear.

COMSTOCK (CONT’D)
However, today we’ve received official notice that a radical female faction still exists, and they’re somewhere, out there, soiling the minds of young men, trying to seduce them and render them useless! Abstinence and donation are the key to a healthy adolescence.

A cheesy beat is heard behind him. He talks along to the beat with a lethal dose of false enthusiasm.

COMSTOCK (CONT’D)
Hey dudes, know what’s up? If you think you’re gonna’ come—Put it in a cup!

Comstock resumes his rigid posture. Tyler stares down a massive empty heap of Comstock cups in the corner of his room.

COMSTOCK (CONT’D)
Let this be a lesson to us all. Your generous donations allow us to continue our research and ensure the future of mankind.

Tyler shuts the TV off.

37
INT. KYRIE’S ROOM — DAY
37

Kyrie sits up from bed, drenched in sweat.

She rummages through her clothes and finds the least wrinkly shirt she can find, and pulls it over her head.

She walks over to the synthesizer. Her hand hovers with temptation over the control knob.

She snaps back her arm in resistance.
INT. TRANSPORT - DAY

Kyrie re-adjusts herself inside the rumbling transport unit, as it prepares to depart.

A series of quick cuts:
-She taps impatiently on her thigh.
-She rolls her head around
-Kyrie eyes the emergency stop cord above the door.
-She stares at the ceiling, exhaling through her teeth.
-Kyrie looks back at the cord.

She can’t resist it. She pulls the emergency stop cord.

Nothing happens. She pulls again. Nothing.

Lights continue to flash past the window as the transport rumbles along.

Kyrie yanks the cord. It snaps. The vehicle comes to a screeching halt.

INT. KYRIE’S ROOM - DAY

Kyrie throws her backpack on the ground.

She sits in front of the synth, caressing it’s smooth surfaces with her hand.

An ancient cassette deck sits in the corner.

A series of quick cuts:
-Kyrie grabs a bundle of cabling and strings it from the synthesizer to the cassette deck.
-She rummages through a cardboard box.
-She pulls out a handful of cassette tapes – which are clearly kids audio tapes – one labelled “Captain Jellyman”.
-She tears off the labels.
-She gets out a big marker and writes “Homework” on a few tapes.
-Kyrie hits “Record” on the tape deck.
- Kyrie tweaks the synth’s knob to full-blast.
- The tape reels spin.

40 INT. TRANSPORT - DAY

Kyrie has her feet propped up against the opposing wall of the vehicle. She’s clutching the sides of her headphones, rocking her head back.

She takes out her portable cassette player, it’s been circuit-bent, with a few extra switches and knobs.

Kyrie tweaks the EQ - rocking her head even harder.

A small mounted camera on the ceiling pans her way.

41 INT. TRANSPORT - DAY

Closed-Circuit TV footage of Kyris enjoying the ride on a small screen. The off-screen security guards turn and high-five, clanking their filled Comstock cups together.

42 INT. SCHOOL - HALLWAY - DAY

Kyrie walking with some extra funk down the hallway, headphones still pumping.

She walks past Tyler and Adena without noticing.

Adena follows fast.

**ADENA**

Hey, where the fuck have you been?

Adena grabs her and stops her. Kyrie smiles. Adena shoves her into the A/V closet.

43 INT. SCHOOL - A/V CLOSET - DAY

Kyrie is still ignoring her.

**ADENA**

Hey, look, my girls managed to hack the hell out of all the servers. Shit looks normal, but we’ve got full access.

Kyrie reaches out and hands Adena her beeper.
ADENA (CONT’D)
Dang, I’ve been lookin’ for that.

A beat.

ADENA (CONT’D)
What the hell are you listening to
that’s THAT good?

Kyrie slowly lifts the headphones off her head and hovers
them over Adena’s ears. Adena’s jaw drops. She falls to the
floor, convulsing with glee.

Kyrie takes a smooth step back and enjoys the view, returning
the headphones to her own ears.

INT. SCHOOL - CELL - DAY

Kyrie adjusts her vision to the familiar educational display.
She taps some keys. All previously greyed-out categories are
now fully available. The screen is overloaded with blinking
data. Kyrie loads a document “Herland” and begins reading.

She nods her head, headphones pumping. She scrolls through
the document at insane speeds, the interlaced glow scrolling
down her face.

INT. SKAM HQ - DAY

A damp and darkened lair, lit by only the glow of
electronics. Two figures in front of their computers.

Valerie sits rigid in her chair, leering over her computer
display.

A ten-by-ten grid video feed of females in their educational
cells on her screen, status indicators fluctuate below each.

One indicator is full and flashing.

VALERIE (O.S.)
...I’ll be damned.

Valerie taps that window, it fills the screen. It’s Kyrie.

VALERIE (O.S.) (CONT’D)
Sylva, will you get a look at this?

Sylva crawls out from under the table, wiping her hand across
her mouth. Her breathing is heavy.
SYLVA
Hold on. I haven’t had that much fun since we trashed those spankbanks last week.

Valerie redirects her head. Sylva adjusts her eyes.

SYLVA (O.S.) (CONT’D)
That’s incredible!

VALERIE (O.S.)
I’m aware. Imagine the possibilities!

SYLVA (O.S.)
Isn’t she in the same sector as... what’s her name... Dana?

Kyrie still on screen, scrolling through data.

VALERIE (O.S.)
Something like that. What’s your point?

SYLVA
Might as well delete her as a candidate, right?

They pull up Adena’s picture on screen.

VALERIE (O.S.)
Good idea.

A beat.

VALERIE (CONT’D)
Wait. I’ve got a better idea.

INT. SCHOOL - A/V CLOSET - DAY

Adena is asleep on the floor in the dark. Her SKAM beeper vibrates, the display flashes, an urgent message scrolls past.

INT. SCHOOL - HALLWAY - DAY

Kyrie slips out of the cell door. Adena is waiting.

ADENA
Hey!

Kyrie walks up to her.
ADENA (CONT’D)
I’ve got epic news, can I come with?

Kyrie motions her along and starts to walk.

ADENA (CONT’D)
Oh — and what the hell was that sound?

48 INT. TRANSPORT — DAY
Adena stares longingly at Kyrie as she runs her hands through her hair, adjusting her headphones.
Adena leans in to try and sneak a listen.
Kyrie shakes her head with playful disapproval.

49 INT. KYRIE’S ROOM — DAY
Kyrie stops her cassette player, takes off her headphones. Sets them down.

ADENA
Well?

KYRIE
You had something to tell me?
A beat.

ADENA
Oh yeah.

Adena goes over to her computer, looks over her shoulder to make sure Kyrie isn’t seeing her keystrokes.
Valerie appears in a video-feed on the screen.

VALERIE
Hi Dana, thanks again for your promptness.

ADENA (O.S.)
(mumbling)
It’s Adena.

VALERIE
Hello Kyrie, I’m Valerie, it’s my pleasure to meet you.
Kyrie watches over Adena’s shoulder.

VALERIE (O.S.) (CONT’D)
You probably don’t realize we were watching you today. However, that’s a very good thing. I am very impressed with your choice of data and performance.

KYRIE
Thanks.

VALERIE
It’s a rarity these days for someone your age, considering the changes Comstock has made.

A beat.

VALERIE (CONT’D)
Dana, would you please, adjust the view, so I can speak directly to Kyrie?

50  INT. SKAM HQ - DAY  50

Valerie watches her screen. Kyrie is now in full view, her home-built synth monstrosity in the background.

VALERIE (O.S.)
Great. Kyrie, are you aware of exactly what we do here?

KYRIE
Eh, I guess.

VALERIE (O.S.)
Well, let’s see if I can’t make things a bit clearer...

Sylva tries to reach in front of the screen.

VALERIE (O.S.) (CONT’D)
Excuse me.

Sylva points to the device behind Kyrie.

VALERIE (CONT’D)
(whisper)
What?

Sylva taps the screen. Valerie notices.
VALERIE (O.S.) (CONT’D)
Oh my.
The overhead lights begin to dim and flicker. The video
signal on screen becomes distorted.

SYLVA
Val, we’re losing juice!

VALERIE
Dammit. That chump’s about to pump
us full of garbage. Get a lock on
that signal, alright?

Valerie turns back to her screen where Kyrie is watching
intently.

VALERIE (O.S.) (CONT’D)
Girls, it appears we might lose
you. We’ll have to continue this
another time. You’ll hear from us
soon enough.

51 INT. TYLER’S ROOM – NIGHT
Tyler’s lights flicker. His screen turns to static.
Comstock’s sly mug appears.

COMSTOCK
Remember, life begins at
ejaculation, and the loss of
millions of lives will not be taken
lightly. Skeet is sacred!

52 INT. KYRIE’S ROOM – NIGHT
Kyrie sits and watches Comstock blabber on their screen.

COMSTOCK
A series of recent Cryobank
bombings have left me no choice but
to act quickly. This onslaught of
feminine revolt is unacceptable.
For some reason, they refuse to
accept my right to eradicate the
rights of others. I will not
sympathize with terrorists.

Adena twists the knob on the TV, Comstock appears on every
channel.
ADENA (O.S.)
(yelling)
Ahh, asshole!

COMSTOCK
We’ve developed advanced gender
based security measures that will
soon be implemented in locations
critical to our security.

Adena stops to watch.

COMSTOCK (CONT’D)
Mark my word, we will poke ‘em out
of their holes. Goodnight.

The lighting returns to normal. The screen glitches and the
endless onslaught of bad advertising resumes.

KYRIS
Damn. That’s brutal.

ADENA
Yeah, well... I’m not gonna let
that bullshit ruin my night.

Adena holds up one of her seemingly endless supply of small
bottles.

ADENA (CONT’D)
You in?

KYRIS
Ehh, I dunno.

Adena downs the bottle in one gulp.

ADENA
Come on.

A beat.

KYRIS
Okay. Fine.

ADENA
That was easy.

INT. KYRIS’ ROOM – NIGHT

They’re wasted, sitting on the floor. Adena is slurring her
words.
ADENA
You never told me what the hell that sound was, you know, the one that was all like -bwwooooo-, and I was all like, ohhhhhhhiiiiiiit.

Kyrie points over at the synth, nearly tipping over.

ADENA (CONT’D)
That? What the hell is that anyway?

KYRIE
I don’t... I don’t even know.

ADENA
I thought that shit was broken. Obviously not!

Adena slaps her hands on the ground.

KYRIE
Yeah, no, yeah— I had this guy Tyler come over and fix, figure-something out. That thing is freaking amazing though, right? I mean, I’ve never felt so good before. Ya know?

A beat.

KYRIE (CONT’D)
Right?... Right?!

Adena sits up.

ADENA
What? Dude? You have dude friends? You shouldn’t have any-

Adena tries to stand.

ADENA (CONT’D)
I’m gonna— go have a talk— with him.

KYRIE
No, no, come on.

Adena holds up another bottle, waving it around.

ADENA
No, you... come on.
EXT. JUNK HEAP - NIGHT

Adena is being loud and obnoxious. Tyler is nowhere to be found. Adena is kicking at shit.

ADENA
Where is he? Where is he?!

KYRIS
Chill out, jeesh!

Adena stops and looks around.

ADENA
I gotta pee, bad.

A drum machine sits on the ground, lights blinking. Adena is fascinated. She talks to it like a cute animal.

ADENA (CONT’D)
You. Blinky. I’m gonna...

Adena stumbles towards the machine.

ADENA (CONT’D)
Can I pee on you? Yeah? Yeah? Okay, get ready!

Adena squats. Tyler pops out of nowhere and snatches it away just in time.

TYLBR
Woah, woah, what the shit?

Adena stares at Tyler. He stares back. She reaches out, pointing a finger in his face.

Tyler looks at Kyris and shrugs. Adena falls over, laughing her ass off.

Kyrie approaches Tyler.

KYRIS
Hey, I’m sorry about that. She’s way shitfaced.

TYLBR
It’s cool. Haven’t seen you in a while.

KYRIS
I know. I’ve been really... busy.

Tyler avoids her eyes.
TYLER
I didn’t think I’d see you again, you know, after last time.

Kyrie’s still a little tipsy.

KYRIE
What? Oh. That? Oh. Did you think? I wasn’t mad, I just had a strange reaction.

TYLER
No shit.

KYRIE
No, I not like that. I mean like-

A beat.

Kyrie gets the cassette out of the player on her hip.

KYRIE (CONT’D)
Here, take this.

She hands him the cassette, he looks it over.

KYRIE (CONT’D)
Listen to it. You’ll see what I mean.

ADENA (O.S.)
(muffled)
Hey, no fair!

Adena keeps laughing.

TYLER
What, now?

KYRIE
Umm, you probably want to listen to it at home.

Tyler sets the drum machine at a safe height and pockets the tape.

KYRIE (CONT’D)
So, what have you been up to?

Tyler acknowledges her and goes over to start drum machine.
55 EXT. JUNK HEAP – NIGHT

Tyler blasts some crazy beats from his drum machine, nodding his head. Kyrie and Adena dance. Tyler glances over, smiling at the two. They collide into each other, but keep dancing.

Adena grabs Kyrie, they make out. Tyler glances at them, shaking his head. They’ve stopped dancing.

He presses “Randomize” on the machine.

TYLER
See ya later?

No reply. Tyler laughs.

He gets out the tape, flips it in his hand, and walks off.

56 INT. TYLER’S ROOM – NIGHT

Tyler is laying in bed. He flops over, reaches his stereo, puts in Kyrie’s recommended listening.

He presses play. A cheesy kids song starts playing.

“Beautiful belly, covered in jelly. How many babies inside?”

Tyler looks confused.

“Look at the picture. Yes, that’s his dick, sir! Boy, were you lucky this time—”

Tyler slams the stop button.

He takes it out, flips it over, puts it back.

He pushes play.

Strange static distortion begins to grow unbearably loud as Tyler’s eyes widen.

The strange sound of the synthesizer kicks in.

Tyler screams silently, his face shaking with pure terror.

57 EXT. SCHOOL – DAY

A black and barren wall serves as the school’s entrance. In place of a door handle, a strange circle lined with white LEDs light in sequence. Instructional graphics indicate—To open door, manhood must be inserted here.
Adena and Kyrie sit a safe distance away, messy hair, heads in hand, staring at the ground.

KYRIE
Un-fucking-believable. How’d that happen already? I thought it’d take a little while.

ADENA
I can’t believe you convinced me to come here.

A beat.

ADENA (CONT’D)
I’m so pissed.

KYRIE
Me too.

They look at each other.

KYRIE (CONT’D)
Now what?

They turn to see Tyler, strangely waddling towards them.

Adena gives Kyrie a quick weirded out look.

ADENA
Well, it looks like he could get us inside.

Tyler stops in front of them.

KYRIE
We can’t get in. We’re totally cockblocked.

Tyler says nothing.

ADENA
Hey, I know you’re excited to see her and all, but could you at least keep it hidden?

Kyrie shoves and shushes Adena.

KYRIE
Can you try and get us in there?

Tyler stares at Kyrie.
ADENA
(mumbles)
Creeper!

A beat.

Tyler slowly lifts up his hand to make a point.

TYLER
I... can’t.

KYRIE
Hunh?

Tyler takes a deep breath, he talks very slow.

TYLER
I’ve... got a problem... I thought you... might be able to... help me.

ADENA
Eww! Kyrie, don’t.

Tyler turns his gaze to Adena.

ADENA (CONT’D)
You’re gross, you know that?

Tyler turns back to Kyrie.

ADENA (CONT’D)
(to Kyrie)
You’re not gonna help, are you?

A beat.

KYRIE
Alright.

ADENA
Oh no way. I am so out of here.
Fuck the both of you!

Tyler looks relieved.

58 INT. KYRIE’S ROOM – DAY

Kyrie looks shocked.

KYRIE
Seriously?!

Tyler’s face is blank.
KYRIE (CONT'D)
Lemme see.

TYLER
No way.

KYRIE
Come on!

They struggle, feet scrambled, Kyrie tries to pin him down.

TYLER
Oww, get off.

Her hand swats at his crotch. They struggle more.

TYLER (CONT'D)
Fine! Alright?

Tyler pushes her off and stands up.
His pants drop to his ankles.
He has no genitalia...
A synth control knob protrudes from his groin.
Kyrie's initial shock transforms to joy.

KYRIE
Awesome!

59   INT. SKAM HQ - DAY   59
Valerie looks down at Sylva, staring at her adjacent console screen.

VALERIE
Well, what's the status?

SYLVA
I'm so flooded right now.

A beat.

VALERIE
What?

SYLVA
All our girls are reporting back with bad news. My system can barely handle it.
VALERIE
Shit. That son of a gun. I didn’t think he had the bollocks.

Sylvia turns back to her computer.

VALERIE (O.S.) (CONT’D)
Well, go ahead and pull the plug on our educational initiative. Too bad.

Sylvia
Yes ma’am.

Valerie takes a seat, Sylvia types at warp-speed.

VALERIE
Be sure you don’t leave a snail trail behind this time, alright?

Valerie sighs with discontent.

VALERIE (CONT’D)
We do not want Comstock’s grubby fingers on our data.

Sylvia (O.S.)
Agreed.

Valerie powers off her screen.

Sylvia (O.S.) (CONT’D)
You know, all this data talk has really got me all—

VALERIE
Now that you mention it, I could use a good defragging myself. Get over here, you. The work can wait.

BACK TO:

INT. KYRIE’S ROOM – DAY

60

Tyler looks down at Kyrie as he pulls his pants back up.

TYLER
What?

KYRIE
Looks cool to me. Totally not what I expected.
TYLER
Yeah? What the hell did you think
was gonna happen?

KYRIE
I guess I thought it’d be the same
as what happened to me.

Tyler sits down next to her.

KYRIE (CONT’D)
The first time it happened, it was
the most intense unbelievable
feeling ever. I didn’t even think I
was capable of that.

Kyrie smiles with nostalgia.

KYRIE (CONT’D)
Wait, did it at least feel good?

A beat.

TYLER
What? No! It felt terrible!

KYRIE
No way.

TYLER
It’s not hard to believe. At least
I’ve got proof.

KYRIE
You don’t believe me?

TYLER
Sure. I guess.

KYRIE
You want me to prove it? Why would
I do it all the damn time if it
didn’t?

Tyler tries to hide a smile. Kyrie goes over to the synth.

KYRIE (CONT’D)
Here, I’ll show you.

TYLER
Wait!

Kyrie stops.
KYRIE
Oh, right.

She looks around, grabs some old bulky over-ear headphones.

KYRIE (CONT’D)
Here, put these on.

Kyrie goes over to the synth, flips a few switches, the static sound begins.

She places her hand over the knob, and looks back at Tyler. He looks a little worried.

KYRIE (CONT’D)
Oh whatever, just look away or something if it’s that disturbing.

Kyrie starts to turn the knob.

KYRIE (CONT’D)
Here we go!

The sound begins to blast, Tyler ducks in fear. Kyrie turns the knob farther, bracing herself against the wall.

She screams a little bit, yelling to talk over the synth.

KYRIE (CONT’D)
Ahh! See---what---I---mean?!

She leans back, closing her eyes.

She opens them again to find Tyler looking uncertain.

KYRIE (CONT’D)
What?!

Tyler’s uncertainty changes to a smile. His arms tremble as he lifts them and takes off the headphones.

TYLER
H-holy shit!

Kyrie turns it up a little more. They scream and fall backwards in unison.

INT. KYRIE’S ROOM – DAY

Kyrie and Tyler are laying on their backs, side by side, covered and sweat and smiles.
TYLER
Wow. I’ve never felt like that before.

KYRIE
Incredible, right?

TYLER
No, I mean really. That’s never happened to me.

KYRIE
Never? You never played your own instrument before?

TYLER
Why would I? All that Comstock stuff says you gotta put it in one of his collectible cups or you’ll die!

A beat.

KYRIE
And you believed him?

TYLER
I don’t know! It sure didn’t seem appealing, so I just didn’t do it!

A beat.

KYRIE
Well, lucky for me, that’s the one thing he couldn’t control, so I used to try... it just never worked... until this.

A beat.

TYLER
It’s weird. It hurt so bad the first time. I can’t believe it actually felt good.

They both laugh, slowly trailing off.

They turn inwards and look at each other.

TYLER (CONT’D)
Wanna do it again?
INT. KYRIE’S ROOM – NIGHT

Tyler is laying on the floor with his eyes closed. Static sounds are gurgling.

TYLER

Turn it off, turn it off. We gotta take a break!

Kyrie flips the synth power off. She goes over and turns on the TV. She twists the channel knob, it’s all advertising and Comstock propaganda. Kyrie gives up on changing the channel.

INSERT – MUSIC VIDEO

The exterior of a Cryobank, a bangin electro beat, and one slick looking WOP DADDY.

He stares ahead and starts to chant his song.

WOP DADDY

Monday... Pussy.

He dances to the beat.

WOP DADDY (CONT’D)

Tuesday... Pussy.

He leans inwards.

WOP DADDY (CONT’D)

Wednesday... Pussy.

He walks away and comes back.

WOP DADDY (O.S.) (CONT’D)

Thursday?... Pussy.

IN KYRIE’S ROOM

TYLER

Ahhhh!

Kyrie laughs.

TYLER (CONT’D)

Turn it off.

Kyrie mutes the TV.

TYLER (CONT’D)

See what I mean?
KYRIE
Yeah.

TYLER
I’d never be caught dead at one of those.

KYRIE
Yeah. You should hear the kind of shit I grew up listening to.

TYLER
Like what?

KYRIE
This badass new wave act from like forever ago. Their video is on here, it’s tagged wrong so I have no idea who it is... they put out this one single called Coochie Chernobyl, but the b-side is my favorite ever.

Kyrie gets out a laserdisc & puts it in her laserdisc player. The laserdisc starts to spin.

63 INT. STUDIO - NIGHT

A bad eighties video, a circular room filled with tinfoil and red lights. Two unidentifiable women with big teased hair in their faces stand as the beat kicks in. One picks up a black keytar, the other picks up a microphone.

RETRO SYLVA
(singing)
I’m a go down lover.
Never above her.
Hide my face in crotches,
like I’m undercover.

She crawls underneath the keytar player.

RETRO SYLVA (CONT’D)
I’m a go down lover,
unlike any other.
The night ain’t complete,
’til I got my face smothered.

She sings and follows the camera.

RETRO SYLVA (CONT’D)
Take me out tonight, I’m cheap.
No need to go out on the town.

(MORE)
56

RETRO SYLVA (CONT’D)
I’m not your typical bad girl.
No need to drink on dates,
Just get drowned.

She slowly falls to the floor.

RETRO SYLVA (CONT’D)
I’m a go down lover.
Go down, go down, dow-wow-wown.

BACK TO:

INT. KYRIE’S ROOM – NIGHT

Kyrie and Tyler are awestruck.

KYRIE
Well?

TYLER
That was awesome.

KYRIE
I know. That looked like so much fun.

TYLER
We could totally do that.

KYRIE
Hell, we could do it better than that.

TYLER
Yeah, but what about the-

They both look at Kyrie’s synthesizer.

KYRIE
Don’t worry, I’ll just leave that part alone.

INT. SKAM HQ – NIGHT

Valerie sits in front of her computer screen.

INSERT – ON THE SCREEN

A freeze frame of Kyrie and her synthesizer. A grid appears on the screen.
VALERIE (O.S.)
Enhance, zoom upper right quadrant.
The screen blinks and zooms in past Kyrie. The grid re-adjusts.

VALERIE (O.S.) (CONT’D)
Enhance, zoom center.
The screen blinks and zooms in again.

VALERIE (O.S.) (CONT’D)
Adjust, auto contrast.
The image appears clearer than before. Valerie stands, staring at the computer screen. She leans in closer, speaking softly.

VALERIE (CONT’D)
Well, I’ll be double damned.
Valerie presses a few buttons. The object in the photo is traced by a blinking outline.
Valerie scrolls through the supporting text.

VALERIE (CONT’D)
Sylva, come quick.
Sylva scoots her chair over. Valerie points at the schematic on screen.

VALERIE (CONT’D)
Looks like our new prospect has something I’ve been drooling to tamper with for a long time now.
Sylva grins, smiling up at Valerie.

SYLVA
You think it’ll work?

VALERIE
No idea. It was built in the freakin’ eighties... probably doesn’t even turn on.
Valerie sits back down.

VALERIE (CONT’D)
Send an agent to check it out—
A beat.
VALERIE (CONT’D)
And when you’re done, come over
here for a minute. I could use
some... personal assistance.

66 EXT. JUNK HEAP - NIGHT

Kyrie is lugging the synth towards the heap. She drops it as she sets it down.

KYRIE
Oof!

TYLER (O.S.)
I’m sure it’s fine.

Tyler tosses a wrapped audio cable to her, it uncurls in the air and lands at her feet.

Kyrie grabs and plugs it in to an amp. They power up their devices.

Tyler starts banging out some beats.

Kyrie listens for a bit, and starts playing some synth, staccato at first, and eventually filling in sweeping legato
pads. She tweaks some knobs, changing the timbre to a nice
fat sound, avoiding the ‘special’ knob.

They’re nodding their heads in unison to their epic creation.

Adena wanders up with her bleeper on her hip. Tyler spots her and stops playing. Kyrie looks at him, and stops as well.

ADENA
Hey guys.

KYRIE
Oh– hey.

ADENA
You two like, a thing now?

TYLER
What, like a band?

ADENA
Oh. No, I mean like friends?

KYRIE
Yeah, why?

A beat.
ADENA
Okay. Well, um...

Adena sounds strangely sheepish.

ADENA (CONT’D)
I was just wondering. Okay, see ya later.

Adena turns and walks away, disappearing into the distance.

Kyrie and Tyler glance at each other. Kyrie plays a little boo-hoo pitch-bend on the synth.

They pick the song back up where they left off.

TYLER
This sounds awesome!

KYRIS
I know!

Tyler gets really into it, adding crazy beats like never before. He switches on his sampler and triggers some crazy bass lines.

Kyrie looks over and notices Tyler is fully entranced. Her hand reaches uncontrollably towards the ‘special’ knob. She turns it just a bit, her arm shudders.

Tyler misses a beat. He looks over at her, and continues to play. They yell over the music.

TYLER
Hey! I thought you said no-

KYRIS
Just a little?

TYLER
I can’t focus!

KYRIS
Alright, fine, nevermind.

They play for a bit.

KYRIS (CONT’D)
You think anyone else will like this?

TYLER
Let’s find out. It couldn’t hurt!
Adena lurks in the distance, taking photos.

**EXT. STREETS – NIGHT**

**MONTAGE**

-Kyrie and Tyler roll their gear up a street.
-They power up and start playing.
-A few people pass by, nod approvingly, but keep walking.
-Tyler isn’t paying attention to the lack of audience.
-A group of girls approach.
-Kyrie waits patiently with her hand on the special knob.
-Kyrie turns the knob just a teeny bit as they pass.
-The girls get a little wobbly in the knees.
-Tyler gives Kyrie an angry glance at first, but turns to notice the small audience dancing and having a little extra fun.
-The crowd grows bigger as they continue to play.
-Adena sneaks up and takes some photos.
-A few guys in the crowd hunch over with minor discomfort.
-Kyrie and Tyler finish playing, the crowd disperses.

**EXT. STREETS – NIGHT**

Kyrie and Tyler are packing up their gear alone.

PHIL, early 30's, unshaven and smoking a pink cigarette, wanders up from afar.

PHIL

What’s up? I don’t mean to sound creepy, but I’ve been watching you guys tonight. I manage the uhh, ya know, Cryobank across the street.

Phil points in the distance. Kyrie strains to see the flashing neon Cryobank logo. Tyler keeps wrapping a cable.

KYRIE

Neat.
PHIL
I could barely hear it, so I don’t know what you’ve been doing, but I do know that my intake’s gone up like crazy since you showed up. Weird, right?

KYRIE
Yeah, I guess.

PHIL
Well, whatever kind of crazy shit you’re playing, it’s working like a charm.

A beat.

PHIL (CONT’D)
So, I’ve got a pretty decent space over there. Figured you two might wanna have a throwdown on my turf?

KYRIE
Tyler?

Tyler turns away to grab a cable and scowls with disapproval at Kyrie.

PHIL
Well, how ‘bout it?

A beat.

KYRIE
Sure!

INT. KYRIE’S ROOM – NIGHT

Kyrie sets her synth back in its corner, Tyler’s waiting behind her.

TYLER
Really? The fucking sperm bank?

KYRIE
Yeah, so?

Tyler gets an attitude.

TYLER
We really gotta go there? It’s just going to be a sausage-fest, sword-fighting everywhere, ugh.
A beat.

TYLER (CONT’D)
And the cups? I don’t think I could handle it.

Kyrie stands her ground.

KYRIE
I won’t use the knob.

TYLER
That’s what you said before.

KYRIE
I know. I only used it a little. No one seemed to mind, especially the girls. Did you care then?

TYLER
Not really... but that’s not the point. It feels good for me. It won’t for them!

KYRIE
Well... not at first. But it’ll be worth it in the long run.

TYLER
Long run? We only got one show. If I gave a damn about my cock, I wouldn’t come back for more.

KYRIE
Look. Our music is bangin’ to begin with, but that knob... it’s addictive. I want everyone to have what we’ve got. Who doesn’t like jammin’ and jizzin’?!

Tyler looks away briefly.

TYLER
Don’t you think they should have a say? A man’s body, a man’s choice.

KYRIE
I bet plenty of guys would be willing to ditch their dongs for our songs.

TYLER
How would you know?
EXT. STREETS - NIGHT

Kyrie and Tyler run through the streets confronting every male they encounter.

MUSCLES, 20s, waits impatiently.

KYRIE
I got a question.

MUSCLES
Shoot.

KYRIE
Would you give up your man muscle for the ultimate feel good blast?

MUSCLES
What, like juicin’? Already am.

KYRIE
No, I mean like, all gone, for-

Kyrie moans wildly.

MUSCLES
Hell no. Girl, you’re whack. Bro, you better be hittin’ that.

EXT. TRANSPORT - NIGHT

Kyrie prompts a NOTORIOUS BUM with a similar question.

KYRIE
Would you give up your meat-

NOTORIOUS BUM
What, you wanna take it? How much you willing to pay me for it? I need like five bucks. Got any money?

Tyler pulls out a dollar bill, the bum snatches it.

NOTORIOUS BUM (CONT’D)
What? One dollar, that’s it? I throw yo money on the floor!

Homeless guy steps back, tosses the dollar in the air.
EXT. SCHOOL - NIGHT

SALUTATORIAN, 18, stiff white shirt.
Kyrie approaches him.

KYRIE
Hey, Question. Would you give up your meat ruler for the best pleasure in the world?

SALUTATORIAN
How would I get into school?

TYLER
Really? Get out of here man.

Salutatorian runs off.

KYRIE
Alright, this isn't really turning out how I expected. There has to be a guy out there that cares about more than just his cock.

EXT. STREETS - NIGHT

Kyrie prompts a TECH RANGER working on a street display.

KYRIE
Can you stop for a minute?

Tech Ranger lowers his tools.

KYRIE (CONT'D)
Okay, so, would you give up your most important tool for a mega feel good.

TECH RANGER
What do you mean?

KYRIE
Umm, okay. Would you abandon your cock forever, if you knew you could feel world's most amazing pleasure, anytime you want?

TECH RANGER
What? Why would I? I keep an extra Comstock cup in my lunch bag, I can take lunch whenever I want.
Kyrie growls with frustration.

    KYRIE
    No, you don’t get it. This is like three meals a day good.

    TECH RANGER
    I don’t know, I pack a loaded lunch.

Tyler steps in front of Kyrie.

    TYLER
    Dude. Let me explain. A machine does all the work for you. Better than any human hands.

Tech Ranger contemplates the possibilities.

    TECH RANGER
    I like machines.

EXT. STREETS – NIGHT

MONTAGE

-Tyler and Kyrie alternate asking the big question.
-Tyler makes his orgasm face.
-OLD DUDE shakes his head- no way.
-Kyrie makes her orgasm face.
-YOUNG DUDE nods with enthusiasm.
-Tyler holds up a cup, points to Kyrie caressing her torso.
-DORKY DUDE nods yes.
-Tyler and Kyrie ask the question together, waving their hands as they talk.
-Quick cuts of many men nodding

    KYRIE
    As a team, we’re pretty damn convincing.

    TYLER
    And we didn’t even have the music.
INT. SKAM HQ - DAY

Valerie sits at the computer, Adena is on their screen all wobbly, her video feed direct from her beeper.

VALERIE
Woah, hold steady.

Adena is overexcited.

ADENA
So, I’ve seen it before I think. But, she’s got it, I saw it. Plus, she’s in some crazy dance band thing, and they’re playing soon at that Cryobank, and there was this weird guy-

Valerie cuts her off.

VALERIE
Wait. Back up. They’ll be where?

ADENA
Cryobank. What else?

Valerie turns to Sylva.

VALERIE
(whisper)
Cut it.

Adena waits patiently.

VALERIE (CONT’D)
Dana, thank you so much. Because we appreciate what you’re doing so much, we’ve decided to-

Valerie’s screen blinks: “Disconnected”.

SYLVA
Got the location. Only one Cryobank left in that sector.

VALERIE
Round up our best girls. This is going to be interesting.
EXT. CRYOBANK - NIGHT

Kyrie and Tyler pause in the entranceway, holding their music gear. People slip past them. Bass shakes the walls from inside.

Next to the entrance, MC C-BAG a bulky Comstock cup vendor stands with a cart.

MC C-BAG
Cups. Don’t forget your cups!

He reaches out to hand Tyler a cup.

MC C-BAG (CONT’D)
Have a good time.

Tyler refuses the cup. It hits the floor.

INT. CRYOBANK - NIGHT

Kyrie and Tyler enter, squeeze through the crowd, and pause to observe the Cryobank madness.

The Cryobank is a grimy hallway clogged with government sanctioned sin. A series stalls line the walls, men wank off into cups. Guys drink colored liquid out of tubing strung from above. A few wallflower girls are scattered around.

Wop Daddy’s music video is playing on the big screen at the end of the hall.

WOP DADDY
Touch yourself. Wash yourself. Douche yourself.

In the center of the room, a group of girls dance in a tightly knit circle.

One bumbling dufus waddles past the group, accidentally spills his jizzcups on a girl. She storms off.

Phil walks up, grabs the dufus.

PHIL
Hey asshole, you’re a mess. Get out of here or I’ll rub your nose in it.

Phil spots Kyrie and Tyler from across the room, motions to them, and heads over.
PHIL (CONT’D)
(mumbling)
Sometimes I hate this fucking job,
I’m getting too old for this mess.

Phil wipes some skeet off his member’s only jacket. Wop Daddy’s music continues in the background.

WOP DADDY (O.S.)
In the backseat, pussy. Kitchen,
pussy. Grandma’s, pussy.

PHIL
(to Kyrie & Tyler)
You guys excited? I’m excited. Head
on up to the stage, I’ll go and
turn this shit off. Alright?

KYRIE
Sounds good.

PHIL
I’m gonna’ do somethin’ special for
you two and turn it up really loud.

KYRIE
If you say so.

Kyrie and Tyler look at each other, and back at him. Phil
notices a guy trying to hit on a girl.

PHIL
(to guy)
Hey fuckhead!

He shakes his head.

PHIL (CONT’D)
(to Kyrie & Tyler)
I’m excited!

Phil storms off. Kyrie and Tyler walk up towards the group of
girls. They stare down them. The Wop Daddy video continues.

WOP DADDY (O.S.)
Think about, pussy. On a pedestal,
pussy. Take a look around, pussy.
The group slowly parts way, revealing the empty stage.

**INT. CRYOBANK - NIGHT**

Kyrie and Tyler finish setting up. Kyrie goes up to the mic stand.

**KYRINE**

_This is gonna be the fuck of your lifetime!_

Guys continue to donate. Girls stand around impatiently.

Tyler starts the drum beats. Scattered movement in the crowd.

Kyrie waits for her intro and starts to play the synth.

Girls return to the dance floor, glad to dance to something different. Guys take notice of the influx of girls, ditch the lines and head to the floor.

The song gets crazier. People on the dance floor get closer than ever before.

Tyler and Kyrie are smiling, feeling the music. Kyrie pulls the mic arm down, yelling to the crowd.

**KYRINE (CONT’D)**

Don’t be a square wave,
Just move your feet.
Your life on shuffle,
This shit on repeat.

A series of close-ups reveal the crowd dancing ferociously.

**KYRINE (CONT’D)**

All you girls, with vicious lips.
Shake that ass, move those hips.
No worry boys, beat don’t stop.
More than drawers, are gonna drop.

The dance floor is packed. Tyler takes notice, amping up the beat. The crowd screams.

Kyrie reaches for the knob, but yells instead.

**KYRINE (CONT’D)**

Girls get ready, time to cream.
Guys don’t panic, you will scream.
Kyrie flips a switch and twists the synth knob a little. The strange sound begins to swell as lights flicker.

Girls on the dance floor shake with pleasure. Guys hunch over, grabbing their groins.

Tyler shakes his head in amusement. Kyrie continues to twist the knob, the sound grows louder, the lights grow unstable.

Quick cuts reveal girls convulsing like crazy as guys tremble with unbearable pain.

Kyrie tweaks the knob to full blast.

An instant of lightning flash cuts of alternating pleasure and pain.

BLACKOUT.

No power. No music. A sea of moans and groans, spattered with male shouts about missing genitals.

TYLER
What the fuck happened?

KYRIS
We blew their fuses!

TYLER
What do we do?

Emergency stage power kicks in. Their gear resets, lighting up again. The duo strain to yell over the massive sound of damage and delight on the dance floor.

The crazy sound of the synth warming up peaks over the crowd noise.

TYLER (CONT’D)
What is that?

They both turn to look at the synth. It slowly grows louder.

KYRIS
It’s gonna blow again!

Kyrie runs over and turns down the knob.

Tyler looks down. His drum machine reactivates. He hovers his hand above the pad.

TYLER
Let’s reboot this party!
He slams his hand down, reactivating the blasting beat. 
Strobe lights flash the room.

They meet eyes in the pulsing light.

Kyrie tweaks the knob to full blast. The synth sound blasts 
through the room as it floods with smoke.

The dance rages on, girls and guys now shaking in orgasm 
overdrive. A SKAM beeper falls to the floor, crushed by the 
stomping feet.

EXT. CRYOBANK - BACKSTAGE - NIGHT

Kyrie and Tyler are exhausted, leaning against the back door. 
A group of friends leaving the Cryobank stumbles past in the 
dark.

    GIRL (O.S.)
    That was incredible!

    GUY (O.S.)
    I know! Hey, take a look at this.

    GIRL (O.S.)
    What’s that?

    GUY (O.S.)
    I have no idea!

Phil opens the door, and puts his arms around Kyrie and 
Tyler.

    PHIL
    Well you two...

He pats them on the back.

    PHIL (CONT’D)
    That was one hell of a show. I’m 
pretty sure you’ll put me out of 
the collection business, but it’s 
well worth it.

A beat.

    PHIL (CONT’D)
    What time next week?

    DISSOLVE TO:
INT. CRYOBANK – NIGHT

MONTAGE
–Crowds raging on the dance floor.
–Kyrie and Tyler rock out a new song.
–The guys from the interview make out with girls in the now defunct donation booths.
–Kyrie twisting the synth knob.
–MC C-Bag cries in the corner.
–The crowd grows bigger and bigger.
–Phil pumpe his fist from the corner
–Black SKAM-logo boots stomp amidst the crowds
–Kyrie and Tyler continue to play.

FADE TO:

INT. DON’S LAB – DAY

Don is siphoning a tube with his mouth. The computer rings mid-suck, he gags a little. Comstock appears onscreen.

COMSTOCK
Don. I need good news, pronto.

Don takes the tube out of his mouth, puts his finger over the top.

COMSTOCK (CONT’D)
Oh my. I thought you said this new pump system was fully automated.

DON
It is!

Don makes a fish face and smacks his lips a few times. Comstock shakes his head.

COMSTOCK
The news?

DON
Well, I’m afraid I don’t have any.
COMSTOCK (O.S.)
How is that possible?

DON
Wish I knew. Haven’t gotten a Cryo shipment in a week or two. It doesn’t look like I’ll have enough to get this thing up and running in time for your-

Comstock roars and fades from the screen now flashing “Connection Terminated”. Don shrugs and goes back to siphoning.

82   INT. SHAM HQ - DAY
Valerie is pacing, Sylva is seated.

VALERIE
That’s impossible. None?!

SYLVA
No replies. All our agents are MIA.

VALERIE
Unbelievable. Just what we need at a time like this.

VALERIE (CONT’D)
Are you positive? Isn’t there anyone we’re forgetting?

83   EXT. CRYOBANK - NIGHT
The neon light on the door flashes “CLOSED”. Whines and gripes are heard from the street.

There’s a light on in a corner window.

INSERT - THROUGH THE WINDOW

Phil is facing a TV, Comstock is on screen.

COMSTOCK
Phil, phil, phil. You understand, right?

A beat.

PHIL
Not really.
COMSTOCK
I’ve been told your recent
deliveries have been nothing but
dust. I’m concerned, it’s my job.
I’m going need you to prove your
dedication with a renewed donation
of your very own.

Phil stands rigid with fear.

COMSTOCK (CONT’D)
Phil. Drop ‘em.

PHIL
Yes... sir.

Phil reluctantly drops his pants. Comstock’s eyes widen with
horror.

Phil is blasted with light.

MANBOD (V.O.)
Keep your hands off the knob, come
out with your hands up!

EXT. CRYOBANK - NIGHT

Kyrie and Tyler huddle in the distance. Scattered voices of
fleeing potential Cryobank attendees approach.

TYLER
Oops?

A group of ORGASM ADDICTS surround Kyrie and Tyler. The
orgasm addicts fight to be heard over one another.

ORGASM ADDICTS
Hey, it’s you two! Where are we
gonna go now? This is all we’ve got
left.

SALUTATORIAN
I can’t even go to school anymore!

TYLER
We’re sorry!

ORGASM ADDICTS
We should go to school! Does anyone
here still have a cock?

An unidentified voice cries out yes. Kyrie and Tyler look at
each other and back at the crowd. Kyrie shouts.
KYRIE
Let's go!

85 INT. SCHOOL - HALLWAY - NIGHT

An impromptu dance party in the hallway, lights are flickering, bodies writhing in delight.

Blackout. Emergency red lights flash.

86 INT. SCHOOL - HALLWAY - NIGHT

POV of shitty handheld security footage, flashlights swooping through the dark, scattered faces lit in terror. Kyrie and Tyler frozen in the light like deer in headlights.

MATCH CUT TO:

87 INT. KYRIE'S ROOM - NIGHT

Kyrie and Tyler are startled. The lights flicker, Comstock is on screen.

INSERT - ON THE SCREEN

COMSTOCK
We are in immediate danger of a widespread feminist attack. I have seen proof that suggests a weapon of manly destruction exists.

Comstock loses control.

COMSTOCK (CONT'D)
I will not stand idle as we wait for the nine eleven of cock. Effective immediately, all transport system will be evacuated and shut down. Any suspicious citizens will be subject to unwarranted strip searches.

Kyrie stands up, staring at Tyler.

COMSTOCK (O.S.) (CONT'D)
Emergency broadcasts will continue around the clock until I present my final solution.

Kyrie is pissed.
KYRIS
Shit, Tyler! This is the last thing
I wanted to happen. I didn’t want
to make things worse! What-the-
fuck. What do we do now?

TYLER
I don’t know, I don’t know, calm
down. I guess we gotta lay low for
a while.

Tyler shrugs.

DISSOLVE TO:

MONTAGE - LAYING LOW

88 INT. KYRIS’S ROOM - NIGHT  88
-Kyrie puts her synth away in the closet.

89 INT. TYLER’S ROOM - NIGHT  89
-Tyler smashes a tv.

90 INT. KYRIS’S ROOM - DAY  90
-Kyrie dusts off her old laserdisc collection.

91 INT. DON’S LAB - DAY  91
-Don holds up a Comstock cup up to a blacklight, and pours it
into a tube. He fumbles it, it falls to the table. He tries
to recover, but knocks the tubes out of place. Fluid splashes
everywhere.

92 EXT. TRANSPORT - NIGHT  92
-Curfew signs and closed notices block the entrance, Kyrie
turns away.

93 EXT. JUNK HEAP - NIGHT  93
Tyler sits alone at the junk heap, tossing an LED throwie in
the air.
He looks up to find Kyrie waiting.
EXT. STREETS - NIGHT

Kyrie and Tyler walk along the street, tearing down Comstock propaganda.

They round a corner. Tyler stops.

TYLER
Did you hear that?

Tyler hurries towards a faint sound. Kyrie follows.

The Orgasm Addicts are dancing like crazed animals in an alleyway. A strange rendition of their song is playing.

KYRIE
They remixed us.

TYLER
Sure did.

A beat.

KYRIE
You wanna do it?

TYLER
Let's take it back to the classics.

EXT. STREETS - NIGHT

A series of quick cuts:

-Kyrie and Tyler hand out flyers to people on the street.

-They litter the streets with (biodegradable) flyers.

-They tack up a poster on the Cryobank door.

-People stare up at the poster.

INT. SKAM HQ - NIGHT

Sylva's hands peek away at the computer keyboard.

VALERIE (O.S.)
(to Adena)
I don't care if you die out there.
You're going to bring it to me!

Sylva stops typing.
VALERIE (O.S.) (CONT’D)

Got it?

A beat. Valerie motions to kill the connection. Sylva taps a key.

EXT. JUNK HEAP - NIGHT

A series of quick cuts:

- People arrive in hordes, wearing neon clothes, crazy androgynous shit.
- MC C-Bag hands out LED throwies and glow paraphernalia.
- Kyrie and Tyler play their newest crazy jam.
- The crowd encircles them in close proximity.
- They play within the crowd.
- Kyrie twists the knob, everyone starts dancing.
- Adena pushes her way through the crowd.
- Tyler drops a beat, setting Kyrie up for the full blast orgasm moment.
- The sound starts to swell.
- Faces of anticipation and excitement.
- Kyrie twists the knob even more.
- Tyler and Kyrie give each other an energetic look of approval.

CUT TO:

EXT. JUNK HEAP - NIGHT

A searchlight blasts down from above, swinging across the crowd. The pulsing noise from above drowns out the music, Bad Pixele flyers blow through the air.

The crowd looks towards the sky in terror.

MANBLOT (V.O.)
This is an unauthorized gathering.
You are all breaking curfew!
Authorities have been notified.
Stay where you are!
A series of quick cuts:

-Total chaos. Everyone runs for their lives.
-People push and shove their way past each other.
-Kyrie and Tyler get lost in the crowd.
-The synthesizer gets dropped.
-Kyrie and Tyler dart through the crowd search for it.
-Hands snatch the synth and bolts for the darkness.
-Kyrie yells over the fleeing swarm.

KYRIE
I can’t find the synth

TYLER
Forget it, we gotta go!

-Kyrie and Tyler flee with the crowd.
-The junk heap is deserted.

EXT. SKAM HQ - TUNNELWAYS

Adena sets the synth down and presses the big glowing doorbell. Valerie responds over intercom.

VALERIE (O.S.)
Is that you, Dana?

ADENA
Yeah.

VALERIE (O.S.)
Alright. What I need you to do, is just push the synth through the safety deposit door to your left.

Adena looks at a small hole in the wall.

ADENA
That’s it?

VALERIE (O.S.)
Yes. And then, just come around the back and we’ll let you in to celebrate.
ADENA
Okay, sounds good.

Adena slides the synth into the safety deposit door. It slams shut.

100 INT. KYRIE’S ROOM - NIGHT

Kyrie and Tyler bust through the door.

KYRIE
No! Shit shit shit. Who the hell got away with the synth?

TYLER
Comstock? SKAM? One of those fucking cumfiends?

A beat.

KYRIE
I know what to do.

101 INT. DON’S LAB - NIGHT

Don is polishing off a large metal box with tubes of opaque white fluid streaming in and out.

He turns to answer the incoming video communication.

DON
Hey there, how-

Kyrie cuts him off.

KYRIE
Dad, do you have any way to contact Comstock?

Don stutters towards an answer.

DON
I’m sorry dear. He picks when to talk to me. I don’t have that kind of clearance. No one does.

KYRIE (O.S.)
(to Tyler)

Shit.
DON
Make it quick Kyrie, Comstock’s gonna have my balls for breakfast if I don’t get this thing is up and running tonight!

TYLER (O.S.)
(whisper to Kyrie)
Wasting time, hang up.

DON
Worst part is, you kids don’t got to school anymore, so I don’t have any new clients.

KYRIE
Dad, I gotta go.

DON
(to himself)
Well, I guess I’ll have to just test it out on good old Don.

102    INT. KYRIE’S ROOM – NIGHT

On the screen, Don climbs into the box. Kyrie shuts off their connection.

Tyler turns to Kyrie.

TYLER
Well, shit. Who else would want a dumb box that gets rid of cock-

Adena bursts into the room, sobbing uncontrollably.

ADENA
They’ve got the synth, they’re gonna-

TYLER
What the fuck are you doing here?!

Adena runs into Kyrie’s arms.

KYRIE
It’s okay. Who, what?

ADENA
SKAM! They made me bring them that thing you play. They’ve got some crazy shit planned.
TYLER
I knew it.

ADENA
And they don’t even have a back
door!

KYRIE
When’s it gonna go down?

The lights dim, the TV flickers. A countdown clock with dick
hands on the screen.

MANDOT (V.O.)
Five minutes remaining. Please,
stay in your homes.

TYLER
Shit! We gotta go now!

Tyler grabs his bag, they bolt out the door.

ADENA
No, don’t leave me!

They run back in.

ADENA (CONT’D)
You came back?

KYRIE
Sorta. Quick. How do we find SKAM?

Adena holds up her beeper. Tyler snatches it.

ADENA
Wait... can I come?

Kyrie runs over to her stereo and hits play, the orgasm sound
blasts.

Adena hits the floor, and arches her back in delight.

CUT TO:

BEGIN MONTAGE

103  EXT. TRANSPORT - NIGHT

They run up to the closed transport and stop in their tracks.

KYRIE
Fuck!
INT. SKAM HQ - NIGHT

Valerie and Sylva lean in over the synth, inspecting it and plugging it into their systems.

EXT. STREETS - NIGHT

The street lights dim and flicker as Kyrie & Tyler run past.

EXT. CRYOBANK - NIGHT

Kyrie and Tyler run past the window, where the clock countdown video is on their storefront TVs.

INT. SKAM HQ - NIGHT

Valerie switches on the synth power, static grows.

INT. SKAM HQ - TUBEWAYS

Kyrie runs ahead, following the beeper’s tracking dot.
END MONTAGE

INT. SKAM HQ - NIGHT

Sylva types furiously.

VALERIE
Well, how’s it look?

SYLVA
In one minute, I’ll have us tapped into every electronic device on the planet thanks to that old cockbag. No one can escape this blast!

Valerie looks at Sylva and twists the knob slowly. The overhead lights continue to dim.

INT. SKAM HQ - TUBEWAYS

Kyrie and Tyler run as they enter a steam-filled tube.

Tyler pulls out a bright LED and they continue to haul ass, he yells as they run into a tunnel.
TYLER
I think we’re getting closer!

Kyrie slows down.

KYRIE
Eww, what’s that smell?

TYLER
Smells like... bleach?

Tyler points the light down as they run.

KYRIE
That’s not bleach.

Kyrie and Tyler continue running and yell in unison with disgust.

TYLER & KYRIE
SPERM!?!?

111 INT. SKAM HQ - NIGHT

Sylva and Valerie finish applying their war paint. Comstock appears on their TV. Comstock begins his speech. His head begins to tremble.

COMSTOCK
The time has come.

112 EXT. SKAM HQ - ENTRANCE - NIGHT

Tyler and Kyrie run full speed towards the door. Tyler throws an LED throwie ahead of them, it hits the code-panel on the door and fries the circuit. The door lock blinks “open”.

113 INT. SKAM HQ - NIGHT

Valerie is waiting anxiously with her hand on the synth knob. Sylva has her hand on the signal button.

Valerie points to Sylva.

VALERIE
Push it!

Comstock’s signal disappears. SKAM is now on live feed to every device on the planet.
VALERIE (CONT’D)
(screams)
The crusade for cock ends now!

Valerie twists the knob slowly. The lights go crazy.

Kyrie and Tyler burst into the room. Valerie sees them and cranks the knob full blast.

The sound BLASTS - The cumshot heard around the world.

VARIOUS SHOTS OF GIRLS IN ECSTASY AND GUYS IN PAIN.

CUT TO:

114 INT. SKAM HQ - NIGHT 114

BLACK.

Kyrie is on the floor. She opens her eyes to an LED throwie. She grabs it and stands, searching for Tyler.

She finds him and helps him up.

KYRIE
Quick, let’s grab the synth and get the fuck out of here!

They head to the platform where the synth is hooked up.

Valerie and Sylva convulse on the goo flooded floor.

The synth starts to glow again.

The power kicks back in. The screen illuminates to show people recovering from the blast. Girls have crazy teased hair, guys all look sick to their stomachs.

The synth continues to growl louder. The grid of people on screen react favorably to the faint sound.

Kyrie spots the SKAM feed camera facing them.

They realize they’re live to the biggest audience imaginable.

The viewers lean in, confused about who they are watching and what is happening.

Tyler and Kyrie look at the synth, look at each other, and smile.

Tyler whips out his drum pad and plugs it in.
KYRIE (CONT’D)
You drop the beat. I’ll make ‘em skeet!

A series of quick cuts:
-Kyrie and Tyler performing.
-People dancing in their homes.
-Lights flashing everywhere.
-Comstock’s HEAD EXPLODES.
-Computers glitching.
-Beepers imploding.

-Kyrie and Tyler pumping their fists over glitched out data-moshed video streaming to a variety of TVs all shapes and sizes.

-Kyrie grabs the knob and tweaks it to the max.

BLACK.

115 ROLL CREDITS.

115 FADE IN:

INT. DON’S LAB – NIGHT

Banging is heard from inside the Y-Accumulator.

The door opens. Don pops his head out.

DON
Hello? Hello?

Don climbs out of the Y-Accumulator. He mutters to himself.

DON (CONT’D)
Damn stuck door. I almost ran out of oxygen. I couldn’t hear a damn thing inside there.

Don adjusts his belt, and glances at his bulging crotch.

DON (CONT’D)
Let’s get a move on, boys. I have a feeling we’ve got plenty of work to do.
RESUME CREDITS.

KYRIE (V.O.)
Hey Tyler, I was wondering...
what's your knob do anyway?

END.
**CHAPTER FOUR: MARKETING PLAN**

**Overview**

*Bad Pixels* is a science-fiction film that is reminiscent of a few bad early eighties films. The film is about a teenage lesbian and her synthesizer; so we assume that the film may have an appeal to teenagers, the lesbian community, synthesizer fanatics, and fans of electronic music in general. Our demographic fits best in the 16-28 age range, and are typically technology and web-savvy individuals. Because of our underage cast and lack of explicit content, we’ve found the film is definitely suitable for a wider audience than initially intended. In regards to festivals, *Bad Pixels* is best suited for niche festival or festivals that cater to science-fiction films or extremely low budget productions. However, our ultimate goal with the marketing and distribution of *Bad Pixels* is to make it freely available on the web. This ensures that we’ll reach our widest audience possible and allow us to harness that audience for future productions.

**Festival Strategy**

*Bad Pixels* will be entered into a small selection of festivals at every tier in a one-year festival submission window from Fall 2011 to Fall 2012. Our goal with applying to film festivals is simply for exposure and for the sake of cast and crew. We are not seeking distribution or sales representation of any sort. First-tier submissions will occur in Fall of 2011 and include Sundance’s NEXT category for micro-budget films, SXSW, and IFF Rotterdam. Second tier submissions are also planned for Fall 2011 and include the festivals include Cucalorus, Boston Sci-Fi, Toronto After Dark, and Florida Film Festival. Third Tier festivals include TromaDance, Zero, Sunscreen, and Asheville, all slated for Fall 2012 as a final effort. If festival success is
proven to be highly unlikely at any given time, we will bypass the remaining festival submissions and move on to our free web release.

**Non-Theatrical Screenings**

We plan on screening *Bad Pixels* in the Spring of 2012 following first tier festival season at a select number of small music venues on the east coast. The film will screen prior to an electronic music show that we’ve made arrangements with, similar to the music in the film. These screenings will correlate with our free web release of the film.

**Web Strategy**

When we’ve made the final determination that *Bad Pixels* is best to be shared for free with the vast torrent world, we’ll be submitting the film to VODO, a promotion and distribution network that is powered by BitTorrent and paired with the biggest Peer-2-Peer and Torrent sites on the internet. VODO has optional donations for those that would like to donate, and we’ll also have merchandise available on our official website. However, our goal with *Bad Pixels* is to ensure that it is seen and distributed as widely as possible on the Internet, not necessarily to monetize from the film.

**Creative Commons**

We plan on licensing portions of *Bad Pixels* under the Creative Commons license of “Attribution-NonCommercial-ShareAlike (CC BY-NC-SA)”, which allows users to remix, adjust, and build upon your work, as long as they give appropriate credit and use the same license for their creations.
Sample Poster

Figure 7: Sample poster image for *Bad Pixels* (Artwork by Kilian Eng)
APPENDIX A: BUDGET
## BAD PIXELS BUDGET

**Script Drafted:** 06/12/13  
**Budget Drafted:** 04/12/2010  
**Production #:** 001  
**Start Date:** 07/06/2010  
**Finish Date:** 07/23/2010  
**Total Days:** 15

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**Account Total for 2400**

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**Account Total for 2700**

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**Account Total for 3800**

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**Total Below-The-Line Production**

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*The Entertainment Partners Services Group, EP Budgeting*
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CONTINGENCY @ 5.0% | 43
Total Above-The-Line | 195
Total Below-The-Line | 6,625
Total Above and Below-The-Line | 6,820
Grand Total | 9,064

The Entertainment Partners Services Group, EP Budgeting
APPENDIX B: FINAL PRODUCTION SCHEDULE
# Final Production Schedule

One Line Schedule - Bad Pixels (UCF)  
July 15 revision - Last updated 7/28/2010 at 8:45 PM PDT

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<td>INT KYES'S ROOM</td>
<td>Kyle &amp; Kyle - Kyle checks synth in corner (part of MONTAGE)</td>
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<td>Kyle checks synth in corner (part of MONTAGE)</td>
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**End of Day 1 - Shoot**  
Tuesday, July 6, 2010

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<td>INT KYES'S ROOM</td>
<td>After seeing Go Down Low, Kyle &amp; Tyler decide to make a deal</td>
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<td>69</td>
<td>INT KYES'S ROOM</td>
<td>Kyle &amp; Tyler decide to make a deal</td>
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<td>67</td>
<td>INT KYES'S ROOM</td>
<td>Kyle &amp; Tyler decide to make a deal</td>
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<tr>
<td>52</td>
<td>INT KYES'S ROOM</td>
<td>Kyle &amp; Tyler decide to make a deal</td>
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<tr>
<td>53</td>
<td>INT KYES'S ROOM</td>
<td>Kyle &amp; Tyler decide to make a deal</td>
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**End of Day 2 - Shoot**  
Wednesday, July 7, 2010

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<td>62</td>
<td>INT SKAM HQ</td>
<td>At SKAM, all agents are MIA</td>
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<td>99</td>
<td>INT SKAM HQ</td>
<td>Valerie orders Adria to steal the Synth</td>
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<tr>
<td>104</td>
<td>INT SKAM HQ</td>
<td>Valerie &amp; Sylva kend synth (part of MONTAGE)</td>
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<tr>
<td>107</td>
<td>INT SKAM HQ</td>
<td>Valerie &amp; Sylva kend synth (part of MONTAGE)</td>
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<td>Valerie &amp; Sylva kend synth (part of MONTAGE)</td>
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<td>Sylva &amp; Adria kend synth (part of MONTAGE)</td>
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<td>75</td>
<td>INT SKAM HQ</td>
<td>SKAM kend synth (part of MONTAGE)</td>
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**End of Day 3 - Shoot**  
Thursday, July 8, 2010

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<td>SKAM kend synth (part of MONTAGE)</td>
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**End of Day 4 - Shoot**  
Friday, July 9, 2010

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<tr>
<td>59</td>
<td>INT KYES'S ROOM</td>
<td>Kyle shows Tyke his knob</td>
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Generated by scenechronize on 3/18/2011 at 2:49 AM PDT
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<th>Shot</th>
<th>Description</th>
<th>Day/Time</th>
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| 49   | INT KIYRE'S ROOM  
SKAM talks to Kiyre for the first time | DAY | 1.2, 4 |
| 26   | INT KIYRE'S ROOM  
Adena spends the night at Kiyre’s part 1 | NIGHT | 1.2, 3 |
| 27   | INT KIYRE'S ROOM  
Adena spends the night at Kiyre’s part 2 | NIGHT | 1.2, 3 |
| 2    | INT KIYRE'S ROOM  
Kiyre tries to unsuccessfully get off | DAY | 0.6, 3 |
| 31   | INT KIYRE'S ROOM  
Tyre breaks synth, Kiyre experiences synthsasm | DAY | 2.1, 6 |
| 29   | INT DON'S LAB  
Meet Don, Don talks to Kiyre for the first time | DAY | 0.7, 6 |
| 61   | INT DON'S LAB  
Corinlock and Don talk for the first time | DAY | 0.6, 3 |
| 91   | INT DON'S LAB  
Don knocks laces out of place | DAY | 0.1, 6 |
| 115  | INT DON'S LAB  
Don survives | NIGHT | 0.5, 6 |
| 101  | INT DON'S LAB  
Don and Kiyre talk for the second time | NIGHT | 0.7, 6 |
| 57   | EXT SCHOOL  
School has been locked, a person calls a rescue. Adena and Kiyre meet Tyler and ask Kiyre for help | DAY | 2.1, 6 |
| 7    | INT TRANSPORT  
Kiyre sees thrice from the window of transport | NIGHT | 0.5, 3 |
| 25   | INT TRANSPORT  
Adena and Kiyre get inside the same transport, kissing and drinking | NIGHT | 0.4, 3 |
| 39   | INT TRANSPORT  
Kiyre stops the transport unit, and the return home | DAY | 0.4 |
| 40   | INT TRANSPORT  
Kiyre listens to tape on her cassette player, enjoys herself | DAY | 0.2 |
| 49   | INT TRANSPORT  
Adena wants Kiyre's attention but Kiyre listens to tape | DAY | 0.2 |
| 41   | INT TRANSPORT  
Security guard watch closed-circuit footage of Kiyre listening to tape | DAY | 0.7 |
| 92   | EXT TRANSPORT  
Kiyre seizes a closed notice on transport | NIGHT | 0.7 |
| 103  | EXT TRANSPORT  
Kiyre and Tyler run up to transport and stop in their tracks (part of MONTAGE) | NIGHT | 0.7 |
| 71   | EXT TRANSPORT  
Interview Notorious B.U.M | NIGHT | 0.3, 3, 9 |
| 115  | EXT STREETS  
Pittsburgh  
Play in the crypt bank | NIGHT | 0.6, 9 |
| 67   | EXT TRANSPORT  
Kiyre and Tyler perform in the streets for the first time. | NIGHT | 0.5, 3 |

*Generated by scenechronize on 3/18/2011 at 2:49 AM PDT*
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<td></td>
<td></td>
<td>Kylie and Tyler find out they're being replaced.</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>ECT</td>
<td>CRYOBANK</td>
<td>NIGHT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cryobank is closed. Phil gets scolded by foreman.</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>ECT</td>
<td>CRYOBANK</td>
<td>NIGHT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie and Tyler get praised by foreman. Phil offers them another show.</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>ECT</td>
<td>CRYOBANK</td>
<td>NIGHT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MC C-Boy hands them cups</td>
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<td>77</td>
<td>INT</td>
<td>CRYOBANK</td>
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<tr>
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<td>They enter the cryobank and talk to Phil.</td>
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<tr>
<td>79</td>
<td>INT</td>
<td>CRYOBANK</td>
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<tr>
<td></td>
<td></td>
<td>Bad Pixels perform for the first time</td>
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<td>60</td>
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<td>Bad Pixels-Merge after first show</td>
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<td>64</td>
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<tr>
<td></td>
<td></td>
<td>Tyler and Kylie get convinced by organ transplant (throwing a party)</td>
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<tr>
<td>105</td>
<td>ECT</td>
<td>CRYOBANK</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Kylie and Tyler run past clock clock countdown on storefront</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(part of MONTOGE)</td>
<td></td>
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<tr>
<td>92</td>
<td>ECT</td>
<td>STREETS</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tyler walks through filthy alley with out casters</td>
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<tr>
<td>70</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They interview M-Twins</td>
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<tr>
<td>72</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
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<tr>
<td></td>
<td></td>
<td>They interview Slavonator</td>
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<tr>
<td>73</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
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<tr>
<td></td>
<td></td>
<td>Interview Tech Ranger</td>
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<tr>
<td>74</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
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<tr>
<td></td>
<td></td>
<td>They deliberate asking the question</td>
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<tr>
<td>105</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
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<tr>
<td></td>
<td></td>
<td>Kylie and Tyler run (part of MONTOGE)</td>
<td></td>
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<tr>
<td>96</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
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<tr>
<td></td>
<td></td>
<td>They hand out flyers and put up Bad Pixels poster</td>
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<tr>
<td>24</td>
<td>ECT</td>
<td>STREETS</td>
<td>NIGHT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie and Adena run hand in hand. Bottle hits the ground.</td>
<td></td>
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<tr>
<td>17</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie learns malfunctioning display unit</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie looks at male propaganda in school for the first time.</td>
<td></td>
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<tr>
<td>44</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie looks at SKAM documents at school</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Once Kylie messes up with AV closet, displays inside cedes malfunction</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meet Kylie. She walks down school hallway.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meet Adena. She watches Kylie walk down hallway.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adena meets kylie for first time.</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie steps into AV closet before she runs across it.</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Red emergency lights flash after Kylie messes with the AV closet.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>INT</td>
<td>SCHOOL - HALLWAY</td>
<td>DAY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kylie escapes AV closet as flashing red lights go on</td>
<td></td>
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</table>

Generated by scenechronize on 3/18/2011 at 2:49 AM PDT
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<thead>
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<th>Time</th>
<th>Scene</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>INT</td>
<td>Kyrine walks away with display and cable.</td>
</tr>
<tr>
<td>22</td>
<td>INT</td>
<td>Kyrine and Adrianna talk about the floppy disc. Adrianna tells off a prissy guy.</td>
</tr>
<tr>
<td>35</td>
<td>NIGHT</td>
<td>Adrianna drinks by herself in school hallway.</td>
</tr>
<tr>
<td>42</td>
<td>DAY</td>
<td>Kyrine walks down hallway wearing 'her headphones' sound.</td>
</tr>
<tr>
<td>47</td>
<td>DAY</td>
<td>Adrianna asks Kyrine if she can come with her to show her something.</td>
</tr>
<tr>
<td>65</td>
<td>NIGHT</td>
<td>Prompted dance party.</td>
</tr>
<tr>
<td>66</td>
<td>NIGHT</td>
<td>Hand held security footage of terrified party people.</td>
</tr>
<tr>
<td>12</td>
<td>DAY</td>
<td>Adrianna runs to the AV closet.</td>
</tr>
<tr>
<td>15</td>
<td>DAY</td>
<td>Kyrine is in the AV closet. Kyrine runs away from the closet.</td>
</tr>
<tr>
<td>6</td>
<td>NIGHT</td>
<td>Adrianna gives Kyrine the floppy disc.</td>
</tr>
<tr>
<td>23</td>
<td>DAY</td>
<td>Adrianna and Kyrine drink in closet.</td>
</tr>
<tr>
<td>43</td>
<td>NIGHT</td>
<td>Kyrine gives Adrianna her headphones making her convulsing with ecstasy on the floor.</td>
</tr>
<tr>
<td>46</td>
<td>DAY</td>
<td>Adrianna receivesthe beeper message from SKAM.</td>
</tr>
<tr>
<td>36</td>
<td>NIGHT</td>
<td>Tyler sees comestock tv speech for first time.</td>
</tr>
<tr>
<td>51</td>
<td>NIGHT</td>
<td>Tyler sees comestock speech again. Remember this is before the comestock incident.</td>
</tr>
<tr>
<td>56</td>
<td>NIGHT</td>
<td>Tyler listens to Kyrine's tape for the first time in pain.</td>
</tr>
<tr>
<td>69</td>
<td>NIGHT</td>
<td>Tyler scrawls with marker on his tv screen over comestock's face (part of MONTAGE).</td>
</tr>
<tr>
<td>109</td>
<td>DAY</td>
<td>Kyrine and Tyler run, following the beeper's tracking dot.</td>
</tr>
<tr>
<td>110</td>
<td>DAY</td>
<td>Kyrine and Tyler realize they're running through sperm semen.</td>
</tr>
<tr>
<td>112</td>
<td>NIGHT</td>
<td>They open the Skam HQ entrance.</td>
</tr>
<tr>
<td>54</td>
<td>NIGHT</td>
<td>Adrianna turns on the synthesizer to 'SKAM'.</td>
</tr>
<tr>
<td>33</td>
<td>NIGHT</td>
<td>Kyrine tries to press on Tyler's drum machine. Adrianna gives him the tape with the synth sound.</td>
</tr>
<tr>
<td>9</td>
<td>NIGHT</td>
<td>Meet Tyler. Heellephantosprinted and to ass.</td>
</tr>
<tr>
<td>20</td>
<td>DAY</td>
<td>Kyrine and Tyler meet for the first time. She asks him for a fuse.</td>
</tr>
<tr>
<td>30</td>
<td>DAY</td>
<td>Kyrine tells Tyler that the fuse didn't work, he offers to come over and help.</td>
</tr>
</tbody>
</table>

Generated by scenechronize on 3/18/2011 at 2:49 AM PDT
<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Scene</th>
<th>Notes</th>
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<tbody>
<tr>
<td>05 ET</td>
<td>JUNK HEAP</td>
<td>NIGHT</td>
<td>Tyler sits alone throwing dummies and notices Nymo around (part of way lower MONTAGE)</td>
</tr>
<tr>
<td>06 ET</td>
<td>JUNK HEAP</td>
<td>NIGHT</td>
<td>Kyno and Tyler have their first rehearsal.</td>
</tr>
<tr>
<td>05 ET</td>
<td>JUNK HEAP</td>
<td>NIGHT</td>
<td>Tyler makes some creepy beats. Adina and Kyle make out.</td>
</tr>
<tr>
<td>07 ET</td>
<td>JUNK HEAP</td>
<td>NIGHT</td>
<td>Montage: Bad Pixels perform to a huge crowd.</td>
</tr>
<tr>
<td>09 ET</td>
<td>JUNK HEAP</td>
<td>NIGHT</td>
<td>The show gets cracked down by the government. Somebody steals the synth.</td>
</tr>
</tbody>
</table>

End of Day #14 - Shoot  
Friday, July 23, 2010
## Cast Day out of Days

### Day out of Days - Cast - Bad Pixels (UCF)

<table>
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<tr>
<th>Month/Day</th>
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<th>07/07</th>
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<td>Thu</td>
<td>Tue</td>
<td>Wed</td>
<td>Thu</td>
<td>Fri</td>
<td>Sat</td>
<td>Sun</td>
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<tr>
<td>Shooting Day</td>
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<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1. KYRIE</td>
<td>SW</td>
<td>W</td>
<td>W</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2. TYLER</td>
<td>SW</td>
<td>W</td>
<td></td>
<td></td>
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<tr>
<td>3. ADENA</td>
<td>SW</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4. VALERIE</td>
<td>SW</td>
<td>WF</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. COMSTOCK</td>
<td>SWF</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>6. DON</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>7. SYLVA</td>
<td>SW</td>
<td>WF</td>
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<td></td>
</tr>
<tr>
<td>8. PHIL</td>
<td></td>
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<td>Thu</td>
<td>Fri</td>
<td>Sat</td>
</tr>
<tr>
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<td>6</td>
<td>7</td>
<td>8</td>
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<td>9</td>
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<tr>
<td>8. PHIL</td>
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<td>SW</td>
<td>WF</td>
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<td>Mon</td>
<td>Tue</td>
<td>Wed</td>
<td>Thu</td>
<td>Fri</td>
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<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
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<td>W</td>
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<td>W</td>
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<td>W</td>
<td>W</td>
<td>W</td>
<td>WF</td>
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<td>W</td>
<td>W</td>
<td>W</td>
<td>WF</td>
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<td>5. COMSTOCK</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>6. DON</td>
<td></td>
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</tr>
<tr>
<td>7. SYLVA</td>
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<tr>
<td>8. PHIL</td>
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</tbody>
</table>
APPENDIX C: CHAIN OF TITLE

Chain of Title paperwork (Library of Congress Copyright Office - Form PA) is currently pending.
APPENDIX D: MUSIC SYNCHRONIZATION LICENSES

*Bad Pixels* currently features a temporary soundtrack with no Music Synchronization licenses.
APPENDIX E: CREDIT LIST

Cast

Cassondra Justo - Kyrie
Daniel Harris - Tyler
Lucy Caputi - Adena
Alexander Mrazek - Don
Nicole Thomas - Sylva
Katarina Higgins - Valerie
Timothy Powell - Comstock
Daryn Kahn - Phil

Crew

Alex Bowser - Director
Christopher Carullo - Producer
Brittney Nadya Grace - Associate Producer
Farah Abdou - Associate Producer
Jon Perez - Cinematographer
Edgar Jorge - First Assistant Director
Victoria Reynoso - Second Assistant Director
Kate Shults - Production Design
Jamie Hanson - Art Director
Kelly Palmer - Casting Director
Faith Clapp - Makeup
Brittany Ladolcetta - Special Effects Makeup
Alison Morris - Key Hair Stylist
Alina Nalivayko - Costume Design
Alex Bowser - Editor
Christopher Carullo - Editor
Tyler Cooley - Visual Effects
Zachary Beckler - Digital Asset Manager
Kaysee Paulk - Assistant Digital Asset Manager
Erik Strand - Sound Mixer
Joe Caulfield - Boom Operator
Christina SantaCruz - First Assistant Camera
Allyson Dickerson - Second Assistant Camera
Dan Watkins - Camera Operator
Delaney Schenker - Gaffer
Austin Boggs - Electrician
Geoffrey Gross - Electrician
Alex Lazin - Electrician
Dresdner Schenker - Electrician
Daniel Watkins - Key Grip
Patrick Sessoms - Grip
Nina Elder - Script Supervisor
Brianna Gaskin - Prop Master
Samuel Torres - Production Manager
David DeRienzo - Production Assistant
Mike Dris - Catering Manager
Steve Guarente - Catering Assistant
Steve Guarente - Production Assistant
Andrew Hernandez - Production Assistant
Anthony Annone - Art Production Assistant
Travis Mills - Art Production Assistant
Johnny Minns - Art Production Assistant
Max Moonstein - Props
Fernando Rosas - Art Production Assistant
Rachel Rosen - Art Production Assistant
Carissa Sechrist - Art Production Assistant
Angelina Smith - Art Production Assistant
Jasen Smith - Art Production Assistant
Andrew Tolbert - Art Production Assistant
Scott Yuken - Art Production Assistant
Doug Campbell - Art Production Assistant
Tricia Connelly - Art Production Assistant
Dustin Dern - Art Production Assistant
Kelly Gibbons - Art Production Assistant
Dan Guerrero - Art Production Assistant
Heath Lacy - Art Production Assistant
Sean Martin - Art Production Assistant
APPENDIX F: CALL SHEETS

The following pages contain the Call Sheets from the 14 days of production.
**CALL SHEET**

"BAD PIXELS"

**CREW CALL:** 9:00am

**BREAKFAST** @ SET: 8:00am

**SHOOTING CALL:** 8:00 am

**WRAP:** 8:30 pm

**LUNCH:** 3:00 pm

---

**DIRECTOR:** Alex Bowerer

**PRODUCTION OFFICE:**
Center for Emerging Media 132-E
500 W Livingston St
Orlando, FL 32801

**SET LOCATION:**
Center for Emerging Media
500 W Livingston St
Orlando, FL 32801

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
601 E Rollins St
Orlando, FL 32803

(407) 303-0400

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>U/E</th>
<th>Cart #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Start Shooting</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT. KYRIE’S ROOM 66 90</td>
<td>1</td>
<td>1.30</td>
<td>12:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. KYRIE’S ROOM 16 21</td>
<td>1</td>
<td>1.30</td>
<td>1:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>INT. KYRIE’S ROOM 12 35</td>
<td>1</td>
<td>1.30</td>
<td>2:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>INT. KYRIE’S ROOM 39 9</td>
<td>1</td>
<td>1.30</td>
<td>3:00 pm</td>
<td></td>
<td></td>
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<tr>
<td>INT. KYRIE’S ROOM 33 34</td>
<td>1</td>
<td>1.30</td>
<td>4:00 pm</td>
<td></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>Info Rehearsal</th>
<th>Info Face-Up</th>
<th>Ready on Set</th>
<th>Set/HDR/Trf/ Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Byrne</td>
<td>Cassandra Judd</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
<td>11:00</td>
<td>Gry. Black (Underwear)</td>
</tr>
</tbody>
</table>

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Alt:
Props:
Camera:
Grip:
Lighting:
Locations:
Make-Up:
Production:
Sound:
Transportation:
Wardrobe:

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>U/E</th>
<th>Cart</th>
<th>Page Count</th>
<th>Time</th>
<th>Set Location</th>
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</thead>
<tbody>
<tr>
<td>INT. KYRIE’S ROOM 66</td>
<td>1</td>
<td>12:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. KYRIE’S ROOM 69</td>
<td>1</td>
<td>1:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. KYRIE’S ROOM 67</td>
<td>1</td>
<td>2:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INT. KYRIE’S ROOM 53</td>
<td>1</td>
<td>3:00 pm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

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**QUOTE OF THE DAY:**

---

112
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Alex Bower</td>
<td>407-212-7962</td>
<td>9:00am</td>
</tr>
<tr>
<td>Producer</td>
<td>Chris Carillo</td>
<td>912-226-6513</td>
<td>9:00am</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Sam Fines</td>
<td>407-618-9467</td>
<td>9:00am</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Sarah Abboud</td>
<td>352-542-2016</td>
<td>10:00am</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Brittany Nadis Grace</td>
<td>221-653-1244</td>
<td>9:00am</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Edgar Jorge</td>
<td>854-343-3503</td>
<td>9:00am</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Vinny Raynor</td>
<td>954-625-1035</td>
<td>9:00am</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>David Emerick</td>
<td>308-397-0291</td>
<td>9:00am</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Delaney Eckstein</td>
<td>352-895-3408</td>
<td>9:00am</td>
</tr>
<tr>
<td>Electrician</td>
<td>Alex Ladin</td>
<td>407-547-1359</td>
<td>9:00am</td>
</tr>
<tr>
<td>Electrician</td>
<td>Geoffrey Gross</td>
<td>407-451-0012</td>
<td>9:00am</td>
</tr>
<tr>
<td>Electrician</td>
<td>Austin Boggs</td>
<td>407-461-4203</td>
<td>9:00am</td>
</tr>
<tr>
<td>Electrician</td>
<td>Mike Reed</td>
<td>352-894-5549</td>
<td>9:00am</td>
</tr>
<tr>
<td><strong>Grip</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td>Daniel Watkins</td>
<td>407-547-0673</td>
<td>9:00am</td>
</tr>
<tr>
<td>Grip</td>
<td>Daudomir Schelker</td>
<td>352-895-0432</td>
<td>9:00am</td>
</tr>
<tr>
<td>Grip</td>
<td>Jan Frantaise</td>
<td>786-492-5411</td>
<td>9:00am</td>
</tr>
<tr>
<td>Grip</td>
<td>Patrick Deason</td>
<td>407-287-2815</td>
<td>9:00am</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Bir. Strand</td>
<td>228-594-8700</td>
<td>10:00am</td>
</tr>
<tr>
<td>Boom Op</td>
<td>Joe Cullifield</td>
<td>407-617-4200</td>
<td>10:00am</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Faith Clapp</td>
<td>321-676-2747</td>
<td>10:00am</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Alissa Morris</td>
<td>407-570-5812</td>
<td>10:00am</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craft Service</td>
<td>Mike Dic</td>
<td>727-439-0014</td>
<td>9:00am</td>
</tr>
<tr>
<td>Lunch Wrangler</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MEAL</strong></td>
<td>Breakfast time 9:00am for 28 people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch time 3:00pm for 28 people</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LOCATION MAP & DIRECTIONS**

- Pull in through the gate at the end of the building (by loading dock) somebody will let you in.
**CALL SHEET**

"BAD PIXELS"

**CREW CALL:** 9:00am

**BREAKFAST:** 9:00am

**SHOOTING CALL:** 10:00am

**WRAP:** 6:15pm

**LUNCH:** 2:30pm

**D.O.B:** Wednesday / 07-07-10

**PRODUCTION DAY:** 2 out of 14

**DIRECTOR:** Edgar Jorge

**1st A.D.:** Edgar Jorge

**SET PHONE:** 407-235-2592

**PRODUCTION OFFICE:**
Center for Emerging Media
500 W Livingston St
Orlando, FL 32801

**WEATHER:** Partly Cloudy

**SET LOCATION:**
Center for Emerging Media
500 W Livingston St
Orlando, FL 32801

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
651 E Rollins St
Orlando, FL 32803

(407) 303-6000

*Quote of the Day:* "I don’t wanna do it on the floor, let’s do it on the bed." From Blower to Perez

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Name</th>
<th>Description</th>
<th>DIN</th>
<th>U</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>KRYIE’S ROOM 64</td>
<td>6</td>
<td>Kyrie &amp; Tyler decide to make a band</td>
<td>N</td>
<td>1,2</td>
<td>58</td>
<td>1</td>
<td>10:50</td>
</tr>
<tr>
<td>KRYIE’S ROOM 69</td>
<td>6</td>
<td>They argue about using hobo</td>
<td>N</td>
<td>1,2</td>
<td>12,6</td>
<td>130</td>
<td>11:20</td>
</tr>
<tr>
<td>KRYIE’S ROOM 97</td>
<td>6</td>
<td>They decide to lay low</td>
<td>N</td>
<td>1,2</td>
<td>1</td>
<td>130</td>
<td>1:00</td>
</tr>
<tr>
<td>KRYIE’S ROOM 52</td>
<td>5</td>
<td>Adaia hangs out at 1</td>
<td>N</td>
<td>1,3</td>
<td>12,6</td>
<td>130</td>
<td>3:15</td>
</tr>
<tr>
<td>KRYIE’S ROOM 53</td>
<td>5</td>
<td>Adaia hangs out at 2</td>
<td>N</td>
<td>1,3</td>
<td>1,18</td>
<td>130</td>
<td>4:40</td>
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**TALENT**

<table>
<thead>
<tr>
<th>Scripted #</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Rehearsal</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>SOH/HRD/RF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kyrie</td>
<td>Casandra</td>
<td>9:00am</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tyler</td>
<td>Diana</td>
<td>9:00am</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Adaia</td>
<td>Lucy</td>
<td>9:30pm</td>
<td></td>
<td></td>
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**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Act:

Props:

Camera:

Grip:

Lighting:

Locations:

Makeup:

Production:

Sound:

Transportation:

Wardrobe:

---

**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>U</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:***
**CALL SHEET**

**BAD PIXELS**

**CREW CALL:** 9:00am

**BREAKFAST:** 8:30am

**SHOOTING CALL:** 10:00am

**WRAP:** 6:30pm

**LUNCH:** 2:30pm

---

**SUNRISE:** -

**SUNSET:** -

**MOON PHASE:** -

---

**PRODUCTION OFFICE:**

Center for Emerging Media 132-E
500 W Livingston St
Orlando, FL 32801

**SET LOCATION:**

Center for Emerging Media
500 W Livingston St
Orlando, FL 32801

**NEAREST HOSPITAL TO LOCATION:**

Florida Hospital East Orlando
651 E Rollins St
Orlando, FL 32803

(407) 303-4000

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>U E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Start Shooting</th>
</tr>
</thead>
<tbody>
<tr>
<td>SKAM BG</td>
<td>62</td>
<td>5</td>
<td>All agents are MIA</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>34</td>
<td>30</td>
<td>12 pm</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>96</td>
<td>6</td>
<td>Valerie orders Adena to deal with Lynda</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>35</td>
<td>30</td>
<td>10:30</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>104</td>
<td>6</td>
<td>Valerie and Sylva visit the Smiths</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>16</td>
<td>30</td>
<td>1:00</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>105</td>
<td>6</td>
<td>Sylva switches the Smiths on</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>16</td>
<td>30</td>
<td>1:30</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>109</td>
<td>6</td>
<td>SKAM-E will be preparing materials</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>38</td>
<td>30</td>
<td>1:40</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>111</td>
<td>6</td>
<td>Sylva and Valerie agree to plan</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>18</td>
<td>20</td>
<td>2:10</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>150</td>
<td>6</td>
<td>SKAM-E is out of the frame in front of camera</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>1</td>
<td>1:00</td>
<td>1:20</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>50</td>
<td>6</td>
<td>SKAM-E is bar &amp; office</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>11</td>
<td>1:00</td>
<td>1:30</td>
</tr>
<tr>
<td>SKAM BG</td>
<td>45</td>
<td>6</td>
<td>Meet SKAM-E</td>
<td>N</td>
<td>4</td>
<td>7</td>
<td>12</td>
<td>1:00</td>
<td>1:30</td>
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**TOTAL NUMBER OF SCENES:** 18

**TOTAL NUMBER OF PAGES:** 138

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**TALENT**

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<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Rehearsal</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>SR/FR/RF</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>4</td>
<td>Valerie</td>
<td>Kahla Itzay</td>
<td>11:00am</td>
<td>11:00am</td>
<td>12:00pm</td>
<td>SR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Sylva</td>
<td>Nicole Thomas</td>
<td>11:00am</td>
<td>11:00am</td>
<td>12:00pm</td>
<td>SR</td>
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<td></td>
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**ATMOSPHERE:**

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

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Set Dressing:**

- SKAM Chairs, Computer, Table

**Props:**

- Assembled synthesizer

**Camera:**

- Pre-lighting in the morning

**Grip:**

- Pre-lighting in the morning, bring work gloves, wear shoes (no open-toe shoes)

**Lighting:**

- Pre-lighting in the morning, bring work gloves, wear shoes (no open-toe shoes)

**Locations:**

- Brush War part

**Production:**

- Sound

**Transport:**

- Wardrobe

---

115
**CALL SHEET**

**“BAD PIXELS”**

**CREW CALL:** 9:00am

**BREAKFAST** @ SET: 8:30am

**SHOOTING CALL:** 8:00 am EST

**WRAP:** 7:15pm

**LUNCH:** 2:30pm

---

**PRODUCTION OFFICE:**
Center for Emerging Media 132-E
500 W Livingston St
Orlando, FL 32801

**SET LOCATION:**
Center for Emerging Media
500 W Livingston St
Orlando, FL 32801

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
691 E Rollins St
Orlando, FL 32803
(407) 392-4400

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>U or E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Start Shooting</th>
</tr>
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<tbody>
<tr>
<td>45</td>
<td>6</td>
<td>Meet SH-MH</td>
<td>N</td>
<td>4.7</td>
<td>1.6</td>
<td>1.30</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>6</td>
<td>They Talk to Karen for first time</td>
<td>N</td>
<td>4.7</td>
<td>1.28</td>
<td>1.30</td>
<td>11.00</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>6</td>
<td>Girls report bad news</td>
<td>N</td>
<td>4.7</td>
<td>1.28</td>
<td>1.30</td>
<td>1.00</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>6</td>
<td>They examine picture of Tanya</td>
<td>N</td>
<td>4.7</td>
<td>1.38</td>
<td>1.30</td>
<td>3.30</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>6</td>
<td>Comforted heard around the world</td>
<td>N</td>
<td>1.2</td>
<td>0.68</td>
<td>46</td>
<td>5.00</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>6</td>
<td>Bad Pixels plays for large audience</td>
<td>N</td>
<td>1.2</td>
<td>1.56</td>
<td>1.30</td>
<td>4.45</td>
<td></td>
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</tbody>
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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 Rehearsal</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SM/MKR/TRF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Valene</td>
<td>Natasha Huggins</td>
<td>8:00 am</td>
<td>8:10 am</td>
<td>10:00 am</td>
<td>WF</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Sylvia</td>
<td>Nicole Thomas</td>
<td>9:00 am</td>
<td>9:15 am</td>
<td>10:00 am</td>
<td>WF</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Tanya</td>
<td>Cassandra Juvo</td>
<td>4:00 pm</td>
<td>4:10 pm</td>
<td>5:00 pm</td>
<td>WF</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Tyler</td>
<td>Daniel Harris</td>
<td>4:00 pm</td>
<td>4:10 pm</td>
<td>5:00 pm</td>
<td>WF</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

**SCENED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Set Dressing:**

- Props:
- Assembled furniture, electronic beat pad, fibers

**Camera:**

- Set is already set-up

**Grip:**

- Set is already set-up, check specific call times to see if you have to come

**Lighting:**

- Set is already set-up, check specific call times to see if you have to come

**Locations:**

- Set-up:
- Check with unit 112 and 114

**Sound:**

**Production:**

**Transportation:**

**Wardrobe:**
CALL SHEET
"BAD PIXELS"

DAY/DATE: Monday 7-12-10
PRODUCTION DAY: 5 OUT OF 14
DIRECTOR: Alex Bowski

CREW CALL: 9:00AM
BREAKFAST @ SET: 8:00AM
SHOOTING CALL: 10:00AM
Wrap 8:00PM
LUNCH: 3:00PM

1st A.D.: Jorge
WEATHER: Windy, 75 high, 55 low
SET PHONE: 407-235-3592
SUNRISE: -
SUNSET: -
MOON PHASE: -

PRODUCTION OFFICE:
Center for Emerging Media
500 W Livingston St
Orlando, Fl 32801

SET LOCATION:
Center for Emerging Media
500 W Livingston St
Orlando, Fl 32801

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
601 E Rollins St
Orlando, Fl 32803
(407) 303-3060

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene</th>
<th>Shots</th>
<th>Description</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>Tyler shown Pixel's set knob</td>
<td>N1</td>
<td>1.2</td>
<td>1:00</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>Back to Tyler's house</td>
<td>N1</td>
<td>1.2</td>
<td>1:00</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>They realize they're in a dream</td>
<td>N1</td>
<td>1.2</td>
<td>1:00</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>They imagine Wolf Daddy</td>
<td>N1</td>
<td>1.2</td>
<td>1:00</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Athena says she likes yoga</td>
<td>N1</td>
<td>1.2</td>
<td>1:00</td>
</tr>
</tbody>
</table>

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

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive</th>
<th>Wardrobe</th>
<th>Make-Up</th>
<th>Ready on Set</th>
<th>SWMR/TVF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hyde</td>
<td>Cassandra Justo</td>
<td>9:00am</td>
<td>9:30am</td>
<td>10:30am</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tyler</td>
<td>Daniel Harris</td>
<td>9:30am</td>
<td>9:30am</td>
<td>10:30am</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Athena</td>
<td>Lucy Capuli</td>
<td>4:15pm</td>
<td>4:30pm</td>
<td>5:30pm</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ATMOSPHERE:

SPECIAL DEPARTMENT INSTRUCTIONS

Art:
Props: Assembled futurist, laser disc player, laser disc, stereo

Cameraman:
Quick marking in the morning

Grip:
Quick marking in the morning

Lighting:
Quick marking in the morning

Locations:

Make-Up:

Production:
Closed set at moments

Sound:

Transportation:

Wardrobe:

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

117
CALL SHEET
"BAD PIXELS"

DAY/DATE: Tuesday 7-13-10
PRODUCTION DAY: 6 OUT OF 14
DIRECTOR: Alex Bowser
1st A.D.: Edgar Jorge
SET PHONE: 407-235-3592
WEATHER: Scattered T- Storms. High 93, Low 76

PRODUCTION OFFICE:
Center for Emerging Media
500 W Livingston St
Orlando, FL 32801

SET LOCATION:
Center for Emerging Media
500 W Livingston St
Orlando, FL 32801
NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
601 E Rollins St
Orlando, FL 32803
(407) 303-6660

CALL SHEET:
CREW CALL: 9:00AM
BREAKFAST @ SET: 9:06AM
SHOOTING CALL: 10:30AM/END wrap 8:30PM
LUNCH: 2:30PM

SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scene Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DIN</th>
<th>LE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>KYRSE'S ROOM</td>
<td>49</td>
<td>5</td>
<td>Steam rises to网点 time</td>
<td>N</td>
<td>I</td>
<td>1,2</td>
<td>1,6</td>
<td>1:00</td>
<td>10:00 am</td>
</tr>
<tr>
<td>KYRSE'S ROOM</td>
<td>50</td>
<td>6</td>
<td>Adena spends the night of 1</td>
<td>N</td>
<td>I</td>
<td>1,3</td>
<td>1,6</td>
<td>1:00</td>
<td>11:00 am</td>
</tr>
<tr>
<td>KYRSE'S ROOM</td>
<td>51</td>
<td>6</td>
<td>Adena spends the night of 2</td>
<td>N</td>
<td>I</td>
<td>1,3</td>
<td>1,6</td>
<td>1:30</td>
<td>12:00 pm</td>
</tr>
<tr>
<td>KYRSE'S ROOM</td>
<td>52</td>
<td>6</td>
<td>Kyre leaves the set off</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>0,6</td>
<td>20</td>
<td>2:00 pm</td>
</tr>
<tr>
<td>KYRSE'S ROOM</td>
<td>53</td>
<td>6</td>
<td>Tyler / Kyre Seth, Kyre's synthesis</td>
<td>N</td>
<td>I</td>
<td>1,2</td>
<td>2,48</td>
<td>2:00</td>
<td>3:30 pm</td>
</tr>
</tbody>
</table>

TOTAL NUMBER OF SCENES: 5
TOTAL NUMBER OF PAGES: 48

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 Wake-Up</th>
<th>Ready on Set</th>
<th>SWHTN</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kyre</td>
<td>Cassandra Justo</td>
<td>9:00 am</td>
<td>9:15 am</td>
<td>9:15 am</td>
<td>10:30 am</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tyler</td>
<td>Daniel Harris</td>
<td>3:00 am</td>
<td>3:15 am</td>
<td>3:15 am</td>
<td>4:00 pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Adena</td>
<td>Lucy Capuilli</td>
<td>9:00 am</td>
<td>9:15 am</td>
<td>9:15 am</td>
<td>10:30 am</td>
<td>W</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ATMOSPHERE:

SCENE NEEDED FOR:
CALL TIME:
WHERE TO REPORT TO:

SPECIAL DEPARTMENT INSTRUCTIONS

Act:
Props: Assembled synthesizer, laser disc player, laser disc, stereo
Camera: Set is already pre-hi
Grip: Set is already pre-hi
Lighting: Set is already pre-hi
Locations:
Make-up:
Production:
Sound:
Transportation:
Wardrobe:

**CALL SHEET**

**BAD PIXELS**

**CREW CALL:** 9:00am

**BREAKFAST:** @ SET: 8:00am

**SHOOTING CALL:** @ Tiffani/Ext Wrap: 8:00pm

**LUNCH:** 3:00pm

**PRODUCTION DAY:** 7 OF 14

**DIRECTOR:** Alex Bowers

**1st A.D.:** Edgar Jorge

**SET PHONE:** 407-371-3720

**WEATHER:** Afternoon T-Storms

**PRODUCTION OFFICE:**
Center for Emerging Media
500 W Livingston St.
Orlando, FL 32801

**SET LOCATION:**
Center for Emerging Media
500 W Livingston St.
Orlando, FL 32801

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
601 E Rollins St.
Orlando, FL 32803 (407) 303-2400

**SCRIPTED LOCATION:**

<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>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>DON'S LAB</td>
<td>25</td>
<td>Meet Don. Talks to Kyle</td>
<td>N</td>
<td>1</td>
<td>3</td>
<td>1.00</td>
<td>10:30am</td>
<td></td>
</tr>
<tr>
<td>DON'S LAB</td>
<td>31</td>
<td>Don knocks boxes out of place</td>
<td>N</td>
<td>1</td>
<td>1.5</td>
<td>30</td>
<td>12:30pm</td>
<td></td>
</tr>
<tr>
<td>DON'S LAB</td>
<td>116</td>
<td>Don survived</td>
<td>N</td>
<td>1</td>
<td>6</td>
<td>30</td>
<td>1:00pm</td>
<td></td>
</tr>
<tr>
<td>DON'S LAB</td>
<td>101</td>
<td>Don &amp; Kyle talk to cop</td>
<td>N</td>
<td>1</td>
<td>6</td>
<td>1.00</td>
<td>2:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL</td>
<td>37</td>
<td>Press city entrance</td>
<td>N</td>
<td>1</td>
<td>2.00</td>
<td>2.50</td>
<td>8:00pm</td>
<td></td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES:*** 6

***TOTAL NUMBER OF PAGES:*** 38

<table>
<thead>
<tr>
<th>TALENT</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>SWAP/Trif</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Don</td>
<td>Alex Mitazic</td>
<td></td>
<td>10:00am</td>
<td></td>
<td>10:05am</td>
<td>10:05am</td>
<td></td>
<td>0WE</td>
<td></td>
</tr>
<tr>
<td>1 Kyle</td>
<td>Carlos Rico</td>
<td></td>
<td>10:00am</td>
<td></td>
<td>10:05am</td>
<td>10:05am</td>
<td></td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>3 Tyler</td>
<td>Daniel Morris</td>
<td></td>
<td>10:00am</td>
<td></td>
<td>10:05am</td>
<td>10:05am</td>
<td></td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>1 Adena</td>
<td>Luci Caputo</td>
<td></td>
<td>10:00am</td>
<td></td>
<td>10:05am</td>
<td>10:05am</td>
<td></td>
<td>W</td>
<td></td>
</tr>
</tbody>
</table>


**ATMOSPHERE:**

**SCENES:**

**NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

**SPECIAL DEPARTMENT INSTRUCTIONS**

- Art: Deck and bar area, red and white LED cloth, white LED light, switchboard of hanging lights, Y-accumpound
- Props: Assembled, triple-tier, fixed, adjustable, white styrofoam
- Camera: Freighting at 10a.m., 11a.m., 12a.m.
- Grip: Freighting at 10a.m., 11a.m.
- Lighting: Freighting at 9a.m., 10a.m.
- Locations:

**MAKE UP:**

**FREIGHT:**

**PRODUCTION:**

**SOUND:**

**TRANSPORTATION:**

**WARDROBE:**

**ADVANCE SCHEDULE:** Day 8 07/15/2010

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>VE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXT-STORES</td>
<td>84</td>
<td>6</td>
<td>Kyle and Tyler are recorded</td>
<td>N</td>
<td>1</td>
<td>1.0</td>
<td>45</td>
<td></td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>EXT-STORES</td>
<td>87</td>
<td>6</td>
<td>Kyle &amp; Tyler perform in store</td>
<td>N</td>
<td>1</td>
<td>1.0</td>
<td>60</td>
<td></td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>EXT-STORES</td>
<td>65</td>
<td>5</td>
<td>Plat needs them 2 play overlook</td>
<td>N</td>
<td>1</td>
<td>1.3</td>
<td>110</td>
<td></td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>EXT-TRANSPORT</td>
<td>90</td>
<td>6</td>
<td>Closed notice on transport</td>
<td>N</td>
<td>1</td>
<td>1</td>
<td>15</td>
<td></td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>EXT-TRANSPORT</td>
<td>100</td>
<td>6</td>
<td>Running up to transport Mutley</td>
<td>N</td>
<td>1</td>
<td>1.2</td>
<td>18</td>
<td></td>
<td>SOUND STAGE</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES:*** 6

***TOTAL NUMBER OF PAGES:*** 4
### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Brand #</th>
<th>Description</th>
<th>QM</th>
<th>IM</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRANSPORT</strong> 7</td>
<td>Kernels pop frames from the window.</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Kernels pop frames from the window.</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Kernels pop frames from the window.</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Kernels pop frames from the window.</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Kernels pop frames from the window.</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td><strong>SKIN RG: ENTRANCE</strong> 112</td>
<td>They open the entrance.</td>
<td>H</td>
<td>E</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>They open the entrance.</td>
<td>H</td>
<td>E</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>They open the entrance.</td>
<td>H</td>
<td>E</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td><strong>STREETS</strong> 68</td>
<td>They learn to pull by eye contact.</td>
<td>H</td>
<td>E</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>They learn to pull by eye contact.</td>
<td>H</td>
<td>E</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>4:45</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>They learn to pull by eye contact.</td>
<td>H</td>
<td>E</td>
<td>1</td>
<td>300</td>
<td>30</td>
<td>4:45</td>
<td></td>
</tr>
</tbody>
</table>

### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Selected Name</th>
<th>Pick-Up</th>
<th>Area to Location</th>
<th>Main Wardrobe</th>
<th>Main Make-Up</th>
<th>Ready on Set</th>
<th>Start/Stop Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>John</td>
<td>9:00</td>
<td>Main Wardrobe</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Mary</td>
<td>9:00</td>
<td>Main Wardrobe</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Lucy</td>
<td>9:00</td>
<td>Main Wardrobe</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Phil</td>
<td>9:00</td>
<td>Main Wardrobe</td>
<td>W</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ATMOSPHERE

<table>
<thead>
<tr>
<th>#</th>
<th>Selected Name</th>
<th>Pick-Up</th>
<th>Area to Location</th>
<th>Main Wardrobe</th>
<th>Main Make-Up</th>
<th>Ready on Set</th>
<th>Start/Stop Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>SCENES</td>
<td>CALL TIME</td>
<td>WHERE TO REPORT TO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SPECIAL DEPARTMENT INSTRUCTIONS

- **Lighting**: Assembled Synchron, Drum Machine, Bar Pads, Gantry Camera
- **Camera**: Headlights on lam
- **Other**: Headlights on lam
- **Background extras**: 15 extras, security guards
- **Make-up**: Production
- **Sound**: Production
- **Transportation**: Fancy Pads (ADJENA, Kate & Tyler Performance clothes, Phil's Clothes)

### ADVANCE SCHEDULE: Day 8 07/15/2010

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Brand #</th>
<th>Description</th>
<th>QM</th>
<th>IM</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>CVOBANK BACKSTAGE 77</td>
<td>N</td>
<td>NO C.Hinge due. Shot setup &amp; back</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>12:30</td>
<td>30</td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>CVOBANK BACKSTAGE 79</td>
<td>N</td>
<td>NO C.Hinge due. Shot setup &amp; back</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>12:30</td>
<td>30</td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>CVOBANK BACKSTAGE 99</td>
<td>N</td>
<td>NO C.Hinge due. Shot setup &amp; back</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>12:30</td>
<td>30</td>
<td>SOUND STAGE</td>
</tr>
<tr>
<td>CVOBANK BACKSTAGE 106</td>
<td>N</td>
<td>NO C.Hinge due. Shot setup &amp; back</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>12:30</td>
<td>30</td>
<td>SOUND STAGE</td>
</tr>
</tbody>
</table>

### TOTAL NUMBER OF SCENES: 8 TOTAL NUMBER OF PAGES: 48
CALL SHEET
"BAD PIXELS"

DIRECTOR: Alex Booser

PRODUCTION OFFICE: Center for Emerging Media
500 W Livingston St.
Orlando, FL 32801

SET PHONE: 407-375-3722
WEATHER: Afternoon T-Storms high 92 low 77

CREW CALL: 9:00am
BREAKFAST @ SET: 12:00pm
SHOOTING CALLS: 12:00pm SET Wrap: 7:00pm
LUNCH: 2:30pm

1st A.D.: Edgar Jorge
SUNRISE: SUNSET: MOON PHASE:

PRODUCTION DAY: 9 OF 14

NEAREST HOSPITAL TO LOCATION:
Florida Hospital East Orlando
601 E Rollins St.
Orlando, FL 32803 (407) 303-2600

Gods of the Gray "3, 2, 1. Twist the KNOSIS"

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>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRYODANK</td>
<td>82</td>
<td>Phil gets sucked by Corbeek</td>
<td>H</td>
<td>E</td>
<td>8</td>
<td>76</td>
<td>10:00</td>
<td>12:00</td>
</tr>
<tr>
<td>CRYODANK</td>
<td>72</td>
<td>Philblers from another show</td>
<td>H</td>
<td>E</td>
<td>1-2</td>
<td>08</td>
<td>10:00</td>
<td>12:40</td>
</tr>
<tr>
<td>CRYODANK</td>
<td>74</td>
<td>They decide to throw impromptu party</td>
<td>H</td>
<td>E</td>
<td>12-2</td>
<td>08</td>
<td>10:00</td>
<td>11:00</td>
</tr>
<tr>
<td>CRYODANK</td>
<td>76</td>
<td>MC E-Bag hands them caps</td>
<td>H</td>
<td>E</td>
<td>12-14</td>
<td>23</td>
<td>10:00</td>
<td>11:00</td>
</tr>
<tr>
<td>CRYODANK</td>
<td>77</td>
<td>They enter Crys and talk to Phil</td>
<td>H</td>
<td>E</td>
<td>12-8</td>
<td>20</td>
<td>10:00</td>
<td>11:00</td>
</tr>
<tr>
<td>CRYODANK</td>
<td>78</td>
<td>Bad Pixels perform for the first time</td>
<td>H</td>
<td>E</td>
<td>12-2</td>
<td>10</td>
<td>10:00</td>
<td>11:00</td>
</tr>
<tr>
<td>CRYODANK</td>
<td>80</td>
<td>Bad Pixels perform montage</td>
<td>H</td>
<td>E</td>
<td>12-4</td>
<td>48</td>
<td>10:00</td>
<td>11:00</td>
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TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>D/N</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Notes</th>
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<tbody>
<tr>
<td>2</td>
<td>Phil</td>
<td>Caryl Kahn</td>
<td>H</td>
<td>E</td>
<td>8</td>
<td>76</td>
<td>INF</td>
</tr>
<tr>
<td>1</td>
<td>Kyle</td>
<td>Camille Justo</td>
<td>H</td>
<td>E</td>
<td>12-0</td>
<td>10:00</td>
<td>W</td>
</tr>
<tr>
<td>3</td>
<td>Tyler</td>
<td>Daniel Harris</td>
<td>H</td>
<td>E</td>
<td>12-0</td>
<td>10:00</td>
<td>W</td>
</tr>
<tr>
<td>4</td>
<td>MCR Bag</td>
<td>Tom Huffer</td>
<td>H</td>
<td>E</td>
<td>12-0</td>
<td>10:00</td>
<td>W</td>
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</tbody>
</table>

ATMOSPHERE: 25

SPECIAL DEPARTMENT INSTRUCTIONS

Act:

Props:
Assembled Suitcases, Drum Machine, Beat Pads

Camera:

Grip:

Lighting:

Background extras: 25

Make-up:

Production:

Sound:

Transportation:

Wardrobe:

Fancy Pads, UDCU, Kyle & Tyler Performance clothes, Phil's Clothes

ADVANCE SCHEDULE SUNDAY

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>VE</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time</th>
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<tbody>
<tr>
<td>WEEDEND</td>
<td>BUILD DAY</td>
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**TOTAL NUMBER OF SCENES: 8 TOTAL NUMBER OF PAGES: 648**
### SHOOTING SCHEDULE

<table>
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<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>STREETS</td>
<td>36</td>
<td>Talk to Compton's propaganda</td>
<td>N  E</td>
<td>1</td>
<td>2/6</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>STREETS</td>
<td>73</td>
<td>They interview Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>3/6</td>
<td>30</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>STREETS</td>
<td>76</td>
<td>They interview Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>4/6</td>
<td>30</td>
<td>1-00pm</td>
<td></td>
</tr>
<tr>
<td>STREETS</td>
<td>79</td>
<td>They interview Tech Ranger</td>
<td>N  E</td>
<td>1,2</td>
<td>5/6</td>
<td>30</td>
<td>1-00pm</td>
<td></td>
</tr>
<tr>
<td>STREETS</td>
<td>82</td>
<td>They interview Tech Ranger</td>
<td>N  E</td>
<td>1,2</td>
<td>6/6</td>
<td>30</td>
<td>1-00pm</td>
<td></td>
</tr>
<tr>
<td>STREETS</td>
<td>106</td>
<td>A man talks to Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>7/6</td>
<td>30</td>
<td>4:00pm</td>
<td></td>
</tr>
<tr>
<td>STREETS</td>
<td>24</td>
<td>A man talks to Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>8/6</td>
<td>30</td>
<td>4:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL-CELL</td>
<td>17</td>
<td>A man talks to Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>9/6</td>
<td>30</td>
<td>4:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL-CELL</td>
<td>22</td>
<td>A man talks to Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>10/6</td>
<td>30</td>
<td>4:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL-CELL</td>
<td>44</td>
<td>A man talks to Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>11/6</td>
<td>30</td>
<td>4:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL-CELL</td>
<td>14</td>
<td>A man talks to Markle</td>
<td>N  E</td>
<td>1,2</td>
<td>12/6</td>
<td>30</td>
<td>4:00pm</td>
<td></td>
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**TOTAL NUMBER OF SCENES: 12**  **TOTAL NUMBER OF PAGES: 20**

### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready on Set</th>
<th>DN/VE/Mau/Tr/AF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tyler</td>
<td>Daniel Harris</td>
<td>11:00am</td>
<td>11:00am</td>
<td>12:00pm</td>
<td>12:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Markle</td>
<td>Cameron's sister</td>
<td>11:30am</td>
<td>11:30am</td>
<td>12:30pm</td>
<td>12:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Adena</td>
<td>Lucy Capeti</td>
<td>4:00pm</td>
<td>4:00pm</td>
<td>5:00pm</td>
<td>5:00pm</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:**

- Props:
  - Compton's poster, Compton's flyer, headphones, books of circuitry and wire, malfunctioning display unit, portable cassette player, propaganda flyers

- Camera:
  - Prelighting at 9:00am

**Grip:**

- Prelighting at 9:00am

**Lighting:**

- Prelighting at 9:00am

**Background notes:**

- None

**Wardrobe:**

- None

### ADVANCE SCHEDULE SUNDAY

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast</th>
<th>Page s</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL-HALLWAY</td>
<td>1</td>
<td>N</td>
<td></td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-HALLWAY</td>
<td>2</td>
<td>N</td>
<td></td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-HALLWAY</td>
<td>3</td>
<td>N</td>
<td></td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-HALLWAY</td>
<td>6</td>
<td>N</td>
<td></td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-HALLWAY</td>
<td>11</td>
<td>N</td>
<td></td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-HALLWAY</td>
<td>13</td>
<td>N</td>
<td></td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES: 13**  **TOTAL NUMBER OF PAGES: 3 38**
**CALL SHEET**

**BAD PIXLES**

**CREW CALL:** 9:00am

**SHOOTING CALL:** 10:00am / SET Wrap: 9:30pm

**LUNCH:** 12:00pm

---

**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>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL HALLWAY</td>
<td>1</td>
<td>Meet Kyle. He walks down school hallway</td>
<td>N</td>
<td>1</td>
<td>1/8</td>
<td>15</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>11</td>
<td>Kyle steps into AV closet; rummages in</td>
<td>N</td>
<td>1</td>
<td>1/0</td>
<td>16</td>
<td>12:15pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>16</td>
<td>Kyle escapes AV closet while lights flash</td>
<td>N</td>
<td>1</td>
<td>1/8</td>
<td>15</td>
<td>12:30pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>10</td>
<td>Kyle walks away with display and cables</td>
<td>N</td>
<td>1</td>
<td>1/0</td>
<td>16</td>
<td>12:45pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>3</td>
<td>Meet Adena. She watches her walk down hallway</td>
<td>N</td>
<td>1</td>
<td>1/3</td>
<td>2/8</td>
<td>15</td>
<td>1:00pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>5</td>
<td>Adena needs Kyle for the first time</td>
<td>N</td>
<td>1</td>
<td>1/2</td>
<td>3/8</td>
<td>16</td>
<td>1:15pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>35</td>
<td>Adena drinks by herself in hallway</td>
<td>N</td>
<td>1</td>
<td>3</td>
<td>2/8</td>
<td>15</td>
<td>1:30pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>42</td>
<td>Kyle in hallway with headphones</td>
<td>N</td>
<td>1</td>
<td>1/2, 3</td>
<td>3/8</td>
<td>15</td>
<td>1:45pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>47</td>
<td>Adena walks to show her something</td>
<td>N</td>
<td>1</td>
<td>1/3, 4</td>
<td>4/9</td>
<td>15</td>
<td>2:00pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>22</td>
<td>Adena and Kyle talk about floppy disks</td>
<td>N</td>
<td>1</td>
<td>1/3</td>
<td>1/8</td>
<td>15</td>
<td>2:15pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>13</td>
<td>Flashlight on, Kyle in AV closet</td>
<td>N</td>
<td>1</td>
<td>2/8</td>
<td>15</td>
<td>5:15pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>88</td>
<td>Background dance party</td>
<td>N</td>
<td>1</td>
<td>1, 2, 14</td>
<td>1/8</td>
<td>30</td>
<td>6:00pm</td>
</tr>
<tr>
<td>SCHOOL HALLWAY</td>
<td>88</td>
<td>Footage of terrified party people</td>
<td>N</td>
<td>1</td>
<td>1, 2, 14</td>
<td>1/8</td>
<td>30</td>
<td>6:00pm</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>SW/RB/TnF</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Kyle</td>
<td>Calvin</td>
<td>12:00pm</td>
<td>11:00am</td>
<td>12:00pm</td>
<td>12:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Adena</td>
<td>Luisa</td>
<td>12:00pm</td>
<td>12:00pm</td>
<td>12:00pm</td>
<td>12:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tyler</td>
<td>Daniel</td>
<td>12:45pm</td>
<td>12:45pm</td>
<td>12:45pm</td>
<td>12:45pm</td>
<td>W</td>
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</table>

---

**ATMOSPHERE:**

Scene: 1, 6, 66

**CALL TIME:** 5:00

**WHERE TO REPORT:** Kelly Palmer or Viola Reynolds at the production office

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Act:

Props:

Adena’s Cape, oak, floppy disk, headphones, malfunctioning display unit, portable cassette player, pullover cable

Camera:

Pre-lighting at 9:00am

Grip:

Pre-lighting at 9:00am

Lighting:

Pre-lighting at 9:00am

Background extras:

Make-up:

Production:


---

**ADVANCE SCHEDULE SUNDAY**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast</th>
<th>Page #</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL-ADV CLOSET</td>
<td>6</td>
<td>4</td>
<td>Adena gives Kyle the floppy disk</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-ADV CLOSET</td>
<td>16</td>
<td>4</td>
<td>Kyle continues to rummage</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-ADV CLOSET</td>
<td>12</td>
<td>4</td>
<td>Kyle rummages ADV closet</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-ADV CLOSET</td>
<td>23</td>
<td>4</td>
<td>Kyle and Adena drink and talk</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHOOL-ADV CLOSET</td>
<td>43</td>
<td>4</td>
<td>Kyle and Adena drink and talk</td>
<td>N</td>
<td>1</td>
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</tr>
</tbody>
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**TOTAL NUMBER OF SCENES:** 10

**TOTAL NUMBER OF PAGES:** 58

---

**UCF FILM UNIVERSITY OF CENTRAL FLORIDA**

---

123
**CALL SHEET**

**BAD PIXELS**

**DIRECTOR:** Alex Bower

**PRODUCTION DAY:** 12 OF 14

**CREW CALL:** 9:00am

**BREAKFAST @ SET:** 8:30pm

**SHOOTING CALLS:** 12:00pm / SET Wrap: 9:30pm

**LUNCH:** 3:00pm

**WEATHER:** Partly Cloudy high of 94, low of 76

**SUNRISE:**

**SUNSET:**

**MOON PHASE:**

**SET PHONE:** 407-375-3392

**PRODUCTION OFFICE:**

Center for Emerging Media
500 W Livingston St.
Orlando, FL 32801

**SET LOCATION:**

Center for Emerging Media
500 W Livingston St.
Orlando, FL 32801

**NEAREST HOSPITAL TO LOCATION:**

Florida Hospital - East Orlando
601 E Rollins St.
Orlando, FL 32803 (407) 303-2400

**SHOOTING LOCATION:**

**Room in a Hotel**

---

### 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>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHOOL AV CLOSET</td>
<td>12</td>
<td>Kiara receives the AV closet</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>20</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL AV CLOSET</td>
<td>15</td>
<td>Kiara receives the AV closet</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>20</td>
<td>12:00pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL AV CLOSET</td>
<td>16</td>
<td>Ada and Kiara receive ШКЛМ Flappy disk</td>
<td>H</td>
<td>I</td>
<td>1, 2</td>
<td>3</td>
<td>1:15pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL AV CLOSET</td>
<td>23</td>
<td>Kiara and Kiara in the closet</td>
<td>H</td>
<td>I</td>
<td>1, 2</td>
<td>20</td>
<td>12:45pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL AV CLOSET</td>
<td>42</td>
<td>Kiara receives Ada's headphones</td>
<td>N</td>
<td>I</td>
<td>1, 2</td>
<td>30</td>
<td>2:10pm</td>
<td></td>
</tr>
<tr>
<td>SCHOOL AV CLOSET</td>
<td>46</td>
<td>Kiara gets a beep from ШКЛМ</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>20</td>
<td>2:40pm</td>
<td></td>
</tr>
<tr>
<td>TYLER'S ROOM</td>
<td>36</td>
<td>Tyler talks with COMSTICK and the police</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2</td>
<td>3:10pm</td>
<td></td>
</tr>
<tr>
<td>TYLER'S ROOM</td>
<td>51</td>
<td>Tyler talks with Kiara's tape for the first time and in pan</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2</td>
<td>3:40pm</td>
<td></td>
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<tr>
<td>TYLER'S ROOM</td>
<td>56</td>
<td>Tyler talks with Kiara's tape for the first time and in pan</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2</td>
<td>4:00pm</td>
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<tr>
<td>TYLER'S ROOM</td>
<td>69</td>
<td>Tyler talks with Kiara's tape for the first time and in pan</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2</td>
<td>4:30pm</td>
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**TOTAL NUMBER OF SCENES:** 10

**TOTAL NUMBER OF PAGES:** 648

---

### TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>SWIRL/ERF</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kiara</td>
<td>Cassandra Justo</td>
<td>10:00am</td>
<td>10:30am</td>
<td>12:00pm</td>
<td>12:00pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ada</td>
<td>Lanny Capili</td>
<td>11:00am</td>
<td>11:30am</td>
<td>12:00pm</td>
<td>12:30pm</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tyler</td>
<td>Daniel Harris</td>
<td>2:30am</td>
<td>2:45pm</td>
<td>4:00pm</td>
<td></td>
<td>W</td>
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<td></td>
</tr>
</tbody>
</table>

---

**ATMOSPHERE:**

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

### SPECIAL DEPARTMENT INSTRUCTIONS

**Act:**

---

**Props:**

**Camera:**

---

**Grip:**

---

**Lighting:**

---

**Background extras:**

---

**Make-up:**

---

**Production:**

---

**Wardrobe:**

---

---

### ADVANCE SCHEDULE SUNDAY

<table>
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<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast</th>
<th>Page</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>SKAM HQ. - TUNEBWAYS</td>
<td>188</td>
<td>Kyara &amp; Tyler run, keep tape</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SKAM HQ. - TUNEBWAYS</td>
<td>189</td>
<td>Running through the trolley</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>SKAM HQ. - TUNEBWAYS</td>
<td>190</td>
<td>Open to SKAM HQ entrance</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SKAM HQ. - TUNEBWAYS</td>
<td>191</td>
<td>Ada более in path to SKAM</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SKAM HQ. - TUNEBWAYS</td>
<td>192</td>
<td>Meet Tyler &amp; Rudder</td>
<td>N</td>
<td>1</td>
<td></td>
<td></td>
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**TOTAL NUMBER OF SCENES:** 9

**TOTAL NUMBER OF PAGES:** 648
**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>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>OKING REDBAY</td>
<td>109</td>
<td>Kate &amp; Tyler run following beeper track</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>4/8</td>
<td>20</td>
<td>12:00pm</td>
</tr>
<tr>
<td>OKING REDBAY</td>
<td>110</td>
<td>Kate &amp; Tyler running through spent drum</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>5/8</td>
<td>20</td>
<td>12:20pm</td>
</tr>
<tr>
<td>OKING REDBAY</td>
<td>111</td>
<td>They open the oking redbay entrance</td>
<td>H</td>
<td>I</td>
<td>1</td>
<td>1/8</td>
<td>20</td>
<td>12:40pm</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>SW/MAT/Trif</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tyler</td>
<td>Cameron</td>
<td>11:00am</td>
<td>11:00am</td>
<td>12:00pm</td>
<td>W</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Adina</td>
<td>Lucas</td>
<td>12:00am</td>
<td>12:00am</td>
<td>12:00pm</td>
<td>W</td>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tyler</td>
<td>Cameron</td>
<td>11:00am</td>
<td>11:00am</td>
<td>12:00pm</td>
<td>W</td>
<td>W</td>
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**ATMOSPHERE:**

<table>
<thead>
<tr>
<th>Scenes Needed for:</th>
<th>CALL TIME</th>
<th>REPORT TO</th>
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**SPECIAL DEPARTMENT INSTRUCTIONS**

Air:
- Prelighting at 9:00am

Grip:
- Prelighting at 9:00am

Lighting:
- Prelighting at 9:00am

Background casts:
- Prelighting at 9:00am

Make-up:
- Prelighting at 9:00am

Production:
- Prelighting at 9:00am

Advance Schedule - Sunday

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>D/N</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXT. JUNK HEAP</td>
<td>93</td>
<td>6</td>
<td>Tyler holds camera</td>
<td>1/6</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>EXT. JUNK HEAP</td>
<td>55</td>
<td>6</td>
<td>Tyler holds camera</td>
<td>1/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXT. JUNK HEAP</td>
<td>66</td>
<td>5</td>
<td>They perform a hug scene</td>
<td>2/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXT. JUNK HEAP</td>
<td>97</td>
<td>4</td>
<td>They perform a hug scene</td>
<td>3/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>EXT. JUNK HEAP</td>
<td>99</td>
<td>3</td>
<td>They perform a hug scene</td>
<td>4/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES: 9 TOTAL NUMBER OF PAGES: 9 48 **
**CALL SHEET**

**BAD PIXELS**

**DIRECTOR:** Alex Bowers

**WEATHER:** Partly Cloudy with a possible chance of thunderstorms. High of 88, Low of 77

**NEAREST HOSPITAL TO LOCATION:**
Florida Hospital East Orlando
661 E Rollick St
Orlando, FL 32803 (407) 303-2600

**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>Shooting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>JINK HEAP 33</td>
<td></td>
<td>Tyler plays breakfast. Deals blend with city sound of next scene</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2/8</td>
<td>20</td>
<td>9:30</td>
</tr>
<tr>
<td>JINK HEAP 9</td>
<td></td>
<td>Meet Tyler. He sells insurance and loses them</td>
<td>N</td>
<td>I</td>
<td>2</td>
<td>2/8</td>
<td>30</td>
<td>9:50</td>
</tr>
<tr>
<td>JINK HEAP 29</td>
<td></td>
<td>Kanoe &amp; Tyler meet. She asks for a favor</td>
<td>N</td>
<td>I</td>
<td>1,2</td>
<td>1/48</td>
<td>1:00</td>
<td>10:20</td>
</tr>
<tr>
<td>JINK HEAP 30</td>
<td></td>
<td>Kriss' fuse doesn’t work. Tyler offers help</td>
<td>N</td>
<td>I</td>
<td>1,2</td>
<td>7/36</td>
<td>30</td>
<td>11:30</td>
</tr>
<tr>
<td>JINK HEAP 85</td>
<td></td>
<td>Tyler sits alone. Noses Kay’s montage</td>
<td>E</td>
<td>I</td>
<td>1,2</td>
<td>1/9</td>
<td>30</td>
<td>11:50</td>
</tr>
<tr>
<td>JINK HEAP 66</td>
<td></td>
<td>Kanoe and Tyler have their first interaction</td>
<td>N</td>
<td>E</td>
<td>1,2,3</td>
<td>2/18</td>
<td>2/00</td>
<td>12:20</td>
</tr>
<tr>
<td>JINK HEAP 85</td>
<td></td>
<td>Tyler makes a deal. Kanoe and Adena make out</td>
<td>N</td>
<td>E</td>
<td>1,2,3</td>
<td>4/8</td>
<td>30</td>
<td>2:20</td>
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<tr>
<td>JINK HEAP 87</td>
<td></td>
<td>Montage: Bad Pixels perform for crowd</td>
<td>N</td>
<td>E</td>
<td>1,2,11</td>
<td>5/9</td>
<td>1:00</td>
<td>4:00</td>
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<tr>
<td>JINK HEAP 89</td>
<td></td>
<td>Share crashed down by government</td>
<td>N</td>
<td>E</td>
<td>1,2,3</td>
<td>6/9</td>
<td>30</td>
<td>5:00</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 9  **TOTAL NUMBER OF PAGES:** 148

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **Act:**
  - **Props:**
    - Set is already prepped
  - **Grip:**
    - Set is already prepped
  - **Lighting:**
    - Set is already prepped

---

**ADVANCE SCHEDULE: Friday**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>VE</th>
<th>Cast</th>
<th>Date</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wrap Party at Bar</td>
<td>111</td>
<td></td>
<td>Band of people dancing by themselves to hide dance music</td>
<td>N</td>
<td>VE</td>
<td>BP crew (ins at PA)</td>
<td>7/23</td>
<td>7:00</td>
<td>Independence Bar</td>
</tr>
<tr>
<td>Wrap Party at Bar</td>
<td>111</td>
<td></td>
<td>Band of Bad Pixels people dancing by themselves at Nicole’s House</td>
<td>N</td>
<td>VE</td>
<td>BP crew (ins at PA)</td>
<td>7/24</td>
<td>5:00</td>
<td>TBA</td>
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**TOTAL NUMBER OF OBSCENE ACTS:** TBA  **TOTAL NUMBER OF PAGES:** BLAH BLAH BLAH
<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>Alex Bowser</td>
<td>407-726-7756</td>
<td>9:00am</td>
</tr>
<tr>
<td>Producer</td>
<td>Chris Cartullo</td>
<td>352-234-6913</td>
<td>9:30am</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Sam Torres</td>
<td>407-418-9467</td>
<td>9:30am</td>
</tr>
<tr>
<td>Associate Producer</td>
<td>Trash Abou</td>
<td>352-342-2414</td>
<td>1:00pm</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>Edgar Jorge</td>
<td>565-293-7881</td>
<td>8:30am</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>Vicky Rejende</td>
<td>565-422-1873</td>
<td>1:00pm</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>David Derianzo</td>
<td>386-287-0511</td>
<td>8:30am</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Andrew Hernandez</td>
<td>772-288-2189</td>
<td>8:30am</td>
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<tr>
<td>Production Assistant</td>
<td>Jared Smith</td>
<td>288-541-9865</td>
<td>8:30am</td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Nina Elder</td>
<td>407-661-9723</td>
<td>9:00am</td>
</tr>
<tr>
<td><strong>DAM</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAM</td>
<td>Zach Buckler</td>
<td>727-254-2808</td>
<td>9:00am</td>
</tr>
<tr>
<td>DSM</td>
<td>Kaylee Jay</td>
<td>721-268-2169</td>
<td>9:00am</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Jon Perez</td>
<td>407-661-7693</td>
<td>8:30am</td>
</tr>
<tr>
<td>Assistant Camera</td>
<td>Christine Santa-Cruz</td>
<td>381-879-2807</td>
<td>9:00am</td>
</tr>
<tr>
<td>Assistant Camera</td>
<td>Yolanda Loraine</td>
<td>883-255-4136</td>
<td>9:00am</td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Production Designer</td>
<td>Katie Sipple</td>
<td>564-456-4455</td>
<td>8:30am</td>
</tr>
<tr>
<td>Prop Master</td>
<td>Brenna Galtos</td>
<td>407-302-6468</td>
<td>9:30am</td>
</tr>
<tr>
<td>Art PA</td>
<td>Sam Guzman</td>
<td>561-319-6516</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>
</tr>
<tr>
<td>Gaffer</td>
<td>Detanye Shervanier</td>
<td>352-695-8408</td>
<td>9:00am</td>
</tr>
<tr>
<td>Electrician</td>
<td>Alex Laska</td>
<td>407-697-1329</td>
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</tr>
<tr>
<td>Electrician</td>
<td>Geoffrey Gross</td>
<td>407-451-0912</td>
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<tr>
<td>Electrician</td>
<td>Austin Briggs</td>
<td>407-461-4263</td>
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<tr>
<td>Electrician</td>
<td>Mike Reed</td>
<td>952-394-5340</td>
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<tr>
<td><strong>Grip</strong></td>
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<tr>
<td>Key Grip</td>
<td>Daniel Walters</td>
<td>407-647-6078</td>
<td>9:00am</td>
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<tr>
<td>Grip</td>
<td>Alexander Schenkier</td>
<td>352-935-4472</td>
<td>9:00am</td>
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<tr>
<td>Grip</td>
<td>Patrick Sessions</td>
<td>407-267-2616</td>
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<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Erik Strid</td>
<td>229-296-0970</td>
<td></td>
</tr>
<tr>
<td>Boom Op</td>
<td>Joe Ciuffo</td>
<td>407-447-4260</td>
<td>9:00am</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Faith Elam</td>
<td>321-678-2374</td>
<td>8:30am</td>
</tr>
<tr>
<td>Makeup Artist</td>
<td>Akiva Merino</td>
<td>407-670-0102</td>
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<tr>
<td>Makeup Artist</td>
<td>Brittany Luedtke</td>
<td>654-294-6381</td>
<td></td>
</tr>
<tr>
<td>Costumer</td>
<td>Aika Nihayako</td>
<td>654-461-6537</td>
<td></td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
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<tr>
<td>Craft Service</td>
<td></td>
<td></td>
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<tr>
<td>Lunch Wreaper</td>
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<tr>
<td>Breakfast time</td>
<td>8:30am for 30 people</td>
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<tr>
<td>Lunch time</td>
<td>3:00pm for 30 people</td>
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**LOCATION&MAP & DIRECTIONS**

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
APPENDIX G: PRODUCTION REPORTS
**DAILY PRODUCTION REPORT**

**NUMBER OF DAYS SCHEDULED:**
- **PREP:**
- **BUILD:**
- **Rehearsal:**
- **SHOOT:** 14
- **WRAP/STRIKE:**

**NUMBER OF ACTUAL DAYS:**

**Film Title:** Bad Pixels

**Date of Report:** 7/23/10

**Shoot Day 1 of 14**

**Producer:** Chris Carrillo

**Director:** Alex Bowers

**Date Started:** 7/16/10

**Scheduled Finish Date:** 7/23/10

**Box Office Finish Date:** 7/23/10

**Locations Shot Today:**

**Crew Call:** 6:00 am

**Shooting:**
- 1st Shift 6:00 am - 12:30 pm
- Lunch 12:30 pm - 1:30 pm
- 2nd Shift 1:30 pm - 6:00 pm
- 3rd Shift 6:00 pm - 9:30 pm

**Counselor Wrap:** 7:45 pm

**Last Person Out:** Sound off @ 5:24 am

### SCRIPT SCENES AND DATES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
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<td>Today</td>
<td>41</td>
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**Sound DATAS/ROLLS**

- **Sound DATAS/ROLLS**
- **Previews**
- **Today**
- **Total**

**DIGITAL STORAGE (Digital Notes)**

- **Starting Available**
- **Downloaded Today**
- **Previously Downloaded**
- **Total Downloaded**
- **Remaining Available**

### CAST - WEEKLY & DAY PLAYERS

| CAST | WEEKLY & DAY PLAYERS
|------|---------------------|
| Worked | W
| Shifted | S
| Travel | T
| CAST | CHARACTER
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Cassandra</td>
<td>Kyrie</td>
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### CAST - CHARACTER

| CAST | CHARACTER
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**ADJ:**

- **STUDY:**
- **NO. BREAKFAST**

**WORBRITE MEALS:**

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<th>TIME</th>
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<tr>
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<tr>
<td>SW</td>
<td>12:00 pm</td>
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**TRAVEL TIME:**

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**ATMOSPHERIC TALENT:**

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<th>Final Finery</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>Set Design</th>
<th>Final Finery</th>
<th>Adj.</th>
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129
<table>
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<tr>
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<th>STAFF &amp; CREW</th>
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<td><strong>Electric</strong></td>
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</tr>
<tr>
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<td>Alex Bowyer</td>
<td>Gafler: Delroy Scherer</td>
<td>9:15/7</td>
</tr>
<tr>
<td>Producer:</td>
<td>Chris Carillo</td>
<td>Electrician: Jeffrey Gross</td>
<td>8:20/7</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Sam Te Blank</td>
<td>Key Grip: Daniel Watkins</td>
<td>2:30/7</td>
</tr>
<tr>
<td>Production Coordinator</td>
<td></td>
<td>Alternate Key Grip: Mark Sorensen</td>
<td>2:30/7</td>
</tr>
<tr>
<td>1st Assistant Director:</td>
<td>Rob Jones</td>
<td>Best Boy Grip Director:</td>
<td>9:15/7</td>
</tr>
<tr>
<td>2nd Assistant Director:</td>
<td>ICTK Reynolds</td>
<td>Company Grip</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td>Zachary Blevins</td>
<td></td>
<td></td>
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<tr>
<td>Production Assistant:</td>
<td>Andrew Riosdale</td>
<td>Sound</td>
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<td>Production Assistant:</td>
<td></td>
<td>Mixer: Eric Strand</td>
<td>11am/7</td>
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<tr>
<td>Production Assistant:</td>
<td></td>
<td>Boom Op: EJ Callender</td>
<td>8:45/7</td>
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<tr>
<td>Production Assistant:</td>
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<td>Script Supervisor:</td>
<td>Nina Elcier</td>
<td></td>
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<tr>
<td>Locations:</td>
<td></td>
<td>Key Wardrobe Supervisor:</td>
<td>8am/7</td>
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<tr>
<td>Location Manager:</td>
<td></td>
<td>Catering/Craft Service:</td>
<td></td>
</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td>Craft Service: Mike Doss</td>
<td>8:30/7</td>
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<td>Director of Photography:</td>
<td>Zach Perez</td>
<td>Dolly Wrangler: Steve Co.</td>
<td>8:30/7</td>
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<tr>
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<td>Christian Stevens</td>
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<td></td>
</tr>
<tr>
<td>2nd Assistant Camera:</td>
<td>Zachary Blank</td>
<td>9:40/7</td>
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<tr>
<td><strong>Art</strong></td>
<td></td>
<td><strong>MEALS</strong></td>
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<td>Art Director:</td>
<td></td>
<td>8:45/7 breakfast served at: 9:00</td>
<td>28 people</td>
</tr>
<tr>
<td>Art Department:</td>
<td>Bryanna</td>
<td>Lunch served at:</td>
<td>48 people</td>
</tr>
<tr>
<td>Set Dresser:</td>
<td></td>
<td>10am/7p</td>
<td></td>
</tr>
<tr>
<td>Art PA:</td>
<td>Fernando Rios</td>
<td>10am/7p</td>
<td></td>
</tr>
<tr>
<td>Assistant Producer:</td>
<td>Sarah</td>
<td>12:30/7p</td>
<td></td>
</tr>
<tr>
<td>Talent:</td>
<td>Cay</td>
<td>1:45/7p</td>
<td></td>
</tr>
<tr>
<td>Talent Manager:</td>
<td></td>
<td>3:30/7p</td>
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<tr>
<td><strong>MORNING</strong></td>
<td></td>
<td><strong>NOTES:</strong> DELAYS, INCIDENTS, ABSENCES, etc.</td>
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<tr>
<td>Truck:</td>
<td>Zach Becker 943-9 8:30</td>
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<tr>
<td>Kaylee Jay 3-8p</td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>

**APPROVED BY:**

Assistant Director: [Signature]  
Producer: [Signature]  
Production Manager: [Signature]  
Director: [Signature]  

University of Central Florida  
Film Department  
4000 Central Florida Blvd.  
Communications Building - Room 120  
Orlando, FL 32816-3120  
(407) 823-4295 • film@mail.ucf.edu
### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th></th>
<th>PREP</th>
<th>BUILD</th>
<th>Rehearsal</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<td>7</td>
<td>14</td>
<td>3</td>
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<tr>
<td>NUMBER OF ACTUAL DAYS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</table>

**Film Title:** Bad Pixels  
**Date of Report:** 7/17/2010  
**SHOOT DAY:** 2 of 14  
**Producer:** Christopher Castille  
**Director:** Alex Deuser  
**Date Started:** 7/16/10  
**Scheduled Finish Date:** 7/23/10  
**Est. Finish Date:** 7/23/10

**Sets Shot Today:** INT. Tylers Room  
**Locations Shot Today:** Soundstage

**Crew Call:** 9:00 am  
**Shooting:** 10:30 am  
**First Shot:** 10:47 am  
**Lunch:** 12:30 pm - 1:30 pm  
**Camera Wrap:** 6:30 pm  
**Last Person Out:** 8:40 pm

<table>
<thead>
<tr>
<th>SCENE NUMBERS</th>
<th>PAGES</th>
<th>PREV</th>
<th>TODAY</th>
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<tr>
<td>11/2</td>
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<td>Takes Prev.</td>
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<tr>
<td>Takes Today</td>
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<td>5</td>
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**Sound Days/Bolls:**

**Digital Storage:**

**Planning:**

**CAST - WEEKLY 8 DAY PLAYERS**

<table>
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<tr>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>P</th>
<th>T</th>
<th>T</th>
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**CAST - WEEKLY 8 DAY PLAYERS**

<table>
<thead>
<tr>
<th>NAME</th>
<th>CHARACTER</th>
<th>MO</th>
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<tbody>
<tr>
<td>Casandra Justo</td>
<td>Kylie</td>
<td>W</td>
<td>9:30 am</td>
</tr>
<tr>
<td>Daniel Harris</td>
<td>Tyler</td>
<td>SW</td>
<td>9:30 am</td>
</tr>
<tr>
<td>Lucy Caputi</td>
<td>Adena</td>
<td>SW</td>
<td>1:30 pm</td>
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**ATMOSPHERE/TALENT**

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<th>Set Elements</th>
<th>Final Elements</th>
<th>Adj</th>
<th>MFW</th>
<th>MFX</th>
<th>Adj</th>
<th>MEV</th>
<th>MEV</th>
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*All times include 15 min makeup / wardrobe removal.*

---

131
**Bed Pixels**

Date of Report: 7/7/10  SHOOT DAY 2 OF 14

<table>
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<tr>
<th>STAFF &amp; CREW</th>
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<th>STAFF &amp; CREW</th>
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<tr>
<td><strong>Production</strong></td>
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<td>Director: Alex Bousal</td>
<td>9:30/8:30</td>
<td>Gaffer: Delmar Schenk</td>
<td>10:00/9:00</td>
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<tr>
<td>Producer: Christopher Nolte</td>
<td>9:30/8:30</td>
<td>Electrician:</td>
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<tr>
<td>Unit Production Manager: Dave Bowers</td>
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<td>Grip:</td>
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<td><strong>Production Coordinator</strong></td>
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<td><strong>Grip</strong></td>
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<tr>
<td>Key Grip:</td>
<td></td>
<td>Dan Watkins</td>
<td>10:30/8:30</td>
</tr>
<tr>
<td>1st Assistant Director: Reset Jay</td>
<td>8:30/8:40</td>
<td>Alternate Key Grip: Patrick</td>
<td>9:10/8:20</td>
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<tr>
<td>2nd Assistant Director: Vicky Ng</td>
<td>10:18/40</td>
<td>Best Boy Grip:</td>
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<td>Assistant Editor:</td>
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<td>Company Grip:</td>
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</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td>Sound:</td>
<td></td>
<td>Erik Strnad</td>
<td>10:00/1:30</td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
<td></td>
<td><strong>Mixer</strong></td>
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</tr>
<tr>
<td>Mixer:</td>
<td></td>
<td>Joe Catesfield</td>
<td>9:45/1:30</td>
</tr>
<tr>
<td><strong>Production Assistant</strong></td>
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<td><strong>Boom Op</strong></td>
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<td>Faith</td>
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<tr>
<td><strong>Camera</strong></td>
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<td><strong>Craft Service</strong></td>
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<td><strong>Director of Photography</strong>:</td>
<td></td>
<td>Steve Gauthier</td>
<td>9:30/1:30</td>
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<tr>
<td>1st Assistant Camera:</td>
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<td>Lunch Wrangler: Mike</td>
<td>9:30/1:30</td>
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<tr>
<td>2nd Assistant Camera:</td>
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<td>Lunch Wrangler: Mike</td>
<td>9:30/1:30</td>
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<tr>
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<td></td>
<td><strong>MEALS</strong></td>
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<td>Production Designer:</td>
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<td>Lunch served at: 2:30 PM</td>
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</tr>
<tr>
<td>Art Director:</td>
<td></td>
<td>For: 28 people</td>
<td>3:30 PM</td>
</tr>
<tr>
<td>Art Department: Brianna Gaskin</td>
<td>9:15/8:30</td>
<td>Lunch served at: 2:30 PM</td>
<td>3:30 PM</td>
</tr>
<tr>
<td>Set Dresser:</td>
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<td>For: 28 people</td>
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<tr>
<td><strong>DAM</strong>: Beach Dockler</td>
<td>8:30/8:30</td>
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<td>3:30 PM</td>
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<tr>
<td>Gauqen:</td>
<td></td>
<td>For: 28 people</td>
<td>3:30 PM</td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

@ 8:30 - 10:00 man delay after lunch preparing props for the next scene.

**APPROVED BY:**

Assistant Director: [Signature]

Producer: [Signature]

Production Manager: [Signature]

Director: [Signature]

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

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
## DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>BUILD ON STAGE</th>
<th>Rehearsals</th>
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<th>WRAP/STRIKE</th>
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<td>14</td>
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**NUMBER OF DAYS SCHEDULED:**

**NUMBER OF ACTUAL DAYS:**

---

**Film Title:** BAD PIXELS  
**Date of Report:** 7/9/10  
**SHOOT DAY:** 3 of 14

**Producer:** Chris Carullo  
**Director:** Alex Bowser

**Date Started:** 7/6/10  
**Scheduled Finish Date:** 7/23/10  
**Est. Finish Date:** 7/23/10

**Sets Shot Today:**  
**Locations Shot Today:**

**Crew Call:** 9am  
**Shooting:** 12am  
**First Shot:** 12:31pm  
**Lunch:** 2:15pm  
**Cameramen Wrap:** 7:15pm  
** Last Person Out:** 8:05

---

**SCRIPT SCENES AND PAGES**

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**Minutes**

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**Take Today**

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<tr>
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**TOTAL to date**

| 22    | 12    |

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**CAST - WEEKLY & DAY PLAYERS**

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<th>CHARACTER</th>
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**Worked**

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<th>H - F</th>
<th>R - F</th>
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**Transport**

<table>
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<tr>
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<th>CHARACTER</th>
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**Recent Arrivals**

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<th>Name</th>
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<tr>
<td>1</td>
<td>Kutama Thomas</td>
<td>Valene</td>
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<td></td>
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<tr>
<td>1</td>
<td>Nicole</td>
<td>Sylvia</td>
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**ATMOSPHERE TALENT**

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

**Film Title:**  
**Date of Report:**  
**SHOOT DAY:**  
**OF:**
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<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
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<tr>
<td>Production</td>
<td></td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>9am-9:25</td>
<td>Gaffer</td>
<td>9:30-10:15</td>
</tr>
<tr>
<td>Producer</td>
<td>9am-5:00</td>
<td>Electrician</td>
<td>9am-5:00</td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>9:16-3:20</td>
<td>Grip</td>
<td></td>
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<tr>
<td>1st Assistant Director</td>
<td>8:40-8:00</td>
<td>Key Grip</td>
<td>9:40-9:45</td>
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<tr>
<td>2nd Assistant Director</td>
<td>8:30-8:00</td>
<td>Alternate Key Grip</td>
<td>9:40-9:45</td>
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<tr>
<td>Assistant Editor:</td>
<td>8:14-8:00</td>
<td>Best Boy Grip</td>
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<tr>
<td>Production Assistant</td>
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<td>Company Grip</td>
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<td>Production Assistant</td>
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<tr>
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<td>Mixer</td>
<td>Steve Strand</td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td>Boom Op.</td>
<td>2nd Assistant Grip</td>
</tr>
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<td>Script Supervisor:</td>
<td>Nina Elder 11:18</td>
<td>Key Makeup Artist</td>
<td>Faith Clark 10:45-12:30</td>
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<td>Key Wardrobe Supervisor</td>
<td>Anna Xu 10:30-12:15</td>
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<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: M/V, BMI</td>
<td>8:30-14:00</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Jon Mee 3</td>
<td>Lunch Wrangler: Seda Guzman</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Christopher Santamaria</td>
<td>Makeup Artist: William Brown</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Notes Larre 3:20</td>
<td>Makeup Artist: William Brown</td>
<td></td>
</tr>
<tr>
<td>Art.</td>
<td></td>
<td>Electrician: Geoffrey Ross</td>
<td>9:30-10:15</td>
</tr>
<tr>
<td>Production Designer</td>
<td>Katie Sniff</td>
<td>Assistant PA: Phong Nguyen</td>
<td>11:57-7:45</td>
</tr>
<tr>
<td>Art Department</td>
<td>Bonnita Burns 9:00-7:45</td>
<td>B-fast served at: 9</td>
<td>For: 70 people</td>
</tr>
<tr>
<td>Set Director:</td>
<td></td>
<td>Lunch served at: 9:30</td>
<td>For: 70 people</td>
</tr>
<tr>
<td>DAM: Zach Becker</td>
<td>10:40-7:00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

APPROVED BY:
Assistant Director: [Signature]
Producer: [Signature]
Production Manager: [Signature]
Director: [Signature]

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
# Daily Production Report

**Film Title:** Bad Pixels  
**Date of Report:** 7/9/10  
**Shoot Day:** 4 of 14

**Producer:** Chris Carullo  
**Director:** Alex Bowers

**Date Started:** 7/6/10  
**Scheduled Finish Date:** 7/23/10  
**Est. Finish Date:** 7/23/10

**Sets Shot Today:** SKAM HT  
**Locations Shot Today:** Soundstage

**Crew Call:** 9am  
**Shooting Time:** 10am  
**First Shot:** 11:49  
**Lunch:** 2:55  
**Till:** 3:59  
**1st Shot After Lunch:** 5:10  
**2nd Meal:** 9:18  
**Last Person Out:**

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
</table>
| Script TOTAL | 116 | 91 | 56 (2 Lunch)
| Taken Prev. | 22 | 12 | 22 |
| Taken Today | 14 | 9 | 152 |
| TOTAL to date | 36 | 21 | 258 |

**To Be Taken:**

- 45, 50, 59, 105, 113, 114
- Scenes Shot Today:
  - 45, 50, 59, 65, 113, 114
- Scenes that need to be re-shot:

**Added Scenes:**

- A52, A57, A99, A120, A117, A52, A118

### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>CS</td>
<td>Kure</td>
</tr>
<tr>
<td>Daniel</td>
<td>Tyler</td>
</tr>
<tr>
<td>Katouiller</td>
<td>Valerie</td>
</tr>
<tr>
<td>Nicole</td>
<td>Sylva</td>
</tr>
</tbody>
</table>

**Worked:** W  
**Rehearsal:** R  
**Finished:** F  
**Started:** S  
**Travel:** T

### Cast - Special Talent

<table>
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<tr>
<th>No.</th>
<th>Rate</th>
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<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MIV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MIV</th>
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**Film Title:** Bad Pixels  
**Date of Report:** 7/9/10  
**Shoot Day:** 4 of 14

---

**Atmosphere Talent**

<table>
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<th>No.</th>
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<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
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<th>MIV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
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<th>MIV</th>
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135
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<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tbody>
<tr>
<td>Production</td>
<td></td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>Director: Alex Bowser</td>
<td>4:00/19:28</td>
<td>Gaffer: Delaney Schenker</td>
<td>9:34/19:28</td>
</tr>
<tr>
<td>Producer: Christopher Carullo</td>
<td>9:00/17:07</td>
<td>Electrician: Geoffrey Gross</td>
<td>9:54/18:57</td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>9:00/16:07</td>
<td>Electrician: Alex Lazic</td>
<td>9:59/16:30</td>
</tr>
<tr>
<td>Assistant Producer: Farah Abdou</td>
<td>8:57/16:02</td>
<td>Key Grip: Dan Watkins</td>
<td>8:59/19:53</td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Iengo</td>
<td>8:36/19:57</td>
<td>Grip: Patrick Seissem</td>
<td>8:36/19:57</td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>8:57/16:02</td>
<td>Grip: Dresdner Scheckler</td>
<td>9:34/19:57</td>
</tr>
<tr>
<td>Assistant Editor</td>
<td>8:57/16:02</td>
<td>Grip</td>
<td>8:57/16:02</td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td>9:04/18:45</td>
<td>Sound</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Production Assistant: Jared Smith</td>
<td>9:04/18:45</td>
<td>Mixer: Erik Strand</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Production Assistant: Scott Yujan</td>
<td>9:04/18:45</td>
<td>Boom Op: Joe Carfield</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Production Assistant: David Berinno</td>
<td>9:04/18:45</td>
<td>Makeup/Wardrobe</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Script Supervisor: Nina Elders</td>
<td>9:04/18:45</td>
<td>Key Makeup Artist: Faith Clapp</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Locations</td>
<td>Catering/Craft Service</td>
<td>Wardrobe: Aline Maczek</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Location Manager</td>
<td>9:04/18:45</td>
<td>Craft Service: Mike Dris</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service: Steve Guarante</td>
<td>9:04/18:45</td>
<td></td>
</tr>
<tr>
<td>Director of Photography: Jon Perez</td>
<td>9:04/18:45</td>
<td>1st Assistant Camera: Christine Santa Cruz</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>2nd Assistant Camera: Yvonne Lorenc</td>
<td>9:04/18:45</td>
<td>2nd Assistant Camera: Yvonne Lorenc</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Art</td>
<td>9:04/18:45</td>
<td>MEALS:</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Production Designer: Kate Shults</td>
<td>9:04/18:45</td>
<td>B fast served at 8:30 For: 28 people</td>
<td>9:04/18:45</td>
</tr>
<tr>
<td>Prop Master: Brianna Gaslin</td>
<td>9:04/18:45</td>
<td>Lunch served at 2:50 For: 28 people</td>
<td>9:04/18:45</td>
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</tbody>
</table>

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**NOTES: DELAYS, INCIDENTS, ABSENCES, ETC.**

**Hour delay due to make up driving up Hour delay after lunch due to camera overheating.**

---

**APPROVED BY:**

*Assistant Director*

*Producer*

*Production Manager*

*Director*

---

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

136
# Daily Production Report

**Film Title:** BAD PIXELS  
**Date of Report:** 07/12/10  
**Shoot Day:** 5 of 14

**Producer:** Chris Carlin  
**Director:** Alex Rafter

**Film Locations:**  
**Set(s):** KIRIE'S ROOM

**Crew Call:** 9:00am  
**Shooting:** 10:30am  
**First Shot:** 11:49am  
**Lunch:** 2:05pm  
**Camera Wrap:** 8:50pm  
**Last Period Out:** 9:20pm

| Actors in Call Sheet | Scene Numbers: 59, 60, 100, 101, 102
|----------------------|----------------------------------------
| Scenes shot today:   | 28, 60, 100, 101, 102
| Scenes that need to be re-scheduled: | 100, 101, 102

## CAST - WEEKLY / DAILY PLAYERS

<table>
<thead>
<tr>
<th>Cast Name</th>
<th>Character</th>
<th>W</th>
<th>H</th>
<th>M</th>
<th>F</th>
<th>T</th>
<th>R</th>
<th>S</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Daniel Harris</td>
<td>Tyler</td>
<td>W</td>
<td>10:00</td>
<td>10:00</td>
<td>10:00</td>
<td>10:00</td>
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<tr>
<td>Lucy Caputi</td>
<td>Adena</td>
<td>W</td>
<td>8:00</td>
<td>8:00</td>
<td>8:00</td>
<td>8:00</td>
<td>8:00</td>
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**Atmosphere Talent**

**Cast:**  
**Notes:**

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**Film Title:** BAD PIXELS  
**Date of Report:** 07/12/10  
**Shoot Day:** 5 of 14

---

**University of Central Florida**  
**Film Department**  
**Communication Studies - Room 124**  
**Orlando, FL 32816-3102**  
**(407) 689-4205**  
**filmdept@ucf.edu**
<table>
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<th>STAFF &amp; CREW</th>
<th>IN/OUT</th>
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<tr>
<td>Production</td>
<td></td>
<td>Electric</td>
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</tr>
<tr>
<td>Director: Alex Bowser</td>
<td></td>
<td>Gaffer: Delaney Schenker</td>
<td>9:00</td>
</tr>
<tr>
<td>Producer: Christopher Carullo</td>
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<td>Electrician: Geoffrey Gross</td>
<td>9:00</td>
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<tr>
<td>Unit Production Managers: Sam Torres</td>
<td></td>
<td>Electrician: Alex Lazin</td>
<td>9:00</td>
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<tr>
<td>Assistant Producer: Farah Abdou</td>
<td>8:30</td>
<td>Key Grip: Dan Watkins</td>
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<td>1st Assistant Director: Edgar Jorge</td>
<td>8:10</td>
<td>Grip: Patrick Sessom</td>
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<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>8:14</td>
<td>Grip: Dresdner Schenker</td>
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<td>Assistant Editors</td>
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<tr>
<td>Production Assistant: Andrew Hernandez</td>
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<td>Sound</td>
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<tr>
<td>Production Assistant: Jared Smith</td>
<td>9:05</td>
<td>Mixer: Erik Strand</td>
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<td>Production Assistant: Scott Yuken</td>
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<td>Boom Op: Joe Caufield</td>
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<tr>
<td>Production Assistant: David Derienzo</td>
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<td>Makeup/Wardrobe</td>
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<tr>
<td>Script Supervisor: Nina Elder</td>
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<td>Wardrobe: Aliya Hailynnko</td>
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<tr>
<td>Location Manager</td>
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<tr>
<td>Camera</td>
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<tr>
<td>Director of Photography: Jose Perez</td>
<td>9:05</td>
<td>Craft Service: Mike Dries</td>
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<tr>
<td>1st Assistant Camera: Christina SantaCruz</td>
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<td>Craft Service: Steve Guarantee</td>
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<tr>
<td>2nd Assistant Camera: Yvon Lorane</td>
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<tr>
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<td>Prop Master: Brianna Goldin</td>
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<td>B-fast served at: 8:30 For: 30 people</td>
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<tr>
<td>Art PA</td>
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<td>Lunch served at: 2:55 For: 30 people</td>
<td></td>
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<tr>
<td>Art PA</td>
<td></td>
<td></td>
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<tr>
<td>DAM</td>
<td>9:26</td>
<td></td>
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<tr>
<td>DAM Assistant: Jarron Beekler</td>
<td>9:00</td>
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<td></td>
</tr>
<tr>
<td>2nd Unit 1st AC Tyson Linder</td>
<td>9:05</td>
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</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

45 min delay due to Know construction (talent also came for late)
9 am instead of 9 Daniel Burns came at 10 am.
DAILY PRODUCTION REPORT

NUMBER OF DAYS SCHEDULED: 11 7 14 3
NUMBER OF ACTUAL DAYS:

Film Title: BAD PIXELS Date of Report: 7/13/10 SHOOT DAY 6 OF 14
Producer: Chris Canuolo Director: Alex Brower
Date Started: 07/06/2010 Scheduled Finish Date: 7/23/10 Est. Finish Date: 7/23/10
Sets shot today: Kyrie's Room
Locations Shot Today: Center for Emerging Media, 500 W Livingston St, Orlando Fl., 32826

Crew Call: 9:00am Shooting: 10:30am First Shot: 12:05pm Lunch: 2:50pm Till: 3:50pm
1st Shot After Lunch: 4:35pm 2nd Meal: 7:30pm Camera Wrap: 8:30 Last Person Out: 10:20pm

SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>PREV.</th>
<th>NA</th>
<th>PREV.</th>
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</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>116</td>
<td>91</td>
<td>NA</td>
<td>204</td>
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</table>

Script Taken: 49, 26, 27, 4, 31

To Be Taken: 49, 50, 26, 27, 4, 31
Scenes that need to be re-shot: 69, 87

Scenes on call sheet: 49, 50, 26, 27, 4, 31, 4, 39

Added scenes: 439

CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>WORKED - W</th>
<th>STARTED - S</th>
<th>TRAVEL - TR</th>
<th>REHEARSAL R</th>
<th>HOLD - H</th>
<th>TEST - T</th>
<th>W</th>
<th>H</th>
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<tbody>
<tr>
<td>S</td>
<td>F</td>
<td>R</td>
<td>Y</td>
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<tr>
<td>MAKUP WIDE</td>
<td>REU REPORT</td>
<td>ON</td>
<td>REU REPORT</td>
<td>OUT</td>
<td>IN</td>
<td>STA</td>
<td>ADJ</td>
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<td>ON</td>
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CAST - CHARACTER

<table>
<thead>
<tr>
<th>CAST</th>
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</thead>
<tbody>
<tr>
<td>Kristina Justo</td>
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<td>W</td>
</tr>
<tr>
<td>Lucy Capu</td>
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<td>W</td>
</tr>
<tr>
<td>Daniel Harris</td>
<td>Tyler</td>
<td>W</td>
</tr>
</tbody>
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ATMOSPHERE TALENT

No. Rate 1st Call Set Dismiss Heal Dismiss Adj. MPV No. Rate 1st Call Set Dismiss Final Dismiss Adj. MPV

Film Title: Bad Pixels Date of Report: 7/13/10 SHOOT DAY 6 OF 14
<table>
<thead>
<tr>
<th>STAFF &amp; CREW</th>
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<th>STAFF &amp; CREW</th>
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<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
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</tr>
<tr>
<td>Director: Alex Bowers</td>
<td>7:10/3:30</td>
<td>Gaffer: Delaney Schenker</td>
<td>11:40/1:30</td>
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<tr>
<td>Producer: Christopher Carulio</td>
<td>5:00/7:4</td>
<td>Electrician: Geoffrey Gross</td>
<td></td>
</tr>
<tr>
<td>Assistant Producer: Farah Abdou</td>
<td>5:00/4</td>
<td>Electrician: Alex Lack</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorga</td>
<td>5:30/10</td>
<td>Key Grip: Dan Warlub</td>
<td>1:50/65</td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>5:30/10</td>
<td>Grip: Patrick Sessom</td>
<td>10:20/8:30</td>
</tr>
<tr>
<td>Assistant Editor</td>
<td></td>
<td>Grip:</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td></td>
<td>Sound</td>
<td></td>
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<tr>
<td>Production Assistant: Jared Smith</td>
<td></td>
<td>Mixer: Erik Strand</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Scott Yuken</td>
<td></td>
<td>Boom Op: Joe Caffield</td>
<td>9:30/8:30</td>
</tr>
<tr>
<td>Production Assistant: David Delizeno</td>
<td>8:30/9:30</td>
<td>Makeup/Wardrobe:</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor: Nina Elder</td>
<td>10:00/1:00</td>
<td>Makeup/Wardrobe:</td>
<td></td>
</tr>
<tr>
<td>Wardrobe: Alina Nairayko</td>
<td></td>
<td>Key Make-up Artist: Faith Clopp</td>
<td>9:10/1:15</td>
</tr>
<tr>
<td>Locations</td>
<td></td>
<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td>Craft Service: Mike Dris</td>
<td>8:30/5:30</td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: Steve Guarante</td>
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</tr>
<tr>
<td>Director of Photography: Jon Perez</td>
<td>9:30/5:30</td>
<td></td>
<td></td>
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<tr>
<td>1st Assistant Camera: Christina Santacruz</td>
<td>6:00/4:00</td>
<td></td>
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</tr>
<tr>
<td>2nd Assistant Camera: Yvon Lorene</td>
<td>6:30/4:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td>Prop Master: Brianna Gaskin</td>
<td>1:30/3:30</td>
</tr>
<tr>
<td>Production Designer: Kate Shults</td>
<td>1:30/3:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td>B-Fest served at: 9:00 pm for: 28 people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td>Lunch served at: 12:30 pm for: 28 people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIT: Zach Godler</td>
<td>10:00/7:00</td>
<td></td>
<td></td>
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<tr>
<td>DM: Assistant Kevin Jey</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2nd Unit Camera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Camera: Tyron Loko</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Traffic jam on 408

Time taken out to work out complicated blocking

Approved by:

Assistant Director: [Signature]

Production Manager: [Signature]

Director: [Signature]

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32816-3125
(407) 823-4385 - film@mail.ucf.edu

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

140
# Daily Production Report

## Number of Days Scheduled

<table>
<thead>
<tr>
<th>Build on Stage</th>
<th>Rehearsals</th>
<th>Shoot</th>
<th>Wrap/Strike</th>
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<tbody>
<tr>
<td>11</td>
<td>7</td>
<td>14</td>
<td>3</td>
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</tbody>
</table>

## Number of Actual Days

<table>
<thead>
<tr>
<th>Film Title: Bad Pixels</th>
<th>Date of Report: 07/14/10</th>
<th>Shoot Day: 7 of 14</th>
</tr>
</thead>
</table>

## Production Information

- **Producer:** Chris Cervino
- **Director:** Alex Borrow

## Schedule

- **Sets Shot Today:** Don's Lab and Ext. School
- **Locations Shot Today:** Center for Emerging Media, 500 W Livingston St., Orlando, FL 32803
- **Crowd Call:** 9am
- **Start Time:** 11am
- **First Shot:** 12:30pm
- **Lunch:** 1:30pm
- **Camera Wrap:** 8:40pm
- **Last Person Out:** 9:20pm

## Script Scenes and Pages

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Pages</th>
<th>Prev.</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script TOTAL</td>
<td>110</td>
<td>91</td>
<td>Today</td>
<td>27</td>
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<tr>
<td>Taken Prev.</td>
<td>41</td>
<td>28</td>
<td>4/8</td>
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<tr>
<td>Taken Today</td>
<td>8</td>
<td>5</td>
<td>2/8</td>
<td>Total</td>
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<tr>
<td>TOTAL to Date</td>
<td>52</td>
<td>34</td>
<td>8/8</td>
<td>Total</td>
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</tbody>
</table>

## Cast

- **Ari Mazak:** Don
- **Cassandra Just Krie:** Luci
- **Luci Capush:** Adria
- **Danielle Harris:** Tyler

## Atmosphere Talent

<table>
<thead>
<tr>
<th>Name</th>
<th>Rate</th>
<th>2nd Call</th>
<th>Set Dismantle</th>
<th>Final Dismantle</th>
<th>Adj.</th>
<th>MPH</th>
<th>Nav.</th>
<th>Rate</th>
<th>2nd Call</th>
<th>Set Dismantle</th>
<th>Final Dismantle</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

## Notes

- **Script Notes:**
  - Scenes with cut sheet:
    - 29, 81, 91, 110, 101, 57
  - Scenes that need to be re-scheduled:
    - 29, 81, 91, 110, 101, 57

## Summary

- **Next Day:**
  - R.D. Breakfast
  - R.D. Lunch
<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><strong>Electric</strong></td>
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</tr>
<tr>
<td>Director: Alex Bower</td>
<td>8:19:15</td>
<td>Gaffer: Delaney Schenker</td>
<td></td>
</tr>
<tr>
<td>Producer: Christopher Carollo</td>
<td>9:06</td>
<td>Electrician: Geoffrey Gross</td>
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</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>9:15</td>
<td>Electrician: Alex Law</td>
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</tr>
<tr>
<td>Assistant Producer: Fahid Abdou</td>
<td></td>
<td>Key Grip: Dan Wackles</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>8:40:40</td>
<td>Grip: Patrick Sisson</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director: Vickey Reykom</td>
<td>9:00</td>
<td>Grip: Drewmer Schenker</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td></td>
<td>Grip:</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td>9:20:40</td>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Jared Smith</td>
<td>9:20:40</td>
<td>Mixer: Erik Strand</td>
<td>10:00:20</td>
</tr>
<tr>
<td>Production Assistant: Scott Yuken</td>
<td>10:08:20</td>
<td>Boom Op: Joe Caffiano</td>
<td>10:04:25</td>
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<tr>
<td>Production Assistant: David Derienzo</td>
<td>10:15</td>
<td>Makeup/Wardrobe</td>
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<tr>
<td>Script Supervisor: Nina Hae</td>
<td>10:07:00</td>
<td>Key Makeup Artist: Keith Clapp</td>
<td>12:00</td>
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<tr>
<td>Locations</td>
<td></td>
<td>Wardrobe: Alisa Nallayoko</td>
<td>10:30</td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: Mike Dris</td>
<td>8:30:40</td>
</tr>
<tr>
<td>Director of Photography: Jon Peters</td>
<td>9:00:40</td>
<td>Craft Service: Steve Guarnale</td>
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</tr>
<tr>
<td>1st Assistant Camera: Christina SantaCruz</td>
<td>9:30:40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera: Vision Lorance</td>
<td>9:30</td>
<td>Makeup Linen</td>
<td>12:00</td>
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<tr>
<td><strong>Art</strong></td>
<td></td>
<td><strong>MEALS:</strong></td>
<td></td>
</tr>
<tr>
<td>Production Designer: Kate Shultz</td>
<td></td>
<td>9:45/9:00</td>
<td>For 28 people</td>
</tr>
<tr>
<td>Prop Master: Branna Galain</td>
<td>9:45/9:00</td>
<td>Lunch served at: 12:00</td>
<td>For 28 people</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td>9 folks served at: 12:00</td>
<td></td>
</tr>
<tr>
<td>Art PA Lunch served at: 12:00</td>
<td></td>
<td>For 28 people</td>
<td></td>
</tr>
<tr>
<td><strong>DAM</strong></td>
<td></td>
<td><strong>NOTES: DELAYS, INCIDENTS, ABSENCES, etc.</strong></td>
<td></td>
</tr>
<tr>
<td>DAM: Zach Becker</td>
<td>10:05:40</td>
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<tr>
<td>DAM Assistant: Debbie Jay</td>
<td>8:50:15</td>
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<td></td>
</tr>
<tr>
<td>2nd Unit Camera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Camera: Trent Lindo</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**After lunch we lit and redressed the set. (9 hr delay)**

---

**UCF FILM**
**UNIVERSITY OF CENTRAL FLORIDA**

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

**APPROVED BY:**

Assistant Director: [Signature]
Producer: [Signature]
Production Manager: [Signature]
Director: [Signature]

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32816-3120
(407) 823-4325 • film@ucf.edu
### Daily Production Report

<table>
<thead>
<tr>
<th>Build on Stage</th>
<th>Rehearsals</th>
<th>Shoot</th>
<th>Wrap/Strike</th>
</tr>
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<tbody>
<tr>
<td>11</td>
<td>7</td>
<td>14</td>
<td>3</td>
</tr>
</tbody>
</table>

**Film Title:** Bad Pixels  
**Date of Report:** 7/15/10  
**SHOOT DAY:** 8 of 14

**Producer:** Chris Canale  
**Director:** Alex Brewer

**Date Started:** 07/06/10  
**Scheduled Finish Date:** 07/23/10  
**Estimated Finish Date:** 7/23/10

**Sets shot today:** INT TRANSPORT, EXT TRANSPORT, EXT (AM), EX STREETS

**Locations shot today:** Center for Emerging Media, 500 W. Livingston St., Orlando, FL 32806

**Crew Call:** 9:00a  
**4:50p:** 2nd Meal

**Crew Wrap:** 10:15p  
**6:10p:** Last Person Out

**SCENES AND PAGES:**

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Pages Prev.</th>
<th>Prev.</th>
<th>NA Prev.</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
</table>

**SCENES:**
- 701
- 407
- 718

**Pages:**
- 2

**Talent:**
- 10 Total
- 5 Today

**Scenes shot today:**
- 7.25, 78, 40, 48, 92, 101, 88, 167, 48

**Scenes that need to be re-shot:**
- 41, 112, 99

**Added scenes:**

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Worktime</th>
<th>Meals</th>
<th>Travel Time</th>
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<tbody>
<tr>
<td>Lucy Caputi</td>
<td>Adena</td>
<td>W 11 AM</td>
<td>9:30</td>
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</tr>
<tr>
<td>Cassandra Juto</td>
<td>Kyrie</td>
<td>W 11 AM</td>
<td>9:30</td>
<td></td>
</tr>
<tr>
<td>Danyn Rahn</td>
<td>Phil</td>
<td>SW 5:30</td>
<td>9:30</td>
<td></td>
</tr>
<tr>
<td>Daniel Harris</td>
<td>Tyler</td>
<td>W 11 AM</td>
<td>9:30</td>
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**ATMOSPHERE TALENT**

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<th>Set Dismiss</th>
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<th>MPV</th>
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**Film Title:** Bad Pixels  
**Date of Report:** 7/15/10  
**SHOOT DAY:** 8 of 14
<table>
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<th>IN/OUT</th>
<th>STAFF &amp; CREW</th>
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<tr>
<td>Director: Alex Bowser</td>
<td>9:30/11:00</td>
<td>Gaffer: Delaney Schenker</td>
<td>9:30/11:00</td>
</tr>
<tr>
<td>Producer: Christopher Candilo</td>
<td>9:30/11:00</td>
<td>Electrician: Geoffrey Gross</td>
<td>9:30/11:00</td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>10:30/6:40</td>
<td>Electrician: Alex Lain</td>
<td>9:30/11:00</td>
</tr>
<tr>
<td>Assistant Producer: Farah Abdou</td>
<td></td>
<td>Key Grip: Dan Watkins</td>
<td>1pm/11:00</td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>8:30/11:00</td>
<td>Grip: Patrick Sissons</td>
<td>9:30/11:00</td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>7:30/11:00</td>
<td>Grip: Desideri Schenker</td>
<td>7:30/10:30</td>
</tr>
<tr>
<td>Assistant Editor:</td>
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<td>Production Assistant: Andrew Hernandez</td>
<td>Sound</td>
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<tr>
<td>Production Assistant: Jared Smith</td>
<td>Mixer: Erik Strand</td>
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<tr>
<td>Production Assistant: Scott Yukin</td>
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<tr>
<td>Production Assistant: David Delienzo</td>
<td>Makeup/Wardrobe</td>
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<tr>
<td>Script Supervisor: Nina Eder</td>
<td>1:05/2:30</td>
<td>Key Makeup Artist: Falah Clapp</td>
<td>8:30/6:02</td>
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<td>Location Manager</td>
<td>Catering/Craft Service</td>
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<tr>
<td><strong>Camera</strong></td>
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<td><strong>Electric</strong></td>
<td></td>
</tr>
<tr>
<td>Director of Photography: Jon Perez</td>
<td>8:00/6:30</td>
<td>Craft Service: Mike Dris</td>
<td>8:30/5:30</td>
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<td>Craft Service: Steve Guarante</td>
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<td>Electric: Acot</td>
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<td><strong>Art</strong></td>
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<tr>
<td>Production Designer: Kate Shults</td>
<td>7:30/2:00</td>
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</tr>
<tr>
<td>Prop Master: Brianna Gaskin</td>
<td>1pm/11:00</td>
<td>MEALS:</td>
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</tr>
<tr>
<td>Art PA</td>
<td>B-fast served at: 8:30, for: 20 people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td>Lunch served at: 11:30, for: 30 people</td>
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<tr>
<td><strong>DAM</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>DAM: Zach Beckler</td>
<td>10am/6:30</td>
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<tr>
<td>DAM Assistant: Kaylee Jackson</td>
<td>9:00/10:30</td>
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<td>2nd Unit Camera</td>
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<tr>
<td>Assistant Camera: Tyson Lindo</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

- Set started late because we had to add graffiti to the tree.
- 1 hour delay due to building a set and then deciding to reschedule it.
- Actors arrived early @ 9am to rehearse and were in make up @ 11.

APPROVED BY:

Assistant Director
Production Manager
Director

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building, Room 121
Orlando, FL 32816-3130
(407) 833-4285 • film@mail.ucf.edu
**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>BUILD ON STAGE</th>
<th>Rehearsals</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
<tr>
<td>11</td>
<td>7</td>
<td>14</td>
<td>3</td>
</tr>
</tbody>
</table>

**Film Title:** BAD PIXELS  
**Date of Report:** 07/17/10  
**SHOOT DAY:** 9 of 14

**Producer:** Chris Canullo  
**Director:** Alex Brower

**Set shot today:** CRYOBANK

**Locations Shot Today:** Center for Emerging Media, 500 W Livingston St, Orlando, FL 32826

**Crew Call:** 9:00am  
**Shooting:** 12:00  
**First Shot:** 2:08pm  
**Lunch:** 3:40pm  
**TI:** 4pm  
**Camera Wrap:** 8:30pm  
**Best Person Out:**

**SCRIPT SCENES AND PAGES**

<table>
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<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>PREV.</th>
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<th>PREC.</th>
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<tr>
<td>Script</td>
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**MINUTES**

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<td>TOTAL TO DATE</td>
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**SETUPS**

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<th>SCENE</th>
<th>CHARACTERS</th>
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<tr>
<td>46</td>
<td>Daryn Kahn, Phil</td>
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<tr>
<td>47</td>
<td>Cassandra Todd, Justa</td>
</tr>
<tr>
<td>48</td>
<td>Daniel Harris, Tyler</td>
</tr>
</tbody>
</table>

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
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</thead>
<tbody>
<tr>
<td>R</td>
<td>Daryn Kahn, Phil</td>
</tr>
<tr>
<td>R</td>
<td>Cassandra Todd, Justa</td>
</tr>
<tr>
<td>R</td>
<td>Daniel Harris, Tyler</td>
</tr>
</tbody>
</table>

**WORKTIME**

<table>
<thead>
<tr>
<th>W \ M</th>
<th>S \ F</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:15</td>
<td>12:30</td>
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**MEALS**

<table>
<thead>
<tr>
<th>BREAKFAST</th>
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**ATMOSPHERE TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Digits</th>
<th>Final Digits</th>
<th>Adj.</th>
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<td></td>
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**Film Title:** BAD PIXELS  
**Date of Report:** 07/17/10  
**SHOOT DAY:** 9 of 14
<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></td>
<td><strong>Electric</strong></td>
<td></td>
</tr>
<tr>
<td>Director: Alex Bowger</td>
<td>7:00/10:00</td>
<td>Gaffer: Delaney Schenker</td>
<td>11:00/10:07</td>
</tr>
<tr>
<td>Producer: Christopher Carillo</td>
<td>11:00/12:00</td>
<td>Electrician: Geoffrey Gross</td>
<td>8:30/8:45</td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td></td>
<td>Engineer: Alex Izlin</td>
<td></td>
</tr>
<tr>
<td>Assistant Producer: Farah Al-Abed</td>
<td></td>
<td>Key Grip: Dan Watkins</td>
<td>11:10/10:10</td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>11:10/10:10</td>
<td>Grip: Patrick Sessions</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director: Yvonne Renowno</td>
<td>10:30/10:30</td>
<td>Grip: Dresdner Schenker</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td></td>
<td>Grip:</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td></td>
<td><strong>Sound</strong></td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Jared Miller</td>
<td></td>
<td>Mixer: Rob Reighard</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Scott Tyler</td>
<td></td>
<td>Boom Op: Joe Caufield</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: David Derenzo</td>
<td></td>
<td>Makeup/Wardrobe:</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor: Nina Elder</td>
<td></td>
<td>Key Makeup Artist: Faith Clapp</td>
<td>11:10</td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
</tr>
<tr>
<td>Location Manager:</td>
<td></td>
<td>Craft Service: Mike Oris</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: Steve Guarante</td>
<td></td>
</tr>
<tr>
<td>Director of Photography: Jon Perez</td>
<td>8:30/10:00</td>
<td><strong>MEALS:</strong></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera: Christina Santana Cruz</td>
<td>11:10/10:00</td>
<td>8:30/10:00 pm</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera: Yvonne Loran</td>
<td>11:10/10:00</td>
<td>Lunch served at: 12:00</td>
<td>For: 30 people</td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td>Art PA</td>
<td></td>
</tr>
<tr>
<td>Production Designer: Kate Shuils</td>
<td>2:00/4:00 pm</td>
<td>2:00/4:00 pm</td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td>8:30/10:00 pm</td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td>12:00/2:00 pm</td>
<td></td>
</tr>
<tr>
<td><strong>DAM</strong></td>
<td></td>
<td><strong>DAM Assistant:</strong></td>
<td></td>
</tr>
<tr>
<td>DAM: Zebec Breiter</td>
<td></td>
<td>Kayne L.</td>
<td></td>
</tr>
<tr>
<td><strong>C</strong> Unit Camera</td>
<td></td>
<td>Assistant Camera:</td>
<td></td>
</tr>
<tr>
<td>Assistant Camera: Yvonne Loran</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES:** DELAYS, INCIDENTS, ABSENCES, ETC.

1. 3hr delay in the morning because of complicated lighting and set dressing.
2. 1hr delay after lunch: Wrangling up extras.
3. 2 days ago we damaged a stirrup riser.
4. Crew stayed to strike down the set.
5. Crew stayed to strike down the set.

Approved by:

Assistant Director:

Producer:

Production Manager:

Director:

University of Central Florida
Film Department
4000 Central Florida Blvd
Communications Building Room 121
Orlando, FL 32816-3120
(407) 832-405 • film@mail.ucf.edu

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

Page 146
**DAILY PRODUCTION REPORT**

**NUMBER OF DAYS SCHEDULED:**

<table>
<thead>
<tr>
<th>BUILD ON STAGE</th>
<th>Rehearsals</th>
<th>SHOOT</th>
<th>WRAP/SHUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>7</td>
<td>14</td>
<td>3</td>
</tr>
</tbody>
</table>

**NUMBER OF ACTUAL DAYS:**

<p>| | | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Film Title:** Bad Penny  
**Date of Report:** 7/19/10  
**SHOOT DAY 10 OF 14**

**Producer:** Chris Carulla  
**Director:** Alex Bower

**Date Started:** 07/06/2010  
**Scheduled Finish Date:** 07/23/10  
**Est. Finish Date:** 07/24/10

**Location Shot Today:** Center for Emerging Media, 500 W Livingston St, Orlando, FL, 32826

**Crew Call:** 9:00am  
**Shooting:** 12:00pm  
**First Shot:** 1:40pm  
**Lunch:** 3:00pm  
**Camera Wrap:** 7:30pm  
**Last Person Out:** 8:45pm

**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>119</td>
<td>51</td>
<td>325</td>
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<tr>
<td>Taken Prev.</td>
<td>78</td>
<td>52,3,6</td>
<td>Total</td>
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<tr>
<td>Taken Today</td>
<td>12</td>
<td>4,5,6</td>
<td>Total</td>
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</table>

**To Be Taken:**

- Scenes on call sheet: 32, 70, 72, 73, 74, 75, 76, 77, 78, 105, 2, 44, 45

**Notes:**
- Scenes that need to be re-scheduled:
  - Added scenes: A14-A15

**CAST - WEIRDLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>M/W</th>
<th>S</th>
<th>P</th>
<th>R</th>
<th>T</th>
<th>W/G</th>
<th>M</th>
<th>E</th>
<th>T</th>
<th>S</th>
<th>P</th>
<th>R</th>
<th>T</th>
<th>T/P</th>
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<tbody>
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</tr>
</tbody>
</table>

- Cassandra Smith  
- David Harris  
- Lucy Cooper

**Worked:
- W: Worked
- H: Worked
- T: Worked

**Meals:
- OUT: On set
- IN: Off set

**ATMOSPHERE TALENT**

**Film Title:** Bad Penny  
**Date of Report:** 07/19  
**SHOOT DAY 10 OF 14**

147
<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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</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director: Alex Bowser</td>
<td>9:00/8:30</td>
<td>Gaffer: Delaney Schenker</td>
<td>9:15/8:00</td>
</tr>
<tr>
<td>Producer: Christopher Carillo</td>
<td>10:30/8:30</td>
<td>Electrician: Geoffrey Gross</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>9:00/5:00</td>
<td>Electrician: Alex Ladin</td>
<td>1:00/7:00</td>
</tr>
<tr>
<td>Assistant Producer: Farah Afdal</td>
<td>8:30/8:45</td>
<td>Key Grip: Dan Watkins</td>
<td>9:20/8:00</td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>8:20/8:45</td>
<td>Grip: Patrick Sessions</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>4:00/7:00</td>
<td>Grip: Dresdner Schenker</td>
<td>12:00/8:00</td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td>Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td>9:10/7:30</td>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Jared Smith</td>
<td>9:10/7:30</td>
<td>Mixer: Erik Strand</td>
<td>11:50/7:00</td>
</tr>
<tr>
<td>Production Assistant: Scott Yuen</td>
<td>11:50/7:00</td>
<td>Boom Op: Joe Caufield</td>
<td>11:10/7:00</td>
</tr>
<tr>
<td>Production Assistant: David Derleazo</td>
<td>9:20/4:00</td>
<td>Makeup/Wardrobe</td>
<td></td>
</tr>
<tr>
<td>Script Supervisor: Nina Elder</td>
<td>11:00/8:00</td>
<td>Key Makeup Artist: Faith Clapp</td>
<td>11:00/7:00</td>
</tr>
<tr>
<td>Locations</td>
<td>Wardrobe: Aline Nafywa</td>
<td>11:15/1:45</td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Camera | Craft Service: Mike Dri 
| Director of Photography: Jon Perez | 9:00/8:00 | Craft Service: Steve Guarante | 8:20/8:00 |
| 1st Assistant Camera: Christina SantaCruz | 9:20/8:00 |
| 2nd Assistant Camera: Yoon Lee | 12:00/8:00 |
| Music: | |
| Production Designer: Kate Shults | 9:20/8:00 | MEALS |
| Art Master: Brianna Gazan | 9:20/8:00 |
| Art PA | 8:30 served at: 8:30 | For: 30 people |
| Art PA | Lunch served at: 3:08 | For: 30 people |
| D&M | |
| D&M: Josh Beckler | 11:10/8:00 |
| D&M Assistant: Kevin Jan |
| 2nd Unit Camera | |
| Assistant Camera: Tyler Leino |

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Early delay due to late arrival of actors.

---

**APPROVED BY:**

[Signature]

Assistant Director: [Signature]

Production Manager: [Signature]

[Stamp: University of Central Florida Film Department]
## DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>NUMBER OF DAYS SCHEDULED:</th>
<th>BUILD ON STAGE</th>
<th>Rehearsals</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
<tr>
<td></td>
<td>11</td>
<td>7</td>
<td>14</td>
<td>3</td>
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<tr>
<td>NUMBER OF ACTUAL DAYS:</td>
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**Film Title:** Red Flags  
**Date of Report:** 07/20/10  
**SHOOT DAY 11 OF 14**

**Producer:** Chris Carullo  
**Director:** Alex Brewer

**Date Started:** 07/06/10  
**Scheduled Finish Date:** 07/22/10  
**Est. Finish Date:** 07/22/10

**Sets shot today:** INT. SCHOOL-HALLWAY

**Locations Shot Today:** Center for Emerging Media, 500 W Livingston St. Orlando, FL 32805

- Crew Call 9:00am
- Shooting 10:00am
- First Shot 10:00am
- Lunch 1:00pm
- Camera Wrap 6:20pm
- Last Person Out 9:30pm

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCEN No</th>
<th>PAGE No</th>
<th>Prev.</th>
<th>No.</th>
<th>Prev.</th>
<th>SCHE</th>
<th>PAGE</th>
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<tbody>
<tr>
<td>Script Total</td>
<td>116</td>
<td>93</td>
<td>Today</td>
<td>NA</td>
<td>Today</td>
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<td>Total Today</td>
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<td>57</td>
<td>Total</td>
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<td>Total</td>
<td>398</td>
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**To Be Taken:**

- Scenes on call today: 1, 13, 16, 18, 4, 5, 35, 42, 47, 22, 23, 35, 36

**Scenes shot today:** 1, 13, 16, 18, 4, 5, 35, 42, 47, 22, 23, 35, 36

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

**Added scenes:**

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
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<tbody>
<tr>
<td>Cassandra Juste</td>
<td>Nurse</td>
<td>W</td>
</tr>
<tr>
<td>Cassandra Juste</td>
<td>Nurse</td>
<td>TR</td>
</tr>
<tr>
<td>Gail Smith</td>
<td>Nurse</td>
<td>W</td>
</tr>
<tr>
<td>Kapal</td>
<td>Nurse</td>
<td>W</td>
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</table>

**Atmosphere Talent**

No. Rate 1st Call Set/Dresses Final Dress Adj. MPV No. Rate 1st Call Set/Dresses Final Dress Adj. MPV

**Film Title:** Red Flags  
**Date of Report:** 07/20/10  
**SHOOT DAY 11 OF 14**

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<table>
<thead>
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<th>STAFF &amp; CREW</th>
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</thead>
<tbody>
<tr>
<td>Production</td>
<td>Electric</td>
<td>Gaffer: Delaney Schenker</td>
<td>9:20/8:50</td>
</tr>
<tr>
<td>Director: Alex Bowser</td>
<td>9:30/9:30</td>
<td>Electrician: Geoffrey Gross</td>
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<tr>
<td>Producer: Christopher Carullo</td>
<td>11:00/9:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>9:00/8:00</td>
<td>Electrician: Alex Labin</td>
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<tr>
<td>Assistant Producer: Parah Abdou</td>
<td>Key Grip: Dan Watkins</td>
<td>10:00/8:50</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>Grip: Patrick Session</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>Grip: Dresnner Schenken</td>
<td>9:20/8:50</td>
<td></td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td>Grip:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td>Sound</td>
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<tr>
<td>Production Assistant: Jared Smith</td>
<td>Mixer: Erik Strand</td>
<td></td>
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<tr>
<td>Production Assistant: Scott Yuen</td>
<td>Boom Op: Joe Caufield</td>
<td>11:00/8:30</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: David Delienzo</td>
<td>Makeup/Wardrobe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor: Nina Elder</td>
<td>Key Makeup Artist: Faith Clapp</td>
<td>11:00/8:20</td>
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<tr>
<td>Locations</td>
<td>Wardrobe: Alina Nabiyko</td>
<td></td>
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</tr>
<tr>
<td>Location Manager:</td>
<td>Catering/Craft Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Craft Service: Mike Dris</td>
<td>8:20/5:00</td>
<td></td>
</tr>
<tr>
<td>Director of Photography: Jon Perez</td>
<td>Craft Service: Steve Guarante</td>
<td>9:00/7:00</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera: Christina Santa Cruz</td>
<td>9:10/8:50</td>
<td></td>
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</tr>
<tr>
<td>2nd Assistant Camera: Yvon Lorane</td>
<td>9:05/8:50</td>
<td></td>
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</tr>
<tr>
<td>Art</td>
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<tr>
<td>Production Designer: Kate Shultz</td>
<td>9:05/12:00</td>
<td></td>
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<tr>
<td>Prop Master: Brinna Gaskin</td>
<td>9:00/8:50</td>
<td>MEALS:</td>
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</tr>
<tr>
<td>Art PA</td>
<td>B-fast served at: 8:30 For: 30 people</td>
<td></td>
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</tr>
<tr>
<td>Art PA</td>
<td>Lunch served at: 3:05 For: 30 people</td>
<td></td>
<td></td>
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<tr>
<td>DAM</td>
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</tr>
<tr>
<td>DAM: Zach Brotman</td>
<td>11:00/9:15</td>
<td></td>
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<tr>
<td>DAM Assistant: Kaylee Lax</td>
<td>10:00/7:00</td>
<td></td>
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</tr>
<tr>
<td>2nd Unit Camera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Camera: Typos Lindo</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, etc.**

Delay in the morning because we decided to relight the set as we went about to shoot.

---

**APPROVED BY:**

Assistant Director [Signature]

Producer [Signature]

Production Manager [Signature]

---

**UCF FILM**

UNIVERSITY OF CENTRAL FLORIDA

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building, Room 171
Orlando, FL 32819-3130
(407) 823-4065 • film@mail.ucf.edu

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**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>BUILD ON STAGE</th>
<th>Rehearsals</th>
<th>SHOOT</th>
<th>WRAP/STRIKE</th>
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<tbody>
<tr>
<td>11</td>
<td>7</td>
<td>14</td>
<td>3</td>
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</table>

**NUMBER OF DAYS SCHEDULED:**

<table>
<thead>
<tr>
<th>NUMBER OF ACTUAL DAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Film Title:** Bag Ladies  
**Date of Report:** 07/11/10  
**SHOOT DAY 12 OF 14**

**Producer:** Chris Carullo  
**Director:** Alex Beneski

**Day Started:** 07/06/10  
**Scheduled Finish Date:** 07/23/10  
**1st Finish Date:** 07/23/10

**Sets shot today:** INT. SCHOOL, SW CLOSET, INT: TYLER'S ROOM

**Locations Shot Today:** Center for Emerging Media, 500 W Livingston St, Orange, FL 32826

**Crew Call:** 9:00am  
**Shooting:** 12:00pm  
**First Shot:** 1:00pm  
**Lunch:** 3:00pm  
**Time:** 4:05

**1st Shot After Lunch:** 6:16  
**2nd Meal:** 7:00pm

**Camera Wrap:** 7:00pm  
**Last Person Out:** 8:22pm

**SCRIPT SCENES AND PAGES**

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

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<th>MINUTES</th>
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<tbody>
<tr>
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**SETUP**

<table>
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<tbody>
<tr>
<td>306</td>
</tr>
</tbody>
</table>

**Scenes on call sheet:**

- Scenes that need to be re-scheduled:

- Added scenes: 46, 450

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
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<tbody>
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**WORKTIME**

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**MEALS**

<table>
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<tr>
<th>MEALS</th>
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**TRAVEL TIME**

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**ATMOSPHERE TALENT**

<table>
<thead>
<tr>
<th>ATMOSPHERE TALENT</th>
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</tbody>
</table>

**Date of Report:** 07/11
<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>Production</td>
<td>Electric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director: Alex Bowser</td>
<td>9:30/8:00</td>
<td>Gaffer: Delaney Schenker</td>
<td>9:00/7:30</td>
</tr>
<tr>
<td>Producer: Christopher Canillo</td>
<td>9:30/8:15</td>
<td>Electrician: Geoffrey Gross</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>8:30/6:30</td>
<td>Electrician: Alex Lato</td>
<td></td>
</tr>
<tr>
<td>Assistant Producer: Farid Ahdou</td>
<td></td>
<td>Key Grip: Don Watkins</td>
<td>9:10/7:30</td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>8:45/8:30</td>
<td>Grip: Patrick Sessom</td>
<td>9:10/7:00</td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>10:00/8:20</td>
<td>Grip: Diesner Schanier</td>
<td>9:10/7:30</td>
</tr>
<tr>
<td>Assistant Editor:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td>9:30/7:30</td>
<td>Sound: Charter</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Jared Smith</td>
<td>11:02/6:45</td>
<td></td>
<td></td>
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<tr>
<td>Production Assistant: Scott Takan</td>
<td>11:02/7:15</td>
<td></td>
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<tr>
<td>Production Assistant: David Diemer</td>
<td>11:02/7:15</td>
<td></td>
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<tr>
<td>Script Supervisor: Nina Elle</td>
<td>11:02/8:00</td>
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<tr>
<td>Locations</td>
<td></td>
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<tr>
<td>Location Manager</td>
<td></td>
<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography: Jon Perez</td>
<td>9:30/7:30</td>
<td>Craft Service: Mike Dris</td>
<td>3:00/6:00</td>
</tr>
<tr>
<td>1st Assistant Camera: Christina Santa Cruz</td>
<td>9:10/7:30</td>
<td>Craft Service: Steve Guzante</td>
<td>8:30/6:30</td>
</tr>
<tr>
<td>2nd Assistant Camera: Yvon Londe</td>
<td>10:00/7:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer: Kate Shults</td>
<td>10:00/8:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prop Master: Brianna Gaslin</td>
<td>10:00/8:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td>8:30/8:50</td>
<td></td>
<td>For: 30</td>
</tr>
<tr>
<td>Art PA</td>
<td>Lunch served: 3:05</td>
<td></td>
<td>For: 30 people</td>
</tr>
<tr>
<td>DAM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAM: Zach Becker</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAM Assistant: Kaylee Lee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Unit Camera</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Assistant Camera: Yvon Londe</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, ETC.**

Delay in the morning due to actors' late arrival and few set dressing touchups.

Damaged T screw from a fall-up at 11:11am

**APPROVED BY:**

Assistant Director: [Signature]

Producer: [Signature]

Production Manager: [Signature]

Director: [Signature]

University of Central Florida
Film Department
4000 Central Florida Blvd.
Communications Building - Room 121
Orlando, FL 32816-2120
(407) 823-3851 • film@mail.ucf.edu

152
### DAILY PRODUCTION REPORT

**NUMBER OF DAYS SCHEDULED:**
- Build on Stage: 11
- Rehearsals: 7
- Shoot: 14
- Wrap/Strike: 3

**NUMBER OF ACTUAL DAYS:**

**Film Title:** Bad Punks  
**Date of Report:** 07/22/10  
**SHOOT DAY 13 OF 14**

**Producer:** Chris Courville  
**Director:** Alex Bowyer

**Date Started:** 02/06/10  
**Scheduled Finish Date:** 07/22/10  
**Ext. Finish Date:** 07/24/10

**Set shot today:** INT. TEAM TUBEWAYS, EXT. JUNK HEAP

**Locations Shot Today:** Center For Emerging Media, 500 W University Pl, Orlando, FL 32816

**Crew Call 4:00 AM:**
- Shooting 12:00 PM  
- First Shot: 2:05 PM  
- Lunch 3:07 PM  
- Camera Wrap 4:44 PM  
- Last Person Out 4:50 PM

**SCRIPT SCENES AND PLAYS:**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>Prev.</th>
<th>MINUTES</th>
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<tbody>
<tr>
<td>Total</td>
<td>316</td>
<td>51</td>
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**Taken Prev.:**
- 316:51

**Taken Today:**
- 36:51

**TOTAL to date:**
- 352:102

**To Be Taken:**

**Scenes shot today:**
- 108, 110, 112, 99, 104

**Scenes that need to be re-scheduled:**
- 30, 31, 9

**Added scenes:**

**CAST - WEEKLY & DAY PLAYERS:**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>TR</th>
<th>TN</th>
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<tbody>
<tr>
<td>J. K.</td>
<td>Kennedy</td>
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<tr>
<td>Leon</td>
<td>Jordan</td>
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<td>Capri</td>
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**MAKEUP WORK:**

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<th>PREP TIME</th>
<th>OUTFIT</th>
<th>IN</th>
<th>CLEAN UP</th>
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**TRAVEL TIME:**

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**ATMOSPHERE TALENT:**

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<th>Set Dismiss</th>
<th>Final Dismiss</th>
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<th>MPV</th>
<th>Ne.</th>
<th>Race</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj.</th>
<th>MPV</th>
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**File Title:** Bad Punks  
**Date of Report:** 07/22/10  
**SHOOT DAY 12 OF 14**
<table>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>Director: Alex Bowser</td>
<td>10:00</td>
<td>Gaffer: Delaney Schenker</td>
<td>9:30/9:30</td>
</tr>
<tr>
<td>Producer: Christopher Carullo</td>
<td>10:30</td>
<td>Electrician: Geoffrey Gross</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager: Sam Torres</td>
<td>9:00/9:30</td>
<td>Electrician: Alex Laxin</td>
<td></td>
</tr>
<tr>
<td>Assistant Producer: Fereh Abdou</td>
<td></td>
<td>Key Grip: Den Watkins</td>
<td>12:30/9:30</td>
</tr>
<tr>
<td>1st Assistant Director: Edgar Jorge</td>
<td>8:40/9:35</td>
<td>Grip: Patrick Sessom</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director: Vicky Reynoso</td>
<td>11:40/5:10</td>
<td>Grip: Deedee Schenker</td>
<td>9:20/6:00</td>
</tr>
<tr>
<td>Assistant Editor:</td>
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<td></td>
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</tr>
<tr>
<td>Production Assistant: Andrew Hernandez</td>
<td></td>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Production Assistant: Jared Smith</td>
<td></td>
<td>Mixer: Erik Strand</td>
<td></td>
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<tr>
<td>Production Assistant: Scott Yukien</td>
<td></td>
<td>Boom Op: Joe Casafied</td>
<td>11:00/9:00</td>
</tr>
<tr>
<td>Production Assistant: David Derienzo</td>
<td>9:20/3:00</td>
<td>Makeup/Wardrobe</td>
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<tr>
<td>Script Supervisor: Nina Elser</td>
<td>11:30/5:30</td>
<td>Key Makeup Artist: Faith Clapp</td>
<td>11:00/6:00</td>
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<td>Locations</td>
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<tr>
<td>Location Manager</td>
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<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: Mike Dris</td>
<td>8:20/5:30</td>
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<tr>
<td>Director of Photography: Jon Perez</td>
<td>9:00/9:30</td>
<td>Craft Service: Steve Guarante</td>
<td>9:00/5:00</td>
</tr>
<tr>
<td>1st Assistant Camerap: Christina Santa Cruz</td>
<td>10:00/9:30</td>
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<tr>
<td>2nd Assistant Camerap: Yson Lorene</td>
<td>10:00/9:30</td>
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<tr>
<td><strong>Art</strong></td>
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<tr>
<td>Production Designer: Kate Shults</td>
<td></td>
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<tr>
<td>Prop Master: Brianna Gaskin</td>
<td></td>
<td>MEALS:</td>
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<tr>
<td>Art PA</td>
<td></td>
<td>B-fast served at: 8:50</td>
<td>For: 30 people</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td>Lunch served at: 3:05</td>
<td>For: 30 people</td>
</tr>
<tr>
<td><strong>DAM</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>DM: Zach Beckler</td>
<td>10:00/9:00</td>
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<tr>
<td>DAM Assistant: Envelope bag</td>
<td>5:00/5:00</td>
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<tr>
<td>2nd Unit Camera</td>
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<tr>
<td>Assistant Camera: Tyson Lindo</td>
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</tbody>
</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, ETC.**

Delay in the morning due to actor's late arrival.

Delay in the afternoon caused by the fire incident in the green room.

Delay in the afternoon by waiting for the hose to clear the studio.

Wall and tile in green room were damaged by small fire caused by the mishandling of hot coals.

---

**APPROVED BY:**

Assistant Director: 

Producer: 

Production Manager: 

Director: 

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

**Number of Days Scheduled:**
- BUILD ON STAGE: 11
- Rehearsals: 7
- SHOOT: 14
- WRAP/STRIKE: 3

**Number of Actual Days:**

**Film Title:** BAD PELVIS  
**Date of Report:** 07/22/10  
**SHOOT DAY 14 OF 14**

**Producer:** Chris Carrier  
**Director:** Alex Bowers  
**Date Started:** 07/06/10  
**Scheduled Finish Date:** 07/22/10  
**Est. Finish Date:** 07/22/10  
**Sets shot today:** EXT. BUNG HOP

**Locations Shot Today:** Center for Emerging Media, 500 W Livingston St, Orlando Fl. 32801

**Crew Call:** 9:00am  
**Shooting:** 12:00pm  
**First Shot:** 0:51am  
**Lunch:** 2:27pm  
**Til:** 3:30pm

**Last Shot After Lunch:** 5:27pm  
**2nd Meal:**  
**Til:** Camera Wrap 8:08pm  
**Last Person Out:** 9:00

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>PREV.</th>
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<td>108</td>
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**TOTAL to date:** 124  
**7 1/8 (page count is inaccurate)**

**Scenes on call sheet:** 13, 9, 20, 30, 83, 64, 65, 97, 98

**Scenes shot today:** 33, 9, 20, 30, 83, 64, 65, 97, 98

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

**Added scenes:**

### CAST - WEEKLY & DAY PLAYS

**Worked:** W  
**Started:** S  
**Travel:** T  
**Rehearsal:** R  
**Hold:** H  
**Test:** T

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cassidy Justo</td>
<td>Kyle</td>
</tr>
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**Makeup Work:** M  
**Weight in:** M  
**Report on set:** R  
**Dress on set:** D  
**Disc on set:** D  
**Out:** O  
**In:** I  
**ARRIVE AT LOC.:** A  
**LEAVE LOC.:** L

**CAST CHARACTER:**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cassidy Justo</td>
<td>Kyle</td>
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</tbody>
</table>

**Makeup Work:** M  
**Weight in:** M  
**Report on set:** R  
**Dress on set:** D  
**Disc on set:** D  
**Out:** O  
**In:** I  
**ARRIVE AT LOC.:** A  
**LEAVE LOC.:** L

**ATMOSPHERE TALENT**

<table>
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<tr>
<th>No</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
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<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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</table>

**XI = NEL BREADFAST**

* = 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>
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<tbody>
<tr>
<td>Production: Director</td>
<td>Alex Bowser</td>
<td>Electric</td>
<td></td>
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<tr>
<td>Gaffer: Delaney Denkner</td>
<td>9/00/01</td>
<td>Electric</td>
<td>8:56/9:01</td>
</tr>
<tr>
<td>Producer: Christopher Canullo</td>
<td>9/00/01</td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>Unit Production Manager</td>
<td>Sam Torres</td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>Assistant Producer:</td>
<td>爪哇 Atiai</td>
<td>Electric</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Edgar Jorge</td>
<td>Grip: Patrick Sestam</td>
<td>8:30/9:01</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Vicki Reynoso</td>
<td>Grip: Dresner Schenker</td>
<td>8:50/9:01</td>
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<tr>
<td>Assistant Editor</td>
<td>Grip</td>
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<tr>
<td>Production Assistant: Jared Smith</td>
<td>9/00/01</td>
<td>Sound</td>
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<tr>
<td>Production Assistant: Scott Yuken</td>
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<td>Mixer: Erik Strand</td>
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<tr>
<td>Production Assistant: David Delamtrouko</td>
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<td>Room Op: Joe Caffield</td>
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<td>Script Supervisor: crédito</td>
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<td>Key Makeup Artist: Faith Clapp</td>
<td>9:00/9:01</td>
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<tr>
<td>Locations</td>
<td>Wardrobe: Alena Nielayoko</td>
<td>Catering/Craft Service</td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td>Craft Service: Mike Dris</td>
<td></td>
</tr>
<tr>
<td>Director of Photography:</td>
<td>Jon Perez</td>
<td>Craft Service: Steve Guarante</td>
<td>9/00/9/01</td>
</tr>
<tr>
<td>1st Assistant Camera:</td>
<td>Chaz Sesam</td>
<td>Craft Service: Steve Guarante</td>
<td>8:45/9:01</td>
</tr>
<tr>
<td>2nd Assistant Camera:</td>
<td>Yvon Loraine</td>
<td>Craft Service: Steve Guarante</td>
<td>8:50/9:01</td>
</tr>
<tr>
<td>3rd Unit Camera Op:</td>
<td>Dana Watkins</td>
<td>Craft Service: Steve Guarante</td>
<td>8:45/9:01</td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Designer:</td>
<td>Kate Shuts</td>
<td>MEALS:</td>
<td></td>
</tr>
<tr>
<td>Prop Master: Briania Gaskin</td>
<td>9/00/9/01</td>
<td>B-fast served at 8:30</td>
<td>For: 30 people</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td>Lunch served at 7:30</td>
<td>For: 30 people</td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAM Assistant: Kenji In</td>
<td>4/00/8/02</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Unit Camera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Camera:</td>
<td></td>
<td></td>
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</table>

**NOTES: DELAYS, INCIDENTS, ABSENCES, ETC.**

Delay after lunch relieving the set and waiting for extras to arrive.

Wrapped principal photography!

---

**APPROVED BY:**

Assistant Director

Production Manager

Director
## APPENDIX H: FINAL COST REPORT

### BAD PIXELS - FINAL COST REPORT

<table>
<thead>
<tr>
<th>Acct No.</th>
<th>Category</th>
<th>Budget</th>
<th>Actual</th>
<th>Over/Under</th>
<th>Explanation</th>
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<tr>
<td>1100</td>
<td>Script</td>
<td>$45</td>
<td>$45</td>
<td>$0</td>
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<tr>
<td>1400</td>
<td>Cost</td>
<td>$0</td>
<td>$436</td>
<td>-$436</td>
<td>Hotel for Kat Waters &amp; SAG fees for Tim Powell, Travel for CI</td>
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<tr>
<td>1500</td>
<td>Fundraising</td>
<td>$150</td>
<td>$150</td>
<td>$0</td>
<td>Cost for Nite Vision II &amp; III</td>
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<tr>
<td>2000</td>
<td>Production Staff</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>Unpaid</td>
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<tr>
<td>2000-2400</td>
<td>Production Design</td>
<td>$2,000</td>
<td>$2,005</td>
<td>-$5</td>
<td>N/A</td>
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<tr>
<td>2700</td>
<td>Wardrobe</td>
<td>$600</td>
<td>$342</td>
<td>-$258</td>
<td>No wardrobe for extras, minimal modification.</td>
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<tr>
<td>2800</td>
<td>Makeup &amp; Hair</td>
<td>$200</td>
<td>$259</td>
<td>-$59</td>
<td>Additional transportation cost.</td>
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<td>2900</td>
<td>Set Operations</td>
<td>$50</td>
<td>$30</td>
<td>-$20</td>
<td>Unexpected cleanup costs.</td>
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<td>3000</td>
<td>Electrical</td>
<td>$150</td>
<td>$41</td>
<td>-$109</td>
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<td>3100</td>
<td>Camera</td>
<td>$150</td>
<td>$163</td>
<td>-$13</td>
<td>Extra bulb purchase.</td>
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<td>3200</td>
<td>Production Sound</td>
<td>$25</td>
<td>$25</td>
<td>$0</td>
<td>Batteries</td>
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<tr>
<td>3400</td>
<td>Catering &amp; Craft</td>
<td>$2,800</td>
<td>$2,413</td>
<td>-$387</td>
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<tr>
<td>3500</td>
<td>Production Film</td>
<td>$450</td>
<td>$411</td>
<td>-$39</td>
<td>Hard drives cheaper than expected.</td>
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<td>5000</td>
<td>Editorial</td>
<td>$350</td>
<td>$0</td>
<td>-$350</td>
<td>Did not build server.</td>
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<td>5700</td>
<td>Administrative</td>
<td>$1,455</td>
<td>$2,072</td>
<td>-$617</td>
<td>Used money from other departments.</td>
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<tr>
<td>8000</td>
<td>Contingency 5%</td>
<td>$431</td>
<td>$300</td>
<td>-$131</td>
<td>Cost of dump visits &amp; cleanup vehicle rental</td>
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<tr>
<td></td>
<td>Total Production</td>
<td></td>
<td>$9,056</td>
<td>$8,692</td>
<td>$364</td>
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</tbody>
</table>
CREW DEAL MEMO

PRODUCTION TITLE: BAD PIXELS
PRODUCTION DATES: JULY 6th-JULY 23rd
PRODUCER: CHRISTOPHER CARULLO
ORGASMATRON FILMS, LLC
1024 BRAEMAR DR
WINTER PARK, FL 32792
(407) 212-7795

EMPLOYEE NAME: ___________________ JOB TITLE: ________________

ADDRESS: ______________________________

CELL NUMBER: ___________________ E-MAIL: __________________

TERMS OF AGREEMENT

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

1. WORKDAY: Employee’s services shall be rendered on a five (5) day per week basis, with a twelve (12) hour workday exclusive of lunch breaks.
2. OVERTIME: Overtime compensation will not be provided.
3. TRANSPORTATION/ACCOMMODATION/EXPENSE PROVISION, if any: At the discretion of the Producer, transportation may be provided for other set locations.
4. MEALS: The Employee’s first meal period will commence within six (6) hours following the Employee’s call time (for set personnel only).
5. SERVICES: During this engagement, Employee will render services whenever and wherever Producer may require, in a competent, conscientious, and professional manner, meeting the needs of the Producer in all matters, including those involving artistic taste and judgment. The Producer shall have no obligation to actually utilize the Employee’s services, or to include any of Employee’s work in the Picture, or to producer, release, or continue the distribution of the Picture.
6. RECOVERABLES: Each department shall be responsible for all recoverable items, which must be inventoried and accounted for at the end of Principal Photography. These items should be organized, boxed, and returned to the Producer.
7. SUSPENSION AND TERMINATION: Producer shall have customary rights of suspension and termination by reason of any event beyond Producer’s control which materially hampers production of the Picture, including, without limitation, force majeure, labor strike, or the death, material default, illness or incapacity of the employer or the Director, Director of Photography, or any principal cast member.
8. RIGHTS: All results and proceeds of employee’s services hereunder shall constitute “a work made for hire” for Producer, and Producer shall be considered the author thereof for all purposes and the owner throughout the world of all the rights therein. Producer shall have the right to use and license the use of the Employee’s name, photograph, likeness, voice and/or biography in connection with the
Picture and the advertising, publicizing, exhibition and/or other exploitation thereof, including, without limitation, in connection with "behind the scenes" and "making of" films and featurettes.

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

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

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

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

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

______________________________
(Print Name)

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

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

1. All purchases over $100.00 and all rentals will be made by Purchase Order, and must be approved by Producer, Line Producer, or Production Manager.
2. Petty Cash expenses must be accompanied by original receipts, not photocopies.
3. Time cards must be turned in Friday for work executed the forthcoming week. Time cards submitted late may be paid late.
4. If Employee would like for his/her call time to be considered differently from that on the call sheet then it must be approved by the Producer.
5. Parking tickets will not be reimbursed by Producer. In the event that unpaid parking violations are reported to Producer after Employee has concluded employment with Producer, Employee shall be responsible for any bail amount and/or processing fee with respect to such parking tickets.
6. There is no guarantee that petty cash over the float amount given will be reimbursed.
7. Meals on petty cash vouchers are not approved unless by prior agreement of Producer, Line Producer, or Production Manager.
8. During pre-production and wrap, off-set meals will not be reimbursed by Producer.
9. Producer will not accept or reimburse any receipts for cigarettes or alcohol.
10. Mobile phone charges will not be the responsibility of Producer without prior approval.

AGREED TO: ___________________ Date: ________
(Employee Signature)

AGREED TO: ___________________ Date: ________
(Producer Signature)
<table>
<thead>
<tr>
<th>NAME</th>
<th>POSITION</th>
<th>DATE OF EXECUTION</th>
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</thead>
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<td>Abdou, Farah</td>
<td>Associate Producer</td>
<td>05/31/10</td>
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<tr>
<td>Annone, Anthony</td>
<td>Art Production Assistant</td>
<td>07/01/10</td>
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<tr>
<td>Ballinger, Matt</td>
<td>Production Assistant</td>
<td>07/01/10</td>
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<tr>
<td>Beckler, Zachary</td>
<td>Digital Asset Manager</td>
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<td>Boggs, Austin</td>
<td>Electrician</td>
<td>06/05/10</td>
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<tr>
<td>Bowser, Zachary</td>
<td>Director</td>
<td>06/10/10</td>
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<tr>
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<td>Campbell, Doug</td>
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<td>Producer</td>
<td>06/07/10</td>
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<td>Caulfield, Joe</td>
<td>Boom Operator</td>
<td>07/01/10</td>
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<td>Mills, Travis</td>
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<td>Minns, Johnny</td>
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<tr>
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<td>Position</td>
<td>Date</td>
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<tr>
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<td>Palmer, Kelly</td>
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<td>Paulk, Kaysee</td>
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<td>Perez, Jonathan</td>
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<td>Reynoso, Victoria</td>
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<tr>
<td>Santa-Cruz, Christina</td>
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<td>Schenker, Delaney</td>
<td>Gaffer</td>
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<td>Sechrist, Carissa</td>
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<td>Sessoms, Patrick</td>
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<td>Smith, Angelina</td>
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<td>Smith, Jared</td>
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<td>Smith, Jasen</td>
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<tr>
<td>Zell-Breier, Samuel</td>
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<td>07/01/10</td>
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</tbody>
</table>
Actor Agreement

Sample Actor Agreement

ACTOR EMPLOYMENT AGREEMENT

THIS AGREEMENT is made and entered into as of the ______________ (Date), by and between
ORGASMATRON FILMS LLC (Production Company), Christopher Carullo (hereinafter “Producer”), and
_____________________________________________ (hereinafter “Player”).

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

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

ACCORDINGLY, IT IS AGREED AS FOLLOWS:

1. PHOTOPLAY, ROLE, SALARY AND GUARANTEE: Producer hereby engages Player to render
services as such in the role of ______________, in the Screenplay, at the salary of $90 Dollars per
day. Player accepts such engagement upon the terms herein specified.

2. START DATE: Principal Photography of the Picture shall commence on or about July 6th, 2010 (the
“Start Date”) and continue until July 23rd, 2010, or until the completion of the photography and
recording of said role.

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

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

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

5. NON-UNION PICTURE: Producer makes the material representation that it is not a signatory to the
Screen Actors Guild collective bargaining agreement or any other union or guild agreement. Player
warrants that Player is not a member of any union or guild, memberships in which would prevent Player
from working in this picture.

6. EXCLUSIVITY: Player's services hereunder shall be non-exclusive first priority during the Pre-
Production, exclusive during Production Periods, and non-exclusive, but on a first-priority basis, during
the Post-Production Period.

7. RETAKES AND OTHER ADDITIONAL SERVICES: During and after the Term, Player shall
render such services as Producer may desire in producing retakes, added scenes, transparencies, close-ups,
sound track (including dubbing and looping), process shots, trick shots and trailers for changes in and
foreign versions of the Picture. Compensation for such additional services shall be payable pursuant to
Paragraph 1 of the principal agreement; provided, however, that no compensation shall be payable for

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such additional services to the extent they are rendered during any period for which Producer is otherwise obligated to pay or has paid Player compensation, or is entitled to Player's services without compensation.

8. NIGHTS, WEEKENDS, HOLIDAYS, WORK TIME: No increased or additional compensation shall accrue or be payable to Player for services rendered by Player at night or on weekends or holidays, or after the expiration of any number of hours of service in any period.

9. CREDIT: Producer shall accord Player customary shared screen credit. There shall be no obligation to accord Player credit in paid advertising and/or publicity, although Producer may from time to time elect, in its sole discretion, to accord Player such credit.

10. RIGHTS: Player grants, and Producer shall have, the perpetual and universal right to photograph and re-photograph Player (still and moving) and to record and re-record, double and dub Player's voice and performances, by any present or future methods or means and to use and authorize others to use Player's name, voice and likeness for and in connection with the Picture, the soundtrack (including a soundtrack album), trailers, and documentary and/or "making of" pictures, and all advertising (including Player's name and likeness on sleeves, jackets and other packaging for soundtrack albums, video cassettes, videodiscs, written publications and the like), merchandising, commercial tie-ups, publicity, and other means of exploitation of any and all rights pertaining to the Picture and any element thereof. Producer shall own all results and proceeds of Player's services hereunder, including the copyrights thereof, and as such owner shall have the right (among all other rights of ownership): (i) to include such results and proceeds in the Picture and in advertising and publicity relating to the Picture, (ii) to reproduce such results and proceeds by any present or future means, (iii) to combine such results and proceeds with photographs and recordings made by others for use in the Picture, (iv) to exhibit and perform such results and proceeds in theaters, on the radio and television, and in or by any other present or future media, for profit and otherwise, and for commercial or non-commercial purposes and purposes of trade, and (v) to license and assign its rights to any other person or producer. Without in any way limiting the foregoing, the results and proceeds of Player's services hereunder include any and all material, words, writings, ideas, "gags", dialogue, melody and lyrics composed, submitted or interpolated by Player in connection with the preparation or production of the Picture (hereinafter referred to as "material"). All said material, the copyright therein, and all renewals, extensions or reversions of copyright now or hereafter provided, shall automatically become the property of Producer, which shall be deemed the author thereof, it being agreed and acknowledged that all of the results and proceeds of Player's services hereunder are a specially ordered and commissioned "work made for hire" within the meaning of the 1976 Copyright Act for the compensation provided in the Principal Agreement. Player hereby expressly waives and relinquishes any moral rights or "droit morale" in and to any material created by or contributed to the Picture by Player including all of Player's performance.

11. FORCE MAJEURE: As used herein the term "force majeure" means epidemic, act of God, strike, lockout, labor condition, unavailability of materials, transportation, power or other commodity, delay of common carrier, civil disturbance, riot, war or armed conflict (whether or not there has been an official declaration of war), the enactment of any law, the issuance of any executive or judicial order or decree, breach of contract by, or disability of, the Producer, Director, other principal cast member, breach of contract by a financier or completion guarantor, or other similar occurrence beyond the control of Producer, which causes an interruption of or materially hampers or materially interferes with the production of the Picture.

12. INSURANCE: Player warrants that to the best of Player's knowledge Player is in good health and has no condition which would prevent Producer from obtaining life, health, accident, cast or other insurance covering Player at premium rates normal to Player's age and sex, without any unusual exclusion or limitation of liability on the part of the insurer.
13. ASSIGNMENT: Producer shall have the right to assign this Agreement and any of the rights granted herein, in whole or in part, to any person, firm, corporation or entity, and nothing contained herein shall imply anything to the contrary. Upon the assignee's assumption of the obligations of Producer with respect to the rights so assigned, Producer shall be relieved of all such obligations. Producer shall also have the right to lend the services of Player to any person, firm or corporation which is a subsidiary, parent or affiliate of Producer or the successor to Producer by a merger or by a transfer of substantially all of Producer's assets hereunder. In the event of any such lending, Player agrees to render his services to the best of his ability to the person, firm, or corporation to whom his services are loaned hereunder. Player may not assign Player's rights or obligations hereunder.

14. MERCHANDISING: Producer is also granted the further exclusive right and license, but only in connection with the role portrayed by Player in the film to use and to license the use of Player's name, sobriquet, photograph, likeness, caricature and/or signature (collectively referred to herein as "name and likeness") in and in connection with any merchandising and/or publishing undertakings.

15. INCLUSIVE PAYMENTS: All payments to Player hereunder shall be deemed to be equitable and inclusive remuneration for all services rendered by Player in connection with the Picture and to be paid by way of a complete buy-out of all rights granted to Producer hereunder and no further sums shall be payable to Player by Producer by reason of the exploitation of the Picture and all results and proceeds of Player's services hereunder in any and all media throughout the universe pursuant to any collective bargaining agreement, if any, or otherwise, by way of residuals, repeat fees, pension contributions, or any other monies whatsoever.

16. ARBITRATION: Any controversy or claim arising out of or relating to this agreement or any breach thereof shall be settled by arbitration in accordance with the Rules of the American Arbitration Association; and judgment upon the award rendered by the arbitrators may be entered in any court having jurisdiction thereof. The prevailing party shall be entitled to reimbursement for costs and reasonable attorney's fees. The determination of the arbitrator in such proceeding shall be final, binding and non-appealable. In the event of any breach by the Producer of this Agreement, the Player shall be limited to the Player's remedy at law for damages, if any, and shall not have the right to terminate or rescind this Agreement or to enjoin or restrain in any way the production, distribution, advertising or exploitation of the Picture.

17. EMPLOYMENT ELIGIBILITY: All of Producer's obligations herein are expressly conditioned upon Performer's completion, to Producer's satisfaction, of the I-9 form (Employee Eligibility Verification Form), and upon Performer's submission to Producer of original documents satisfactory to demonstrate Performer's employment eligibility.
IN WITNESS WHEREOF, the parties have executed this agreement on the day and year first above written.

AGREED TO AND ACCEPTED:

Date:

“Player” Name (please print): ____________________________

“Player” Signature: __________________________________

“Player” Address: ____________________________________

“Player” Phone number: ________________

Production Company: ORGASMATRON FILMS, LLC

Prod. Co. Representative Name (please print): KELLY PALMER, CASTING DIRECTOR

Prod. Co. Representative Signature: ____________________________
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Screen Actors Guild Agreement

SAG Ultra Low Agreement

PRODUCTION COMPANY: Osramatow Films, Inc.  DATE: 6/24/10

PRODUCTION TITLE: Bad Pixels

PERFORMER'S NAME: Tim Powell  START DATE: 6/24/10

ADDRESS: 5103 Belleport Av., Orlando, FL 32812

ROLE: Comstock  DAILY RATE: $100

PERFORMER'S TELEPHONE: 407-595-0799  NUMBER OF DAYS GUARANTEED: 7

1. Subject to SAG approval, the following shall apply to this employment:
   a) Weekend premiums are waived.
   b) Consecutive employment requirement is waived provided scheduling of calls is subject to performer’s availability, except while on overnight locations.
   c) Daily overtime is payable at time and one-half. No work is permitted in excess of 12 hours on any day.

2) The employment is subject to all of the provisions and conditions applicable to the employment of performers contained in or provided for in the Independent Producers Ultra Low Budget Letter Agreement. Such Agreement is deemed incorporated herein.

3) Producer makes the mutual representation that either it is presently a signatory to the Screen Actors Guild collective bargaining agreement covering the employment contracted for herein, or that the above referenced phase(s) is covered by such collective bargaining agreement under the “Independent Production” provisions of the General Provisions of the current Screen Actors Guild Agreement for Independent Producers of Theatrical Motion Pictures.

4) Rights Granted. By payment of at least the minimum fees specified for this employment, Producer obtains all theatrical rights.

5) Employment status. The performer engaged by this contract is considered an employee, not an independent contractor. As such, the compensation to the performer is subject to income tax withholding, social security and disability deductions. The performer is entitled to unemployment insurance coverage.

PRODUCER

PERFORMER

BY

SOCIAL SECURITY #

THE PERFORMER MAY NOT WAIVE ANY PROVISION OF THIS CONTRACT WITHOUT THE PRIOR WRITTEN CONSENT OF SCREEN ACTORS GUILD.
Licensing Agreements

Original Music Licensing Agreements

PROD. # 001 PRODUCTION TITLE: BAD PIXELS
DIRECTOR: ALEX BOUSER PRODUCER: CHRIS CARULLO

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of June 1st, 2010 by and between
Organization Films, LLC (herein after the “Company”) and
and Ivor Barker “Blood Eagle” (herein after the “Artist”), and
BAD PIXELS (herein after the “Picture”).

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the Company.

2. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the Company.

3. The Artist grants the Company the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the Company, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the Company throughout the universe in any and all media now known or hereafter devised.

4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.

5. The Company will retain all rights to the Picture, created by the Company.

6. The Company hereby grants the right for the Artist to use the Picture, created by the Company, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the Company.
7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The Company does not have exclusive rights to the lyrics, musical composition or sound recording.

8. The Artist warrants that no promise of payment or compensation was made or will be made by the Company for the Artist’s participation in this project.

9. The Artist agrees to indemnify and hold the Director, Producer, the Company, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney’s fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.

10. The Company agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney’s fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Company contained in this agreement.

11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.

12. This agreement shall be governed by the laws of the USA applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the Company and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

Ivar Barker
Artist

Chris Carullo
Producer(s)

Alex Bouger
Producer(s)

Company Representative

6/1/10
Date

6/1/10
Date

6/1/10
Date
ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of the 6th day of June, 2010 by and between

Organic Production LLC (herein after the “Company”) and

Lucy Caputo, Blood Eagle (herein after the “Artist”), and

Bad Pixels (herein after the “Picture”).

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the Company.

2. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the Picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the Company.

3. The Artist grants the Company the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the Company, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the Company throughout the universe in any and all media now known or hereafter devised.

4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.

5. The Company will retain all rights to the Picture, created by the Company.

6. The Company hereby grants the right for the Artist to use the Picture, created by the Company, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the Company.
7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The Company does not have exclusive rights to the lyrics, musical composition or sound recording.

8. The Artist warrants that no promise of payment or compensation was made or will be made by the Company for the Artist's participation in this project.

9. The Artist agrees to indemnify and hold the Director, Producer, the Company, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.

10. The Company agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Company contained in this agreement.

11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.

12. This agreement shall be governed by the laws of the USA / state of Florida applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the Company and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

Lucy Caputi  
Artist  
6/13/10  
Date

Alex Bousu  
Producer(s)  
6/13/10  
Date

Chris Carillo  
Producer(s)  
Date

Alex Bousu  
Company Representative  
6/13/10  
Date
Atmosphere Release

Sample Personal Release

PERSONAL RELEASE

I, the undersigned, hereby grant permission to ORGASMATRON FILMS, LLC to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the UCF MFA THESIS FEATURE FILM, titled BAD PIXELS (the “Picture”) and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have by reason, matter, cause or thing arising out of your use of herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or any representative of any television station, network or production entity or arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Very truly yours,

________________________________________
(Signature)

________________________________________
(Please Print Name)

________________________________________
(E-mail)

________________________________________
(Phone #)
List of Personal Release Signatories

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Permits

UCF Studio 500 Permit

STUDIO 500

UCF Stages for MOCAP, Film and Video Production
500 West Livingston Street, Orlando FL 32801
Richard Curia (Studio Director) • 407-823-3618 • rcuria@ucf.edu

AGREEMENT FOR UCF STUDENT USE OF FACILITIES

CLIENT CONTACT

Name: Alex Bourser
Cell Phone: 407-212-7745
Email: alex.bourser @ ucf.edu

This memo of understanding is an agreement between the above named client and STUDIO 500, UCF Center for Emerging Media, for use of soundstage facilities at STUDIO 500.

DATES OF STAGE USE

Load In / Build: JUNE 23 - Building (town button across)
Equipment Check Out: JULY 1, 8:00 AM (Client or KEV must be present during check out)
Shoot Dates: JULY 6 - 13
Equipment Check In: JULY 28, 9:00 AM (Client or KEV must be present during check in)
Final Clean Up: JULY 28, 5:00 PM (Final time for return of stage & access cards)

It’s the client’s responsibility to alert STUDIO 500 of any changes to the above dates and times.

Rules for studio use are listed below. Any production not adhering to these rules will be ejected and not be permitted to use the facility. CLIENT is responsible for the actions of all crew members, thus it is the CLIENT’S responsibility to inform cast and crew of the rules.

1. DEPOSIT – a $500 deposit is required to reserve STUDIO 500 facilities. No reservation shall be considered booked until the deposit is received. The deposit should be a check made out to University of Central Florida. The check will be returned upon satisfactory check-in. Part or all of the deposit will be held for late return of facility or equipment, damage to facility or equipment or other instance of negligence.
   a. DEPOSIT RECEIVED

2. INSURANCE – CLIENT must provide a certificate for Commercial General Liability written on an occurrence basis for bodily injury and property damage with coverage limit not to be less than $2 million. University of Central Florida needs to be named as Additionally Insured and Loss Payee. Certificate holder box should list: University of Central Florida / Attn: Rich Grula / 500 West Livingston Street / Orlando, FL 32801.
   a. INSURANCE CERT RECEIVED
AGREEMENT FOR UCF STUDENT USE OF FACILITIES

12. DUMPSTER & DEBRIS REMOVAL – Garbage cans will be provided to a production. Request more if needed. STUDIO 500 has a dumpster which can be used for office waste (papers, cardboards, etc.). NO FOOD OR CONSTRUCTION DEBRIS SHOULD BE PLACED IN THIS DUMPSTER. All construction materials and furniture brought to STUDIO 500 for a production must be removed before the final cleanup. CLIENTS might need to arrange for a separate dumpster to handle construction waste. One vendor we've used is AFAB SERVICES ($321-377-7714). Dumpster cost is $200 - $275 and includes delivery and removal after two weeks or when dumpster is full.

STUDIO 500 rooms available to this production are as follows (checked only):

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<thead>
<tr>
<th>Soundstage</th>
<th>Office 1 (152)</th>
<th>Parking Lot</th>
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<tr>
<td>Dressing Rooms</td>
<td>Office 2 / Talent Lounge (51)</td>
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</tr>
<tr>
<td>Stage Load In Area</td>
<td>Office 3</td>
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CLIENTS are not permitted to shoot in hallways or any location other than the Soundstage without prior approval from the Studio Director. CLIENTS and their crews should avoid entering locations not checked above.

STUDIO 500 access is limited and productions must be wrapped and out the door before Midnight each evening.

By signing below, the CLIENT confirms that they've read and understand all rules in this document and agree to follow them.

Client – Student Director

Richard Grula – Studio Director / Studio 500
Insurance Certificates

ACORD. CERTIFICATE OF LIABILITY INSURANCE

PRODUCER:
HCC Specialty Underwriters, Inc.
401 Edgeware Place, Suite 400
Wakefield, MA 01880

INSURED:
Alexander Becvar
433 W. New England Ave, Apt. 208
Winter Park, FL 32789

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFER NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.

INSURERS AFFORDING COVERAGE

INSURER 1: Lexington Insurance Company
NASC # 19437

INSURER 2: National Union Fire Insurance Company

INSURED:

INSURED:

INSURED:

COVERAGES

THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

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<th>POLICY</th>
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<td>June 23, 2010</td>
<td>July 24, 2010</td>
<td>$1,000,000</td>
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<td>CLAIMS MADE</td>
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<td>B</td>
<td>MEDICAL EXPENSE</td>
<td>SGG 0099101757</td>
<td>June 23, 2010</td>
<td>July 24, 2010</td>
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<td></td>
<td>GENERAL LIABILITY</td>
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</tr>
</tbody>
</table>

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/EXCLUSIONS ADDED BY ENDORSEMENT (SPECIAL PROVISIONS):

The Certificate Holder is added as Additional Insured with respect to our Insured's negligence only.

This coverage is with respect to Bad Pools event to be held 6/23/2010 - 7/23/2010 at UCF Center for Emerging Media Orlando FL

CERTIFICATE HOLDER

University of Central Florida Film Department
500 W. Livingston Street
Orlando, FL 32801

CANCELATION

UNCANCELABLE

ACORD 25 (2001/06) © ACORD CORPORATION 1968
CERTIFICATE OF LIABILITY INSURANCE

6/17/2010

Maury, Donnelly & Parr, Inc.
Commerce & Water Streets
Baltimore, MD 21202

(410) 685-4625

Alexander Bowser
433 W. New England Ave Apt. 208
Winter Park, FL 32789

Chubb Group of Insurance

INSURERS AFFORDING COVERAGE

INSURER A
INSURER B
INSURER C
INSURER D
INSURER E

COVERAGE

THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIM.

PRODUCER

ALEXBOW-01

SHOE

CERTIFICATE HOLDER

University of Central Florida Film
Department
Attn: Rich Grula
800 W. Livingston Street
Orlando, FL 32782-

ACORD 25 (200601)

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## Equipment Rental Contracts

**Equipment / Facilities Reservation**  
**# 884**

Alexander Bowser  [ID 171]  

**has a reservation from...**  
Wednesday, 6/23/2010 3:00 PM

**to...**  
Monday, 6/28/2010 4:00 PM

**for Project...**  
GRAD- Bad Pixels  [ID 483]

---

### Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
<th>Tag #</th>
<th>Quan</th>
<th>Replacement</th>
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</thead>
<tbody>
<tr>
<td>Cartoni A302</td>
<td>12419</td>
<td>1</td>
<td>$550.00</td>
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<tr>
<td>Light Meter</td>
<td>11215</td>
<td>1</td>
<td>$300.00</td>
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<td>XLR, 20ft</td>
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<td>1</td>
<td>$20.00</td>
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<td>XLR, 25ft</td>
<td>12458</td>
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<td>Case, D-SLR</td>
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<td>1</td>
<td>$125.00</td>
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<tr>
<td>MiniBase Plate</td>
<td>11348</td>
<td>1</td>
<td>$450.00</td>
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<tr>
<td>Z-Lite</td>
<td>11352</td>
<td>1</td>
<td>$176.00</td>
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<td>Case, Monitor</td>
<td>11440</td>
<td>1</td>
<td>$92.00</td>
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<tr>
<td>SmallHD DP1</td>
<td>11404</td>
<td>1</td>
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<td>Z-Finder</td>
<td>11349</td>
<td>1</td>
<td>$376.00</td>
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<td>HDMI Splitter</td>
<td>11506</td>
<td>1</td>
<td>$60.00</td>
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<tr>
<td>SmallHD Batt</td>
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<td>SmallHD Batt</td>
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<td>SmallHD Batt</td>
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<td>Wind, Zepp</td>
<td>11297</td>
<td>1</td>
<td>$649.00</td>
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<td>Sanken, MKH-70</td>
<td>12025</td>
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<td>Headphone, Sony</td>
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<td>$120.00</td>
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<td>Cases, Misc</td>
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<td>Case, 7D Acc</td>
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<td>$480.00</td>
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<td>Hoodman, CF 80</td>
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<td>$65.00</td>
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<td>Canon 7D</td>
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<td>Case, CF 16GB</td>
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<td>1</td>
<td>$530.00</td>
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<tr>
<td>Novoflex EOS</td>
<td>11384</td>
<td>1</td>
<td>$275.00</td>
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<td>Case, 5D Cam</td>
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<tr>
<td>Canon 5D Mk II</td>
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<td>1</td>
<td>$550.00</td>
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<tr>
<td>Case, CF 16GB</td>
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<td>Hoodman, CF 80</td>
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<tr>
<td>Bogen 3063</td>
<td>12159</td>
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</table>

**Total Replacement Cost of Equipment**  
$10,868.00

---

Cartoni A302
Equipment / Facilities Reservation   # 884   Univ of Central Florida - Film Department

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature ___________________________ Date  6/22/10

Equipment Room Staff ___________________________ Date  6/22/10

Reservation printed 6/23/2010 9:27 am
Reservation made on 6/23/2010 5:02 pm by Jon Perez
Reservation revised on 6/23/2010 9:27 am by Jon Perez
Alexander Bowser  [ID 171]
has a reservation from...  Wednesday, 6/30/2010 4:30 PM
to...  Monday, 7/26/2010 10:00 AM
for Project...  GRAD- Bad Pixels  [ID 483]

Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
<th>Tag #</th>
<th>Quan</th>
<th>Replacement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case, Monitor DP1x Monitor Kit</td>
<td>11440</td>
<td>1</td>
<td>$92.00</td>
</tr>
<tr>
<td>SmallHD DP1 9&quot; 720p Field Monitor w/ Sleeve &amp; Hood</td>
<td>11404</td>
<td>1</td>
<td>$995.00</td>
</tr>
<tr>
<td>SmallHD Batt DP1 Battery Pack</td>
<td>11407</td>
<td>1</td>
<td>$83.00</td>
</tr>
<tr>
<td>SmallHD Batt DS1 Battery Pack</td>
<td>11406</td>
<td>1</td>
<td>$50.00</td>
</tr>
<tr>
<td>SmallHD Batt DP1 Battery Pack</td>
<td>11408</td>
<td>1</td>
<td>$60.00</td>
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<tr>
<td>HDMI Splitter Jag 35 1x2 HDMI Splitter</td>
<td>11506</td>
<td>1</td>
<td>$60.00</td>
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<tr>
<td>Monitor Arm Zacuto Monitor Arm</td>
<td>11439</td>
<td>1</td>
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<tr>
<td>Case, Z-DSLR Zacuto DSLR Camera Rig Kit</td>
<td>11370</td>
<td>1</td>
<td>$125.00</td>
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<tr>
<td>MiniBase Plate Zacuto Base with (2) 12&quot; 15mm Rods</td>
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<td>1</td>
<td>$450.00</td>
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<tr>
<td>Z-SP1 Zacuto Shoulder Pad with (2) 7&quot; 15mm Rod</td>
<td>11368</td>
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<td>Manfrotto 394 Low profile quick release plate.</td>
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<td>Z-Spacer Zacuto Spacer Mount - DSLR - 1/4&quot;</td>
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<td>Z-Focus Zacuto F Focus with Gear &amp; Ring - 15mm</td>
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<td>Z-Lite Zacuto Counter Balance Weight - 16mm</td>
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<td>Case, 7D Camera Canon 7D Camera Body Kit</td>
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<tr>
<td>Canon 7D EOS 7D DSLR w/ 28-135mm Zoom Lens</td>
<td>11350</td>
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<td>$1,800.00</td>
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<td>Z-Finder Zacuto Eyepiece for DSLR LCD Screen</td>
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<td>Case, 7D Accessory Canon 7D Camera Accessories Kit</td>
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<td>Canon 7D Battery Charger for the Canon 7D</td>
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<td>Case, CF 16GB 16GB Sandisk Compact Flash Card Kit</td>
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<tr>
<td>Hoodman, CF 80 Raw CF Reader, Firewire 800/400</td>
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<tr>
<td>Case, 5D Camera</td>
<td>11517</td>
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<tr>
<td>Canon 5D Mk II EOS 5D MK II DSLR w/ 24-104mm Zoom Lens</td>
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<td>Hoodman, CF 80 Raw CF Reader, Firewire 800/400</td>
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<tr>
<td>Case, CF 16GB 16GB Sandisk Compact Flash Card Kit</td>
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<td>1</td>
<td>$530.00</td>
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<tr>
<td>RP Nikkor Prime</td>
<td>11532</td>
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<td></td>
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<tr>
<td>Novoflex EOS EOS to Nikon lens mount adapter w/ Cap</td>
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<td>1</td>
<td>$275.00</td>
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<td>Cartoni F100 Cartoni F100 Focus DV Fluid Head</td>
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<td>$850.00</td>
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<tr>
<td>Cartoni A302 A/B Ultra-Light Alum Tripod w/ Bag</td>
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<td>$560.00</td>
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<tr>
<td>Libec Libec Tripod w/ Base Plate &amp; Soft Case</td>
<td>12171</td>
<td>1</td>
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<tr>
<td>High Hat, 100mm 100mm Ball High Hat</td>
<td>12263</td>
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<tr>
<td>32&quot; Vizio TV</td>
<td>11574</td>
<td>1</td>
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</tr>
</tbody>
</table>

Total Replacement Cost of Equipment: $10,031.10
Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature: [Signature] Date: 6/30/2010

Equipment Room Staff: [Signature] Date: 10/8/2010

Reservation printed 6/30/2010 3:13 pm
Reservation made on 6/30/2010 2:45 pm by Jon Perez
Reservation revised on 6/30/2010 3:07 pm by Jon Perez
Alexander Bowser  [ID 171]
has a reservation from...  Friday, 7/2/2010 12:00 PM
to...  Friday, 8/13/2010 1:00 PM
for Project...  GRAD- Bad Pixels  [ID 483]

Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
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<th>Quan</th>
<th>Replacement</th>
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</thead>
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<tr>
<td>Firewire 800Hub</td>
<td>11573</td>
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<tr>
<td>Kramer Tools Firewire 800 Hub</td>
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</tr>
<tr>
<td>iMac 27&quot;</td>
<td>11407</td>
<td>1</td>
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</tr>
<tr>
<td>iMac core i7 27&quot;</td>
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</tbody>
</table>

Total Replacement Cost of Equipment

PLUS: (3) Firewire 6 to 9 pin cables; (3) Firewire 6 to 6 pin cables; (1) Firewire 6 to 9 pin converter

Two Steinbooks

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature  Date  7/1/10

Equipment Room Staff  Date  7/2/10

Reservation printed 7/2/2010 11:51 am
Reservation made on 7/2/2010 11:33 am by Kaysee Jay
Reservation revised on 7/2/2010 11:48 am by Kaysee Jay
Alexander Bowser [ID 171] has a reservation from... Thursday, 7/8/2010 4:30 PM to... Monday, 7/26/2010 4:30 PM for Project... GRAD- Bad Pixels [ID 483]

Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
<th>Tag #</th>
<th>Quan</th>
<th>Replacement</th>
</tr>
</thead>
<tbody>
<tr>
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<td>$2,500.00</td>
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<tr>
<td>Doorway Dolly Chassis</td>
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<td>$2,500.00</td>
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<tr>
<td>Dolly, Push Bar</td>
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<td>1</td>
<td>$300.00</td>
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<td>Dolly Track Str</td>
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<td>Dolly Track Straight</td>
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<tr>
<td>Button Wheels</td>
<td>12445</td>
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<td>$800.00</td>
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</tbody>
</table>

Total Replacement Cost of Equipment: $4,200.00

Dolly Package

+ (1) 4' Larl
(4) (1) Half-Crate Wrapping

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature: [Signature] Date: 7/8/10
Equipment Room Staff: [Signature] Date: 7/8/10

Reservation printed 7/6/2010 9:56 am
Reservation made on 7/2/2010 4:38 pm by Jon Perez
Reservation revised on 7/8/2010 2:55 am by Jon Bowen
Alexander Bowser  [ID 171]

has a reservation from...  Friday, 7/2/2010 4:30 PM

to...  Monday, 7/26/2010 4:30 PM

for Project...  GRAD- Bad Pixels  [ID 483]

Reserved Equipment / Facilities...

<table>
<thead>
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<th>Item</th>
<th>Tag #</th>
<th>Quan</th>
<th>Replacement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rec, H4n, Zoom Memory Rec, See Kit Inventory</td>
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<td>Case, Handy Rec, Pelican Case 1200, Black for H4 or H4n</td>
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<tr>
<td>Rec, H4n, Zoom Memory Rec, See Kit Inventory</td>
<td>12497</td>
<td>1</td>
<td>$299.00</td>
</tr>
<tr>
<td>Case, Handy Rec, Pelican Case 1200, Black for H4 or H4n</td>
<td>12493</td>
<td>1</td>
<td>$50.00</td>
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<td>Mic, EW100, Sennheiser EW100 Wireless Lavaliere Kit</td>
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<td>Boom Pole, Boom Pole</td>
<td>12092</td>
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<td>Mixer, MX81002, Eurorack 10 Ch. Mixer w/ Pwr Supply</td>
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<td>Shgrn, AT 635B, Audio-Technica AT 635B Shotgun Mic</td>
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<td>$250.00</td>
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<tr>
<td>Wind, Softie, Wind Sock for AT635B Shotgun Mic</td>
<td>12497</td>
<td>1</td>
<td>$175.00</td>
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<tr>
<td>Headphone, Sony</td>
<td>11510</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Case, MKH70 Kit, Pelican Hard Case for MKH 70 Kit</td>
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<td>Wind, Zepp, Rycote Zeppelin Windjammer Enclosure</td>
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<td>$649.00</td>
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<td>Shgrn, MKH-70, Sennheiser MKH-70 Supercardioid Shotgun</td>
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<td>$2,000.00</td>
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<tr>
<td>Cases, Misc, Pelican Case</td>
<td>12256</td>
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<td>$120.00</td>
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<tr>
<td>XLR, 10ft, XLR Cable (M) to (F)</td>
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<tr>
<td>XLR, 10ft, XLR Cable (M) to (F)</td>
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<td>1</td>
<td>$15.00</td>
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<tr>
<td>XLR, 10ft, XLR Cable (M) to (F)</td>
<td>11558</td>
<td>1</td>
<td>$15.00</td>
</tr>
<tr>
<td>XLR, 35ft, XLR Cable (M) to (F)</td>
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<td>$20.00</td>
</tr>
<tr>
<td>XLR, 25ft, XLR Cable (M) to (F)</td>
<td>11540</td>
<td>1</td>
<td>$25.00</td>
</tr>
<tr>
<td>XLR, 25ft, XLR Cable (M) to (F)</td>
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</tr>
<tr>
<td>XLR, 25ft, XLR Cable (M) to (F)</td>
<td>11542</td>
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<td>$25.00</td>
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<tr>
<td>¼&quot; TRS, 35ft, Quarter-inch TRS Male to Male</td>
<td>11333</td>
<td>1</td>
<td>$35.00</td>
</tr>
<tr>
<td>¼&quot; TRS, 35ft, Quarter-inch TRS Male to Male</td>
<td>11332</td>
<td>1</td>
<td>$35.00</td>
</tr>
</tbody>
</table>

Total Replacement Cost of Equipment:  $5,712.00

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature  Date  7/2/10