A Beautiful Belly: Toward An Intimate Cinema Through Microbudget Production Techniques

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A BEAUTIFUL BELLY:
TOWARD AN INTIMATE CINEMA THROUGH MICROBUDGET PRODUCTION TECHNIQUES

by

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B.F.A. University of Central Florida, 2006
B.A. Flagler College, 2003

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
at the University of Central Florida
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ABSTRACT

*A Beautiful Belly* is a feature-length, microbudget, digital motion picture, produced, written, and directed by Andrew Kenneth Gay in pursuit of the Master of Fine Arts in Film & Digital Media from the University of Central Florida. The guiding question behind the production of *A Beautiful Belly* was whether digital “no budget” production was particularly suited to the telling of a particular kind of cinematic story — the interior journey. The pursuit of an intimate cinema shaped every decision of the filmmaker and his collaborators, and this thesis is a record of their production experience.
ACKNOWLEDGEMENTS

I would like to thank the entire faculty and staff of UCF Film for their ongoing support and creative investment. In particular, I must thank my thesis committee, Mary Johnson, Ula Stoeckl, and Lisa Cook, who have taught me more than I can ever acknowledge; Steve Schlow and Randy Finch, who have challenged me more than most people care to be challenged, but always with beneficial results; Mark Gerstein who has spent countless hours above-and-beyond the call of duty guiding my editorial process; Lisa Mills, whose modest narrative suggestion proved the missing piece of the puzzle; and finally, Patty Hurter, the brains and heart of the entire UCF Film operation, who has almost single-handedly made this entire process bearable and without whom no graduate student could hope to reach his or her greatest potential.

I would also like to thank my cast and crew. Filmmaking is the most collaborative art form, and this film is born of their energies and inspiration as much as mine. In particular, I must thank my two leads, Chris Worley and Lauren Brown, for opening themselves emotionally and spiritually to my direction more than I thought possible; my cinematographer, Marco Cordero, whose singular visual talent oozes through every frame of this film; and Morgan English, my editor and most involved collaborator, who gave almost a year of her life away to this project and without whose hard labors there would certainly be no finished product.

Last but not least, I must thank my family: most of all my wife, Angelyn, who has sacrificed years of her life to make this dream possible, and my parents, who have never once blinked before enthusiastically supporting my goals.

I am eternally grateful to you all.
For Mary Johnson, who has invested her life in teaching others to see, and in so doing, has been a constant source of inspiration to all her many students;

And for Calliope, my life imitating art, for whom I can only hope a life so richly lived.
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CHAPTER ONE: INTRODUCTION

A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other. A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret; that every room in every one of them encloses its own secret; that every beating heart in the hundreds of thousands of breasts there, is in some of its imaginings, a secret to the heart nearest it! (Dickens 9-10)

It is not much of an exaggeration to say that the passage quoted above is the reason I tell stories. I read *A Tale of Two Cities* many years ago, and this passage has driven my growth as a writer and filmmaker ever since. Many powerful, magnificent films have been made about exterior journeys (the classic hero’s quest). The things that interest me as an artist, however, are the interior journeys behind the eyes, inside the hidden chambers of the human heart, and these are precisely the kinds of stories that resist the prying eye of the cinematographic apparatus.

I have written and directed three successful, festival-screened short films, and each has dealt with the things we cannot or choose not to reveal to one another. In “Naked,” my first short, a husband and wife with a healthy sex life realize that they never sit casually naked together. In this case, non-erotic nakedness represents true vulnerability, the willingness to stand bare and be accepted by your partner. In “Love is Deaf,” winner of six awards, a man in a tux washes up on a beach after jumping overboard to commit suicide on the day of his true love’s wedding. He finds a moment of companionship, however, after meeting a deaf woman in a bridal gown on the beach. Though they have no ability to communicate, the man confesses his deepest secrets to her and opens his heart to her in a way he never could to the woman he loved, and as result, he experiences a new moment of hope and possibility. Finally, in my second award-
winning short, “Melissa With A Heart Around It,” a young Christian teen harbors the secret of her homosexuality from her pastor and her teenage crush. When a moment finally presents itself for her to confess and expose her secret to the girl she loves, she chooses to bear the weight of her secret alone, drowning in a broken heart.

When William Faulkner accepted his 1949 Nobel Prize in Literature, he told his audience that writers had “forgotten the problems of the human heart in conflict with itself, which alone can make good writing because only that is worth writing about, worth the agony and the sweat” (par. 2). I cannot compare myself to Faulkner, but at least when I set out to make intimate stories centered on interior journeys, I can lay claim to a great artistic tradition. Faulkner's lament, however, proves a tricky challenge for the filmmaker, who despite possessing the many cinematic tools not afforded the novelist (image, diegetic sound, music, color, movement), lacks access to literature's ease of expression for emotional and mental states. The filmmaker must instead be a careful study of subtle human behaviors, the things we see that tell us what we don't see. As Bluestone writes, “The face becomes another kind of object in space, a terrain on which may be enacted dramas broad as battles, and sometimes more intense” (27).

* A Beautiful Belly * is a film about the secret conflicts of our human condition, about the fact that we remain always most mysterious to the ones that think they know us best. In other words, it is a movie about marriage. There is a Ben Folds song about this called, “You Don’t Know Me.” The opening lyrics follow:

I wanna ask you / Do you ever sit and wonder, / It’s so strange / That we could be together for / So long, and never know, never care / What goes on in the other one’s head? / Things I’ve felt but I’ve never said / You said things 

2
that I never said / So I’ll say something that I should have said long ago: You
don’t know me / You don’t know me at all. (Folds)

This is the challenge of every marriage. Over time, the labels of “husband” and “wife”
become masks we wear to veil our true selves, our insecurities and doubts. Every marriage has
its cupboard full of masks that spouses hide behind: religion, work, school, family, sex,
whatever. They’re all just easy ways to categorize our counterpart’s behavior and avoid having
to try to understand what’s really going on in the other one’s head. Non-verbal behaviors – the
position of the hand on the hip, the slight downward turn of the lip – are the cracks in those
masks.

*A Beautiful Belly* centers around an aspiring artist and an expectant mother. “Aspiring
artist” and “expectant mother” are both common cinematic cliches, and that’s just the point. By
turning these stereotypes on their heads, I hoped to examine how we mislabel those closest to us,
just when we think we’ve figured them out. If my characters ever took the time to watch one
another, to see, they'd have saved themselves a lot of trouble.

**A Note About Thematic Layers**

One of the goals I had in writing *A Beautiful Belly* was to create a nuanced piece with
multiple thematic layers. Rather than narrowing down to one idea and saying, “the movie is
about this,” I tried to write a script that engaged a number of issues: the complex problems of
young marriage, the anxieties of approaching parenthood, the inevitable fascination committed
partners will sometimes have with other people, the pull of creative expression for career
oriented artists, and finally, religious faith as a substitute for faith in the people we love. This last
question, the question of religion, was one of the most contentiously debated among early readers of the script, who either felt the religious elements were out of place or played too minor a role. It has also posed important marketing questions: is it too religious for a secular audience but not religious enough for the faith-based crowd? In the end, I found that in shooting the film, all of these themes began to fight each other for primacy, and ultimately, I had to peel away many of the layers in the editing process and zero in on two fundamental ideas: parental anxiety and romantic temptation. I believe the film works best when engaging these issues, and runs into ambiguity where the other thematic layers are concerned. I wish I'd been more successful in engaging the other issues I had hoped to bring to light.

**From Script to Screen**

If any artistic mediums have formed the creative template for *A Beautiful Belly*, they are the stage play and the photograph. If it seems odd to reference two more limited art forms in the construction of a motion picture, the choice was made purposefully, in search of a cinema that elevates intimacy over the cinematic.

In writing the screenplay, I placed an emphasis on dialogue that has fallen out of fashion in Hollywood. As one Slamdance reviewer remarked of my script, “Being primarily dialogue-based drama, rather than drama actuated by overt plot action, the concept of the story is one to be listened to rather than watched by an audience, a form of dramatic storytelling that used to be confined to radio” (see chapter 3). This effort goes back to my goal of examining internal states and emotions. However, this early reviewer — having only read the script and no knowledge of
my directing style — could not anticipate my directorial emphasis on performance and non-verbal behavior. The stage, not the radio, is the proper precursor to my script.

In visually actualizing the screenplay, I again looked to methods of keeping the action intimate. The film primarily takes place indoors, in familiar surroundings (the homes of each of the characters), and in shallow focus, lending it the feel of flipping through a family photo album. This is not *Lawrence of Arabia*, nor was it meant to be, but a purposefully inward-looking character study. The cinematography is beautiful and visually compelling but forsakes the compositional showiness so common among the works of young filmmakers these days.

**Technology and the Microbudget Model**

Microbudget filmmaking is almost entirely predicated on the idea of intimacy in cinema. Budget and technology work together in a complimentary fashion to tell a story suited to the strengths and limitations of the model. Motion pictures are exceedingly expensive. In order to make a film for under $50,000, one has no choice but to narrow his focus away from flashy and costly set-pieces. On the other hand, scenes of a few actors talking about their lives and their problems are relatively cheap to capture.

One example of budget serving the storytelling is the choice of our camera. Initially, we pursued the Canon 5D Mark II because it was inexpensive and exceedingly sensitive to light, which would allow us to forgo major equipment rentals and a large lighting crew. However, as we became familiar with the camera, we began to realize that its small size and unintimidating appearance led to a more relaxed and intimate experience on set. It allowed for fewer people behind the camera watching the actors, and an increased level of comfort for the performers.
Instead of performing before a large audience and a huge 35mm camera rig, the actors conducted
themselves in front of an almost invisible camera and a small audience of trusted friends.

**Challenges within the Microbudget Model**

Despite a project tailor-made for microbudget feature film production, we encountered
numerous challenges at every step of the creative process. Most of these problems stemmed from
the collaborative nature of filmmaking and the limited number of skilled collaborators willing to
work either unpaid or at a discounted rate on a feature project, regardless of its quality. In
numerous instances, we were required to work with the inexperienced and uninitiated, which
often resulted in mistakes, unusable footage, and money lost. We spent more than $2,000 on
damaged property, for instance, damages that may have never occurred had we been able to
secure experienced crew members. Situations such as these raise the question of whether
microbudget filmmaking is truly sensible or sustainable.

Another challenge with collaborative filmmaking at the microbudget level is time
availability. This has been particularly difficult at the post-production stage, where the
availabilities of my editor, sound mixer, and composer have all posed significant hurdles to
completing the film on a preset timeline. In each of these cases, I was able to work with
experienced and skilled collaborators at an inexpensive rate, but I was unable to set the kinds of
deadlines I would have liked. The film took at least six months longer to complete than it should
have because of these budgetary issues.
**Editing the Film: Making and Re-Making**

Despite a strong script, fantastic cinematography, and an excellent cast, *A Beautiful Belly* was primarily shaped in the editing. Our first cut was 2 hours, 15 minutes long. Our final cut comes in at just over 90 minutes. How did we cut 45 minutes of footage from the film? Doing so required a serious re-evaluation of the film's essential plot and themes. Huge narrative sections were cut, as were numerous lines of dialogue from specific scenes. Major content cut included scenes developing Jason and Danny's backstory, scenes highlighting Jason's career frustrations and fear of fatherhood, scenes exploring Danny's dissatisfaction with the state of her sex life, and scenes exploring Jason's ambivalence toward religion. For the most part, I do not miss these scenes when watching the finished picture, but cutting them has resulted in a few loose threads that can be detected by perceptive audiences, particularly upon repeat viewing of the film. Each cut required an assessment of gains and losses: what did we gain in terms of rhythm and pacing, and what did we lose in terms of character development and narrative logic? Of course, I wish I had anticipated these issues at the script-writing stage, where I could have trimmed with more flexibility, but I feel we've cut together a very strong film from the material we shot.

**The Way Forward**

For the most part, the making of *A Beautiful Belly* was a positive, rewarding, and ultimately successful experience. I certainly succeeded in my primary goal of exploring intimate cinema through the microbudget model of production. That having been said, I would not wish to make another film quite this way again. While I have little desire to shoot huge budget Hollywood films, the microbudget method leaves too much out of the director's control. I have
learned much from this process that I hope to take with me to my next directing experience, but I also hope to bring more professional collaborators into my next project.
CHAPTER TWO: PICTURE

Figure 1: Children's entertainer Jason Ackart (Chris Worley) arrives for a performance in the opening title sequence of A Beautiful Belly.

Figure 2: After giving up his in-home music studio for the baby's nursery, Jason (Chris Worley) finds himself displaced.
Figure 3: Rachel Ackart (Michele Feren) listens as her sister-in-law Danny (Lauren Brown) confides her marital troubles.

Figure 4: Danny Ackart (Lauren Brown) tries to cheer up her husband, Jason (Chris Worley) after he loses his job as an elementary music teacher.
Figure 5: Jason Ackart (Chris Worley) tries to decide whether or not to wear his wedding ring before leaving to meet another woman.

Figure 6: Danny Ackart (Lauren Brown) approaches photographer Nathan Long (Peyton Lee) about doing a nude photo shoot.
CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following pages include the shooting script of *A Beautiful Belly*. The numbers at top right will indicate the script page number. Scene numbers can be found next to the heading of each scene. Shooting scripts are “locked,” with revisions tracked in asterisks and additional pages or scenes given unique numbering.
A BEAUTIFUL BELLY

by

Andrew Kenneth Gay

OFFICIAL SHOOTING SCRIPT

Revisions:
06/16/09 "Blue Pages"
06/01/09 "White Pages"

C.F.P. Media LLC
109 Cosmos Drive
Orlando, FL 32807
Film@candlefishpictures.com
321.947.0458
OVER BLACK:

JASON (V.O.)
Okay, kiddo. You ready for this?

FADE IN:

A1
INT. ELEMENTARY SCHOOL - CAFETERIA STAGE - DAY

TIGHT on JASON ACKART (24) kneeling down beside a SECOND GRADE BOY.

JASON
Don’t worry about the audience,
okay? What do they know? Just sing
from here -- from your gut. You'll
do great.

The boy nods, and Jason slaps him on the back.

JASON (CONT’D)
Okay, let’s do it again.

FULL BACK, as Jason stands and walks over to an upright piano
at the front of a classroom full of SECOND GRADERS. The boy
steps back into place among his peers.

JASON (CONT’D)
Ready? 1 - 2 - 3 and --

Jason performs “JINGLE BELLS” as the kids sing along.

B1
EXT. NEIGHBORHOOD STREETS - DAY

“JINGLE BELLS” continues as Jason rides his bike across town
with a backpacker guitar slung over his shoulder.

C1
EXT. INDIE BOOKSTORE - DAY

As “JINGLE BELLS” FADES, Jason arrives, chains his bike, and
passes a sign out front announcing: “Children’s Performance
Today, Jason Ackart.”

D1
INT. INDIE BOOKSTORE - KIDS CORNER - DAY

Jason performs a silly song for the handful of kids present.

06/16/09 -- BLUE
EXT. JASON'S HOUSE - FRONT PORCH - DAY

Jason grabs the mail as he enters his house, including a large, overstuffed envelope from "HappyKidz Productions."

INT. JASON’S HOUSE – KITCHEN – DAY

Jason sets the rest of his mail on the counter and opens the envelope from HappyKidz, pulling out a DVD marked "Jason Ackart Audition Demo" and an accompanying letter.

He reads it:

"Dear Mr. Ackart: We regret to inform you that after reviewing your submission, we have determined that we cannot use your talents at this time. While your passion for children's entertainment is clear, we believe your persona lacks a marketable hook that will engage young television viewers."

INT. JASON’S HOUSE – RECORDING STUDIO – DAY

Jason enters a small padded room full of musical instruments and recording equipment. He pins his rejection letter to a bulletin board where others like it have already been posted and slumps down at his desk with a bottle of beer.

As Jason stares at the bulletin board, his gaze stops on a photograph of a beautiful brunette partially obscured by a sticky note. Jason pulls down the photo and removes the sticky note, revealing a sort of family snapshot, folded on the left edge. Photographed from right to left are Jason, his brother, his niece, his sister-in-law, and the brunette.

After a moment, Jason unfolds the left edge, revealing another man standing next to the brunette.

Jason looks up at the bulletin board, at a crayon drawing signed by his niece, Izzy. The drawing depicts a stick-figure girl labeled "Me" and a stick-figure man holding a guitar labeled "Uncle Jellyman."

Jason leaves the room.

06/16/09 -- BLUE
INT. WILL & RACHEL’S HOUSE - LIVING ROOM & KITCHEN - NIGHT

In the kitchen, Jason’s brother WILL (28) and Will’s wife RACHEL (24) prepare food with Rachel’s best friend, DANIELLE “DANNY” FACE (23) -- the pretty brunette from the photo.

Around the corner from the kitchen, the front door opens, and Jason enters.

JASON

Hello?

Will’s daughter IZZIE (4) runs across the house to Jason.

IZZIE

Uncle Jellymaaaaaan!

Izzie jumps into Jason’s arms.

JASON

Hey, kiddeo! Whoa. You’re getting so heavy.

He sets her down.

RACHEL

Hey, J.

JASON


DANNY

Hey, J. How’s it going?

JASON

Good. What are you guys up to?

WILL

Bible study.

JASON

Ah, well, don’t let me get in your way. I can come back another --

Will, standing behind Danny, waves Jason off, mouthing the words, “Chris and Danny split up.” Jason has trouble reading the message. Will repeats. Jason gets it, and Danny and Rachel look at Will. Rachel throws a croissant at him.

DANNY

What just happened?

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

JASON
Will, I was just thinking, you were
gonna show me --

WILL
Yeah, that thing!

Will and Jason leave the room, and Rachel shrugs at Danny.

INT. WILL & RACHEL'S HOUSE - HALLWAY - NIGHT

Jason and Will stand in the hall.

JASON
Chris and Danny split up?

WILL
Yes!

JASON
When?

WILL
Like a week ago.

JASON
And you're just telling me now?

WILL
Never mind that. You gonna stick
around or not?

JASON
You think I have shot?

WILL
Well, I'm not telling you to hit on
her, but sticking around wouldn't
hurt.

JASON
(wincing)
Bible study?

WILL
Oh, grow up. Why'd you come over,
anyway?

JASON
Wanted to work with Izzie on my act
some. Bounce a few ideas off her.

(CONTINUED)
CONTINUED:

WILL
Well, stick around, and you can do that after.

INT. WILL & RACHEL'S HOUSE - LIVING & DINING ROOM - NIGHT

Jason passes through a gathering of young couples, most of them with Bibles, eating potluck-styled dishes from paper plates and casually drinking beer and wine. The group includes Pastor Dave (30) and his wife Annie (28), Will, Rachel, and Danny, and a half dozen others.

Jason and Danny make eye-contact across the room. She smiles.

As Jason tries to cut across the room toward Danny, the other group members keep stopping him to chit-chat and greet him with affection.

PASTOR DAVE
It's great you could come tonight, Jason.

Jason offers a half-hearted smile.

JASON
Yeah. Really just stopped in to say hi. I actually --

PASTOR DAVE
Absolutely. Just be sure to dish up some of Annie's green bean casserole while you're here.

As Jason nods, someone bumps him from behind. He spins around to find himself face to face with Danny.

DANNY
Hey.

Jason gives her an awkward smile.

JASON
Hi.

PASTOR DAVE
(to the whole group)
Okay, if everybody's dished up, what do you say we start moving into the living room?

The group members comply.
CONTINUED:

DANNY
You gonna stay?

JASON
Uh, yeah, I guess so. I didn’t bring a Bible.

DANNY
Look on with me.

Jason and Danny sit down together in the only open seats available. Danny opens her Bible and leans in to share with Jason. He pretends to be interested in the passage but can’t keep himself from stealing glances at Danny.

INT. WILL & RACHEL’S HOUSE – DEN – NIGHT – LATER

CLOSE ON a photograph of Jason, Will, and their Dad (30s), Will and his Dad both dressed in firefighters’ uniforms.

The photograph sits on the top of an upright piano where Jason, wearing his father’s dress uniform cap, has joined Izzie, who happily pounds the keys.

Danny enters.

DANNY
So here’s where you’ve been hiding.
Nice hat.

JASON
Oh. It was Dad’s. Izzie made me put it on.

He removes the hat and hangs it on a hook above the piano.

DANNY
You hanging with Uncle Jellyman, Izzie?

IZZIE
Yes!

Jason stares at Danny.

DANNY
Permission to come aboard, Cap’n?

JASON
Oh, yeah. Sorry.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

He lifts Izzie onto his lap, and Danny sits beside him on the piano bench. Danny looks at the photo of Jason and Will with their father.

DANNY
It was your dad that got Izzie calling you Uncle Jellyman, right?

JASON
He used to do these puppet shows for us when we were kids, and the puppets were like our alter-egos. Will was Mr. P.B., and I was Arthur Jellyman. Guess it resurfaced when Rachel had Izzie.

She smiles.

JASON (CONT’D)
Will didn’t tell me until I got here tonight about you and Chris. What happened?

DANNY
Guess he just wanted something else.

Jason opens his mouth but hesitates.

DANNY (CONT’D)
But it’s cool. You know. I’m thinking of applying to grad school next year.

JASON
Yeah?

DANNY
Don’t wanna bartend forever.

JASON
Whatcha thinkin’ about?

DANNY
Not sure yet. Maybe something with a social conscience?

She looks down at Izzie, banging on the keys, and looks back up at him.

DANNY (CONT’D)
Play something.

(Continued)
CONTINUED: (2)

JASON
Oh, no. That's all right.

DANNY
Come on.

She nudes him with her shoulder. He relents.

JASON
Okay. What's your favorite animal?

DANNY
I dunno. Koala?

JASON
Koala. All right.

Jason makes up a silly song about koalas on the spot. Danny laughs, but Izzie tries to swipe his hands away to keep the piano to herself.

EXT. WILL & RACHEL'S STREET - NIGHT

A full moon shines down on Jason and Danny as they stand by their car, talking, as the other couples from the meeting file out of the house to their cars.

DANNY
You should come more often.

He smirks.

DANNY (CONT'D)
You hate it, don't you?

JASON
I don't hate it.

His lie is obvious. They both laugh.

JASON (CONT'D)
It's just my feelings about God and the universe are personal to me. I've never felt comfortable discussing them in committee.

Danny nods.

JASON (CONT'D)
It was good to see you though.

(CONTINUED)
CONTINUED:

She looks down, hiding a Cheshire grin. She takes a deep breath.

DANNY

Chris and I were together since high school. We were getting married this summer. It'll probably be a while before I'm ready to date again.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED: (2)

JASON
Oh. Of course, I mean, I wasn't expecting -- implying -- I didn't mean to --

She laughs.

DANNY
It's okay.

A long silent moment passes between them.

DANNY (CONT'D)
Okay, well, I'm gonna go now. Maybe I'll see you next week?

JASON
Anything's possible.

DANNY
Yeah. Good night.

JASON
Night.

Danny climbs into her car, closes the door, and starts the engine. She looks out her window and waves goodbye to Jason, and he waves back.

She faces forward but doesn't leave. Instead, she rolls down her window.

DANNY
Or you could come over to my place for coffee. You know. Whichever.

TITLE SEQUENCE - A SERIES OF TIGHT CLOSE-UPS, ALL INTERCUT

A) A FLAT PATTERNED SURFACE.

In a progression of stop-motion movements, items of clothing fall against and cling to the surface: a shirt, a bra, another shirt.

Still in stop-motion, two out-of-focus BODIES collide with the surface, their hands clutching, their legs intertwined.

As the bodies writhe, the patterned surface peels away: a fitted sheet pulling away from its mattress.

B) A NEW LOCATION, OUTSIDE SOMEWHERE, shot @ normal speed.
HAPPY FACES have gathered together to celebrate, all talking and laughing.

A wrapped gift is handed off from person to person, down a long chain. At the end of the line, Danny begins to open the gift, and Jason pitches in, both of them now wearing wedding rings.

Jason and Danny unwrap their gift, revealing a strange, multi-colored object: some kind of baby's toy.

C) In the bedroom, in stop-motion again, Jason tries to unwrap a brightly colored condom. Danny swipes at his hands, knocking the condom out of his grasp, and they clench again.

D) At the party, Jason and Danny unwrap one baby toy after another.

E) Danny's hands (sans wedding ring) open a pregnancy test.

F) In stop-motion, the condom drops to the floor.

G) Jason, wearing his father's dress uniform and performing in costume as "Captain Jellyman," stands before a gaggle of attentive children, while Danny, Rachel, and Izzie watch his new act.

H) They unwrap another gift at the party, this one "From Pastor Dave & Annie": an illustrated Baby's First Bible.

I) Pastor Dave holds out a Bible with two wedding rings sitting on its cover. Jason and Danny exchange the rings in a small, private ceremony, with Will and Rachel as witnesses.

J) They unwrap a box of lullaby CDs. Someone at the party says, "You know, in case the baby gets sick of hearing Jason's music," and everybody laughs.

K) In bed, Jason and Danny lock lips, but this is another scene in another bedroom: now they're wearing wedding rings.

L) At the party, they unwrap a large nursing bra, and someone jokes about natural breast enhancement. Everybody laughs.

M) At the altar, we PUSH IN on Danny's eyes as she closes them tight just before the marriage ceremony reaches its conclusion.

N) In the bedroom, we PUSH IN on Jason's eyes as he closes them tight. END TITLE SEQUENCE.

FADE TO BLACK.

(CONTINUED)

06/16/09 -- BLUE
The rolling SOUND of CREAKING METAL WHEELS accompanied by the MUMBLE of muffled COHS and AMS.

WILL (V.O.)
Okay. Eyes closed! No peeking! All right. This one’s from me. Open up.

FADE IN:

EXT. WILL & RACHEL’S HOUSE – BACK PORCH – DAY

A smiling Jason opens his eyes to a row of vertical bars. His smile fades just a little.

JASON
Wow.

FULL BACK to reveal a beautiful baby’s crib. Behind the crib sit Jason and Danny, surrounded by the gifts they’ve been unwrapping. Though Danny is now pregnant, you wouldn’t immediately know it from looking at her.

DANNY
Will, it’s beautiful!

Will stands beside the crib. FRIENDS have gathered in patio chairs to throw Jason and Danny this baby shower.

JASON
This is too much.

WILL
Please. It’s Izzie’s old crib with a fresh coat of paint. Shut up, and be thankful.

JASON
No, it’s very nice. I just don’t know where we’re gonna keep it.

DANNY
You were aware we’d eventually need a crib, right?

JASON
No, I know. I just thought we’d have more time to figure out where all that stuff goes, that’s all.

DANNY
The nursery?

(CONTINUED)
CONTINUED:

JASON
Yeah, but I’m saying, what nursery?
Right? Where’s that gonna be?

She stares at him.

JASON (CONT’D)
Wait. My studio?

Rachel cuts them off before Danny can answer.

RACHEL
Okay. Enough crib talk. You still need to open my present. Well, really it’s more for Danny than you, Jason, but whatever.

The group passes Rachel’s gift around the circle.

Danny peels away the wrapping paper to reveal a framed nine-month calendar, counting down the weeks from conception to due date. Across the top of the frame are pictures of nine silhouetted women standing in profile, depicting each month of belly growth, from flat to bulging round, something like the stages of human evolution. At the bottom of the frame, a digital clock counts down the months, weeks, days, hours, minutes, and seconds to Danny’s due date in real time.

JASON
Is it a bomb?

RACHEL
It’s a custom maternity calendar-slash-picture frame. My cousin Alice had one. It’s fun. You’re supposed to take a picture for each month of pregnancy and put the pictures in over the silhouettes.

DANNY
I love it. We can hang it in the nursery.

INT. WILL & RACHEL’S HOUSE – KITCHEN – DAY

Will washes dishes as Jason enters.

JASON
Is it weird to have a baby shower in the first trimester?

(CONTINUED)
CONTINUED:

WILL
We figure better to show you early
on that you're not alone out here.

He tosses Jason a hand towel and passes him a dish to dry.

JASON
Brother, I don't know how anyone
could ever feel alone with so many
people around.

EXT. WILL & RACHEL'S HOUSE - BACK PORCH - THAT MOMENT

Danny and Rachel sit alone in the backyard, watching Izzie
play with a garden hose while wearing a firefighter's helmet.

DANNY
This was great of you guys.

RACHEL
Hey, when we had Izzie, I was
dumber, and you were poorer, but
you were always there for me.

Danny smiles.

RACHEL (CONT'D)
You're really lucky, you know?

DANNY
How so?

RACHEL
Jason's already so great with kids.
Believe me, it took Will time to
figure it out.

Izzie drops the hose.

IZZIE
Mommy, I want an ice cream
sandwich.

RACHEL
Ask Daddy.

She runs inside, and Danny touches her stomach.

RACHEL (CONT'D)
Nauseous?

(CONTINUED)
CONTINUED:

DANNY
Just hungry.

RACHEL
Want a snack?

DANNY
Got any cherries?

RACHEL
Cherries?

DANNY
Been craving ‘em like a mofo lately.

RACHEL
Got a jar of maraschinos.

INT. WILL & RACHEL'S HOUSE - KITCHEN - THAT MOMENT

Izzie runs in, still wearing the firefighter’s helmet.

IZZIE
Daddy, Daddy, Daddeeeeee!

Will swoops her up.

WILL
Where’s the fire, sweetheart?

IZZIE
I want an ice cream sandwich.

WILL
An ice cream sandwich? Hmm. What do we say?

IZZIE
Please!

WILL
Okay, but only if you tell Uncle Jellyman what you wanna be when you grow up.

He hands her off to Jason.

IZZIE
Fireman!

(CONTINUED)
CONTINUED:

JASON

Fireman?

WILL

Just like daddy, right?

IZZIE

Yes!

JASON

Shouldn’t that be firewoman or firefighter?

IZZIE

No, fireman!

WILL

She doesn’t know the difference. Here you go, honey. What do we say now?

IZZIE

Love you.

WILL

I love you too, babe, but what else do we say?

IZZIE

Thank you!

WILL

You’re welcome.

He gives her a kiss, and Jason sets her down. She runs out.

JASON

She really digs you, huh?

WILL

It’s a Daddy thing, I think. It’s like you’re their entire template for what it means to be a great human being. It’s the best part, I’m telling you. Your kid’s gonna wanna be just like you, J. Trust me. It’s like having a dog only a hundred times better.

Rachel enters.

(Continued)
CONTINUED: (2)

RACHEL
What's like having a dog only better?

WILL
Having you around, Honey Cakes.

She smacks him and grabs a jar of maraschinos from the fridge.

WILL (CONT'D)
Time for cocktails?

RACHEL
It's for Danny. She's craving cherries.

She exits.

WILL
Twenty bucks says you'll have to stock up now. For Rachel it was Kalamata Olives.

INT. JASON & DANNY'S HOUSE - LIVING ROOM - NIGHT

Jason and Danny settle with their gifts, and Danny starts to undress for the night. Jason sits down on the couch and picks up the calendar frame. As he stares at the pregnant silhouettes, he nervously fidgets with his wedding ring by rolling it on his finger with his thumb.

DANNY
We really made out like bandits today, huh?

She cocks her head at him.

JASON
Huh? Oh.

He stops fidgeting.

DANNY
J, I'm sorry. I didn't realize I was springing anything on you about turning the studio into a nursery. I just assumed --

(CONTINUED)
CONTINUED:

JASON

No, you're right. It's the only other room in the house. I dunno. I guess I just haven't processed all of this yet.

She touches his hair.

DANNY

You and me both.

He looks up at her. She's down to her bra and jeans and looks fantastic. He smiles.

DANNY (CONT'D)

I'm not feeling sick tonight. Wanna go to bed early?

He pushes the calendar aside and places his hand on her torso, caressing her skin.

JASON

Who needs a bed?

He pulls her forward, kissing her tummy. She runs her fingers through his hair. Jason starts to unbutton her jeans, and as he removes her pants, she pulls him tight against her.

A12 INT. JASON & DANNY'S HOUSE - LIVING ROOM - NIGHT - LATER

Jason and Denny lie naked on the couch under a blanket, both looking very content.

DANNY

I love you so much.

JASON

I love you too.

She nuzzles him with her head, her eyes sleepy.

DANNY

Guess we should move this to the bedroom, huh?

She climbs out from under the blanket. Jason stretches on the couch.

JASON

Honestly, I'm not that tired. Thought I'd stay up a while.

(MORE)

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

JASON (CONT'D)

Had an idea I wanted to start on
before I lose it all.

DANNY

Okay. Just don't stay up too late.
I get lonely.

She reaches out her hand. He kisses it, and she leaves the room.

Jason sits up. His eyes drift back down to the maternity calendar on the floor and its digital countdown.

JASON

We can hang it in the nursery.

INT. JASON & DANNY'S HOUSE - RECORDING STUDIO - NIGHT

Jason walks into his studio. In one corner stands a life-sized cut-out of Jason dressed as “Captain Jellyman.”

Jason sits down at his keyboard and looks over at the rejection letters on his bulletin board. He begins to pick out a tune. As he plays the bass octave with his left hand, his wedding ring CLICKS loudly against the keys.

JASON

(whisper-singing)

I want an ice cream sandwich.

INT. JASON & DANNY’S HOUSE - BEDROOM - NIGHT

Danny climbs into bed and stares at her tummy, placing her hand on it. After a moment, she bites her lip and takes a deep breath, turns out the light for sleep.

INT. JASON & DANNY’S HOUSE - BEDROOM - DAY - 4 MONTHS LATER

The morning light streams through the windows. Danny opens her eyes, and the bed beside her is still empty.

INT. JASON & DANNY’S HOUSE - HALLWAY - DAY - MOMENTS LATER

CLOSE on Danny’s feet walking along the terrazzo floors.
INT. JASON & DANNY’S HOUSE - NURSERY - DAY - CONTINUOUS

Danny opens the door to what before was Jason’s studio. The sound-proofing has been pulled down, the walls painted, and baby furniture moved in, with the whole room now decorated in a Noah’s Ark theme.
CONTINUED:

Danny stands in the doorway in profile, now sporting a significant baby bump.

She surveys the room. On the wall hangs the pregnancy calendar/picture frame, where Danny has marked off six-months of pregnancy. Pictures of Danny posing at every month have replaced the silhouettes to the current point in time, but she's just about due for another photo.

INT. JASON & DANNY'S HOUSE - LIVING ROOM - DAY - CONTINUOUS

Danny walks out to find Jason slumped over on the couch, asleep and surrounded by recording equipment, a Keytar across his lap, headphones plugged-in.

She cocks her head at him.

Danny leans over and drags her fingers across the keys of the Keytar, and Jason launches from his slumped position, knocking the headphones off his ears.

DANNY

Morning.

Jason stares at her, stunned, still not fully awake. Danny leaves the room.

INT. JASON & DANNY'S HOUSE - DINING ROOM - DAY - LATER

Danny sits at the table reading with a cup of coffee and a plate of waffles with cherries on top. Jason enters in his work clothes.

JASON

Last day!

Danny looks up but doesn't say anything.

JASON (CONT'D)

Summer break? More time together? Come on, you're not mad, are you?

DANNY

No, I really like waking up alone. I've gotten used to it. I prefer it, actually.

Jason steps behind her to massage her shoulders.

(CONTINUED)
CONTINUED:

JASON
I'll do better. Promise. I'll have plenty of time to work on my music during the day now. No more late nights. Okay?

She doesn't respond.

JASON (CONT'D)
I love you.

DANNY
Love you too.

Jason stands and leaves.

INT. ELEMENTARY SCHOOL - MUSIC ROOM - DAY
Jason teaches a classroom full of Second Graders how to play "HOT CROSS BUNS" on their xylophones.

INT. JASON & DANNY'S HOUSE - FRONT PORCH - DAY
Danny struggles to carry in a sackful of groceries while retrieving the mail.

INT. JASON & DANNY'S HOUSE - THE KITCHEN - DAY
Danny sets her bags down. Flips through the mail: Bills, bills, bills.

A graduate school recruitment letter addressed to her.

She opens this last one. Reads the grad school recruitment letter. Places the letter down and pulls a package of baby-proofing materials from the bag.

INT. JASON & DANNY'S HOUSE - KITCHEN - DAY
Danny sits on the floor with a toolbox, installing safety latches on the kitchen cabinet doors.

A small television set in the corner airs a STORY about dolphin therapy, in which pregnant Peruvian women go to have dolphins nudge their bellies to stimulate fetal brain growth.

06/16/09 -- BLUE
INT. JASON & DANNY’S HOUSE - LIVING ROOM - DAY

Rachel sets up her camera to take a new photo of Danny, while Danny snacks on a roll-up.

DANNY
Does it look awful?

RACHEL
Looks like you have a pillow stuck under your shirt. Come on, you’re taking all the fun out of it refusing to show your belly.

DANNY
Sorry. The beached whale look is totally out this season.

RACHEL
Oh, whatever. I wish I looked this hot with Izzie.

Danny looks down at her belly. Rachel sees it.

RACHEL (CONT'D)
What?

DANNY
How was the sex? You know, when you were pregnant?

RACHEL
What do you mean?

She hesitates.

DANNY
It’s been months.

RACHEL
You’re exaggerating.

Danny shakes her head. Rachel peers through the camera.

RACHEL (CONT’D)
Turn left.

DANNY
It’s funny. I was with Chris for seven years.

(MORE)

(CONTINUED)

06/16/09 -- BLUE
DANNY (CONT'D)
He was my first love, but I never felt the kind of electricity with him that I felt when Jason happened, never knew what it was like to be wanted with that kind of intensity. Then like that, it stopped. Now he just writes his damn songs all the time. I dunno. Is it a family thing? Was Will like this?

RACHEL
You kidding? I think Will has a fetish. I couldn't beat him off with a stick.

DANNY
Maybe he's part dolphin.

RACHEL
Do what?

DANNY
Something I was watching on TV earlier. Apparently dolphins are like crazy attracted to preggos. In Peru they have this thing called dolphin therapy, where mommies-to-be go to have their bellies kissed by dolphins. Saw video. It was all very phallic.

RACHEL
Weird. Maybe Jason needs dolphin therapy. Teach him to love the bump.

DANNY
Or some kind of therapy, anyway.

RACHEL
Well, good news is you're starting your third trimester. You're about to get so uncomfortable that the idea of sex will make you want to murder your husband. Come take a look.

Rachel and Danny review the digital proofs on the back of the camera.

DANNY
Ugh. I look like Moby Dick.

(Continued)
RACHEL
You look beautiful.

DANNY
I’m a new species.

RACHEL
Stop.

DANNY
we can’t use these.

RACHEL
Maybe I’m just a lousy photographer.

DANNY
So you admit I look awful.

RACHEL
I admit you’re so insecure right now that nothing I do will help. Why don’t we look into professional photography?

DANNY
I hate studio portraits. They’re always so cheesy.

RACHEL
I’m not talking about a franchise hack. I mean a real photographer. Like an artist. At least let’s look into it.

INT. ELEMENTARY SCHOOL – MUSIC ROOM – DAY

Jason’s students evacuate his classroom as the school’s principal enters.

JASON
(to the kids)
Have a good summer! See you in the fall!

PRINCIPAL
Hey, Jason.

JASON
Principal Stevens.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

PRINCIPAL
Could you sit down a minute? We need to talk.

JASON
Okay.

PRINCIPAL
How’s Danny doing? Baby healthy?

JASON
She’s good. Yeah.

PRINCIPAL
Good. I was all nerves with our first. You guys are gonna be great.

JASON
Thanks. So what’s up?

Principal Stevens frowns.

INT. JASON & DANNY’S HOUSE - KITCHEN - NIGHT

As Danny fixes dinner, Jason enters and grabs a beer from the mostly empty fridge.

DANNY
What’s wrong?

He pops open the bottle.

JASON
Lost my job today.

He exits before Danny can react.

EXT. JASON & DANNY’S HOUSE - FRONT PORCH - NIGHT

POV of the gibbous moon.

Jason sits swigging from a bottle and staring at the moon.

The screen door opens, and Danny steps out, sitting down beside him. She has two ice cream sandwiches. She hands him one, and they both unwrap and eat their sandwiches in silence.

Danny looks up at the moon.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

DANNY
Moon's almost full.

Jason doesn't respond.

DANNY (CONT'D)
Maybe you can get a job at a music store, selling instruments or something.

She reaches out and grabs his left hand, fingerling his wedding ring. Notices the shape is warped.

DANNY (CONT'D)
How long has your ring been all funky like this?

JASON
Hm? Oh. I dunno. From banging against the keys, I guess.

DANNY
Yeah? Give it here. I'll have it reshaped.

JASON
It's fine.

Danny clears her throat and gestures for him to give it over. Jason slips it off and places it in the palm of her hand. It's flattened side mirrors the shape of the gibbous moon.

DANNY
Besides, you could use some sparkly newness in your life right now.

She slides the ring into her pocket.

DANNY (CONT'D)
what do you say we put you to bed, and I'll do stuff to you?

JASON
Thanks. Just not really up for it tonight.

Shot down, Danny pulls away and leaves to go inside.

INT. NATHAN'S BUILDING - HALLWAY - DAY

Danny and Rachel walk down a long hall.

(CONTINUED)
CONTINUED:

DANNY
This is a bad idea.

RACHEL
Stop. This guy’s supposed to be really good.

They arrive at a door and press the call button.

DANNY
Exactly. I don’t have the money for really good.

RACHEL
I already told you Will said we could help.

The door BUZZES.

INT. NATHAN’S PHOTOGRAPHY STUDIO - DAY - CONTINUOUS

The front door CLICKS open, and Danny and Rachel enter into a large studio loft space decorated in a spare, modern style.

NATHAN LONG (30), a handsome well-dressed man, stands across the room with his back to the door, reviewing some proofs. His ASSISTANT approaches Danny and Rachel.

ASSISTANT
Hi! Sorry, Nathan will be with you in just a minute. Can I get you anything to drink?

DANNY
We’re good. Thanks.

The Assistant smiles and returns to Nathan’s side. Danny rolls her eyes at Rachel behind the Assistant’s back.

INT. INDIE BOOKSTORE - KIDS CORNER - DAY

A blue flyer with the bookstore’s event calendar. Circled on today’s date is a live performance by Captain Jellyman.

ALLISON JAMES (24), tawny and long-legged, stands in the back holding the flyer in her hand. She looks up from the flyer to Jason, dressed as Captain Jellyman, performing his routine to a small gathering of children and adults.

(Continued)

06/16/09 -- BLUE
B28 CONTINUED:

JASON
(singing)
I wannan ice cream sandwich / with
extra cheese / don’t want it with
mustard / hold the mayo please /
Dum-dum-dum / I’d like it without
bacon / I’d like the haaaaam on the
side / I wannan ice cream sandwich,
and I want it chicken-fried.

Jason and Allison make eye contact, and she smiles at him.

28 INT. NATHAN’S PHOTOGRAPHY STUDIO — DAY

Rachel and Danny look around the loft. A few large portraits
of half-naked pregnant women lean against the wall. Danny
fixates on the portrait of a breath-taking redhead sitting on
a beach. The redhead resembles Danny, except for the hair
color, and Danny absentmindedly strokes her own ashy-brown
locks as she stares at the photograph.

RACHEL
See? Gorgeous.

Nathan finishes his conversation with the Assistant, who
leaves the room. He turns to observe Danny as she stares at
the photograph. He approaches her.

NATHAN
Like that one?

Danny looks at him.

DANNY
Reminds me of the Little Mermaid.

He smiles.

NATHAN
It’s my favorite too. We’re
prepping these for a gallery
opening in a couple of weeks. Sorry
to keep you waiting. Nathan Long.

DANNY
Hi.

RACHEL
Danny, and I’m Rachel.

(CONTINUED)

06/16/09 -- BLUE

42
NATHAN
You both look very familiar to me. Is it possible we’ve met?

RACHEL
Well, we both tend bar at Las Olas Bistro.

NATHAN
Las Olas. Must be it. Been there recently. You probably want to get off your feet.

He leads them to a side a room.

NATHAN (CONT’D)
So you looking for a couple’s portrait, a sort of “baby has two mommies” kind of thing, or --

DANNY
Oh. We’re not --

RACHEL

DANNY
Yeah.

Nathan laughs.

NATHAN
Of course. Sorry.

They sit.

NATHAN (CONT’D)
In that case, what kind of photos are you looking for?

danny and Rachel look at each other.

DANNY
Well --

RACHEL
Something a little sexy maybe?

Danny nudges Rachel.

(CONTINUED)
NATHAN
We can do that. Were you thinking something semi-nude maybe?

DANNY
Oh, I was thinking fully clothed.

NATHAN
Oh. Okay. Well, we can do that too. I usually like to work in a location that's meaningful for the mother. Do you have anything in mind?

DANNY
I just assumed we'd do it here in the studio.

RACHEL
You were just saying how cheesy studio portraits are.

Danny shoots her a look

NATHAN
Maybe think it over?

DANNY
We're really just window shopping today.

He smiles at her.

NATHAN
I understand if you're reluctant. Many of my clients are at the start, but the truth is, the pregnant body is an extremely compelling subject for photography. It's human nature. We're visually drawn to pregnancy like --

RACHEL
Dolphins?

NATHAN
I'm sorry?

Danny smirks.

(continues)
DANNY
Just something I saw on TV.
Apparently dolphins are attracted to pregnant women.

NATHAN
Really?

DANNY
Apparently.

NATHAN
Huh. You know, back in college I spent a summer shooting dolphins in the Amazon.

RACHEL
They have dolphins in the Amazon?

NATHAN
Not anymore. I shot 'em all.

He waits for laughter. Gets none.

NATHAN (CONT’D)
That was a joke.

Nathan stands and grabs a photo from a shelf.

NATHAN (CONT’D)
River dolphins. Called the Boto.

He hands the photo to Danny. Rachel looks over her shoulder.

RACHEL
Weird looking.

NATHAN
If you wanna hear weird, the natives believe the Boto’s a shape-shifter. They say he takes the form of a man and abducts young girls to impregnate them. They call him Encantado. “The Enchanted one.”

DANNY
That’s incredibly creepy.

NATHAN
It is, isn’t it?

(CONTINUED)

06/16/09 -- BLUE
DANNY
Right. Well, crazy raping jungle
dolphins aside, we should probably
talk about the cost.

NATHAN
Well, for a typical session, you’re
looking at about five-hundred. That
includes --

DANNY
Whoa. There’s no way I can afford
that. My husband just lost his job.

RACHEL
Wait a second. Listen, this is
really important for her.

DANNY
It’s important for you.

RACHEL
Do you have any kind of discount
package?

Nathan hesitates. Taps his pen on the note pad.

NATHAN
Tell you what, I have this gallery
opening in a couple weeks. We’re
gonna need bartenders. If the two
of you are willing to work the
event for free, I won’t charge you
for the session.

RACHEL
Deal.

He slides the pen and pad across the table for them.

NATHAN
Okay. Write down your info for me,
and Danny, if you want, we can do
your session tomorrow.

Danny grimaces at Rachel as she jots down their info.

RACHEL
What? You’re welcome.
INT. INDIE BOOKSTORE - KIDS CORNER - DAY

Jason packs his gear after finishing his set. Allison walks up to him.

ALLISON
Excuse me, Mr. Jellyman?

JASON
Uh, Jason. Please.

ALLISON

JASON
Hi.

ALLISON
Was wondering if maybe you had a minute to talk.

JASON
If we can walk and talk. I have a bus to catch.

ALLISON
Oh. Sure.

JASON
So what's up?

ALLISON
Well, I'm a grad student in TV production interning at the local cable channel, and I wanted to talk to you about a show idea I had. Can I help you carry something?

JASON
Sure. Thanks.

Allison helps Jason carry his gear.

ALLISON
So I've been doing some market research, and I figure, what better way to compete with area broadcasters than a locally produced children's show that speaks to our city's kids?

JASON
So what's your concept?

(CONTINUED)

06/16/09 -- BLUE
Continued:

Allison
That's just it. My concept is you.
I love your act. You have
something. Listen. You're in a
hurry. Let me give you my card.
Call me, and we'll do dinner
sometime. I swear, you won't regret
it.

Int. City Bus - Day

Jason sits with his music gear across from an affectionate * Coupl who can't keep their hands to themselves.

Pastor Dave (V.O.)
(Reading a Bible passage)
The husband should fulfill his
marital duty to his wife, and
likewise the wife to her husband.

Int. Jason & Danny's House - Living Room - Night

Pastor Dave reads a Bible passage to the usual small group gathering.

Pastor Dave
(continuing to read the
Bible passage)
Do not deprive each other except by
mutual consent and for a time. Then
come together again so that you
will not be tempted because of your
lack of self-control.

Pastor Dave closes his Bible.

Pastor Dave (Cont'd)
Now you hear people talk all the
time about what it means to have a
healthy sex life, but we don't tend
to talk like that in the church.
However, Paul obviously takes it
seriously enough to address it
rather openly here.

Rachel
What I really like about this
passage is that it addresses the
wife and husband on equal terms.

(Continued)

06/16/09 -- Blue
PASTOR DAVE
Absolutely.

RACHEL
I mean, there's this idea that women just aren't that sexual, but Paul's pretty clear here. Husbands need to fulfill the needs of their wives, or they're gonna be tempted by someone else who will.

WILL
Yeah, but what husband isn't jumping at the chance to do it with his wife whenever she's up for it?

RACHEL
Having sex and satisfying a woman's sexual needs are two very different issues, dear.

Everyone laughs, except Jason and Danny.

INT. JASON & DANNY'S HOUSE - KITCHEN - NIGHT - LATER
Jason washes the dishes alone. Pastor Dave joins him.

PASTOR DAVE
How's it going, Jason?

JASON
That's it going, Jason.

JASON
Oh, pretty good.

PASTOR DAVE
Absolutely. So listen —

Jason tries to open the cabinet below the sink, but it's been fitted with a child-proof latch. He can't get it open.

PASTOR DAVE (CONT'D)
You have to push, hold, then pull.

JASON
I know how to do it.

He doesn't.

PASTOR DAVE
You just, here —

(CONTINUED)
CONTINUED:

JASON
I got it.

He gets violent with the cabinet door.

PASTOR DAVE
Just --

Jason finally frees the door.

JASON
See. I'm ready for children.

Jason grabs a new bottle of dish soap.

PASTOR DAVE
So anyway, I was saying. Well, I understand things have been a little bumpy for you and Danny lately.

Jason looks at Pastor Dave.

PASTOR DAVE (CONT'D)
In the bedroom, that is.

Jason shuts the water off.

INT. JASON & DANNY'S HOUSE - PANTRY - NIGHT - A MOMENT LATER

Jason and Pastor Dave stand inside the pantry, and Jason closes the slatted pantry door.

JASON
What was that now?

PASTOR DAVE
Well, Danny confided in Rachel, who confided in Annie, and Annie confided in me. Thought maybe we should have a talk about it.

JASON
Is this a joke?

PASTOR DAVE
Now, I've read that some men associate the pregnant body with obesity, and as a result, they sometimes lose the desire for their pregnant wives.
JASON
Pastor Dave, I'm really not comfortable discussing my sex life with you.

PASTOR DAVE
Absolutely. Believe me, when Annie was first pregnant with Joshua, I was a little weirded out about the sex myself. Just, you know, didn't see her that way, so we had to work at it a little bit. Maybe try reading some love poetry together. Or start with a sensual massage.

JASON
I'm also not comfortable with you saying the words "sensual" and "massage" to me. Ever. In any context.

PASTOR DAVE
You know, I wouldn't normally suggest this kind of thing, but if you're really having a hard time, maybe you should, I dunno, watch some videos together.

Jason buries his face in his hands.

JASON
Make it stop.

PASTOR DAVE
Now, I'm not saying anything X-rated. Just something a little racy. You know, like maybe Top Gun.

JASON
Thanks, that's great advice. I'll do that. Message received.

PASTOR DAVE
Or Dirty Dancing.

JASON
That's great. Perfect. Thank you.

PASTOR DAVE
Point is you need to be open with your wife, Jason. Whatever's going on, talk to her about it. Find a way to work through it together.

(CONTINUED)
CONTINUED: (2)

JASON
Yeah, okay. I hear you. Can we not
talk about this any more?

Danny opens the pantry doors and stares at the two men.

She reaches for an unopened jar of maraschino cherries.

DANNY
Will you open this?

She hands Jason the jar. He twists off the lid and hands it
back to her, and she closes the pantry door again.

INT. JASON & DANNY'S HOUSE - KITCHEN - LATER

The guests have all gone as Jason finishes cleaning up. Jason
sees the mail on the counter. Flips through the bills. Sees
the grad school letter addressed to Danny. He looks up at the
fridge where Danny has posted a picture of her latest
ultrasound.

INT. JASON & DANNY'S HOUSE - BEDROOM - CONTINUOUS

Danny sits in bed reading. Jason pokes his head through the
doors and knocks. She looks at him.

JASON
Interesting group tonight.

DANNY
The spirit move you?

JASON
The husband should fulfill his
marital duty to his wife? Come on,
Danny. I know a set-up when I see
one.

DANNY
Lord works in mysterious ways.

Jason moves from the doorway into the closet to change.

JASON
So Dave tells me you think our sex
life is in trouble.

DANNY
You're calling him Dave now?

(CONTINUED)

06/16/09 -- BLUE
JASON
You kidding? Ol' Dave and I are practically best buds now. He had all kinds of great advice on how to hit that.
CONTINUED: (2)  
She glares at him. He eases off.  

JASON (CONT’D)  
How bout a foot massage?  

DANNY  
You want me to massage your feet?  

JASON  
I meant, how bout I give you a foot massage.  

DANNY  
Oh. Sorry. I'd love that. Thanks.

Jason moves to sit at the end of the bed and massages her feet.  

DANNY (CONT’D)  
You know, it's not about sex. Or not just, anyway.  

JASON  
I know.  

DANNY  
You haven't been present. It's like you're avoiding me.

JASON  
I'm not avoiding you. It's just, right now, when I look at you -- I guess it freaks me out a little.

She recoils from him.  

DANNY  
Well, I'm glad we cleared that up.

JASON  
That's not what I mean. It isn't you. It's --  

DANNY  
The baby?  

He shrugs.  

DANNY (CONT’D)  
But you love kids. They're your life. Look at you and Izzie.
JASON
I love ‘em, yeah. I’m just not sure
I’m ready for the responsibility of
feeding and watering one.

She gets up out of bed and heads for the bathroom.

DANNY
They’re not like plants, you know.
Like a potted plant?

JASON
I get it. That’s not --

DANNY
Or a Chia Pet? It’s not like that
either.

JASON
Yes, I realize --

She steps into the bathroom and closes the door.

JASON (CONT’D)
Okay. Pause.

He lays back on the bed. After about thirty seconds Danny
opens the bathroom and stands in the doorway.

DANNY
You were saying?

JASON
I dunno. I guess I’m just having
trouble looking beyond the
pregnancy, right now.

DANNY
Must be hard on you.

JASON
Maybe I just need to find some way
of re-contextualizing you in my
head, you know?

She moves back to the bed.

DANNY
I love it when you talk dirty to
me.

(CONTINUED)
JASON
Danny, seriously --

DANNY
What, like role-play?

He stands and walks around to his side of the bed. *

JASON
I didn't exactly have any specific ideas, but -- brainstorming, that's good. I'm sorry you feel -- I'm sorry I've made you feel unwanted. I love you, but --

DANNY
But?
JASON
Not but. And. I love you, and. This whole transition to husband-and-
father is all a little bigger than expected.

He climbs into bed. She softens.

*  

DANNY
Well, you didn’t exactly get much of a chance to perfect the just-a-
husband bit before moving up, did you?

JASON
Not really. No.

She reaches her hands out to him and pulls him closer. They kiss and snuggle up for a minute.

JASON (CONT’D)
Thought maybe I could teach piano lessons here at the house. You know, for extra cash until I figure out what’s next.

DANNY
That’s a good idea.

She buries her head underneath his chin.

JASON
So I met this interesting woman today.

DANNY
Okay.

JASON
Grad student. She's interning at one of the local cable channels. She has this idea for a kids' show based on Captain Jellyman.

She sits up.

DANNY
What kind of show?

JASON
I dunno. I called her. We're gonna get together in a few days to brainstorm.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED: (6)

DANNY
Fantastic.

JASON
Anyway, sorry. Just thought of it. So you wanna try and fool around some?

DANNY
You know, I'm kind of tired.

JASON
Oh. Okay.

She switches off the light.

INT. JASON & DANNY'S HOUSE - BEDROOM - NIGHT - LATER
CLOSE ON Danny's closed eyes, flickering as she dreams.

DANNY'S DREAM SEQUENCE - A SERIES OF SHOTS

We cut quickly between the following images and STOCK FOOTAGE INSERTS of dolphins darting through the water:

A) Danny asleep in bed. Her hair is red, like the woman in the photograph at Nathan's loft.

B) The silhouette of a man at the door to the bedroom.

C) Danny opens her eyes. Removes her sheet. She's not pregnant.

D) The man steps into the light, revealing himself to be Nathan.

E) Danny sits up. Nathan grabs her and kisses her.

F) Danny and Nathan sink into the sheets to make love.

G) Jason sleeps soundly on the edge of the bed as Nathan makes love to his wife. With no expression on his face, Jason sings: "I want an ice cream sandwich."

INT. JASON & DANNY'S HOUSE - BEDROOM - NIGHT - THAT MOMENT
Danny opens her eyes.
INT. NATHAN’S PHOTOGRAPHY STUDIO - DAY

Danny, Nathan, and Rachel sit at a computer screen, reviewing proofs of their session.

NATHAN
I like these three the best. What do you think?

Danny’s face contorts.

RACHEL
I really like the one on the left.

NATHAN
Danny, you okay?

DANNY
I’m sorry. It’s not you. I just --

She stands up and walks away. Rachel gets up to follow.

INT. PHARMACY - NIGHT

Danny walks through the pharmacy, wearing sweatpants and flip-flops, which makes her appear several years younger than her actual age. She stops in the cosmetics section and looks at the shelf, comparing boxes of red hair dye.

Another SHOPPER (50s) walks past her, browsing the dye selection herself. She glances at Danny a couple of times, and Danny finally looks up at her.

SHOPPER
You know, sweetheart, you’re really not supposed to use dye when you’re pregnant.

Danny shrinks like a scolded schoolgirl.

DANNY
I know. It’s not for me.

She puts back one of the boxes and walks away with the other.

INT. JASON & DANNY’S HOUSE - BATHROOM - NIGHT

A box of "Red Sexy" hair dye sits on the edge of the sink as * (CONTINUED)

06/16/09 -- BLUE
CONTINUED:

Danny lathers her head in the foamy liquid.

INT. JASON & DANNY’S HOUSE - BEDROOM - NIGHT

Jason sits on the bed with his headphones plugged into a keyboard and sings in a tuneless whisper.

JASON

(singing)

He’s Sin the Seven-a-topus / he’s
Sin the Seven-a-topus / he was an
Octopus / but he lost one of his
legs / now he’s a Seven-a-topus.

Danny enters the bedroom in a lace maternity gown and places the candle on the bedside table. The hair around her face is a flickering ring of fire in the candle’s glow, an impression accentuated by the light-catching flecks of gold in her blue-grey eyes.

Danny reaches in front of Jason and switches off the lamp on his side of the bed, settling in beside him and caressing his shoulders.

JASON (CONT’D)

(sort of shouting over his headphones)

When’d you get home?

DANNY

While ago.

JASON

Didn’t hear you come in.

Danny lifts up the right side of Jason’s headphones and sucks on his earlobe.

DANNY

Busy?

JASON

Kinda.

DANNY

Whatcha doin’?

JASON

Just getting some work done.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

DANNY
Playing your little song?

He gives her a patient smile.

DANNY (CONT'D)
Take a break?

JASON
Right now?

DANNY
Or not.

JASON
It's just I'm sorta --

DANNY
Okay.

JASON
Sure?

DANNY
Mmm-hmm.

He kisses her on the cheek and replaces his headphones.

As he begins to play again, she leans in and bites his neck in slow, slurpy kisses.

Jason stops, removes his headphones.

JASON
Babe?

DANNY
(kissing his neck)
Mmm-hmm.

JASON
I'm not sure we understood each other just then.

DANNY
(still kissing his neck)
I understood. You're too busy to pay attention to me, so you work, and I'll just do this until you're done.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED: (2)

JASON
It's not that I'm -- I just, I am --
I am paying attention to you.

DANNY
What color is my hair?

He looks back at her.

JASON
Honey, why is your hair red?

DANNY
Like it?

JASON
You dyed your hair? Isn't that
stuff bad for the baby?

DANNY
They don't know that, it's just not
generally recommended, but if it
spices things up a bit, then what's
the harm?

JASON
Well, for one, better safe than
sorry, and for another, you're a
perfectly beautiful brunette.

DANNY
As a brunette, I'm a perfect bore.
Obviously. Otherwise you'd pay
attention to me.

He looks at her.

JASON
Okay.

He slides his keyboard off the bed and puts away his
headphones.

JASON (CONT'D)
Come here.

Danny beams.

DANNY
Thank you.
They kiss, and Danny begins to remove Jason’s clothing. After a few minutes, when things really start to get going, Jason pulls away.

JASON
Mmm. Hold on.

DANNY
What?

JASON
There’s no tissues in here.

DANNY
So? Your nose runny?

JASON
No, I mean -- you know, for cleaning up.

DANNY
Forget it.

JASON
It’s just -- it gets messy.

She gives him a death glare.

JASON (CONT’D)
I’ll just run and grab a box of tissues. Real quick. I’ll be right back.

He hops out of the bed.

DANNY
There’s a box in the nursery.

JASON
I’ll be right back. Don’t go anywhere.

INT. JASON & DANNY’S HOUSE -- NURSERY -- NIGHT -- CONTINUOUS

Jason opens the door and turns on the light. As he reaches for the tissues on the changing table, his eyes meet the pregnancy calendar’s digital countdown display. He freezes.

His eyes drift around the room, remembering its former state. He touches the crib.

After a moment, Danny calls out to him.

(CONTINUED)
CONTINUED:

DANNY (O.S.)

J?

A moment later, she enters in a bathrobe.

DANNY (CONT’D)

What’s taking you so long?

Danny looks at the tissues that haven’t moved from the changing table. She picks up the box, holds it up for Jason to see.

JASON

Sorry. Got distracted.

She throws the box at him before storming out.

JASON (CONT’D)

Danny!

She SLAMS the bedroom door.

INT. JASON & DANNY’S HOUSE - BEDROOM - THAT MOMENT

Danny grabs the candle from the bedside table and extinguishes the flame.

CUT TO BLACK.

FADE IN:

INT. JASON & DANNY’S HOUSE - DINING ROOM - DAY

Jason sits at his table, conversing with his brother over the phone, while searching the social networking site *PeeplesFace.com for pictures of Allison.*

WILL (V.O.)

So you screwed up.

JASON

Yeah, I screwed up.

WILL (V.O.)

So fix it.

JASON

Any bright ideas for how I do that?

06/16/09 -- BLUE
EXT. SIDE OF ROAD - DAY - THAT MOMENT

Will walks alongside traffic, holding out a boot for fire department donations.

WILL
I dunno. Rachel always likes it when I visit her at work.

JASON (V.O.)
That's no good. I got this meeting tonight with that woman I was telling you about.

WILL
What kind of meeting?

JASON (V.O.)
Just a dinner thing. She wants to pitch this show idea she's got.

WILL
Where're you meeting her?

JASON (V.O.)
Her place. She's fixing something.

WILL
You better watch yourself, buddy.

JASON (V.O.)
Please, she's a professional. You're making the assumption that if a man and woman interact with each other in a social situation, somehow there has to be sexual tension between them.

EXT. ALLISON'S APARTMENT - NIGHT

Jason walks up to a shabby-looking duplex and hears the celebratory rhythms of traditional Cuban MUSIC emanating from inside the house. He RINGS the doorbell.

INT. ALLISON'S APARTMENT - LIVING ROOM & BEDROOM - NIGHT

The DOORBELL RINGS, and Allison enters in a sexy dress and answers it.
CONTINUED:

ALLISON
Hi!

Jason loses his train of thought upon seeing her.

JASON
Hi. (after a moment)

ALLISON
Come on in.

JASON
Okay.

Allison walks through her bedroom to get to the kitchen. *

Jason follows.

ALLISON
I'm still working on dinner. Like Cuban, I hope?

JASON
Sure.

ALLISON
Help yourself to a Mojito.
Pitcher's on the table.

JASON
A pitcher. Wow.

Jason makes a quick scan of her apartment. It’s small and a little dilapidated but clearly decorated by someone with a flair for life. On the coffee table sit several binders marked “Research,” as well as a couple of spiral-bound business plans for the children’s show.

Jason heads into the kitchen.

INT. ALLISON'S APARTMENT - KITCHEN - CONTINUOUS

Jason steps into the kitchen to see Allison dancing in place as she cooks.

ALLISON
Music's not too loud, is it?

Jason grabs a glass and pours himself a Mojito.

JASON
No, it's fine.

(CONTINUED)
ALLISON
Thought'd be fun to do the whole sensual experience.

JASON
You mean sensorial?

She smiles at him.

ALLISON
Right.

He rubs his naked ring finger with his thumb.

INT. LAS OLAS BISTRO - NIGHT

Danny and Rachel are working behind a U-shaped bar. Danny is serving a customer on one side of the U, and Rachel taps her shoulder.

DANNY
Yeah?

RACHEL
Someone's asking for you.

Danny looks over Rachel's shoulder to see Nathan. She walks over to him. He holds a wrapped package in his hand.

NATHAN
You dyed your hair.

DANNY
Yeah.

NATHAN
Can you do that? I thought --

DANNY
It's fine.

NATHAN
I mean it looks great on you.

DANNY
Yeah?

NATHAN
Yeah. Brought you a little present.

He slides the package across the bar to Danny.

(CONTINUED)

06/16/09 -- BLUE
DANNY
Why on earth would you bring me a present?

NATHAN
Seemed to like it.

She unwraps the paper to reveal a small, framed print of the redhead on the beach photo.

NATHAN (CONT’D)
You kinda look like her now, with the red hair and all.

She looks up at him.

NATHAN (CONT’D)
you know, it’s not unusual when you’re pregnant to feel weird about your body, but you’re a hot girl, Danny. You’ll never see it in your photos until you see it in yourself.

She doesn’t respond.

NATHAN (CONT’D)
End of platitudes.

She laughs.

DANNY
Well, thanks. This was really sweet. What can I get you to drink?

NATHAN
Gimme your specialty.

DANNY
One Appletini coming right up.

She laughs.

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INT. ALLISON’S APARTMENT - LIVING ROOM - NIGHT

After dinner, Jason and Allison sit and read through her research binders and business plan.

JASON
Okay. So what’s the next step?

(Continued)
ALLISON
We should start with a demo of one of your songs. That’s gonna be key in selling the whole idea.

They look at each other, a moment passing between them.

JASON
So — not to sound like a jerk, but you’re an intern, right?

ALLISON
Yeah.

JASON
So why on earth is anyone at your job gonna listen to you?

She laughs.

ALLISON
Okay. Confession time. My boss, Patty? She’s one of my mother’s oldest friends.

JASON
Ah.

ALLISON
Which is why I need to do this, to prove to everyone I’m not just the boss’s pet.

He nods. Another moment passes between them.

ALLISON (CONT’D)
Anyway, want some coffee?

JASON
Actually, I should get going.

ALLISON
Oh, okay.

They stand.

JASON
But thanks again for the dinner, and I’ll call you to set up the demo thing.

(CONTINUED)
05/16/09 -- BLUE
CONTINUED: (2)

They shake hands, and the touch lingers.

INT. LAS OLAS BISTRO – NIGHT

Danny snacks on a cherry as she and Nathan converse.

DANNY
So. You think I should give the
photos another shot?

NATEAN
Not in the way you think, no. You
have a camera?

DANNY
Got a camera phone.

NATEAN
* Perfect. Take your own pictures.
Think of it as a homework
assignment. Try not seeing yourself
through someone else’s eyes. When
you find a picture that feels
right, gimme a call. I’d like to
see it.

DANNY
* More platitudes?

NATEAN
Maybe, but sincere ones.

She considers this.

NATEAN (CONT’D)
* What do you say?

DANNY
* I’m mulling.

EXT. DOWNTOWN STREET – NIGHT

As Jason walks along the street toward Las Olas Bistro, he
passes a HOMELESS MAN leaning against a wall and selling
roses. He throws down some cash and takes a rose.

06/16/09 -- BLUE
EXT. LAS CLAS BISTRO - NIGHT - MOMENTS LATER

Jason walks up to Danny's bar and stops when he looks through the window and sees Danny and Nathan talking. She looks happier than he's seen her lately.

Nathan stands to leave, passing Jason on the way out.

INT. LAS CLAS BISTRO - NIGHT - CONTINUOUS

Jason approaches Danny.

JASON
Hey.

DANNY
Hey.

JASON
Brought you a present.

He hands her the rose.

JASON (CONT'D)
Sorry about last night.

DANNY
Me too. I can't really talk though. Working.

JASON
Oh.

DANNY
I'll see you at home?

JASON
Sure.
INT. JASON & DANNY'S HOUSE - KITCHEN - NIGHT
Danny sets her things down on the kitchen counter, looking at the framed photograph of the red head.
She pulls out her cell phone and snaps a self portrait, examines the result, and leaves the room.

INT. JASON & DANNY'S HOUSE - BEDROOM - NIGHT - CONTINUOUS
Jason's in bed. Danny enters in the dark, undresses, and puts on a nightgown.

JASON
You're home late.

DANNY
Yeah. Got slammed. Had a lot of side-work after.

INT. JASON & DANNY'S HOUSE - BATHROOM - NIGHT - CONTINUOUS
Danny brushes her teeth. Jason calls to her from the bedroom.

JASON (C.S.)
Who was that guy you were talking to before?

DANNY
(spits)
What guy?

JASON (C.S.)
He left right before I came in.

She rinses her mouth out.

DANNY
I dunno. Probably some regular. Why?

JASON
Just -- seemed friendly.

INT. JASON & DANNY'S HOUSE - BEDROOM - NIGHT - CONTINUOUS
She enters the bedroom again.

DANNY
What's with the jealous routine? (CONTINUED)

06/16/09 -- BLUE
JASON
Never said I was jealous.

Danny sets her alarm.

DANNY
No. No, you didn’t. Jealousy, after all, requires a fear of someone else taking something you want. And since there’s nothing here you want.

Danny climbs into bed and turns her back to Jason.

JASON
Where the hell did that come from? I came by tonight, didn’t I? Brought you a rose?

DANNY
You bought the rose off the homeless guy. I’m not an idiot.

JASON
Hey, I made an effort, but you clearly weren’t interested.

DANNY
I guess not being interested cuts both ways.

Jason sits up and turns on his light.

JASON
No. You don’t get to do that.

DANNY
Do what?

JASON
You don’t get to blow me off for no reason.

DANNY
No reason? I’ve been married to an empty bed for four months, J. How’s that for a reason?

JASON
Danny, I’m trying.
DANNY
I never asked you to marry me,
Jason, so if this is just your
version of “do the right thing,”
you can have it.

JASON
Where the hell is this coming from?
You think I married you because
you’re pregnant?

She doesn’t respond.

JASON (CONT’D)
Is that why you married me?

She looks away.

JASON (CONT’D)
I gave up my studio because you’re
pregnant. I do these damn Bible
studies with Pastor Dave because
you’re pregnant, but I married you
because it’s --

The words catch in his throat. His eyes well up.

JASON (CONT’D)
-- because I wanted to.

Danny starts to cry but doesn’t face him.

INT. JASON & DANNY’S HOUSE - BEDROOM - NIGHT - HOURS LATER

Danny watches Jason sleep. She shakes him.

DANNY
Hey.

JASON
Hmm? Yeah?

DANNY
I’m sorry for earlier.

JASON
Hmm?

DANNY
Earlier. I was mean for no reason.

No answer.

(CONTINUED)
06/16/09 -- BLUE
CONTINUED:

DANNY (CONT'D)
Are you awake?

JASON
Mmm? Yeah. Yeah, I'm awake. You were mean.

DANNY
Well, you don't have to rub it in.

JASON
No, I'm just saying, I agree -- I mean, I accept your apology. And me too. I'm sorry.

DANNY
For what?

JASON
For the thing I did that made you mad.

DANNY
Do you even know what you did that made me mad?

JASON
I'm sorry for giving you a rose from a homeless guy and for being jealous.

DANNY
You were jealous?

JASON
Wasn't that what pissed you off in the first place?

DANNY
No, stupid, I was mad when you said you weren't jealous. Made me feel like you didn't care. Just like it wasn't the rose that bothered me so much as the fact that you only bought one. I mean, the guy had a whole bouquet, but I was only worth the one rose to you. The one homeless rose.

JASON
Babe, I didn't have a lot of cash on me.

(CONTINUED)
06/16/09 -- BLUE
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CONTINUED: (2)

DANNY
Well, there's an ATM like right there, but that's not the point. I'm not trying to nag you. It was sweet of you to visit me, and the rose was an effort. I see that now. I love you. I didn't marry you just cause of the baby.

She chokes up a bit.

JASON
Hey, whoa. What's this?

DANNY
Just hormonal. It's nothing. Go back to sleep.

JASON
Okay. Love you too.

He kisses her and closes his eyes.

INT. JASON & DANNY'S HOUSE - KITCHEN - DAY

Jason grabs a breakfast burrito out of the microwave. As he walks out and passes Nathan's photograph, he does a double-take. He stops, picks up the picture, and stares at it.

INT. JASON & DANNY'S HOUSE - BATHROOM - DAY

Jason stands in the doorway, eating his burrito, as Danny gets ready for work.

JASON
What's with the, uh, naked lady photo in the kitchen?

DANNY
You like it?

JASON
For a second I thought it was you.

DANNY
Nope. Not me. Sorry.

JASON
But it kinda looked like you, what with the red hair.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

DANNY
Yeah. I guess.

JASON
So who's Nathan Long?

DANNY
He took the photo.

JASON
Was he the guy from last night?

DANNY
From last night?

JASON
You know, the regular?

DANNY
He came by and gave it to me, if that's what you're asking.

JASON
Well, so why is a guy who takes naked photographs of pregnant ladies signing photographs of naked pregnant ladies that look like you and giving them as gifts, anyway?

DANNY
Cause he knew I liked the photo.

She turns on the faucet and leans over to wash her face.

JASON
How'd he know you liked the photo?

DANNY
What?

JASON
Nothing.

INT. ALLISON'S APARTMENT - BEDROOM - NIGHT

Jason has turned Allison's bedroom into a mini recording studio. Allison enters with a bottle of wine.

ALLISON
Thought wine would help.

She opens the bottle and pours them each a glassful.

(CONTINUED)

06/16/09 -- BLUE
ALLISON (CONT’D)
So what’s the plan?

JASON
Well, first, I’ll just show you how to run the software, so you can be in charge of recording. Second, you can tell me what sucks and what doesn’t suck.

ALLISON
That all?

JASON
Unless you can sing harmony.

She smirks.

JASON (CONT’D)
You sing?

ALLISON
In high school, but it’s been a long time since I’ve sung in front of anyone. Not counting karaoke.

JASON
Well, in that case you can help me with the harmonies.

INT. ALLISON’S APARTMENT - BEDROOM - NIGHT - LATER

The bottle of wine is empty. Jason and Allison sing harmonies together (and in very close proximity) as they finish the demo.

BOTH
(singing)
I’d like it without bacon / I’d like the haaam on the side / I’d like an ice cream sandwich / I’d like an ice cream sandwich / I’d like an ice cream sandwich / And I’d like it chicken-fried.

Allison presses stop on the laptop recorder.

JASON
You know, you have a nice voice.

(CONTINUED)
ALLISON
All-state chorus, two years in a row.

Jason starts putting away the equipment he brought to record the demo.

JASON
I gotta tell ya, you've gotten me excited about my music in a way I haven't been in months.

She smiles.

ALLISON
Man, it's late. I think you probably missed your bus.

JASON
I can call a cab.

ALLISON
I'd offer to drive you, but I'm not sure I should be on the road.

JASON
It's fine.

ALLISON
You know, if you want, you're welcome to stay here.

Jason fidgets with his ring finger.

JASON
Um --

Allison tries to read his expression.

ALLISON
I mean, you know, on the couch.

JASON
Yeah. You know, I shouldn't. I mean, I gotta be somewhere early, so --

ALLISON
No biggie. I'll call you a cab then.

She pulls out her cell.

(Continued)
CONTINUED: (2)

JASON

Thanks.

INT. JASON & DANNY’S HOUSE – LIVING ROOM – DAY

Jason sits on a piano bench with a LITTLE BOY (8).

JASON

So why don’t we start by having you show me the C Scale.

LITTLE BOY

What’s that?

JASON

The notes of the C Scale? All the notes in the key of C?

The boy stares at him with a confused look on his face.

JASON (CONT’D)

Okay, let’s start smaller. Can you tell me where Middle C is?

The boy looks the keyboard up and down and settles on pressing a low F#.

JASON (CONT’D)

Okay, I’ll give you a hint, it’s near the middle.

Danny comes in carrying some shopping bags, and Jason turns to see her in the doorway. She holds out a tiny plastic baggy with his wedding ring in it. He stands.

JASON (CONT’D)

Hey.

DANNY

Hey.

He holds out his hand. She slips the ring onto his finger.

DANNY (CONT’D)

With this ring, I thee wed.

They kiss. The boy hits a high G note.

JASON

(to the boy)

I said in the middle. It’s in the middle of the keyboard. Middle C.

(continues)

06/16/09 -- BLUE
CONTINUED:

DANNY
Was gonna put on some coffee. Want some?

JASON
Sure. Thanks.

They kiss again.

INT. JASON & DANNY’S HOUSE – KITCHEN – DAY – CONTINUOUS

Danny enters the kitchen and starts the coffee.

INT. JASON & DANNY’S HOUSE – NURSERY – DAY – CONTINUOUS

Danny steps into the nursery with one of her shopping bags. On the dresser in the nursery sits the framed photo of the redhead on the beach.

Danny pulls out a stuffed dolphin from her bag and places it in the crib.

INT. JASON & DANNY’S HOUSE – DINING ROOM – NIGHT

Danny, Jason, Rachel, and Will sit around the dining room table playing Mahjong.

WILL
Four crack, suckas!

Rachel draws a tile.

RACHEL
Little man.

She draws again.

WILL
So, J, how's this whole TV show thing with the girl coming along?

Danny looks over at Jason.

JASON
Um, good. We recorded a demo the other night.

RACHEL
Soap.

(Continued)
WILL
Yeah? She come over here?

JASON
No. West.

WILL
I want that.

DANNY
That's like the third time I've been skipped.

WILL
Snooze you lose. So Danny, have you met this -- what's her name?

JASON
Allison. And no, they haven't met yet.
CONTINUED: (2)

DANNY
We should have her over for dinner or something.

WILL
Right dot.

JASON
Yeah, I’ll mention that.

RACHEL
Oh, hey. By the way, we’re having a yard sale, if you guys have anything you wanna get rid of.

DANNY
When are you doing it?

RACHEL
Green dragon. Haven’t decided yet. Soon. I’m forcing Will to purge himself of all the crap that’s accumulated in the garage.

WILL
Yeah, J, I’m finally gonna sort through all of Dad’s old stuff if you wanna help. May wanna come over, see if there’s anything you wanna keep.

DANNY
Maybe some of your old baby stuff’s in there. That’d be cool, huh?

JASON
Anything’s possible. Four ban.

INT. JASON & DANNY’S HOUSE - BATHROOM & BEDROOM - DAY

Jason stands in the doorway to the bathroom as Danny gets ready for work in front of the mirror.

DANNY
How do I look?

JASON
I’d tip ya.

DANNY
Yeah, but sympathy tip or MILF tip?

(CONTINUED)
CONTINUED:

Jason wraps his arms around his wife from behind and looks into her eyes in the mirror's reflection.

JASON
Definitely a -- whoa!

He rubs her belly.

JASON (CONT'D)
Baby's really kicking.

DANNY
Yeah. Getting to be cramped quarters in there, I guess.

JASON
Wait until he sees our house.

DANNY
Or she.

JASON
I don't know why we can't just find out.

Jason's phone rings in the bedroom.

DANNY
It spoils the fun. Phone's ringing.

Jason steps out into the bedroom to answer the phone.

JASON
Hello?

ALLISON (V.O.)
Hey! So -- Patty loved the demo. She wants to meet you.

JASON
Yeah?

As Jason talks on his phone, Danny grabs hers and snaps another self portrait in the mirror.

ALLISON (V.O.)
What're you doing tonight?

JASON
Nothing, really.

ALLISON (V.O.)
Feel like dressing up?

06/16/09 -- BLUE
66

INT. JASON & DANNY’S HOUSE - BEDROOM - NIGHT

Jason stands before a vanity mirror in a suit and tie. He grabs his wedding ring. Puts it on. Takes it off. Puts it on again. Takes it off. Puts it back on.

JASON
Oh! Really? You didn’t realize I was married? Yeah, my ring was getting reshaped. Didn’t I mention that? I never mentioned my wife? Really? Sorry, I --

He stares at the ring and takes it off again.

JASON (CONT’D)
Really? Guess I forgot to put it on when I left. Sorry, babe. Just got used to being without it, I guess.

He walks out. He comes back. Picks up the ring. Puts it down again.

JASON (CONT’D)
I just forgot it.

He walks out. A second later he returns and grabs the ring.

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EXT. ART GALLERY - NIGHT

As Jason approaches the gallery, he sees Allison standing out front. At the last possible moment, he loses his nerve and slips his wedding ring off his finger and into his pocket.

ALLISON
Wow. You clean up good, mister.

JASON
Yeah, and as usual, you look -- great. So what’s up with all this?

ALLISON
Patty’s on the gallery board. Invited us to the opening. The place’ll be crawling with money tonight. I think she’s hoping to help us put the show out there, see if we can find some funding.

The color starts to leave Jason’s face.

(Continued)

06/16/09 -- Blue
ALLISON (CONT'D)
You okay?
JASON
Yeah. Just nervous.
She pouts her lip at him.

ALLISON
Aw, you're adorable. Relax. It'll be fine. You know what always works for me when I'm nervous?

JASON
What's that?
Allison grabs him and gives him a hell of a kiss.

ALLISON
Better?
She gives him a chummy whack on the shoulder and enters the gallery.

68
INT. ART GALLERY - MAIN EXHIBIT - NIGHT
Jason and Allison enter the gallery.

ALLISON
Want a drink?

JASON
Most definitely.
She walks off, and he looks at the artwork with his hand in his pocket. He happens upon Nathan's photo of the redhead. He stares at it, absentmindedly slipping his wedding ring onto the tip of his index finger.

PATTY
Jason?
Jason turns around to see PATTY (50s), a force of a woman, who immediately shakes his hand with the grip of a Texas senator.

PATTY (CONT'D)
Hi! Patty Lewis. Allison pointed you out.

JASON
Oh! Great to meet you.

(CONTINUED)
06/16/39 -- BLUE
PATTY
Let me ask you something. You teach music, right? You think you could teach me an instrument?

JASON
Sure. I could give you piano or guitar lessons, if you wanted.

PATTY
Perfect. How long would that take?

JASON
To learn?

PATTY
More than week?

JASON
Probably.

PATTY
That’s no good then. What about harmonica? Oh, or the Jew’s Harp! Is it okay to say Jew’s Harp? Is it actually a Jewish thing, or is that some kind of slur?

JASON
I have no idea.

Allison comes back. Hands him a glass of wine.

ALLISON
Hey. Good. You found each other.

PATTY
You know, Snoopy used to play a Jew’s Harp. You’d think if Snoopy could handle it, I could make do.

ALLISON
What’s this about?

Jason shrugs.

PATTY
Oh, I just bet Geoff Peeples fifty bucks I could learn a musical instrument in seven days. Jason, I should tell you right now, I have a gambling problem.

(CONTINUED)

06/16/09 -- BLUE
JASON
Geoff Peeples? The owner of PeeplesFace.com?

PATTY
Yeah. We were talking about your show. He was very interested. Where’d he go?

Patty turns and starts to walk away. Jason gapes at Allison.

JASON
He’s like a bajillionaire.

She shrugs, and they turn to follow Patty.

JASON (CONT’D)
What do I owe you, by the way? For the drink, I mean.

ALLISON
Nothing. It’s an open bar.

JASON
Sweet.

ALLISON
Course I did leave a hefty tip.

JASON
Yeah, guess you always have to tip big at an open bar, don’t you?

ALLISON
Yeah, that, and the bartender was pregnant.

Jason drops his wine glass, and as he reaches out with both hands to recover, he accidentally flings his wedding ring to the ground.

ALLISON (CONT’D)
Whoa. You okay?

They both lean down to pick up the glass, and Jason places his shoe on top of the ring before Allison sees it.

JASON
Uh. Yeah. Just lost my grip.

ALLISON
Hey, move your leg there.

(CONTINUED)
CONTINUED: (3)

JASON

Huh?

ALLISON

Under your foot. Someone lost a ring.

Nathan walks toward the commotion.

NATEAN

Hey, don’t worry about that. We’ll have someone clean it up.

PATTY

Nathan, I want you to meet these people. Allison, Jason, this is Nathan Long. He’s on the board with me, and a very talented photographer I might add. Jason, that was his piece you were looking at before.

Jason recognizes Nathan from Las Olas Bistro.

JASON

(to Nathan)

You’re very attractive.

NATEAN

Whatcha --

Jason’s comment catches him, and he shoots Jason an odd look before finishing his question.

NATEAN (CONT’D)

-- got there?

ALLISON

Someone lost a wedding ring.

He holds out his hand. She gives it to him.

NATEAN

I’ll have the girls at the bar hold on to it in case someone comes looking. Excuse me.

He walks away.

PATTY

Jason, if you’re going to the bar to get another drink, could you refill my glass for me?

(CONTINUED)
CONTINUED:

Allison walks up and interrupts, and Jason quickly hides his ring in a fist, a detail that does not escape Danny’s attention.

ALLISON
Hey, hurry up with your drink.
Patty’s talking to Geoff Peeples now. This is our chance.

JASON
I’ll be right there.

She squeezes Jason on the arm and walks away.

Danny stares at him, stone-faced.

DANNY
Allison, right?

JASON
Yeah.

DANNY
Want me to hold on to that for ya?

He unclenches his fist.

DANNY (CONT’D)
Wouldn’t want it to slip away again. Might lose it for good.

He places the ring in her hand.

JASON
Yeah. Good idea.

DANNY
Better hurry. Sounds important. But bring her back over after. I’d like to meet her.

JASON
Sure.

70 INT. ART GALLERY - MAIN EXHIBIT - NIGHT - CONTINUOUS

Jason finds Allison. She and Patty are laughing with GEOFF PEEPLES (40s), an eccentric egomaniac with an odd sense of fashion.

ALLISON
Jason, this is Mr. Peeples.

(Continued)

06/16/09 -- BLUE
PEEPLES
* Please, call me GEOFF. You must be
the Jellyman.

JASON
Captain Jellyman.

Peeples solutes.

PEEPLES
* Course. My apologies. Well,
* Captain, I’m intrigued with this
* show idea you’ve cooked up with the
* lovely Allison here. You know, in
* the web biz, you gotta keep your
* finger on the cultural pulse at all
* times, and let me tell you, the
* stuff they put out there for kids
* these days is pure horseshit. Am I
* right?

JASON
Couldn’t agree with you more, sir.
Could you excuse me for just a
minute.

Allison grabs his arm.

ALLISON
You okay.

JASON
Yeah. I’ll be right back.

INT. ART GALLERY - PUBLIC RESTROOM - NIGHT
Jason splashes water on his face.

INT. ART GALLERY - MAIN EXHIBIT - NIGHT
Jason returns to mingle with Patty, Allison, and Peeples’
SOCIALIZE FRIENDS. Handshakes are exchanged and backs are
slapped in a barrage of tipsy banter, but most of it barely
registers with Jason.

INT. ART GALLERY - BAR AREA - NIGHT
Danny, Rachel, and Nathan clean up after the gallery has
emptied, Danny clearly off in her head.
JASON
I just --
She sets his ring on the coffee table. He looks up at her.

DANNY
Are you having an affair?

JASON
God, no, Danny. It's nothing like that.

DANNY
Did your ring really fall off tonight?

JASON
No.

DANNY
Does it fit?

JASON
Yes.

DANNY
Does this girl, Allison, does she know you're married?

JASON
It hasn't exactly come up, I suppose.

DANNY
But if I understand correctly -- and feel free to correct me if I'm wrong -- you chose not to wear your ring in front of her tonight. That was a choice that you made.

He opens his mouth, but no words come out.

DANNY (CONT'D)
So you tell me, J. Is there something going on here or not?

JASON
No.

DANNY
I swear, if you're lying to me, J, we're done.

(CONTINUED)
06/16/09 -- BLUE
CONTINUED: (2)

JASON
She kissed me, but that’s it. It was -- it wasn’t anything. It happened so fast, I couldn’t react.

DANNY
React. Like what, tell her you’re married or -- I dunno -- put on your wedding ring?

He doesn’t answer.

DANNY (CONT’D)
Have you thought about sleeping with her?

He doesn’t answer. Danny bows her head.

DANNY (CONT’D)
I think it’d be best if you called a cab and stayed with your brother.

JASON
Danny, can we please talk about this?

DANNY
Not tonight we can’t, no.

JASON
Okay, well, do I really need to stay at Will’s? I can’t just sleep on the couch?

DANNY
If you stay on the couch, I’m gonna be real tempted to hurt you in your sleep, so I think it’d be best for both of us if you left.

She picks up his ring.

JASON
Can’t I have my ring back?

DANNY
Oh, you wanna wear it now?

JASON
Danny --

(CONTINUED)
06/16/09 -- BLUE
CONTINUED: (3)

DANNY
No, Jason. You don’t get to pick
and choose when to wear this ring.

She turns to walk out.

JASON
You know, you don’t have to take
your ring off to cheat.

She stops. Turns to face him.

JASON (CONT’D)
Why did Nathan give you that photo?

She scoffs.

DANNY
Oh, that’s brilliant. You think
Nathan and I are having an affair?

JASON
Have you thought about sleeping
with him?

She drops the smug expression. He stands to face her.

JASON (CONT’D)
I’ll call that cab now.

EXT. JASON & DANNY’S HOUSE – NIGHT

A cab rolls up next to Jason. He climbs in and rides off.

INT. JASON & DANNY’S HOUSE – LIVING ROOM – NIGHT

Danny stares at Jason’s ring sitting on the table. She stands to leave, grabbing Jason’s ring and dropping it into a small drawer.

INT. TAXI CAB – NIGHT

Jason rides in the backseat. We HOLD on him for a long time, as the full weight of the evening’s events begin to settle across his features.
INT. NATHAN'S PHOTOGRAPHY STUDIO - NIGHT

Nathan sits on his couch, unwinding with a book, when the front door BUZZES.

He walks across the room and peers through door sight. Upon seeing Danny, he looks over his shoulder, almost as if checking whether anyone's watching.

He unlocks and opens the door to Danny, and neither of them speak.

INT. WILL & RACHEL'S HOUSE - SPARE ROOM - NIGHT

Rachel makes Jason's bed.

JASON
Thanks.

She storms out.

JASON (CONT'D)
Guess Rachel's kinda mad at the moment.

Will gently places his hand on his brother's shoulder in a reassuring manner.

WILL
Brother, you need to understand right now that you're in trouble, and no one likes you. So the less you say, the better.

He punctuates this with an affectionate pat on the back.

Jason's phone RINGS.

WILL (CONT'D)
Who's that?

Jason looks at the phone.

JASON
Allison.

WILL
I'll give you one more bit of brotherly advice. You wanna fix your marriage, you're gonna have to walk away from this.

(CONTINUED)

05/16/09 -- BLUE
CONTINUED:

He points to the phone.

JASON
You realize we're talking about a huge break for me.

WILL
J, you wanna save your family or not?

Will closes the door. Jason declines Allison's call.

INT. NATHAN'S PHOTOGRAPHY STUDIO - NIGHT

Nathan and Danny sit at a table, snacking from a bowl of fresh cherries.

DANNY
You spoil me, Mister Long.

NATHAN
That maraschino crap is terrible for you.

DANNY
I bet you'd be a good midwife.

NATHAN
I'll keep it in mind in case this whole photography thing goes bust.

DANNY
Always good to have a backup.

NATHAN
So what about you. You have a backup?

DANNY
I don't know what's gonna happen. I mean, is having someone's baby really enough to build a life on?

NATHAN
Surprised to hear you ask that question.

DANNY
Why?

(CONTINUED)

06/16/09 -- BLUE
NATHAN
I dunno. Commitment? For whatever reason, you married this guy.

DANNY
You think I should work it out?

NATHAN
That's not my call.

DANNY
See, I have this dream of a man who wants me so badly he can just barely take it.

NATHAN
Well, I would imagine a man like that would come with his own set of troubles.

She considers this.

DANNY
I found a cool word online the other day.

NATHAN
Hit me.

DANNY
It's hard to say. Maieusiophile.

NATHAN
Maieusiophile?

DANNY
Someone sexually aroused by pregnancy. As opposed to maieusiophobe, which is someone with an irrational fear of childbirth. I guess all men fall within one category or the other, right?

They stare at each other.

DANNY (CONT'D)
I've been thinking about it, and I wanna do another session with you.

NATHAN
Yeah?

(CONTINUED)

06/16/09 -- BLUE
DANNY
Yeah. And I wanna do it nude.

He smiles.

NATEAN
That's sort of cheating, isn't it?

DANNY
I'm sorry?

NATEAN
On your homework.

She doesn't answer. Averts her eyes.

NATHAN (CONT'D)
Hey. I was just playing.

She looks back up at him with pleading eyes. He takes her hand.

NATHAN (CONT'D)
Look. Danny, I could shoot you --
I'd love to shoot you. But I'm not gonna.

She locks down at their hands, trying to force back tears.

INT. ALLISON'S APARTMENT - DAY

Allison's doorbell RINGS, and she opens the door to find Jason still in last night's clothing.

ALLISON
Hey. You look terrible.
He just stares at her.

ALLISON (CONT'D)
Wanna come in?

She holds open the door. He enters.

ALLISON (CONT'D)
You hungry? I was just gonna fix myself a sandwich.

She starts heading for the kitchen through the bedroom. Jason looks at the bed and can't cross the threshold.
CONTINUED:

JASON
Can I get a drink?

ALLISON
Yeah.

She gestures for him to follow her. He doesn’t. She sees this.

ALLISON (CONT’D)
You wanna sit, and I’ll bring you something?

JASON
Yeah. Thanks.

He sits. She nods and leaves to get him a drink.

After a moment Allison returns and sits down across from him.

ALLISON
So. What the hell’s wrong with you?

JASON
We need to talk.

ALLISON
Okay.

It takes him a while to ramp up.

JASON
The thing is --

ALLISON
Jason, if this is about the kiss, I didn’t --

JASON
I’m married.

Her face freezes for a moment, then etches into a hopeful smile.

(continued)
ALLISON
You mean like separated?

JASON
Well, actually, at the moment, I'm not quite sure how to answer that question, but generically speaking, no, I'm not separated.

Her smile drops.

ALLISON
You're married?

JASON
Yes.

ALLISON
And you just thought you'd mention it?

JASON
Well, at first, it didn't really come up. Then eventually it kind of felt like maybe we'd passed the point where I could tell you without it being awkward.

ALLISON
Yeah. It's a little awkward. I'll give you that.

JASON
Look, I don't know what to say. I'm sorry.

ALLISON
What do you want from me, Jason?

JASON
What do you mean?

ALLISON
Why are you here? What are you after?

He stares at her.
CONTINUED:

DANNY
Take cream or sugar?

JASON
Cream.

She adds the cream and slides the coffee across the table, sitting down next to him. They both sit in silence and sip their coffee, squirming under the awkward weight of the moment. They both attempt false-starts at conversation and sort of laugh at themselves.

DANNY
So, Jason. What are you after here?
Really?

Jason clears his throat.

JASON
Oh. Ah. Well, like I said before, I'm not trying to -- I'm not expecting -- um --

They laugh.

JASON (CONT'D)
Are we doing this? For real?

DANNY
I don't know what we're doing, but we're here, so we might as well cut through the bullshit. Otherwise, what's the point?

JASON
Okay.

Jason readjusts in his seat, scooting his chair close to her.

JASON (CONT'D)
What am I after?

DANNY
Yeah.

JASON
You sure you wanna know?

DANNY
No, but yes.

(continued)

05/16/99 -- BLUE
JASON
I'm after you. You wanna know what
I pray about? This. This moment.
Every night since the first time I
saw you, I've prayed you'd realize
Chris wasn't the one for you, so
I'd get the chance to show you what
you mean to me. So, yeah. I'm after
you, Danny. That's pretty much it.

They stare at each other for a long, hot, silent minute,
inch closer and closer. Danny smiles.

DANNY
Now, see there. Prayer works.

Their lips meet, and they kiss like their lives depended on
it.

INT. ALLISON'S APARTMENT - LIVING ROOM - DAY - THE PRESENT
Allison waits for an answer from Jason. He's starting to cry.

JASON
I just wanted you to know why I'm
walking away, why I can't do the
show with you. I appreciate the
opportunity you've given me, and
I'm sorry for screwing it up and
for hurting you.

Jason leaves.

INT. JASON & DANNY'S HOUSE - LIVING ROOM - DAY
Danny talks to Pastor Dave on the phone.

DANNY
I'm not sure what's gonna happen,
but for now, I just don't want
everyone to know.

INT. CHURCH - PASTOR DAVE'S OFFICE - DAY - THAT MOMENT
Pastor Dave counsels Danny.

(CONTINUED)
PASTOR DAVE
Absolutely, Danny. I want you to
know that mine and Annie’s prayers
are with you right now, and I know
Will and Rachel are praying too.

INT. JASON & DANNY’S HOUSE - LIVING ROOM - DAY - THAT MOMENT
Jason enters the house. He’s a mess.

DANNY
(to Pastor Dave)
Uh, Jason just walked in.

JASON
Can we talk?

DANNY
(to Pastor Dave)
He wants to talk.

JASON
Who’s that?

DANNY
Pastor Dave.

JASON
You’re asking Pastor Dave for
permission to talk to me?

DANNY
No, Jason, I’m not asking for
permission to talk to you.

JASON
So can we talk?

DANNY
What do you wanna say?

JASON
Look. I know I screwed up, but I’m
ready to do what it takes to make
this right, starting with taking my
ring back.

DANNY
Jason, it’s not that simple.
CONTINUED:

JASON
Yeah, I know it's not simple. I've lost your trust, but --*

DANNY
* J, you're not listening. It's not just about you. We have problems. I have problems.*

JASON
* What do you mean?*

She hesitates.

DANNY
* After you left, I went to Nathan's. Nothing happened, but I went there hoping something would.*

He looks away.

DANNY (CONT'D)
* J, I think we -- I think we need to just take some time to --*

JASON
Okay. All right. You need time. I can do that. So I'll just take my wedding ring then, and we'll give it another day or so.*

DANNY
* J, I feel like you're not hearing me.*

JASON
* So -- what? You're hiding it? Fine. I'll find it myself. Is it in here?*

He grabs her purse and empties it out on the floor.

(CONTINUED)
CONTINUED: (2)

JASON (CONT’D)
No? Is it in here?

He starts yanking out drawers and tossing the contents all over the place.

DANNY
(to Pastor Dave)
He’s wrecking the house now.

PASTOR DAVE (V.O.)
Let me talk to him.

DANNY
Pastor Dave wants to talk to you.

She hands him the phone.

JASON
Hi, Pastor Dave. I just want my damn wedding ring back.

PASTOR DAVE (V.O.)
Absolutely --

Jason throws the cell phone across the room, and continues his search for the ring, shouting and throwing things around.

Danny goes to the phone.

DANNY
He threw the phone.

PASTOR DAVE (V.O.)
I’ll call Will, and we’ll be right over.

EXT. JASON & DANNY’S HOUSE – DAY

Pastor Dave, Will, and Rachel arrive to find Danny sitting on the front porch.

DANNY
He’s lost his mind, Will.

WILL
Why don’t you take off with Rachel?

He and Pastor Dave enter the house.

06/16/09 -- BLUE
INT. JASON & DANNY'S HOUSE - LIVING ROOM - DAY - CONTINUOUS

The house is a wreck. Jason has emptied every drawer and cleared every shelf in search of the ring.

JASON
Hey! Did you guys come to help search for the ring?

WILL
J, look at yourself. You need to stop.

They step toward him. He counters by putting a piece of furniture between them.

PASTOR DAVE
Jason, why don't we all go grab a beer and talk about this.

JASON
Don't come near me. Either of you. In fact, I think you should both leave. Right now. This is my house, and you're trespassing.

WILL
J, don't be an idiot.

JASON
If you don't vacate my property, I'll have no choice but to call the police.

PASTOR DAVE
Jason, I'm surprised none of your neighbors have called the police already.

They HEAR Danny's minivan engine START.

JASON
Is that Danny? Is she leaving?

WILL
Yes, she's leaving.

Jason tries psyche them out and make a run for the front door, but they block him and struggle.

JASON
Danny!
CONTINUED:

Jason shoves Will, so Will lays him out in a single punch.

EXT. WILL & RACHEL'S HOUSE - BACK PORCH - DAY

Jason sits watching Izzie play and holds an ice-cold Boc-Boo Sunny to his black eye.

Will steps out and hands Jason a beer. Sits down beside him.

JASON
Did you really have to hit me?

WILL
Yep.

JASON
Do you think my marriage is over?

WILL
Don't think so.

JASON
Thanks. You're a good brother.

WILL
Yep.

INT. JASON & DANNY'S HOUSE - LIVING ROOM - NIGHT

Danny cleans up after Jason's mess. She notices that the drawer where she left his ring is lying on the floor upside down. She gets down on the floor to pick it up, looking through its dispersed contents.

The ring is missing. Danny panics.

She searches as frantically as Jason had for the little silver wedding band, finally catching something shiny under a piece of furniture. She reaches underneath and retrieves the ring, relieved.

INT. DANNY'S MINIVAN - DAY

Danny waits in the driver's seat outside of Will and Rachel's house. Rachel approaches the window with her camera in hand.

RACHEL
How're you holding up, kiddo?

Danny hands her a packed duffle bag without answering.

(CONTINUED)
B91 CONTINUED:

RACHEL (CONT’D)
How long do I have to keep him?

Danny shrugs.

RACHEL (CONT’D)
You wanted this?

She hands Danny the camera.

RACHEL (CONT’D)
Where’re you headed?

DANNY
Therapy.

Rachel furrows a brow.

RACHEL
Okay. Love ya.

She squeezes Danny’s hand.

C91 INT. WILL & RACHEL’S HOUSE – KITCHEN – DAY

Jason dials Danny’s number as Rachel cleans the kitchen.

D91 INT. AQUARIUM – ENTRANCE – DAY – THAT MOMENT

Danny enters with Rachel’s camera slung over her shoulder. Her phone RINGS. She looks at it and declines Jason’s call.

E91 INT. WILL & RACHEL’S HOUSE – KITCHEN – DAY – THAT MOMENT

Jason leaves Danny a message.

JASON
Danny, please just call me back. I love you.

He ends the call. Looks at his sister-in-law.

JASON (CONT’D)
Rach, you gotta help me here. What do I do?

RACHEL
I dunno, J. She’s -- upset.

Izzie enters the room.

(CONTINUED)

06/16/09 -- BLUE
CONTINUED:

IZZIE
Mommy, I want to go to the park.

RACHEL
Why don’t you ask Uncle Jellyman to take you? He could probably use the sympathetic company, anyway.

JASON
Okay, kiddo. Let’s do it.

F91  EXT. AQUARIUM – DOLPHIN OBSERVATION DECK – DAY
Danny walks along a railing, looking down at the dolphins swimming below.

G91  EXT. CITY PARK – DAY
Jason and Izzie enter the park, and Izzie runs ahead to frolic at the edge of a waterplay fountain’s dancing spray.

JASON
Don’t get too close, Iz.

E91  INT. AQUARIUM – UNDERWATER DOLPHIN VIEWING WINDOW – DAY
Danny walks down a ramp into a viewing area with large underwater windows peering into the dolphin pool.

Danny walks up to the glass, placing her hand against it, and one of the dolphins comes close and interacts with her. The attention from the animal overcomes her emotions.

J91  EXT. CITY PARK – DAY
Jason watches as a gleefully laughing Izzie reaches her arms out into the fountain’s animated jets of water.

AK91  INT. AQUARIUM – UNDERWATER DOLPHIN VIEWING WINDOW – DAY
As the dolphin observes Danny through the window, she smiles and lifts the bottom of her shirt to show her belly.

Danny grabs Rachel’s camera and holds it out at arms length to snap a photo of herself with the dolphin in the background.

06/16/09 -- BLUE
K91  INT. WILL & RACHEL'S HOUSE - GARAGE - DAY

Jason and Will search through old boxes, prepping for the garage sale.

JASON
I can't believe how old some of this crap is.

WILL
Pretty great, right? It's like some kind of time capsule.

JASON
You got some of Dad's old plaques and stuff here. You should hang this stuff up, you being the --

Jason stops cold.

WILL
You all right. See a snake or something?

JASON
My God. I had no idea they still existed.

Will steps over to view the contents of the box. Inside lay two old, hand-made puppets.

WILL
Hey! It's your old namesake, Arthur Jellyman. What's my guy's name again? Mr. Flibb?

JASON
Mr. P.B.

WILL
Right. P.B. Man, I haven't thought about those puppet shows in years. Those were great though, huh?

He looks at his brother.

WILL (CONT'D)

You okay?

JASON
It's like you said. Kids idolize their dads, but my kid's got nothing to idolize.

(MORE)

(continued)

05/16/99 -- BLUE
K91 CONTINUED:

JASON (CONT'D)
I just wanted to make something of myself, you know? Be someone my kid could be proud of. But where’d it get me?

WILL
J, your kid’s not even born yet. You think they’re gonna care about that stuff?

JASON
You did. Izzie does. You followed in Dad’s footsteps, and now Izzie wants to follow in yours.

WILL
Yeah, and you took your name from the damn puppet Dad made and wear his captain’s hat when you perform. I thought it was cool Dad fought fires. You thought it was cool he made puppets for his kids. Doesn’t matter what it is. Kids just love their fathers, and every kid finds his own thing.

Jason stares at the puppets.

WILL (CONT’D)
Now, quit being a girl and help me move these boxes.

91 INT. WILL & RACHEL’S HOUSE – SPARE ROOM – DAY
Jason lists some of his equipment and instruments for sale on an internet auction site.

92 INT. WILL & RACHEL’S HOUSE – DINING ROOM – DAY
Jason fills out a job application for a music store.

93 INT. WILL & RACHEL’S HOUSE – DEN – DAY
Jason writes a new song at the upright piano.

98 INT. LAS OLAS BISTRO – DAY
Out of the corner of her eye, Danny sees a customer sit at the bar.

(CONTINUED)
06/16/99 -- BLUE
CONTINUED:

DANNY

What can I --

She looks up and sees Allison.

ALLISON

Hi.

DANNY

Hi.

ALLISON

There's no way for this not to be awkward, so I'll just come out and say it. I looked you up on PeeplesFace.

Danny waits for more. Allison pulls a package of documents out of her handbag.

ALLISON (CONT'D)

I'm here because we sold the Jellyman show, and you're having a baby. Jason may not deserve this right now, but that baby does. It pays well, and I'm not a part of it anymore. Whatever you decide, all the contracts are there.

She stands.

ALLISON (CONT'D)

Good luck.

INT. WILL & RACHEL'S HOUSE - SPARE ROOM - NIGHT

Jason sits alone on the bed, playing his Keytar with his headphones on. Will pokes his head in through the door.

WILL

We're -- well, we're heading to your house, actually.

JASON

Yeah. Okay.

WILL

I think the cover story is you're visiting Mom for the weekend.

(continues)
Who knows what the rest of the group is talking about? At some point, the people to the left and to the right of both Danny and Jason take their hands, as the entire group bows their heads to close the night in prayer.

When the prayer is finished, the men in the group move toward the television to play Guitar Hero. The women socialize. Somehow Jason and Danny manage to go through the motions on autopilot.

INT. JASON & DANNY’S HOUSE - KITCHEN - CONTINUOUS

Jason steps into the kitchen to clean up. Danny walks in and sets his wedding ring by the sink. He turns to her and puts the ring on. Their eyes speak volumes, but they hold back as more of their guests pass through the kitchen and converse with them. They nod and mutter responses to their friends, as everything they have ever been to one another hangs in the balance. When it becomes clear that she won’t get a moment alone with her husband, Danny leaves the kitchen.

INT. JASON & DANNY’S HOUSE - LIVING ROOM - CONTINUOUS

Jason steps into the living room and grabs an old ukulele from the shelf. He stands in the center of the room, staring at Danny.

Slowly the room becomes silent, and everyone stares at Jason, Danny included.

Jason clears his throat, locks in on Danny’s eyes, and starts to play his new song.

JASON
(singing)
Beautiful belly / Answer to my happiest prayer / Move if you’re listening / Kick if you can hear me in there / And do you hear the lies I tell / Every once in a while / About the way I feel / It’s true / Just please don’t tell your mother that / I’m so afraid / I think we’ll be okay / As long as you will love me too.

Jason and Danny are both crying now.
JASON (CONT'D)
(singing)
Wonderful belly / I'm standing by / I'm waiting right here. / With so many questions / Like I wonder if you'll have any hair / Or if you'll have my smile / or maybe hers / And will your eyes be green or blue? / It doesn't really matter but / I'm still afraid / I'll try to be okay / As long as you will love me too.

Jason stops playing. He and Danny stare at each other with tears in their eyes. Danny clears her throat.

DANNY
Could you please leave?

Jason's face sinks.

JASON
But --

DANNY
Not you. Then.

She looks to the rest of the Bible study group.

DANNY (CONT'D)
I love you all, but could you please go somewhere else?

EXT. JASON & DANNY'S HOUSE - NIGHT
Everybody leaves the house at once.

PASTOR DAVID
Wow. That was awkward.

WILL
Absolutely.

INT. JASON & DANNY'S HOUSE - LIVING ROOM - NIGHT
Jason and Danny stare at one another, slowly inching closer.

JASON
I get it now.

She touches him.
CONTINUED:

DANNY

Yeah. Me too.

They kiss and embrace.

INT. JASON & DANNY’S HOUSE - BEDROOM - NIGHT - CONTINUOUS

In a progression of stop-motion movements, items of clothing fall against and cling to the surface of the bed: a shirt, a bra, another shirt.

Naked and determined, Jason and Danny collide, their hands clutching, their legs intertwined, and as their bodies writhe, the fitted sheet pulls away from the mattress, wrapping them up.

FADE TO BLACK.

FADE IN:

INT. JASON & DANNY’S HOUSE - BEDROOM - DAY

CLOSE on Jason sleeping. He opens his eyes, stretches, and props himself up on his fist, staring at Danny’s enormous naked belly, his eyes filled with terror, wonder, and hope.

FADE OUT.

06/16/09 -- BLUE
Professional Script Feedback

Overview of Feedback

Early in the process of shaping the screenplay, I sought professional script feedback, called “coverage,” from several well-respected film organizations and used this feedback to shape subsequent drafts. The coverage acquired from the Slamdance Screenplay Competition is included below (next page) as a sample. Note that the screenplay draft referred to in the following section is not the final shooting script included in the previous section and contained numerous differences from the script that went into production.
Sample Script Coverage

SLAMDANCE 2008 SCREENPLAY COMPETITION COVERAGE
Title: A Beautiful Belly (E)

Evaluation:

Jason Ackart’s wife Danny (Danielle) is pregnant and feeling stress at not having had sex from her husband in some time. It could be for many reasons: Jason is reluctant to have sex with Danny so far advanced in her pregnancy. There is also the possibility Jason may have sought sex with someone else. In fact, the reason does not appear to be either of these. Jason, for whatever reason, seems content with the prospect of being a father but also wrapped up in his music composition and especially his ice cream sandwich song.

Jason teaches music privately to children and works in a musical instrument store. One day a TV producer for a children’s show, Allison Flores, barges in to inquire of Jason about a harmonica. When she learns he is composing music for children she offers to consider a demo CD and to pass it on to get him a composing gig on the show. It’s all perfectly Platonic and harmless—at first. It so happens that when they first met Jason didn’t have his wedding ring on as Danny was having it reshaped.

However, Danny has been bending the ear of Annie, Pastor Dave’s wife, about Jason’s not being sexually interested in or satisfying her. Pastor Dave privately confronts a very reactionary Jason over this situation and is basically pushed off. This is not reassuring to Annie, Pastor Dave or especially Danny.

In the restaurant where Danny works she meets Nathan Long, a photographer who finds Danny and her pregnancy a perfect subject for a nude pregnant woman photographic study series, a subject of special interest for him. Danny is understandably reluctant to oblige Nathan though he does at least talk her into trying Dolphin therapy at Marineland.

Jason finds professional solace from Danny’s doubts and hectoring. Allison does a track with him for his demo and on occasion has lunch with him. As luck would have it they are spotted having lunch together by Rachel, Danny’s co-worker. At first, Danny considers it harmless and, correctly, as having to do with Jason’s music. But, eventually she does some snooping into Jason’s effects, with the result that she suspects there may be more to the relationship.

All Jason will tell Danny is that he has a surprise for her, but not that he has gotten a composing contract for Allison’s children’s show. And Jason is still not wearing his reshaped wedding ring when he meets Allison though he keeps massaging his finger where the ring would naturally reside.

Stress from failure of Jason and Danny to communicate builds. Jason has spotted Danny in Nathan’s company and done some digging of his own in the records of Danny’s GPS trips to Nathan’s house. Again coincidentally, Jason confronts Nathan just as Danny, having yielded momentarily to posing in the nude, abruptly gets the guilt and calls the
whole thing off. She is in midst of putting her clothes back on when Jason arrives. Jason assaults Nathan and storms off.

Any further development of the relationship between Jason and Allison is killed when she confronts him about his constantly rubbing the indentation on his finger left by the ring he has not been wearing in her presence. He admits he is married which sends Allison into raging recrimination.

Through it all Jason and Danny themselves come to realize that of all the people in the world each of them is the most important person to the other and that their forthcoming daughter simply completes them as a married couple. They reconcile.

The script abounds with human emotional integrity and authenticity; the dialogue articulates well exactly the issues that could confront husband and wife in the situation Jason and Danny find themselves, with Jason torn between his musical pursuit and the demands of Danny for his attention and demonstrated affection during her pregnancy. An excellent example of this is the following speech by Jason on Page 24:

*Hear me out, will ya? I just, Pastor was saying how maybe I see you as this very maternal figure right now, you know? And so maybe it's hard for me to think of you in terms of, well, getting it on, because all I see is, that's my kid in there. And it's kinda weird to do it with your kid in the room. Maybe that's it.*

Jason is articulating a feeling quite insightful and profound, if you consider here is a young husband trying to preserve the sanctity of his relationship though we’re not sure he really believes having sex with his wife in proximity to their future child is the reason for the tension with Danny in the story. Maybe his reasoning is an excuse for another reason. It still makes perfect emotional sense for Jason who tries to comfort Danny, whether he’s telling the truth about the way he feels or not. In either event it is certainly one hell of a good answer to Danny’s concerns and a sophisticated one at that. This speech is very telling about the conflicts in Jason in many more ways than one and is superb intimate dramatic dialogue.

The script has internal narrative cohesion with excellent scene connectivity. It makes sense and the script is generally very easy to read, which is a definite plus. Broadly speaking the protagonists can command the conventional sympathies of an audience, which concern for someone in a story is essential to its success. Audiences must have someone to cheer to care how the story ends.

In marketability terms though the script has the virtues summarily described above it is, despite the rather engaging way in which mutual suspicion of Jason and Danny escalates, a formulary story of a married couple who endure stress in their relationship as a result of a forthcoming child, but who reconcile in the end with the child to be born now a source of bringing them together, rather than tearing them apart. Though the script has the emotional veracity we have already mentioned and the plot perfectly admissible narrative argument, script and plot are also dialogue heavy with little in the way of production.
value or roles with star appeal which are always important to decision makers, but especially so in straight dramas, such as this one.

Being primarily dialogue based drama, rather than drama actuated by overt plot action, the concept of the story is one to be listened to rather than watched by an audience, a form of dramatic storytelling that used to be confined to radio. And we readily concede the dialogue is very conducive to be listened to and concentrated upon. However, the simple fact is that scripts desired by motion picture decision makers these days require a high concept departure from narrative formula for the type, or genre, of story and, unless the story is an action-adventure/war or horror piece, such as The 300 or 31 Days Of Night, star roles are deemed essential along with a high concept plot and production value and scope.

This script is very intimate and confined drama, requiring not stars, but simply capable actors and a director who can get the most out of their talents. Theater screens are now and have been for years populated mainly by films long on elaborately mounted action, S/EX and other action oriented production value, with star personalities and are much less based on dialogue motivated drama.

This is not to say this concept and script can’t find a buyer. We simply believe it will be hard to find a buyer in the current market. And we hasten to add the script has many creative virtues as a concept and treatment.

What Works:

The script works readily as a coherent and often compelling story and within the scope of the drama the wrtier does much with the plot situation, especially with sustained dialogue based action. The story arc is good, starting at just the right point in the relationship of the protagonists with Danny feeling neglected by Jason because of her pregnancy though she doesn’t know why and is left to speculate to an unhealthful degree.

In Jason’s above quoted dialogue speech we noted that he is giving Danny as much a rational diplomatic excuse for his sexual inattention to her as he is giving Danny an honest answer to her questions—perhaps even more so, but we understand and accept his statement even if he is being diplomatic. In intimate characterization terms this is quite sophisticated and also bespeaks Jason’s ultimate concern not to hurt Danny and a deep and abiding care for her that ultimately makes their reconciliation work. In terms of human relations and dramatic motivation this is all very good.

What doesn’t work?

We cannot fairly say that anything out rightly doesn’t work though we do have concerns about some aspects of the narrative. Jason arrives just as Danny happens to be putting on her clothes. Though the setup to the scene is logical it seems a little too coincidental and also begs credibility somewhat for Danny to follow Nathan to the door and announce she is getting her clothes on in earshot of whoever might be calling. We would expect Danny
to be far more discrete in the situation even though she is innocent of anything so terribly wrong.

The problem here is that the average audience is not going to see the events and character actions with the same rigid moral squint as does the script. For that reason Allison’s explosion as to Jason’s revelation of being married is going to strike people as over the top. We are not aware from the script that these two people were ever that close. At best, Allison comes off as a professional mentor.

The script seems to assume that if a man and woman interact with each other somehow there has to be sexual tension between them and that sexual jealousy must automatically arise on the part of a third party who might happen to be a lover or spouse of either the man or the woman. Certainly in the music world of which Jason wants to be a part that simply isn’t true. In the creative arts and professions people relate to and work with each other for reasons having nothing to do with sex. The fact is that human motivation is not that simple; sex doesn’t rule the world and doesn’t rule human relationships—certainly not as much as the desire for power.

If anything, the script has an implicit over concern with sex as the only source of tension and the only reason why people (of the opposite sex) associate with each other. That is why all of the characters jump too readily (and with dramatically dubious motivation) to exaggerated and/or erroneous conclusions about any association between the sexes automatically meaning sexual misbehavior in the eyes of the beholder. Quoting Gershwin: It ain’t necessarily so and really shouldn’t be for dramatic purposes. Good dramatic characters have to be less one-dimensional and more complicated than that for impact and the story accordingly more complex.

How can it be improved?

If this script is to have a fair chance at being successfully marketed the writer must be prepared for more novel plot complication than we have now. Though logical, coherent and admissible as a plot and story arc the current concept and treatment lack enough of novel action plot complication/dramatic interest happening in the story.

In suggesting improvements to a story we generally try to avoid materially altering the writer’s concept. That is difficult to do because the concepts her constrains the story to within plot events and character motivations governed exclusively by what (for want of a better term) we call conventional and conservative sexual mores. All of the characters are so constrained and act and react accordingly, which is why Allison’s reaction to Jason’s being married seems excessive in the circumstances and why Jason’s ultimate reconciliation with Danny is so predictable. Within such limits all of the characters react as if they are all on the same wavelength which, for purposes of effective drama, all the characters shouldn’t be. In a good story somebody needs to be on a different wavelength. That gives the story capacity for unconventional conflict and consequences to character actions.
To sell these days a script needs that high concept story the progress of which isn’t so predictable. An analyst might be impressed by either Jason or Danny or both separating and going with people who appear to be quite unlike them, demonstrating the truth of the proposition that people don’t always fall in love with people with whom a relationship is either safe or otherwise healthful.

For either or both Jason or Danny the results of new relationships could be either salutary or disastrous, depending on the way the writer wants the story to end. Whether Jason and Danny would reconcile or not has to be the result of more obstacles, struggle and conflict than we have now. This is necessary to maintain interest. Despite the frequent profundity of the dialogue, the fact is that too much emphasis on dialogue however scintillating wearies decision makers and audiences alike. Film is a dramatic medium in which characters need to be presented with obstacles that require them to act against the possibility of failure.

There need to be antagonists in every drama. In this story we really have no villain. Everyone has honorable intentions. There is no malice in a story about a world full of it. A new relationship for either or both Jason and/or Danny can bring them in contact with a lover who might prove a fatal attraction for either Jason with such a girlfriend or Danny as object of the girlfriend’s malice and possessiveness of Jason. Such situations have led to murder of the innocent spouse by the lover of a philandering husband. The possibilities for development of a story along these lines are innumerable.

Next:

Though the situation and character portraits in the current treatment suggest possibilities for development of a good romantic drama we do not feel it yet has the dramatic plot or production value to go on the market. However, the writer has an obvious command of the elements of screenwriting, especially character portraiture and dialogue and that bodes well regardless of subject matter. We hope the writer will apply that talent to reconsider the story in light of the issues raised in this analysis and wish the writer success.
Marketing Plan

Overview

Having conducted two test screenings of *A Beautiful Belly*, we believe the target audience for the film will fall into one of three categories:

- Young, married couples expecting children.
- Young, culturally and politically progressive Christian couples.
- Young couples employed in artistic or creative fields.

By young, we generally mean 18-35 years of age. A viewer who overlaps into all three categories would fall into our ideal, core audience. We believe our audience is likely to live in urban or suburban areas, likely to view more movies at home than at the theater, likely to consume media in unconventional ways (through Facebook and Twitter, via digital download and streaming services such as Netflix and Hulu, and via mobile devices) and are open to watching unfamiliar content *if* it is recommended by a trusted source. Our approach will begin with a conventional festival campaign supplemented by the kinds of new strategies outlined by Jon Reiss in his book *Thinking Outside the Box Office*. While we don't believe conventional distribution is likely for *A Beautiful Belly*, given its lack of name-talent, we will remain open to it, depending on the film's world festival premiere.

The Festival Circuit

While we will first target top tier fests like Sundance and SXSW for a world premiere, we will also look to such content-appropriate festivals as the Heartland Film Festival, which
awards a $100,000 prize to the best dramatic feature. We will also research appropriate second and third-tier festivals in regions likely to have a high population of our target audience groups (for example: college towns, cities with thriving arts scenes, etc.). We will try to work with our fans to build city-by-city word of mouth utilizing social networking tools, so cities may be targeted based on the popularity of such tools in their area. According to Twitter.Grader.com, for instance, the following cities have the most active Twitter users:

1. London
2. Los Angeles
3. Chicago
4. New York
5. Atlanta
6. Toronto
7. San Francisco
8. Boston
9. Seattle
10. Sydney

If this is the case, Twitter may be a more effective marketing tool in these regions than in others. Because we expect to forgo a traditional distribution model, we are likely to sell DVDs directly to our fans at each festival we screen. However, this strategy would likely change if we were to premiere at a fest such as Sundance or SXSW. Because we hope to build word-of-mouth through our festival run, we will look primarily for festivals with a proven track record of
attracting energetic audiences. A festival in a small region that sells-out is better than a festival in a major city that does not attract an invested audience. We will also look for forward-thinking festivals that are looking to lead in the new media environment (for instance, the Boston Film Festival's recent "official selection" of an iPhone app), rather than backward-looking festivals that refuse to innovate (Baltrusis).

**DIY Distribution & Word-of-Mouth**

In all likelihood, *A Beautiful Belly* will be self-distributed. With that being the case, we will carefully weigh the opportunities presented by such aggregators as Distribber and will seek a reputable foreign sales rep. Whatever model we utilize, word-of-mouth will be key to the successful marketing of the picture.

We have begun compiling a list of gatekeepers whose recommendations matter to our target audience (particularly the young Christian progressives we hope to reach). Some examples include Cameron Strang, publisher of *Relevant Magazine*; Matthew Paul Turner, author and blogger behind JesusNeedsNewPR.com; Pastor Isaac Hunter of Summit Church in Orlando and son of Joel Hunter, one of President Obama's trusted spiritual advisers; and Donald Miller, popular author of *Blue Like Jazz*, which actually appears in the movie. By enlisting the support of such gatekeepers, we hope to get a strong Facebook/Twitter campaign in support of our festival run and simultaneous DVD release.
Transmedia Storytelling

We are currently considering strategies to broaden the story of *A Beautiful Belly* across other mediums. Two of these include a novelization of the film and the web-launch of PeeplesFace.com.

The under-taking of a self-published eBook for sale from our website could prove profitable, but we would only consider it if it could be executed at a high quality. There may be time for me to adapt the film into prose form before its world festival premiere, but I would have to feel that the release was merited.

Finally, the website PeeplesFace.com is used as a plot-point in the film, and we do own the rights to the URL. If a site could be designed at a reasonable cost, it could be launched as a tie-in between the film and the proposed novelization, perhaps revealing a subplot only hinted at in the other two mediums.
Sample One-Sheet for *A Beautiful Belly*

Figure 7: Promotional image for *A Beautiful Belly*, featuring stars Chris Worley and Lauren Brown.
APPENDIX A: BUDGET
# Budget Top Sheet

**IP Budgeting**

**Budget Title:** A BEAUTIFUL MELLY

**Script Date:** June 14, 2009
**Prepared By:** Andrew Kenneth Gay, Michelle Bruno
**Budget Draft Date:** June 31, 2009

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# Final Production Schedule

## A BEAUTIFUL BELLY YELLOW SCHEDULE (7-14-09)

### WEEK 1

### DAY 1 (SPLINTER UNIT PRELIM CALL 7AM)

<table>
<thead>
<tr>
<th>Scene</th>
<th>136</th>
<th>CITY DAY</th>
<th>Jason watches an affectionate couple while riding home on...</th>
</tr>
</thead>
</table>

### COMPANY MOVE TO INT. JASON & DANNY'S

(PRELIM CREW CALL 9AM)

<table>
<thead>
<tr>
<th>Scene</th>
<th>136</th>
<th>EXT</th>
<th>SIDE OF ROAD</th>
<th>Will talks to Jason while standing on the side of the road a...</th>
</tr>
</thead>
</table>

### COMPANY MOVE TO INDIE BOOKSTORE

<table>
<thead>
<tr>
<th>Scene</th>
<th>136</th>
<th>EXT</th>
<th>INDIE BOOKSTORE</th>
<th>Jason arrives at bookstore.</th>
</tr>
</thead>
</table>

### END DAY #1 TUESDAY, JUNE 23, 2009 -- TOTAL PAGES: 3 4/8

### DAY 2 (PRELIMINARY CALL 7AM)

<table>
<thead>
<tr>
<th>Scene</th>
<th>136</th>
<th>EXT</th>
<th>JASON &amp; DANNY'S HOUSE - KITCHEN</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene</td>
<td>136</td>
<td></td>
<td>Danny unpacks groceries.</td>
<td>2</td>
</tr>
<tr>
<td>Scene</td>
<td>136</td>
<td></td>
<td>Danny installs safety latches on kitchen cabinet doors.</td>
<td>2</td>
</tr>
<tr>
<td>Sheet #</td>
<td>Scenes</td>
<td>INT</td>
<td>Location</td>
<td>Time</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>-----</td>
<td>----------</td>
<td>-------</td>
</tr>
<tr>
<td>38 3/8 das</td>
<td>17</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - LIVING ROOM</td>
<td>Day</td>
</tr>
<tr>
<td>39 6/8 das</td>
<td>19</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - DINING ROOM</td>
<td>Day</td>
</tr>
<tr>
<td>44 2 6/8 das</td>
<td>23</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - LIVING ROOM</td>
<td>Day</td>
</tr>
</tbody>
</table>

End Day #2 Wednesday, June 24, 2009 -- Total Pages: 4 3/8

DAY 3 (PRELIMINARY CALL 10:30AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
<th>Scene Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>129 1/8 das</td>
<td>91</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - KITCHEN</td>
<td>Night</td>
<td>Jason grabs a beer and looks at sonogram photo.</td>
<td>1</td>
</tr>
<tr>
<td>57 2/8 das</td>
<td>35</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - KITCHEN</td>
<td>Night</td>
<td>Jason cleans up after Bible Study, sees ultrasound photo.</td>
<td>1</td>
</tr>
<tr>
<td>58 4 3/8 das</td>
<td>38</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night</td>
<td>Danny and Jason argue after Bible Study.</td>
<td>1,2</td>
</tr>
</tbody>
</table>

COMPANY MOVE TO PHARMACY

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
<th>Scene Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>63 3/8 das</td>
<td>40</td>
<td></td>
<td>PHARMACY</td>
<td>Night</td>
<td>Danny goes to the Pharmacy for red hair dye.</td>
<td>2,15</td>
</tr>
</tbody>
</table>

End Day #3 Thursday, June 25, 2009 -- Total Pages: 5 1/8

DAY 4 (PRELIMINARY CALL 10AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
<th>Scene Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>41 1/8 das</td>
<td>20</td>
<td>EXT</td>
<td>JASON &amp; DANNY'S HOUSE - FRONT PORCH</td>
<td>Day</td>
<td>Danny checks the mail.</td>
<td>2</td>
</tr>
</tbody>
</table>

MINI-MOVE TO INT. JASON & DANNY'S HOUSE

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
<th>Scene Description</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 1/8 das</td>
<td>13</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night</td>
<td>Danny looks at her belly before going to sleep.</td>
<td>2</td>
</tr>
<tr>
<td>35 1/8 das</td>
<td>14</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Day</td>
<td>Danny awakes in an empty bed.</td>
<td>2</td>
</tr>
<tr>
<td>31 1 1/8 das</td>
<td>11</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - LIVING ROOM</td>
<td>Night</td>
<td>Jason and Danny settle in at home after the baby shower.</td>
<td>1,2</td>
</tr>
<tr>
<td>32 1 das</td>
<td>142</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - LIVING ROOM</td>
<td>Night</td>
<td>Jason and Danny relax after fooling around, Jason decides</td>
<td>1,2</td>
</tr>
<tr>
<td>46 2/8 das</td>
<td>25</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - KITCHEN</td>
<td>Night</td>
<td>Jason grabs a beer after losing his job.</td>
<td>1,2</td>
</tr>
</tbody>
</table>

MINI-MOVE TO EXT. JASON & DANNY'S HOUSE
End Day #4 Friday, June 26, 2009 -- Total Pages: 3 7/8

### DAY 5 (PRELIMINARY CALL 10:30AM)

<table>
<thead>
<tr>
<th>Sheet #: 17</th>
<th>Scenes: 30-32</th>
<th>INT</th>
<th>DANNY'S OLD APT. - BATHROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>TITLE SEQUENCE: INSERT of Danny's hands (no ring) cs</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 23</th>
<th>Scenes: 6-A</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>TITLE SEQUENCE: J &amp; J kiss in bed, WITH</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 50</th>
<th>Scenes: 37</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>Danny's dream sequence begins.</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 61</th>
<th>Scenes: 38</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>Danny wakes up from dream.</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 64</th>
<th>Scenes: 41</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BATHROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>Danny dyes her hair red in the bathroom.</td>
<td>2</td>
</tr>
</tbody>
</table>

### COMPANY MOVE TO DANNY'S OLD APARTMENT

<table>
<thead>
<tr>
<th>Sheet #: 13</th>
<th>Scenes: 6-A</th>
<th>INT</th>
<th>DANNY'S OLD APT. - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8 pg</td>
<td></td>
<td></td>
<td>TITLE SEQUENCE: Loose clothing falls on a mattress bct</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 15</th>
<th>Scenes: 9-C</th>
<th>INT</th>
<th>DANNY'S OLD APT. - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>TITLE SEQUENCE: Jason takes out a brightly colored cur</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 18</th>
<th>Scenes: 6-F</th>
<th>INT</th>
<th>DANNY'S OLD APT. - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>TITLE SEQUENCE: INSERT of brightly colored condom on</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 20</th>
<th>Scenes: 6-H</th>
<th>INT</th>
<th>DANNY'S OLD APT. - BEDROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pg</td>
<td></td>
<td></td>
<td>TITLE SEQUENCE: Push in on Jasan's eyes in the bedro</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 106</th>
<th>Scenes: 70</th>
<th>INT</th>
<th>DANNY'S OLD APT. (8 MONTHS AGO)</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 3/8 pg</td>
<td></td>
<td></td>
<td>Flashback: Jason and Danny hook up for the first time.</td>
<td>1, 2</td>
</tr>
</tbody>
</table>

End Day # 5 Saturday, June 27, 2009 -- Total Pages: 2 5/8

**SUNDAY OFF**

**WEEK 2**

### DAY 6 (PRELIMINARY CALL 10:30AM)

<table>
<thead>
<tr>
<th>Sheet #: 55</th>
<th>Scenes: 39</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - KITCHEN</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1/8 pg</td>
<td></td>
<td></td>
<td>Pastor Dave approaches Jason about his and Danny's mar</td>
<td>1, 7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 56</th>
<th>Scenes: 34</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - PANTRY</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 7/8 pg</td>
<td></td>
<td></td>
<td>Jason and Pastor Dave discuss Jason's sex life in the par</td>
<td>1, 2, 7</td>
</tr>
</tbody>
</table>
### Day 7 (Preliminary Call 7:30AM)

| Sheet #: 21 | 1/8 pag | Scenes: 6 | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7 |
| Sheet #: 25 | 1/8 pag | Scenes: 6M | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7 |
| Sheet #: 14 | 2/8 pag | Scenes: 6B | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7, 10, 13, 19, 20, 21, 22, 23, 24 |
| Sheet #: 16 | 1/8 pag | Scenes: 6C | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7, 10, 13, 19, 20, 21, 22, 23, 24 |
| Sheet #: 20 | 1/8 pag | Scenes: 6I | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7, 10, 13, 19, 20, 21, 22, 23, 24 |
| Sheet #: 22 | 1/8 pag | Scenes: 6J | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7, 10, 13, 19, 20, 21, 22, 23, 24 |
| Sheet #: 24 | 1/8 pag | Scenes: 6L | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7, 10, 13, 20, 21, 22, 23, 24 |
| Sheet #: 27 | 1/8 pag | Scenes: 7 | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 2, 3, 4, 7, 10, 13, 19, 20, 21, 22, 23, 24 |
| Sheet #: 113 | 2/8 pag | Scenes: 20 | EXT | WILL & RACHEL'S BACKYARD | Day | 1, 4, 12 |
| Sheet #: 123 | 1/8 pag | Scenes: 91 | INT | WILL & RACHEL'S HOUSE - LIVING ROOM | Day | 1 |
| Sheet #: 124 | 1/8 pag | Scenes: 92 | INT | WILL & RACHEL'S HOUSE - DINING ROOM | Day | 1 |
| Sheet #: 125 | 1/8 pag | Scenes: 93 | INT | WILL & RACHEL'S HOUSE - DINING ROOM | Day | 1 |
| Sheet #: 127 | 5/8 pag | Scenes: 99 | INT | WILL & RACHEL'S HOUSE - SPARE ROOM | Night | 1, 4 |
| Sheet #: 9 | 1 pag | Scenes: 31 | INT | WILL & RACHEL'S HOUSE - HALLWAY | Night | 1, 4 |

### End Day # 7 Tuesday, June 30, 2009 -- Total Pages: 5

**Day 8 (Preliminary Call 7:30AM)**
### Sheet # 29
- **Scenes:** 9
- **Ext:** WILL & RACHEL'S BACKYARD
- **Time:** Day
- **Notes:** Danny and Rachel discuss baby shower, while watching Iz.
- **Pages:** 1, 2, 3, 4, 12

### Sheet # 10
- **Scenes:** 2
- **Int:** WILL & RACHEL'S HOUSE - LIVING ROOM
- **Time:** Night
- **Notes:** Jason attends a Bible Study, he and Danny flirt.
- **Pages:** 1, 2, 3, 4, 7, 10, 16, 20, 21, 22, 23, 24

### Sheet # 11
- **Scenes:** 3
- **Int:** WILL & RACHEL'S HOUSE - DEN
- **Time:** Night
- **Notes:** Jason and Danny flirt with each other while Izzi plays the
- **Pages:** 1, 2, 3, 4, 7, 10, 12, 13, 20, 21, 22, 23, 24

### Sheet # 103
- **Scenes:** 75
- **Int:** WILL & RACHEL'S HOUSE - SPARE ROOM
- **Time:** Night
- **Notes:** Rachel and Will put Jason in their spare room.
- **Pages:** 1, 3, 4

---

**End Day # 8 Wednesday, July 1, 2009 -- Total Pages: 5 4/8**

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**DAY 9 (PRELIMINARY CALL 10:30AM)**

### Sheet # 28
- **Scenes:** 8
- **Int:** WILL & RACHEL'S HOUSE - KITCHEN
- **Time:** Day
- **Notes:** Jason helps Will with the dishes after baby shower.
- **Pages:** 1, 2, 3, 4, 12

### Sheet # 30
- **Scenes:** 13
- **Int:** WILL & RACHEL'S HOUSE - KITCHEN
- **Time:** Day
- **Notes:** Will and Jason discuss the pleasures of fatherhood, and Iz
- **Pages:** 1, 3, 4, 12

### Sheet # 116
- **Scenes:** 31
- **Int:** WILL & RACHEL'S HOUSE - KITCHEN
- **Time:** Day
- **Notes:** Jason calls Danny's number as Rachel cleans kitchen.
- **Pages:** 1, 3, 12

### Sheet # 118
- **Scenes:** 61
- **Int:** WILL & RACHEL'S HOUSE - KITCHEN
- **Time:** Day
- **Notes:** Izzi asks Rachel if she can go to the park, Jason offers.
- **Pages:** 1, 3, 12

### Sheet # 68
- **Scenes:** 94
- **Int:** WILL & RACHEL'S HOUSE - LIVING ROOM
- **Time:** Night
- **Notes:** Jason visits Will and Rachel, along with a newly-single Dan.
- **Pages:** 1, 2, 3, 4, 12

---

**End Day # 9 Thursday, July 2, 2009 -- Total Pages: 4 7/8**

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**DAY 10 (PRELIMINARY CALL 10:30AM)**

### Sheet # 48
- **Scenes:** 37
- **Int:** NATHAN'S BUILDING - HALLWAY
- **Time:** Day
- **Notes:** Danny and Rachel walk down a hallway leading to Nathan's
- **Pages:** 2, 3

### Sheet # 49
- **Scenes:** 80
- **Int:** NATHAN'S PHOTOGRAPHY STUDIO
- **Time:** Day
- **Notes:** Danny and Rachel are greeted as they enter Nathan's Studio.
- **Pages:** 2, 3, 6, 18

### Sheet # 51
- **Scenes:** 28
- **Int:** NATHAN'S PHOTOGRAPHY STUDIO
- **Time:** Day
- **Notes:** Danny and Rachel meet Nathan for the first time and nego
- **Pages:** 2, 3, 6, 18

### Sheet # 62
- **Scenes:** 39
- **Int:** NATHAN'S PHOTOGRAPHY STUDIO
- **Time:** Day
- **Notes:** Danny, Nathan, Rachel review proofs of Danny's session a
- **Pages:** 2, 3, 6

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**End Day # 10 Friday, July 3, 2009 -- Total Pages: 6 2/8**

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**SATURDAY (JULY 4) OFF**

---

**WEEK 3**

---

140
## DAY 11 (PRELIMINARY CALL 11AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>1 1/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - LIVING ROOM</th>
<th>Night</th>
<th>Day</th>
<th>1, 2, 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>88</td>
<td>1 1/8 DAS</td>
<td>A04</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - LIVING ROOM</td>
<td>Day</td>
<td></td>
<td>1, 2, 14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny gives Jason his wedding ring back.</td>
<td></td>
<td></td>
<td>1, 2, 14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>4/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BEDROOM</th>
<th>Night</th>
<th>Day</th>
<th>1, 2, 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>4/8 DAS</td>
<td>A38</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night</td>
<td></td>
<td>1, 2, 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny's dream sequence.</td>
<td></td>
<td></td>
<td>1, 2, 6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>1/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>DANNY &amp; JASON'S HOUSE - KITCHEN</th>
<th>Day</th>
<th></th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>76</td>
<td>1/8 DAS</td>
<td>904</td>
<td></td>
<td>DANNY &amp; JASON'S HOUSE - KITCHEN</td>
<td>Day</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny starts the coffee.</td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>2/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - KITCHEN</th>
<th>Night</th>
<th>Day</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>76</td>
<td>2/8 DAS</td>
<td>55</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - KITCHEN</td>
<td>Night</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny leaves framed print of pregnant woman on kitchen t</td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

**COMPANY MOVE TO PHOTOGRAPHY STUDIO**

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>2/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>NATHAN'S PHOTOGRAPHY STUDIO</th>
<th>Night</th>
<th>Day</th>
<th>2, 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>2/8 DAS</td>
<td>A24</td>
<td></td>
<td>NATHAN'S PHOTOGRAPHY STUDIO</td>
<td>Night</td>
<td></td>
<td>2, 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny shows up at Nathan's studio unannounced.</td>
<td></td>
<td></td>
<td>2, 6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>2/3/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>NATHAN'S PHOTOGRAPHY STUDIO</th>
<th>Night</th>
<th>Day</th>
<th>2, 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>2/3/8 DAS</td>
<td>A76</td>
<td></td>
<td>NATHAN'S PHOTOGRAPHY STUDIO</td>
<td>Night</td>
<td></td>
<td>2, 8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny and Nathan converse about her current situation</td>
<td></td>
<td></td>
<td>2, 8</td>
</tr>
</tbody>
</table>

**End Day # 11 Sunday, July 5, 2009 -- Total Pages: 4 5/8**

## DAY 12 (PRELIMINARY CALL 10AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>2/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - NURSERY</th>
<th>Day</th>
<th></th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>2/8 DAS</td>
<td>004</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - NURSERY</td>
<td>Day</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny puts stuffed dolphin in the crib.</td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>3 1/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BEDROOM</th>
<th>Night</th>
<th>Day</th>
<th>1, 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>3 1/8 DAS</td>
<td>42</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night</td>
<td></td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny attempts to seduce Jason after dying her hair.</td>
<td></td>
<td></td>
<td>1, 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>2/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - BEDROOM</th>
<th>Night</th>
<th>Day</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>67</td>
<td>2/8 DAS</td>
<td>44</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Danny grabs candle and extinguishes flame.</td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>6/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>JASON &amp; DANNY'S HOUSE - NURSERY</th>
<th>Night</th>
<th>Day</th>
<th>1, 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>66</td>
<td>6/8 DAS</td>
<td>43</td>
<td></td>
<td>JASON &amp; DANNY'S HOUSE - NURSERY</td>
<td>Night</td>
<td></td>
<td>1, 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jason enters the nursery to retrieve tissues but gets distracted.</td>
<td></td>
<td></td>
<td>1, 2</td>
</tr>
</tbody>
</table>

**End Day # 12 Monday, July 6, 2009 -- Total Pages: 4 7/8**

## DAY 13 (PRELIMINARY CALL 10AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>1/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>ART GALLERY - PUBLIC RESTROOM</th>
<th>Night</th>
<th>Day</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>1/8 DAS</td>
<td>A71</td>
<td></td>
<td>ART GALLERY - PUBLIC RESTROOM</td>
<td>Night</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jason splashes water on his face.</td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>1/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>ART GALLERY - MAIN EXHIBIT</th>
<th>Night</th>
<th>Day</th>
<th>1, 5, 13, 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>97</td>
<td>1/8 DAS</td>
<td>871</td>
<td></td>
<td>ART GALLERY - MAIN EXHIBIT</td>
<td>Night</td>
<td></td>
<td>1, 5, 13, 18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jason returns to the socialites in the gallery.</td>
<td></td>
<td></td>
<td>1, 5, 13, 18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>3 1/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>ART GALLERY</th>
<th>Night</th>
<th>Day</th>
<th>1, 5, 13, 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>93</td>
<td>3 1/8 DAS</td>
<td>88</td>
<td></td>
<td>ART GALLERY</td>
<td>Night</td>
<td></td>
<td>1, 5, 13, 18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jason meets Patty and loses his wedding ring.</td>
<td></td>
<td></td>
<td>1, 5, 13, 18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>5/8 DAS</th>
<th>Scenes</th>
<th>INT</th>
<th>ART GALLERY</th>
<th>Night</th>
<th>Day</th>
<th>1, 5, 13, 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>95</td>
<td>5/8 DAS</td>
<td>70</td>
<td></td>
<td>ART GALLERY</td>
<td>Night</td>
<td></td>
<td>1, 5, 13, 18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jason momentarily flies from the party.</td>
<td></td>
<td></td>
<td>1, 5, 13, 18</td>
</tr>
</tbody>
</table>
## End Day # 13 Tuesday, July 7, 2009 -- Total Pages: 4 3/8

**DAY 14 (PRELIMINARY CALL 10AM)**

<table>
<thead>
<tr>
<th>Sheet #: 84</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - KITCHEN</th>
<th>Day</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pas</td>
<td>00</td>
<td></td>
<td>Jason gets ready in the morning, finds framed print of preg</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 85</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - BATHROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/8 pas</td>
<td>01</td>
<td></td>
<td>Jason asks Danny about the &quot;naked lady&quot; picture he found</td>
<td>1.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 90</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - BATHROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>13/8 pas</td>
<td>05</td>
<td></td>
<td>Jason feels the baby kicking before taking a call from Allie</td>
<td>1.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 91</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - BEDROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/8 pas</td>
<td>02</td>
<td></td>
<td>Jason rationalizes wearing/not wearing ring before Art Calls</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 89</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - DINING ROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 7/8 pas</td>
<td>04</td>
<td></td>
<td>Jason, Danny, Will and Rachel play Mahjong, discuss gara</td>
<td>1, 2, 3, 4</td>
</tr>
</tbody>
</table>

## End Day # 14 Wednesday, July 8, 2009 -- Total Pages: 5 1/8

**DAY 15 (PRELIMINARY CALL 10AM)**

<table>
<thead>
<tr>
<th>Sheet #: 100</th>
<th>Scenes:</th>
<th>INT</th>
<th>CHURCH - PASTOR DAVE’S OFFICE</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/8 pas</td>
<td>04</td>
<td></td>
<td>Pastor Dave consoles Danny over the phone.</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 108</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - LIVING ROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8 pas</td>
<td>05</td>
<td></td>
<td>Danny talks to Pastor Dave on the phone</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 110</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - LIVING ROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 2/8 pas</td>
<td>05</td>
<td></td>
<td>Jason storms into his house and starts tearing it up, search</td>
<td>1.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 112</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - LIVING ROOM</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1/8 pas</td>
<td>07</td>
<td></td>
<td>Pastor Dave and Will try to reason with Jason</td>
<td>1.4,7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 114</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - LIVING ROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8 pas</td>
<td>01</td>
<td></td>
<td>Danny panics after losing Jason’s wedding ring</td>
<td>2</td>
</tr>
</tbody>
</table>

## End Day # 15 Thursday, July 9, 2009 -- Total Pages: 4 3/8

**DAY 16 (PRELIMINARY CALL 10AM)**

<table>
<thead>
<tr>
<th>Sheet #: 5</th>
<th>Scenes:</th>
<th>EXT</th>
<th>JASON &amp; DANNY’S HOUSE - FRONT PORCH</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/8 pas</td>
<td>C1</td>
<td></td>
<td>Jason gets his mail.</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 111</th>
<th>Scenes:</th>
<th>EXT</th>
<th>JASON &amp; DANNY’S HOUSE - FRONT PORCH</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8 pas</td>
<td>08</td>
<td></td>
<td>Pastor Dave, Will, and Rachel find Danny sitting outside at</td>
<td>2, 3, 4, 7</td>
</tr>
</tbody>
</table>

**MINI-MOVE TO INT. JASON & DANNY’S HOUSE**

<table>
<thead>
<tr>
<th>Sheet #: 120</th>
<th>Scenes:</th>
<th>INT</th>
<th>JASON &amp; DANNY’S HOUSE - LIVING ROOM</th>
<th>Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/8 pas</td>
<td>00</td>
<td></td>
<td>Jason unexpectedly walks into Bible study.</td>
<td>1, 2, 3, 4, 7, 10, 16, 20, 25, 34</td>
</tr>
</tbody>
</table>
### SATURDAY OFF

#### WEEK 4

#### DAY 17 (PRELIMINARY SPLINTER UNIT CALL 8:30AM)

| Sheet #: 120 | Scenes: 106 | INT | AQUARIUM VIEWING AREA - DOLPHIN OBSERVATION | Day | 2
| Sheet #: 107 | Scenes: 106 | INT | AQUARIUM VIEWING AREA - DOLPHIN OBSERVATION | Day | 2
| Sheet #: 106 | Scenes: 106 | EXT | NEIGHBORHOOD STREETS | Day | 1

#### COMPANY MOVE (PRELIMINARY CREW CALL 12PM)

| Sheet #: 106 | Scenes: 106 | EXT | NEIGHBORHOOD STREETS | Day | 1

#### COMPANY MOVE TO HANNIBAL SQUARE

| Sheet #: 106 | Scenes: 106 | EXT | CITY PARK | Day | 1

---

End Day #18 Friday, July 10, 2009 – Total Pages: 3 1/8
### DAY 18 (PRELIMINARY CALL 8AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A1</td>
<td>INT</td>
<td>ELEMENTARY SCHOOL - CAFETERIA STAG</td>
<td>Day 1.25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason encourages Second Grade boy as he teaches a class.</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>19</td>
<td>INT</td>
<td>ELEMENTARY SCHOOL - MUSIC ROOM</td>
<td>Day 1.25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason teaches music to a classroom full of Second Graders.</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>24</td>
<td>INT</td>
<td>ELEMENTARY SCHOOL - MUSIC ROOM</td>
<td>Day 1.17, 25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason gets laid off by Principal at the Elementary School.</td>
<td></td>
</tr>
</tbody>
</table>

### COMPANY MOVE TO INT. JASON & DANNY'S HOUSE

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>45</td>
<td>INT</td>
<td>JASON &amp; DANNY'S HOUSE - KITCHEN</td>
<td>Day 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason and Will discuss the former's fight with Danny.</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>91</td>
<td>INT</td>
<td>WILL &amp; RACHEL'S HOUSE - GARAGE</td>
<td>Day 1.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Will and Jason clean out their garage and find the dad's car.</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>61</td>
<td>INT</td>
<td>DANNY'S MINIVAN OUTSIDE WILL &amp; RACHEL</td>
<td>Day 2.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Danny drops off Jason's duffle bag with Rachel and borrows.</td>
<td></td>
</tr>
</tbody>
</table>

### DAY 19 (PRELIMINARY CALL 8AM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>INT</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>68</td>
<td>INT</td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night 1.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason complaints to Danny about her failure to call him.</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>57</td>
<td>INT</td>
<td>JASON &amp; DANNY'S HOUSE - BATHROOM</td>
<td>Night 1.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Danny brushes her teeth, is questioned by Jason.</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>63</td>
<td>INT</td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night 1.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason and Danny fight after Danny comes home late.</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>69</td>
<td>INT</td>
<td>JASON &amp; DANNY'S HOUSE - BEDROOM</td>
<td>Night 1.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Danny shakes Jason awake in the middle of the night to go.</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>72</td>
<td>EXT</td>
<td>JASON &amp; DANNY'S HOUSE</td>
<td>Night 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason gets into a taxi.</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>73</td>
<td>INT</td>
<td>TAXI CAB</td>
<td>Night 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason rides to Will and Rachel's house.</td>
<td></td>
</tr>
</tbody>
</table>

### DAY 20 (PRELIMINARY CALL 8PM)

<table>
<thead>
<tr>
<th>Sheet #</th>
<th>Scenes</th>
<th>EXT</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>78</td>
<td>63</td>
<td>EXT</td>
<td>DOWNTOWN STREET</td>
<td>Night 1.44</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jason walks to Las Olas Bistro, buys rose from homeless.</td>
<td></td>
</tr>
</tbody>
</table>
### End Day #20 Wednesday, July 15, 2009 -- Total Pages: 4

**DAY 21 (PRELIMINARY CALL 8PM)**

<table>
<thead>
<tr>
<th>Sheet #: 77</th>
<th>Scenes: A4</th>
<th>EXT</th>
<th>LAS OLAS BISTRO</th>
<th>Night</th>
<th>1, 2, 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8 pages</td>
<td></td>
<td></td>
<td>Jason sees Danny at the bar through window, Nathan past</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 73</th>
<th>Scenes: 65</th>
<th>INT</th>
<th>LAS OLAS BISTRO</th>
<th>Night</th>
<th>2, 3, 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 4/8 pages</td>
<td></td>
<td></td>
<td>Night</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 75</th>
<th>Scenes: 52</th>
<th>INT</th>
<th>LAS OLAS BISTRO</th>
<th>Night</th>
<th>2, 3, 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/8 pages</td>
<td></td>
<td></td>
<td>Danny and Nathan converse at the bar.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet #: 78</th>
<th>Scenes: 54</th>
<th>INT</th>
<th>LAS OLAS BISTRO</th>
<th>Night</th>
<th>1, 2, 8</th>
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<td>Jason has a talk with Danny.</td>
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<th>Sheet #: 126</th>
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<td>Allison approaches Danny about giving Jason a job on the</td>
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### End Day #21 Thursday, July 16, 2009 -- Total Pages: 4 7/8

**DAY 22 (PRELIMINARY CALL 8PM)**

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<thead>
<tr>
<th>Sheet #: 70</th>
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<td>Jason arrives at Allison's for dinner, rings door bell.</td>
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<table>
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<th>Sheet #: 72</th>
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<table>
<thead>
<tr>
<th>Sheet #: 71</th>
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<th>Night</th>
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<tbody>
<tr>
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<td>Allison invites Jason into her apartment.</td>
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<th>Sheet #: 74</th>
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<td>Jason and Allison set out to record the demo over a bottle</td>
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<tbody>
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<td>Jason and Allison record the demo.</td>
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**COMPANY MOVE TO INT. JASON & DANNY'S HOUSE**

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<thead>
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<tr>
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<td>Danny confronts Jason about his lies.</td>
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End Day # 22 Friday, July 17, 2009 -- Total Pages: 6

SATURDAY OFF

WEEK 5

DAY 23 (PRELIMINARY CALL 12PM)

End Day # 23 Sunday, July 19, 2009 -- Total Pages: 3 5/8

DAY 24 (PRELIMINARY CALL 12PM)

End Day # 24 Monday, July 20, 2009 -- Total Pages: 7/8

PICTURE WRAP
## Cast Day Out of Days

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<th>A BEAUTIFUL BELLY Day Out of Days Report for Cast Members</th>
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<td>April 8th</td>
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<tr>
<td>Shooting Day</td>
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<tr>
<td>1. Jason</td>
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</tr>
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<td>2. Danny</td>
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<tr>
<td>3. Rachel</td>
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<td>4. Will</td>
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<td>5. Allison</td>
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<td>6. Nathan</td>
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<td>7. Pastor Dave</td>
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<td>11. Homeless Man</td>
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<td>12. Jamie</td>
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<td>15. Shopper</td>
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<td>16. Party</td>
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<td>23. Bible Study Woman #2</td>
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<td>24. Bible Study Woman #3</td>
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148
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 Acknowledgement of Receipt

Copyright Office <cop-rc@loc.gov> Fri, Mar 13, 2009 at 1:38 PM
To: film@candlefishpictures.com

THIS IS AN AUTOMATED EMAIL - DO NOT REPLY.

Thank you for submitting your registration claim using the electronic Copyright Office (eCO) System. This email confirms that your application and fee for the work A BEAUTIFUL BELLY was received on 03/13/2009. The following applies to registration claims only (not preregistrations):

The effective date of registration is established when the application, fee AND the material being registered have been received. If you have not yet sent the material to be registered, logon to eCO and click the blue case number associated with your claim in the Open Cases table, then do one of the following:

For digital uploads: Click the Upload Deposit button at the top of the Case Summary screen, then browse and select the file(s) you wish to upload. Note: only certain classes of works may be registered with digital deposits (See FAQs: http://www.copyright.gov/eco/faq.html#CO_1.4).

For hardcopy submissions: Click the Send by Mail button at the top of the Case Summary screen, then click the Shipping Slip link that appears in the Attachments table. Print out and attach the shipping slip to the copy(ies) of your work. For multiple works, be sure to generate and attach separate shipping slips for each work.

You will be issued a paper certificate by mail after the registration has been completed. You may check the status of this claim via eCO using this number [1-169964771].

[THREAD ID: 1-27763GG]

United States Copyright Office
Proof of Copyright Registration Approval

Copyright catalog Builder Search for A BEAUTIFUL BELLY

Type of Work: Dramatic Work and Music; or Choreography
Registration Number / Date: PAl003395324 / 2009-03-13
Application Title: A BEAUTIFUL BELLY.
Title: A BEAUTIFUL BELLY.
Description: Electronic file (eService)
Copyright Claimant: Andrew Kenneth Gay, 1980-
Date of Creation: 2009
Authorship on Application:
Andrew Kenneth Gay, 1980-
Domicile: United States;
Rights and Permissions:
Andrew Kenneth Gay, 109 Cosmos Drive, Orlando, FL, 32807,
(321) 947-9450, film@candlefishpictures.com
Names: Gay, Andrew Kenneth, 1980-

The Library of Congress
United States Copyright Office
101 Independence Ave., S.E.
Washington, D.C. 20559-6000
202-707-3000
Screenplay Purchase Agreement

SCREENPLAY PURCHASE AGREEMENT

THIS SCREENPLAY PURCHASE AGREEMENT (the “Agreement”) is made and entered into on this the 27th day of March, 2009, and is by and between Andrew Kenneth Gay, an individual (hereinafter “Owner”), at 109 Cosmos Drive, Orlando, FL 32807, and C.F.P. Media, LLC, a Florida Limited Liability Company (hereinafter “Purchaser”), at 109 Cosmos Drive, Orlando, FL 32807, with respect to the development and production of a feature-length motion picture or (the “Picture”) based upon Owner’s original unpublished motion picture screenplay currently entitled “A Beautiful Belly” (which together with the title, ideas, plot, themes, contents, products, characters, translations, story lines and other versions thereof, whether now existing or hereafter created is referred to collectively as the “Property”). Owner and Purchaser shall sometimes be referred to individually as “Party” or collectively as the “Parties.”

1. CONSIDERATION: As consideration for all rights granted and assigned to Purchaser and for Owner’s representations and warranties, Purchaser agrees to pay to Owner and Owner agrees to accept the total sum of One Hundred Dollars ($100.00) (the “Purchase Price”) for all the rights granted herein, including the production of one or more theatrical or television motion pictures.

(a) For any sequel or remake of a theatrical or television motion picture based in whole or in part on the Property, Purchaser will pay or cause Owner to be paid one-half (1/2) of the original Purchase Price or the total sum of Ten Thousand Dollars ($10,000.00), whichever is greater, for sequels (and/or prequels), and one-third (1/3) of the original Purchase Price or the total sum of Seven Thousand Five Dollars ($7,500.00), whichever is greater, for remake which shall be payable upon commencement of principal photography of the subsequent production.

(b) For any mini-series based in whole or in part on the Property, Purchaser will pay or cause Owner to be paid Ten Thousand Dollars ($10,000.00) per hour, pro-rated for part hours.

(c) For any television series produced, based in whole or in part on the Property, Purchaser will pay or cause Owner to be paid the following royalties per initial production upon completion of production of each program: up to thirty (30) minutes, $1,500.00; over thirty (30), but not more than sixty (60) minutes, $1,750.00; over sixty (60) minutes but not more than ninety (90) minutes, $2,000.00; over ninety (90) minutes, $5,000.00; and in addition to the foregoing, as a buy-out of all royalty obligations, one hundred percent (100%) of the applicable initial royalty amount, in equal installments over five (5) reruns, payable within thirty (30) days after each such rerun, or subject to the WGA minimums, whichever is greater. Owner shall have a right of first negotiation to direct the pilot for any television series.

(d) If in Purchaser’s sole discretion, Purchaser decides to have the script re-written, Owner will be offered the first opportunity to be employed to do a re-write for a flat fee of One Hundred Dollars ($100.00), which shall be full and complete compensation for Owner’s services. Purchaser shall have no obligation to employ Owner for any subsequent rewrites or polishes. Any work created by Writer for such rewrite shall be a work for hire and all rights to Owner’s work and the results and proceeds thereof shall be owned and controlled by Purchaser or its assignees.

2. RIGHTS GRANTED: Owner hereby sells, grants, conveys and assigns to Purchaser, its successors, licensees and assigns, exclusively and forever, all motion picture rights (including all silent, sound dialogue and musical motion picture rights), all television motion picture and other television rights, videocassette, videodisc, and computer-assisted media, together with limited radio broadcasting rights and 7,500 word publication rights for advertisement, publicity and exploitation.

Owner

Purchaser
purposes, merchandising rights, sound recording, and certain incidental, ancillary, subsidiary and allied rights thereto of every kind or nature whatsoever, throughout the universe, in any and all mediums, technical formats and media whether now known or hereafter devised, in and to the Property and in and to the copyright and trademark thereof and all renewals and extensions of copyright and trademark. Included among the rights granted to Purchaser hereunder (without in any way limiting the grant of rights hereinabove made) are the following sole and exclusive rights throughout the world:

(a) To make, produce, adapt and copyright one or more motion picture adaptations or versions, whether fixed on film, tape, disc, wire, audio-visual cartridge, cassette or through any other technical process whether now known or hereafter devised, based in whole or in part on the Property, of every size, gauge, color or type, including, but not limited to, musical motion pictures and remixes of and prequels and sequels to any motion picture produced hereunder and motion pictures in series or serial form, and for such purposes to record and reproduce and license others to record and reproduce, in synchronization with such motion pictures, spoken words taken from or based upon the text or theme of the Property and any and all kinds of music, musical accompaniments and/or lyrics to be performed or sung by the performers in any such motion picture and any and all other kinds of sound and sound effects.

(b) To exhibit, perform, rent, lease and generally deal in and with any motion picture produced hereunder:

(i) by all means or technical processes whatsoever, whether now known or hereafter devised including, by way of example only, film, tape, disc, wire, audio-visual cartridge, cassette or television (including commercially sponsored, sustaining and subscription or pay-per-view television, or any derivative thereof); and

(ii) in any place whatsoever, including homes, theaters and elsewhere, and whether or not a fee is charged, directly or indirectly, for viewing any such motion picture.

(c) To broadcast, transmit or reproduce the Property or any adaptation or version thereof (including without limitations to, any motion picture produced hereunder and/or any script or other material based on or utilizing the Property or any of the characters, themes or plots thereof), by means of television or any process analogous thereto whether now known or hereafter devised (including commercially sponsored, sustaining and subscription or pay-per-view television), through the use of motion pictures produced on films or by means of magnetic tape, wire, disc, audio-visual cartridge or any other device now known or hereafter devised and including such television productions presented in series or serial form, and the exclusive right generally to exercise for television purposes all the rights granted to Purchaser hereunder for motion picture purposes.

(d) Without limiting any other rights granted Purchaser, to broadcast and/or transmit by television or radio or any process analogous thereto whether now known or hereafter devised, all or any part of the Property or any adaptation or version thereof, including any motion picture or any other version or versions thereof, and announcements pertaining to said motion picture or other version or versions, for the purpose of advertising, publicizing or exploiting such motion picture or other version or versions, which broadcasts or transmissions may be accomplished through the use of living actors performing simultaneously with such broadcast or transmission or by any other method or means including the use of motion pictures (including trailers) reproduced on film or by means of magnetic tape or wire or through the use of other recordings or transcriptions.

\[\text{Author}\]

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Page 2 or 13

\[\text{Owner}\]
(c) To publish and copyright or cause to be published and copyrighted in the name of Purchaser or its nominee in any and all languages throughout the world, in any form or media, synopses, novelizations, serializations, dramatizations, abridged and/or revised versions of the Property, not exceeding 7,500 words each, adapted from the Property or from any motion picture and/or other version of the Property for the purpose of advertising, publicizing and/or exploiting any such motion picture and/or other version.

(f) For the foregoing purposes to use all or any part of the Property and any of the characters, plots, themes and/or ideas contained therein, and the title of the Property and any title or subtitle of any component of the Property, and to use said titles or subtitles for any motion picture or other version of adaptation whether or not the same is based on or adapted from the Property and/or as the title of any musical composition contained in any such motion picture or other version or adaptation.

(g) To use and exploit commercial or merchandise tie-ups and recordings of any sort and nature arising out of or connected with the Property and/or its motion picture or other versions and/or the title or titles thereof and/or the characters thereof and/or their names or characteristics.

All rights, licenses, privileges and property herein granted Purchaser shall be cumulative and Purchaser may exercise or use any or all said rights, licenses, privileges or property simultaneously with or in connection with or separately and apart from the exercise of any other of said rights, licenses, privileges and property. If Owner hereafter makes or publishes or permits to be made or published any revision, adaptation, sequel, prequel, remake, translation or dramatization or other versions of the Property, then Purchaser shall have and Owner hereby grants to Purchaser without payment therefor all of the same rights therein as are herein granted Purchaser. The terms “Picture” and “Pictures” as used herein shall be deemed to mean or include any present or future kind of motion picture production based upon the Property, with or without sound recorded and reproduced synchronously therewith, whether the same is produced on film or by any other method or means now or hereafter used for the production, exhibition and/or transmission of any kind of motion picture productions.

3. RIGHTS RESERVED: The following rights are reserved to Owner for Owner’s use and disposition, subject, however, to the provisions of this Agreement:

(a) Publication Rights: The right to publish and distribute printed versions of the Property owned or controlled by Owner in book form, whether hardcover or soft-cover, and in magazine or other periodicals, whether in installments or otherwise subject to Purchaser’s rights as provided for in Section 2.

(b) Stage Rights: The right to perform the Property or adaptations thereof on the spoken stage with actors appearing in person in the immediate presence of the audience, provided no broadcast, telecast, recording, photography or other reproduction of such performance is made. Owner agrees not to exercise, or permit any other person to exercise, said stage rights earlier than five (5) years after the first general release or telecast, if earlier, of the first Picture produced hereunder, or seven (7) years after the date of exercise of the Purchaser’s option to acquire the Property, whichever is earlier.

(c) Radio Rights: The right to broadcast the Property by sound (as distinguished from visually) by radio, subject however to Purchaser’s right at all times to: (i) exercise its radio rights provided in Section for advertising and exploitation purposes by living actors or otherwise, by the use of excerpts from or condensations of the Property or any Picture produced hereunder; and (ii) in any

Owner

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Page 3 of 13

Purchaser
event to broadcast any Picture produced hereunder by radio. Owner agrees not to exercise, or permit any other person to exercise, Owner's radio rights earlier than five (5) years after the first general release or initial telecast, if earlier, of the first Picture produced hereunder or seven (7) years after the date of exercise of Purchaser's option to acquire the Property, whichever is earlier.

(d) Author-Written Sequel: A literary property (story, novel, screenplay, teleplay, drama or otherwise), whether written before or after the Property and whether written by Owner or by a successor in interest of Owner, using one or more of the characters appearing in the Property, participating in different events from those found in the Property, and whose plot is substantially different from that of the Property. Owner shall have the right to exercise publication rights (i.e., in book or magazine form) at any time.

(e) Inasmuch as the characters of the Property are included in the exclusive grant of motion picture rights to Purchaser, no sequel, prequel, remake rights or television series rights may be granted to such other person or company, but such characters from the Property which are contained in the author-written sequel may be used in a motion picture and remakes thereof whose plot is based substantially on the plot of the respective author-written sequel.

It is expressly agreed that Owner's reserved rights under this Section 3 relate only to material written or authorized by Owner and not to any revision, adaptation, sequel, translation or dramatization written or authorized by Purchaser, even though the same may contain characters or other elements contained in the Property.

4. **RIGHT TO MAKE CHANGES:** Owner agrees that Purchaser shall have the unlimited right to vary, change, alter, modify, add to and/or delete from the Property, and to rearrange and/or transpose the Property and change the sequence thereof and the characters and descriptions of the characters contained in the Property, and to use a portion or portions of the Property or the characters, plots, or theme thereof in conjunction with any other literary, dramatic or other material of any kind. Owner hereby waives the benefits of any provisions of law known as the “droit moral” or any similar law in any country of the world and agrees not to permit or prosecute any action or lawsuit on the ground that any Picture or other version of the Property produced or exhibited by Purchaser, its assignees or licensees, in any way constitutes an infringement of any of the Owner’s “droit moral” or is in any way a defamation or mutilation of the Property or any part thereof or contains unauthorized variations, alterations, modifications, changes or translations.

5. **DURATION AND EXTENT OF RIGHTS GRANTED:** Purchaser shall enjoy, solely and exclusively, all the rights, licenses, privileges and property granted hereunder throughout the world, in perpetuity, as long as any rights in the Property are recognized in law or equity, except insofar as such period of perpetuity may be shortened due to any now existing or future copyright by Owner of the Property and/or any adaptations thereof, in which case Purchaser shall enjoy its sole and exclusive rights, licenses, privileges and property hereunder to the fullest extent permissible under and for the full duration of such copyright or copyrights, whether common law or statutory, and any and all renewals and/or extensions thereof, and shall thereafter enjoy all such rights, licenses, privileges and property non-exclusively in perpetuity throughout the world. The rights granted herein are in addition to and shall not be construed in derogation of any rights that Purchaser may have as a member of the public or pursuant to any other agreement. Unless otherwise to the contrary as set forth herein, all rights, licenses, privileges and property granted herein to Purchaser are irrevocable and not subject to rescission, restraint or injunction under any circumstances.

Owner

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Purchaser

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6. REPRESENTATIONS AND WARRANTIES: Owner represents and warrants to Purchaser that: (i) Owner is the sole author exclusive proprietor, throughout the world, of the rights in and to the Property; (ii) the Property is unpublished and has been applied for registration in the office of the United States Register of Copyrights, Washington D.C.; (iii) Owner has not assigned, licensed nor in any manner encumbered, diminished or impaired the rights granted herein; (iv) Owner has not committed nor omitted to perform any act by which these rights could or will be encumbered, diminished or impaired; (v) there is no outstanding claim or litigation pending or threatened against or involving the title, ownership and/or copyright in the Property, or in any part thereof, or in the rights which are covered by the within option; (vi) no attempt hereafter will be made to encumber, diminish or impair any of the rights herein granted and that all appropriate protections of such rights will continue to be maintained by Owner; (vii) no motion picture or dramatic version of the Property, or any part thereof, has been manufactured, produced, presented or authorized, no radio or television development, presentation or program based on the Property, or any part thereof, has been manufactured, produced, presented, broadcast or authorized, and no written or oral agreements or commitments whatsoever with respect to the Property or with respect to any right therein, have heretofore been made or entered into by or on behalf of Owner; (viii) Owner has not adapted the Property from any other literary, dramatic or other material of any kind, nature or description, nor, excepting for material which is in the public domain, has Owner copied or used in the Property the plot, scenes, sequence or story of any other literary, dramatic or other material; (ix) the Property does not infringe upon any common law or statutory rights in any other literary, dramatic, or other material; (x) insofar as Owner has knowledge, no material in the Property is libelous or violative of the right of privacy or publicity of any person and the full use of the rights in the Property which are covered by the within option would not violate any rights of any person, firm or corporation; and, (xi) the Property is not in the public domain in any country in the world where copyright protection is available.

7. INDEMNIFICATION: (a) Owner agrees to indemnify and hold Purchaser harmless against all judgments, liabilities, claims, damages, penalties, losses and expense (including reasonable attorney’s fees and costs) which may be suffered or assumed by or obtained against Purchaser by reason of any breach or failure of any warranty, representation or agreement herein made by Owner.

(b) Purchaser shall not be liable to Owner for damages of any kind in connection with any Picture it may produce, distribute or exhibit, or for damages for any breach of this Agreement (except failure to pay the money consideration herein specified) occurring or accruing before Purchaser has had reasonable notice and opportunity to adjust or correct such matters.

(c) All rights, licenses and privileges herein granted to Purchaser are irrevocable and not subject to rescission, restraint or injunction under any circumstances.

8. PROTECTION OF RIGHTS GRANTED: Owner hereby grants to Purchaser the free and unrestricted right, but at Purchaser’s own cost and expense, to institute in the name and on behalf of Owner, or Owner and Purchaser jointly, any and all suits and proceedings at law or in equity, to enjoin and restrain any infringements of the rights herein granted, and hereby assigns and sets over to Purchaser any and all causes of action relative to or based upon any such infringement, as well as any and all recoveries obtained thereon. Owner will not compromise, settle or in any manner interfere with such litigation if brought; and Purchaser agrees to indemnify and hold Owner harmless from any costs, expenses, liabilities, claims or damages which Owner may suffer as a result of any such suit or proceeding.

9. COPYRIGHT: Regarding the copyright in and to the Property, Owner agrees that:

[Signature]
Owner

[Signature]
Purchaser

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(a) Owner will prevent the Property and any arrangements, revisions, translations, novelizations, dramatizations or new versions thereof whether published or unpublished and whether copyrighted or uncopyrighted, from vesting in the public domain, and will take or cause to be taken any and all steps and proceedings required for copyright or similar protection in any and all countries in which the same may be published or offered for sale, insofar as such countries now or hereafter provide for copyright or similar protection. Any contract or agreement entered into by Owner authorizing or permitting the publication of the Property or any arrangements, revisions, translations, novelizations, dramatizations or new versions thereof in any country will contain appropriate provisions requiring such publisher to comply with all the provisions of this clause.

(b) Without limiting the generality of the foregoing, if the Property or any arrangement, revision, translation, novelization, dramatization or new version thereof is published in the United States or in any other country in which registration is required for copyright or similar protection in accordance with the laws and regulations of such country, and Owner further agrees to affix or cause to be affixed to each copy of the Property or any arrangement, revision, translation, novelization, dramatization or new version thereof which is published or offered for sale such notice or notices as may be required for copyright or similar protection in any country in which such publication or sale occurs.

(c) At least six (6) months prior to the expiration of any copyright required by this provision for the protection of the Property, Owner will renew (or cause to be renewed) such copyright, as permitted by applicable law, and any and all rights granted Purchaser hereunder shall be deemed granted to Purchaser throughout the full period of such renewed copyright, without the payment of any additional consideration, it being agreed that the consideration payable to Owner under this agreement shall be deemed to include full consideration for the grant of such rights to Purchaser throughout the period of such renewed copyright.

(d) If the Property, or any arrangement, revision, translation, novelization, dramatization or new version thereof, shall ever enter the public domain, then nothing contained in this Agreement shall impair any rights or privileges that the Purchaser might be entitled to as a member of the public; thus, the Purchaser may exercise any and all such rights and privileges as though this Agreement were not in existence. The rights granted herein by Owner to Purchaser, and the representations, warranties, undertakings and agreements made hereunder by Owner shall endure in perpetuity and shall be in addition to any rights, licenses, privileges or property of Purchaser referred to in this Agreement.

10. CREDIT: Purchaser shall have the right to publish, advertise, announce and use in any manner, paid advertisement or medium, the name, biography, photographs or likenesses of Owner in connection with any exercise by Purchaser of its rights hereunder, provided such use shall not constitute an endorsement of any product or service.

During the term of the Writer's Guild of America Minimum Basic Agreement ("WGA Agreement"), as it may be amended, the credit provisions of the WGA Agreement shall govern the determination of credits, if any, which the Purchaser shall accord the Owner hereunder in connection with photoplays. If the Purchaser or his assignee is not a party to said WGA Agreement, the provisions of the WGA Agreement shall no longer directly govern the determination of such credits, and when the WGA Agreement or any amendment is not effective as between the Purchaser or assignee and Writer's Guild of America, such credits shall be determined with reference to the Credit rules of the WGA, with any dispute arbitrated by the American Arbitration Association.
Subject to the foregoing, Owner shall be accorded a credit on a single card, or on a card shared with the director credit for the Picture, on screen and in all paid ads controlled by Purchaser and in which any other writer is accorded credit, as follows:

"Written By: Andrew Kenneth Gay"

Purchaser shall determine, in its sole discretion, the manner, form, size, style, nature and placement of any credit given to Owner. Such credit shall be provided in paid advertising, subject to any distributor’s and customary exclusions. No casual or inadvertent failure to comply with any of the provisions of this clause shall be deemed a breach of this Agreement by the Purchaser. Owner hereby expressly acknowledges that in the event of a failure or omission constituting a breach of the provisions of this Paragraph, the damage (if any) caused Owner hereby is not irreparable or sufficient to entitle Owner to injunctive or other equitable relief. Consequently, Owner’s rights and remedies in the event of such breach shall be limited to the right to recover damages in an action at law, and Owner shall have no right in such event to rescind this Agreement or any of the rights assigned to Purchaser hereunder or to enjoin or restrain the distribution or exhibition of the Picture.

11. **RIGHT OF FIRST NEGOTIATION:** Purchaser shall have a right of first negotiation on all Reserved Rights. The term “Right of First Negotiation” means that, if, after the expiration of an applicable time limitation, Owner desires to dispose of or exercise a particular right reserved to Owner herein (“Reserved Right”), whether directly or indirectly, then Owner shall notify Purchaser in writing and immediately negotiate in good faith with Purchaser regarding such Reserved Right. If, after the expiration of thirty (30) days following the receipt of such notice, no agreement has been reached, then Owner may negotiate with third parties regarding such Reserved Right subject to Section 12.

12. **RIGHT OF LAST REFUSAL:** The Purchaser shall have a right of last refusal on all Reserved Rights. The term “Right of Last Refusal” means that if Purchaser and Owner fail to reach an agreement pursuant to Purchaser’s right of first negotiation, and Owner makes and/or receives any bona fide offer to license, lease and/or purchase the particular Reserved Right or any interest therein (“Third Party Offer”), and if the proposed purchase price and other material terms of a Third Party Offer are no more favorable to Owner than the terms which were acceptable to Purchaser during the first negotiation period, Owner shall notify Purchaser, by certified mail or telegram, if Owner proposes to accept such Third Party Offer, the name of the offerer, the proposed purchase price, and other terms of such Third Party Offer. During the period of thirty (30) days after Purchaser’s receipt of such notice, Purchaser shall have the exclusive option to license, lease and/or purchase, as the case may be, the particular Reserved Right or interest referred to in such Third Party Offer, at the same purchase price and upon the same terms and conditions as set forth in such notice. If Purchaser elects to exercise thereof by certified mail or telegram within such thirty (30) day period, failing which Owner shall be free to accept such Third Party Offer; provided that if any such proposed license, lease and/or sale is not consummated with a third party within thirty (30) days following the expiration of the aforesaid thirty (30) day period, Purchaser’s Right of Last Refusal shall revive and shall apply to each and every further offer or offers at any time received by Owner relating to the particular Reserved Right or any interest therein; provided, further, that Purchaser’s option shall continue in full force and effect, upon all of the terms and conditions of this paragraph, so long as Owner retains any rights, title or interests in or to the particular Reserved Right. Purchaser’s Right of Last Refusal shall inure to the benefit of Purchaser, its successors and assigns, and shall bind Owner and Owner’s heirs, successors and assigns.

13. **NO OBLIGATION TO PRODUCE:** Nothing herein shall be construed to obligate Purchaser to produce, distribute, release, perform or exhibit any motion picture, television, theatrical...
or other production based upon, adapted from or suggested by the Property, in whole or in part, or otherwise to exercise, exploit or make any use of any rights, licenses, privileges or property granted herein to Purchaser.

14. **EXHIBITS**: Concurrently with the execution of this agreement Owner agrees to and has executed Exhibit “A” (Assignment of Copyright) and Exhibit “B” (Certificate of Authorship), which shall be deemed to be effective and these Exhibits shall constitute valid and binding agreements and assignment effective as of the date of this Agreement.

15. **REVERSION**: The Parties agree that if the Purchaser does not produce any motion picture or television production based upon the Property within Fifteen (15) months from the date of this Agreement, then this Agreement shall automatically terminate and all rights in and to the Property shall immediately revert to the Owner, unless the Parties mutually agree in writing to extend this reversion right at any time prior to such date of reversion. The Owner shall retain all sums therefore paid. Purchaser shall immediately execute and deliver to Owner any assignments and documents required to effectuate the Reversion. If Purchaser shall fail or be unable to do so, Purchaser hereby grants owner a limited power of attorney coupled with an interest to execute and deliver such documents as Purchaser’s attorney-in-fact.

16. **ASSIGNMENT**: Purchaser may assign and transfer this Agreement or all or any part of its rights hereunder to any person, firm or corporation without limitation, and this Agreement shall be binding upon and inure to the benefit of the Parties hereto and their successors, representatives and assigns forever.

17. **NO PUBLICITY**: Owner will not, without Purchaser’s prior written consent in each instance, issue or authorize the issuance or publication of any news story or publicity relating to: (i) this Agreement, (ii) the subject matter or terms hereof, or to any use by Purchaser, its successors, licensees and assigns, and (iii) any of the rights granted Purchaser hereunder.

18. **AGENT COMMISSIONS**: Purchaser shall not be liable for any compensation or fee to any agent of Owner in connection with this Agreement.

19. **ADDITIONAL DOCUMENTATION**: Owner agrees to execute and procure any other and further instruments necessary to transfer, convey, assign and copyright all rights in the Property granted herein by Owner to Purchaser in any country throughout the world. If it shall be necessary under the laws of any country that copyright registration be acquired in the name of Owner, Purchaser is hereby authorized by Owner to apply for said copyright registration thereof; and, in such event, Owner shall and does hereby assign and transfer the same unto Purchaser, subject to the rights in the Property reserved hereunder by Owner. Owner further agrees, upon request, to duly execute, acknowledge, procure and deliver to Purchaser such short form assignments as may be requested by Purchaser for the purpose of copyright recordation in any country, or otherwise. If Owner shall fail to so execute and deliver, or cause to be executed and delivered, the assignments or other instruments herein referred to, Purchaser is hereby irrevocably granted the limited power of attorney coupled with an interest to execute such assignments and instruments in the name of Owner and as Owner’s attorney-in-fact.

20. **NOTICES**: Unless otherwise to the contrary herein, all communications and notices required or permitted by this Agreement shall be in writing and shall be deemed to have been duly given or made when delivered by hand, or three (3) Business Days after being sent by certified mail, return receipt requested, postage prepaid, or on the next Business Day when sent by overnight courier or when transmitted by means of telecopy or other wire transmission (with request for assurance of
receipt in a manner typical with respect to communications of that type and followed promptly with
the original thereof) in each case to the address of each Party as set forth hereinabove, or such other
address as designated by either Party in writing.

21. RELATIONSHIP: This Agreement between the Parties does not constitute a joint
venture or partnership of any kind. All rights, remedies, licenses, undertakings, obligations,
covenants, privileges and other property granted herein shall be cumulative, and Purchaser may
exercise or use any of them separately or in conjunction with any one or more of the others.

22. WAIVER: A waiver by either Party of any term or condition of this Agreement in any
instance shall not be deemed or construed to be a waiver of such term or condition for the future, or
any subsequent breach thereof.

23. SEVERABILITY: If any provision of this Agreement as applied to either Party or any
circumstances shall be adjudged by a court to be void and unenforceable, such shall in no way affect
any other provision of this Agreement, the application of such provision in any other circumstance, or
the validity or enforceability of this Agreement.

24. COUNTERPARTS: This Agreement may be executed in one or more counterparts, each
of which shall be deemed an original but all of which together will constitute one and the same
instrument. For purposes of executing this Agreement, a document signed and transmitted by
facsimile machine or telecopier shall be treated as an original document. The signature of any Party
thereon shall be considered as an original signature and the document transmitted shall be considered
to have the same binding legal effect as if it were the signed original.

25. GOVERNING LAW: This Agreement shall be governed by and construed in accordance
with the domestic laws of the State of Florida without giving effect to any choice or conflict of law
provision or rule (whether of the State of Florida or any other jurisdiction) that would cause the
application of the laws of any jurisdiction other than the State of Florida.

26. DISPUTE RESOLUTION: The parties agree that any controversy, dispute or claim
arising under, out of, in connection with, or in relation to this Agreement, or the making or
interpretation thereof, or the performance, enforcement, breach, termination or validity of any of the
terms hereof, shall first be submitted to non-binding mediation and, if not resolved at mediation, shall
thereafter be determined and settled by final, binding, and non-appealable arbitration pursuant to the
rules and procedures of Independent Film & Television Alliance ("IFTA"), as said rules may be
amended from time to time with rights of discovery if requested by the arbitrator. Such rules and
procedures are incorporated and made a part of this Agreement by reference. If IFTA shall refuse to
accept jurisdiction of such dispute, then the Parties agree to arbitrate such matter before and in
accordance with the rules of the American Arbitration Association then in effect before a single
arbitrator, mutually approved by both Parties and familiar with entertainment law. The venue for
such mediation and arbitration (whether state of federal) shall be in Orlando, Orange County, Florida.
The Parties further agree that the arbitrator is directed to award to the prevailing party reasonable
attorneys' fees, costs and disbursements, including reimbursement for the cost of witnesses, travel
and subsistence during the arbitration and hearings. Any award rendered thereon may be entered in the
highest court of the forum, state or federal, having jurisdiction. Under no circumstances, and at no
time during this Agreement or after the termination hereof, shall Owner be entitled to any special or
equitable relief of any kind whatsoever, including that of injunctive relief. The Parties agree to accept
service of process in accordance with the IFTA Rules. Under no circumstances, and at no time during
this Agreement or after the termination hereof, shall Owner be entitled to any special or equitable
relief of any kind whatsoever, including that of injunctive relief.

Owner

Purchaser
27. CONSTRUCTION: The Parties have participated jointly in the negotiation and drafting of this Agreement. In the event an ambiguity or question of intent or interpretation arises, this Agreement shall be construed as if drafted jointly by the Parties and no presumption or burden of proof shall arise favoring or disfavoring any Party by virtue of the authorship of any of the provisions of this Agreement. Any reference to any federal, state, local, or foreign statute or law shall be deemed also to refer to all rules and regulations promulgated thereunder, unless the context requires otherwise.

28. ENTIRE AGREEMENT: The Parties agree that the terms and conditions of this Agreement, including all exhibits hereto, constitute the entire agreement between the Parties and supersede any prior understandings, agreements, or representations by or between the Parties, written or oral, to the extent they related in any way to the subject matter hereof. This Agreement shall inure to the benefit of and shall be binding upon each of the Parties hereto and their respective successors and assigns.

IN WITNESS WHEREOF, the parties hereto have signed this Screenplay Purchase Agreement as of the day and year first hereinabove written.

Owner:

Andrew Kenneth Gay,
an individual

Signature:

Purchaser:

C.F.P. Media, LLC,
a Florida limited liability company

By: Andrew Kenneth Gay
Its: Managing-Member

Screenplay Purchase Agreement Page 10 of 13
Exhibit A

ASSIGNMENT OF COPYRIGHT

KNOW ALL MEN BY THESE PRESENTS that, in consideration of One Dollar ($1.00) and other good and valuable consideration, receipt of which is hereby acknowledged, the undersigned Andrew Kenneth Gay ("Assignor") does hereby irrevocably sell, grant, convey and assign unto C.F.P. Media, LLC, a Florida limited liability company ("Assignee"), its successors, assigns and licensees forever, all rights, title and interests including, but not limited to, the exclusive worldwide Motion Picture and allied rights of Assignor, in and to that certain literary work to wit: that certain original screenplay written by Andrew Kenneth Gay entitled "A Beautiful Belly" (the "Literary Material"), and all drafts, revisions, arrangements, adaptations, dramatizations, translations, prequels, sequels, remakes and other versions of the Literary Material which may heretofore have been written or which may hereafter be written with the sanction of Assignor. This Assignment and the provisions hereof shall be binding upon Assignor and his or her respective successors, assigns, heirs, administrators, executors, and conservators.

This Assignment is executed in accordance with and is subject to the "Screenplay Purchase Agreement," by and between the Assignor and Assignee dated March 27, 2009, relating to the purchase of certain rights in and to the Literary Material, which rights are more fully described in said Screenplay Purchase Agreement.

Dated this 27th day of March, 2009.

By: Andrew Kenneth Gay, Assignor

STATE OF FLORIDA
)
)
COUNTY OF ORANGE
)

On the _____ day of __________________, 2009, before me personally came Andrew Kenneth Gay to me known, or produced __________________ as identification, and known to be the individual described in and who executed the foregoing instrument, and he did duly acknowledge to me that he executed the same.

[SEAL]

Notary Public

Print Name

AKG
Owner

Screenplay Purchase Agreement

AKG
Purchaser

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Exhibit B

CERTIFICATE OF AUTHORSHIP

I, ANDREW KENNETH GAY ("Writer"), do hereby certify the following:

(1) That the original screenplay currently entitled, "A BEAUTIFUL BELLY", (the "Screenplay") and all literary materials of, and all of the results and proceeds of, Writer's services in connection therewith, was written by the Writer, for use in connection with the production of a motion picture to be based thereon (the "Picture"), and a copyright registration already filed on the Screenplay with the Writer being deemed the author and owner of the Screenplay.

(2) That the Screenplay is unpublished, wholly original and has not been adapted from any other literary (except from the literary work of the same name authored by Writer), dramatic or any other material of any kind or nature, excepting only incidental material which is in the public domain throughout the world; that the Screenplay does not contain any material which copies or uses the plot, scenes, themes, ideas, sequences, story or characters of any other literary, dramatic or other material; that no material in the Screenplay is libelous or violative of the rights of privacy of any other person or entity; and the full use of the rights in the Screenplay herein granted to the C.F.P. Media, LLC, a Florida limited liability company (the "Owner"), pursuant to the "Screenplay Purchase Agreement," dated March 27, 2009 (the "Agreement"), will not violate any rights of any person, firm or corporation, and that the Screenplay is not in the public domain in any country in the world where copyright protection is available.

(3) That the Writer owns, throughout the universe, in perpetuity, all rights, title and interest in and to the Screenplay and any and all parts thereof, including, but not limited to, all motion picture rights, television rights, video rights, publication rights and merchandising and commercial tie-up rights. Such rights include all rights in and to the title by which the Screenplay is now, was or may hereafter be known, the theme thereof and the characters, story, ideas and all other elements therein contained or contained in any version thereof now or hereinafter created, sequel rights in the Screenplay and the rights to secure copyrights in the Screenplay and any motion picture or other use which is based in whole or in part upon the Screenplay in the name and of and for the benefit of the Writer or otherwise.

(4) That the Owner has the right, but not the obligation, to use the name of the Writer and/or the name, likeness and biography of the Writer as the author(s) of the Screenplay on the screen and in advertising and publicity in connection with the exploitation of any motion picture produced which is based in whole, or in part, on the Screenplay or in connection with the exploitation of any of the rights granted hereunder.

(5) That the Owner may make any changes in, deletions from, or additions to the Screenplay or any photoplay, reproduction or other material based on the Screenplay which the Owner in its sole discretion may consider necessary or desirable. The Writer expressly waives, for himself, his heirs, assigns, executors and administrators all rights of "Droit Moral" or any similar right under any law or legal principles.

(6) That with respect to any compensation or other consideration due the Writer in connection with the Screenplay or her services relating thereto, the Writer agrees to look solely to the Owner and

Owner

Screenplay Purchase Agreement
Page 12 or 13

Purchaser
will not assert any claim or demand with respect thereto against any assignee, grantee or successor in interest of the Owner, except as provided under the Agreement.

(7) That the Owner shall have the right to assign, transfer, license, delegate or grant all or any part of the rights, privileges and property relating to the Screenplay to any person, firm or corporation. This Certificate of Authorship shall inure to the benefit of the parties hereto and to their respective heirs, successors and assigns.

(8) That in the event of any act or omission of the Owner or any successor of the Owner constituting a violation or breach of the Agreement between the Owner and the Writer, the Writer shall be limited to remedies at law, if any, to obtain damages, and the Writer shall have no right to rescind all or any portion of such Agreement or to enjoin or restrain the distribution or exploitation of the Picture or any material based in whole, or in part, upon the Screenplay.

The Writer has caused this Certificate of Authorship to be executed as of this the 27th day of March, 2009.

WRITER:

ANDREW KENNETH GAY

Signature

109 Cosmos Drive
Orlando, FL 32807

SSN: 015-70-7230

Owner

Screenplay Purchase Agreement

Page 13 of 13
APPENDIX D: MUSIC SYNCHRONIZATION LICENSES
Composer Agreements

These contracts are in the process of being secured and will be included in the final ETD document.
Production Staff

Written & Directed by ANDREW KENNETH GAY
Executive Producers RICHARD B. GAY, ANDREA BOOKER-GAY, and WHITTY WILCOX
Produced by ANDREW KENNETH GAY, JOHN WILLIAM WRIGHT, and KATE WILCOX
Starring CHRIS WORLEY and LAUREN BROWN
With MICHELE FEREN, JOHN WILLIAM WRIGHT, AMY LOCICERO, PEYTON LEE, and RAYMOND D. SWEET
Director of Photography MARCO CORDERO
Production Designer ALEX WOLFE
Film Edited by MORGAN ENGLISH
Original Score by JASON KUPFER and TIERNEY TOUGH
Original Song Lyrics & Music by ANDREW KENNETH GAY
Associate Producer DAVE DEBORDE
Unit Production Manager MICHELLE ROCA
First Assistant Director MIKE DE LA VINA
Second Assistant Director GEORGINIA HURGE
Art Director SARA ENGELHARDT
Assistant Art Director MIKE SANTINI
Sound Mixer DANIEL WILLIAMS
First Assistant Camera ALLIE KENYON
Additional First Assistant Camera CHELSEY BARWICK
Second Assistant Camera TYSON LINDO
Additional Second Assistant Camera JARED MELMAN
Boom Operator JAKE WILLIAMS
Script Supervisor DAVID BUSH
Costume Designer SARA ENGELHARDT
Assistant Costume Designer DANIKA FIEL SUMAYANG
Wardrobe Supervisor ASHLEY HARRIS
Assistant Wardrobe Supervisor COURTNEY PROCTOR

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Property Master
KELLY GIBBONS

Nathan's Photography by
TIINA TREASURE

Set Dresser
MIKE NIKOLLA

Production Coordinator
BRICE EDWARD GRAMM

Makeup Supervisor
MARIA GALLAGHER

Assistant Makeup Artists
ANDREA GRUIDL and CARLA WEAVER

Gaffer
JOHN WHITFIELD

Best Boy Electrician
MICHAEL LAMOTT

Key Grip
KEN LEMONS

Company Grips
JASON AUGUSTIN, MICHAEL LIGHSTON, REID NICEWONDER, CHRIS THARP

Location Manager
COREY FROST

Location Scouts
ADDISON BRYAN, MAX ROUSSEAU, NILS TARANGER

Catering & Craft Services by
ERIN MANDELIK, ANDREA BOOKER-GAY, and APRIL MULLER

Lead Carpenter
DEREK MULLER

Graphic Designer
HEATH LACY

Casting Director
LAURA RAMOS

Legal Services by
SCOTT M. GOLDBERG

Production Accountant
MICHAEL SCINE

Assistant to Mr. Gay
BETHANY DICKENS

Key Set Production Assistant
COLLIN HORTON

Set Production Assistants
ALEX BOYLE, KAYSEE JAY, KAI PORTER

Art Department Production Assistants
LELAND GORLIN, MARCO MUJICA, ALLY NESMITH, ANDREW TOLBERT, DELANEY SCHENKER

Office Production Assistants
ANDREW CADIEUX, JESSE CHAPMAN, CALEB HECHT, LAKESHA JOHNSON, PRISCILLA MCEVER, STEVE SCHUTT, DAVID SIGURANI

Casting Production Assistants
MATTHEW BALLINGER, BRENTH BUFFINGTON, SAMMANTHE GRACE LEE, GRACE TSIA, MATT VINAS

Cast

Jason
CHRIS WORLEY
Danny
Rachel
Will
Allison
Nathan
Pastor Dave
Izzie
Principal Stevens
Patty Lewis
Geoff Peeples
Woman in Pharmacy
Annie
Boy in Piano Lesson
Homeless Man
Restaurant Hostess
Taxi Driver
Women in Nathan's Photos
Woman in Dolphin Video
Dolphin Video Narrator
Body Double for Ms. Brown
Bible Study Friends
Kids in Bookstore
Jason's Students
Restaurant Patrons
Art Gallery Guests

LAUREN BROWN
MICHELE FEREN
JOHN WILLIAM WRIGHT
AMY LOCICERO
PEYTON LEE
RAYMOND D. SWEET
COSETTE DEBORDE
RANDY MOLNAR
SUSAN MORGAN
DAVE DEBORDE
MELISSA GRUVER
IRMA CADIZ
DAZHAUN HICKS
JOHN ARCHER LUNDGREN
ANGELYN PRATCHIOS GAY
STEVE FORSTER
AIMEE CAMPBELL and NINA KISSINGER
MICHELLE WARGO
AIMEE CAMPBELL
JEREMY PALKO, WILL BLANTON, KAMARA CRAWFORD,
CHRIS GREEN, MICHELLE LEVY, LABRI LANGSTON, ALEX
WOLFE
TYLER COOK, ABBY COVILLE, WILLIAM ALEXANDER
DICKENS, KAYLA FIELDS-RIVERA, ASHLEY LONARDO,
JESSICA LONARDO, BREANNA OBERLE, GABRIELLE
PAGANO, EMILY STRICKLAND
KILANI ENGLAND, FAITH DICKENS, LINDSEY DIXON, J.T.
MULLER, BREANNA OBERLE, ELIZABETH STRAW
SYNORIA ANDERSON, W. CHASE CONNOR, ANDREW M.
FUDGE, COLLIN HORTON, PETE LAMASTER, MICHAEL
NIKOLLA, CASEY NOBLE, LARRY STALLINGS, MARJORIE G.
TINGLE
MARCIA BAKER, ALYSSA L. CLAYTON, CORI O'CONNOR,
MICHELLE CONTINATO, FRANCIS CORBELLA, BETHANY

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Post-Production

Sound Design by JON FRISKICS
ADR Recording by LAURENCE VEXLER
Assistant Editors ERIC CARDEN, JAMIE FREEMAN
Behind-the-Scenes by JON STRONG

Special Credits

Financial Support Provided by KIM ANDERSON, CODY AUNE, MITCH AUNGER, VIRGINIA BAYSDEN, JOSHUA BLACKBURN, JOHN BLAKEY, ALEX BOWSER, CATHY BROWN, SALLY BROWN, JANET BRUBAKER, MATT BRUBAKER, DARYL CARLILE, CHRISTIAN CETNAROWSKI, RYAN CHANCE, NICOLE CHAPMAN, LINDA CHRISTENSEN, CLAYSLINGINGMAMA, JACK COBB, JAY DELANEY, JOSEPH DEMARZO, CHRIS DENNY, BETHANY DICKENS, JENNIFER DORSMAN, MORGAN ENGLISH, ERIC ERNST, LOUISE FARNSWORTH, LANCE FLINT, KELLY GIBBONS, PAUL J. GITSCHNER, ROBYN P. GLEASON, WILLIAM L. GLEASON, GOOD CLEAN FUN SOAPS, RICH GRULA, SARAH HARMON, MIKE HEDGE, HILL COUNTRY FITNESS, CYNTHIA HODGES, CORRINE HYDE, LINDA JENNINGS, TIMOTHY J. JOHNSON, JULIE KELLY, PHIL KEGLER, ERIN KISSINGER, BRENDA KOLB, DIEGO KONTAROVSKY, FRED LANGSTON, PIPER LEJEUNE, JANE LUE, JOHN ARCHER LUNDGREN, NANCY LYON, ANN C. MACAULAY, FIONA MACAULAY, TAYLOR MARR, MELODY MOONEY, GRACE M. MYLES, PATRICIA O'CONNOR, KRISTEN PARKER, JENNIFER PENNYPACKER, WILLIAM M. POLK, JONATHAN PRATCHIOS, KIM PRATCHIOS, TOM PRATCHIOS, DANIEL REID, DEBBY ROCA, MICHELLE ROCA, TERRIE SCHUMANN, ERIN SEICKEL, JASON SEICKEL, CATHERINE SCINE, BENTLEY STEWART, JANEL STEWART, RAFAEL SURILLO, RICHARD T. SWARTZWELDER, BETTINA THOMAS, SAMUEL TORRES, JESSE UNRUH, RUPA VENKATESH, KEITH WELCH, DEBORAH WOLFE, WARREN WORLEY, LOGAN WRIGHT, IMRAN ZAIDI

Major Benefactors BRETT RYAN BONOWICZ
Major Financiers

ANDREA BOOKER GAY, RICHARD B. GAY, JOHN PRATCHIOS, LYNN PRATCHIOS, THEODORE PRATCHIOS, WENDY PRATCHIOS, WHITTY RANSOME, TOM WILCOX, BILL WRIGHT, RUSTY WRIGHT

Funding Made Possible through

THE ENZIAN / UCF FILM GRADUATE PRODUCTION FUND, INDIEGOGO, and PAYPAL

Special Thanks to

JON BOWEN, ALEX BOWSER, ADAM CARPENTER, LISA COOK, MARCO CORDERO, TIFFANY CORNWELL, JOHN DEEB, JAY DELANEY, MIKE DIAZ, MORGAN ENGLISH, RANDY FINCH, PATRICK FLANAGAN, ANDREA BOOKER GAY, ANGELYN PRATCHIOS GAY, ELAINE GAY, JOHN GAY, RICHARD BYRON GAY, MARK GERSTEIN, BRICE GRAMM, J.P. GRIFFIN-ENGLISH, RICH GRULA, KIA HOLLINGSWORTH, MIKE HOSKINSON, PATTY HURTER, TOM HURTER, LORI INGLE, MARY JOHNSON, ERIN KITZINGER, BRENDA EGEDY KOLB, LISA MILLS, TAYLOR MUELLER, APRIL MULLER, DEREK MULLER, SAVANNAH MULLER, CORI O’CONNOR, RYAN POMERANZ, ABBY PRATCHIOS, JOHN PRATCHIOS, JONATHAN PRATCHIOS, LYNN PRATCHIOS, ZOEY PRATCHIOS, WHITTY RANSOME, SAM ROHDIE, BARRY SANDLER, STEVE SCHLOW, ERIN SEICKEL, JASON SEICKEL, BENTLEY STEWART, JANEL STEWART, ULA STOECKL, RIK SWARTZWELDER, NICOLE THOMAS, LAURA TRAD, TIINA TREASURE, KATE WILCOX, TOM WILCOX, JESSE WOLFE, JOHN WILLIAM WRIGHT, LABRI LANGSTON WRIGHT

And to

APPLE, CATALINA ELEMENTARY SCHOOL, CLEARWATER MARINE AQUARIUM, CITY ARTS FACTORY, CITY OF WINTER PARK, DEEB STUDIOS, ENZIAN THEATRE, GOOD CLEAN FUN SOAPS, CVS, HARMONI MARKET, HOLLYWOOD RENTALS, LAKERIDGE WINERY & VINEYARDS, LYNX, ORANGE COUNTY FIRE DEPARTMENT, ORANGE COUNTY SCHOOL BOARD, ORLANDO BREWING COMPANY, PAGE 15, PUBLIX, THOMAS NELSON PUBLISHING, TOOJAYS, UNIVERSAL ORLANDO, UNIVERSITY OF CENTRAL FLORIDA, URBAN THINK! BOOKSTORE.

Shot on location in Orlando, Winter Park, and Clearwater, Florida, using the Canon EOS-5D Mark II with Nikon lenses.
APPENDIX F: CALL SHEETS
**Day 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Crew</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>9:00a</td>
<td>General Crew Call Out Location</td>
<td>9:00a</td>
<td></td>
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**SPLINTER UNIT CALL OUT**

<table>
<thead>
<tr>
<th>Crew</th>
<th>Date</th>
<th>Unit</th>
<th>Time</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>06</td>
<td>1, 8, 9</td>
<td>2/8</td>
<td></td>
</tr>
</tbody>
</table>

**SPLINTER UNIT MOVE WHILE GENERAL CREW REPORTS TO MAIN RESIDENCE (NAM)**

<table>
<thead>
<tr>
<th>Crew</th>
<th>Date</th>
<th>Unit</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2/8</td>
<td>4, 9</td>
<td>1, 4</td>
<td></td>
</tr>
</tbody>
</table>

**COMPANY MOVE TO INDIE BOOKSTORE**

<table>
<thead>
<tr>
<th>Crew</th>
<th>Date</th>
<th>Unit</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**End of Day**

*All actions are to be completed by 6:00 PM.*

**Company Move to Indie Bookstore**

<table>
<thead>
<tr>
<th>Crew</th>
<th>Date</th>
<th>Unit</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/8</td>
<td>4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Conditions apply as set forth in the agreement.*
**Day 2**

GENERAL CROW CALL #1 LOCATION
7:00a
BEEFSTEAK & HOECAKES

**General Notes**
- No visitors allowed on set without prior approval of Warner Bros.

**Cast & Crew**
- Production:
  - Assistant Director: Janae Wright
  - Production Manager: Robyn Hurley
  - Gaffer: Robyn Hurley

**Call Times**
- Set: 4:45 AM
- Crew Call: 6:15 AM
- Makeup: 6:30 AM
- Wardrobe: 6:30 AM

**Setup**
- Exterior: Complete
- Interior: Complete

**Crew**
- Set Services: Complete
- Props: Complete
- Lighting: Complete
- Sound: Complete

**Cast**
- Complete

**Production**
- Complete

**Equipment**
- Complete

**Scenes**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
<th>Crew</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Day 2 Scene 1</td>
<td>Ready to shoot.</td>
</tr>
<tr>
<td>22</td>
<td>Day 2 Scene 2</td>
<td>Ready to shoot.</td>
</tr>
<tr>
<td>23</td>
<td>Day 2 Scene 3</td>
<td>Ready to shoot.</td>
</tr>
</tbody>
</table>

**Progress**
- All scenes are complete and ready for review.

**Next Step**
- Review of final cut by all departments.

---

**Example Code**

```
# Day 2

# General Notes
- No visitors allowed on set without prior approval of Warner Bros.

# Cast & Crew
- Production:
  - Assistant Director: Janae Wright
  - Production Manager: Robyn Hurley
  - Gaffer: Robyn Hurley

# Call Times
- Set: 4:45 AM
- Crew Call: 6:15 AM
- Makeup: 6:30 AM
- Wardrobe: 6:30 AM

# Setup
- Exterior: Complete
- Interior: Complete

# Crew
- Set Services: Complete
- Props: Complete
- Lighting: Complete
- Sound: Complete

# Cast
- Complete

# Production
- Complete

# Equipment
- Complete

# Scenes

<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
<th>Crew</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Day 2 Scene 1</td>
<td>Ready to shoot.</td>
</tr>
<tr>
<td>22</td>
<td>Day 2 Scene 2</td>
<td>Ready to shoot.</td>
</tr>
<tr>
<td>23</td>
<td>Day 2 Scene 3</td>
<td>Ready to shoot.</td>
</tr>
</tbody>
</table>

# Progress
- All scenes are complete and ready for review.

# Next Step
- Review of final cut by all departments.
```
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:45 A.M.</td>
<td>Setting up the scene in the kitchen.</td>
</tr>
<tr>
<td>10:30 A.M.</td>
<td>Breakfast, 10:30 A.M.</td>
</tr>
<tr>
<td>10:45 A.M.</td>
<td>Day 3, morning.</td>
</tr>
<tr>
<td>11:00 A.M.</td>
<td>Day 3, lunch.</td>
</tr>
<tr>
<td>12:00 P.M.</td>
<td>Day 3, afternoon.</td>
</tr>
<tr>
<td>1:00 P.M.</td>
<td>Day 3, evening.</td>
</tr>
<tr>
<td>2:00 P.M.</td>
<td>Day 3, night.</td>
</tr>
<tr>
<td>3:00 P.M.</td>
<td>Day 4, morning.</td>
</tr>
<tr>
<td>4:00 P.M.</td>
<td>Day 4, lunch.</td>
</tr>
<tr>
<td>5:00 P.M.</td>
<td>Day 4, afternoon.</td>
</tr>
<tr>
<td>6:00 P.M.</td>
<td>Day 4, evening.</td>
</tr>
<tr>
<td>7:00 P.M.</td>
<td>Day 4, night.</td>
</tr>
</tbody>
</table>

**Notes:**
- Day 3: Morning, Lunch, Afternoon, Evening, Night.
- Day 4: Morning, Lunch, Afternoon, Evening, Night.
Day 5

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30a</td>
<td>Breakfast &amp; Coffee</td>
<td>Interacting with Fans</td>
</tr>
</tbody>
</table>

**General Area**: Inside A Beautiful Belly

**Production Office**: Center for Emerging Media
580 W. Lexington St., Ste. 111
Baltimore, MD 21201
410-237-0400 (office)
410-235-3507 (fax)
410-237-0111 (phone)

---

**Crew List**:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>[Name]</td>
</tr>
<tr>
<td>Producer</td>
<td>[Name]</td>
</tr>
<tr>
<td>DP</td>
<td>[Name]</td>
</tr>
<tr>
<td>AC</td>
<td>[Name]</td>
</tr>
<tr>
<td>wardrobe</td>
<td>[Name]</td>
</tr>
<tr>
<td>PA</td>
<td>[Name]</td>
</tr>
</tbody>
</table>

---

**Crew Details**:

- **DP**: [Name]
- **AC**: [Name]
- **wardrobe**: [Name]
- **PA**: [Name]

---

**Company Move to Danny's Old Apartment**

- **Time**: 12:00pm
- **Location**: Inside A Beautiful Belly

**Crew List**:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>[Name]</td>
</tr>
<tr>
<td>Producer</td>
<td>[Name]</td>
</tr>
<tr>
<td>DP</td>
<td>[Name]</td>
</tr>
<tr>
<td>AC</td>
<td>[Name]</td>
</tr>
<tr>
<td>wardrobe</td>
<td>[Name]</td>
</tr>
<tr>
<td>PA</td>
<td>[Name]</td>
</tr>
</tbody>
</table>

---

**Crew Details**:

- **DP**: [Name]
- **AC**: [Name]
- **wardrobe**: [Name]
- **PA**: [Name]

---

**Close Contact**: All Crew members are required to maintain close contact with each other at all times.

---

**Equipment List**:

- [List of equipment]

---

**Safety Protocol**: All Crew members must follow safety protocols as outlined in the production manual.

---

**Notes**: [Any additional notes or instructions]

---

**Contact Information**:

- **Director**: [Contact info]
- **Producer**: [Contact info]
- **DP**: [Contact info]
- **AC**: [Contact info]
- **wardrobe**: [Contact info]
- **PA**: [Contact info]

---

**Additional Information**: [Any additional details or information]

---

**Document Control**: [Stamp or signature]

---

**Production Office**: [Stamp or signature]

---

**Crew List**: [Stamp or signature]

---

**Safety Protocol**: [Stamp or signature]

---

**Notes**: [Stamp or signature]

---

**Contact Information**: [Stamp or signature]

---

**Additional Information**: [Stamp or signature]
### Day 7

**Breakout of Codes**

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>B-1</td>
<td>Day 7 1</td>
</tr>
<tr>
<td>B-2</td>
<td>Day 7 2</td>
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<tr>
<td>B-3</td>
<td>Day 7 3</td>
</tr>
<tr>
<td>B-4</td>
<td>Day 7 4</td>
</tr>
<tr>
<td>B-5</td>
<td>Day 7 5</td>
</tr>
<tr>
<td>B-6</td>
<td>Day 7 6</td>
</tr>
<tr>
<td>B-7</td>
<td>Day 7 7</td>
</tr>
<tr>
<td>B-8</td>
<td>Day 7 8</td>
</tr>
<tr>
<td>B-9</td>
<td>Day 7 9</td>
</tr>
<tr>
<td>B-10</td>
<td>Day 7 10</td>
</tr>
<tr>
<td>B-11</td>
<td>Day 7 11</td>
</tr>
<tr>
<td>B-12</td>
<td>Day 7 12</td>
</tr>
</tbody>
</table>

**Production Office**

- **C.F.A. Media LLC**
- Center for Emerging Media
- 1045 13th St. N.W., 7th Fl.
- 2000 N.W.
- Tel: 202-223-3333
- 800-321-2000
- 415-274-5200

**Main Production**

- **General Manager**
  - Jesse Smith
  - Tel: 202-223-3333
- **Production Manager**
  - Sarah Johnson
  - Tel: 202-223-3333

**Production Truck**

- **General Manager**
  - John Doe
  - Tel: 202-223-3333
- **Production Manager**
  - Jane Smith
  - Tel: 202-223-3333

**Notes**

- Please refer to the daily schedule for more information.
- Contact the production team for any questions.

---

**Blue Revised**

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>Code 101</td>
</tr>
<tr>
<td>102</td>
<td>Code 102</td>
</tr>
<tr>
<td>103</td>
<td>Code 103</td>
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<tr>
<td>104</td>
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<td>105</td>
<td>Code 105</td>
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<td>106</td>
<td>Code 106</td>
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<td>107</td>
<td>Code 107</td>
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<td>108</td>
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<td>Code 109</td>
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<td>Code 110</td>
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<tr>
<td>111</td>
<td>Code 111</td>
</tr>
<tr>
<td>112</td>
<td>Code 112</td>
</tr>
</tbody>
</table>

**Contact Information**

- **Production Office**
  - Tel: 202-223-3333
- **Main Production**
  - Tel: 202-223-3333
- **Production Truck**
  - Tel: 202-223-3333

---

**Additional Notes**

- Please refer to the schedule for further details.
- Contact the production team for any questions.

---

**Total Pages: 183**
### Day 10

**General Call: 9:00a**

**Breakfast at E. Joe**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>D6</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>D6</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>D6</td>
<td></td>
</tr>
</tbody>
</table>

**Interesting Fact**

Drone was once used as a detergent for washing.

---

**Script Notes**

- Scene 37: Add a description of the drone's movement and its purpose.
- Scene 38: Include a dialogue between characters discussing the drone's use.
- Scene 39: Show the drone's effect on the storyline.

---

**Production Notes**

- Use of drones in advertising.
- DRONE: A high-tech drone used for aerial photography and surveillance.
- DRONE OPERATOR: A skilled operator managing the drone.

---

**Set Design**

- Scene 37: Use of balloons and posters to create a festive atmosphere.
- Scene 38: Incorporate a drone display to emphasize its role.
- Scene 39: Utilize drones in aerial shots to enhance the visual impact.

---

**Lighting**

- Scene 37: Soft lighting to create a relaxed mood.
- Scene 38: Dramatic lighting to highlight the drone's capabilities.
- Scene 39: Use of strobe lights to emphasize drone movements.

---

**Camera Notes**

- Scene 37: Use of wide-angle shots to capture the drone's movement.
- Scene 38: Close-ups on the drone's components to show technological details.
- Scene 39: Aerial shots to showcase the drone's operation.

---

**Sound Design**

- Scene 37: Ambient sounds of a bustling city background.
- Scene 38: Drone's propeller sounds to highlight its movement.
- Scene 39: Sound effects of drone interactions with various environments.

---

**Special Effects**

- Scene 37: Realistic drone animation to blend with the setting.
- Scene 38: Advanced drone software to prevent any technical glitches.
- Scene 39: Integration of drone technology to enhance the visual experience.

---

**Casting Notes**

- Scene 37: Casting an actor with a drone experience.
- Scene 38: Use of a drone operator with high skills.
- Scene 39: Consider using a drone expert for realistic operations.

---

**Costumes and Props**

- Scene 37: Design costumes that reflect the drone's futuristic theme.
- Scene 38: Use of real drone parts as props for an authentic look.
- Scene 39: Incorporate drone-themed accessories for visual consistency.

---

**Location Notes**

- Scene 37: Use of a cityscape with tall buildings as a backdrop.
- Scene 38: Select a location with an open field for drone flying.
- Scene 39: Opt for an area with a clear view of the sky.

---

**Schedule**

- Scene 37: Begin at 9:00a and wrap by 11:00a.
- Scene 38: Schedule for 11:00a-1:00p.
- Scene 39: Plan for a 1:00p-3:00p duration.

---

**Climax Notes**

- Scene 37: Build anticipation with a gradual increase in drone activity.
- Scene 38: Reach the peak with a dramatic drone performance.
- Scene 39: End on a high note with a memorable drone display.

---

**Wrap Up**

- Scene 37: Review the day's performance with the team.
- Scene 38: Discuss the next steps for the drone's presentation.
- Scene 39: Celebrate the success with a team-building event.

---

**Final Thoughts**

- Scene 37: Reflect on the day's achievements and areas for improvement.
- Scene 38: Plan for upcoming challenges and solutions.
- Scene 39: Look forward to the next phase of the production.

---

**Acknowledgments**

- Scene 37: Thank the drone operators for their contributions.
- Scene 38: Express gratitude to the cast and crew.
- Scene 39: Recognize the team's hard work and dedication.

---

**Contact Information**

- Scene 37: Provide contact details for further communication.
- Scene 38: Include links to drone-related resources.
- Scene 39: Offer future project proposals and collaborations.

---

**Notes**

- Scene 37: Detailed notes on drone operation techniques.
- Scene 38: Tips for improving drone performance.
- Scene 39: Strategies for enhancing audience engagement.

---

**Video Log**

- Scene 37: Capture footage of the drone's movements.
- Scene 38: Record a behind-the-scenes video.
- Scene 39: Create a promotional trailer showcasing the drone's capabilities.

---

**Post-Production**

- Scene 37: Edit the drone footage for a polished look.
- Scene 38: Use special effects for enhanced visual impacts.
- Scene 39: Prepare the final cut for distribution.

---

**Future Steps**

- Scene 37: Plan for future drone-related projects.
- Scene 38: Consider incorporating drones in other productions.
- Scene 39: Explore new drone technology for upcoming productions.

---

**Team Feedback**

- Scene 37: Encourage open communication among team members.
- Scene 38: Foster a collaborative environment for creative ideas.
- Scene 39: Celebrate the team's success and motivation.

---

**Conclusion**

- Scene 37: Summarize the day's achievements and learnings.
- Scene 38: Reflect on the journey and future prospects.
- Scene 39: Look forward to an exciting future with drones.
### Day 11

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00a</td>
<td>&quot;A Beautiful Belly&quot; Set Back for Individual Call Times</td>
</tr>
</tbody>
</table>

#### General Information

- **Set Back Time:** 11:00a
- **Breakfast:** 10:30a

#### Cast

<table>
<thead>
<tr>
<th>Cast Name</th>
<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A64</td>
<td>D11</td>
</tr>
<tr>
<td>A65</td>
<td>F16</td>
</tr>
<tr>
<td>A66</td>
<td>D11</td>
</tr>
<tr>
<td>S64</td>
<td>H12</td>
</tr>
</tbody>
</table>

#### Location

- **Company Move to Photography Studio**

#### Notes

- **General Notes:**
  - "A Beautiful Belly" Set Back for Individual Call Times
  - "General Notes" section includes additional details such as rehearsal schedules, costume changes, and set-up times.

---

**Switchback Notes**

- **Call Time:** 11:00a
- **Breakfast:** 10:30a

**Company Move to Photography Studio**

- **Cast:**
  - A64, D11
  - A65, F16
  - A66, D11
  - S64, H12

---

**Notes for the Day:**

- **Key Notes:**
  - "General Notes" include specific instructions for the set and crew.
  - "Company Move to Photography Studio" section outlines the process.

**Cast List:**

<table>
<thead>
<tr>
<th>Cast Name</th>
<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A64</td>
<td>D11</td>
</tr>
<tr>
<td>A65</td>
<td>F16</td>
</tr>
<tr>
<td>A66</td>
<td>D11</td>
</tr>
<tr>
<td>S64</td>
<td>H12</td>
</tr>
</tbody>
</table>

---

**General Notes:**

- "General Notes" section includes instructions for the set and crew.

**Company Move to Photography Studio**

- **Cast:**
  - A64, D11
  - A65, F16
  - A66, D11
  - S64, H12

**Switchback Notes:**

- **Call Time:** 11:00a
- **Breakfast:** 10:30a

---

**Notes for the Day:**

- **Key Notes:**
  - "General Notes" include specific instructions for the set and crew.
  - "Company Move to Photography Studio" section outlines the process.

---

**Cast List:**

<table>
<thead>
<tr>
<th>Cast Name</th>
<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A64</td>
<td>D11</td>
</tr>
<tr>
<td>A65</td>
<td>F16</td>
</tr>
<tr>
<td>A66</td>
<td>D11</td>
</tr>
<tr>
<td>S64</td>
<td>H12</td>
</tr>
</tbody>
</table>

---
Day 12

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00a</td>
<td>Breakfast</td>
<td>Location 1</td>
<td>Ready to start.</td>
</tr>
<tr>
<td>11:00a</td>
<td>Lunch</td>
<td>Location 2</td>
<td>Enjoying the meal.</td>
</tr>
<tr>
<td>12:00p</td>
<td>Afternoon Meeting</td>
<td>Location 3</td>
<td>Discussing project updates.</td>
</tr>
<tr>
<td>2:00p</td>
<td>Meeting</td>
<td>Location 3</td>
<td>Finalizing plans for the day.</td>
</tr>
<tr>
<td>4:00p</td>
<td>Wrap-up</td>
<td>Location 3</td>
<td>Reflection on the day.</td>
</tr>
</tbody>
</table>
Day 13

<table>
<thead>
<tr>
<th>Role</th>
<th>Shift</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>A1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>M1</td>
<td>1</td>
<td>2-8</td>
</tr>
<tr>
<td>M1</td>
<td>4</td>
<td>2-8</td>
</tr>
<tr>
<td>M1</td>
<td>7</td>
<td>2-8</td>
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<tr>
<td>M1</td>
<td>10</td>
<td>2-8</td>
</tr>
<tr>
<td>M2</td>
<td>1</td>
<td>1-8</td>
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<tr>
<td>M2</td>
<td>7</td>
<td>1-8</td>
</tr>
<tr>
<td>M2</td>
<td>10</td>
<td>1-8</td>
</tr>
</tbody>
</table>

**General Crew Call on Location**

11:00a

**Crew's Office:**

- 150 people a day. That's more than double.

**Set Back for Individual Call Times**

**Crew's Office:**

- 150 people a day. That's more than double.

**Notes:**

- Double the number of people.
- Additional setup and coordination.

---

**Additional Notes:**

- Increased security measures.
- Additional catering and refreshments for the crew.
- Extended hours for the production staff.

---

**Contact Information:**

- Production Office: 555-555-5555
- Crew's Office: 555-555-5555
- Main Contact: Jane Doe

---

**Production Notes:**

- Make sure all crew members are up to date on security protocols.
- Double check the catering and refreshments are delivered on time.
- Additional transportation for the crew.

---

**End of Day Notes:**

- All equipment secured and ready for the next day.
- Crew's office and production office in session until 2:00a.
Day 14

**General Open Call or Location**
10:00a
生产开始时间 10:00a

**Cast & Stunt List**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Doe</td>
<td>John Smith</td>
<td>Location 1</td>
<td>Notes 1</td>
</tr>
<tr>
<td>Jane Doe</td>
<td>Jane Williams</td>
<td>Location 2</td>
<td>Notes 2</td>
</tr>
<tr>
<td>Brian Smith</td>
<td>Brian Davis</td>
<td>Location 3</td>
<td>Notes 3</td>
</tr>
</tbody>
</table>

**Deleted Scenes**

- Scene 1: John's home, day
- Scene 2: Jane's office, night
- Scene 3: Brian's warehouse, day

**Notes**

- Weather conditions: Overcast, 70°F
- Location: Studio 2, Hollywood
- Director: Mr. Smith
- Assistant Director: Ms. Johnson

**Production Log**

- 10:00a: Call for start of production
- 10:30a: First scene begins
- 12:00p: Lunch break
- 2:00p: Return to set
- 6:00p: Wrap for the day

**Contact Information**

- Production Manager: Mr. Johnson (x1234)
- Assistant Director: Ms. Williams (x1235)
- Location Manager: Mr. Davis (x1236)

**Special Instructions**

- All cast and crew to report to the location on time.
- Dress code: Formal wear
- No smoking on set

**Location Information**

- Studio Address: 123 Hollywood Blvd, Hollywood, CA 90028
- Address for post-production: 456 Media Ave, Burbank, CA 91505

**Crew List**

- Director: Mr. Smith
- Assistant Director: Ms. Johnson
- Location Manager: Mr. Davis
- Catering: Cool Catering
- Props: Prop Department

**Cast List**

- John Doe: John Smith
- Jane Doe: Jane Williams
- Brian Smith: Brian Davis

**Stunt List**

- Stunt 1: High jump from a balcony
- Stunt 2: Bicycle chase through the streets
- Stunt 3: Fight scene in the alley

**Notes**

- Additional comments: All cast and crew to be on set by 9:30a
- Special thanks to the production team for their hard work.
Day 16

<table>
<thead>
<tr>
<th>State: Florida, July 13, 2009</th>
<th><strong>A BEAUTIFUL BELLY</strong></th>
</tr>
</thead>
</table>

**GENERAL VIEW DATE OR RECOVERY:**
- **Date:** July 13, 2009
- **Time:** 10:00a

**RECOVERY CENTER:**
- **Location:** American Recovery
- **Address:** 1234 Main St, Miami, FL 33101
- **Phone:** 123-456-7890

**SURVIVOR INFORMATION:**
- **Name:** John Doe
- **Address:** 123 Main St, Miami, FL 33101
- **Phone:** 123-456-7890

**CARRIERS/ACTION ITEMS:**
- **Carrier:** John Doe
- **Action Item:** Visit John Doe on July 13, 2009

**MAN/WAY BACK TO EXT:**
- **Activity:** Visit John Doe on July 13, 2009

**DAY 16:

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00a</td>
<td>Morning Session: Group Therapy</td>
</tr>
<tr>
<td>10:00a</td>
<td>Breakfast Meeting</td>
</tr>
<tr>
<td>11:00a</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:00p</td>
<td>Break</td>
</tr>
<tr>
<td>1:00p</td>
<td>Afternoon Session: Individual Counseling</td>
</tr>
<tr>
<td>4:00p</td>
<td>Dinner</td>
</tr>
<tr>
<td>5:00p</td>
<td>Free Time</td>
</tr>
<tr>
<td>8:00p</td>
<td>Evening Session: Family Support Group</td>
</tr>
</tbody>
</table>

**TOTAL PM:**
- **Time:** 11 hours

**VOLUNTEER UNIT CALL @ 9:30AM:**
- **Volunteer:** Jane Smith
- **Task:** Facilitate morning session

**COMPANY MOVE - GENERAL CREW & TOTAL:**
- **Crew:** Mike Johnson, Sarah Williams
- **Total:** 10 employees

**COMPANY MOVE TO FINANCIAL SQUARE:**
- **Date:** July 13, 2009
- **Time:** 10:00a
- **Location:** Financial Square

**TONIGHT:**
- **Activity:** Visit John Doe on July 13, 2009

**NEXT:**
- **Date:** July 14, 2009
- **Time:** 10:00a

**TOTAL PM:**
- **Time:** 11 hours

**FINANCIAL SQUARE:**
- **Address:** 123 Main St, Miami, FL 33101
- **Phone:** 123-456-7890

**ADDITIONAL ITEMS:**
- **Not Applicable**
### Day 17

**SPLINTER CREW CALL TO G. O. C. A. R.**

<table>
<thead>
<tr>
<th>Task</th>
<th>Crews</th>
<th>Hours</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPLINTER CREW TO MAIN WING</td>
<td>N/A</td>
<td>2.24</td>
<td>1.10</td>
</tr>
<tr>
<td>SPLINTER CREW TO MAIN WING</td>
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<td>2.19</td>
<td>1.10</td>
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<td>1.10</td>
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<td>N/A</td>
<td>1.10</td>
<td>1.10</td>
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</table>

**COMPANY MOVES TO EXT. NEIGHBORS STREET**

<table>
<thead>
<tr>
<th>Task</th>
<th>Crews</th>
<th>Hours</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPANY MOVES TO EXT. NEIGHBORS STREET</td>
<td>N/A</td>
<td>1.10</td>
<td>1.10</td>
</tr>
</tbody>
</table>

---

**Company Move to Ext. Neighbors Street**

- Date: [Insert Date]
- Location: [Insert Location]
- Crews: [Insert Crews]
- Hours: [Insert Hours]
- Notes: [Insert Notes]
### Day 19

#### To Complete

<table>
<thead>
<tr>
<th>Task</th>
<th>Start</th>
<th>Finish</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Task 1</td>
<td>08:00</td>
<td>16:00</td>
<td>8:00</td>
</tr>
<tr>
<td>Task 2</td>
<td>16:00</td>
<td>18:00</td>
<td>2:00</td>
</tr>
</tbody>
</table>

#### Remaining Tasks

- Task 3
- Task 4

#### Notes

- Check with the supervisor before starting any new tasks.
- Ensure all equipment is properly maintained.

---

**Date:** Tuesday, July 19, 2023

**PROJECT OFFICE:**

**Location:** Engineering Aids

**Contact:** (303) 123-4567

**Duration:** Daily

---

**Necessary Tools & Equipment:**

- Drill
- Screwdriver
- Hammer

---

**Important Notes:**

- Safety first always.
- Follow all company guidelines.

---

**Signature:**

[Signature]

[Date]

---

**Project Manager:**

[Name]

[Position]

---

**Supervisor:**

[Name]

[Position]

---

**Progress:**

- Task 1 completed.
- Task 2 ongoing.
- Task 3 pending.
- Task 4 due tomorrow.
### Day 21

**General View (VM on Location)**

**Location:** 8:00p

**MIDRIG Directors:**
- Production Director: [Details]
- Line Producer: [Details]
- Coordinating Producer: [Details]

---

**Summary:**

- **Setting:** [Details]
- **Characters:** [Details]
- **Synopsis:** [Details]

---

<table>
<thead>
<tr>
<th>Scene</th>
<th>Pages</th>
<th>Paces</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>1</td>
<td>5</td>
<td>[Details]</td>
</tr>
<tr>
<td>Scene 2</td>
<td>4</td>
<td>5</td>
<td>[Details]</td>
</tr>
<tr>
<td>Scene 3</td>
<td>10</td>
<td>5</td>
<td>[Details]</td>
</tr>
</tbody>
</table>

---

**Technical Notes:**

- **Lighting:** [Details]
- **Sound:** [Details]
- **Stage Management:** [Details]

---

**Contact Information:**

- Director: [Contact]
- Producer: [Contact]
- Art Director: [Contact]

---

**Additional Information:**

- [Detailed script and production notes]

---

**Production Log:**

- **Time:** [Details]
- **Weather:** [Details]
- **Location:** [Details]

---

**Production Schedule:**

- [Detailed schedule for the day]

---

**Production Credits:**

- [List of cast and crew members]

---

**Final Notes:**

- [Any additional notes or observations]

---

**Day 21 Summary:**

- [Overall summary of the day's activities]

---

[End of document]
### Day 22

**General Drop Off Location:**
- **9:00p**
- Location: [Address]

**General Drop Off Details:**
- **Distance:** [Distance]
- **Duration:** [Duration]
- **Remarks:** [Remarks]

**Event Details:**
- **Event Name:** [Event Name]
- **Location:** [Location]
- **Date:** [Date]
- **Time:** [Time]

**Company Move to [Destination]:**
- **Destination:** [Destination]
- **Time:** [Time]
- **Distance:** [Distance]
- **Duration:** [Duration]

**Onsite Security:**
- **Security:** [Security]
- **Contact:** [Contact]

**Catering:**
- **Vendor:** [Vendor]
- **Location:** [Location]
- **Time:** [Time]

**Miscellaneous:**
- **Remarks:** [Remarks]

---

**Notes:**
- [Notes]

---

**Signatures:**
- [Signature]
- [Signature]

---

**Details:**
- [Details]

---

**Contact:**
- [Contact]
- [Contact]

---

**Date:** [Date]

---

**Important:**
- [Important]

---

**Hours:**
- **Start:** [Start]
- **End:** [End]

---

**Special Instructions:**
- [Instructions]
Day 23

### Schedule

**General P.A. Set #2 Opening:**
- **12:00p:** RXD #1
- **12:00p:** RXD #2
- **12:00p:** RXD #3

**Company Move To Set:**
- **1:00p:** RXD #1
- **1:00p:** RXD #2
- **1:00p:** RXD #3

**Wrap Party!!!**
- **4:00p:** RXD #1
- **4:00p:** RXD #2
- **4:00p:** RXD #3

### Notes

- **RXD #1:** Final adjustments to set
- **RXD #2:** Final adjustments to set
- **RXD #3:** Final adjustments to set

**Wrap Party!!!**
- **End of Wrap Party:**

---

**General Notes:**
- Final touches on set before wrap party
- Ensure all equipment is properly packed and secured
- Final delivery of props to storage

---

**Contact Information:**
- *Production Office*
- C/O ABC, LLC
- 123 Main St.
- City, State, Zip
- Telephone: 123-456-7890
- Email: info@abc.com

---

**Production Log:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Start Time</th>
<th>End Time</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>RXD #1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RXD #2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RXD #3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Additional Notes:**
- Complete final checklist for set
- Ensure all道具 are accounted for
- Prepare final report for director and producers

---

**Final Thoughts:**
- Thank you for a successful day
- Looking forward to the next phase of production
Day 24
### Beautiful Belly

**Date:** Monday, July 30, 2006

<table>
<thead>
<tr>
<th>#</th>
<th>Name</th>
<th>Role</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Brian</td>
<td>Director</td>
<td><a href="mailto:brian@beautifulbelly.com">brian@beautifulbelly.com</a></td>
<td>555-555-5555</td>
</tr>
<tr>
<td>2</td>
<td>Jane</td>
<td>Producer</td>
<td><a href="mailto:jane@beautifulbelly.com">jane@beautifulbelly.com</a></td>
<td>555-555-5555</td>
</tr>
<tr>
<td>3</td>
<td>Tim</td>
<td>Actor</td>
<td><a href="mailto:tim@beautifulbelly.com">tim@beautifulbelly.com</a></td>
<td>555-555-5555</td>
</tr>
<tr>
<td>4</td>
<td>Alex</td>
<td>Writer</td>
<td><a href="mailto:alex@beautifulbelly.com">alex@beautifulbelly.com</a></td>
<td>555-555-5555</td>
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</table>

**Day # 2 of 4**

<table>
<thead>
<tr>
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<th>Role</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brian</td>
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<tr>
<td>Jane</td>
<td>Producer</td>
<td><a href="mailto:jane@beautifulbelly.com">jane@beautifulbelly.com</a></td>
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<tr>
<td>Tim</td>
<td>Actor</td>
<td><a href="mailto:tim@beautifulbelly.com">tim@beautifulbelly.com</a></td>
<td>555-555-5555</td>
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<tr>
<td>Alex</td>
<td>Writer</td>
<td><a href="mailto:alex@beautifulbelly.com">alex@beautifulbelly.com</a></td>
<td>555-555-5555</td>
</tr>
</tbody>
</table>

---

### Production Notes

- Production is to park in the middle spot on Clear Way when arriving at 2000 Caribbean Ct, Orlando, Florida (no longer at the Ramada Hotel).

---

### Driving Directions

![Map](image)
## Day 1

### Production Office
- **C.F.A. Media, LLC**
- **Location:** Sanford, FL, 32773
- **Address:** 501 South Church Street, Sanford, FL 32773
- **Phone:** 407-291-3575

### Daily Production Report
- **Number:** 203
- **Date:** June 22, 2009
- **Time:** 6:53 AM
- **Day:** Thursday

### Schedule

<table>
<thead>
<tr>
<th>DAY</th>
<th>1ST</th>
<th>2ND</th>
<th>PRE</th>
<th>TURN</th>
<th>SCHEDULE</th>
</tr>
</thead>
<tbody>
<tr>
<td>REAL</td>
<td>23</td>
<td>23</td>
<td>23</td>
<td>23</td>
<td>23</td>
</tr>
</tbody>
</table>

### Start Date
- **Date:** June 23, 2009
- **Time:** 6:53 AM

### Cast
- **Director:** Anthony Scardino
- **Producer:** John William Wright
- **Line Producer:** Michelle Roca
- **2nd AD:** Sky De La Villa Jr.
- **Location:** Sanford, FL, 32773
- **Address:** 501 South Church Street, Sanford, FL 32773

### Crew Call
- **Time:** 7:45 AM
- **Duration:** 2:20 PM

### Script and Pages
- **Total Script:** 204:00:00
- **Today:** 204:00:00
- **Remaining:** 204:00:00

### Sound Inventory
- **Sound Cards:**
  - **A:** 8
  - **R:** 8
  - **DVR:** 0
  - **Today:** 2
  - **Total:** 2

### Extras
- **Number:** 203
- **Time:** 6:53 AM

### Notes
- **Camera Cards:**
  - **A:** 8
  - **R:** 8
  - **DVR:** 0
  - **Today:** 2
  - **Total:** 2

### Cast
- **Character:**
  - **SW:** 7A
  - **Name:**
    - **JASON**
    - **DANNY**
    - **WILL**
    - **ALLISON**
    - **RENE**
    - **MATTIE**

### Extras
- **Number:** 203
- **Time:** 6:53 AM
<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Email</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Director</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1st A.D.</td>
<td></td>
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<tr>
<td>Key Set P.A.</td>
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<tr>
<td>1st A.C.</td>
<td></td>
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</tr>
<tr>
<td>2nd A.C.</td>
<td></td>
<td></td>
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<tr>
<td>Electric</td>
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<tr>
<td>grip</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Prop Master</td>
<td></td>
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<tr>
<td>Notes:</td>
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Day 2

A BEAUTIFUL BELLY

<table>
<thead>
<tr>
<th>DAY</th>
<th>SCHEDULE</th>
<th>SCHED FINISH</th>
<th>ACTUAL DAYS</th>
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<td>Jul 19, 2009</td>
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**REPS**

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<tr>
<th>DAY</th>
<th>SCENES</th>
<th>LOCATION(S)</th>
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<tbody>
<tr>
<td>Int. Jason &amp; Danny's Kitchen</td>
<td>21</td>
<td>Gay Residence</td>
</tr>
<tr>
<td>Int. Jason &amp; Danny's House Living Room</td>
<td>17</td>
<td>2304 Caribbean Ct.</td>
</tr>
<tr>
<td>Int. Jason &amp; Danny's House Dining Room</td>
<td>18</td>
<td>090000, FL 3305</td>
</tr>
<tr>
<td>Int. Jason &amp; Danny's House Living Room</td>
<td>23</td>
<td></td>
</tr>
</tbody>
</table>

**CREW CALL**

7a

**SHOOTING CALL**

8:15a

**FIRST SHOT**

9:21a

**LUNCH**

10:00a to 1:15p

**FIRST SHOT AFTER LUNCH**

2:34p

**DINNER**

- TD

**FIRST SHOT WRAP**

8:22p

**SCRIPT SCENE AND PAGES**

<table>
<thead>
<tr>
<th>SCN</th>
<th>PGS</th>
<th>PREV.</th>
<th>D1:05</th>
<th>PREV.</th>
<th>PREV.</th>
<th>PREV.</th>
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<tbody>
<tr>
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<td>99</td>
<td>0</td>
<td>0</td>
<td>0</td>
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</table>

**TOTAL SHOTS**

127

**TOTAL SCENES COMPLETED**

25

**REMAINING**

115

**NOTES**

- PREV 1 | PREV 1 | PREV 1 | PREV 1

**CAST**

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>W</th>
<th>B</th>
<th>G</th>
<th>START</th>
<th>CALL TIME</th>
<th>SET</th>
<th>REPORT</th>
<th>ON</th>
<th>MAKEUP</th>
<th>OUT</th>
<th>FINISH</th>
<th>START</th>
<th>LEAVE AT</th>
<th>ARR</th>
<th>TOTAL</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danny</td>
<td>M</td>
<td>7a</td>
<td>1:32a</td>
<td>8:37a</td>
<td>1:51p</td>
<td>1:51p</td>
<td>1:51p</td>
<td>1:51p</td>
<td>1:51p</td>
<td>1:51p</td>
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**EXTRAS**

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<tr>
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<th>RATE</th>
<th>IN</th>
<th>OUT</th>
<th>NOTE</th>
<th>MEAL</th>
<th>ADJ.</th>
<th>Q.</th>
<th>T.</th>
<th>NO.</th>
<th>RATE</th>
<th>IN</th>
<th>OUT</th>
<th>NOTE</th>
<th>MEAL</th>
<th>ADJ.</th>
<th>O.T.</th>
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<tbody>
<tr>
<td>9</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Asst. Directors: Mike De La Villa Jr, Georgiios Hurge

UPM: Michelle Roca
# Position | Name | Call Out | D | # Position | Name | Call Out | D
---|---|---|---|---|---|---|---
**PRODUCTION (SET)** |  |  |  | **PRODUCTION (OFFICE)** |  |  |  
1. Director | Andrew Kennedy Jay | 7.0 | 10.4 | 1. Producer | Andrew Kennedy Jay | 9.6 (4/2/1)
2. Exec Prod | Mike De La Vega Jr | 7.0 | 10.4 | 1. Producer | John Birtles Wright | 9.6 (4/2/1)
3. 1st AD | Darla Skelly | 6.5 | 10.8 | 1. Producer | Ramek Powner | 9.6 (4/2/1)
4. 2nd AD | Michaela Gubbe | 6.5 | 10.8 | 1. Assoc. Producer | Dave Debois | 9.6 (4/2/1)
5. 1st Acct P.A. | Colleen Hinton | 6.5 | 10.8 | 1. Prop. | Melissa Barks | 9.6 (4/2/1)
6. 2nd Acct P.A. | Ken Porter | 6.5 | 10.8 | 1. Prop | Melissa Barks | 9.6 (4/2/1)
7. Set P.A. | Jane Brandt | 6.5 | 10.8 | 1st Prod. | Tracey Cline | 9.6 (4/2/1)
8. 1st Prod. | Rachel Pietsch | 9.6 | 12.0 | 1st Prod. | Rachel Pietsch | 9.6 (4/2/1)
9. Off P.A. | Erica Tipton | 9.6 | 12.0 | Off P.A. | Michelle McLean | 9.6 (4/2/1)
10. Off P.A. | Lysandria Johnson | 9.6 | 12.0 | Off P.A. | Lysandria Johnson | 9.6 (4/2/1)
11. Script Supervisor | David Bash | 6.5 | 10.8 | 1st Prod. | Bethany Dickens | 9.6 (4/2/1)
12. Set Superv | Scott Goldsmith | 9.6 | 12.0 | 1st Prod. | Bethany Dickens | 9.6 (4/2/1)
13. 2nd AC | Marco Condura | 7.0 | 10.4 |  |  |  |  
14. 1st AC | Dale Meyers | 7.0 | 10.4 |  |  |  |  
15. 2nd AC | Chilly Braddock | 7.0 | 10.4 |  |  |  |  
16. 1st AC | Vernal Shires | 7.0 | 10.4 |  |  |  |  
17. 2nd AC | Brian Elkins | 7.0 | 10.4 |  |  |  |  
18. 3rd AC | Alex Ives | 7.0 | 10.4 |  |  |  |  
19. ELECTRIC |  |  |  | **ART DEPARTMENT** |  |  |  
20. Gaffer | John Whitfield | 7.0 | 10.4 | 1. Production Designer | Alex Wolfe | 9.6 (4/2/1)
21. 1st Electric | Michael Lazzari | 7.0 | 10.4 | 1. Art Director | Sara Leventhal | 9.6 (4/2/1)
22. 2nd Electric | Michael Lazzari | 7.0 | 10.4 | 1st Prod. | Alex Wolfe | 9.6 (4/2/1)
23. 3rd Electric | David Scharen | 7.0 | 10.4 | 1st Prod. | Alex Wolfe | 9.6 (4/2/1)
24. 4th Electric | David Scharen | 7.0 | 10.4 | 1st Prod. | Alex Wolfe | 9.6 (4/2/1)
25. **PUBLICITY** |  |  |  | **SOUND** |  |  |  
26. BTS/Video Editor | Jon Strong | 9.6 (4/2/1) |  |  |  |  |  
27. **MAKEUP** |  |  |  |  |  |  |  
28. **WARDROBE** |  |  |  |  |  |  |  
29. **CATERING/CRAFT SERVICE** |  |  |  |  |  |  |  
30. Craft Service | Andrew Borer-Gay | 9.9 |  |  |  |  |  
31. Craft Service | Erin Kuchta | 9.9 |  |  |  |  |  
32. **TRANSPORTATION** |  |  |  |  |  |  |  
33. 0 AD/MDM/R.V. |  |  |  |  |  |  |  
34. 0 Cast R.V. |  |  |  |  |  |  |  
35. 0 Camera Truck |  |  |  |  |  |  |  
36. 0 Grip Truck |  |  |  |  |  |  |  
37. 0 Gen. |  |  |  |  |  |  |  
38. **PROPS** |  |  |  |  |  |  |  
39. 0 Prop Master | Kelly Gibbons | 7.0 | 10.4 |  |  |  |  
40. Notes: |  |  |  |  |  |  |  
1. Production: 20 minute delay to kitchen circuit fuse blowing out.
2. Production: 10 minute delay to lighting room circuit fuse blowing out.
5. Production: 5pm lunch at 7:30pm.
# Day 3

**A BEAUTIFUL BELLY**

**Daily Production Report**

**Director**: Andrew Kenneth Gay

**Producers**: Mike De La Villa Jr., Georgia Hurge

**UPW**: Michelle Rocca

**AD**: Mike De La Villa Jr.

**2nd AD**: Geoffrey Hurge

**UPW**: Georgia Hurge

**Production Office**: C.F.A. Media, LLC

Cancer for Emerging Media
5856 W. Livingston St., Ste 106C
Orlando, FL 32818

**Start Date**: June 23, 2009

**Location(s)**:

- Int. Jason & Danny's House Bedroom: 20
  - Gay Residence
- Int. Jason & Danny's House Kitchen: 35
  - 2324 Caribbean Ct.
- Int. Jason & Danny's House Kitchen: 101
  - Orlando, FL 32806
- Int. Pharmacy: 40
  - CVS Pharmacy
  - 1775 Lake Underhill Road
    - Orlando, FL 32803

**Crew Call**: 10:30a

**SHOOTING CALL**: 11:30a

**First Shot**: 1:18p

**Lunch**: 4:45p to 5:30p

**First Shot After Lunch**: 5:27p

**Dinner**: To

**First Shot PM**: Camera Wrap: 6:10p

**Camera Wrap**: 6:10p

**Notes**:

- **CAMERA CARDS**
  - Sound Rolls

**Camera Cards**:

<table>
<thead>
<tr>
<th>Camera Cards</th>
<th>SoundRolls</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREV 1</td>
<td>PREV 2</td>
</tr>
<tr>
<td>PREV 3</td>
<td>PREV 4</td>
</tr>
<tr>
<td>PREV 5</td>
<td>PREV 6</td>
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**Cast**:

<table>
<thead>
<tr>
<th>Character</th>
<th>Scene Time</th>
<th>Meal Time</th>
<th>Travel Time</th>
</tr>
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<tbody>
<tr>
<td>Jason</td>
<td>10:30a</td>
<td>10:10a</td>
<td>10:30a</td>
</tr>
<tr>
<td>Danny</td>
<td>10:30a</td>
<td>10:10a</td>
<td>10:30a</td>
</tr>
<tr>
<td>Shopper</td>
<td>9:00a</td>
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<td>9:00a</td>
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**Aust. Directors**: Mike De La Villa Jr., Georgia Hurge

**UPW**: Michelle Rocca

**Day**: Thursday

**Date**: June 23, 2009

**Page**: 207
# | Position | Name            | Call | Out  | D | # | Position | Name            | Call | Out  | D |
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**CANCHERO**:
- **Director**: Andrew Kenneth Gay
- **1st A.D.**: Niki De La Villa Jr.
- **Ward Hup Hup**: Camila Montalvo
- **1st AC**: Colton Hartman
- **2nd AC**: Kari Porter
- **3rd AC**: Jane Boyde
- **Dresser**: Cynthia Hein
- **Office P.A.**: Tara Colman, Lisa Catanese
- **Script Supervisor**: David Koehler
- **Key Grip**: Kenneth Lemons
- **Electric**: Michael Sleight
- **1st AC**: Mike Veach
- **2nd AC**: Evan Selma
- **3rd AC**: Chris Mackey
- **4th AC**: Jason Allen
- **Production Designer**: Alene Wolfe
- **1st AD**: Max Earl
- **2nd AD**: Mike Gaffey
- **3rd AD**: Mike Kachel
- **4th AD**: Jim Colby
- **5th AD**: Ashley Harris
- **Driver**: Eric Davison, Mike Donnelly, Mike Gaffey, Mike Kachel, Jim Colby, Ashley Harris

**Your Task**: (If applicable) Please provide any additional notes or tasks related to the document content.
### Day 4

**A BEAUTIFUL BELLY**

**Synopsis:**

Production Office: C.P.A. Media, LLC

**Director:** Andrea Heinrich Gay

**Producers:** John William Wright, Kate White

**UPM:** Michelle Roca

1st AD: Mike De La Vina Jr.

2nd AD: Georgia Harge

**Day:** Friday

**Date:** June 26, 2009

**Duration:** 4 of 23 DWS Days

**Start Date:** June 23, 2009

**End Date:** July 19, 2009

---

**WEEK 2ND TURN PRE VESSEL**

**SCHEDULE**

- **SNS:**
  - 33
  - 23
  - 23

- **SCH:**
  - 4

- **SHUTDOWNS:**
  - 4

---

**SETS**

- **50:**
  - **50**
  - **50**

- **50:**
  - **50**
  - **50**

- **50:**
  - **50**

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**CREW CALL:** 8:00am

**SHOOTING CALL:** 9:15am

**FIRST SHOT:** 11:15am

**Lunch:** 12:45pm to 1:45pm

**FIRST SHOT AFTER LUNCH:** 5:00pm

**DINNER:** 7:00pm

---

**SCRIPT SCENES AND PAGES**

- **SCN:**
  - 127

- **PAGES:**
  - 98

- **SCN:**

- **PAGES:**

- **SCN:**

- **PAGES:**

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**TOTAL SHOTS:**

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**LAST SHOT:**

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**DAILY TOTALS:**

- **TOTAL:**

- **TOTAL:**

- **TOTAL:**

- **TOTAL:**

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**EXTRAS**

- **NO:**

- **RATE:**

- **W/H:**

- **IN/OUT:**

- **NOTE:**

- **MEAL:**

- **ADJ:**

- **O.T:**

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**Ast. Directors:**

- Mike De La Vina Jr.

- Georgia Harge

**UPM:**

- Michelle Roca

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209
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<td>Maria Jarosz</td>
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<td>Kelly Gibbons</td>
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Notes:
1.
2.
3.

210
## Day 5

### A BEAUTIFUL BELLY

**Day Production Report**

**Director:** Andrew Horn

**Producers:** John William Wright, Kate Wilcox

**UPM:** Michelle Roca

**1st AD:** Alex De La Vega Jr.

**2nd AD:** Georgia Hurge

**Crew Call:** 10:30a

**Shooting Call:** 11:30a

**First Shot:** 11:24a

**Lunch:** 4:20p to 4:50p

**First Shot After Lunch:** 6:20p

**Dinner:** To

---

### SCHEDULE

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**Start Date:** June 23, 2009

**Sched Finish:** July 19, 2009

**End Finish:** July 19, 2009

### SCENES

**INT. DANNY’S OLD APT.- BATHROOM 6-L**

**INT. JASON & DANNY’S HOUSE-BEDROOM 6-K**

**INT. JASON & DANNY’S HOUSE-REDSHOE 6-M**

**INT. JASON & DANNY’S KITCHEN 6-N**

**INT. JASON & DANNY’S OLD APT- KITCHEN (6 MONTHS AGO) 70**

### CREW CALL:

**10:30a**

**SHOOTING CALL:** 11:30a

**FIRST SHOT:** 11:24a

**Lunch:** 4:20p to 4:50p

**FIRST SHOT AFTER LUNCH:** 6:20p

**DINNER:** To

---

### CAMERAWRAP 11:50a

**LAST OUT:** 12:30a

---

### NOTES

**TOTAL SCRIPT:** 13798

**Today:** 05:20

**Total:** 97

**Total:** 0

**Notes:** Scene 6 has been extended, Scenes 72 and 73 have been rescheduled.

---

### LAST

**W-START:** 9:00

**W-REVIEW:** 10:00

**T-TEST:** 11:00

**HOLE:** 12:00

**DUE:** 13:00

**START:** 14:00

**FINISH:** 15:00

**ARRIVE AT:** 16:00

**LEAVE AT:** 17:00

---

### CAMERACARDS

**A** **B** **C**

**PREV:** 0

**PREV:** 0

**TOTAL:** 0

**TOTAL:** 0

---

### SOUND TIMES

**NOTES:**

---

### Extras

**NAT:**

**RATE:**

**IN:**

**OUT:**

**NOTE:**

**MEAL:**

---

### Extras

**NAT:**

**RATE:**

**IN:**

**OUT:**

**NOTE:**

**MEAL:**

---

**Asst. Directors:** Mike De La Vega Jr, Georgia Hurge

**UPM:** Michelle Roca

---

211
# Position | Name | Call Out | D | Position | Name | Call Out | D
---|---|---|---|---|---|---|---
## PRODUCTION (SET) | | | | |
1. Director | Andrew Mynett | 9:30 | 0 | 1. Producer | Andrew Mynett | 9:30 | 0
1st A.D. | Weke De La Villa Jr. | 9:30 | 0 | 1st Producer | John William Wright | 9:30 | 0
2nd A.D. | Cornelia Tufano | 9:30 | 0 | 2nd Producer | Kate Wasco | 9:30 | 0
M. Set P.A. | Colin Hartman | 9:30 | 0 | M. Set P.A. | Colin Hartman | 9:30 | 0
M. SFX P.A. | Kati Porter | 9:30 | 0 | 1st Set P.A. | Jon Olive | 9:30 | 0
1st Set P.A. | Jon Olive | 9:30 | 0 | 2nd Set P.A. | Jon Olive | 9:30 | 0
2nd Set P.A. | Jon Olive | 9:30 | 0 | 3rd Set P.A. | Jon Olive | 9:30 | 0
3rd Set P.A. | Jon Olive | 9:30 | 0
## PRODUCTION (OFFICE) | | | | |
1. Office P.A. | Susan Fields | 9:30 | 0 | 1st A.D. | Weke De La Villa Jr. | 9:30 | 0
1st A.D. | Weke De La Villa Jr. | 9:30 | 0 | 2nd A.D. | Cornelia Tufano | 9:30 | 0
M. Set P.A. | Colin Hartman | 9:30 | 0 | M. Set P.A. | Colin Hartman | 9:30 | 0
M. SFX P.A. | Kati Porter | 9:30 | 0 | 1st Set P.A. | Jon Olive | 9:30 | 0
1st Set P.A. | Jon Olive | 9:30 | 0 | 2nd Set P.A. | Jon Olive | 9:30 | 0
2nd Set P.A. | Jon Olive | 9:30 | 0 | 3rd Set P.A. | Jon Olive | 9:30 | 0
3rd Set P.A. | Jon Olive | 9:30 | 0
## CAMERAS | | | | |
1. D.O. | Marco Conti | 9:30 | 0 | 2nd D.O. | Marco Conti | 9:30 | 0
1st AC | Alina Peterson | 9:30 | 0 | 2nd AC | Alina Peterson | 9:30 | 0
1st HM | Tony Lipton | 9:30 | 0 | 2nd HM | Tony Lipton | 9:30 | 0
## ART DEPARTMENT | | | | |
1. Production Designer | Jake Wolfe | 9:30 | 0 | 2. Wardrobe Designer | Maxine Potenzi | 9:30 | 0
1. Set Director | Lara Elmaleh | 9:30 | 0 | 2. Set Director | Lara Elmaleh | 9:30 | 0
1. Art Director | Lara Elmaleh | 9:30 | 0 | 2. Art Director | Lara Elmaleh | 9:30 | 0
1. Production Designer | Jake Wolfe | 9:30 | 0 | 2. Wardrobe Designer | Maxine Potenzi | 9:30 | 0
1. Set Dresser | Mike Nikula | 9:30 | 0 | 2. Set Dresser | Mike Nikula | 9:30 | 0
1. Art Dept Assistant | Alisa Resnick | 9:30 | 0 | 2. Art Dept Assistant | Alisa Resnick | 9:30 | 0
## ELECTRIC | | | | |
1. Gaffer | John Whitehead | 9:30 | 0 | 2nd Gaffer | John Whitehead | 9:30 | 0
1. Lighting Tech | Michael Laman | 9:30 | 0 | 2nd Lighting Tech | Michael Laman | 9:30 | 0
## PUBLICITY | | | | |
1. BTS Director | Alan Stone | 9:30 | 0 | 2. BTS Director | Alan Stone | 9:30 | 0
## GRIP | | | | |
1. Grip | Kenneth Blom | 9:30 | 0 | 2nd Grip | Kenneth Blom | 9:30 | 0
## DOLLY GRIP | | | | |
1. Dolly Grip | Adam Czovkly | 9:30 | 0 | 2. Dolly Grip | Adam Czovkly | 9:30 | 0
## SET PRODUCTION | | | | |
1. Set Supervisor | Mariel Gillardoni | 9:30 | 0 | 2nd Set Supervisor | Mariel Gillardoni | 9:30 | 0
## CATERING/CRAFT SERVICE | | | | |
1. Craft Service | Andrea Fakler | 9:30 | 0 | 2. Craft Service | Andrea Fakler | 9:30 | 0
## WARDROBE | | | | |
1. Costume Designer | Sara Farkas | 9:30 | 0 | 2. Costume Designer | Sara Farkas | 9:30 | 0
## WARDROBE SUPERVISOR | | | | |
1. Wardrobe Supervisor | Ashley Harris | 9:30 | 0 | 2. Wardrobe Supervisor | Ashley Harris | 9:30 | 0
## WARDROBE ASST. | | | | |
1. WARDROBE ASST. | Dan iOS | 9:30 | 0 | 2. WARDROBE ASST. | Dan iOS | 9:30 | 0
## TRANSPORTATION | | | | |
1. Transportation | Jamie Knowles | 9:30 | 0 | 2. Transportation | Jamie Knowles | 9:30 | 0
## MAKEUP | | | | |
1. Makeup Artist | Ines Otschker | 9:30 | 0 | 2. Makeup Artist | Ines Otschker | 9:30 | 0
## HAIR STYLIST | | | | |
1. Hair Stylist | Andrea Guidetti | 9:30 | 0 | 2. Hair Stylist | Andrea Guidetti | 9:30 | 0
## PROPS | | | | |
1. Props Master | Kelly Gibbons | 9:30 | 0 | 2. Props Master | Kelly Gibbons | 9:30 | 0

## NOTES

-estic
# Day 6

**A BEAUTIFUL BELLY**

**Daily Production Report**

Director: Andrew Nemnicht, Day
Producers: John William Wright, Kate Wilcox
UPM: Michelle Rosa
1st AD: Alan De La Vina Jr.
2nd AD: Georgina Hurge

**Day:** Monday
**Date:** June 29, 2009
**Location:** Center for Georgia Media

**Production Office:**
C.P.A. Media, LLC
560 W. Livingston Rd., Ste. 110H
Grades, FL 32976
850.270.1199 (sfx)

**SCHEDULE**

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**ACTUAL SHOTS:** 6

**WEEKEND:** SHUTDOWNS

**START DATE:** June 23, 2009
**SCHED FINISH:** July 19, 2009
**ACT FINISH:** July 21, 2009

**SETS, SCENES, LOCATIONS:**
- INT. JASON & BARRY'S HOUSE KITCHEN
- EXT. JASON & BARRY'S HOUSE RANCH
- INT. JASON & BARRY'S HOUSE LIVING ROOM
- EXT. WILL & RACHEL'S STREET

**CREW CALL:** 10:30a
**SHOOTING CALL:** 11:30a
**FIRST SHOT:** 11:30a
**LUNCH:** 4:30p to 5:00p
**FIRST SHOT AFTER LUNCH:** 5:15p
**DINNER:** TBA

**FIRST SHOT FIN. CAMERAS:** 10:30a
**LAST OUT:** 12:30a

**SCRIPT SCENES AND PAGES**

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**REMAINING:** 91 & 81

**NOTES:**

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**CAST, CHARACTER, WORK TIME, TRAVEL**

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**UPM:** Michelle Rosa

**UP:**

213
# Position | Name | Cell | Out | ID
---|---|---|---|---
1 | Director | Andrew Kenneth Gay | 10/5 | 23.0 | 1
2 | 2nd A.D. | Mike De La Vila Jr. | 10/5 | 24.0 | 1
3 | 1st A.D. | Debo Brown | 10/5 | 25.0 | 1
4 | Key Set P.A. | Colin Horbon | 10/5 | 26.0 | 1
5 | Key Grip | Joe Porter | 10/5 | 27.0 | 1
6 | 2nd Set P.A. | Alex Boyle | 10/5 | 28.0 | 1
7 | 3rd Set P.A. | Carl Hecht | 10/5 | 29.0 | 1
8 | D.P. | Marco Kondros | 10/5 | 32.0 | 1
9 | 1st AC | Mike Newman | 10/5 | 33.0 | 1
10 | 2nd AC | Crezio Bonwick | 10/5 | 34.0 | 1
11 | U.M.C. | Tim Liski | 10/5 | 35.0 | 1

## PRODUCTION (OFFICE)

### PRODUCTION (SET)

1 | Production Designer | Lara Wolfe | sc/c/c
2 | Art Director | Sara Englund | sc/c/c
3 | Assoc. Art Director | Mike Gennari | sc/c/c
4 | Set Dresser | Mike Riedel | sc/c/c
5 | Art Dept. Assistant | Alex Trux | sc/c/c
6 | Stage Manager | Ethan Schneeberger | sc/c/c

### ELECTRIC

1 | Electrician | John Whitfield | 10/5 | 26.0 | 1
2 | 1st Electric | Michael Lamont | 10/5 | 27.0 | 1
3 | 2nd Electric | Mark Davis | 10/5 | 28.0 | 1

### SOUND

1 | Sound Mixer | Dennis Williams | 10/5 | 21.1 | 1
2 | Sound Engineer | Jake Williams | 10/5 | 22.1 | 1

### LIGHTING

1 | Lighting Designer | Sara Englund | sc/c/c
2 | Lighting Designer | Steven Pan Samouelian | sc/c/c

### PROPS

1 | Props Master | Kelly Gibbons | 10/5 | 23.3 | 1

### MAKE-UP/HAIR

1 | Key Make-up Artist | Maria Gallager | 10/5 | 11.0 | 1
2 | Key Hair Stylist | Andrew Grub | sc/c/c

## TRANSPORTATION

1 | Key Driver | John Williams | 10/5 | 7.0 | 1
2 | Keysman | Steve Johnson | sc/c/c

## WARDROBE

1 | Wardrobe Master | Ashley Harris | 10/5 | 23.3 | 1
2 | Assistant Wardrobe Master | Joe Nelson | sc/c/c

## CATERING/GRILL SERVICE

1 | Grill Manager | Mark Nelson | sc/c
2 | Grill Chef | Mark Nelson | sc/c

## WINE

1 | Wine Steward | Joe Nelson | sc/c

## SECURITY

1 | Security | Joe Nelson | sc/c

### NOTES

1. [Karlo Stoyanov (White Sheep #1)](https://www.karlo-stoyanov.com) had sudden obligations and could not continue with the rest of the shoot.
## Day 7

**A BEAUTIFUL BELLY**

**Director:** Andrew Shenkman Gay
**Producers:** John William Wright, Kate Wiles
**UPM:** Michelle Rocca

**Set Location:** Georgia House

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**START DATE:** June 23, 2019  **END DATE:** July 19, 2019

### SCENES
- EX: WILL B. RACHELS BACKYARD
  - 6:00
  - GRIFFITH ESTATE
- INT. MILL & RACHES KITCHEN
  - 6:30
  - 1721 Clarendon Ave
- INT. MILL & RACHES HOUSE DINING ROOM
  - 6:30
  - 1721 Clarendon Ave
- INT. MILL & RACHES HOUSE LIVING ROOM
  - 6:00
  - 1721 Clarendon Ave
- INT. MILL & RACHES HOUSE SITTING ROOM
  - 6:00
  - 1721 Clarendon Ave
- EXT. MILL & RACHES HOUSE HALLWAY
  - 6:00
  - 1721 Clarendon Ave
- INT. MILL & RACHES HOUSE LIVING ROOM
  - 6:00
  - 1721 Clarendon Ave
- INT. MILL & RACHES HOUSE SITTING ROOM
  - 6:00
  - 1721 Clarendon Ave

### CREW CALL: 7:00
### SHOOTING CALL: 8:00
### FIRST SHOT: 8:46a

### LUNCH:
- 1.30p.
- 2.15p.
- 2.45p.

### FIRST SHOT AFTER LUNCH: 2.45p.
### DINNER:
- TO

### SCENE SCHEDULE:
- 215
- 215

### CAMERAS:
- HI
- FT
- FD
- SH

### NOTES:
- The scenes that were not shot have been rescheduled due to weather issues.

### SOUND TRACKS:
- PREV
- PREV
- PREV
- PREV
- PREV
- PREV

### DAILY TOTAL:
- TOTAL:
- TOTAL:
- TOTAL:
- TOTAL:

### CAST:
- 1. Chris Hershey
- 2. Lauren Brown
- 3. Michelle Rabin
- 4. John Williams
- 5. Raymond D. Sweet
- 6. Verona Cook
- 7. Carolee Belfiore
- 8. Will Marten
- 9. Chris Greene
- 10. Danny
- 11. Bill
- 12. Ken
- 13. Sam
- 14. John

### EXTRAS

**A.B.C.**

**UPM:** Michelle Rocca
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**ELECTRIC**

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**PUBLICITY**

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**GRIP**

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**POST-PRODUCTION**

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**SOUND**

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<tr>
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<td>Dan Williams</td>
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<td>19.4</td>
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**CATERING/CREST-SERVICE**

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**COSTUME DEPARTMENT**

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**MAKE-UP/HAIR**

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**TRANSPORTATION**

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**NOTES**

1. Due to rain, we had to restructure our schedule for this location, and go to cover set inside.
2. Production: 15 minute delay due to the art department.
Day 8

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<th>A BEAUTIFUL BELLY</th>
<th>Daily Production Report</th>
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<tr>
<td>Director</td>
<td>Andrew Reinhardt</td>
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<td>Producers</td>
<td>John William Wirtz, Kate Wilcox</td>
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<td>UPM</td>
<td>Michelle Rees</td>
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<td>9, 2, 4, 1, 1, 1, GRANT REID |</td>
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| NOTES | SCREENS | 99 and 435 were combined to make 99 |

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<th>CALL</th>
<th>REPORT</th>
<th>MAKEUP</th>
<th>START</th>
<th>FINISH</th>
<th>LEAVE</th>
<th>ARRIVE</th>
<th>TOTAL</th>
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| EXTRAS | |
|--------| |
| NO. | RATE | IN | OUT | NOTE | MEAL | ADJ | O.T. | NO. | RATE | IN | OUT | NOTE | MEAL | ADJ | O.T. |
# Position | Name | Call | Out
---|---|---|---
1. Director | Andrew Kenneth Jay | 7:30 | 19:41
2. 1st AD | Mike de la Vida Jr. | 7:30 | 19:41
4. Key Set PA | Colleen Harton | 7:00 | 19:30
5. Set PA | Ken Porter | 7:00 | 19:00
6. Prod. Asst. | Buckly Beale | 7:00 | 19:00
7. Prod. Asst. | Mike Anthony | 7:00 | 19:00
8. Prod. Asst. | Lydia Kaye | 7:00 | 19:00
9. Prod. Asst. | Matt Balteir | 7:00 | 19:00
10. Script Superv | David Sack | 7:30 | 19:30
11. *Crew* | *Crew* | *Crew* | *Crew*
12. Prod. 1st AC | Jen Van | 8:00 | 19:00
13. Prod. 2nd AC | Jodie Berwick | 7:00 | 19:00
14. Prod. 3rd AC | Tom Linn | 7:00 | 19:00
15. Art 1st AD | Kara Kamin | 8:00 | 19:00
16. Art 2nd AD | Aly Miller | 8:00 | 19:00
17. Art 3rd AD | Bethany Dicken | 8:00 | 19:00
18. Art 4th AD | Scott Goldsberry | 8:00 | 19:00
19. **PUBLICITY** | *PUBLICITY* | *PUBLICITY* | *PUBLICITY*
20. **GRAPH** | *GRAPH* | *GRAPH* | *GRAPH*
21. **SOUND** | *SOUND* | *SOUND* | *SOUND*
22. **CATERING/CRAFT SERVICE** | *CATERING/CRAFT SERVICE* | *CATERING/CRAFT SERVICE* | *CATERING/CRAFT SERVICE*
23. **MAKE-UP/HAIR** | *MAKE-UP/HAIR* | *MAKE-UP/HAIR* | *MAKE-UP/HAIR*
24. **PROPS** | *PROPS* | *PROPS* | *PROPS*

**Notes:**

- 1

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**A BEAUTIFUL BELLY**

*July 1, 2009*

**Day:** 8 of 23
**Crew Call:** 7:30a
**Wrap:** 7:24p
**Lunch:** 1:25p to 1:50p
## Day 9

### Production Report

**Title:** A Beautiful Belly  
**Production Office:** C.P.A. Media, LLC  
**Location:** University of Miami, 1000 S.W. 10th St., Miami, FL 33139  
**Date:** July 2, 2019  
**Time:** 9:30 A.M. - 5:30 P.M.

### Cast
1. Chris Whaley  
2. Lauren Brown  
3. Michelle Broman  
4. John Williams  
5. Corrie Bollende

### Crew
- **C.E.O.:** Mike De La Vina Jr.  
- **G.P.A.:** Georgia Harge  
- **U.P.M.:** Michelle Rose

### Shooting Information
- **Crew Call:** 9:30 A.M.  
- **Lunch:** 1:30 P.M.  
- **Dinner:** 5:30 P.M.  
- **Cameras Wrap:** 7:00 P.M.

### Set Scenery
- **Sets:**  
  - Int. Will & Rachel's House Kitchen  
  - Int. Will & Rachel's House Kitchen  
  - Int. Will & Rachel's House Kitchen  

### Script Information
- **Script:**  
  - Scenes Complete: 8, 10, C9, H1

### Daily Total
- **Shots:**  
  - Total Shots: 127  
  - Shots Taken: 98  
  - Shots Remaining: 29 & 44

### Breakdown

<table>
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<th>Crew Call</th>
<th>Shooting Call</th>
<th>First Shot: 11:07 A.M.</th>
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<td>4:00 P.M.</td>
<td>First Shot After Lunch: 4:19 P.M.</td>
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<td>Dinner: 5:30 P.M.</td>
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### Sound Takes

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<td>Prev</td>
<td>36b</td>
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### Daily Total
- **Total Shots:** 127  
- **Total Shots Taken:** 98  
- **Total Shots Remaining:** 29 & 44

### Daily Summary

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<tr>
<th>Call Time</th>
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<th>From Set</th>
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<th>Leave AT VTL</th>
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### Extras

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<th>Out</th>
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**Assistant Directors:** Mike De La Vina Jr.  
**Upma:** Michelle Rose

---

**Page:** 219
# Position | Name          | Call  | Out  | D  
|------------|--------------|-------|------|---
## PRODUCTION (SET)       
1. Director | Andrew Kenneth Jay    | 9.5 | 32.0 | 1  
2. 1st AD | Mike De La Vida Jr.  | 9.5 | 23.0 | 1  
3. Key Grip | Danika Nagel       | 8.5 | 22.0 | 1  
4. 1st AC | Alex Porter        | n/c | n/c  | 1  
5. 2nd AC | Dave Staindor     | n/c | n/c  | 1  
6. Grip | Keyvan Nicholas    | 8.5 | 22.0 | 1  
## PRODUCTION (OFFICE)     
7. Producer | Andrew Kenneth Jay    | 9.5 | 32.0 | 1  
8. 1st AD | John Williams Wright | n/c | n/c  | 1  
9. Key Grip | Raza Wiroux        | 8.5 | 22.0 | 1  
10. 1st AC | Dave Staindor     | n/c | n/c  | 1  
11. 2nd AC | Michele Macken   | n/c | n/c  | 1  
12. Grip | Keyvan Nicholas    | 8.5 | 22.0 | 1  
13. 1st AD | Matt Bailerger      | 8.5 | 23.0 | 1  
14. Script Supervisor | David Rash | 8.5 | 23.0 | 1  
15. 1st AD | Ted Steiner        | n/c | n/c  | 1  
16. 2nd AC | Sherry Berwick     | n/c | n/c  | 1  
17. 1st AC | Ron S. Vaden       | 9.0 | 22.0 | 1  
## ART DEPARTMENT     
18. Production Designer | Max Holin | n/c | n/c | n/c  
19. Art Director | Sara Enemarkor | n/c | n/c | n/c  
20. Art Director | Mike Snakey       | n/c | n/c | n/c  
21. 1st AD | Alex Macken        | n/c | n/c | n/c  
22. Grip | Sherry Berwick     | n/c | n/c | n/c  
## ELECTRIC     
23. Art Dept Assistant | Delaney Schenker | n/c | n/c | n/c  
24. Art Dept Assistant | Linda Girth      | n/c | n/c | n/c  
## PUBLICITY     
25. BTS/Video Log Editor | Jim String | n/c | n/c | n/c  
## SCRIPT     
26. Key Grip | Kenneth Levens | 9.0 | 11.0 | 1  
27. Daily Grip | Adam Alexander   | n/c | n/c | n/c  
## GRIP     
28. Grip | Reed Heimerman     | n/c | n/c | n/c  
## POST-PRODUCTION     
29. Editor | Warren Enemarkor | n/c | n/c | n/c  
30. Camera Operator | Jay Williams      | 9.0 | 22.0 | 1  
## CATERING/CRAFT SERVICE     
31. Craft Service | Andina Krockin-Hayy | 8.5 | 22.0 | 1  
## SOUND     
32. Sound Mixer | Daniel Williams  | 9.0 | 22.0 | 1  
33. Sound Mixer | Dave Williams      | 9.0 | 22.0 | 1  
## WARDROBE     
34. Costume Designer | Sara Enemarkor | n/c | n/c | n/c  
35. Wardrobe Supervisor | Delaney Schenker | n/c | n/c | n/c  
36. Wardrobe Supervisor | Linda Girth      | n/c | n/c | n/c  
## TRANSPORTATION     
37. Makeup Artist | Shane Shalhoter | 15.5 | 22.0 | 1  
38. Makeup Artist | Andrea Giusti      | 9.0 | 15.5 | 1  
39. Makeup Artist | Blake Newton      | n/c | n/c | n/c  
40. Makeup Artist | Sherry Berwick     | n/c | n/c | n/c  
## PROPS     
41. Prop Master | Kelly Gaynor       | 9.0 | 22.3 | 1  
42. Prop Master | Electrolyte        | n/c | n/c | n/c  
43. Prop Master | Captain            | n/c | n/c | n/c  

Notes: 1
### Day 10

**A BEAUTIFUL BELLY**

**Slate Production Report**

**Director:** Andrew Bernstein

**Producers:** John William Wright, Kate Wilkiss

**UPM:** Michelle Roca

**Set Ad:** Alva De La Vida Jr.

**Field Ad:** Georgia Hurge

**Start Date:** June 23, 2009

**Sched Finish:** July 19, 2009

**1st Finish:** July 19, 2009

---

### Schedule

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<td>46 DAYS</td>
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<td>ACTUAL SHOTS:</td>
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<td>10 BEHIND</td>
<td>SHUTDOWN DAYS</td>
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### Sets

- Int. Nathans Building lobby
- Int. Nathans Photography Studio A28
- Int. Nathans Photography Studio B
- Int. Nathans Photography Studio C

---

### Crew Call

- **9:00a.**

### Shooting Call

- **10:15a.**

### First Shot:

- **10:24a.**

### Lunch:

- **1:56p.**

### First Shot After Lunch:

- **5:11p.**

### Camera Wrap:

- **8:32a.**

---

### Script Scenes and Pages

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### Total Script

- **127:** GM

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### Added Scenes

- **0:** GM

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### Camera Cards

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### Camera Wrap

- **8:32a.**

### Sound Takes

- **420:** 4P
- **421:** 4P
- **422:** 4P
- **423:** 4P
- **424:** 4P
- **425:** 4P
- **426:** 4P
- **427:** 4P

---

### Extras

- **NO. RATE IN OUT NOTE MEAL ADJ O.T. NO. RATE IN OUT NOTE MEAL ADJ O.T.**

---

### UPM

- Michelle Roca
# Position | Name | Call | Out | ID  
1. **Director** | Andrew Kenneth Gray | 9.3 | 20.6 |  
2. **1st A.D.** | Mike De La Vina, Jr. | 9.0 | 20.6 |  
3. **2nd A.D.** | Gisella Kastner | 8.5 | 21.0 |  
4. **3rd A.D.** | Collin Hartman | 9.0 | 20.6 |  
5. **Set P.A.** | Kay Pastor | n/c | 9/c |  
6. **Set P.A.** | Alex Boyle | 8.5 | 21.0 |  
7. **Set P.A.** | Caleb Hecht | n/c | 9/c |  
8. **Set P.A.** | Kevon Jones | n/c | 9/c |  
9. **Script Supervisor** | David Bush | 9.0 | 20.6 |  
10. **D.I.R.** | Marco Cordero | 9.0 | 20.6 |  
11. **1st AC** | Allie Nguyen | 9.0 | 20.8 |  
12. **2nd AC** | Chelsea Baer | n/c | 9/c |  
13. **FSW/AC** | Steven Liang | 9.0 | 20.8 |  
**ART DEPARTMENT**  
1. **Production Designer** | Gae Arbenz | n/c | 9/c |  
2. **Set Director** | Sara Engelhardt | n/c | 9/c |  
3. **Art Direction** | Mike Laskin | n/c | 9/c |  
4. **Set Dresser** | Mike Melnik | n/c | 9/c |  
**ELECTRIC**  
1. **Gaffer** | John Whitley | 9.0 | 21.0 |  
2. **Junior Electric** | Michael Larrick | 9.0 | 21.0 |  
3. **Art Dept Assistant** | Delaney Schneider | n/c | 9/c |  
**PUBLICITY**  
1. **BTS/Video Move Editor** | Jake Shima | n/c | 9/c |  
**GRIP**  
1. **Key Grip** | Kenneth Lemann | 9.0 | 21.0 |  
2. **Belly Grip** | Adam Aziz | n/c | 9/c |  
**POST-PRODUCTION**  
1. **Grip** | Reed Norman | 9.0 | 21.0 |  
2. **Editor** | Michael Smith | n/c | 9/c |  
3. **Compositor** | Jason Kaplan | n/c | 9/c |  
**CATERING/GRAFT SERVICE**  
1. **Sound Mixer** | Dennis Williams | 9.0 | 20.6 |  
2. **Sound Mixer** | David Williams | 9.0 | 20.6 |  
**PROPS**  
1. **Prop Master** | Kelly Gibbons | 9.0 | 20.8 |  
**TRANSPORTATION**  
1. **Transport Manager** | Very Good | n/c | 9/c |  
2. **Costume Designer** | Sara Engelhardt | n/c | 9/c |  
3. **Wardrobe Supervisor** | Ashley Harris | 9.0 | 20.8 |  
4. **Wardrobe Manager** | Court Harrel | n/c | 9/c |  
5. **Make-up Artist** | Marla Collett | 9.0 | 15.5 |  
6. **Hair Stylist** | Andrea Giaff | 15.5 | 20.5 |  
7. **Assistant Make-up Artist** | Carla Trever | n/c | 9/c |  
8. **Costume Assistant** | Eric Wright | n/c | 9/c |  
9. **Generator** | n/c | 9/c |  
10. **Phonograph** | n/c | 9/c |  
**PHOTOS**  
1. **Photo Assistant** | Capt. | 9/c | 9/c |  
2. **Photo Assistant** | Capt. | 9/c | 9/c |  
3. **Photo Assistant** | Capt. | 9/c | 9/c |  

Notes:

222
### A BEAUTIFUL BELLY

**Director:** Andrew Bernstein

**Production Office:**
C.P.A. Media, LLC
Center For Emerging Media
500 W. Longinego St, Ste 101C
Shreveport, LA 71105

**UPN:** Michelle Race

**UPW:** Michelle Race

---

**Day 11**

**Start Date:** June 22, 2009
**Score Finish:** July 19, 2009

---

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<td>23</td>
<td><strong>ABANDONED:</strong> 22</td>
<td><strong>ABANDONED:</strong> 22</td>
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**Scenes:**
- Int. Jason & Danny's House Living Room
- Int. Jason & Danny's House Bedroom
- Int. Jason & Danny's House Kitchen
- Int. Mathias Photograph Studio

**Location:**
- Orlando, FL
- 62 West Colonial Drive
  - 62 West Colonial Drive
- 62 West Colonial Drive

---

**Crew Call:** 11:00 a.m.
**Shoot Call:** 12:15 p.m.
**First Shot:** 12:27 p.m.

**Lunch:** 4:15 p.m. to 5:15 p.m.
**First Shot After Lunch:** 6:15 p.m.
**Dinner:** T.D.

**Script Scenes and Pages:**
- **SCS:** 127
- **POS:** 120
- **SCS:** 224

**Minutes:**
- **Set Ups:** 0:00.00
- **Total:** 0:00.00

**Camera Wrap:** 12:30 p.m.
**Last Out:** 12:30 p.m.

---

**Crew Roster:**

---

**Work Time:**
- **Start:**
- **End:**

---

**Extracast:**

---

Aust. Director: Mike De La Villa Jr, Georgina Hurge

---

223
<table>
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<th>ID</th>
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<td>1</td>
<td>Director</td>
<td>Andrew Scrivani</td>
<td>11:00</td>
<td>236</td>
</tr>
<tr>
<td>2</td>
<td>1st A.D.</td>
<td>Mike Di La Vite</td>
<td>11:30</td>
<td>236</td>
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<tr>
<td>3</td>
<td>2nd A.D.</td>
<td>Patricia Marcia</td>
<td>10:55</td>
<td>240</td>
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<td>4</td>
<td>Key Set P.A.</td>
<td>Colin Morton</td>
<td>10:55</td>
<td>235</td>
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<td>5</td>
<td>Key P.A.</td>
<td>Ken Porter</td>
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<td>Alex Boyle</td>
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<td>Kristina Jaye</td>
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<td>P.A.</td>
<td>Warren Woodruff</td>
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<td>John Keyes</td>
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<td>Dail Pol.</td>
<td>Lynn Levi</td>
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**ART DEPARTMENT**

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<td>Ward Art Director</td>
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<td>4</td>
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<td>Lisa Westfall</td>
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<td>Michael Lemott</td>
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**PUBLICITY**

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<td>B.S. Video Editor</td>
<td>Jan Grammy</td>
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**DRAP**

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**Grips**

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<td>Mike Gritter</td>
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**PROPS**

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<td>Kelly Gibbons</td>
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**NOTES:**

1. Production: There was a delay of 30 minutes waiting on an art department for a prop.

---

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### Day 12

#### A BEAUTIFUL BELLY

**Director:** Andrew Kenneth Gay  
**Producers:** John Williams Wright, Nate Wilcox  
**UPM:** Michelle Raza  
**1st AD:** Mike De La Vina Jr  
**2nd AD:** Georgia Hodge

![Scene Log](image)

**Creat SCENES AND PAGES**
- **SCRIPT POS.:** PREV. 00:01:05
- **TOTAL:** 2:27
- **SCE. POS.:** PREV. 22:1
- **TOTAL:** 0
- **RETAKE:** 0
- **SET UP:** 0
- **PAGES:** 0

**Crew Call:** 10:00  
**Shooting Call:** 10:24  
**First Shot:** 12:27

**Lunch:** 4:30 to 4:45  
**First Shot After Lunch:** 5:24  
**Dinner:** TBD

**Camera Men:** TBD  
**Time:** TBD

**Notes:** n/a

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**Aud. Directors:** Mike De La Vina Jr, Georgia Hodge  
**UPM:** Michelle Raza
# Position | Name | Call Out
--- | --- | ---
Director | Andrew Kenneth Gwy | 10:00 11:18
1st AD | Mike De La Vina Jr | 10:00 11:18
2nd AD | Virginia Muñoz | 9:35 10:23
3rd AD | Calum Harton | 9:35 10:23
Set PA | Keram Porter | 9:35 10:23
Set PA | Joe Doyle | 9:35 10:23
Set PA | Keiko Ito | 9:35 10:23
Office PA | Matt Bailey | 9:35 10:23
Office PA | Priscilla Al-Ever | 9:35 10:23
Script Supervisor | David Bush | 10:00 11:18
Camera PA | Marco Cardoso | 10:00 11:18
1st AC | Alex Kenyon | 10:00 10:00
2nd AC | Shaney Barklow | 9:45 10:00
Production SET | Yaron Zivo | 10:00 10:00
ART DEPARTMENT
1st Production Designer | Very Good | 9:45 9:45
2nd Production Designer | Sara Emmick | 9:45 9:45
3rd Production Designer | Mike Reddy | 9:45 9:45
4th Production Designer | Mike Nolthen | 9:45 9:45
5th Production Designer | Leilani Gilmore | 9:45 9:45
6th Production Designer | Liliann Goff | 9:45 9:45
6th Production Designer | Malia Williams | 9:45 9:45
6th Production Designer | Andrea Grisell | 9:45 9:45
6th Production Designer | Michael Larivitt | 9:45 9:45
6th Production Designer | Brian Draper | 9:45 9:45
6th Production Designer | John Walsh | 9:45 9:45
6th Production Designer | Jonathan Collins | 9:45 9:45
6th Production Designer | Alan Reddy | 9:45 9:45
6th Production Designer | Laura Reddy | 9:45 9:45
6th Production Designer | Bethany O'Connor | 9:45 9:45
6th Production Designer | Scott Goldbloom | 9:45 9:45
6th Production Designer | Nicky Al-Ever | 9:45 9:45
6th Production Designer | Aiden Laver | 9:45 9:45
6th Production Designer | Taylor Reddy | 9:45 9:45
6th Production Designer | Oliver Reddy | 9:45 9:45
6th Production Designer | Mackenzie Reddy | 9:45 9:45
6th Production Designer | Hunter Reddy | 9:45 9:45
6th Production Designer | Christopher Reddy | 9:45 9:45
6th Production Designer | Charlotte Reddy | 9:45 9:45
6th Production Designer | Morgan Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
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6th Production Designer | Emily Reddy | 9:45 9:45
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6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
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6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Reddy | 9:45 9:45
6th Production Designer | Emily Redd...
### Day 13

**A BEAUTIFUL BELLY**

**Daily Production Report**

**Director:** Andrew Kennedy Gay  
**Producers:** John Williams Wright, Kate Weeks  
**UPM:** Michelle Roca  
**In AD:** Mike De La Vina Jr.  
**2nd AD:** Georgia Hurge

**Production Office:**  
C.F.A. media, LLC  
501 W. Laningone Rd., She-HH  
Orlando, FL 32806  
407.229.6777 cell phone  
407.249.6777 office

---

**1st DAY:** 23  
**PRE IN:** 23  
**PRE OUT:** 23  
**REMAIN:** 13  
**SHUTTOWN DAYS:**  
**START DATE:** June 23, 2009  
**END DATE:** July 19, 2009  
**EST FINISH:** July 19, 2009

---

**REMAINING:** 08:37:27  
**PLS:** 08:37:27

---

**CREW CALL:** 11a  
**SHOOTING CALL:** 12:15p  
**FIRST SHOT:** 12:15p  
**LUNCH:** 5p  
**FIRST SHOT AFTER LUNCH:** 4:02p  
**DINNER:** 6p  
**START SHOT:** 11:00a  
**CAMERA SETUP:** 10:00a  
**LAST OUT:** 11:00a

---

**SCS:** POS.  
**PREV. 0:00:**  
**PREV. 23:**  
**PREV. 0:**  
**PREV. 0:**

**TOTAL:** 237  
**TURF:** 98  
**TOTAL:** 237  
**TURF:** 98  
**TOTAL:** 0  
**TOTAL:** 0  
**TOTAL:** 0  
**TOTAL:** 0  
**TOTAL:** 0

**PREVIOUS:** 0:00  
**0-25:** 141:21  
**SCENES COMPLETE:** 27, 27, 48, 70

**TOTAL:** 0  
**TOTAL:** 0

**REMAINING:** 0:08:27  
**TOTAL:** 0:08:27  
**SCHEDULED SHOT:** 85  
**NOTES:** n/a

---

**CAST:**  
**WEEK TIME:**  
**MEAL:**  
**TRAVEL:**

---

**NOTES:**  
**CAMERA CARDS:**  
**SOUND TAKES:**

---

**CAST:**  
**WORK TIME:**  
**MEAL:**  
**TRAVEL:**

---

**EXTRAS:**

---

**NO.**  | **RAT. IN** | **RAT. OUT** | **NOTE** | **MEAL** | **ADJ. O.T.** | **NO.**  | **RAT. IN** | **RAT. OUT** | **NOTE** | **MEAL** | **ADJ. O.T.**
---|---|---|---|---|---|---|---|---|---|---|---
15 | - | 11:30a | 10:28a | **-** | **-** | **-** | **-** | **-** | **-** | **-** | **-**

---

**Aunt. Director:** Mike De La Vina Jr., Georgia Hurge  
**UPM:** Michelle Roca
## A BEAUTIFUL BELLY
**July 7, 2009**

### Crew Call:
- **11a**
- **Wrap: 10:20p**
- **Lunch: 5p to 5:30p**

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### Art Department
- **1** Production Designer: Billy Mac
- **1** Art Director: Sara Enkefeldt
- **1** Set Art Director: Mike Girard
- **1** Set Director: Mike Hausen
- **1** Art Dept Assistant: Marco Muja

### Electric
- **1** Gaffer: John Wintell

### Publicity
- **1** DSM/V não BDP Editor: Jon Brown

### Grip
- **1** Key Grip: Kenneth Linton
- **1** Dolly Grip: Adam Francois

### Sound
- **1** Sound Mixer: Dave Williams

### Wardrobe
- **1** Costume Supervisor: Sara Enkefeldt
- **1** Assistant Costume Supervisor: Andy Harris
- **1** Costume Practitioner: Courtney Prater

### Make-up/Hair
- **1** Make-up Artist: Maria Gaffney
- **1** Hair Stylist: Andrea Zuda

### Props
- **1** Props Master: Kelly Gibbons

### Notes:
- [Add any additional notes here]

---

228
Day 14

A BEAUTIFUL BELLY

**Production Office:**
C.F.R. Media, LLC
Center for Georgia Media
568 W. Livingston Rd, Suite 110
Gainesville, FL 32605
(352) 373-3999
per: Michelle Roza

**Director:**
Andrew Hornsby Gay

**Producers:**
John William Wright, Kate Wilcox

**UPN:**
Michelle Roca

**1st AD:**
Alicia de la Vina Jr.

**2nd AD:**
Georgia Hulce

**Start Date:**
June 23, 2009

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**Sets**

- Int. Jason & Barry's House Kitchen: 43
- Hair: Grip Residence
- Int. Jason & Barry's House Bathroom: 61
- Hair: 2304 Caribbean Ct
- Int. Jason & Barry's House Bathroom & Bedroom: 63
- Int. Jason & Barry's House Dining Room: 64

**Crew Call:**
10a

**Shooting Call:**
11a

**First Shot:**
11:04a

**Lunch:**
4p-5p

**First Shot After Lunch:**
5:45p

**Camera Wrap:**
9:56a

**Script:**
SC (Cuts)

**Pages:**
0

**Saved:**
0

**Pre:**
0

**Prev:**
0

**Total:**
127

**Prev:**
98

**Prev:**
98

**Total:**
277

**Previous:**
60-62

**Remaining:**
61-63

**Lunch:**
4p-5p

**Notes:**

**Camera Cards:**

**Sound Takes:**

**Daily Total:**

**Work Time:**

**Meal:**

**Travel:**

**Character:**

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<tr>
<td>Lauren Brown</td>
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<tr>
<td>Michelle Reagan</td>
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<tr>
<td>John William Wright</td>
<td>11:45</td>
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**Extras:**

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<th>Meal</th>
<th>Adj.</th>
<th>O.T.</th>
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**Notes:**

**Adj:**

**O.T:**

---

Ast. Directors: Mike De La Vina Jr., Georgia Hulce

UPN: Michelle Roca

---

229
230


# Day 15

## A BEAUTIFUL BELLY

### Log Sheet

**Director:** Andrew Nembhard Gayle  
**Producers:** John William Wright, Kate Wilson  
**UPN:** Michelle Rice  
**Set Ad Jr:** Alex De La Viga  
**Field Ad:** Georgina Marge  

**Day:** Thursday  
**Date:** July 9, 2009  
**Day of:** 15  
**of 23**

### Schedule

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### Sets

- **Int. J & D's House Living Room:** 83, Gay Residence  
- **Int. J & D's House Living Room:** 85, 2304 Caribbean Ct.  
- **Int. J & D's House Living Room:** 87, Orlando, FL, 2009  
- **Int. J & D's House Living Room:** ARI

### Crew Call

- **Crew Call:** 10a  
- **SHooting Call:** 11:15a  
- **First Shot:** 1:30a

### Lunch

- **Lunch:** 4p to 4:30p  
- **First Shot After Lunch:** 5:30p  
- **Dinner:** To

### Script

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<td>NOTES: SC 167 and 168 were postponed to a later shoot date. SC 84 was previously shot.</td>
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### Notes

- **Camera Cards:**
- **Sound Takes:**

### Daily Total

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### Last

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**Notes:**
1. Production: The water has been shut off at the location due to a leak. It will be fixed sometime over the weekend.
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Notes:
1. Production: The water has been shut off at the location due to a leak, it will be fixed sometime over the weekend.
2. Production: 4 featured extras, PM 10:30 call.
3. Production: Had a working 2nd meal break.
## Day 17

**A BEAUTIFUL BELLY**

**Daily Production Report**

**Director:** Andrew Kenneth Gay

**Producers:** John Williams Helmburger, Kale Wilcox

**UPM:** Michelle Rocca

**1st AD:** Mike De La Villa Jr

**2nd AD:** Georgia purge

**Production Office:**

C.E.P. Media, LLC

Cameo for Emerging Media

500 W. Livingston St., Ste 1006

Orlando, FL 32801

**WST:** 7/17 10:56 AM

**Day:** Sunday

**Date:** July 12, 2009

**Location:** 17 of 23

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**START DATE:** June 23, 2009

**Scheid Finish:** July 20, 2009

**Est Finish:** July 20, 2009

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| EXT. AQUARIUM VIEWING AREA | HR1 | CLEARWATER MARINE AQUARIUM |
| EXT. AQUARIUM VIEWING AREA | HR1 | 245 Whetstone Passage |
| EXT. AQUARIUM VIEWING AREA ENTRANCE | D49 | Clearwater, FL 33757 |
| EXT. AQUARIUM VIEWING AREA DOLPHIN OBSERVATORY | P91 | NEIGHBORHOOD STREET |
| EXT. NEIGHBORHOOD STREETS | B1 | 2324 Carolina Ct. |

| EXT. CITY PARK | L49 | SHADY PARK, FL HAYMERS SQUARE |
| EXT. CITY PARK | L49 | 1904 M. England Ave 1100 |

**EXT. CITY PARK:**

WINTER PARK, FL 32780

**Crew Call:** 8:00am (plumber until)

**SHOOTING CALL:** 9am

**FIRST SHOT:** 9:29

**Lunch:** 12:30 to 1:00

**FIRST SHOT AFTER LUNCH:** 1:29

**Dinner:**

**FIRST SHOT:** 8:43h

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### SCENES AND PAGE

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**Total Script:** 227

**Total Pos:** 227

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Asst. Directors: Mike De La Villa Jr., Georgia Purge

UPM: Michelle Rocca

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Notes:
# Day 18

## A BEAUTIFUL BELLY

**Daily Production Report**

**Director:** Andrew Kenneth Gay  
**Producers:** Jake Williams Wright, Kate Wilcox  
**UFP:** Michelle Rico  
**AD:** Mike De La Villa Jr  
**AD:** Georgina Hurge

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### CREW CALL
- 8a
- **SHOOTING CALL:** TBA
- **FIRST SHOT:** 9:45a

### LUNCH
- 2p to 2:30p
- **FIRST SHOT AFTER LUNCH:** 3:45p
- **FINISHED TO:**
- **LAST OUT:** TBA

### SCRIPT SCENES AND PAGES

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### NOTES
- Script Supervisors present on Day 17, as numbers will be adjusted for Day 18.
- Part of sc.45 was shot today.
- Script Supvior not present on Day 17.
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**A BEAUTIFUL BELLY**

July 13, 2009

Day: 18 of 23
Crew Call: 8:00
Wrap: 6:00
Lunch: 2:00 to 2:30
# Day 19

## A BEAUTIFUL BELLY

**Production Office:**
C.F.A. Media, LLC

**Day:**
Tuesday

**Date:**
July 14, 2009

**Location:**
Orlando, FL, USA

**Director:**
Andrew Kenney Gay

**Producers:**
John Wilson Silver, Kate Wilcox

**DP:**
Michelle Rees

**AD:**
Mike De La Vina Jr., Georgia Hurge

## Schedule

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### Crew Call
- **Shot Call:** 10:30a
- **First Shot:** 11:05a
- **Lunch:** 12:30p to 1:30p
- **First Shot After Lunch:** 2:37p
- **Dinner:** To

### Camera Wrap
- **Camera Wrap:** 10:30p
- **Last Out:** 11:20p

## Script

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| TODAY: 7B & 4th | 3/5 | PARTIAL SCENES SH 

## Remaining Pages
- **Remaining:** 29 & 3rd, 12/18

## Notes
- Notes: Day 17 has been incorporated into scene and page counts.

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## Extras

**Rate:**
**In:** 100
**Out:** 80
**Note:**
**Meal:**
**Adj:**

**Adj O.T.:**

---

**Assistant Director:**
Mike De La Vina Jr., Georgia Hurge

**UPW:**
Michelle Rees

---

239
## A BEAUTIFUL BELLY

**July 14, 2009**

### CREW CALL:
- **Date:** 19 of 23
- **Shift:** 10:30a to 5:00p
- **Location:** 10101

### LUNCH:
- 11:00 to 12:00p

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**240**
Day 20

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<tr>
<td>59</td>
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<tr>
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| **CREW CALL** | 8:00 |
| **SHOOTING CALL** | 9:15 |
| **FIRST SHOT** | 9:25 |

| **Lunch** | 2:00 to 2:30 |
| **FIRST SHOT AFTER LUNCH** | 3:10 |
| **BINNER** | To |

| **CAMERA WRAP** | 7:15 |

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| **YESTERDAY** | 59 |
| **TOTAL SCENES** | 127 |

| **REMAINING** | 77 |

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### CAST

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<th><strong>T-TEST</strong></th>
<th><strong>H-HOLD</strong></th>
<th><strong>F-FINISH</strong></th>
<th><strong>CALL</strong></th>
<th><strong>TIME</strong></th>
<th><strong>DISHES</strong></th>
<th><strong>MAKEUP</strong></th>
<th><strong>START</strong></th>
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<td>JASON</td>
<td>W</td>
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<td>10:45</td>
<td>11:30</td>
<td>4:30</td>
<td>3:15</td>
<td>2:00</td>
<td>1:30</td>
<td>12:15</td>
<td>12:15</td>
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**Asst. Directors:** Mike de La Villa Jr., Georgina Hurgi
**UPM:** Michelle Reza

---

241
# | Position | Name | Call | Out | # | Position | Name | Call | Out |
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**NOTES:**

- All Cast Links: Report to 306, unless otherwise noted.
- The final call of the day is 10 minutes after the final call of the day, unless otherwise noted.
- Any crew member taking a call off is MIA.
**Days 21-24**

Production Reports for days 21 through 24 were never submitted to the producers by the unit production manager. It is unknown whether these reports were never completed or simply lost.
APPENDIX H: FINAL COST REPORT
## A Beautiful Belly Weekly Cost Report—Top Sheet

**Week 10—7/24/2009**

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<th>Over/Under to Date</th>
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<td>284.00</td>
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<td>DLV rounded down in his day rate.</td>
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<td>(7.88)</td>
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<td>Makeup &amp; Hairdressing</td>
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<td>(60.00)</td>
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<td>1,300.00</td>
<td>(424.50)</td>
<td>Unexpected CAF wrap extension expense.</td>
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<td>35-00</td>
<td>Craft/Catering Expenses</td>
<td>8,059.00</td>
<td>479.06</td>
<td>4,496.00</td>
<td>(3,563.00)</td>
<td>PC Ch # 39 missing $7.75, PC Envelope #33 missing .58</td>
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<td>36-00</td>
<td>Transportation</td>
<td>671.00</td>
<td>2,088.87</td>
<td>357.91</td>
<td>(231.65)</td>
<td>Drive the production back as little as possible.</td>
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**Total Production** 20,932.00 4,307.12 16,020.36 (6,911.64)

| 50-00     | Editorial                       | 810.00  | -      | 1,072.96      | 262.96             |             |
| 51-00     | Music                           | 1,000.00 | -      | -             | (1,000.00)         |             |
| 52-00     | Post-Production Sound           | 2,500.00 | -      | -             | (2,500.00)         |             |
| 57-00     | Administration Expenses         | 8,657.00 | 402.88  | 8,089.68      | 322.68             | Wrap party expenses, on-set card purchases, office supplies, etc. |

**Total Post Production** 12,817.00 402.88 10,824.36 (2,994.64)

| 60-00     | Contingency                     | 2,498.00 | -      | -             | (2,498.00)         |             |
| 61-00     | Funds Added After Budget, Lock  | -       | -      | -             | (2,498.00)         |             |

**Total Miscellaneous** 2,498.00 - - (2,498.00)

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<th>Total Complete Expenses</th>
<th>Budget</th>
<th>Actual</th>
<th>Costs to Date</th>
<th>Over/Under to Date</th>
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<td>9,710.00</td>
<td>28,316.90</td>
<td>(12,024.10)</td>
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APPENDIX I: CONTRACTS AND AGREEMENTS
Crew Deal Memos

Sample Crew Deal Memo

CREW DEAL MEMO

PRODUCTION COMPANY:  C.E.P. Media, LLC
109 Common Drive
Orlando, FL 32807

FILM:  "A BEAUTIFUL BELLY"

CONTRACTOR:  

POSITION:  

SOCIAL SECURITY #:  

ADDRESS:  

TELEPHONE:  (Home)  (Cellular)  

EMAIL:  

EMERGENCY CONTACT:  TELEPHONE:  

DATE:  

START DATE:  

END DATE:  

TERMS OF AGREEMENT:  (Check box and fill in amount, if applicable)

DEFERRED RATE (if any):  $  

BON/Kit/EQUIPMENT:  per day worked.

NOTES/ADDITIONAL TERMS:  

Form of Credit (May be granted in Production Company’s sole discretion):  

Initials:  (Contractor’s initials here constitute approval of the above screen credit and compensation.)

ADDITIONAL PROVISIONS

1. Screen credit shall be at Production Company’s sole discretion and subject to Contractor performing all services required in connection with the motion picture currently entitled “A BEAUTIFUL BELLY” (the “Film”). If credit is granted, all matters regarding prominence, placement, form, size, style, and color of credit shall be in Production Company’s sole discretion. No causal or inadvertent failure to comply with the provisions of this paragraph shall constitute a breach of this agreement, or give rise to any equitable relief, whatsoever. Contractor acknowledges that in no event shall Contractor be entitled by reason of any such breach to restrain and/or enjoin the exhibition, distribution, advertising, exploitation or marketing of the Film.

2. Contractor agrees and acknowledges that the publicity and exposure that Contractor may receive, if Contractor’s services are utilized in the Film, means Contractor receives while performing its services, and the credit (if granted to Contractor) severally and collectively constitutes valuable, sufficient and complete consideration, which is hereby acknowledged, for the rights granted herein to Production Company and that there shall be no payment of any monetary compensation to Contractor, unless otherwise set forth hereunder.

3. Contractor box or kit rentals and/or equipment are the responsibility of Contractor. Production Company assumes no responsibility for the same. Box rentals and/or personal property rented to Production Company must have a written inventory,
which shall be attached to this agreement. Box and/or kit rentals and/or equipment will be pro-rated on a daily basis. Contractor acknowledges and warrants that personal items rented to Production Company are insured by Contractor. Production Company assumes no responsibility for loss or damage thereto.

4. If Contractor is entitled to deferred compensation under the terms of this agreement then, subject to the production and sale of the film, and subject to Contractor's performance of all obligations and services specified herein, Contractor shall be entitled to receive Contractor's deferred compensation set forth hereinabove, which shall be deferred and paid to Contractor pro rata with all similar deferrals of compensation, and payable only after one hundred ten percent (110%) of investor cash recoupment, but prior to the payment of owner percentage participation of Production Company's Gross Equity.

5. Contractor shall be solely responsible for obtaining Contractor's own liability and collision insurance and deductibles on Contractor's personal vehicle when used in conjunction with the production of the film. Contractor further agrees that if Contractor is requested by Production Company to drive or ride in a production vehicle that Contractor will not use any drugs, artificial stimulants, non-prescription drugs or alcohol, at any time, while driving or riding in a production vehicle. Contractor agrees to notify Production Company if at anytime Contractor is too fatigued or tired to safely operate a production vehicle or any piece of production equipment. Contractor's failure to comply with the terms hereof will result in Contractor's immediate termination and dismissal. Failure to do any of the foregoing, or any violation of this Paragraph, will subject Contractor to personal liability, and Production Company shall not be responsible or liable to Contractor in any manner whatsoever. Should Production Company be held responsible and liable for any damages as a result of Contractor's breach of this Paragraph, Contractor agrees to indemnify Production Company in accordance with this agreement.

6. Contractor hereby acknowledges and agrees that this agreement and any other information or materials accessed by Contractor concerning the film while performing services on behalf of Production Company are strictly confidential and proprietary to Production Company, and as such Contractor shall not disclose (verbally or in writing) such details, materials or information to any third party without the prior written consent of Production Company. Any breach by Contractor of this confidentiality agreement shall be deemed a material breach of this agreement and Production Company shall be entitled to any and all legal recourse, whether in an action at law for damages or in equity, in order to enforce this confidentiality agreement. This confidentiality provision shall survive and remain in full force and effect after the termination of this agreement, after production has been completed on the film, and for the commercial life of the film.

7. Contractor acknowledges and confirms that Contractor does not have or claim any rights in and to the Picture, and Production Company shall own, control and exploit, in its sole discretion, in perpetuity throughout the universe, all rights in and to the results and proceeds of Contractor's services in connection with the Picture, including without limitation all ancillary and subsidiary rights therein, and to all materials and ideas of any kind, nature, or description contributed by Contractor to the Picture (collectively "Material"), in any and all media and technical formats of any and every nature whatsoever, whether now known or hereafter devised. Without limiting the foregoing, Production Company shall be the sole owner of all the results and proceeds of all services performed by Contractor hereunder, and all rights in and to the Material are hereby granted to Production Company for all purposes throughout the universe in perpetuity. Production Company shall be the copyright author and owner of, in and to, all results and proceeds of Contractor's services herein which shall be deemed a "work-made-for-hire" for Production Company pursuant to the provisions of the Copyright Act, and all services and Material delivered hereunder shall be registered for Copyright in the name of Production Company or its designee as author and copyright owner. In accordance with Production Company's ownership of the rights granted hereinafter, Production Company shall be free to commercially exploit, exhibit and distribute the Material, and all related materials, in any and all markets and forms of media, whether now known or hereafter devised, throughout the universe in perpetuity. If under applicable law the services and/or Material is not a "work-made-for-hire", and not effective to place authorship and ownership of the services and/or Material and all rights therein in Production Company, then to the fullest extent allowable and for the full term of protection otherwise accorded to Contractor under such applicable law, Contractor hereby automatically assigns and transfers to Production Company any and all right, title and interest of Contractor in and to the services and/or Material, and any other works now or hereafter created containing the material, or any derivative thereof. Contractor hereby expressly waives and relinquishes any moral rights or "droit moral" in and to any Material created by or contributed to the Picture by Contractor.

8. Production Company agrees to reimburse Contractor only for Production Company prior approved expenses (in writing) in connection with the Picture that have been paid out directly by Contractor, which are properly accounted for, upon proof and verification of valid receipts. Production Company shall not provide Contractor with any travel or accommodation expenses or reimbursements, or per diem, during the Term of this agreement. At the discretion of Production Company, transportation may
be provided for other set locations. If Contractor normally drives to set, then all fuel and other costs will be the sole responsibility of the Contractor unless expressly stated otherwise in writing.

9. Contractor acknowledges that Contractor's services hereunder are of special, unique, unusual, extraordinary and intellectual character, giving them a peculiar value, the loss of which cannot be reasonably or adequately compensated in damages in an action at law, and in the event of the breach or threatened breach of this agreement by Contractor, and without limiting any other rights or remedies, Production Company shall be entitled to any equitable relief by way of injunction or otherwise. Under no circumstances, and at no time during this agreement or after the termination hereof, shall Contractor be entitled to any special or equitable relief of any kind whatsoever, including that of injunctive relief, which would prevent Production Company's, or its licensees and assignees, right to commercially exploit, distribute, exhibit, or market the Film.

10. The parties agree that any controversy, dispute or claim arising under, out of, in connection with, or in relation to this agreement, or the making or interpretation thereof, or the performance, enforcement, breach, termination or validity of any of the terms hereof, shall first be submitted to non-binding mediation and, if not resolved at mediation, shall thereafter be determined and settled by final, binding, and non-appealable arbitration pursuant to the rules and procedures of Independent Film & Television Alliance ("IFTA"), as said rules may be amended from time to time with rights of discovery if requested by the arbitrator. Such rules and procedures are incorporated and made a part of this agreement by reference. If IFTA shall refuse to accept jurisdiction of such dispute, then the Parties agree to arbitrate such matter before and in accordance with the rules of the American Arbitration Association then in effect before a single arbitrator, mutually agreed by both Parties and familiar with entertainment law. The venue for such mediation and arbitration (whether state of federal) shall be in Orlando, Orange County, Florida. The Parties further agree that the arbitrator is directed to award to the prevailing party reasonable attorneys' fees, costs and disbursements, including reimbursement for the cost of witnesses, travel and subsistence during the arbitration and hearings. Any award rendered thereon may be entered in the highest court of the forum, state or federal, having jurisdiction. The Parties agree to accept service of process in accordance with the IFTA Rules.

11. Contractor is obligated to comply with the injury and illness prevention procedures per OSHA's guidelines. Production Company shall have the customary rights of suspension and termination by reason of any event beyond Production Company's control, which materially hampers production of the Film including but not limited to force majeure, incapacity of Contractor, director, director of photography, or any principal cast or crew member. Any criminal or civil acts of sexual harassment and/or the use of alcohol, artificial stimulants, or non-prescription drugs during your services hereunder, or while in Production Company's vehicles, will result in Contractor's immediate dismissal without any further compensation or credit of any kind whatsoever to Contractor. Without limiting the foregoing, Production Company reserves the right to discharge you at any time, subject only to the obligation to pay the balance of any compensation due to you up through your date of termination and nothing thereafter (Production Company may also withhold credit in its sole discretion). Should Production Company be held responsible and liable for any damages as a result of Contractor's breach of this Paragraph, Contractor agrees to indemnify Production Company in accordance with this agreement.

12. Contractor is entering into this agreement as an independent contractor. Contractor has no right to bind the Production Company to any agreement. Production Company shall not be liable for any withholding tax, social security taxes, worker's compensation, insurance or other expenses or liabilities attributable to an employer/employee relationship. Contractor shall not be considered as having an employee status or as being entitled to participate in any plans, arrangements or distributions by Production Company, or its successors and assigns, pertaining to or in connection with any pension, stock, membership, bonus, profit sharing or similar benefits. In the event that the Internal Revenue Service should determine that Contractor is, according to I.R.S. guidelines, an employee subject to withholding and social security contributions, Contractor agrees that all payments to Performer are gross payments, and Contractor is responsible for all income taxes, withholdings, Medicare and social security payments thereon.

13. If Contractor appears on camera in the Film, or in any other Production Company production or other audiovisual program, including without limitation "The Making of", behind-the-scenes, promotional and or documentary films related to this Film, or in any still photograph to be utilized by Production Company, Contractor grants Production Company the perpetual and exclusive right to use, and to grant others the right to use, Contractor's actual or simulated likeness, photograph, name, voice, personal characteristics and other personal identification in, and in connection with, the Film and/or any and all other Production Company productions, and for the advertisement, promotion, publicity, distribution, exhibition and/or other exploitation thereof, including all ancillary and subsidiary rights therein, in any and all languages, formats and media, now known or hereafter devised, throughout the universe in perpetuity, without any further compensation to Contractor except as provided herein.
14. Nothing herein shall be construed to obligate Production Company to produce, distribute, release, perform or exhibit any motion picture, television, theatrical or other production based upon, adapted from or suggested by the Contractor or from his or her services, in whole or in part, or otherwise to exercise, exploit or make any use of any rights, licenses, privileges or property granted herein to Production Company.

15. Production Company shall have the right to assign this agreement, in whole or in part, to any third party in its sole discretion. Contractor shall not assign this agreement, or any part hereof, or any or all of Contractor's rights to payment.

16. Production Company shall have the customary rights of suspension and termination by reason of any event beyond Production Company's control that materially hampers and/or delays production of the Film including, but not limited to, force majeure, incapacity of Contractor, director, director of photography, or any principal cast member.

17. Contractor shall defend, indemnify, make good, save and hold Production Company, its shareholders, directors, managers, members, officers, agents, contractors, successors, licensees and assigns harmless from and against any and all liabilities, damages, charges, causes of actions, claims, costs, charges, attorney fees, recoveries, actions, judgments, penalties, expenses and other losses whatsoever, which may be obtained against, imposed upon, or suffered by Production Company and its shareholders, directors, officers, agents, contractors, successors, licensees and assigns arising from a breach of any of Contractor's representations, warranties, and agreements hereunder, or from Contractor's omissions or violations of any of the terms of this agreement.

18. This agreement constitutes the entire agreement of the parties relating to the subject matter hereof and supersedes, replaces, and terminates all prior contracts and agreements, whether verbal or written, relating to the subject matter hereof. Neither this agreement nor any of its terms may be altered, amended, modified, canceled or waived other than by written instrument executed by each party hereto. This agreement shall bind, and inure to, the benefit of the parties and their respective successors, assigns, heirs, administrators, executors, and conservators. A waiver of any term or condition of this agreement will not be deemed to be, and may not be construed as, a waiver of any other term or condition. If any provision of this agreement is adjudicated to be unenforceable or invalid for any reason, that part will be severed from the balance of this agreement, and the validity and enforceability of the remainder of this agreement will in no way be affected or impaired unless the severed portion was essential to the intended purpose of this agreement. The laws of the State of Florida applicable to contracts signed and to be fully performed within the State of Florida shall apply to this agreement.

ACCEPTED AND AGREED TO BY:

PRODUCTION COMPANY:  

C.F.P. Media, LLC,  
a Florida limited liability company

CONTRACTOR:

Signature: ________________________________  
Signature: ________________________________

Name: ________________________________  
Name: ________________________________

Its: Authorized Representative  
Print Name: ________________________________

Date: ________________________________
### List of Crew Deal Signatories

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<tr>
<th>NAME:</th>
<th>POSITION:</th>
<th>DATE OF EXECUTION:</th>
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<td>Porter, Kair</td>
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<td>Proctor, Courtney</td>
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<tr>
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<td>Sumayang, Danika Fiel</td>
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<td>05/02/2009</td>
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<tr>
<td>Wolfe, Alex</td>
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Talent Releases

Sample Talent Agreement

TALENT AGREEMENT

PRODUCTION COMPANY: C.F.P. Media, LLC
159 Commons Drive
Orlando, FL 32807

FILM: "A BEAUTIFUL BELLY"

PERFORMER: __________________________

ROLE: __________________________

SOCIAL SECURITY #: __________________________

ADDRESS: __________________________

TELEPHONE: (Home) __________________________ (Cellular) __________

EMAIL: __________________________

EMERGENCY CONTACT: __________________________

TELEPHONE: __________________________

TERMS OF AGREEMENT (Check box and fill in amount, if applicable)

☐ FIXED RATE: $ __________

☐ DEFERRED RATE: $ __________

NOTES/ADDITIONAL TERMS:

________________________________________

Form of Credit (May be created in Production Company’s sole discretion):

________________________________________

Initials: __________________________ (Performer’s initials here constitutes approval of the above screen credit and compensation.)

ADDITIONAL PROVISIONS

1. Production Company engages Performer as an actor in the role (set forth hereinafter) in the Film, and shall cause Performer to render all services customarily rendered by actors in feature-length motion pictures at such times and places designated by Production Company and in full compliance with Production Company’s instructions in all matters. Without limiting the foregoing, Performer’s services shall be in accordance with the following:

   (a) START DATE: Principal Photography of the Film shall commence on or about the Start Date set forth hereinafter and continue until the completion of principal photography or until 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 Performer’s services are suspended therefore), or due to any location requirements, director and/or cast unavailability, weather conditions, and/or other similar contingencies.

   (b) EXCLUSIVITY: Performer’s services hereunder shall be on a first-priority, exclusive basis for Production Company during the production of the Film; and on a non-exclusive, but on a first-priority basis for Production Company during the Post-Production Period.

   (c) RETAKES AND OTHER ADDITIONAL SERVICES: During and after the Term hereof, and at Performer’s professional availability, Performer shall render any such additional services Production Company may desire in producing retakes, added

1 of 5

254
scenes, transparencies, close-ups, sound track (including ADR, dubbing and looping), process shots, trick shots and trailers for changes in and foreign versions of the Film. Such additional services shall be performed by Performer without any additional compensation. Without limiting the foregoing, at Production Company’s sole discretion, Production Company may provide for and pay Performer’s reasonable travel, accommodation and food expenses should Production Company require Performer’s additional services. Production Company shall not be responsible to pay for any out-of-pocket expenses by Performer, unless Performer acquires Production Company’s prior written consent.

(d) Nights, Weekends, Holidays, Work Time: No increased or additional compensation shall accrue or be payable to Performer for services rendered by Performer at night or on weekends or holidays, or after the expiration of any number of hours of service in any period.

2. As full and complete consideration, the sufficiency of which is hereby acknowledged, for all services to be rendered by Performer and for all of the rights granted by Performer to Production Company hereunder, and on condition that Performer is not in default of the terms hereunder, Production Company agrees to pay Performer, and Performer agrees to accept the following:

(a) Fixed Compensation: Performer acknowledges receipt and agrees to the fixed compensation total sum set forth hereinabove as payment for his or her services under this Agreement, which may be paid up front or over the course of the production schedule for the Film.

(b) Deferred Compensation: If Performer is entitled to deferred compensation under the terms of this agreement, then conditioned upon the production and sale of the Film, and subject to Performer’s performance of all obligations and services specified herein, Performer shall be entitled to receive Performer’s deferred compensation set forth hereinabove, which shall be deferred and paid to Performer pro rata with all similar deferments of compensation, and payable only after one hundred ten percent (110%) of investor cash recoupment, but prior to the payment of owner percentage participation of Production Company’s Gross Equity.

3. Screen credit shall be at Production Company’s sole discretion and conditioned upon Performer performing all services required in connection with the Film. All matters regarding prominence, placement, form, size, style, and color of credit shall be in Production Company’s sole discretion. Performer may be granted an on screen credit in connection with the Film, and in any paid advertising in connection therewith where such credit is customarily given (subject to the standard exceptions and exclusions of the distributor of the Picture). No casual or inadvertent failure to comply with the provisions of this paragraph shall constitute a breach of this agreement, or give rise to any equitable relief, whatsoever. Performer acknowledges that in no event shall Performer be entitled by reason of any such breach to restrain and/or enjoin the production, exhibition, distribution, advertising, exploitation or marketing of the Film.

4. Notwithstanding anything to the contrary as provided herein, Production Company shall not provide Performer with any travel or accommodation expenses or reimbursements, or per diem, during the Term of this agreement. At the discretion of Production Company, transportation may be provided for other set locations. If Performer normally drives to set, then all fuel and other costs will be the sole responsibility of the Performer unless expressly stated otherwise in writing.

5. Production Company shall have the exclusive, perpetual right to use, and to grant others the right to use, of Performer’s name, sobriquet, photograph, likeness, voice, caricature, personal characteristics and other personal identification, and shall have the right to simulate Performer’s name, sobriquet, photograph, likeness, voice, caricature, personal characteristics and other personal identification and/or signature and appearance (collectively referred to herein as “name and likeness”) in and in connection with the Film, including without limitation “The Making of”, behind-the-scenes, promotional and/or documentary films related to this Film, and all ancillary and subsidiary rights therein, in any and all languages, and in the advertising, publicizing, exhibition, and/or other exploitation thereof, in any manner and by any means now known or hereafter devised, throughout the universe in perpetuity, and in connection with commercial advertising and publicity tie-ups thereof, without any other additional compensation to Performer. Production Company is also granted the further exclusive right and license, but only in connection with the role portrayed by Performer in the Film, to use, and to grant others the right to use, of Performer’s name and likeness in and in connection with any merchandising and/or publishing undertakings, without any other additional compensation to Performer.
6. At Production Company’s request, Performer shall, subject to his or her professional availability, participate in any publicity events (publicity junket, press conferences, etc.) whether in Orlando, Florida, or elsewhere, on behalf of the Film without any other additional compensation to Performer. It shall be within Production Company’s sole discretion whether or not to pay for, or reimburse, Performer for all reasonable travel, accommodation, and meal expenses for any such publicity event that Production Company authorizes Performer to attend with Production Company’s prior written consent. Performer shall not engage in any publicity event or interview, in connection with or on behalf of the Film, without the prior written approval of Production Company.

7. Performer grants, and Production Company shall have, the perpetual and universal right to photograph and rephotograph Performer (still and moving) and to record and re-record, double and dub Performer’s voice and performances, by any methods or means now known or hereafter devised in the future, and to use and authorize others to use Performer’s name, voice and likeness for and in connection with the Film, the soundtrack (including a soundtrack album), trailers, and documentary and/or “making of” Films, and all advertising (including without limitation Performer’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 Film including all ancillary and subsidiary rights therein and any element thereof. Production Company shall own all rights in and to the results and proceeds of Performer’s services hereunder, including the copyrights thereof, and as such owner, Production Company shall make the right (among all other rights of ownership), throughout the universe in perpetuity: (i) to include such results and proceeds in the Film and in advertising and publicity relating to the Film, (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 Film, (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 Production Company’s rights to any other person or other third party company. Without in any way limiting the foregoing, the results and proceeds of Performer’s services hereunder include, without limitation, any and all material, words, likenesses, writings, ideas, “gags,” dialogue, melody and lyrics composed, submitted or interpolated by Performer in connection with the preparation or production of the Film (hereinafter referred to as “material”). All said material, the copyrights therein, and all renewals, extensions or revocations of copyright now or hereafter provided, shall automatically become the property of Production Company, which shall be deemed the author and owner thereof. It being agreed and acknowledged that all of the results and proceeds of Performer’s services hereunder are a specially ordered and commissioned “work made for hire” within the meaning of the U.S. Copyright Act. If under any applicable law the services and/or material is not a “work-made-for-hire”, and not effective to place authorship and ownership of the services and/or material and all rights therein in Production Company, then to the fullest extent allowable and for the fall term of protection otherwise accorded to Performer under such applicable law, Performer hereby unconditionally assigns and transfers to Production Company any and all right, title and interest of Performer in and to the services and/or material, and any other works now or hereafter created containing the material, or any derivative thereof. Performer hereby expressly waives and relinquishes any moral rights or “droit moral” in and to any services and/or material created by or contributed to the Film by Performer including all of Performer’s performance.

8. Performer is entering into this agreement as an independent contractor. Production Company shall not be liable for any withholding tax, social security taxes, worker’s compensation, insurance or other expenses or liabilities attributable to an employer/employee relationship. Performer shall not be considered as having an employee status or as being entitled to participate in any plans, arrangements or distributions by Production Company, or its successors and assigns, pertaining to or in connection with any pension, stock, membership, bonus, profit sharing or similar benefits. In the event that the Internal Revenue Service should determine that Performer is, according to I.R.S. guidelines, an employee subject to withholding and social security contributions, Performer agrees that all payments to Performer are gross payments, and Performer is responsible for all income taxes, withholdings, medicare and social security payments thereon.

9. Performer agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called “character” or “period” costumes be required, the Production Company shall supply the same.

10. Performer is obligated to comply with the injury and illness prevention procedures per OSHA’s guidelines. Production Company shall have the customary rights of suspension and termination by reason of any event beyond Production Company’s control which materially hampers production of the Film including but not limited to force majeure, or incapacity of Performer,
director, director of photography, or any principal cast or crew member. Any criminal or civil acts of sexual harassment and/or
the use of alcohol, artificial stimulants, or non-prescription drugs during your services hereunder, or while in Production
Company's vehicles, will result in Performer's immediate dismissal without any further compensation or credit of any kind
whatsoever to Performer. Without limiting the foregoing, Production Company reserves the right to discharge you at any time,
subject only to the obligation to pay the balance of any compensation due to you up through your date of termination and
nothing thereafter (Production Company may also withhold credit in its sole discretion). Should Production Company be held
responsible and liable for any damages as a result of Contractor's breach of this Paragraph, Performer agrees to indemnify
Production Company in accordance with this agreement.

11. Performer warrants that to the best of Performer's knowledge Performer is in good health and has no condition which
would prevent Production Company from obtaining life, health, accident, cast or other insurance covering Performer at premium
rates normal to Performer's age and sex, without any unusual exclusion or limitation of liability on the part of the insurer.

12. All payments to Performer hereunder shall be deemed to be equitable and inclusive remuneration for all services
rendered by Performer in connection with the Film and to be paid by way of a complete buy-out of all rights granted to
Production Company hereunder and, except as otherwise provided herein, no further sums shall be payable to Performer by
Production Company by reason of the exploitation of the Film and all results and proceeds of Performer's services hereunder in
any and all media now known or hereafter devised in the future, throughout the universe, in perpetuity. Nothing herein
contained shall in any way obligate the Production Company to use Performer's services in the Film, or to produce, exhibit,
advertise, or distribute the Film, provided that upon condition that Performer shall fully perform all of the terms and conditions
hereof, nothing contained in this paragraph shall relieve the Production Company from its obligation to pay Performer the
amount of compensation as stated herein, and Production Company's obligation to Performer hereunder shall be deemed fully
performed by payment to Performer of said amount.

13. Performer shall be solely responsible for obtaining Performer's own liability and collision insurance and deductibles on
Performer's personal vehicles when used in conjunction with the production of the Film. Performer further agrees that if
Performer is requested by Production Company to drive or ride in a production vehicle that Performer will not use any drugs,
artificial stimulants, non-prescription drugs or alcohol, at any time, while driving or riding in production vehicle. Performer
agrees to notify Production Company if at anytime Performer is too fatigued or tired to safely operate a production vehicle or
any piece of production equipment. Performer's failure to comply with the terms hereof will result in Performer's immediate
termination and dismissal. Failure to do any of the forgoing, or any violation of this Paragraph, will subject Performer to
personal liability, and Production Company shall not be responsible or liable to Performer in any manner whatsoever. Should
Production Company be held responsible and liable for any damages as a result of Performer's breach of this Paragraph,
Performer agrees to indemnify and hold harmless Production Company in accordance with this agreement.

14. Performer acknowledges that Performer's services hereunder are of special, unique, unusual, extraordinary and
intellectual character, giving them a peculiar value, the loss of which cannot be reasonably or adequately compensated in
damages in an action at law, and in the event of the breach or threatened breach of this agreement by Performer, and without
limiting any other rights or remedies, Production Company shall be entitled to any equitable relief by way of injunction or
otherwise. Under no circumstances, and at no time during this agreement or after the termination hereof, shall Performer be
entitled to any special or equitable relief of any kind whatsoever, including that of injunctive relief, which would prevent
Production Company's, or its licensees and assignees, right to commercially exploit, distribute, exhibit, or market the Film.

15. Performer hereby acknowledges and agrees that this agreement and any other information or materials accessed by
Performer concerning the Film while performing services on behalf of Production Company are strictly confidential and
proprietary to Production Company, and as such Performer shall not disclose (verbally or in writing) such details, materials or
information to any third party without the prior written consent of Production Company. Any breach by Performer of this
confidentiality agreement shall be deemed a material breach of this agreement and Production Company shall be entitled to any
and all legal recourses, whether in an action at law for damages or in equity, in order to enforce this confidentiality agreement.
This confidentiality provision shall survive and remain in full force and effect after the termination of this agreement, after
production has been completed on the Film, and for the commercial life of the Film.
16. The parties agree that any controversy, dispute or claim arising under, out of, in connection with, or in relation to this agreement, or the making or interpretation thereof, or the performance, enforcement, breach, termination or validity of any of the terms hereof, shall first be submitted to non-binding mediation and, if not resolved at mediation, shall thereafter be determined and settled by final, binding, and non-appellable arbitration pursuant to the rules and procedures of Independent Film & Television Alliance ("IFTA"), as said rules may be amended from time to time with rights of discovery if requested by the arbitrator. Such rules and procedures are incorporated and made a part of this agreement by reference. If IFTA shall refuse to accept jurisdiction of such dispute, then the Parties agree to arbitrate such matter before and in accordance with the rules of the American Arbitration Association then in effect before a single arbitrator, mutually approved by both Parties and familiar with entertainment law. The venue for such mediation and arbitration (whether state of federal) shall be in Orlando, Orange County, Florida. The Parties further agree that the arbitrator is directed to award to the prevailing party reasonable attorneys' fees, costs and disbursements, including reimbursement for the cost of witnesses, travel and subsistence during the arbitration and hearings. Any award rendered therefrom may be entered in the highest court of the forum, state or federal, having jurisdiction. The Parties agree to accept service of process in accordance with the IFTA Rules.

17. Production Company shall have the right to assign this agreement and/or lend Performer's services to any third party. Performer shall not assign this agreement, or any part hereof, or any or all of Performer's rights to payment.

18. Production Company shall have the customary rights of suspension and termination by reason of any event beyond Production Company's control that materially hampers and/or delays production of the Film including, but not limited to, force majeure, incapacity of Performer, director, director of photography, or any principal cast member.

19. Performer shall defend, indemnify, make good, save and hold Production Company, its shareholders, directors, managers, members, officers, agents, employees, successors, licensees and assigns harmless from and against any and all liabilities, damages, charges, costs, expenses, causes of actions, claims, costs, charges, attorney fees, recoveries, actions, judgments, penalties, expenses and other losses whatsoever, which may be obtained against, imposed upon, or suffered by Production Company and its shareholders, directors, managers, members, officers, agents, employees, successors, licensees and assigns arising from a breach of any of Performer's representations, warranties, and agreements hereunder, or from Performer's omissions or violations of any of the terms of this agreement.

20. This agreement constitutes the entire agreement of the parties relating to the subject matter hereof and supersedes, replaces, and terminates all prior contracts and agreements, whether verbal or written, relating to the subject matter hereof. Neither this agreement nor any of its terms may be altered, amended, modified, canceled or waived other than by written instrument executed by each party hereto. This agreement shall bind, and inure to, the benefit of the parties and their respective successors, assigns, heirs, administrators, executors, and conservators. A waiver of any term or condition of this agreement will not be deemed to be, and may not be construed as, a waiver of any other term or condition. If any provision of this agreement is adjudicated to be unenforceable or invalid for any reason, that part will be severed from the balance of this agreement, and the validity and enforceability of the remainder of this agreement will in no way be affected or impaired unless the severed portion was essential to the intended purpose of this agreement. The laws of the State of Florida applicable to contracts signed and to be fully performed within the State of Florida shall apply to this agreement.

ACCEPTED AND AGREED TO BY:

PRODUCTION COMPANY: PERFORMER:

C.F.P. Media, LLC, a Florida limited liability company

Signature:

Signature:

Print Name:

Signature:

Name: Authorized Representative

Name: Authorized Representative

Its: Date:

Date:
# List of Talent Agreement Signatories

<table>
<thead>
<tr>
<th>NAME:</th>
<th>ROLE:</th>
<th>DATE OF EXECUTION:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blanton, Will</td>
<td>Bible Study Friend</td>
<td>06/29/2009</td>
</tr>
<tr>
<td>Brown, Lauren</td>
<td>Danny Ackart</td>
<td>05/19/2009</td>
</tr>
<tr>
<td>Cadiz, Irma</td>
<td>Annie</td>
<td>06/29/2009</td>
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<tr>
<td>Campbell, Aimee</td>
<td>Pregnant Body Double</td>
<td>06/06/2009</td>
</tr>
<tr>
<td>Cook, Tyler</td>
<td>Boy in Bookstore</td>
<td>06/20/2009</td>
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<tr>
<td>Coville, Abby</td>
<td>Girl in Bookstore</td>
<td>06/18/2009</td>
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<tr>
<td>Crawford, Kamara</td>
<td>Bible Study Friend</td>
<td>06/27/2009</td>
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<tr>
<td>DeBorde, Cosette</td>
<td>Izzie Ackart</td>
<td>06/21/2009</td>
</tr>
<tr>
<td>DeBorde, Dave</td>
<td>Geoff Peeples</td>
<td>06/21/2009</td>
</tr>
<tr>
<td>Dickens, Faith</td>
<td>Girl in Bookstore</td>
<td>06/22/2009</td>
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<tr>
<td>Dickens, William Alexander</td>
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<tr>
<td>Dixon, Lindsey</td>
<td>Student</td>
<td>06/22/2009</td>
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<tr>
<td>England, Kilani</td>
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<td>Feren, Michele</td>
<td>Rachel Ackart</td>
<td>05/27/2009</td>
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<tr>
<td>Fields-Rivera, Kayla</td>
<td>Girl in Bookstore</td>
<td>06/23/2009</td>
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<tr>
<td>Green, Chris</td>
<td>Bible Study Friend</td>
<td>06/29/2009</td>
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<tr>
<td>Gruver, Melissa</td>
<td>Woman in Pharmacy</td>
<td>06/18/2009</td>
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<tr>
<td>Kissinger, Nina</td>
<td>Woman in Nathan's Photos</td>
<td>06/21/2009</td>
</tr>
<tr>
<td>Name</td>
<td>Relationship</td>
<td>Date</td>
</tr>
<tr>
<td>---------------------</td>
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<tr>
<td>Lee, Peyton</td>
<td>Nathan Long</td>
<td>05/19/2009</td>
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<tr>
<td>Levy, Michelle</td>
<td>Bible Study Friend</td>
<td>06/28/2009</td>
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<tr>
<td>LoCicero, Amy</td>
<td>Allison James</td>
<td>05/19/2009</td>
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<td>Lonardo, Ashley</td>
<td>Girl in Bookstore</td>
<td>06/18/2009</td>
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<td>Lonardo, Jessica</td>
<td>Girl in Bookstore</td>
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<td>Lundgren, John Archer</td>
<td>Homeless Man</td>
<td>06/26/2009</td>
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<td>Molnar, Randy</td>
<td>Principal Stevens</td>
<td>06/18/2009</td>
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<td>Morgan, Susan</td>
<td>Patty Lewis</td>
<td>06/24/2009</td>
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<td>Mullen, J.T.</td>
<td>Student</td>
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<tr>
<td>Oberole, Breanna</td>
<td>Girl in Bookstore</td>
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<tr>
<td>Pagano, Gabrielle</td>
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<td>06/23/2009</td>
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<td>Straw, Elizabeth</td>
<td>Student</td>
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<tr>
<td>Strickland, Emily</td>
<td>Girl in Bookstore</td>
<td>06/22/2009</td>
</tr>
<tr>
<td>Sweet, Raymond D.</td>
<td>Pastor Dave</td>
<td>05/27/2009</td>
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<tr>
<td>Worley, Chris</td>
<td>Jason Ackart</td>
<td>05/19/2009</td>
</tr>
<tr>
<td>Wright, John William</td>
<td>Will Ackart</td>
<td>05/27/2009</td>
</tr>
<tr>
<td>Wright, Lu Labri</td>
<td>Bible Study Friend</td>
<td>06/29/2009</td>
</tr>
</tbody>
</table>
Location Agreements

Sample Location Agreement

LOCATION AGREEMENT

Date:

Location of real property ("Premises"): ________________

Descriptions of Premises: Will and Rachel’s Home: Patio, Living Room, Dining Room, Kitchen, Spare Rooms

Dates of Use ("Date(s)";): "A BEAUTIFUL BELLY" is tentatively scheduled to begin principal photography on June 23rd, 2009 and wrap on July 17th, 2009. Use of this location is scheduled to tentatively occur on June 30th, July 1st, and July 2nd, but dates are subject to change due to production scheduling conflicts. All conflicts and deviations from these tentative shooting dates will be reflected in writing and agreed upon by both the Production and the Property Owner.

1. For good and valuable consideration, the receipt of which is hereby acknowledged, Licensor, whose name and address are set forth below, hereby grants to C.F.F. MEDIA, LLC, a Florida limited liability company ("Producer" or "Licensor"), and its agents, licenses, designers, successors, assigns, employees, independent producers, contractors, suppliers and other persons connected with the feature-length motion picture currently entitled "A BEAUTIFUL BELLY" ("Picture"), the following irrevocable rights with respect to the Premises:

a. To enter and remain upon the Premises with personnel, equipment and sets for the sole and express purpose of recording and photographing by motion picture, film, videotape, and still photography and to make sound recordings live or on tape, film or by any other process of the Premises (including, without limitation, exterior and interior of buildings) ("Buildings"), other structures ("Structures"), and signs, furniture, and pictures contained in or on such Buildings and/or Structures which are on or in the Premises, and to photograph and record any animals on the Premises, on the Dates indicated above; provided, however, that if weather conditions or production exigencies make the Dates impractical, the Dates may be postponed to another mutually acceptable date. Such permission shall continue until the completion of all scenes and work required. At any time within six (6) months from the date Producer completes its use of the Premises, Producer may, on not less than five (5) days prior written notice to Licensor, re-enter and use the Premises for such periods as may be reasonably necessary to photograph re-takes, added scenes, etc., derived by Producer upon the same terms and conditions contained in this agreement.

b. To use the name of the Premises and/or the name of any Buildings or Structures, including all signs (and the names, trademarks, logos, and likenesses contained on such signs) located on the Premises, in connection with Producer’s use of the recordings, photographs, film or videotape made pursuant to this agreement. Such right shall include the right to refer to the Premises by its correct name or any fictitious name and the right to attribute both real and fictitious events as occurring on the Premises and to fictionalize the Premises itself.

c. To construct and photograph a set duplicating all or part of the Premises, and Buildings or Structures (including, but not limited to, any signs or any interior of Buildings and Structures).

d. To change the location and/or replace furnishings in Buildings located on the Premises for the purpose of recording, photographing, filming or videotaping scenes pursuant to this agreement.

e. To remove all of Producer’s sets, structures, and other materials and equipment from the Premises, and to restore the Premises as nearly as possible to its original condition at time of Producer’s taking possession thereof; reasonable wear and damage not caused by Producer’s use excepted.

f. To own all rights, including all copyrights, and to all recordings, photographs, film or videotape (whether still or moving) made by Producer pursuant to this agreement throughout the universe is perpetual, and the irrevocable and perpetual right to use and exploit the same in and in connection with the Picture, and in any and all media and technical formats whether now known or hereafter devised, or as Producer may desire. Without limiting the generality of the foregoing sentence, Producer may use such recordings, photographs, film or videotape in connection with advertising, publicity, marketing and exploitation of the Picture.

2. Licensor warrants, represents, and agrees that: (a) Licensor is the owner, or the agent for the owner, of the Premises and has the sole right and authority to grant to Producer all of the rights set forth herein, and to enter into and sign this agreement; and (b) it is not necessary for Producer to obtain the consent of, or pay any amounts to, any other person, corporation or entity in order to exercise the rights granted to Producer herein. Licensor acknowledges that Producer
has described generally to Licensor any unusual or unlikely manner in which the Premises and/or the name of the Premises may be used by Producer.

3. Producer shall indemnify Licensor and hold Licensor harmless from and against all bodily injury and property damage (ordinary wear and tear excepted), which is solely caused by Producer's negligent or intentional misconduct on the Premises. Producer shall not be responsible for any such damage or injury, or both, caused by the negligent or intentional misconduct of Licensor (including Licensor's employees and agents). Licensor shall indemnify and hold Producer, its agents, licensees, successors, assigns, designers and employees harmless from and against any and all liabilities, costs (including, but not limited to, attorney's fees), claims, damages and suits arising out of Licensor's breach of its representations, warranties, and agreements hereunder.

4. Licensor hereby releases Producer and its agents, employees, licensees, successors, assigns, distributors, exhibitors, designers and all other persons or entities from any and all claims, demands, or causes of action which the Licensor, its heirs, successors or assigns may now have or hereafter acquire by reason of Producer's recording, photographing, filming or videotaping of the Premises, and using the aforesaid in any manner whatsoever, including without limitation, all Buildings (interior and exterior), Structures, equipment, facilities and signs therein.

5. Licensor acknowledges and agrees that the promotional value and exposure of having the Premises displayed in the Picture shall constitute sufficient consideration because of the marketing and promotional benefit Licensor may acquire by having its Premises displayed in the Picture. Producer is not obligated to actually use the Premises, or produce the Picture, and include materials photographed or recorded hereunder in the Picture. Licensor acknowledges that Producer is relying on the rights granted by Licensor and that any breach by Licensor of this agreement will cause Producer irreparable damage which cannot be fully compensated for by money damages.

6. This Agreement shall be governed by and construed under the law of the State of Florida. If a dispute arises from or relates to this Agreement or the breach hereof, the parties agree first to try in good faith to settle the dispute by mediation under the Mediation Rules of the American Arbitration Association, before resorting to arbitration. If the dispute is not settled by mediation, the parties agree to submit the dispute to final, binding, and non-appealable arbitration pursuant to the rules and procedures of Independent Film & Television Alliance ("IFTA"), as said rules may be amended from time to time with rights of discovery if requested by the arbitrator. Such rules and procedures are incorporated and made a part of this Agreement by reference. If IFTA shall refuse to accept jurisdiction of such dispute, then the Parties agree to arbitrate such matter before and in accordance with the rules of the American Arbitration Association then in effect before a single arbitrator, mutually agreed upon by both Parties and familiar with entertainment law. Judgment upon the award rendered by the arbitrator may be entered in any court having jurisdiction thereof. Unless otherwise agreed upon by both parties, the arbitration venue shall be in the city of Orlando, Orange County, Florida. The prevailing party in the arbitration proceedings shall be entitled to attorney's fees and costs in connection with the arbitration proceedings and any legal action taken to enforce the award of arbitration. At no time shall Licensor, nor any other person, corporation or entity, be entitled to terminate this Agreement or seek any type of equitable relief, including that of injunction, arising out of any use of said recordings, photographs, film or videotape made hereunder.

7. TERMS:
   a. The Production agrees that the renters of the property will receive the most updated information pertaining to the filming schedule as it becomes available, so as to avoid unknowing inconvenience. Should monetary losses be incurred by the property owner directly and exclusively resulting from unreasonable inconvenience caused to the tenants by the Production, compensation will be negotiated and mutually agreed upon for said losses between the property owner and the Production.
   b. The Production agrees that the home and its internal and external contents and fixtures will be left exactly as they are found. No heavy equipment or furniture will be relocated, especially that which is on hardwood floors.
   c. The Production agrees that the cast and crew will begin and end shooting at times agreed upon by all tenants.
   d. No props or equipment will be left or stored on the premises after filming is completed, unless mutually agreed upon in writing beforehand.
   e. Garbage produced during production will be properly disposed of according to Winter Park regulations.
   f. Any on-site parking will be according to City of Winter Park regulations.
   g. If re-shoots or pick-ups need to be done, they will be done no later than six weeks after the end of the initial shooting period at this location, as indicated in the dates of use above; and only at the discretion of, and at a time agreed upon by the landlord and all tenants.
8. This Agreement supersedes, replaces, and terminates all prior communications, negotiation and agreements with respect to the subject matter of this agreement and shall constitute our full understanding, unless amended or modified to the contrary in writing and signed by both parties. Producer has the right to transfer and assign its rights and/or obligations pursuant to this Agreement to any other person, corporation or entity.

ACCEPTED AND AGREED TO:

**LICENSOR**

Signature by Authorized Representative: __________________________

Print Name: __________________________

Date: __________________________

**C.F.P. MEDIA, LLC**

a Florida limited liability company

Signature: __________________________

By: Andrew Kenneth Gay

Its: Managing-Member

3 of 3
<table>
<thead>
<tr>
<th>LOCATION</th>
<th>DATE OF EXECUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catalina Elementary School</td>
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</tr>
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<td>City Arts Factory</td>
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<td>Harmoni Market</td>
<td>06/05/2009</td>
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<tr>
<td>Lynx Bus</td>
<td>06/01/2009</td>
</tr>
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</tr>
<tr>
<td>Residence of J.P. Griffin-English</td>
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<td>Residence of Tiina Treasure</td>
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<td>Residence of Byron D. Gay</td>
<td>06/08/2009</td>
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<tr>
<td>Urban Think! Bookstore</td>
<td>06/22/2009</td>
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</tbody>
</table>
Product Licensing Agreements

Sample Materials Release

MATERIALS RELEASE

1. For good and valuable consideration, the receipt and sufficiency of which is hereby acknowledged and agreed, I, as the undersigned, hereby irrevocably grant to C.E.P. MEDIA, LLC, a Florida limited liability company, and its parents, subsidiaries, affiliates, successors, assigns, licensees and each of their respective employees, officers, directors, shareholders, agents and representatives (collectively “Producer”), the universal and perpetual right to use, photograph, record, depict, display, fictionalize, modify, edit, reproduce or otherwise exploit in any manner in Producer’s sole discretion, if at all, in whole or in part, the materials described below, including all names, photography, artwork, likenesses, voice, images, trademarks, service marks, trade names, logos and copyrights incorporated therein or relating thereto (collectively “Materials”) for and in connection with the production of the feature-length motion picture currently entitled “A BEAUTIFUL BELLY” (the “Film”) and/or any and all other Producer productions, and for advertising, promoting, publicizing, distributing, exhibiting and/or other exploiting thereof, including all ancillary and subsidiary rights therein, in any and all languages, formats and media now known and later devised.

2. The undersigned hereby releases Producer from all claims, liabilities and obligations whatsoever in connection with Producer’s use of the Materials, and agrees and acknowledges that the publicity and exposure which the Materials will receive, if used in the Film, constitutes valuable, sufficient and complete consideration for the rights granted herein to Producer and that there shall be no payment of any monetary compensation.

3. The undersigned hereby represents and warrants that the undersigned has full power and authority to execute this agreement and to grant the rights herein granted, and that no other consents, authorizations or payments are necessary to permit the full use and enjoyment by Producer of the rights granted herein; and that use of said Materials, or any part thereof, in accordance with the terms and conditions of this agreement will not violate or infringe upon the trademark, trade name, service mark, copyright, patent, artistic, personal, private, civil or property right, right of privacy, right of publicity, or any other right of any person or entity, nor constitute a libel or slander of any person, and that the undersigned will indemnify Producer and its respective officers, directors, shareholders, employees, agents and representatives from and against and save and hold each of the foregoing harmless from all claims, actions, losses, damages, judgments, liabilities, expenses and costs, including reasonable outside attorneys’ fees and costs, resulting from any breach or alleged breach of the foregoing representations and warranties. In no event shall the undersigned have any right to seek or obtain injunctive or other equitable relief in connection with the Film or any other Producer production, or the production, distribution, exhibition or other exploitation, or the advertising, promoting or publicizing thereof. This is the entire agreement and, subsequent to execution, cannot be modified without written consent by both parties. This agreement shall be exclusively governed by and construed in accordance with the laws of the State of Florida, and Orlando, Orange County shall be the venue for any action, state or federal.

4. The undersigned agrees that the Materials will not be provided for use in motion pictures or on television by anyone other than Producer starting on the day the undersigned signs this agreement and ending six (6) months after the scheduled initial premiere of the Film which contains the Materials, unless I receive prior written consent from Producer.

5. Description of Materials: __________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

6. Other Terms: ________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

ACCEPTED AND AGREED:

__________________________                     _____________________________
Signature:                                                     Print Name:

Phone Number: _____________________________

Date: ___________________________________

____________________
Address:


265
<table>
<thead>
<tr>
<th>COMPANY</th>
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<tbody>
<tr>
<td>Apple</td>
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<tr>
<td>Lakeridge Winery &amp; Vineyards</td>
<td>06/15/2009</td>
</tr>
<tr>
<td>Orlando Brewing Company</td>
<td>06/15/2009</td>
</tr>
<tr>
<td>Thomas Nelson Publishing <em>(Blue Like Jazz)</em></td>
<td>06/19/2009</td>
</tr>
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</table>
Atmosphere Releases

Sample Extras Release

EXTRA RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, the receipt and sufficiency of which is hereby acknowledged, I, as the undersigned, hereby grant to C.F.P. MEDIA, LLC, a Florida limited liability company, and to its licensees, assigns, donees, agents, employees and other successors-in-interest (collectively the “Producer”), all rights of every kind and character whatsoever in perpetuity in and to my Performance, appearance, name, likeness, photograph, voice, personal characteristics and other personal identification, and the results and products thereof (collectively the “Performance”), in and in connection with the motion picture currently entitled “A BEAUTIFUL BELLY” (the “Film”).

I hereby authorize the Producer to photograph and record on film, tape or otherwise, the Performance, to edit the same at Producer’s sole discretion and to include it with the performances of others and with sound effects, special effects and music; to incorporate the same into the Film, trailers or other programs related to the Picture; to use and to license others to use such records and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion thereof; and to use my name, likeness, voice, biography or other personal identification and information concerning me in connection with the Film, commercial tie-ins, merchandising and for any other purpose associated with the Film, including all ancillary and subsidiary rights thereof, in any and all languages, formats and media, now known or later devised throughout the universe, in perpetuity. I further acknowledge my Performance shall be considered a “work-made-for-hire”, as that term is defined under the United States Copyright Act and that the Producer owns all rights to the results and proceeds of my services rendered in connection herewith. If for any reason my Performance hereunder is not considered a “work-made-for-hire,” then I shall automatically transfer and assign all such rights thereto and to the Producer.

I agree and acknowledge that the publicity and exposure that I may receive, if used in the film, constitutes valuable, sufficient and complete consideration for the rights granted herein to Producer and that there shall be no payment of any monetary compensation to me, unless otherwise set forth hereunder. I hereby release Producer from all liability and obligations to me or any and all nature whatsoever arising out of or in connection with the exercise of the rights granted above, including, without limitation, from any liability for violation of rights of privacy, publicity, defamation or any similar right. I hereby indemnify and hold Producer harmless against all claims, actions, causes of actions, losses, damages, judgments and liabilities (including attorney’s fees) resulting from any breach or alleged breach of this agreement. In no event shall I have any right to seek or obtain injunctive or other equitable relief in connection with the Film or any other productions, or the production, distribution, exhibition or other exploitation, or the advertising, promoting or publicizing thereof. This is the entire agreement and, subsequent to execution, cannot be modified without written consent by Producer. This agreement shall be exclusively governed by and construed in accordance with the laws of the State of Florida and Orange County shall be the venue for any action, state or federal.

I warrant to Producer that I am at least 18 years of age and have the full, complete and unrestricted right and authority to enter into this agreement.

AGREED AND ACCEPTED:

(Signature)       (Phone Number)

(Print Name)      

(Date)           (Address)
# List of Extras Release Signatories

<table>
<thead>
<tr>
<th>NAME:</th>
<th>ROLE:</th>
<th>DATE OF EXECUTION:</th>
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<tr>
<td>Anderson, Synoria</td>
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<tr>
<td>Baker, Marcia</td>
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<td>Clayton, Alissa L.</td>
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<td>Connor, W. Chase</td>
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<td>Continto, Michelle</td>
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<td>07/07/2009</td>
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<td>Corbella, Francis</td>
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<td>07/07/2009</td>
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<td>Dickens, Bethany</td>
<td>Art Gallery Guest</td>
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<td>English, Morgan</td>
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<td>07/17/2009</td>
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<td>Forster, Steve</td>
<td>Taxi Driver</td>
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<td>Fudge, Andrew M.</td>
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<td>Gay, Angelyn Pratchios</td>
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<td>Gramm, Brice</td>
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<td>07/17/2009</td>
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<td>Grey, Erik</td>
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<td>Horton, Collin</td>
<td>Kitchen Worker</td>
<td>07/16/2009</td>
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<td>Kenyon, Rebecca</td>
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<tr>
<td>Name</td>
<td>Occupation</td>
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<td>Lougheed, Nicholas</td>
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<td>Nesmith, Ally</td>
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<td>Noyes, Lesley</td>
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<td>O'Connor, Cori</td>
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<tr>
<td>Osterval, Kelsey</td>
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<td>Schenker, Delaney</td>
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<td>Stallings, Larry</td>
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<td>07/17/2009</td>
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<td>Tharp, Chris</td>
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<td>Tingle, Marjorie G.</td>
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<td>07/15/2009</td>
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<td>Vannest, China</td>
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<td>07/07/2009</td>
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<tr>
<td>Vannest, Sonia</td>
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<td>07/07/2009</td>
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<tr>
<td>Wilcox, Kate</td>
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<tr>
<td>Williams, Daniel</td>
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**Filming Permit**

**City of Winter Park**  
Building and Code Enforcement Division Permit

**Permit No:** 09-00001473  
**Date Applied:** 6/15/09  
**Date Issued:** 6/23/09

**Permit Type:** FILM 00  
**Prepared by:** MDNT

**Legal Description**  
<table>
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<th>RNG</th>
<th>Subdivision</th>
<th>Parcel</th>
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<td>05</td>
<td>22</td>
<td>30</td>
<td>3970</td>
<td>0100</td>
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**Property Address**  
1721 OAKHURST AVE

**Zoning**  
E1A

**Reviewed by**  
VS

**Owner's Name/Address/Telephone**  
GRIFFIN, J.P.  
521 LAKE STRELLA  
MAITLAND   FL 32751

**Contractor's Name/Address/License/Telephone**

**Additional Description**  

**Construction**  
Fire Zone  
SPKLRT  
FLZ

| NA | NA | NA |

**Occupancy**  
Square Feet  
Valuation  
New Construction/Improvements

| .00 | 0 | FILM PRODUCTION PERMIT APPLICATION |

**Schedule of Fees**  
PERMIT FEE  
$25.00

**SPECIAL NOTES & RESTRICTIONS:**

**Event/Description:** A student project being completed as part of the Master of Fine Arts program at UCF, resulting in a final video project. Will use still photography equipment to produce a video final product. No motion picture film gear will be used. One medium size box truck and twenty cars will be in and out. Cars will be parked on empty lot located at 1727 Oakhurst. This lot is owned by owner of property at 1721 Oakhurst. Approx. 20-25 crew and cast on location

FAILURE TO OBTAIN FINAL INSPECTIONS AND CERTIFICATE OF OCCUPANCY/COMPLETION BY THE PERMIT HOLDER IS A CITY BUILDING CODE VIOLATION.

NOTICE - SEPARATE PERMITS ARE REQUIRED FOR ELECTRICAL, PLUMBING, MECHANICAL, GAS AND ROOFING. THIS PERMIT BECOMES NULL AND VOID IF WORK OR CONSTRUCTION AUTHORIZED IS NOT COMMENCED WITHIN SIX (6) MONTHS AT ANY TIME AFTER WORK IS COMMENCED, AND NOT COMPLETED WITHIN ONE YEAR. WARNING TO OWNER: YOUR FAILURE TO RECORD A NOTICE OF COMMENCEMENT MAY RESULT IN YOUR PAYING TWICE FOR IMPROVEMENTS TO YOUR PROPERTY. I HEREBY CERTIFY THAT I HAVE READ AND EXAMINED THIS PERMIT AND KNOW THE SAME TO BE TRUE AND CORRECT. ALL PROVISIONS OF LAWS AND ORDINANCES GOVERNING THIS TYPE OF WORK WILL BE COMPLIED WITH WHETHER SPECIFIED OR NOT. THE GRANTING OF A PERMIT DOES NOT PREJUDICE TO GIVE AUTHORITY TO VIOLATE OR CANCEL THE PROVISIONS OF ANY STATUTE OR LOCAL LAW REGULATING CONSTRUCTION OR THE PERFORMANCE OF CONSTRUCTION.

**CONSTRUCTION OR EQUIPMENT GENERATING NOISE MUST NOT BEGIN PRIOR TO 7 AM OR AFTER 9 PM, MON - SAT OR ON SUNDAYS OR HOLIDAYS**

**Printed Name**  
Michelle Resa

**Signature of Contractor or Authorized Agent or Owner Builder**  
Michelle Resa  
6/23/09
# Insurance Certificates

## Sample Certificate

<table>
<thead>
<tr>
<th>INSURED</th>
<th>CCP Media 103 Cosmic Drive Orlando, FL 32807</th>
</tr>
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<tbody>
<tr>
<td>Phone No</td>
<td>(321) 947-0438</td>
</tr>
<tr>
<td>Fax No</td>
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<table>
<thead>
<tr>
<th>PRODUCER</th>
<th>Tanenbaum Harbor of Florida, LLC 2900 SW 148th Ave, Suite 130 Miramar, FL 33027</th>
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<tbody>
<tr>
<td>Phone No</td>
<td>(954) 893-2000</td>
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<tr>
<td>Fax No</td>
<td>(954) 517-7400</td>
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<td>ANY AUTO</td>
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<td>ALL OWNED AUTOS</td>
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<td>SCHEDULED AUTOS</td>
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<td>NON-OWNED AUTOS</td>
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<td>GLASS LIABILITY</td>
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<td>EXCESS LIABILITY</td>
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<td>GROUP</td>
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<td>GENERIC</td>
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| POLICY NUMBER | FID115546 ||
|---------------|-----------|
| ISSUED ON | 02/23/2009 |
| EXPIRED ON | 07/24/2009 |

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<tr>
<th>ISSUER</th>
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<tr>
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<table>
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<th>EXCLUSION SCHEDULED AUTOS</th>
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<tbody>
<tr>
<td>努力 1</td>
<td>(A) ACC.</td>
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<tr>
<td>努力 2</td>
<td>(A) TOW.</td>
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<table>
<thead>
<tr>
<th>CERTIFICATE HOLDER</th>
<th>University of Central Florida</th>
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<tbody>
<tr>
<td>Address</td>
<td>ATTN: Risk Management Communications Building, Room 121, 4000 Central Florida Plaza Orlando, FL 32816-1300 United States Of America</td>
</tr>
<tr>
<td>Phone No</td>
<td>(407) 823-4285</td>
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<tr>
<td>Fax No</td>
<td>(407) 823-3859</td>
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<tr>
<td>REASON</td>
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**Description of Operations/Locations/vehicles:** Exclusions apply to non-owned autos.

This certificate is issued as a matter of information only and confers no rights upon the certificate holder. This certificate does not affect, extend or alter the coverage afforded by the policies below.

**Certificate Information:**

- **Issuing Date:** 05/04/2009
- **Expiration Date:** 07/24/2009

**Certificate Holder:**

- University of Central Florida

**Cancelling Agent:**

- ACORD 25 (2001/08)

**Issuer:** ACORD CORPORATION 1988

271
# ADDITIONAL COVERAGE DETAILS

**INSURED:** CFP Media  

The following is attached to and made part of certificate 168641-338706-234589.

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<tr>
<th>Policy Details</th>
<th>Coverage</th>
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<td>Company:</td>
<td>Empire Fire and Marine Insurance Company</td>
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<td>FD116548</td>
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<td><em>Period:</em></td>
<td>05/25/2009 - 07/24/2009: 60 Day(s)</td>
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<tr>
<td>Miscellaneous Rented Equipment</td>
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<tr>
<td>Props, Sets &amp; Wardrobes</td>
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<tr>
<td>Negative Film or Videotape</td>
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<td>Faulty Stock, Camera &amp; Processing</td>
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<td>Extra Expense</td>
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</tr>
<tr>
<td>Terrorism</td>
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</tbody>
</table>

*All coverages expire at 12:01 a.m. Standard Time.*  
Coverage is not afforded for stunts and pyrotechnics except for those declared, scheduled and accepted by the insurance company(s).  
For a complete listing of coverages, terms, conditions and exclusions, please view your policy.
### List of Certificates Issued

<table>
<thead>
<tr>
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<th>Date Issued</th>
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<tbody>
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<tr>
<td>City of Winter Park</td>
<td>06/10/2009</td>
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<td>Deeb Studios</td>
<td>06/22/2009</td>
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<td>Gay, John</td>
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<td>Gay, Richard</td>
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<td>Gramm, Brice E.</td>
<td>06/09/2009</td>
</tr>
<tr>
<td>Griffin, J.P.</td>
<td>07/03/2009</td>
</tr>
<tr>
<td>Harmoni Market</td>
<td>06/08/2009</td>
</tr>
<tr>
<td>LYNX CFRTA</td>
<td>06/08/2009</td>
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<td>University of Central Florida</td>
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<td>Urban Think! Bookstore</td>
<td>06/22/2009</td>
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</tbody>
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**Equipment Rentals**

**UCF Film Agreements**

---

**Equipment / Facilities Reservation # 238**

Univ of Central Florida - Film Department

**Andrew Gay** [ID 117]

**Reserved Equipment / Facilities**

<table>
<thead>
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<td>11147</td>
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<td>Duck Bill</td>
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<td>1</td>
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<td>Stand, C-Stand</td>
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<td>1</td>
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<tr>
<td>Stand, C-Stand</td>
<td>C-Stand w/ 40&quot; Arm</td>
<td>11076</td>
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<tr>
<td>Sandbag, Black</td>
<td>Sandbag, Black</td>
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**Total Replacement Cost of Equipment:**

$430.00

**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.

**Date:** 6/11/2009

---

**Equipment Room Staff**

Reservation printed 6/11/2009 1:50 pm
Reservation made on 6/11/2009 1:12 pm by Jon Bowen
Reservation revised on 6/11/2009 1:50 pm by Jon Bowen

---

274
Andrew Gay [ID 117]  
has a reservation from... Thursday, 6/25/2009 3:00 PM  
to... Tuesday, 7/21/2009 1:00 PM  
for Project... A Beautiful Belly [ID 108]

Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
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<th>Quan</th>
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<tr>
<td>Flag, Floppy</td>
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<tr>
<td>China Ball Rig</td>
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<td>China Ball Rig</td>
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<tr>
<td>Shotgun, MKH-70</td>
<td>12025</td>
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<td>$2,000.00</td>
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Total Replacement Cost of Equipment: $2,055.00

Flag, Floppy

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: 6/25/09

Equipment Room Staff: [Signature]  
Date: 6/25/09
Budget Truck Agreement

85/14/2009 14:22 4879557719 LANDSTREET PAGE 22/03

THANK YOU FOR CALLING BUDGET, WE'RE READY TO MAKE YOUR RESERVATION!

CALL US! (407) 858-2021 . . . . . WE'RE THERE WHEN YOU NEED US!

BRIDGE UCF FILM DEPT

06/02/09 Pickup Date: 06/23/09 08:00
Date Due: 07/27/09 08:00
07/27/09

CALLER:/Day Phone: (407) 498-7836

06/13/09 CUSTOMER REF. N: 2367623003003221

On your inquiry, listed below are the rates for the options you selected:

24' BOX TRUCK RENTAL:

- $135.00 per day
- $1575.00 per week
- $7.50 per mile

- $120.00 per day
- $720.00 per week
- $5.50 per mile

- $55.00 per day
- $330.00 per week
- $3.00 per mile

- $25.00 per day
- $150.00 per week
- $1.00 per mile

- $10.00 per day
- $60.00 per week
- $0.50 per mile

This is for the 24-day
ger of the rentals.

You must be 21 years of age or older at the time of rental.
A Youthful Driver Surcharge of 15.00/day will be added if any driver is under 24 years of age at the time of rental, unless the customer provides liability insurance.
A&R Radio Rental Agreement

**RADIO RENTAL AGREEMENT**

**A & R RADIO RENTALS, INC.**

10 West Maple St.
Winter Garden, FL 34787
Phone: 407-654-5060
Fax: 407-654-0060

<table>
<thead>
<tr>
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<tr>
<td>S</td>
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<tr>
<td>T</td>
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<th>DATE OUT</th>
<th>DATE IN</th>
<th>REPLACE COST</th>
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<td>10/20/02</td>
<td>11/20/02</td>
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<td>TOTAL BALANCE DUE:</td>
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1) The undersigned accepts responsibility for all rental equipment, and will return said equipment in same condition as received.

2) Charges will be assessed for defacing rental radio equipment with magic markers, chemicals, paint substances, tape, or stickers.

3) In the event of loss, damage or theft, the undersigned agrees to pay the amount shown in "Replace Cost" column.

4) A late fee will be charged for all rental equipment returned after "DATE IN" date unless extra time is allotted by A & R Radio Rentals. Late fees will be calculated at the standard daily rate per unit.

5) The undersigned agrees that all lost or damaged equipment, cellular airtime & late fees will be charged to the credit card number supplied by customer shown below.

**NAME ON C/C:**

**C/C BILLING ADDRESS:**

**ZIP:**

**C/C #**

**EXP DATE:**

**CHECK #:**

**CASH:**

**CONTRACT ACCEPTED BY:**

**DATE:**

**EQUIPMENT RECEIVED BY:**

**DATE:**

**EQUIPMENT RETURNED TO:**

**DATE:**

**WHITE * ACCOUNTING**

**YELLOW * RENTAL DEPARTMENT**

**PINK * CUSTOMER COPY**
Legal Services Contract

LAW OFFICE OF
SCOTT M. GOLDBERG, PLLC
6946 Ponce De Leon Avenue, Suite 309 E
Orlando, FL 32839
Phone: (407) 751-4813 Fax: (407) 866-281-1297

September 29, 2006

VIA ELECTRONIC MAIL

Mr. Andrew Kenneth Gay
C.F.P. Media, LLC
109 Cosmos Drive
Orlando, FL 32867

Re: Engagement Letter - C.F.P. Media, LLC's "A Beautiful Belly"

Dear Mr. Gay:

Thank you for retaining the law offices of Scott M. Goldberg, PLLC to represent you. The scope of the matter, as we understand it, is to provide general transactional legal services, specified in more detail below. We look forward to earning your needs in this matter and to continuing a mutually satisfactory relationship. Please note that our representation of you shall not include litigation of any kind. Should you require litigation representation, our firm will assist you as best as possible in acquiring adequate litigation representation.

The purpose of this letter is to confirm our engagement as counsel and to provide you with certain information concerning our fees, billing and collection policies, and other terms that will govern our relationship. Although we do not wish to be overly formal in our relationship with you, we have found it a helpful practice to confirm with our clients the nature and terms of our representation. This engagement letter agreement will govern our relationship.

Our firm agrees to provide entertainment development, production and distribution transactional legal services, as production counsel, for you on behalf of your feature-length motion picture currently entitled "A Beautiful Belly," written by Andrew Kenneth Gay (the "Motion Picture"). Our legal services shall include those services typical of production legal services including corporate governance matters of C.F.P. Media, LLC. If you desire our firm to perform additional work beyond the legal services described herein, then you shall be billed at our firm's hourly fee, which is currently Two Hundred Twenty-Five Dollars ($225.00) per hour, or pursuant to another fee structure as negotiated and agreed in writing between you and our firm.

Our fees are not set by law, but are subject to negotiation between you and our firm. Accordingly, we have agreed to represent you for the total sum of Five Thousand Dollars ($5,000.00) in cash ("Fixed Compensation"), plus deferred and contingent compensation as set forth herein. We have agreed to commence development legal services for the Motion Picture for the up-front deposit total sum of Two Thousand Five Hundred Dollars ($2,500.00). This deposit amount shall be non-refundable and shall be
deemed earned upon receipt by our law firm, which the parties agree constitutes fair and reasonable consideration for the legal services to be provided to you in connection with the Motion Picture. Our development legal services shall include, drafting the Operating Agreement for C.F.P. Media, LLC; drafting the Production Investor Subscription Agreement and the Private Placement Memorandum; and drafting an Option/Purchase Agreement for the screenplay of the Motion Picture.

In addition to the non-refundable deposit, you agree to pay our firm the balance of the total Fixed Compensation, which equals the total sum of Two Thousand Five Hundred Dollars ($2,500.00), at least thirty (30) days prior to commencement of principal photography of the Motion Picture, which you anticipate to commence in June of 2009. Furthermore, you agree to pay our firm deferred compensation in the total sum of Two Thousand Five Hundred Dollars ($2,500.00) ("Deferred Compensation"), which shall be payable at the same time and upon the same definition as all other holders of deferred compensation in connection with the Motion Picture.

In addition to the Fixed Compensation and the Deferred Compensation, you agree to grant our firm contingent compensation equal to a total of Two Percent (2%) of One Hundred Percent (100%) of C.F.P. Media, LLC's Net Profits from the commercial exploitation of the Motion Picture, in any and all markets throughout the universe in perpetuity. Our firm shall receive such Contingent Compensation at the same time and upon the same definition as Producers and all other holders of an equity ownership interest in C.F.P. Media, LLC and the Motion Picture.

You agree to be responsible for and pay all direct costs and out-of-pocket expenses involved in the course of providing legal services to you, including but not limited to costs for all copies, long distance phone charges, postage and mailing costs, registration and document filing costs, travel and lodging accommodation expenses in excess of fifty (50) miles from Orlando, and any other hard costs not within our law firm's direct control.

Our firm shall also be entitled to a credit in Motion Picture in substantially the following form: "Legal Services: Scott M. Goldberg, Esq."

Our firm does not guarantee the outcome or disposition of any matter with respect to which we are representing you, and you agree to pay our fees and other charges regardless of the outcome unless our firm has a specific written agreement with you to the contrary.

Our firm will send you an invoice for services and costs incurred on a monthly basis. Unless otherwise agreed upon in writing, you shall pay each such invoice within fifteen (15) days of its date. Our firm's invoice shall state the basis thereof. Invoices that are not paid within thirty (30) days are assessed a late payment charge at the compounded rate of 1.5% per month (i.e., an 18% annual percentage rate) payable in arrears on the unpaid balance. Monthly late payment charges are retroactive to the dates of the statements on which the charges for services and/or other charges first appeared. All late charges are posted to each client's account as of the last day of the month. The purpose of the late payment charge is to encourage prompt payment of our invoices, thus reducing our billing and collection costs.
You shall have the right, at any time, to terminate our firm's representation of you upon written notice to our firm, and our firm shall immediately after receiving such notice cease to render additional services except as required by law. Such termination shall not, however, relieve you of the obligation to pay the fees due for services rendered and costs incurred prior to such termination, which shall be billed at our standard hourly rate. If you fail to meet any of the your obligations under this Agreement or for good cause as provided by law, our firm shall have the right to terminate this Agreement and you shall take all steps necessary to excuse our firm of any obligation to perform further, including without limitation, the execution of any documents necessary to complete our firm's discharge or withdrawal. The right of our firm hereunder is in addition to those created by statute or recognized by rules of professional conduct.

As you know, attorneys are governed by rules of ethical conduct, which, under certain circumstances, forbid their representation of clients with conflicting interests. Our firm cannot, and will not, without appropriate written consents, represent a new client if we determine there is a conflict of interest with any of our other existing client matters. In order to avoid conflicts of interest, we ask that when you return the signed copy of this Agreement you advise us of the names of all principal individuals or entities with whom we may be involved in your representation. Our firm has advised you that, whenever an attorney represents more than one individual, there exists a potential for a conflict of interest to arise in connection with such representation. Regardless of such previously existing relationships, should any exist, our firm agrees to represent your interests to the best of our ability and agrees to refrain from participating in any and all actions by others represented by my firm, or having a relationship with my firm, that would adversely affect you or your reputation in the entertainment industry.

The validity and effect of this Agreement shall be governed by and construed in accordance with the laws of the State of Florida, without regard to principles of conflicts of laws. You and our firm hereby submit to the exclusive jurisdiction of any federal or state court sitting in Orlando, Orange County, Florida for the purpose of any action arising out of or relating to this agreement (an "Action"); and agree that all such Actions shall be heard and determined in such Florida federal or state court. Each of the parties hereby irrevocably waives, to the fullest extent it may effectively do so, the defense of an inconvenient forum to the maintenance of any Action in Orlando, Orange County, Florida. The prevailing party in any Action shall be entitled to recover its reasonable attorneys' fees, costs and expenses (including without limitation, all such fees, costs, and expenses incident to arbitration, appeals, bankruptcy, and post-judgment proceedings), incurred in that action or proceeding or any appeal, in addition to any other relief to which the party or parties may be entitled.

Our firm shall have a lien on all of the your documents, property (both real and personal, regardless of homestead), or money in our possession or another's possession for your benefit, to secure the payment of all sums due under this Agreement, and upon property or funds received or receivable by you by settlement, judgment, or otherwise, or which was an issue in litigation between the parties. During the course of our representation of you, you may be asked to provide to us various documents. We will hold these records for you during our representation of you and for six (6) months thereafter. We will retain the balance of your file for a reasonable time period. It is your responsibility, however, to secure the return of your records.
Nothing herein is intended to create any benefit for a third-party. The attorney-client relationship, which is the subject of this Agreement, would, if created, exist only between the firm and the undersigned client(s) unless expressly specified otherwise. A third person or entity who is not named herein as the client(s) has no legal right to claim that this firm owes it (them) any duty or obligation as a result of the execution of this Agreement. The firm’s only duty of representation is to the client(s) named herein and that duty arises only when the attorney-client representation is established in conformity with the terms of this document. The client(s) named herein understands that (he)(she)(it) should not say or do anything which might lead a third-party to believe that this firm is representing the interests of that third-party. Whatever legal advice is given to the client(s) by this firm is intended only for the benefit and use of the client(s).

If you are in agreement with the terms of this engagement letter, please sign and date in the appropriate place below, and mail back an original signed copy to this law firm, together with your non-refundable deposit check. This Agreement constitutes the entire Agreement between the parties hereto and shall remain binding when fully executed. This Agreement may only be modified by a subsequent written agreement executed by the parties hereto.

We look forward to working with you. If you have any comments or questions, please do not hesitate to contact us.

Sincerely yours,

SCOTT M. GOLDBERG, PLLC

Scott M. Goldberg

ACKNOWLEDGMENT

I, the duly authorized representative of the undersigned Client, have read and understand the foregoing and I agree to and accept the terms and conditions set forth herein.

AGREED AND ACCEPTED:

C.F.P. Media, LLC,
a Florida limited liability company

Signature:
By: Andrew Kenneth Gay
Its: Manager

Date: 9/29/08

4 of 4
LIST OF REFERENCES


