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University of Central Florida



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THE HAPPIEST PLACE ON EARTH:
THE MICRO-BUDGET MODEL AS A MEANS
TO A NATIONAL AMERICAN CINEMA

by

JOHN GOSHORN

B.S. James Madison University, 2005

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
Orlando, Florida

Spring Term

2012

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ABSTRACT

The Happiest Place on Earth is a feature-length film written, directed, and produced by John Goshorn as part of the requirements for earning a Master of Fine Arts in Film & Digital Media from the University of Central Florida. The project aims to challenge existing conventions of the American fiction film on multiple levels – aesthetic, narrative, technical, and industrial – while dealing with a distinctly American subject and target audience. These challenges were both facilitated and necessitated by the limited resources available to the production team and the academic context of the production. This thesis is a record of the film, from concept to completion and preparation for delivery to an audience.

ACKNOWLEDGMENTS

I would like to thank the faculty and staff of the UCF Film Department for their courageous vision to create a graduate program in film based on the belief that graduate students are capable of creating feature films. In particular, I would like to thank thesis chair Ula Stöckl for her awe-inspiring commitment to nurturing emerging artists; co-chair Andrew Gay for his invaluable inside knowledge of the UCF graduate film experience; Barry Sandler for his infectious enthusiasm for all movies, including mine; and Chris Harris, for the profound artistic impact of his advice. I would also like to thank Patty Hurter and Jon Bowen, who are each indispensable to the functionality of this program, and Steve Schlow and Randy Finch, whose challenges to my artistic and entrepreneurial vision have made more of an impact than they likely realize.

I must also thank all my collaborators, whose tireless efforts infused the production with an organic creativity, making the process a great deal of fun rather than merely an exhausting necessity. I would like to single out producers Kate Jacobs and Julie Opala for helping me will this project into existence; cinematographer Jeffrey Gross, whose visual prowess empowered me to work from my strength as a filmmaker; and my principal cast – Jennifer Ward, Tom Kemnitz, and Marco DiGeorge in particular – whose level of commitment to and trust in me have been absolutely humbling.

Finally, and most importantly, I would like to thank my wife Amy, who has sacrificed more than anyone during my artistic journey; my family and friends for their love and enthusiastic support; and my Creator, who made me in His likeness, thus calling me to create in turn.

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CHAPTER ONE: INTRODUCTION

At this point in my artistic and academic career I have come to wholeheartedly embrace the idea that motion pictures, like any work of art, are comprised of the dialectic between the artistic text itself and the audience who perceives it. No matter the proficiency of the artist, he/she is limited in his/her inability to dictate the perceptions of the audience in a way that parallels the limitations of any individual person to dictate the conditions of the world around him/her. Therefore, he/she is best served by embracing the inherent element of the unknown, treating it as a virtue that liberates the artist from the pressure of an impossible task. The duty of the artist, then, is to utilize his/her expressive medium to intercede between himself/herself and the audience. In doing so, the artist creates a finite metaphor for the human experience that works in the same manner as a prism, refracting the artist's vision into a spectrum of potential meaning as diverse as its audience.

The graduate film program at the University of Central Florida is founded on the idea that imposing, accepting and embracing limitations are all essential to creating compelling cinematic art. Insofar as thesis films must be produced digitally and must not accrue more than a \$50,000 "negative cost," graduate student filmmakers in the program are already explicitly bound by technical and industrial challenges commercial filmmakers are not. Insofar as they are working toward a terminal degree, graduate student filmmakers are challenged with creating an "original contribution to the field." Taken together, these dynamics offer a context within which emerging film artists are both necessitated and encouraged to challenge existing aesthetic, technical and industrial conventions of the cinema. *The Happiest Place on Earth* was created with the conscious aim of exploiting this opportunity to challenge said conventions, and in doing so, explore the micro-budget model as a means to a "national cinema" in America.

Genesis

The Happiest Place on Earth began as a collision between two events that occurred roughly two weeks apart in January 2009 as I completed my application to the Master of Fine Arts program in Entrepreneurial Digital Cinema at the University of Central Florida. The first was expected, at least by that point in time, but was very personal. The second was so far removed from me I would never have known about it were I not following the news, yet it resonated with me as a storyteller as soon as I heard it.

Slightly before Thanksgiving in 2008, I had been informed that the local television station for which I shot and edited commercials would be eliminating my position at the end of the calendar year. At the time it was a partial relief from a job I hated and I was hoping to be admitted to a graduate film program soon anyway, but by the time my last day of work came and went on New Year's Eve 2008, I still had no job prospects and no idea how to provide for the living expenses of myself and my wife Amy, who'd quit her job to move with me when I took the job just six months earlier.

In the first week or two of 2009, as I pored through COBRA documentation, learned how to file for unemployment benefits, and coped with the realities of jobless life, a news story broke about Marcus Schrenker, an Indiana financier who had attempted to fake his own death in an airplane crash near Florida to escape legal and financial woes. Having just completed the paperwork to transfer my life insurance policy into my own name from my employer's, it occurred to me what even a modest life insurance benefit of \$100,000 could do for our household finances. Even before I lost my job, Amy and I had scraped by paycheck-to-paycheck throughout our marriage without the means to establish a stable "nest" or start a family, so it would be a life-changing amount of money no matter the source.

It took mere seconds to conclude that beyond the obvious ethical concerns, any attempt to obtain that money while still alive and enjoy it together was doomed to fail. Even if it didn't, what would happen if the spouse who was supposed to be deceased actually died? How lonely a grief that would be for the widow as she authentically mourned her partner for the first time and furthermore, she would never get to enjoy the spoils of their scheme with him.

This scenario called to mind a plethora of weighty thematic issues that seemed ripe for an indie film, and immediately the concept began to materialize. Given the challenges of the graduate film program at UCF to which I was about to apply – microbudget production, filmmaker takes an active role in marketing and distribution, Florida locations – it seemed ideal. I wrote the treatment for a gritty neo-*noir* in the vein of Joel and Ethan Coen's *Fargo* (1996), but without the laughs. I submitted it with my UCF graduate application with the working title '*Til Death Do Us Part* and continued my job search in vain.

After learning of my admission to the program, I used my prolonged unemployment to fill in relevant gaps in my film education before embarking on the scriptwriting process. I binged on early gangster films like *Scarface: Shame of a Nation* (1932), 'B' movie *noir* like *Detour* (1945) and *D.O.A.* (1950), art-house classics like *The Bicycle Thief* (1948) and contemporary 'Indie-wood' fare like *The House of Sand and Fog* (2003) and *Little Children* (2006). These films revealed the relationship of the gangster to his socioeconomic context, reinforced the sense of fatalism ultimately fulfilled by the downfall of the *noir* protagonist, and illuminated a contemporary trend of independent films in which social malaise boils over into desperation.

These ideas all seemed pertinent to the screenplay gestating in my brain, but the proposed film project was still lacking something, and I could not muster the drive to begin. Then I

stumbled across a *National Geographic* article examining Orlando – a place to which I’d never been but would soon be moving for three years – as a microcosm of the millennial American city. Two verses of “When You Wish upon a Star” reprinted inside this article provided the inspiration I needed:

When you wish upon a star
Makes no difference who you are
Anything your heart desires
Will come to you

If your heart is in your dream
No request is too extreme
When you wish upon a star
As dreamers do.

It all began to add up: the mythos of upward mobility, perpetual progress, and unlimited individual potential are intrinsic to the American Dream, but blind allegiance to these principles has devastating effects. It helped spawn the economic crisis that cost me my livelihood. It is the tragic flaw that drives the gangster to both his rise and fall, and what leads the *noir* protagonist to “indulge the weaker side of his nature” as Roger Ebert puts it. The dissonance between this dream and reality leads to the domestic malaise and desperation in the social melodrama, as characters achieve what they believe they ought but find themselves dissatisfied, or chase after their dreams in vain only to be spiritually broken when they remain out of reach.

All these conflicts are rooted in an ethos of American exceptionalism celebrated by the loudest voices in our culture, but one that is as much a fairy tale as Walt Disney’s *Pinnocchio* (1940), in which the song quoted above first appears. This idea formed a conceptual spine highlighting the thematic weight of my original idea, and sparked the realization I was not simply writing about a financially struggling couple turning to crime to solve their problems, but a story that must probe the underlying collective unconscious that spawns such schemes.

Middle-class ideals widely considered the most viable pathways to happiness – true lasting love, material security, and a safe “nest” in which to raise a family – have grown increasingly elusive in America over the last thirty years. Wealth has been distributed upward, jobs have been distributed overseas or evaporated entirely, the national debt has skyrocketed, personal debt has dwarfed personal savings, and the marriage rate has steadily declined. In light of these developments, clinging to these core beliefs of the “American Dream” as presented by the movies would seem a willful act of delusion.

Yet all it took was a look in the mirror to see someone suffering from such a delusion, and the fallout ensuing from the collision of that delusion with reality. I saw a similar reflection in the eyes of my peers, as all of us struggled to fulfill the expectations we had formed as children brought up to believe that, to quote film critic Robin Wood, America is “the land where everyone actually is/can be happy.” Having found both my true subject matter and my target audience, I cued up Desaparecidos’ 2002 album, *Read Music/Speak Spanish* and began to write.

Struggling With Story

Initial drafts of the screenplay, newly christened *The Happiest Place on Earth*, presented challenges on multiple fronts. The male and female lead characters are archetypes designed to serve as stand-ins for a diverse American populace, thus delivering universal thematic weight. Yet contemporary audiences demand fully realized characters with a clear-cut human dimension, not allegoric ciphers. The balance between the lead characters was also problematic, due to the fact that the lead couple is essentially a split protagonist. Maggie and Jonah Price take turns dominating both screen time and the audience’s point of view, but each are driven and undone by the same blind allegiance to the American Dream, in their own distinct ways.

Furthermore, several plot elements – a mysterious disappearance, investigation into possible insurance fraud – suggest a generic conventions of the film *noir*, while others – a victimized female lead, the domestic suburban setting, accidental deaths (suspected and actual) – suggest generic conventions of the melodrama. Readers perceived these genres to conflict not only with one another, but also with the “ripped from the headlines” milieu in which the story is set.

This hybrid genre is carefully meditated, as both the melodrama and the film *noir* are the American film genres that most frequently address issues of agency and fate. For example, in “Agency and Fate in *Lady from Shanghai*” Robert Pippin points out that:

“The brilliant achievement of the core group of great noirs is to show how terribly *limited* explanations that focus on the moral psychology of individuals turn out to be, given how little of the future they can actually effect as individuals” (Pippin 217)

In his chapter on melodrama in *Hollywood Genres*, author and scholar Thomas Schatz describes how the term ‘melodrama’ is generally applied to stories that depict “a virtuous individual (usually a woman) or couple (usually lovers) victimized by repressive and inequitable social circumstances” (Schatz 222).

These two concepts run counter to Hollywood convention in the age of the blockbuster, as detailed by documentarian and scholar Gary Hawkins, in distinguishing regional cinema (specifically Southern) and independent cinema from Hollywood cinema:

“Hollywood films tend to present staged truths that amount to a generalized lie. Then they tell that lie over and over and over, and people love them for it. If your Southern story doesn’t buy into this lie, you’re sunk. And what is this lie? The lie is *you are master of your own destiny.*” (31)

One of the core thematic constructs of *The Happiest Place on Earth* is derived from the idea that the fatal flaw of the American Dream is its presumption of how much the individual can control

his or her own level of happiness and economic success, an idea encapsulated by John Steinbeck when he explained “socialism never took root in America because the poor see themselves not as an exploited proletariat but as temporarily embarrassed millionaires.”

Similarly, Maggie and Jonah Price perceive their destiny to be the American Dream of a house full of kids with a backyard for them to run around, if only they take upon themselves the responsibility of achieving that destiny. The plot of the film unfolds due to their respective responses to social reality challenging said perceived destiny; the entire narrative is structured as a series of revelations of the futility of the common man and woman to transcend that reality, regardless of their “best-laid plans.”

However, through the first several drafts the execution on the page pushed this construct to the limits of what contemporary audiences will accept, with the characters lacking enough detail and dimension to preclude readers from judging them rather than empathizing. Furthermore, their plight was entirely driven by forces beyond their control, most obviously in the ending. This over-simplified the issues I was attempting to address, pinning all the blame on an cruel and indifferent universe and not making the characters – and through them, the audience – complicit in their own destruction through their failure to recognize and adapt to the difference between their expectations and reality.

Two concurrent developments proved instrumental in solving these script flaws. The first was my discovery of Robin Wood’s article “Ideology, Genre, Auteur” while teaching my American Cinema class. Wood not only outlines eight capitalist principles “so insistently embodied in and reinforced by the classical Hollywood cinema ... inherently riddled with hopeless contradictions and irresolvable tensions” but also four character archetypes. These archetypes highlighted the tensions within each character. Namely, the “hopeless contradictions

and irresolvable tensions” between Jonah’s roles of a “settled husband/father” and an “untrammled man of action” shaped the arc of his character, while the same conflicts in Maggie’s choice between serving as the “endlessly dependable mainstay of hearth and home” and the “erotic woman,” shaped her role in the story. The other capitalist principles clarified the thematic structure of the story by articulating it in a way I never could.

This primed my admittedly stubborn artistic impulses to be receptive to a suggestion from Ula Stöckl that I find an analogue in my story to a motif in *The Marriage of Maria Braun* (1979) dir. Rainer Werner Fassbinder, in which the heroine accidentally kills herself in an explosion and house fire after engaging throughout the film in the dangerous habit of lighting her cigarettes with the pilot light of her gas stove. We both agreed that whatever this narrative thread turned out to be, it had to be rooted in the socioeconomic plight of the lead characters, and perhaps some more minor careless risk they took to overcome it. It didn’t take long to discover a solution that also offered an opportunity to share some of Jonah’s background organically, and thus flesh him out as a character in the same way I had begun to understand and emphasize Maggie’s specific humanity.

“Your Budget is Your Aesthetic”

The script would continue to be refined even after these changes, but it was also specifically designed to be adapted throughout the production as necessity demanded. The challenges of the micro-budget model loomed over the entire project, despite the fact my prior filmmaking experience had only ever existed within the micro-budget model. The two shorts that comprised my graduate admissions portfolio were shot in the streets and the homes of the actors on borrowed cameras, edited at work, and completed for whatever might be in my wallet on a good day. Given that the UCF Film Department had set a budget limit of \$50,000 for its

graduate features, I had started out thinking that given the affiliation with the school and the business classes we were required to take, \$50,000 must be an easily attainable mark; after all, why else had they set that limit? However, I had no idea where I was going to find \$50,000 – or \$15,000 for that matter – so I did my best to keep the project as lean as possible.

To do so, I returned to the source that had initially convinced me I could actually make films outside the Hollywood machine, the same 2002 *Oxford American* article by documentarian and author Gary Hawkins, entitled “Chicken House Cinema” quoted previously regarding the difference between Hollywood and independent/regional filmmaking. Back in 2002, this article had served as my initial introduction to the Dogme 95 movement, in which filmmakers discipline themselves to shoot exclusively on location and in available light, using handheld cameras, direct sound, and the environment as they find it. The “supreme goal” of these restrictions is to “force the truth from ... characters and settings.”

I had been fascinated by this idea throughout my experience as an amateur filmmaker and TV production professional, although while serving as my own camera operator making short films and commercials, I had steered clear of handheld cinematography due to my own deficiencies in that area. I had also balked at the aspect ratio requirement, the absence of directorial credit, and the restriction against separating sound and image. However, given my deliberate intention to counter the ideological tendencies of the commercial cinema, and replace them with the truth, it seemed natural to adopt this philosophy aesthetically as well.

While I aspired to total Dogme 95 purity, I ultimately decided simply to embrace the spirit of the movement, including the idea the rules can and should be broken when necessary. The film’s soundtrack features expressionistic elements, realistic sounds that could not be captured simultaneously with the image, and in its final form, will be accompanied by an original

score, all prohibited by the “Vow of Chastity.” Some interior night scenes are lit with daylight-balanced bulbs in practical fixtures, and the principal location was altered, although much of the set dressing occurs or is suggested via on-camera action. However, our efforts to conform to the Dogme “Vow of Chastity” profoundly impacted our production model and the screenplay. I had already absorbed the prohibition of “superficial action” and genre films into my work, as affirmed by much of the feedback to the screenplay, which focused on its failure to adhere to the conventions of either the character-centered “domestic tragedy” or the crime/mystery film, a debate which continued into post-production. I had also resisted many plot suggestions to solve this dilemma (unexpected pregnancy, murderous double-crossing) that would not only impose genre on the story, but also violate the rule banning “superficial action.” The fact that this self-imposed limitation remained unspoken in script conferences no doubt intensified the conflict over the script.

From an aesthetic and technical standpoint, the choice to embrace a philosophy like Dogme 95 transforms the limitations of the microbudget production model from liability to liberation. The restrictions on camera movement and lighting drastically reduce setup time, thus increasing the potential pace of shooting. This facilitates a more ambitious schedule and allows for spontaneous creativity from the cast and crew, whether that is re-thinking coverage and compositions (or composing on the fly), or shooting more and longer takes. Perhaps most importantly, it accommodates the element of the unknown.

Taken together with the Dogme 95 restrictions on locations, props, and settings, this shooting style also means that both the crew size and budget can be streamlined. Particularly when using DSLR cameras and existing lighting fixtures, grips and electricians become superfluous. A crew with a smaller footprint facilitates access to far more locations and insures

less interference from outsiders. The art department's responsibilities shift from designing new spaces and building or purchasing most of the set dressing and props to re-appropriating existing spaces for the purposes of the story and crowd-sourcing props and set-dressing among the cast, crew and the social networks of both. This minimizes the number of regular art department personnel required on set, but increases the responsibilities of the production designer, as well as requiring the entire cast and crew to participate in location scouting and procurement of props and set dressing.

All for One, One for All

A streamlined crew with more responsibility calls for more equitable compensation among the filmmaking team, but this again raises the omnipresent issue of capital, of which the project was already lacking. Most independent films, particularly on the microbudget level, are products of a few key benefactors – a handful of friends, family, and the filmmakers themselves – who each put up a significant portion of funding, in exchange for a share of profits, if any. There rarely are.

This traditional financing model was not an option for me. I come from rather modest means, which were exacerbated by nine months of unemployment before entering the UCF graduate program. I am not well-connected to anyone independently wealthy or philanthropic to the point of being able to sustain my film project on their own or amongst themselves. In fact, one of the very reasons for the project's existence is the fact that, like most Americans, I have experienced perpetual financial pressure in my life, and so has most everyone I know well. And to top it off, our nation is only now beginning to emerge from the worst economic conditions since the Great Depression.

My solution was Internet crowd-funding. Relying on the same principles public broadcasters use to stay on the air, and that President Obama used to fund his 2008 campaign – small contributions from many different sources – artists of all stripes have begun funding their projects online using sites like Kickstarter and IndieGoGo, among others. Donors are incentivized through perks – usually merchandise, or specialized experiences related to the work being funded – and campaigns are organized according to specific amounts and specific goals.

Kickstarter is an “all or nothing” funding option; if the targeted amount is not raised in the specified amount of time, none of the donors are charged and no money is allocated to the artists. That said, Kickstarter takes no fee from funds raised; they go entirely to the artists. IndieGoGo takes a percentage of funds raised (4 percent if the goal is reached, 9 percent if it is not), but the artist receives something regardless. More confident in my ability to trim my budget than to raise capital through other means, and having seen Kickstarter campaigns of others flame out spectacularly, I opted for IndieGoGo. Had I realized how much of a sure thing it was, I would have also applied for fiscal sponsorship through Fractured Atlas (who connected me with my insurance provider) to make all crowd-funding contributions tax-deductible, but I expected to be turned down, and allocated my time elsewhere.

We augmented this campaign with private donations through the Enzian Film Fund, namely from my family, which helped offset production insurance costs, and my in-laws, who paid the retainer for the lawyer who drew up the operating agreement for Unwashed Entertainment LLC and our contracts. Fellow producers Kate Jacobs and Julie Opala worked to develop a strategic series of fund-raising events, highlighted by a “bikini bake sale” in which Julie enlisted her friends to don swimwear and hawk baked goods on area college campuses during the week following spring break. This netted just above \$230, a rather poor return for the

time and effort that went into it, to say nothing of supporters we may have lost by offending their sensibilities with a lowest-common-denominator appeal.

Crowd-funding is an endurance test and an incredibly humbling experience. Because I lacked the resources to churn out content for my IndieGoGo page, I spent the six weeks of my campaign shamelessly plugging my project via social media multiple times per day. I linked it to news stories about the economic crisis, my personal story of losing my job, and tried every angle. During the home stretch, I settled into the habit of breaking down the goal into smaller, measurable chunks measured in terms of the perks donations earned. The bulk of the donations came in the final week. This seems to be typical of most crowd-funding campaigns, regardless of how long they run, which argues for shorter campaigns, around 30 days, if possible.

Donations-only funding facilitated a new business structure for our LLC inspired by the very subject of the film. Because it seemed unfair – and absent of a Private Placement Memorandum we could not afford, illegal – to have a benefactor simply write a check and recoup the profits for our hard work, we offered business partnership to every cast and crew member, offering an equal ownership share in lieu of salary. While microbudget films rarely make much money, because we were funded entirely through donations, our only obligation is to produce and distribute the merchandise to our crowd-funding partners. After that, screenings and merchandise sales result in pure profit, to be allocated equally among all those who worked on the film.

This should have made preproduction and fund-raising far more equitable. However, because we lacked the initial \$2500 quoted by an experienced local entertainment attorney to draft our operating agreement and contracts, and had to settle for a less-experienced music lawyer who had to author the documents from scratch without having done anything so complex

before. We did not distribute our operating agreement until early April, with only a week left in the campaign. Even then, the novelty of such an arrangement left many on our production team confused about the implications, negating many of the expected advantages.

I still believe this organizational structure to be a viable and potentially game-changing method for independent films to deal with both budget constraints and crew management, but it needs refinement. It is imperative that producers using this method retain the services of an experienced entertainment attorney early on in the process, before anyone else is attached to the project, because of the complexity of the arrangement. Ideally, the attorney would also be a business partner in the company, who would then be on hand to answer any questions as additional cast/crew members and/or their representatives signed onto the project. I would also recommend that the artistic head of the production – in this case, the writer/director – not serve as the sole managing member, but one of multiple managing members. Perhaps the producers and the attorney could be the others.

Finally, I would recommend that business partners strongly consider dividing ownership of the company into a far greater number of shares than members, and then allocated according to days worked. Every day worked – or other benchmark reached – would earn a particular number of units, which would translate to a final ownership stake. This might deflate some of the egalitarian spirit that governed our agreement, but it takes into account the realities of team play – no matter their equal financial stake, a set dresser or voiceover actor is not going to contribute the same degree of time and energy to fund-raising, crowd-sourcing necessary production materials, or labor – as a department head or principal cast member.

Despite the fact that its potential was not fully realized, I do believe that this egalitarian business model did earn me goodwill as a first-time feature director who was basically an

unknown quantity. This generosity, along with a screenplay they found engaging, helped ensure cooperation and benefit of the doubt from my collaborators that might have otherwise been difficult to achieve. It also was an organic and necessary extension of the thematic framework of the project itself, which helped to legitimize our artistic aims by again challenging accepted conventions of the movie industry in a way specific to the subject matter. I imagine that as my filmmaking career continues, I will utilize this model again, attempting to implement the improvements advocated above.

Human Capital

One of the key reasons I believed in and continue to advocate this alternative business model is the belief that those who actually do the work of making movies are the most important determinant of the final product. The best resource we had at our disposal throughout the project was our people, all of whom were passionate about filmmaking and connected with this particular project whether due to its ambitions and aims, the opportunity it represented, or their relationships with the other people on board. Given that after my first year in the program, I had no idea who would be helping me make my film, it is still humbling and surprising I managed to assemble such a competent cast and crew without offering more than a co-ownership stake and occasionally, internship credit.

The first collaborator to come on board was cinematographer Jeffrey Gross, who approached me in the fall of 2010 after hearing about my project through Marc Casilli, whose debut feature *The Last Two Years of David Brachman* he had just finished shooting. He thought the story sounded interesting, as well as the opportunity to work in a more raw and realistic aesthetic. When he was the first to bring up the Dogme 95 Vow of Chastity in our conversation, I suspected I was talking to the right person. Jeff brought along Alex Lazin and Austin Boggs in

the camera department, and Joe Caulfield, who made up the sound department by himself. We had an opportunity to shoot a scene together for my Advanced Directing class, and all seemed on the same page, meaning the core of my crew was coming together. Austin later ascended to the role of assistant director after two others who had agreed to the position fell through, but I doubt either of them could have done a better job of organizing our shoot or keeping it on schedule.

Also in fall 2010, I met Elizabeth Sutphin, who had served as production designer for *The Last Two Years of David Brachman* and was a classmate of mine in the graduate section of Film Production Management. Seeing me as someone more organized than other student directors with whom she had worked and in search of more credits on her way to her MFA in Theatrical Design at UCF, she agreed to serve the same role on my film. Given that she is also a performer, she also acted in the Advanced Directing scene I shot and in the film, provides voice-over for the emergency dispatcher at the end.

I found my producers in December 2010 after striking out on several previous attempts. Kate Jacobs was a standout in my American Cinema class that fall, showing an impressive learning curve and a thorough understanding of the same kind of material I would be handling in my film. Julie Opala came aboard after overhearing Kate discuss the project with Lisa Cook and soon signed on, serving as another reminder of the benefits of embracing the unknown. She brought an assertiveness, ambition, and fun-loving personality to the hard work of launching and maintaining a production. Her skill set was enhanced when she, too, took my American cinema class the following spring. In fact, with the exception of our craft services coordinator, Sydni Gonzalez and location scout Joe Sweredoski, the rest of the crew – digital asset manager/assistant camera Ben Taylor, editor Alan Parker, script supervisor Ryan O’Grady, stills photographer Raqeebah Zaman, set dressers Richard Russell and Sarah Cole – and even the

second unit photographers – Enrique Fernandez-Bravo, Aleksey Siman, and Benjamin Michel – were culled from the ranks of my American Cinema classes.

Casting began in mid-January 2011 and the initial postings on Mandy.com and Green Room Orlando yielded a rather high volume consisting mostly of mixed results. I held three initial casting sessions by invitation only through mid-February. During these sessions, I didn't even bring a camera along; the ability of performers to connect with the script, their partners, and take my direction were all more important than how they looked on camera. Screen tests were saved for callbacks at the end of February.

All four of these sessions were run more like a rehearsal than the typical "cattle call." All sessions were scheduled by appointment, so I could fill every role in each scene read with a candidate for that part. This enabled me to see two and three actors at once, and gave me a better idea of what actors were capable of in a working environment rather than an audition. Each scene was run multiple times, with adjustments offered in between, which also helped to sharpen my directorial instincts regarding my script. I cast some of the smaller roles on the strength of these initial roles alone. However, I was running into a scarcity of potential candidates for Jonah, and thus revisited an intriguing candidate who had submitted for the role online, soliciting a video read from Tom Kemnitz, Jr, a New York area actor who trained at the Stella Adler Studio.

Before callbacks, I provided my finalists with the entire script, in order to gauge how they would approach a complete character rather than isolated individual scenes. At the callback sessions, in addition to trying several casting configurations for each scene and shooting them to capture the performances for later evaluation, I also conducted "in-character" interviews. These

interactions allowed me to evaluate both the finalists' improvisational ability and the degree to which their understanding of my characters fit my vision.

I made most of my casting decisions by the end of the callback sessions, but still found myself floundering regarding the key roles of Maggie, Jonah, and Ellen. The role of Ellen was particularly problematic in that two of the three finalists for the role of Maggie had strong accents, which did not match that of the sole strong candidate for Ellen. I had to cast a wider net. Marco DiGeorge, who had already been cast as Evan Sterling, offered to arrange a read with one of his older acting students at Truthful Acting Studios, and producer Kate Jacobs approached UCF adjunct faculty member Peg O'Keef about whether she would be interested in the role of Ellen. These additional one-on-one additions assuaged my insecurities about the role of Ellen from a performance standpoint, but the problems of casting a relationship remained.

I met individually with three finalists for the role of Maggie in an attempt to get to know them better. Maggie would have the most shooting days, and as written, take the most emotional risks, so it was imperative that I be able to find someone with whom I could work comfortably. Each meeting went well enough, however, that I was left with little to distinguish between my finalists, so I returned to the recordings of the callback sessions, a task complicated by a digital media management issue that lost some of the footage for one of the candidates. However, upon review of these recordings, it became clear that Jennifer Faith Ward's performance in the auditions was the most natural and least forced of the three. Furthermore, she had an extensive fan following and social network due to her horror filmography that I anticipated could be useful in fund-raising and networking.

Peg O'Keef is another example of "value added casting;" in addition to the assuredness of her audition performance, she also brought a great deal of "script sense" as a collaborator, as

evidenced by her teaching load at UCF. Thankfully, Peg and Jennifer were also the candidates least plagued by accent and appearance compatibility issues, thus making the most natural fit between mother and daughter of any candidate.

I sent Tom Kemnitz, Jr. the full script for the purposes of a “video callback,” as to better compare him to the local candidates for Jonah. His readings were also less forced and more natural than his competitors for the part, although it still gave me pause to cast someone without ever having met him or worked with him in person, in addition to the logistical concerns of transportation and lodging, which was not an issue with the other actors. Ultimately, however, Tom connected enough with the project that he offered to drive himself down, and we found living quarters for him through most of the shoot in the principal location, and for the final week in producer Julie Opala’s house. This concern addressed, he signed on, and we were fully cast.

I am rather pleased with the majority of the cast and crew decisions. I certainly would have appreciated more experience and availability from the crew. This is less a matter of displeasure with the performance of any single member of the crew than a preference for a crew capable of working more independently so my energies could have been better distributed. However, the aforementioned lack of compensation and confusing communication regarding ownership stake prevented this.

My regrets regarding casting are rather nitpicky. I wish I had delegated the scheduling and administration of the process to my producers, freeing me to focus on performance nuances and give adjustments. I also I wish I’d been able to run the entire cast through the same audition process, and truly test every combination I considered. I wish I’d held specific voice-over auditions rather than simply casting actors who did not make the cut for onscreen roles, perhaps even approaching SAG performers, as the cost-benefit ratio could have been rather favorable.

Perhaps most significantly, I wish I had paid more attention to production value for the “in-character” interview segments, as they would have been a great source of content for the website, fundraising “pitch video,” and EPK content. That said, though, all of the actors – even those who were not cast – were highly complimentary of my process, saying it was one of their better audition experiences.

“Capturing” the Film

As compared to the production model of commercial cinema, microbudget production is a process of “capturing” the film, as opposed to “building” it. The microbudget filmmaker can be likened to a sculptor finding his artwork in a mass of rock, rather than a painter facing a blank canvas. Due to the inherent lack of resources – whether an army of experienced personnel or a wealth of material means – the microbudget filmmaker is forced to adapt to what “is” rather than remake reality in the image of what he/she would like it to be. This necessitates an aesthetic and production mechanism built for malleability and fluidity, but can result in a more compelling product. This compulsory flexibility manifested itself in a number of ways during the making of *The Happiest Place on Earth*. In some instances, it enabled us to overcome unforeseen obstacles. In others, it served as a form of creative inspiration.

Due to our limited access to locations, the need to move quickly to make each day, and our Dogme 95 aesthetic, we abandoned the idea of a traditional shot list. Instead, we arrived at a standard method of gathering coverage consisting of a static wide shot and a handheld shot tracking the action as tightly as possible, which we dubbed a “follow shot.” Each scene was played twice in its entirety from each angle to insure the footage would cut together and to capture the performances as naturally as possible. Based on performance, lighting conditions, the physical spaces, and the content of the scene, we would augment this with more angles or

more takes. I provided assistant director Austin Boggs with estimates of how many shots I wanted for each scene for the purposes of scheduling.

At the same time, we used both a boom microphone and wireless lavalier microphones to record sound in most instances. Whenever characters appeared off camera, their lavalier was clipped outside their clothing to reduce lavalier noise and therefore “steal” another clean production audio track. This also gave us more options during setups that were particularly tricky, as we could rely on whichever recording source worked best for the situation.

As quickly as this approach allowed us to work, our flexibility was absolutely necessitated by shooting with natural and practical light. We made an aesthetic decision to shoot as many of our exterior scenes as possible during “magic hour” and to avoid shooting under direct overhead sunlight whenever possible. This meant that some days we were forced to set up for three and four scenes inside and outside of our principal location, and move between them according to the position of the sun and the amount of cloud cover, necessitating an art department capable of thinking on its feet, and lots of quick wardrobe changes from our actors.

This was complicated by the fact that our wardrobe stylist had limited availability and perhaps had not had her responsibilities clearly explained. She had created the initial wardrobe breakdowns and consulted with each of the actors on the first day of shooting, but after I was forced to correct some misconceptions regarding wardrobe continuity, the actors began to rely on me for guidance, which was just as well, because she stopped showing up. On a few days, we moved quickly enough that we had the opportunity to shoot scenes ahead of schedule, forcing our lead actress to make a quick trip home or have her husband bring by an item so that we could manage our time and light efficiently.

Perhaps the most challenging aspect of dealing with wardrobe and makeup continuity occurred during the second week. I had insisted throughout the preproduction process of scheduling and budgeting that due to shooting using available light and DSLR cameras, off-the-shelf cosmetics would be sufficient for every scene. I allowed myself to be talked into bringing on a makeup artist for at least a few scenes, specifically surrounding Maggie's visit to Sterling's house. Because we could not afford professionals and had not originally planned on it, therefore providing late notice, we were forced to bring on students at a local beauty academy. The process of shooting this sequence wound up taking far longer than it should have, disrupted our momentum, and turned out to be unusable due to the makeup. Our efforts to make up for this the following day resulted in our longest shooting day, and helped contribute to the only week we fell behind schedule.

Another factor that contributed to falling behind schedule that week was our location shoot on the Atlantic Coast. We had planned a two-day trip in which we would shoot several scenes near Sebastian Inlet featuring Maggie, Ellen, and Detective Jenkins before staying in a motel – where we would pick up a scene of Jonah – before capturing Jonah's camping trip the following day with a skeleton crew on Mosquito Lagoon near Canaveral National Seashore. A scheduled shuttle launch at Kennedy Space Center scrapped the plans for the two-day trip, so we adjusted our shooting schedule to focus on the camping sequence. But when we arrived at our location, faulty intelligence regarding the boats available for rent meant that we would not be able to transport our gear to our desired camping spot.

We reallocated our savings from having not booked motel rooms, enabling us to track down and hire a fishing charter captain on the spot. He took us, kayak in tow, to a picturesque location in Ponce Inlet we never would have found on our own, where we raced the setting sun

to get our footage of Jonah setting up camp and kayaking toward the horizon. During one of the takes, the kayak capsized, and we lost Jonah's wedding ring. This would not have been quite so critical a situation were it not for the fact that we were using my own wedding band as a stand-in. We stopped shooting and began searching, losing the rest of the shooting day and necessitating another trip at the end of the principal photography period to re-shoot the entire sequence. This second trip turned out to be a blessing in disguise, as in the meantime we discovered a more appropriate flotation vest for Jonah to wear given the context of the scene.

Similar adjustments on the fly were required nearly every day throughout production. We were forced to respond to surprises ranging from actors revealing their discomfort with elements of the script, to the theft of a bicycle to be used in the closing sequences of the film after part of the sequence had already been shot, to a power outage at a location to which we'd lucked into when others fell through. This last incident would have been easy to overcome due to shooting with natural light, but was complicated by the fact that the power outage prompted the alarm system to emit a warning beep every minute, making it impossible to record clean audio until power was restored.

Responding to these "crisis" situations, the likes of which are encountered on every film set, is an exercise in embracing the reality of what "is" rather than what "should be" and finding a way to keep working regardless. This may mean discovering how to turn the surprise to one's advantage, finding a way to work around obstacles, or it may mean compromise. When the mode of production is more fluid than fixed, as was the case due to our shooting style, this is more easily accomplished. Furthermore, when the screenplay is composed as an accumulation of small moments rather than hung on a handful of major set pieces, the pain of compromise becomes more palatable.

This is not to say that every effort should not be made to avoid artistic compromise. Our shooting schedule was a fluid document throughout principal photography, being revised at least three times, all to make up for surprises we could not turn to our advantage, forcing us to tackle troublesome scenes anew. Nearly a year on from principal photography, we are still scheduling pickup days not only to correct issues that have arisen unexpectedly during post-production, but also to compensate for the consequence of compromises made during the initial shoot.

Working in the Dark

The transition from creating on the fly for hours each day with generous collaborators to sifting through hours of footage alone in a dark room is a shock to the system more difficult to absorb than any of the surprises on set. Removal from the cumulative energy of the creative team leaves a void that makes the monumental task of post-production on a feature film even more grueling. This has been true even with an editor on board, because ultimately the responsibility for finishing the film – and the quality of the final product – still falls to me.

One factor that made this process even harder was my decision prior to production that we would edit on Adobe Premiere Pro. The logic of this decision was in part to bypass the process of transcoding, instead editing our footage natively, and in part because I have no experience with Final Cut Pro, thus theoretically I could take a more active role in post if we edited using Premiere Pro. However, the UCF Film Department has exactly one workstation outfitted with Premiere Pro, and no student can expect to completely monopolize it, although we have come close. Furthermore, there is a scarcity of editors around the program and the area proficient in Premiere Pro.

Using Final Cut Pro would have allowed us a dedicated workspace downtown at the Center for Emerging Media, rather than battling BFAs for the Capstone suite on campus

equipped with Adobe CS5. It would also have opened up a wider set of potential collaborators in post-production. Not only would this have addressed the absence of collaborative energy in post-production, but could have balanced the workload and time commitment more evenly among multiple editors. Perhaps this would have also facilitated bringing on someone with specialized skills in post-production sound or color correction. Such concurrent and overlapping work would have likely sped up the process and compressed the timeline for completion.

Both the complexity of the script and the compromises made during principal photography also conspired to complicate the task of post-production. On the page, the small moments that make up *The Happiest Place on Earth* fit together in a very specific way designed to create a particular experience for the reader. However, due to the flexibility of the production model and the compromises made during production, the screenplay was a much less useful document in post-production. Even with thorough notes from the script supervisor, it proved difficult for my editor to fit together the pieces of the puzzle in a way that resembled the overall effect of the story on paper.

I typed twenty single-spaced pages of notes for my editor upon his first assembly, evaluating nearly every take in the process of compiling them. However, as exemplified by the aforementioned issues with the screenplay and script notes, written instructions regarding editing in a time-based visual medium do not translate all that smoothly. Furthermore, the specificity and detail of the notes, when combined with my editor's inexperience, likely served to undermine his own instincts. Trusting one's own sensibilities is fundamentally necessary to addressing issues of rhythm and pacing, where many of the problems lie with the version of the film referenced herein.

Another factor that made post-production more arduous than expected was my failed “second unit” experiment. Early in fall 2010, I pitched to a BFA cinematography class, and posted flyers around the UCF communications building, both in a call for footage to include in my film. A central part of my planned aesthetic was the use of interstitial footage to comment on the action throughout the film, particularly while transitioning between sequences. The idea was to capitalize on DSLR video culture and its many enthusiasts who regularly post footage to sites like Vimeo. This footage tends to possess a lyrical quality I hoped to include in my film. I wanted to link the progression of the narrative to imagery showing the promises of the American Dream and how they are regularly broken in the world around us. This would serve broaden the thematic scope of the story by placing the characters of Maggie and Jonah firmly within the context of their surroundings, in the manner of Italian Neorealism. Having this type of imagery at our disposal in post-production would also likely serve as a valuable resource in adapting to the footage from principal photography and its departure from the script.

I did manage to solicit interest from three of my American Cinema students, and each ultimately contributed footage, but the functionality of the second unit was predicated on the idea of habitually seeking footage expressing this dynamic, and therefore spontaneously discovering moments that could not be scripted. However, the acquisition process of each of the students who participated involved a single scheduled shoot, meaning that the sample size was not wide enough to net the organic strokes of genius I was after. In retrospect, it likely would have made more sense for director of photography Jeffrey Gross and I to meet habitually to shoot this kind of footage throughout the year preceding production, as we were both already engaged in the process of how to visually express the ideas of the script, and have now been forced to do so after the fact, anyway.

A Modest Proposal

Whatever their merits, the preceding pages still only scratch the surface of the lessons imparted by the process resulting in *The Happiest Place on Earth*. I am proud of the product of that process – it is certainly my greatest artistic accomplishment even before it undergoes the “finishing” process – and hope to see it maximize its potential – whatever that is. Yet the educational value of the process is no doubt superior to anything the film itself will ever be. That process was facilitated by the academic context of the film project, which not only provided practical support without which the film could not have been made, but also served as a laboratory environment in which to test all the thinking I have ever done about filmmaking. That laboratory environment is one of the only contexts in the cinema that allows risks to be taken simply for the potential learning that such risk-taking might facilitate.

Because the cinema today is dominated by Hollywood, which in the 2010s is as commercially preoccupied an industry as it ever has been – if not more so – environments in which risks are allowed, never mind encouraged, are few and far between. This is especially true of the American cinema. Unlike most other nations, the United States government has, for the most part, proved disinterested in promoting the movies as art or culture, and thus has allowed the marketplace, dominated by the six major Hollywood studios, to dictate for the most part what American audiences see and how they see it. This means that the overwhelming majority of the films to which the American movie audience is exposed are mostly homogeneous. Ideologically, they represent the interests of the ruling classes – the multi-national corporate conglomerates that finance their production – and are made with the purpose of preserving the existing social order or transforming it to even better serve their interests.

For most of the history of the cinema in the United States and around the world, the sheer cost of the equipment and materials necessary to make movies have made filmmakers beholden to their financiers and the whims of the marketplace. The restrictions created by this hegemony have not always been impossible to transcend; during the classic period of the studio era and the era of studio-distributed independent production that reached its creative zenith in the 1970s, many films were made which challenged the dominant ideological and artistic conventions of the American cinema. But as the Reagan era dawned, the freedom and ability of filmmakers to challenge these conventions and reach an audience with their nonconformist work waned. This is not to say that films which challenged convention were no longer made, simply that the business model of the American movie industry has steadily moved toward the pre-branded, big-budget, star- and special effects-laden “sure bet.”

The digital age has laid the groundwork for a revolutionary decentralization of the film culture in the United States. The means of production are cheaper and more accessible than ever, as are the channels of distribution. These conditions create as favorable an environment as ever to remake the American cinema in the image of the great “unwashed” masses, to create films as diverse artistically and ideologically as the country itself, to realize the democratic values Americans purportedly hold dear. Central to this potential cinematic revolution is the microbudget model.

The microbudget model, like the academic environment, encourages risk by necessitating them. If an American filmmaker with limited resources wants to connect with an audience, creating a film that imitates the industrial model and thus competes directly with Hollywood is doomed to failure. Taking risks and challenging conventions are imperative to the microbudget filmmaker, as they are the only way to differentiate one’s films from the masses in any respect

other than “quality,” “production value,” or cost, which have been conflated in the mind of the American viewer to be one and the same.

Furthermore, when the production costs of films are low, so are the consequences of failure. \$50,000 – or even \$7,000 – is not an insignificant amount of money to recoup, but it is possible to do so without being forced to swear allegiance to the oligarchs of Hollywood. Crowd-funding platforms like Kickstarter and IndieGoGo, distribution channels like iTunes – or better yet, Dynamo – and social media like Facebook and Twitter enable direct connections between the artist and the filmmaker, making the audience the patron, not a third party more concerned with its own interests than that of either artist or audience.

Business models like that of Unwashed Entertainment, which is funded by donations from its audience and shares revenue evenly among its creators can help reduce the amount of capital necessary to finance a production, and in its very nature challenges the tenets of American capitalism promoted by Hollywood for decades. Aesthetic approaches like that of Dogme 95 can empower filmmakers to find a film from the raw materials of life, utilizing the photorealistic nature of the medium to communicate what “is” rather than what the ruling classes – or anyone else – would like us to believe. Narrative approaches that defy genre convention and focus on the concerns of the common man, including his limitations, can reveal the fallacies inherent in the Hollywood worldview. Thus, in the terms set forth by Stephen Crofts in “Reconceptualising National Cinemas,” the micro-budget American film can serve as the variety of national cinema which “differ[s], but do[es] not compete directly but do[es] directly critique Hollywood. ” (Crofts 44)

CHAPTER TWO: PICTURE



Figure 1: Maggie (Jennifer Faith Ward) and Jonah (Tom Kemnitz, Jr.) deliberate about buying their first home.



Figure 2: Randall (Dennis Marsico) has bad news for Jonah.



Figure 3: Maggie and Jonah debate whether to "cut corners."



Figure 4: Jonah goes camping.



Figure 5: Ellen (Peg O'Keef) urges Maggie to seek legal counsel.

CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following pages include the shooting script from which the production schedule and script breakdowns were created. The numbers at the top right will indicate the script page number. Scene numbers can be found next to the heading of each scene. This script does not account for changes during production or post-production. As stated in the introduction, the production model was created specifically to allow to for organic creativity on set and in the editing room.

The Happiest Place on Earth

By

John Goshorn

(7th Draft)

2011

346 Hidden Pines Cir
Casselberry, FL 32707
Home: (407)699-2115
Mobile: (336)486-4336

FADE IN

A CRAYON DRAWING

A stick-figure family.

They hold hands as they frolic amid puffy trees under a round yellow sun.

A similar drawing is placed on top, then another and another, in rapid succession ...

When the pile reaches about thirty, a pair of adult female hands straightens them out, picking up the entire stack.

1 EXT. DAYCARE PARKING LOT - DAY

The hands belong to MAGGIE PRICE, an attractive woman around thirty.

She holds the drawings in one hand as she walks briskly to her car and unlocks it.

2 INT. MAGGIE'S CAR - DAY

Cell phone pressed to her ear, Maggie navigates the streets and freeways of central Florida.

MAGGIE

I got held up. How far away are you?

3 EXT. ORLANDO METRO AREA - DAY

Maggie's car passes through the homogeneous terrain of mini-malls and gated subdivisions, among a sea of bumper stickers, billboards, and other signage extolling the virtues of America's vacation capital.

MAGGIE (O.S.)

I know, I just don't want to keep her waiting.

4 EXT. HOUSING TRACT - DAY

A modest bungalow with vaguely Spanish architecture sits among dozens of virtual clones on a street lined with palmetto and Crape myrtle.

REALTOR (O.S.)
The neighborhood's what makes this
one. No crime, clean ...

5 EXT. BUNGALOW - DAY

The landscaping on this lot has been otherwise neglected.
Signs in the yard indicate the home has been foreclosed on.

REALTOR (O.S.)
The whole development isn't even
ten years old ... Good
schools. Perfect for a young
family.

6 INT. BUNGALOW - DAY

Sunlight pours through the windows into a series of empty
rooms.

REALTOR (O.S.)
And you can't beat the price. When
it first hit the market, you'd have
paid almost double.

7 INT. MASTER BEDROOM - DAY

The realtor stands in the middle of the floor as her clients
poke around.

REALTOR
So?

Maggie looks up from a troublesome latch on the closet
door.

MAGGIE
Can - um, can we have a minute?

REALTOR
Of course.

The agent leaves the room.

MAGGIE
What do you think?

8 INT. MASTER BATHROOM - DAY

JONAH PRICE, Maggie's husband, about the same age, squats by the tub, eyeballing each painstaking drip from the faucet.

JONAH
She's right.

Maggie appears in the doorway.

MAGGIE
It needs a lot of work.

Jonah stands up, nodding. He extends his arms to draw Maggie into his embrace.

JONAH
It's not perfect. But the longer we wait, we won't even have a shot at something like this.

She breaks his hug.

MAGGIE
It's more than we talked about.

JONAH
Yeah, but by the time we move in, we won't owe on anything else. Don't worry about it.

MAGGIE
I- I can't just not worry.

She heads back toward the bedroom.

He follows, but something catches his eye. He pauses at the bathroom door.

The molding of the door frame bears a series of bold pencil marks, with corresponding numbers.

Jonah stands up straight, back against the frame, and measures his height with the blade of his hand.

MAGGIE (cont'd)
What are you doing?

Jonah turns around, looking from his hand to the pencil marks, and grins.

JONAH

Come here.

He points out the marks.

Maggie squints, trying to make out the writing.

He embraces her from behind as she does, placing a hand on her stomach and whispering into her ear.

She playfully smacks him.

They embrace, all smiles.

9 EXT. BUNGALOW - DAY

Maggie gestures to Jonah, who's backing a moving truck into a parking spot.

10 INT. MOVING TRUCK - DAY

Jonah cranes his neck to check his mirrors as he wrestles with the steering wheel.

He sticks his head out the window to look back at Maggie.

11 EXT. BUNGALOW - DAY

Maggie holds her hands about a foot apart.

The truck lurches back to cover that distance, stops, and shuts off.

Jonah hops out.

12 INT. BUNGALOW - DAY

Jonah and Maggie wrangle a couch through a narrow doorway, tilting the couch to an absurd angle to clear the jamb.

13 EXT. BUNGALOW - DAY

Sweating more with each trip, Jonah and Maggie carry an array of boxes, suitcases, and hanging clothes from the moving truck into the house.

14 EXT. MOVING TRUCK - NIGHT

Dusk falls as Jonah sweeps out the back of the moving truck.

15 INT. PRICE LIVING ROOM - NIGHT

In the living room, Maggie hangs wedding photos on the wall with surgical precision.

16 INT. PRICE DINING ROOM - NIGHT

Maggie and Jonah sit cross-legged on the floor eating pizza and drinking wine out of Dixie cups.

17 INT. PRICE BATHROOM - NIGHT

Standing side by side, Maggie and Jonah stare into the mirror as they finish brushing their teeth.

Maggie spits and rinses.

Jonah follows suit.

MAGGIE

We really going to do this?

JONAH

Don't tell me you're backing out.

MAGGIE

Of course not, I just ... I can't believe it.

Maggie opens the medicine cabinet and removes her packet of birth control pills.

She flips it open and shut, staring at Jonah.

MAGGIE

Ready?

Jonah nods and begins counting on his fingers. On three, Maggie chucks the packet into the wastebasket.

They hug and kiss.

The kiss starts lightly, but grows in intensity.

Maggie pulls herself up by Jonah's shoulders to wrap her legs around his waist.

He carries her to the bed.

18 INT. JONAH'S CUBICLE - DAY

Jonah stares at a computer screen filled with a template for a newspaper spread. It's blank but for the masthead.

DON MASON appears at the entrance to Jonah's cubicle. He's Jonah's supervisor, a company lifer in his late forties or early fifties.

DON
What is it -- five more days 'til
the weekend?

JONAH
Tell me about it.

DON
How'd the move go? How's the
house?

JONAH
Great. It won't feel like home 'til
we unpack those last couple boxes,
but ... the commute's a lot easier,
and we couldn't have asked for a
better deal ...

DON
"Fortune favors the bold."

JONAH
Something like that.

His desk phone RINGS.

Jonah swivels back to his desk and picks up his phone.

Don leaves.

JONAH (cont'd)
Production, Jonah speaking.

RANDALL (V.O.)
Jonah Price?

JONAH
Yes, sir.

RANDALL (V.O.)
Got a minute?

JONAH
Sure.

RANDALL (V.O.)
Stop by my office.

JONAH
OK, uh, should I -

RANDALL (V.O.)
Thanks.

The line CLICKS to DIAL TONE.

19 INT. RANDALL'S OFFICE - DAY

PHIL RANDALL, editor-in-chief of the *Orlando Globe*, is a slick corporate type in his fifties.

His office is well-appointed with fine modern furnishings and contemporary art.

Across the desk sits MELANIE PATTON, the paper's director of personnel.

A pall falls over each of their faces as Jonah appears in the doorway.

RANDALL
Mr. Price. Have a seat.

Jonah does, steeling himself for bad news.

RANDALL (cont'd)
There's no easy way to do this - it's the worst part of my job - so I'm going to come right out with it. Revenue has gotten pretty tight ...

Jonah glances around at the decor.

RANDALL (cont'd)
Corporate has asked us to make cuts. We've tried to hold off on trimming staff, but ... you know, every one of our papers across the country is eliminating positions today.

Jonah stares blankly at the expensive watch on Mr. Randall's wrist.

MELANIE
Your termination will be effective
in thirty days. Now there is a
severance package, but -

A dazed Jonah looks from Mr. Randall to Melanie and back as their lips continue to move, but their voices fade in and out.

MELANIE (cont'd)
It's based on seniority, so that
means we can only offer four weeks'
salary.

RANDALL
I really hold myself responsible
for this ...

MAGGIE (V.O.)
So why are you the one losing your
job?

20 INT. PRICE DINING ROOM - NIGHT

Maggie stands frozen at the kitchen counter, her hands tangled in her purse and shopping bags.

JONAH
Best I can figure is last man in,
first man out.

He sits at the table staring at a half-empty beer bottle.

Maggie empties her shopping bags.

MAGGIE
You're never late, you get called
in weekends, you cover everybody
else's ass. Don't they know there's
people who should've gone before
you?

JONAH
That was the first time Randall
even said my name when he talked to
me. He has no clue what happens on
the front lines.

He joins her in the

KITCHEN,

where Maggie stalks between counter, pantry and refrigerator, putting away groceries at a frenetic pace.

It's all Jonah can do to stay out of her way.

MAGGIE

Did you tell him?

Jonah sets up a workspace near the sink at which to prepare dinner.

JONAH

If I thought it might change anything, I would. But this thing's done. Randall telling me was a formality.

He rummages around the fridge.

Maggie crams groceries into the freezer over his head.

MAGGIE

Know anyplace hiring?

JONAH

Maybe not in newspapers, but there's bound to be something I can do ...

He returns to his work area to clean two fish.

MAGGIE

What if there's not?

Jonah swallows the last of his beer.

JONAH

It's going to be OK.

MAGGIE

I could pick up some serving shifts somewhere ...

She pulls out dishes from a cabinet, and carries them out.

JONAH

I don't think we need to worry about that yet.

In the DINING ROOM,

Maggie sets the table, smoothing place mats and tweaking silverware placement to insure they're geometrically perfect.

MAGGIE

I just don't want to wait so long
it's too late. I like this place.

21 INT. PRICE KITCHEN - NIGHT

Jonah gathers himself for a moment, then brings his knife down hard, decapitating one fish.

22 INT. PARKING GARAGE - DAY

A dazed Jonah walks towards his car, cell phone pressed to his ear.

MORTY (V.O.)

Jonah, I understand your
concern. Anyone would feel the
same thing in your situation.

Jonah unlocks his car, and slides into the driver's seat.

MORTY (V.O.)

I'm glad you called, but --
I mean, why don't we give it a few
weeks before we start panicking?

JONAH

I'd kind of like it earlier than
that.

He shuts his car door.

MORTY (V.O.)

We've got to know your income
before we can set the terms, right?
Focus on getting a job right now,
and talk to me the first of the
month.

JONAH

I don't know ...

MORTY(V.O.)

I hate to do this but I've got a
call on the other line I have to
take. Talk to me first of the
month -- we'll figure something
out.

The phone CLICKS to DIAL TONE.

23 INT. PRICE DINING ROOM - NIGHT

Jonah and Maggie steal glances at one another as they eat in virtual silence, their dinner marked only by utensils SCRAPING plates.

Maggie puts down her fork and takes a deep breath.

MAGGIE

I think maybe I should talk to my mom.

Jonah pauses, mid-bite, and puts down his fork.

JONAH

Out of the question.

They exchange an icy stare. Jonah resumes eating.

Maggie shakes her head and stares at her food.

24 INT. BUNGALOW - NIGHT

A series of shots around the house:

- The living room, tastefully decorated, the walls accented by wedding photographs.

- The bedroom, immaculate, its queen bed made up perfectly.

- A hallway lined with a handful of random half-opened boxes.

- The refrigerator, plastered with several of the crayon drawings from earlier.

25 INT. PRICE KITCHEN - NIGHT

Maggie grabs a pen and flips through the calendar hanging on the fridge.

Placing a finger on the current date, she counts thirty days forward and marks it:

"Jonah's Last Day."

She gazes over to the counter where she previously placed her bags.

She walks over and opens her purse to reveal a smaller bag, containing an ovulation kit and a box of home pregnancy tests.

She checks for the receipt, gazing at it ruefully, then returns to the calendar.

There, she flips ahead to the next month and scrawls:

"Call About Mortgage."

After another forlorn glance toward the counter, Maggie lets the calendar pages fall.

She opens the fridge door, pulls out a half-empty bottle of wine, and pours herself a glass.

Maggie leans against the doorway to the

DINING ROOM.

She stares at Jonah, who sits at the table illuminated by the glow of a laptop.

His attention shifts between the screen, a copy of his resume covered in red ink notations, and a mug of coffee.

MAGGIE

It's either another job or my mom.

JONAH

Mag -

MAGGIE

I don't know how we're supposed to just go back to some tiny apartment and wait around for the stars to line up so we can have a family.

JONAH

I know.

MAGGIE

Another job or my mom. It's your call.

She returns to the

KITCHEN.

Nursing her glass of wine, Maggie stares at her purse and the calendar.

26 INT./EXT. MAGGIE'S CAR - DAY

Maggie navigates the parking lot of a large outdoor shopping mall.

ELLEN (V.O.)

I want to take Laura and Cole to Disney at the end of the month, but I wanted to ask about staying with you before I offered Leah.

Her cell phone pressed to her ear, Maggie searches for parking spaces.

MAGGIE

That sounds great, but I'm not really sure how much time I'm going to have to play host.

Maggie has found a parking spot and slips her car in.

ELLEN (V.O.)

If it's too much trouble, I'm sure your brother can afford to spring for a hotel.

MAGGIE

We have the space, Mom. I just don't know how much time I'm going to have off.

27 INT. GLOBE OFFICES - DAY

A series of shots as Jonah works the phone in his cubicle.

JONAH

Yes, I'm inquiring about design and production openings ...

Jonah fingers a business card from Mark Alexander of the *Sanford Observer*.

ALEXANDER (V.O.)

Mr. Price, I appreciate your interest -

Jonah addresses an envelope to the attention of Justin Whitehead of the *Greenville Weekly Standard*.

WHITEHEAD (V.O.)

And I sympathize with your circumstances, but -

Jonah scans the masthead of *Central Florida Living* magazine, stopping on the name of Woody Starks.

28 EXT. PARKING LOT - DAY

Maggie checks to make sure she has her purse, and clicks her key fob remote to lock her car as she walks toward the FACADE OF A CHAIN RESTAURANT.

ELLEN (V.O.)
Has he gotten any offers?

29 INT. COPY ROOM - DAY

Jonah monitors the doorway while duplicating his resume.

STARKS (V.O.)
We're more focused on building our web presence right now.

JONAH (V.O.)
I'm confident I can make the transition to the web. I've had training -

STARKS (V.O.)
We'd like someone with a more extensive magazine background.

WHITEHEAD (V.O.)
Unfortunately, we aren't able to offer relocation expenses.

ALEXANDER (V.O.)
Yes, I do remember, we were interested a year ago, but -

Jonah again glances furtively at his surroundings as he faxes his resume.

WHITEHEAD (V.O.)
You understand what it's like for an alt-weekly.

STARKS (V.O.)
We've had to fight to keep them from killing the print edition altogether.

30 INT. CHAIN RESTAURANT - DAY

Maggie quickly reviews the information she has filled in on a job application, takes a deep breath, and scrawls her signature.

ELLEN (V.O.)

I just want you to be happy. If
you'd stayed up here instead of
following him all over the country
...

31 INT. MAGGIE'S CAR - DAY

Back in the parking lot, Maggie digs through her purse, retrieving the bag with the ovulation kit and pregnancy tests.

ELLEN (V.O.)

You might have your own kids to
take care of by now, instead of
everybody else's.

MAGGIE

We're on this again?

She plucks the receipt from the bag and stares at it for a moment, then starts the car.

32 INT. PRICE SPARE BEDROOM - DAY

Maggie sits surrounded by boxes, most at least partially open, their contents cluttered about.

On a nearby empty box, her mother's voice emanates from her cell phone.

ELLEN (V.O.)

Every one of the boys you dated in
school had enough sense to find
something stable that would support
a family. And will still be around
in twenty years.

Maggie rifles through

OLD PHOTOGRAPHS.

A slice of life from an anonymous town in Middle America:
drab, ordinary, gray.

MAGGIE

Well of course, Mom! In twenty years, absolutely nothing there will have changed.

She shuffles the stack of photographs together and stuffs them back into an envelope.

33 INT. JONAH'S CUBICLE - DAY

Jonah places a few of his clippings on a large flatbed scanner at his workstation.

STARKS (V.O.)

Unfortunately, we're on a hiring freeze right now.

JONAH

I understand. Just thought it'd be worth a call.

ALEXANDER (V.O.)

We'll keep your information on file.

JONAH

Thank you for your time, sir.

WHITEHEAD (V.O.)

I'll be sure to give you a call if anything comes up.

34 INT. PRICE KITCHEN - DAY

Still on her cell phone, Maggie closes the refrigerator door.

She stares at one of the crayon drawings on the fridge.

MAGGIE

If you're so worried, you could write a check.

ELLEN (V.O.)

I'm sorry, Maggie. With your dad's health the way it is, we can't afford to look after anyone but ourselves right now.

MAGGIE

Uh-huh.

ELLEN (V.O.)

Besides, you're supposed to be an adult. What would it teach you to bail you out?

DON (V.O.)

Business call?

35 INT. JONAH'S CUBICLE - DAY

Jonah swivels away from the phone in his cubicle to see Don in the doorway.

He looks down sheepishly.

DON

Relax, I'd be doing the same thing.

JONAH

What?

DON

Trying to figure out any way I could to find a new job on company time and the company dime.

JONAH

I, uh -

DON

Sometimes you gotta cut corners. Don't worry about it. I'll back you up.

JONAH

I appreciate it.

DON

Least I could do.

JONAH

Anything good?

He gestures toward the mail under Don's arm.

DON

Melanie stuck these in my box for you.

He extends a sheaf of papers.

The LETTERHEAD reads:

"Heritage Life Insurance."

Jonah takes them, giving them a once-over before setting them aside.

JONAH
What's that?

He continues to look under Don's arm, where something is partially obscured by the remaining mail.

DON
I'm kind of trying to keep it quiet.

JONAH
Come on, don't hold out on me.

Don grimaces slightly as he shows Jonah a shiny plaque.

DON
Phil thought we should have some kind of ceremony. My wife even tried to bring in a cake, but ... doesn't really seem right, you know?

Jonah admires it.

JONAH
Twenty-five years ... how does it feel?

He hands back the plaque.

DON
It's kind of hard to know what to think. Keep working harder and harder for less and less, and the suits just keep getting more and more.

Don tucks it away as he shifts his weight to the other side of the cubicle doorway.

DON
There was a time they'd have at least talked to me before they laid off one of the best layout artists I've had. But now ...

Don turns to go.

JONAH
Congratulations, Don. Enjoy it.

Don clears his throat, avoiding looking at Jonah.

DON
Listen, I'm serious. You need to knock off early for an interview, come in late, whatever ... don't worry about it. Anything I can do to make your life easier, say the words.

ELLEN (V.O.)
It's not going to be easy.

36 EXT. BUNGALOW - DAY

Maggie opens the mailbox to the usual stack of bills and junk mail.

She walks back to the house, she sorts through the envelopes.

ELLEN (V.O.)
You're just going to have to tighten your belts, stick to the necessities.

Maggie stops, transfixed by one envelope in particular -- the bill from the mortgage company.

37 INT. OFFICE HALLWAY - DAY

Jonah taps his foot nervously as he sits against one wall of an office hallway.

He and a handful of others in professional dress sit on a row of chairs outside a door. Jonah is next in the queue.

An impeccably dressed woman in her early twenties emerges from the door and passes Jonah and the others on her way down the hallway.

Jonah takes a deep breath and rises.

38 INT. CHAIN RESTAURANT - DAY

Maggie pushes through the swinging door to the kitchen, counting each penny of a meager tip.

39 INT. OFFICE HALLWAY - DAY

Jonah shuffles down the hall toward the exit as the next interviewee rises.

40 INT. CHAIN RESTAURANT - NIGHT

Maggie approaches the order window, comparing the tickets with her notepad before picking up a tray.

It's covered with indulgent entrees: bacon-wrapped steak, a full rack of ribs, a surf-and-turf special.

Seething, Maggie marches off with the tray.

41 EXT. MAGGIE'S CAR - NIGHT

Maggie, clearly exhausted, shuffles toward her car, unlocking it with her key fob remote.

42 INT. PRICE LIVING ROOM - NIGHT

Jonah sits in front of the television, glancing at his cell phone every few seconds.

43 INT. MAGGIE'S CAR - NIGHT

Maggie hangs her head for a moment, then sighs and starts her car.

44 INT. PRICE LIVING ROOM - NIGHT

On the couch, Maggie dozes away, still in her server's uniform.

Meanwhile, Jonah hunkers down over the coffee table, comparing a lottery ticket to the winning numbers on the muted TV.

When it's clear he hasn't won, he turns it off.

He shakes Maggie gently.

JONAH
Babe? Come to bed.

She doesn't move.

He shakes her again, a little harder this time. She stirs, but only to adjust her position.

Jonah drapes a blanket over her.

He watches her sleep for a moment, then turns off the light as he heads to the bedroom.

45 INT. JONAH'S CUBICLE - DAY

At his computer, Jonah logs into his e-mail. His face lights up for a moment as he clicks open a message.

THE E-MAIL

opens with: *"We regret to inform you ..."*

Jonah's face falls.

46 EXT. PRICE NEIGHBORHOOD - EVENING

Jonah pushes a lawnmower down the sidewalk, into a neighbor's yard.

He takes a deep breath, and knocks on their front door.

47 INT. PRICE DINING ROOM - NIGHT

Sweaty and covered with grass clippings, Jonah counts out cash at the dining room table.

48 INT. PRICE BEDROOM - NIGHT

In her slumber, Maggie reaches out for Jonah, but he's not there.

49 INT. PRICE SPARE BEDROOM - NIGHT

Jonah sits on the floor next to a filing cabinet drawer, illuminated by a lamp with no shade.

He scribbles feverishly on a pad of paper, checking his work with the aid of a calculator.

50 INT. JONAH'S CUBICLE - DAY

Jonah packs up his personal effects into a box.

51 INT. JONAH'S CAR - DAY

Jonah sits in traffic gridlock, tapping impatiently on his steering wheel and checks his mirrors for openings in other lanes.

His cell phone is pressed to his ear, but he's obviously on hold.

MORTY (V.O.)

Jonah! Sorry about the wait. What can I do you for?

JONAH

We talked a few weeks ago, right after I got laid off?

MORTY (V.O.)

Yeah, how's the job search coming?

JONAH

Not so good, sir. You said to call back if I hadn't found anything by now, so ... I am.

MORTY (V.O.)

So what can I do you for?

JONAH

I thought, maybe with a longer loan, I might be able to accept some offers that are too low right now to make the payments.

MORTY (V.O.)

Sounds like you got a good head on your shoulders there, Jonah. Let me pull up your file ...

Jonah leans back in his seat, looking heavenward.

JONAH

Thank you.

MORTY (V.O.)

Uh-oh.

JONAH
What?

MORTY (V.O.)
It looks like we're no longer at
liberty to change the terms.

JONAH
What?

MORTY (V.O.)
We don't even actually own it
anymore.

JONAH
Who does?

MORTY (V.O.)
You should have gotten a notice
about this -

JONAH
I didn't get anything.

MORTY (V.O.)
OK, um, your mortgage now belongs
to the pension fund for the City of
Santa Fe. They have to approve any
changes to the terms.

JONAH
How long does that take?

MORTY (V.O.)
You never know, but we've been told
not to expect any action on these
municipal accounts until next
fiscal year, so that's ... October?

JONAH
Oh, for fuck's sake!

He hangs up and throws the phone into the back of his car,
where it RATTLES to the floorboards.

52 EXT. BUNGALOW - EVENING

At the back of the house, Jonah examines the the
tamper-resistant seal on the electric meter.

He kneels to rummage through his toolkit.

He retrieves a few tools. A pair of pliers, a wire-stripping tool, a screwdriver.

He holds them out in front of him, then gets up and goes into the house.

JONAH

The meter is old enough for the paper route, that's what we did when we were working. Heavy rubber dish-washing gloves. Maggie's behind him. He turns back to the meter.

MAGGIE

Talk to me. What are you doing?...

JONAH

Buying some from here to here, and that's it.

He removes the seal and opens the meter box.

MAGGIE

We're not doing that. Put it back.

No. No.

They stare down one another.

She tugs at his arm. He shakes free.

He closes the meter box, muttering under his breath.

JONAH

You want to be a thief?

Thank you.

MAGGIE

You're not turning me into a thief.

53 INT. PRICE BEDROOM - NIGHT

JONAH

Jonah lies back, staring at the ceiling.

He is wide awake. Maggie lies facing away from him, also wide awake.

She stands in front of the meter.

He rolls toward her, tentatively snaking an arm around her, kissing her along her neck to her neck.

It could be months. Do you realize

She clutches his arm, whether to throw it off or draw him closer.

Maggie makes a few mental calculations.

She rolls over to face him. They kiss.

MAGGIE

Jonah rollison'ttop dangerous?

She breaks the kiss. He looks into his eyes.

If you don't know what you're

She nods and resumes kissing.

He reaches out toward the night stand, fumbling to open the drawer.

She grabs his wrist to fend him off.

She breaks the kiss again, shaking her head this time.

Under the sheets, her knees splay wider as both hands go to his back, drawing him toward her.

His hand resumes yanking at the drawer, finally pulling it open to retrieve a conspicuous square wrapper.

Jonah rocks back on his haunches, away from his wife.

As he tears open the wrapper, Maggie rolls away and slips out of bed.

She retreats to the bathroom, closing the door behind her.

The lock CLICKS into place.

Jonah sits on the edge of the bed for a moment, staring at the bathroom door.

He starts to say something, but shakes his head, and chucks the condom onto the night stand.

Pulling on his underwear, he crosses to the bathroom.

He KNOCKS tentatively.

MAGGIE (O.S.)

Forget it.

54 INT. PRICE BATHROOM - NIGHT

Maggie fights back tears as she looks from the door back to the mirror.

She brushes her hair, pausing after each stroke to inspect for rogue gray strands.

55 INT. PRICE BEDROOM - NIGHT

Jonah gives the door an exasperated wave and walks out.

56 INT. PRICE BEDROOM - NIGHT

The bathroom door inches open and Maggie tiptoes to the bed, slipping in under the covers.

57 INT. CONFERENCE ROOM - DAY

LACEY BOOTHE, a somewhat stern-looking woman in her late thirties or early forties, sits at one end of a table.

BOOTHE
And you are ...?

She gestures for Jonah to sit down at the other end. He does.

JONAH
Jonah Price, ma'am.

Boothe consults a clipboard and makes a notation next to his name.

BOOTHE
And what interests you about Eagle Staffing Agency?

Jonah leans forward in his seat.

JONAH
Well, as you can see on my resume, I've worked in extremely competitive professional environments for nearly ten years ...

Boothe nods, making notes.

JONAH (cont'd)
I have excellent computer skills, and with my publishing background, I feel like I have an edge when it comes to communication within the corporate environment.

BOOTHE
I see.

She consults her clipboard again, shuffling papers.

BOOTHE (cont'd)
It doesn't look like you have any experience as an executive assistant ... or a secretary ... even a receptionist, for that matter.

JONAH

No, but I've worked for newspapers around the country for almost a decade. And like my references will tell you, I have no problem adapting to new challenges.

She consults his resume again.

BOOTHE

You've never scheduled appointments?

JONAH

No, but -

BOOTHE

Have you ever maintained a company filing system?

JONAH

I've had to adhere to a common filing system like --

BOOTHE

But solely for another individual ... an executive for instance?

Jonah grits his teeth and takes a deep breath.

JONAH

No.

BOOTHE

Have you ever had any office management responsibilities ... ordering or maintaining an inventory of office supplies?

JONAH

No.

Jonah shifts in his seat.

BOOTHE

What about office machines - fax, copier?

JONAH

I can operate a fax machine, and make copies ...

BOOTHE

How many years have you done it on a daily basis?

JONAH

I didn't think it was a skill you had to practice every day to maintain.

BOOTHE

I see ... how about heavy phone traffic? Have you had to handle heavy phones before?

JONAH

I can answer the phone.

BOOTHE

Make coffee?

JONAH

I've redesigned entire sections of the paper at the last minute so an ad rep could satisfy his client, I've dealt with constant deadline pressure, done three other people's jobs for weeks at a time ...

Jonah's halfway out of his chair now.

JONAH (cont'd)

I think I can handle heavy phones, and appointments, and filing, and -

BOOTHE

Judging by your composure in this interview, I'm not sure you can.

Jonah's expression turns from frustration to embarrassment, and he shrinks back into his seat.

JONAH

Look, I know I got a little upset. I'm sorry. Do you really not think I can handle the work?

BOOTHE

I understand you possess some notable qualifications a lot of our candidates for placement don't. But we have to be able to fully stand behind the employees we place.

Jonah sinks even lower in his chair.

Boothe rises.

 BOOTHE (cont'd)
I'm not saying you won't be
considered, provided your
background check and drug screening
come back clean, but ...

She dismisses him with a wave of her hand.

 BOOTHE (cont'd)
I believe we have your contact
information. If we have a match,
I'll be in touch.

He slinks out.

58 EXT. DAYCARE PARKING LOT - DAY

Maggie walks toward Jonah's car, parked in the far corner of
the parking lot, away from her workplace.

She raps on the passenger window, interrupting a moping
Jonah.

He unlocks the car, and Maggie gets in.

 MAGGIE
That bad, huh?

 JONAH
I'll just say I'm not holding my
breath.

 MAGGIE
I'm sorry.

She takes his hand in both of hers.

 JONAH
Yeah, me too.

 MAGGIE
I mean ... about everything.

 JONAH
Me too.

MAGGIE
You'll find something.

JONAH
What am I going to find that pays
enough for us to keep the house?

Maggie lets go of Jonah's hand and gets out of the car.

JONAH (cont'd)
I'm sorry.

59 EXT. DAYCARE PARKING LOT - DAY

Maggie circles around the front of the car to Jonah's window.

MAGGIE
Why don't you go camping this weekend?

JONAH
Huh?

MAGGIE
I think three hundred applications
earns you a break. Get away, clear
your head, regroup.

JONAH
I'm not sure we can afford for me
to do that.

MAGGIE
What can we do this weekend that's
going to fix this thing?

Jonah has no answer.

MAGGIE (cont'd)
Nobody's going to be answering
their phone or checking their
e-mail ... you've revised your
resume a thousand times. Seriously,
it'll be fine.

JONAH
I guess it could be nice ...

MAGGIE
It'd make us both a lot easier to
live with ...

Jonah gets out of the car, drawing her into an embrace.

JONAH

I knew there was a reason I married
you.

MAGGIE

Don't push it.

They kiss.

MAGGIE (cont'd)

I gotta get back. Just let me know
where you're going ... and then
turn off your phone.

She kisses him once more, and trots toward the daycare
building.

60 EXT. BUNGALOW - DAY

Jonah's car barrels into the garage from the street, barely
clearing the door as it slowly opens.

61 INT. PRICE GARAGE - DAY

Jonah kicks open his car door and slams it behind him as he
heads for the house.

62 INT. PRICE BEDROOM - DAY

Jonah strips off his business attire, throwing it onto the
bed.

He pulls on hiking clothes as he quickly fills a backpack
with outdoor clothing and other camping gear.

63 INT. PRICE GARAGE - DAY

His backpack in the backseat of his car, Jonah scrounges
about the garage.

He sets up a short stepladder to lower a kayak from the
rafters, then takes it to the roof rack on the car, where he
cinches down straps, securing it in place.

Jonah grabs a paddle and wedges it into the cabin of the
car, then throws a flotation vest into the backseat.

He slides into the driver's seat and starts the car.

64 INT./EXT. JONAH'S CAR - DAY

The shadow of a smile gradually creeps across Jonah's face as the station wagon winds its way through the maze of suburbia, toward the open road.

He lowers his windows, basking in the wind as it washes across his face.

He reaches into his pocket to retrieve his cell phone.

Glancing over at it, he presses and holds the power button.

It CHIMES to announce its hibernation.

Jonah tosses the phone onto the passenger seat with relish.

The station wagon speeds ahead toward the horizon.

65 EXT. ISLAND - NIGHT

Jonah kneels on the sand outside his tent.

He mounts a bottle of propane on a small backpacking stove, turns on the valve and lights the stove.

He pours water from a Nalgene bottle into a pot, which he places on the stove.

Sitting back, Jonah listens to the POUNDING OF THE DISTANT SURF, and looking up at the stars.

66 INT./EXT. MAGGIE'S CAR - NIGHT

Maggie pulls into the driveway.

She hits the button to open the garage door, it retracts, and her car glides in.

67 INT. PRICE KITCHEN - NIGHT

Maggie enters from the garage with a noticeable spring in her step.

68 EXT. ISLAND - NIGHT

Jonah, wearing a headlamp, pours water on a bandanna to wash out his dishes, then packs them up.

69 INT. PRICE DINING ROOM - NIGHT

Maggie notices a stack of papers on the center of the table.

She goes over to look at it.

On top is a pad of note paper, on which is

A HASTILY SCRIBBLED NOTE:

"The usual. Back Sunday night -- 10 at the latest.

Love, Jonah."

Maggie rifles through her purse, extracting her cell phone.

She quickly dials, drumming her fingers on the tabletop as the phone RINGS.

JONAH (V.O.)

It's Jonah, leave a message.

She grins.

70 EXT. ISLAND - NIGHT

Jonah checks the inside pockets of his tent to make sure his cell phone and keys are in it, then turns off his headlamp.

In the blackness, he ZIPS the tent closed.

71 INT. PRICE DINING ROOM - NIGHT

The table is cluttered with scissors and coupon clippings from the *Globe*.

The news sections appear untouched.

The masthead indicates it's the Sunday edition.

72 INT. PRICE KITCHEN - NIGHT

At the counter, Maggie pokes at leftovers from a takeout container.

She steals a glance at the clock on the stove - 10:17.

Maggie glances at her phone sitting on the end of the counter, then back to the clock.

She takes a bite, then continues looking between the clock and the phone.

After another round of this tortured contemplation, Maggie grabs her phone and dials.

She taps her fork impatiently, waiting through Jonah's voice mail greeting.

MAGGIE

Hey babe, it's me. Just checking to see where you are. Figured I'd try to get a hold of you before I called the authorities.

She forces a chuckle.

MAGGIE (cont'd)

Love you. Call me back.

She hangs up, frustrated.

She pokes at her food a little more, staring at the clock the entire time.

Unable to actually eat anything, she shuts the takeout container and returns it to the fridge.

Maggie checks the clock again - 10:24.

73 INT. PRICE LIVING ROOM - NIGHT

Maggie sits on the edge of the couch, channel surfing.

She checks the clock - 11:15.

She turns off the TV and tosses the remote to the couch in disgust.

74 INT. PRICE BEDROOM - NIGHT

Maggie, wet from the shower, dials her phone as she leaves the bathroom.

As she waits through Jonah's voice mail greeting, Maggie checks the clock again - 11:54.

MAGGIE

Jonah, I don't know what's going on here. Can you at least call me and let me know you're all right?

She hangs up.

75 INT. PRICE BEDROOM - NIGHT

The clock on Maggie's night stand reads 12:27.

Maggie shifts her eyes from the clock to her phone and back again, then picks it up and dials, this time tapping the mattress through Jonah's voice mail greeting.

MAGGIE

Pick up, Jonah! Where are you? Look ... I know it's been hard lately ... Maybe that's my fault, I don't know, but ... I love you, Jonah, and I'm worried about you. Call me.

She hangs up, throwing the phone onto the mattress.

76 INT. PRICE BEDROOM - NIGHT

Maggie stands at the window with her ear to her phone, staring through the blinds as ...

77 EXT. BUNGALOW - NIGHT

A car passes the driveway.

78 INT. PRICE BEDROOM - NIGHT

Maggie lets the blinds snap closed again.

MAGGIE

If you don't pick up the next time I call, I might have to call 9-1-1,
(MORE)

MAGGIE (cont'd)
so it'd better be something
catastrophic or -

She looks over at the empty bed.

MAGGIE (cont'd)
What am I saying? Babe, just come
home. Now. Please? I love you.

She hangs up and collapses on her bed.

79 INT. PRICE BEDROOM - NIGHT

Maggie tosses and turns. She rolls over to face Jonah's side of the bed.

Her eyes find the clock on his night stand - 3:37.

A pair of headlights illuminate the room. Maggie sits up and staggers to the window to peek out through the blinds.

80 EXT. BUNGALOW - NIGHT

Another car passes.

81 INT. PRICE BEDROOM - NIGHT

Maggie glumly returns to bed, curling up with her phone.

82 INT. PRICE BEDROOM - DAY

Maggie hasn't moved. The phone RINGS.

Maggie, startled, yelps as she tries to wake enough to answer before it RINGS again.

MAGGIE
Hello! Jonah?

ELLEN (V.O.)
I didn't think I'd get you.

MAGGIE
Oh.

ELLEN (V.O.)
I was going to leave a voice
mail. We're coming down at the end
of the month.

Maggie rubs the sleep from her eyes.

MAGGIE

OK.

ELLEN (V.O.)

Now don't worry - we're staying in a hotel. I'll make sure you don't have to worry about anything.

MAGGIE

You haven't bought your tickets yet, have you?

ELLEN (V.O.)

Why?

83 INT. MAGGIE'S CAR - DAY

Phone pressed to her ear, Maggie starts the engine and punches a button on her garage door opener.

MAGGIE

I wanted to see if Jonah had come in because I don't know where he is.

84 EXT. BUNGALOW - DAY

She backs her car down the driveway into the street.

DON (V.O.)

I was just about to call myself. I haven't seen him either.

85 INT. PRICE BEDROOM - DAY

Still on the phone, Maggie attempts to stretch herself awake.

ELLEN (V.O.)

All weekend?

86 INT. GLOBE OFFICES - DAY

Don has Maggie on speaker.

DON

I see.

He crosses to shut the door.

MAGGIE (V.O.)

It's nothing like *that*.

ELLEN (V.O.)

Are you sure?

87 INT./EXT. MAGGIE'S CAR - DAY

Maggie drives through a landscape of run-down suburban sprawl: strip malls full of payday lenders and massage parlors, shuttered car dealerships, low-rent apartment complexes.

MAGGIE

He went camping, but he didn't come home when he said he would and I can't get through on his cell.

DON (V.O.)

I haven't been able to either - and his voice mailbox is full.

MAGGIE

That was me.

88 INT. PRICE BEDROOM - DAY

Maggie sits on the edge of the bed, fidgeting with the covers as she talks.

ELLEN (V.O.)

You don't always know.

MAGGIE

He's never done this before. I mean, I told him to go, but it's not like him not to let me know if something comes up.

ELLEN (V.O.)

Could there be someone else?

Maggie's fidgeting grows more deliberate.

89 INT./EXT. MAGGIE'S CAR - DAY

Maggie stares through her window at the bawdy signage of a strip club.

MAGGIE

OK, this might be weird, but I need to ask you something.

DON (V.O.)

What is it?

90 INT. GLOBE OFFICES - DAY

Don picks up the receiver from his phone.

MAGGIE (V.O.)

If Jonah was seeing anybody ... maybe you don't know, I just feel like I've heard a lot of times it's somebody from work ...

91 INT./EXT. MAGGIE'S CAR - DAY

Maggie has reached a slightly better neighborhood dotted with office parks and shopping centers full of chain stores.

MAGGIE

If he's not back tonight, I think I'm going to the police. But when I do, I don't want to just be some poor woman whose husband ran off but she didn't see it coming.

92 INT. GLOBE OFFICES - DAY

Don scans the cubicles outside his office, as if evaluating potential culprits.

DON

If he had anything going on here, he must have been pretty sly about it.

93 INT. PRICE BEDROOM - DAY

Maggie drags herself to her feet, and stumbles into the bathroom.

ELLEN (V.O.)
Remember Marcia? You know, Kyle's
mother? They were married
thirty-five years and -

As Maggie turns on the water in the shower, the faucet knob comes off in her hand.

DON (V.O.)
I mean, I guess he could have, but
I doubt it.

94 INT./EXT. MAGGIE'S CAR - DAY

Maggie turns off the street into the parking lot of the day care center where she works.

MAGGIE
I'd say that's a relief, but the
alternatives aren't relieving at
all, so - thanks, I guess.

DON (V.O.)
I understand.

MAGGIE
Call if he comes in or you hear
from him or anything.

DON (V.O.)
Same to you.

95 INT. PRICE BEDROOM - DAY

Maggie pulls open her dresser drawers and starts tossing an outfit onto the bed.

ELLEN (V.O.)
What *would* help, dear?

MAGGIE
I don't know for sure yet ... but
maybe you could come down earlier.
Without the grandkids.

ELLEN (V.O.)
I'll start looking for other
flights ...

96 INT./EXT. MAGGIE'S CAR - NIGHT

Maggie weaves through the stream of traffic exiting Orlando International Airport.

Ellen, a well-preserved woman in her late fifties, occupies the passenger seat.

She checks and touches up her makeup while she rides.

ELLEN
You heard from his mother?

MAGGIE (V.O.)
She's not staying with us

ELLEN
But -

MAGGIE
She's staying with a friend who
used to go to their church.

ELLEN
But that's ridiculous. I mean,
you're right here. She shouldn't
have to -

Maggie slams her HORN as she's cut off in traffic.

MAGGIE
She doesn't particularly like us,
mother.

Ellen is speechless.

MAGGIE (cont'd)
Or me, anyway. Kind of how you are
with Jonah.

Her mother shrugs.

97 EXT. RANGER STATION - DAY

In the parking lot, A POLICE OFFICER greets Maggie and her mother as they exit her car.

They shake hands.

DET. JENKINS
Detective Darrell Jenkins. Come
inside ... let me get you up to
speed on what we know.

98 INT. RANGER STATION - DAY

In a cramped office, Detective Jenkins leans against the edge of a desk, as Maggie and her mother sit hunched in low-backed chairs.

DET. JENKINS
His cell phone and car keys were
both found inside the tent, as well
as camping gear.

99 EXT. ISLAND - DAY

Jonah's tent is pitched on the sand where the treeline meets the Indian River.

DET. JENKINS (V.O.)
Stove, cookware, headlamp, clothes,
sleeping bag, water bottles.

Inside the tent, flashbulbs and shutter CLICKS as snapshots are taken.

100 INT. RANGER STATION - DAY

Detective Jenkins sorts through a stack of photographs, then hands them to Maggie.

DET. JENKINS
Once we've finished the necessary
forensic work, you can inspect the
contents of the tent to see if
there's anything missing.

105 EXT. BARKING BREA - DAY

On the beach, Detective Jenkins is looking for a few yards from a red kayak, just beyond the surf.

DET. JENKINS

Maggie circles the kayak, bending over to check its decals and peering inside the seat, as her mother looks on.

102 Maggie turns to Jenkins, nodding solemnly.
INT. RANGER STATION - DAY

DET. JENKINS

Jenkins runs a hand through his hair at the desk behind him. He holds up a small piece of evidence. Maggie sets it aside.

exploring where the river meets the

ocean, maybe. JENKINS

His hand was in the console,

looks untouched. Again, if you

want, you MAGGIE took it over and tell

me if you've looked anything.

103 She stares off at the vast expanse of the Atlantic.
EXT. INTRACOASTAL WATERWAY - DAY

DET. JENKINS

The water is calm. He searches between the mainland and the next thirty six hours, but ...

DET. JENKINS (V.O.)

His voice is soft. He speaks to another boater who stayed here this weekend, evidently spoke to someone who sounds like
What are you doing?

DET. JENKINS

104 INT. RANGER STATION - DAY
A hand held radio CRACKLES to life on Detective Jenkins' desk.

Maggie's face distorts with anguish, Jenkins can't look at her, instead gazing past her, further up the beach.

DET. JENKINS

Her mother holds her as they sink to the sand.

They grab the beach if they can get outside.

Maggie leans in at the desk full of notes and evidence, then out the window at Jenkins on the radio, gesturing emphatically.

YLEN
Who knows if they're right? They're going to keep looking. Isn't that right?

As she strokes her daughter's back, her face pleads with him to play along.

DET. JENKINS

His boat may have got away from him
in the waterway and gotten pulled
out there before it washed up ...
if so, we should be able to locate
him in the next couple days.

Maggie snuffles loudly as she turns away from the surf,
looking at him incredulously.

Ellen helps her up, and with an arm around her, guides her
away from the water's edge.

106 EXT. BUNGALOW - DAY

Ellen and Maggie pull into the driveway in Maggie's car.

107 INT. PRICE GARAGE - DAY

Ellen goes around the front to open the passenger-side door.

Maggie remains dazed.

Her mother offers a hand.

ELLEN

Sweetheart? You're home.

108 INT. GLOBE OFFICES - NIGHT

In his office, Don lays out a mock-up of one spread of the
day's local section on a drafting table.

As he works, he refers back to his computer to print out
clippings, which he cuts and pastes together the
old-fashioned way.

One clipping catches his attention:

"HEADLINE: Authorities end search for missing camper.

BYLINE: BREVARD COUNTY, FL

*Authorities called off the all-hours search today for a
missing Orange County man ..."*

Don looks at the next sheet, containing Jonah's name and
picture, then back to the original page:

*"SECTION, PAGE: C, 6. SPECIAL REQUESTS: Rip current safety
graphic."*

109 INT. PRICE BEDROOM - DAY

Maggie lies in bed, a little groggy. Ellen sits beside her, holding her hand.

ELLEN

There anything I can get for you?

Maggie shakes her head sleepily, and closes her eyes.

ELLEN (cont'd)

You're not supposed to have another one for a few hours, so I hope you'll be able to sleep OK.

Maggie nods as she drifts off to sleep.

110 INT. PRICE DINING ROOM - DAY

The *Globe* lays on the table, folded open to the story about Jonah's disappearance. The room is otherwise empty.

111 INT. PRICE LIVING ROOM - DAY

Ellen shuffles about, fluffing throw pillows and straightening the coffee table.

112 INT. PRICE DINING ROOM - DAY

Ellen addresses her attention to the clutter on the dining room table.

She takes another glum look at the newspaper, then folds it back to its original form.

As she does, she uncovers the American Heritage insurance forms.

She glances, then pulls the papers over to peruse for a few moments, before pushing them back.

Finally, she pulls out a chair, sitting down to study them.

ELLEN

"\$500,000 to be paid to primary beneficiary ..."

She scans farther down.

ELLEN (cont'd)
"Maggie Price, Spouse."

113 INT. PRICE SPARE BEDROOM - DAY

Ellen wrestles open a filing cabinet drawer.

She browses past several manila folders until she finds one marked *"Insurance"* and another marked *"Legal."*

114 INT. PRICE KITCHEN - DAY

Ellen stands at the counter, stirring a cup of coffee, while studying the paperwork.

She picks up her cell phone and dials.

ELLEN
 Hi, dear ... question for the
 lawyer in the family.

She resumes browsing the folder of insurance paperwork.

115 INT. LAW OFFICE - DAY

The office is stylishly furnished, with traditional hardwood furniture and oil paintings on the walls.

Maggie and her mother sit across the desk from Evan Sterling, a handsome *GQ* type in his late thirties or early forties.

MAGGIE
 Just so you know ...

116 INT./EXT. JONAH'S CAR - DAY

Maggie backs halfway out of the Price driveway.

MAGGIE (V.O.)
 I don't even know if I ought to be
 here.

She shakes her head and shifts the lever from reverse back into drive.

ELLEN (V.O.)
 I told her we didn't have to agree
 to anything.

117 INT. LAW OFFICE - DAY

Sterling nods at Ellen.

STERLING
She's absolutely right, Ms. Price.
It's certainly OK to be nervous,
but -

Maggie glares at her beaming mother.

STERLING (cont'd)
It's just an initial
consultation. It's not binding,
and we don't bill for it.

118 INT./EXT. JONAH'S CAR - DAY

Maggie and Ellen are stopped in the driveway outside the bungalow.

ELLEN
Are you worried about his fee? I'll
pay, if that's what it is.

Maggie mutters inaudibly as she shifts the lever into reverse again and backs away.

119 INT. LAW OFFICE - DAY

Sterling looks directly at Maggie, almost uncomfortably so.

STERLING
Today's about making sure you have
all the facts, so you can make an
informed decision.

MAGGIE
I'm just -

She glances sidelong at her mother.

MAGGIE (cont'd)
I don't know if I'm quite ready
yet.

120 INT. PRICE DINING ROOM - DAY

Maggie and her mother sit at the table.

Ellen shifts her attention between the insurance paperwork, a notepad, and Jonah's laptop.

Maggie gazes longingly at Jonah's picture in the *Globe*.

MAGGIE

What if - what if by some miracle
he's out ... who knows where? And
I'm not waiting for him?

ELLEN

I don't think they would have
called off the search if they
actually thought there was a chance
they could save him.

MAGGIE

I know, I know it's just ...

She stares at the computer screen. Sterling's face smiles
back from his website.

ELLEN

What?

MAGGIE

It'd be one thing if I knew, for
sure, but ... when there's still a
chance ...

She wipes away tears.

ELLEN

Listen, Maggie - I don't pretend to
know for sure where he is, but it's
not here. All I'm saying is it's
probably worth it to see if you
can't get something for your
trouble.

Maggie sniffles and catches her breath.

MAGGIE

I just ... I feel like a horrible
person.

STERLING (V.O.)

Ms. Price, I have to deal with
horrible people in this line of
work sometimes.

121 INT. LAW OFFICE - DAY

Sterling leans back in his chair.

STERLING
People who want money and don't
care how they get it.

Maggie looks down at her lap.

STERLING (cont'd)
You don't seem like one of
them. Not even close.

He gets up and circles around to perch on the front edge of his desk.

STERLING (cont'd)
I also see a lot of people who
have a good case, but were either
ignorant, or plain stubborn, and
came to me too late for me to do
anything to help.

He leans forward, but Maggie avoids eye contact.

STERLING (cont'd)
And I think it's wise to take the
initiative on these matters ... it
goes a long way towards preventing
an even bigger mess later that's
going to be a lot harder to clean
up.

Maggie stares at her lap, where she folds and unfolds a handkerchief.

MAGGIE
I think I need to sleep on it. I
hope that's not a problem.

STERLING
No ma'am, I understand.

He rises and walks to the door. Ellen follows him.

Maggie takes a deep breath and joins the others at the door.

STERLING (cont'd)
Just remember -- for the best
chance of a favorable settlement,
you need to get on it as soon as
possible.

He extends his hand.

Maggie looks down at it.

STERLING (cont'd)
Give me the word, ma'am, and I'll
put this thing in action.

She gives him a brief, cordial shake.

MAGGIE
Thank you for your time.

122 EXT. LAW OFFICE - DAY

Ellen waits as Maggie unlocks the car.

ELLEN
I don't understand why you're
waiting.

She opens her door and gets in.

ELLEN (cont'd)
I think he'd take good care of you.

123 INT. JONAH'S CAR - DAY

Maggie sits with the door cracked, one foot in the car and one on the pavement, her hand frozen on the key in the ignition.

She stares at the law office through the window.

ELLEN
Even if he's out there ... you
should still do this. Honestly, if
I thought he were, I'd be even more
convinced.

Maggie looks daggers at her.

ELLEN (cont'd)
'Cause if that's the case, where is
he? Why'd he leave you to deal with
all this on your own?

Maggie turns the key and starts the car.

- 124 INT. PRICE LIVING ROOM - DAY
Ellen sits on the sofa rearranging the contents of her suitcase.
Across from her, Maggie glances between her mother and the clock on the wall.
- 125 INT./EXT. MAGGIE'S CAR - NIGHT
Maggie and her mother drive toward Orlando International Airport.
- 126 EXT. BUNGALOW - DAY
Maggie's car pulls into the driveway in perfect sync with the garage door opening, allowing her to roll all the way in.
- 127 INT. PRICE GARAGE - DAY
Maggie hops out immediately, quickly grabs two bags of groceries, and SLAMS the door.
- 128 INT. PRICE KITCHEN - DAY
Maggie struggles through the door from the garage, flipping on the lights and kicking the door shut behind her.
She stops for a moment at the counter to drop her purse before heading to the fridge to shove in the groceries.
- 129 EXT. PRICE GARAGE - DAY
In the driveway, Maggie, dressed in workout clothes, struggles with the pull-start on the lawnmower, before it finally ROARS to life.
- 130 EXT. BUNGALOW - DAY
Maggie, breaking a sweat, pushes the mower back and forth across the front lawn.

131 INT. PRICE GARAGE - DAY

Maggie pushes the mower back into the garage.

132 INT. PRICE BATHROOM - DAY

The mirror is fogged up, and the SHOWER IS RUNNING.

133 INT. PRICE UTILITY ROOM - DAY

Wrapped in a towel, Maggie kneels among a sea of dirty laundry as she digs through the dryer.

134 INT. PRICE BEDROOM - DAY

Maggie stalks around as she pulls on her serving uniform.

She gives herself a once-over in the mirror, wincing at her reflection.

She leans in, examining the bags under her eyes.

She checks her watch.

She looks back to the mirror, grimacing, then quickly grabs her purse and leaves.

135 EXT. BUNGALOW - NIGHT

Maggie's car turns into the driveway from the opposite direction.

136 INT. PRICE KITCHEN - NIGHT

Maggie pushes open the door from the garage, carrying a container of take-out, and wearily enters the kitchen.

The sink and counter overflow with dishes.

She grabs a plate and rinses it off, then scrapes the contents of her takeout container onto it and puts it into the microwave.

- 137 INT. PRICE KITCHEN - NIGHT
- Maggie eats standing up at the counter while sorting through the mail.
- Interspersed between the usual array of catalogs and junk mail are another handful of bills, clearly marked overdue.
- Maggie sighs and pushes them down the counter, where they join a growing pile of similar notices.
- 138 INT. PRICE LIVING ROOM - NIGHT
- Maggie sits in a daze, staring at the TV.
- 139 EXT. PRICE GARAGE - DAY
- Maggie scrubs and rinses Jonah's car until it sparkles.
- 140 INT. PRICE BATHROOM - DAY
- Maggie struggles with a pair of vise grips to turn on the hot water in the shower.
- 141 EXT. PRICE GARAGE - DAY
- Clad in her server's uniform, Maggie circles Jonah's car with her digital camera, snapping shots from a variety of angles.
- 142 INT. PRICE LIVING ROOM - NIGHT
- Maggie nibbles at another takeout tray as she works on the laptop. She glances at a notepad next to her:
- "1996 Subaru AWD wagon. AT, AC, 155K mi. Runs well ..."*
- After a wistful glance at the wedding photos on the wall, she commences typing.
- 143 EXT. BUNGALOW - DAY
- Maggie picks up her morning copy of *The Globe*.
- She flips through the pages to the classifieds.

144 INT. PRICE DINING ROOM - DAY

In between bites of cereal, Maggie peruses the paper.

As she turns a page, her jaw drops.

A PICTURE OF JONAH,

much younger, around high school age, peers back at her from the obituary pages.

MAGGIE (V.O.)

Who did this?

145 INT. GLOBE OFFICES - DAY

Maggie stands in the doorway, holding up her copy of the *Globe*.

At his desk, Don rapidly finishes chewing a bite of burger.

DON

You didn't know about it?

MAGGIE

Of course not.

DON

Maggie, I am so sorry. She said --

MAGGIE

Who?

DON

Mrs. Price. His mother, I mean.
She -

MAGGIE

I should have known.

She sinks down into a chair across from Don.

DON

I thought ...

MAGGIE

I know.

- 146 EXT. MAGGIE'S CAR - NIGHT
Maggie again fights traffic returning from Orlando International Airport.
- 147 INT. PRICE DINING ROOM - NIGHT
On the table, the obituary photo of a younger Jonah stares out from a stack of bulletins from Jonah's memorial service.
- 148 INT. PRICE KITCHEN - DAY
At the counter, Maggie sifts through her stack of bills, adding a few new ones from the day's mail.
- 149 INT. PRICE UTILITY ROOM - DAY
Maggie digs through the pile of dirty clothes, checking pockets.
- 150 INT. PRICE LIVING ROOM - DAY
Maggie rummages through the sofa cushions for loose change.
- 151 INT./EXT. MAGGIE'S CAR - DAY
A ream of paper sits in the passenger seat as Maggie drives around the streets of her neighborhood.
A closer look reveals flyers advertising a garage sale.
- 152 EXT. HOUSING TRACT - DAY
Maggie affixes flyers to telephone poles with duct tape.
- 153 EXT. BUNGALOW - DAY
The garage door opens, and Maggie emerges, lugging a card table.

154 EXT. HOUSING TRACT - NIGHT

As darkness falls, the street is empty but for Maggie folding up her card table in the Prices' driveway.

155 INT. DINING ROOM - NIGHT

At the table, Maggie counts and re-counts her earnings.

With a sigh, she slips the cash into an envelope.

As she does, her eyes fall on her left hand.

She stares at her engagement ring and wedding band for a moment as she slides them around her finger.

She begins to take them off, then decides against it.

STERLING (V.O.)

There usually comes a time when not
having a way to pay the bills
trumps hoping for a miracle.

156 INT. LAW OFFICE - DAY

Sterling and Maggie sit across his desk from one another.

Maggie nods, all the while staring at her lap.

STERLING

Ms. Price?

She looks up.

MAGGIE

So how does this work?

Sterling takes a legal pad from one of his drawers and flips through the pages.

STERLING

There's a remote possibility if
anyone were to petition for a
probate hearing ... your in-laws,
for instance -

He grins at her. She looks away.

STERLING (cont'd)

You might lose something, but all
his assets -

As she crosses her legs, Maggie notices Sterling' eyes following her hemline the entire time.

STERLING (cont'd)
Should be transferred to you.
Precedent in intestate cases with a
surviving spouse is nearly airtight
on that, even without a will.

She flushes, and shifts a little in her seat, but stares straight at him.

He refocuses his attention on the legal pad.

MAGGIE
What about -

She gestures to her purse.

STERLING
No, ma'am, not yet.

He stands and circles around the desk.

STERLING (cont'd)
We're not like a lot of lawyers who
bill by the hour and get rich
wasting a lot of time.

He leans in closer.

STERLING (cont'd)
We take our share from the back end
...

She drops her eyes.

STERLING (cont'd)
'Cause of course - we do plan on
winning. We're good at what we do.
You won't owe us anything our
performance doesn't warrant.

He returns to his desk and settles into his chair.

157 INT. PRICE BEDROOM - DAY

Maggie crawls across the bed, putting on a fresh set of sheets.

She fits one pillow with a case, and picks up the second to do the same, but stops midway through.

She sits, fighting back tears.

158 INT. PRICE BEDROOM - NIGHT

Maggie lies staring at Jonah's side of the bed, her hand tracing his imprint in the mattress.

After a deep breath, she rolls over and closes her eyes.

ELLEN (V.O.)
Of course, dear. That empty house,
it's no wonder ...

159 EXT. MAGGIE'S CAR - DAY

Maggie unlocks her car outside the day care, phone to her ear.

ELLEN (V.O.)
You're down there all by yourself
... If you've got to start over,
you might as well do it up here.
What's left for you down there,
anyway?

MAGGIE
Maybe eventually, but ...

160 INT./EXT. MAGGIE'S CAR - DAY

Maggie pulls out of the day care parking lot and into the flow of traffic.

MAGGIE (V.O.)
I need to get everything settled
down here before I even think about
that.

161 EXT. LAW OFFICE - DAY

Maggie locks her car with her key fob remote and walks toward the building.

ELLEN (V.O.)
How long is that going to take?

162 INT. LAW OFFICE - DAY

As before -- Sterling perched on the edge of desk, Maggie across from him.

Sterling intermittently jots notes on a legal pad and references various paperwork as he talks.

STERLING
Without a body, the courts
generally wait five years to issue
a death certificate --

Maggie stiffens in her chair.

STERLING (cont'd)
So the insurance company can be
satisfied the party in question is
actually dead.

163 EXT. BEACH - DAY

Detective Jenkins gesticulates as he converses with the patrolman on the beach.

MAGGIE (V.O.)
But if all those people couldn't
find him -

164 INT. LAW OFFICE - DAY

Sterling waves her off.

STERLING
The state can expedite the death
certificate ...

165 EXT. BEACH - DAY

The surf rolls in relentlessly, waves lapping against Jonah's red kayak.

STERLING (V.O.)
If we can prove your husband was
exposed to "imminent peril."

The horizon looms in the distance.

STERLING (V.O.) (cont'd)
 But since this isn't a major
 disaster -- at least legally
 speaking ...

166 INT. LAW OFFICE - DAY

Sterling leans forward and pats Maggie on the arm.
 She recoils visibly.

STERLING
 That could still take as long as a
 year.

Maggie shakes her head.

MAGGIE
 I'll be out of my house.

Sterling retreats behind his desk.

STERLING
 I can try to speed things up for
 you. But if I were you, I'd still
 try to get out from under that
 house.

Maggie nods blankly.

167 EXT. BUNGALOW - DAY

Maggie walks around the yard with the realtor, who makes
 notes on a clipboard.

REALTOR
 The market hasn't changed too much.
 But on the downside, it doesn't
 look like you haven't had time to
 make the improvements we talked
 about, either.

She points to a section of gutter hanging halfway off the
 roof.

MORTY (V.O.)
 I think you're being smart here,
 and I don't anticipate any problems
 ...

168 INT. PRICE DINING ROOM - DAY

Maggie and the realtor sit next to one another at the table, staring at a cell phone flipped open between them.

MORTY (V.O.)

I gotta warn you, though -- we've got to get that price approved by the new lien holder. It's going to take some time.

The realtor solemnly nods at a glum Maggie.

STERLING (V.O.)

She ought to be here any minute.

169 INT. LAW OFFICE - DAY

Sterling sits across his desk from Detective Jenkins.

Maggie remains frozen in the doorway, looking from her lawyer to the detective and back.

STERLING

There she is.

Detective Jenkins stands.

DET. JENKINS

Afternoon, Ms. Price.

STERLING

Have a seat. This shouldn't take long.

She does, eying both men nervously as she crosses the room.

STERLING (cont'd)

Don't worry, Ms. Price.

Detective Jenkins smiles at her warmly.

MAGGIE

So what's this about?

She looks anxiously at Sterling.

DET. JENKINS

Ms. Price, we've been asked to take another look at your husband's -- um, his ...

He looks at Maggie.

MAGGIE
Death?

DET. JENKINS
That's right.

STERLING
You know how insurance companies
are when there's money at stake.

He chuckles at his own joke. So does Jenkins. Maggie
doesn't.

DET. JENKINS
Now if I recall correctly, your
husband lost his job shortly before
he disappeared?

MAGGIE
That's right.

DET. JENKINS
And he was having some trouble
getting work?

Maggie nods.

Sterling glances down at a folder in his lap.

DET. JENKINS
Would you say he was depressed?

Maggie nods. He gestures to his folder.

DET. JENKINS (cont'd)
I'm sorry -- for my report, I need
you to ...

170 EXT. ISLAND - NIGHT

Jonah finishes zipping his tent shut from the outside, and
walks over to his kayak.

MAGGIE (V.O.)
Yes, he was depressed. He'd try to
be positive, but I could tell.

DET. JENKINS (V.O.)
He wouldn't have -- you know, done
it on purpose or anything?

Jonah hoists the kayak over his shoulder, grabs his paddle and flotation vest, and carries all three down to the water's edge.

171 INT. LAW OFFICE - DAY

Maggie's eyes well up, and she drops her head.

172 EXT. ISLAND - NIGHT

Jonah straps on his flotation vest.

STERLING (V.O.)

The insurance company wants to be able to refund only the premiums instead of paying the full benefit.

173 INT. LAW OFFICE - DAY

Maggie looks straight at Jenkins.

MAGGIE

He would have said goodbye. There wasn't even a note.

DET. JENKINS

Forgive me, Ms. Price, but I had to ask.

She looks over to Sterling, who smiles warmly at her.

MAGGIE

That all, sir?

DET. JENKINS

Ma'am, I'm afraid there's one more thing, and again, sorry if it's insensitive.

Maggie braces herself in her chair.

MAGGIE

Go ahead.

174 EXT. BEACH - NIGHT

Jonah holds the boat steady and slips in, then paddles off into the waterway.

DET. JENKINS (V.O.)
Is there any possibility your
husband could be -

175 INT. LAW OFFICE - DAY

Detective Jenkins studies Maggie's facial expression for any hint of deceit.

DET. JENKINS
Trying to defraud the insurance
company - for his benefit or yours?

Maggie stares right back, shaking her head.

Neither of them gives the other any ground.

DET. JENKINS (cont'd)
No chance?

MAGGIE
None.

176 INT./EXT. MAGGIE'S CAR - DAY

Maggie and her mother drive past the park gate.

177 EXT. RANGER STATION - DAY

In the parking lot, Detective Jenkins greets Maggie and her mother as they leave the car.

MAGGIE (V.O.)
My husband couldn't pull off
something like that. I love him,
but ...

178 INT. LAW OFFICE - DAY

Maggie's eyes dart over to Sterling and back.

MAGGIE
He wouldn't have the -

She swallows hard.

MAGGIE (cont'd)
It's something he wouldn't do.

Detective Jenkins continues to stare at her silently.

He jots down a few notes, and then flips his folder shut and stands.

DET. JENKINS
Sorry to have bothered you, Ms.
Price. I think I've heard all I
needed.

He extends his hand. She shakes it.

MAGGIE
I'm glad to hear it.

Sterling rises, heading for the door.

DET. JENKINS
I'll show myself out.

STERLING
Have a good one.

DET. JENKINS
Bye, ma'am.

Detective Jenkins leaves, closing the door behind him.

As it closes, Maggie sinks back into her chair with a sigh of relief.

She looks over at Sterling. He's smiling.

STERLING
I'm impressed.

Maggie blushes.

MAGGIE
What do you mean? I told the truth.

He dismisses her with a wave.

STERLING
Doesn't matter if you're telling
the truth, just whether you're
convincing.

MAGGIE

That might be the most cynical thing I've ever heard.

STERLING

Any cop or attorney would tell you the same thing ... a good one, at least.

A moment of awkward silence.

MAGGIE

I ought to feel good about today, then?

STERLING

Well it's certainly a step in the right direction. They still might try and only pay half -- and they're entitled to, without a body -- but that's a lot better than the alternative.

MAGGIE

Half would be more than enough.

Sterling looks at her intently.

STERLING

You getting by?

Maggie looks away from him.

MAGGIE

I'll be OK.

STERLING

You sure?

MAGGIE

Yeah, I'll make it.

STERLING

Alright, but if anything changes, give me a call. You can reach me at this number anytime, day or night.

Sterling takes a business card from his desk and writes on the back.

MAGGIE
No, I -

STERLING
I'm sure we can work out a mutually
beneficial arrangement.

He hands it to her.

MAGGIE
I don't understand.

STERLING
Just keep it in mind.

He smiles.

179 INT. MAGGIE'S CAR - DAY

Parked outside the mall, Maggie sits in a daze, staring at
the business card as she turns it over in her hand.

Her cell phone CHIRPS, interrupting her.

She checks the time and exits the car in a hurry.

180 INT. PRICE BEDROOM - NIGHT

Maggie pulls the top of her serving uniform off over her
head as she crosses to the bathroom and promptly flips on
the lights.

The shower SPUTTERS to life.

She wanders halfway back into the room, peeling off her
pants and throwing them into a pile by the dresser before
returning to the bathroom.

Maggie's bra and panties join the pile.

181 INT. PRICE BATHROOM - NIGHT

In the bathroom, Maggie's outline in the shower curtain
comes into view as it is pulled shut.

182 INT. PRICE BEDROOM - NIGHT

The room is dark.

From the bathroom, the SPRAY of water stops abruptly, succeeded by the RATTLING of metal on metal as the curtain is pushed open.

183 INT. PRICE BATHROOM - NIGHT

A series of shots:

- Maggie wraps herself in a towel, securing it around her chest.

- She brushes her hair, and smooths it back behind her ears.

- Maggie brushes her teeth.

- She washes her face and pats it dry.

She steps into the bedroom, flipping off the light behind her.

184 INT. PRICE BEDROOM - NIGHT

Maggie steps into the darkened room and feels for a light switch.

She flicks it on.

Her eyes widen in panic and she chokes back a scream.

She quickly backs across the threshold and slams the door shut, locking it behind her.

Across the room, Jonah sits at the foot of the bed.

185 INT. PRICE BATHROOM - NIGHT

Maggie sits on top of the toilet lid, staring at the door as she catches her breath.

A KNOCK at the door.

JONAH (O.S.)
C'mon, open up.

Maggie shakes her head.

The stripe of light leaking from the bedroom into the bathroom illuminates two fingers passing a small object under the door.

Maggie slides down from her perch and scoots over to look.

It's a wedding band.

Maggie picks it up and examines it, her fingers rotating it in the glow emanating from the bathroom nightlight.

She peers at the inscription inside.

Several fingertips reach under the door.

Maggie reaches out and runs her fingers across his.

Her eyes well up.

JONAH (O.S.) (cont'd)
Open the door, Maggie.

She does.

186 INT. PRICE BEDROOM - NIGHT

Jonah rises to his feet to face her.

She throws her arms around him.

MAGGIE
I never thought I'd see you again.

She runs her hands across his shoulders and arms, down to his hands, grabbing them.

They kiss, deep and passionate.

She breaks the kiss, running her hands up his chest and throat to his face.

He tries to resume.

She pulls her face away, but continues to touch his face.

MAGGIE (cont'd)
I can't believe this.

She looks heavenward, half-chuckling.

JONAH

I came back as quickly as I could.

Maggie glares at Jonah.

He goes to her, offering an embrace.

She shoves him in the chest, hard.

He backs off.

JONAH

Look, I'm sorry.

MAGGIE

You son of a bitch.

JONAH

If there was a way I could have told you ...

MAGGIE

You could have.

JONAH

Look, it wasn't that I didn't trust you --

MAGGIE

The first time you thought about it. I could have told you then --

JONAH

It was just -

MAGGIE

What do you think you're going to say that could possibly excuse this?

JONAH

Excuse it?

Maggie stands toe to toe with Jonah, and tries to look him in the eye, but can't.

JONAH (cont'd)

What do you mean, excuse it?

Maggie marches to the door and points for Jonah to leave.

MAGGIE
I don't think I even know you.

Jonah stands in the doorway, staring at her, unflinching.

JONAH (O.S.)
Don't you get it?

She tries to shut the door on him, but Jonah wedges a foot between the door and the jamb.

He pushes against the door, forcing it open as Maggie fights him off.

JONAH
This was for us, babe.

Maggie releases the door.

MAGGIE
Which part?

JONAH
All of it.

MAGGIE
The part where you let me think you were dead? Running off and leaving me to try to clean up your mess by myself? Was that for me? Don't come with "this was for me." You were looking for what was easiest for you.

Jonah hangs his head.

MAGGIE (cont'd)
I can't even look at you.

She forcefully grabs him by the shirt and pushes him out.

187 INT. PRICE HALLWAY - NIGHT

The door lock CLICKS into place.

Jonah pounds on the bedroom door.

- 188 INT. PRICE BEDROOM - NIGHT
 Inside, Maggie glares at the door, shaking her head.
- 189 INT. PRICE HALLWAY - CONTINUOUS
 A bit dazed, Jonah trudges down the hallway.
- 190 INT. PRICE LIVING ROOM - NIGHT
 Jonah stares at the wedding pictures hanging on the wall.
- 191 INT. PRICE BEDROOM - NIGHT
 Sitting on the foot of the bed, Maggie weeps quietly, her body wracked by violent sobs.
- 192 INT. PRICE LIVING ROOM - NIGHT
 Jonah flops across the couch, staring at the ceiling.
 He winces at every choked cry from the bedroom.
- 193 INT. PRICE LIVING ROOM - NIGHT
 Jonah's asleep on the couch.
 Maggie shakes him awake.

MAGGIE

If you're not out of here by the
 time I wake up tomorrow, I'm
 turning you in.

Jonah sits up.

JONAH

Come on, Mags.

MAGGIE

Either you leave, or I call the
 cops.

She heads for the hall.

JONAH

Babe, you're the only one who knows
 I'm alive. All that's between us
 and half a million is paperwork.

Maggie chuckles.

JONAH (cont'd)

What?

MAGGIE

That's exactly why you could never pull it off. It's going to be a quarter million. And it'll take at least a year.

JONAH

You know how long we could make that last someplace else?

MAGGIE

Give it up, Jonah. And don't let me find you still here when I wake up.

She continues toward the bedroom.

194 INT. PRICE HALLWAY - NIGHT

Jonah follows her, grabbing her by the arm.

JONAH

Are you serious? You'd send me to prison?

She shakes loose to face him.

They stare one another down. Maggie breaks first.

MAGGIE

I don't know. But don't tempt me. I don't want you here when I wake up.

JONAH

Where --

195 EXT. GREASY SPOON DINER - DAY

Jonah approaches the door from the direction of a bus stop sign.

MAGGIE (V.O.)

You've been somewhere this whole time. Go there.

As he brushes through the door, the CLINK of a bell notes his entrance.

196 INT. GREASY SPOON DINER - NIGHT

Jonah buses tables.

He keeps his eyes down as he moves from booth to booth, filling his tray with dishes.

MAGGIE (V.O.)

I just don't want you here.

He swallows hard as he stacks up the plates and bowls of half-eaten food.

When the tray is full, he retreats through the door to the kitchen.

197 INT. CHAIN RESTAURANT - NIGHT

Maggie picks up an order from the window.

198 INT. GREASY SPOON KITCHEN - NIGHT

Jonah sets down his tray in a deep sink.

He grabs the nozzle of an industrial-style pressure washer and starts cleaning the dishes.

199 INT. PRICE DINING ROOM - DAY

Maggie sorts through the pile of bills on the table.

She fumbles through her purse.

Her hand emerges with

STERLING'S BUSINESS CARD.

She turns it over and over in her hands, staring at it.

200 INT. PRICE KITCHEN - DAY

Maggie's cell phone sits on the counter, plugged into the wall.

201 INT. PRICE BEDROOM - DAY

Maggie rummages through her drawers, yanking out clothes and quickly relegating them to a heap on the floor.

202 INT. PRICE BATHROOM - DAY

Maggie takes particular care in getting ready:

- Blow-drying her hair.

- Applying makeup.

- Rifling through her lingerie, selecting a particularly sexy piece.

203 INT. PRICE BEDROOM - DAY

Maggie tries on clothes and checks them out in the mirror.

She selects a few choice pieces of jewelry from a box on her dresser.

After a thorough once-over in the mirror, she grabs her purse and goes.

204 INT. PRICE GARAGE - DAY

Maggie yanks her car door open, throwing in her purse before sliding in.

205 INT. MAGGIE'S CAR - DAY

She puts her head in her hands for a moment, before settling back into the driver's seat to cry.

After a few moments, she takes another deep breath, wipes her eyes, and throws her hair back, then checks her makeup in the rear view mirror.

She takes a deep breath, starts the car, and shifts into reverse.

206 INT. SEEDY MOTEL ROOM - NIGHT

Jonah lounges on the bed, bathed by the lurid glow of the television as he digs into a cup of cheap noodles.

He punches up the volume on the remote to drown out the strains of NOISY SEX through the wall behind his head.

207 INT./EXT. MAGGIE'S CAR - DAY

Maggie rolls through the security gate of an upscale housing development.

208 EXT. STERLING HOUSE - DAY

Maggie pulls into the driveway of a meticulously landscaped McMansion.

209 INT. MAGGIE'S CAR - DAY

Maggie turns off the car and checks her makeup in the rear view mirror one more time.

210 EXT. STERLING HOUSE - DAY

Maggie glances up and down the street, then takes a tentative step toward the front door.

Once there, she reaches for the doorbell, but stops, looking back at the neighboring houses.

Steeling herself, she turns back toward the door and rings the buzzer.

No answer. Maggie takes a step back toward her car.

The front door opens.

STERLING

'Afternoon. Glad you could make it.

MAGGIE

Yeah, uh ... me too.

Sterling looks Maggie over, appreciative but somewhat puzzled.

STERLING
Coming in?

211 INT. STERLING FOYER - DAY

Maggie can't help gawking at the trappings of luxury: a posh living room to one side and a gleaming kitchen on the other.

STERLING
This will probably have to be a little quicker than I'd have liked - I've got to head into the office to get some work done - but I guess maybe we'll start with a tour?

Maggie nods, entranced.

212 INT. STERLING HOUSE - DAY

A series of shots around the house in which Maggie and Sterling are never seen:

- A swimming pool sparkles beyond the kitchen's sliding glass doors.

- A wall full of family pictures tracks the staircase upwards.

- Stuffed animals cover a pair of bunk beds in a pastel-colored upstairs bedroom.

- Cartoon murals liven up the upstairs nursery.

213 INT. STERLING BEDROOM - DAY

Sterling and Maggie re-enter from the master bath, circumventing the king-sized bed that dominates the room.

STERLING
So how long do you think it will take you?

A bewildered Maggie gulps.

MAGGIE
Um ... excuse me?

STERLING
How much time do you need to finish?

MAGGIE

Do you normally ask that?

STERLING

Sorry. I'm usually better with this kind of thing, but you know ... Looks like you didn't even realize what I was talking about -

MAGGIE

I -

STERLING

It's my fault - I'm sure I didn't make it clear. No worries.

He picks up a fat money clip from his dresser and peels off several bills.

STERLING (cont'd)

If it's alright with you, I'll leave your money on the dresser here.

He takes a seat on the bed.

STERLING (cont'd)

Everything OK?

Blushing, Maggie looks away, fixing her gaze on the stack of cash.

He pulls a pair of shoes from under the bed and puts them on.

STERLING (cont'd)

Oh right. Cleaning supplies. Give me a minute, and I'll show you where we keep them.

Aghast, Maggie shifts her eyes back to him.

STERLING (cont'd)

I actually think it's better like this. You need the money, my wife gets to come come to a clean house and I don't have to sleep on the couch.

He winks at her as he stands and makes for the door. She follows him out.

214 INT. STERLING FOYER - DAY

A dazed Maggie stands on the bottom steps, watching Sterling in the doorway.

STERLING
You should have plenty of time, but
just in case, my wife's name is
Diane.

He leaves, locking the front door behind him.

Once he's gone, she sits, burying her head in her hands.

215 INT. STERLING BEDROOM - DAY

A series of shots:

- Maggie contemplates the cash on Sterling's dresser.

- Maggie notices her nice outfit in the mirror.

- Maggie browses Diane's chest of drawers.

- Maggie changes into a baggy T-shirt and a pair of sweats, folding her folding her own clothes neatly on the foot of the bed.

216 INT. STERLING HOUSE - DAY

Maggie begins cleaning.

217 INT. STERLING MASTER BATH - DAY

Maggie finishes scrubbing the bathroom sink.

She glances up at herself in the mirror. Her makeup glistens with sweat and her hair is unruly.

She flips open the medicine cabinet and browses through prescription bottles before selecting one.

Maggie peels off her gloves and pours herself a small handful.

She stares at them a moment, before counting off a few and returning the rest.

Maggie shifts her hand back and forth, watching them roll around the palm of her hand.

She drops them back in the bottle, screwing the cap shut, and placing it back.

218 INT. STERLING MASTER BATH - DAY

The shower is running.

Inside it, a fully clothed Maggie scrubs herself frantically before sitting down underneath the spray, sobbing.

219 INT. STERLING MASTER BATH - DAY

Maggie hangs Diane's clothes to dry in the shower, affixing a note.

She wrings out her wet lingerie in the sink and tucks it into her purse.

220 INT. STERLING BEDROOM - DAY

Maggie takes the cash from the dresser, counts it quickly, and leaves.

221 INT. PRICE DINING ROOM - DAY

Checkbook in hand, Maggie sorts through her stack of bills.

For each check she writes, she counts out cash to cover it.

After a handful of checks, she's out.

She stares at her empty wallet, and at the stack of bills, which looks no smaller than before.

222 EXT. BUNGALOW - DAY

Maggie lugs Jonah's toolkit toward the meter box.

She kneels in front of it, toolkit at her side, and stares at the tamper-resistant seal.

She opens the toolkit.

After a bit of wrangling, Maggie removes the seal, and opens the meter box.

223 EXT. BUNGALOW - NIGHT

Jonah glides into the driveway on a bike.

224 EXT. PRICE GARAGE - NIGHT

Jonah punches a code into a panel, and the garage door GRINDS into motion.

225 INT. PRICE KITCHEN - NIGHT

Jonah opens the door from the garage and tiptoes across the kitchen floor.

226 INT. PRICE LIVING ROOM - NIGHT

Jonah peeks around a corner, surveying the room.

227 INT. PRICE BATHROOM - NIGHT

Jonah pulls back the shower curtain -- nothing.

228 EXT. PRICE BUNGALOW - NIGHT

Jonah walks around the yard, surveying his surroundings.

As he turns around a corner, he stops cold.

Maggie lays on the ground underneath the meter.

Jonah looks from Maggie, to the meter, and back, then runs into the house.

Moments later, he emerges from the house with Maggie's cell phone, running toward Maggie and the meter.

DISPATCHER (V.O.)
911, what's the address of the
emergency?

JONAH
2121 Sabal Palm Circle, Orlando
32820. My wife has been
electrocuted. She's unresponsive
and ... I think it's pretty bad.

DISPATCHER (V.O.)
Please remain calm, sir. Who am I
speaking with?

Jonah freezes.

DISPATCHER (V.O.) (cont'd)
Sir?

Jonah hangs up.

SIRENS echo in the distance.

Jonah kneels by Maggie's side, looking between her and the
meter box.

The SIRENS grow louder.

He gets up, running to his bike, and pedals off into the
night.

229 EXT. CITY STREET - NIGHT

Jonah pedals for all he's worth, past low-rent strip malls,
industrial parks, garishly lit convenience stores, and
churches of all sizes, shapes, and denominations.

230 EXT. CITY STREET - NIGHT

Jonah coasts to a halt as the street ends at a stop sign.

He looks down the connecting road in either direction.

There is no traffic on either side.

A soft but steady metallic CLANGING draws Jonah's gaze
toward a flagpole at a building across the street.

The flag FLAPS back and forth in the breeze.

Jonah looks up at it.

231 INT. PRICE KITCHEN - NIGHT

The refrigerator is plastered with the happy crayon drawings
from Maggie's day care center.

232 INT. PRICE DINING ROOM - NIGHT

The pile of unpaid bills is heaped on the table.

233 EXT. CHAIN RESTAURANT - NIGHT

The chain restaurant sits dark for the night, but its sign still lights up its facade.

234 INT. PRICE BATHROOM - NIGHT

The light's on, illuminating the penciled height marks on the door jamb.

235 EXT. HOUSING TRACT - NIGHT

The streets are still, the houses mostly dark with specks of light in random windows.

236 INT. PRICE BEDROOM - NIGHT (FLASHBACK)

Jonah and Maggie are asleep in bed. Maggie wakes with a start, breathing raggedly.

Groggily, Jonah wakes enough to draw her into his arms.

JONAH

It was only a dream, babe.

Maggie nods, a bit unsure, as she catches her breath and pulls Jonah's arms closer around her.

He closes his eyes again and settles back against his pillow.

MAGGIE

If something were to happen to you,
how long do you want me to wait to
find someone new?

Jonah forces his eyes open again.

JONAH

Where did that come from?

She rolls over to look at him.

MAGGIE
How long?

JONAH
Once I'm underground ... do what
you want. You deserve it. But I'm
not going anywhere.

She rests her head on his chest, holding him tighter.

MAGGIE
You better not.

JONAH
What's my statute of limitations?

She grins and reaches up, touching his face.

MAGGIE
Never. You're going to mourn my
death the rest of your life.

Jonah simply nods, and closes his eyes.

237 EXT. CITY STREET - NIGHT

Underneath the flag, Jonah mounts his bike and pedals off
into the night.

FADE OUT.

CHAPTER FOUR: MARKETING PLAN

IndieGoGo

The Happiest Place on Earth has been funded exclusively through donations from family, friends, and other fans. The bulk of this financing was obtained through our crowd-funding campaign on IndieGoGo, in which donor contributions earned perks ranging from on-screen credit – for \$5 – to a merchandise package including a copy of the film on DVD/Blu-Ray disc, an “I Survived Capitalism” T-shirt, a poster, and a bound copy of the screenplay (for \$100). Our first responsibility is to produce and deliver this merchandise to the appropriate donors. In doing so, we fulfill our only marketing obligations to our “backers” and are free to explore any and all options to expand the audience for the film further. Our priorities in doing so are advancing the careers of all those who made the film, and actualizing the value of the ownership stake of the members of Unwashed Entertainment, LLC. To do either, we must find a broader audience for the film, beyond those who initially funded it.

IFP Labs

The first step toward taking our film to a broader audience is maximizing its potential in the marketplace. Toward this end, we will submit the cut of the film that accompanies this document for consideration by the IFP Labs, an initiative by the Independent Filmmaker Project to nurture first-time feature filmmakers with at least a rough cut of their film through the process of readying the “final cut” with which they will enter the marketplace, and navigating that marketplace to maximize the performance of their films when they do. Filmmakers accepted into the IFP program participate in an Editing Lab in June, a Marketing Lab in September, and a Distribution Lab in December.

Festival Strategy

In conventional, “old world” models of distribution, festivals are most valued as venues to attain distribution and/or representation. However, our festival strategy is designed to build an audience for the film that can be targeted when the film is eventually self-distributed, or distributed via a “split-rights” hybrid model. As such, top-tier festivals are significant for their brand names, not for their deal-making potential, and the length of the festival run shall not exceed one single calendar year. Because of the inherent disadvantages stacked against small films such as ours attaining distribution and/or representation are the same odds we must overcome to be accepted by festivals, we will not submit to any festival with less than a “final cut.”

With “final cut” estimated for late summer 2012, we are targeting renowned festivals such as Sundance, Rotterdam, Berlin, SXSW, and Tribeca for the film’s world, national, and/or international premieres. These festivals carry name recognition in themselves and serve as “gatekeepers” for the remainder of the festival circuit, as well as benchmarks of quality in the marketplace, although the influence of the latter continues to decline in a perpetually more saturated and segmented media landscape. Being accepted to one or more of these festivals would create significant momentum during the first quarter of our initial year of release.

Concurrent with the initial round of submissions, we will also submit to important regional festivals around the U.S. – Florida, Nashville, Cleveland – and second-tier international festivals – Edinburgh, Galway, Karlovy/Vary – in the hopes of either still landing a world premiere in a noteworthy venue if the film is not accepted at a top-tier festival, or to continue the momentum if it is. By the latter half of 2013, we will be submitting to a mix of lesser-known festivals with cachet like the Hamptons International Film Festival and Woodstock International Film

Festivals; lower-tier festivals for which we are more obvious candidates, like the Virginia Film Festival or the First Glance FilmFest; and lesser-tier international festivals held at late dates to which we fit specific programming criteria, like the Deauville Film Festival in France (open to American films only) and the Mannheim/Heidelberg Film Festival in Germany (open only to first-time directors.)

At each festival we can attend, we will collaborate with local students to mobilize a “street team” to publicize the film. This street team will distribute the usual postcards with screening times, but also post “teaser flyers.” These flyers will resemble “missing persons” notices, and direct anyone with information on the whereabouts of Jonah Price to call a number which will reach a voice mailbox with a greeting from “Maggie Price.” Other members of the street team will interview festival-goers about their personal experience with the evaporating American Dream, to be edited together into content for our website. In this way, we would engage both the generic – *noir* mystery – and thematic hooks of the film through our festival presence. Other representatives of the film will sell physical merchandise like DVD/Blu-Ray discs, T-shirts, and posters after screenings. Everyone involved will work to compile a mailing list for our self-distribution efforts.

Non-Theatrical Screenings

The festival run will be augmented by a series of non-theatrical screenings in cities where festival screenings will not be held. These screenings will focus on local arts and/or educational venues, and audiences affiliated with the #Occupy movement, which mobilizes activism against socioeconomic injustice. All screenings hosted by organizations with 501(c)3 status will not charge admission, but all non-theatrical screenings will offer the opportunity to sell physical merchandise and build our mailing list.

Digital Self-Distribution

Following our “tour” through the festival circuit and non-theatrical venues, we will utilize our extensive mailing list to distribute online via Dynamo Player, which offers 70 percent of revenue to producers and no upfront costs, and allows producers to set their own prices. The player will be featured on our website and Facebook page, and the links will be e-mailed to key contacts in online media made during our festival and non-theatrical screening run, as well as our entire mailing list.

Our first efforts at digital self-distribution will begin during the festival submission process, when we launch a Café Press store on our website to sell merchandise with the “I Survived Capitalism” logo. Café Press offers the opportunity to sell designs on 250+ products, with no start-up costs, commissions on all products sold in their merchants’ online stores, and performance bonuses for particularly well-performing shops. This online store will remain open for the life of the film, and be publicized using the mailing lists and live events in the same manner as the film itself.

After a period of about one year of selling the film exclusively via Dynamo Player, we will submit the film for consideration by aggregators such as Distribber, The Film Collaborative, and/or New Video, in an attempt to get the film onto all the most popular online platforms, including Hulu Plus, Amazon, iTunes, and Netflix. These digital streaming and download-to-own distribution channels will serve as a long-term, low-maintenance home for the film, and its widest release. This will serve the purpose of reaching the maximum audience, providing exposure for the filmmakers’ careers, but will spell the end of any substantial revenue for Unwashed Entertainment LLC and its members, due to the revenue splits associated with these deals.

Poster



Figure 6: Official Poster

APPENDIX A: BUDGET

Showbiz Budgeting Itemized Detail Report

ID	Account	Name	Description	Fringes	Factors	Sub-Total \$	Fringes \$
0100 SCREENPLAY							
01-02 COPIES							
PRJ	01-02				1 allow @ 100	100.00	
TOTAL						100.00	
TOTAL 0100 SCREENPLAY						100.00	
0102 PRODUCERS UNIT							
02-02 PRODUCER							
PRJ	02-02	Kate Jacobs	Producer		19 days @		
PRJ	02-02	Julie Opala	Producer		19 days @		
TOTAL							
TOTAL 0102 PRODUCERS UNIT							
0300 DIRECTION							
03-01 DIRECTOR							
PRJ	03-01	John Goshorn	Writer/Director/Produced		19 days @		
TOTAL							
TOTAL 0300 DIRECTION							
2100 PRODUCTION STAFF							
2102 LOCATION MANAGER							
PRJ	2102	Joe Sweredoski	Location Manager		5 days @		
TOTAL							
2104 ASSISTANT DIRECTOR(S)							
PRJ	2104	Austin Boggs	1st AD		19 days @ x 1		
TOTAL							
2105 CONTINUITY/SCRIPT SUPERVISOR							
PRJ	2105	Ryan O'Grady	Script Supervisor		19 days @		
TOTAL							
TOTAL 2100 PRODUCTION STAFF							
2600 CAST & DAY PLAYERS							
26-01 PRINCIPALS & DAY PLAYERS							
PRJ	26-01	Jennifer Faith Ward	MAGGIE		17 days @		
PRJ	26-01	Marco DiGeorge	STERLING		3 days @		
PRJ	26-01	Tom Kemnitz, Jr.	JONAH		12 days @		
PRJ	26-01	Peg O'Keef	ELLEN		3 days @		
PRJ	26-01	Chris Lindsay	DET. JENKINS		2 days @		
PRJ	26-01	Daniel Wachs	DON		2 days @		
PRJ	26-01	Dennis Marsico	RANDALL		1 day @		
PRJ	26-01	Karen LeBlanc	MELANIE		1 day @		
PRJ	26-01	Janelle Figueroa	BOOTHE		1 day @		
PRJ	26-01	Carmen Serrano Giubil.	REALTOR		2 days @		
TOTAL							
TOTAL 2600 CAST & DAY PLAYERS							
3100 PRODUCTION DESIGN							
31-01 PRODUCTION DESIGN							
PRJ	31-01	Elizabeth Sutphin	Production Designer		20 days @		
TOTAL							
TOTAL 3100 PRODUCTION DESIGN							
3600 EXTRA TALENT							
3601 EXTRA TALENT							
PRJ	3601		INTERVIEWEES		4 days @		
PRJ	3601		Patrolman		1 day @		
TOTAL							
TOTAL 3600 EXTRA TALENT							

(cont)

Showbiz Budgeting Itemized Detail Report

ID	Account	Name	Description	Fringes	Factors	Sub-Total \$	Fringes \$
4100 GRIP & SET OPERATIONS							
4105 CRAFT SERVICES							
PRJ	4105		Snacks		19 days @ 40	760.00	
PRJ	4105	Sydni Gonzalez	Craft Services Assistant		19 days @		
TOTAL						760.00	
TOTAL 4100 GRIP & SET OPERATIONS						760.00	
5100 SET DRESSING							
5101 SET DECORATOR(S)							
PRJ	5101	Richard Russell	Art PA		20 days @		
PRJ	5101	Sarah Cole	Art PA		20 days @		
TOTAL							
5102 SET DRESSING RENTALS							
PRJ	5102				1 allow @ 250	250.00	
TOTAL						250.00	
5103 SET DRESSING PURCHASE							
PRJ	5103				1 allow @ 250	250.00	
TOTAL						250.00	
TOTAL 5100 SET DRESSING						500.00	
5600 PROPERTY							
5602 PROP RENTALS							
PRJ	5602				1 allow @ 75	75.00	
TOTAL						75.00	
5603 PROP PURCHASE							
PRJ	5603				1 allow @ 75	75.00	
TOTAL						75.00	
TOTAL 5600 PROPERTY						150.00	
6100 WARDROBE							
6101 WARDROBE DEPARTMENT							
PRJ	6101	Amber Jozwiak	Stylist/Costumer		19 days @		
TOTAL							
6103 WARDROBE PURCHASE							
PRJ	6103				1 allow @ 100	100.00	
TOTAL						100.00	
TOTAL 6100 WARDROBE						100.00	
6600 HAIR/MAKEUP							
6601 HAIR/MAKEUP DEPARTMENT							
PRJ	6601				19 days @		
TOTAL							
6602 HAIR/MAKEUP EXPENDABLES							
PRJ	6602				1 allow @ 100	100.00	
TOTAL						100.00	
TOTAL 6600 HAIR/MAKEUP						100.00	
7100 ELECTRICAL							
7103 ELECTRIC PURCHASE							
PRJ	7103		Photo-Floods		12 Bulbs @ 8	96.00	
TOTAL						96.00	
TOTAL 7100 ELECTRICAL						96.00	
7600 CAMERA							
7601 CAMERA DEPARTMENT							
PRJ	7601	Jeffrey Gross	Director of Photography		19 days @		

(cont)

Showbiz Budgeting Itemized Detail Report

ID	Account	Name	Description	Fringes	Factors	Sub-Total \$	Fringes \$
7600 CAMERA							
7601 CAMERA DEPARTMENT (cont)							
PRJ	7601	Alex Lazin	AC/Gaffer		19 days @		
						TOTAL	
7604 CAMERA PURCHASES & EXPENDABLES							
PRJ	7604				1 allow @ 100	100.00	
						TOTAL	100.00
						TOTAL 7600 CAMERA	100.00
8100 PRODUCTION SOUND							
8101 SOUND DEPARTMENT							
PRJ	8101	Joe Caulfield	Recordist/Mixer		19 days @		
						TOTAL	
						TOTAL 8100 PRODUCTION SOUND	
8600 TRANSPORTATION							
8602 EQUIPMENT VANS							
PRJ	8602		Art Truck		2 days @ 50	100.00	
						TOTAL	100.00
8607 GAS, MAINTENANCE & MILEAGE							
PRJ	8607				1 allow @ 250	250.00	
						TOTAL	250.00
						TOTAL 8600 TRANSPORTATION	350.00
9100 LOCATION EXPENSE							
9101 LOCAL RENTALS							
PRJ	9101		PRICE HOUSE		1 allow @ 500	500.00	
						TOTAL	500.00
9103 MEALS							
PRJ	9103		Crew Meals		13 days @ 7 x 16	1,456.00	
PRJ	9103		Cast Meals		44 days @ 7	308.00	
						TOTAL	1,764.00
						TOTAL 9100 LOCATION EXPENSE	2,264.00
9600 TRAVEL & LIVING-CAST/CREW							
9601 LOCAL CAST							
PRJ	9601		Titusville motel		3 rooms @ 60	180.00	
						TOTAL	180.00
						TOTAL 9600 TRAVEL & LIVING-CAST/CREW	180.00
10100 EDITORIAL							
10101 EDITORIAL STAFF							
PRJ	10101	Courtney Clark	Digital Asset Manager		19 days @		
PRJ	10101	Alan Parker	Editor		90 days @		
						TOTAL	
10102 EQUIPMENT PURCHASES & RESALE							
PRJ	10102		Hard Disk Storage		2 2 TB drives @ 290	580.00	
						TOTAL	580.00
						TOTAL 10100 EDITORIAL	580.00
11600 POST PRODUCTION SOUND							
11601 AUDIO MIX & SWEETENING							
PRJ	11601				1 allow @ 1,000	1,000.00	
						TOTAL	1,000.00
						TOTAL 11600 POST PRODUCTION SOUND	1,000.00
12100 GENERAL OVERHEAD							
(cont)							

Showbiz Budgeting Itemized Detail Report

ID	Account	Name	Description	Fringes	Factors	Sub-Total \$	Fringes \$
12100 GENERAL OVERHEAD							
12101 LEGAL FEES							
PRJ	12101	Scelsi Law	Retainer		1 flat @ 1,000	1,000.00	
TOTAL						1,000.00	
12103 MARKETING & PUBLICITY							
PRJ	12103		Donor DVDs		500 DVDs @ 1.50	750.00	
PRJ	12103		Festival Entries		1 allow @ 1,000	1,000.00	
PRJ	12103		Posters		1,000 posters @ 0.78	775.00	
PRJ	12103		Postcards		5,000 postcards @ 0.0..	250.00	
PRJ	12103		Blu-Ray discs		100 Blu-Ray @ 7.20	720.00	
TOTAL						3,495.00	
12104 WEB SITE							
PRJ	12104	GreenGeeks.com	Domain/Hosting/Mainte.		1 allow @ 150	150.00	
TOTAL						150.00	
12107 ACCOUNTING							
PRJ	12107		Consultation		1 hours @ 100	100.00	
TOTAL						100.00	
TOTAL 12100 GENERAL OVERHEAD						4,745.00	

\$11,025.00

APPENDIX B: PRODUCTION SCHEDULE

Shooting Schedule

One Line Schedule - The Happiest Place on Earth
Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

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6	INT	BUNGALOW <i>Establishing shot inside Price house.</i>	DAY	0 2/8 pgs		PRICE HOUSE
7	INT	MASTER BEDROOM <i>Realtor finishes pitching to Maggie.</i>	DAY	0 4/8 pgs	1, 10	PRICE HOUSE
8	INT	MASTER BATHROOM <i>Jonah and Maggie deliberate about buying.</i>	DAY	1 2/8 pgs	1, 2	PRICE HOUSE
12	INT	BUNGALOW <i>Jonah and Maggie move in a couch.</i>	DAY	0 1/8 pgs	1, 2	PRICE HOUSE
4	EXT	HOUSING TRACT <i>Establishing shot of Prices' new neighborhood.</i>	DAY	0 2/8 pgs		PRICE NEIGHBORHOOD
5	EXT	BUNGALOW <i>Establishing shot of Price house</i>	DAY	0 2/8 pgs		PRICE HOUSE
9	EXT	BUNGALOW <i>Moving truck arrives at Price house.</i>	DAY	0 1/8 pgs	1, 2	PRICE HOUSE
10	INT	MOVING TRUCK <i>Jonah backs up the moving truck.</i>	DAY	0 1/8 pgs	1, 2	PRICE HOUSE
11	EXT	BUNGALOW <i>Jonah finishes backing up.</i>	DAY	0 2/8 pgs	1, 2	PRICE HOUSE
13	EXT	BUNGALOW <i>Jonah and Maggie continue moving in.</i>	DAY	0 1/8 pgs	1, 2	PRICE HOUSE
14	EXT	MOVING TRUCK <i>Jonah sweeps out moving truck.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
16	INT	PRICE DINING ROOM <i>Maggie and Jonah have first dinner in new home.</i>	NIGHT	0 1/8 pgs	1, 2	PRICE HOUSE
231	INT	PRICE KITCHEN <i>Crayon drawings on the refrigerator.</i>	NIGHT	0 1/8 pgs		PRICE HOUSE
77	EXT	BUNGALOW <i>A car passes the Price house.</i>	NIGHT	0 1/8 pgs		PRICE HOUSE
80	EXT	BUNGALOW <i>Another car passes the Price house.</i>	NIGHT	0 1/8 pgs		PRICE HOUSE
235	EXT	HOUSING TRACT <i>Prices' neighborhood is almost completely dark.</i>	NIGHT	0 1/8 pgs		PRICE NEIGHBORHOOD
End of Day # 1 - Shoot				Tuesday, May 10, 2011	4 0/8 pages	
57	INT	CONFERENCE ROOM <i>Jonah bombs a job interview.</i>	DAY	3 3/8 pgs	2, 8	TEMP AGENCY
COMPANY MOVE						
51	INT	JONAH'S CAR <i>Jonah learns his mortgage has been sold.</i>	DAY	1 7/8 pgs	2	JONAH'S CAR ON ROAD
22	EXT	PARKING GARAGE <i>Jonah calls about mortgage for first time.</i>	EVENING	1 0/8 pgs	2	PARKING GARAGE
End of Day # 2 - Shoot				Wednesday, May 11, 2011	6 2/8 pages	
32	INT	PRICE SPARE BEDROOM <i>Maggie continues unpacking while arguing on phone with Ellen.</i>	DAY	0 6/8 pgs	1	PRICE HOUSE
34	INT	PRICE KITCHEN <i>Maggie argues on phone with Ellen.</i>	DAY	0 5/8 pgs	1	PRICE HOUSE
61	INT	PRICE GARAGE <i>Jonah enters house to prepare for camping.</i>	DAY	0 1/8 pgs	2	PRICE HOUSE
62	INT	PRICE BEDROOM <i>Jonah changes clothes for camping trip.</i>	DAY	0 2/8 pgs	2	PRICE HOUSE
63	INT	PRICE GARAGE <i>Jonah packs car for camping trip.</i>	DAY	0 2/8 pgs	2	PRICE HOUSE
60	EXT	BUNGALOW <i>Jonah returns home to prepare for camping trip.</i>	DAY	0 1/8 pgs	2	PRICE HOUSE
36	EXT	BUNGALOW <i>Maggie gets first house payment in mail.</i>	DAY	0 3/8 pgs	1	PRICE HOUSE
129	EXT	PRICE GARAGE <i>Maggie starts the lawnmower.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
130	EXT	BUNGALOW <i>Maggie mows the lawn.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
131	INT	PRICE GARAGE <i>Maggie returns the mower.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
46	EXT	HOUSING TRACT <i>Jonah goes to mow a neighbor's lawn.</i>	EVENING	0 1/8 pgs	2	PRICE NEIGHBORHOOD
15	INT	PRICE LIVING ROOM <i>Maggie hangs wedding pictures.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE

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One Line Schedule - The Happiest Place on Earth
 Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

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47	INT	PRICE DINING ROOM <i>Jonah counts out his lawn-cutting money.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
End of Day # 3 - Shoot		Thursday, May 12, 2011		3 2/8 pages		
Off Day		Friday, May 13, 2011				
Off Day		Saturday, May 14, 2011				
107	INT	PRICE GARAGE <i>Ellen helps a shell-shocked Maggie out of car.</i>	DAY	0 2/8 pgs	1, 4	PRICE HOUSE
109	INT	PRICE BEDROOM <i>Ellen puts Maggie to bed.</i>	DAY	0 3/8 pgs	1, 4	PRICE HOUSE
110	INT	PRICE DINING ROOM <i>Newspaper on table open to story about Jonah's disappearance.</i>	DAY	0 1/8 pgs		PRICE HOUSE
111	INT	PRICE LIVING ROOM <i>Ellen putters around house, straightening things.</i>	DAY	0 1/8 pgs	4	PRICE HOUSE
112	INT	PRICE DINING ROOM <i>Ellen discovers insurance documents.</i>	DAY	0 5/8 pgs	4	PRICE HOUSE
113	INT	PRICE SPARE BEDROOM <i>Ellen snoops in Prices' files.</i>	DAY	0 1/8 pgs	4	PRICE HOUSE
114	INT	PRICE KITCHEN <i>Ellen calls her son for a legal referral.</i>	DAY	0 2/8 pgs	4	PRICE HOUSE
120	INT	PRICE DINING ROOM <i>Maggie and Ellen argue about whether to meet with Sterling.</i>	DAY	1 0/8 pgs	1, 4	PRICE HOUSE
124	INT	PRICE LIVING ROOM <i>Ellen packs to return home.</i>	DAY	0 2/8 pgs	1, 4	PRICE HOUSE
106	EXT	BUNGALOW <i>Ellen and Maggie return from the shore.</i>	DAY	0 1/8 pgs	1, 4	PRICE HOUSE
116	IE	MAGGIE'S CAR <i>Maggie hesitates backing out of driveway for initial meeting with Sterling.</i>	DAY	0 3/8 pgs	1, 4	PRICE HOUSE
118	IE	MAGGIE'S CAR <i>Ellen offers to pay for Maggie's legal bills.</i>	DAY	0 2/8 pgs	1, 4	PRICE HOUSE
125	IE	MAGGIE'S CAR <i>Maggie drives Ellen to airport.</i>	NIGHT	0 1/8 pgs	1, 4	MAGGIE'S CAR ON ROAD
96	IE	MAGGIE'S CAR <i>Maggie picks up Ellen from airport.</i>	NIGHT	0 7/8 pgs	1, 4	MAGGIE'S CAR ON ROAD
146	EXT	MAGGIE'S CAR <i>Maggie returns from airport.</i>	NIGHT	0 1/8 pgs	1	MAGGIE'S CAR ON ROAD
End of Day # 4 - Shoot		Sunday, May 15, 2011		5 0/8 pages		
82	INT	PRICE BEDROOM <i>Maggie woken by Ellen's call.</i>	DAY	0 7/8 pgs	1	PRICE HOUSE
85	INT	PRICE BEDROOM <i>Maggie tries to wake up while talking to mom on phone.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
88	INT	PRICE BEDROOM <i>Ellen wonders aloud if Jonah's found someone else.</i>	DAY	0 3/8 pgs	1	PRICE HOUSE
93	INT	PRICE BEDROOM <i>Maggie stumbles into bathroom to get ready while talking to Ellen on phone.</i>	DAY	0 3/8 pgs	1	PRICE HOUSE
95	INT	PRICE BEDROOM <i>Maggie suggests Ellen fly down.</i>	DAY	0 3/8 pgs	1	PRICE HOUSE
134	INT	PRICE BEDROOM <i>Maggie changes into serving uniform.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
157	INT	PRICE BEDROOM <i>Maggie breaks down while changing sheets on bed.</i>	DAY	0 3/8 pgs	1	PRICE HOUSE
132	INT	PRICE BATHROOM <i>Shower running in bathroom.</i>	DAY	0 1/8 pgs		PRICE HOUSE
140	INT	PRICE BATHROOM <i>Maggie struggles with the plumbing in the bathroom.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
200	INT	PRICE KITCHEN <i>Maggie's cell phone by itself.</i>	DAY	0 1/8 pgs		PRICE HOUSE
128	INT	PRICE KITCHEN <i>Maggie unloads groceries.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
148	INT	PRICE KITCHEN <i>Maggie sorts through mail, setting bills aside.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
144	INT	PRICE DINING ROOM <i>Maggie discovers Jonah's obituary.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE

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One Line Schedule - The Happiest Place on Earth
 Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

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150	INT	PRICE LIVING ROOM <i>Maggie looks for change in sofa cushions.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
133	INT	PRICE UTILITY ROOM <i>Maggie sorts through dirty laundry.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
149	INT	PRICE UTILITY ROOM <i>Maggie digs for loose change in laundry.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
127	INT	PRICE GARAGE <i>Maggie unloads groceries from car.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
End of Day # 5 - Shoot				Monday, May 16, 2011		4 3/8 pages
64	I/E	JONAH'S CAR <i>Jonah drives to the coast.</i>	DAY	0 3/8 pgs	2	JONAH'S CAR ON ROAD
COMPANY MOVE						
End of Day # 6 - Shoot				Tuesday, May 17, 2011		0 3/8 pages
199	INT	PRICE DINING ROOM <i>Maggie rediscovers Sterling's business card.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
201	INT	PRICE BEDROOM <i>Maggie rummages through drawers for outfit.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
202	INT	PRICE BATHROOM <i>Maggie primps for meeting with Sterling.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
203	INT	PRICE BEDROOM <i>Maggie tries on clothes and jewelry for meeting with Sterling.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
204	INT	PRICE GARAGE <i>Maggie gets into car to go meet Sterling.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
205	INT	MAGGIE'S CAR <i>Maggie cries before meeting with Sterling.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
222	EXT	BUNGALOW <i>Maggie tries to bypass the electric meter.</i>	DAY	0 2/8 pgs	1	PRICE HOUSE
228	EXT	PRICE BUNGALOW <i>Jonah finds Maggie's dead body.</i>	NIGHT	1 0/8 pgs	1, 2	PRICE HOUSE
48	INT	PRICE BEDROOM <i>Maggie awakes to no Jonah.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
158	INT	PRICE BEDROOM <i>Maggie contemplates Jonah's imprint in the mattress.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
155	INT	DINING ROOM <i>Maggie counts money from yard sale, contemplates pawning her rings.</i>	NIGHT	0 3/8 pgs	1	PRICE HOUSE
69	INT	PRICE DINING ROOM <i>Maggie finds Jonah's note.</i>	NIGHT	0 4/8 pgs	1	PRICE HOUSE
71	INT	PRICE DINING ROOM <i>Newspaper tells us it's Sunday.</i>	NIGHT	0 2/8 pgs		PRICE HOUSE
147	INT	PRICE DINING ROOM <i>Bulletins from Jonah's memorial on table.</i>	NIGHT	0 1/8 pgs		PRICE HOUSE
232	INT	PRICE DINING ROOM <i>Unpaid bills on the dining room table.</i>	NIGHT	0 1/8 pgs		PRICE HOUSE
End of Day # 7 - Shoot				Wednesday, May 18, 2011		4 2/8 pages
24	INT	BUNGALOW <i>Static shots of Price house right after move.</i>	NIGHT	0 3/8 pgs		PRICE HOUSE
67	INT	PRICE KITCHEN <i>Maggie enters house after Jonah has left.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
72	INT	PRICE KITCHEN <i>Maggie eats leftovers and waits for Jonah.</i>	NIGHT	0 7/8 pgs	1	PRICE HOUSE
74	INT	PRICE BEDROOM <i>After her shower, Maggie calls Jonah while waiting for him.</i>	NIGHT	0 3/8 pgs	1	PRICE HOUSE
75	INT	PRICE BEDROOM <i>Maggie calls Jonah AGAIN while waiting ...</i>	NIGHT	0 3/8 pgs	1	PRICE HOUSE
81	INT	PRICE BEDROOM <i>Maggie goes to sleep with her phone.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
182	INT	PRICE BEDROOM <i>Shower stops in bathroom.</i>	NIGHT	0 2/8 pgs		PRICE HOUSE
234	INT	PRICE BATHROOM <i>Height marks on bathroom door at Prices'.</i>	NIGHT	0 1/8 pgs		PRICE HOUSE
End of Day # 8 - Shoot				Thursday, May 19, 2011		2 5/8 pages
Off Day				Friday, May 20, 2011		
Off Day				Saturday, May 21, 2011		

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One Line Schedule - The Happiest Place on Earth
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195	EXT	GREASY SPOON DINER <i>Jonah enters diner looking for work.</i>	DAY	0 3/8 pgs	2	GREASY SPOON DINER
196	INT	GREASY SPOON DINER <i>Jonah buses tables at diner.</i>	DAY	0 3/8 pgs	2	GREASY SPOON DINER
198	INT	GREASY SPOON KITCHEN <i>Jonah washes dishes at diner.</i>	DAY	0 1/8 pgs	2	GREASY SPOON DINER
COMPANY MOVE						
52	EXT	BUNGALOW <i>Jonah attempts to bypass electric meter.</i>	EVENING	1 6/8 pgs	1, 2	PRICE HOUSE
136	INT	PRICE KITCHEN <i>Maggie prepares leftovers from the restaurant.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
137	INT	PRICE KITCHEN <i>Maggie eats standing up while sorting the mail.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
180	INT	PRICE BEDROOM <i>Maggie undresses from serving uniform for shower.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
181	INT	PRICE BATHROOM <i>Maggie gets into shower.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
183	INT	PRICE BATHROOM <i>Maggie prepares for bed after shower.</i>	NIGHT	0 3/8 pgs	1	PRICE HOUSE
76	INT	PRICE BEDROOM <i>Maggie watches a car pass.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
78	INT	PRICE BEDROOM <i>Maggie leaves voicemail threatening to call 9-11</i>	NIGHT	0 4/8 pgs	1	PRICE HOUSE
79	INT	PRICE BEDROOM <i>Maggie is woken by headlights.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
End of Day # 9 - Shoot				Sunday, May 22, 2011	4 6/8 pages	
207	I/E	MAGGIE'S CAR <i>Maggie enters Sterling's neighborhood.</i>	DAY	0 1/8 pgs	1	MAGGIE'S CAR ON ROAD
208	EXT	STERLING HOUSE <i>Maggie pulls into Sterling's driveway.</i>	DAY	0 1/8 pgs	1	STERLING HOUSE
209	INT	MAGGIE'S CAR <i>Maggie checks makeup before meeting with Sterling.</i>	DAY	0 1/8 pgs	1	STERLING HOUSE
210	EXT	STERLING HOUSE <i>Maggie rings doorbell at Sterling's.</i>	DAY	0 5/8 pgs	1, 3	STERLING HOUSE
211	INT	STERLING FOYER <i>Maggie enters Sterling house.</i>	DAY	0 2/8 pgs	1, 3	STERLING HOUSE
212	INT	STERLING HOUSE <i>Static shots of Sterling's house.</i>	DAY	0 3/8 pgs	1, 2	STERLING HOUSE
213	INT	STERLING BEDROOM <i>Maggie learns what Sterling really wants.</i>	DAY	1 3/8 pgs	1, 3	STERLING HOUSE
214	INT	STERLING FOYER <i>Sterling leaves Maggie in his house.</i>	DAY	0 2/8 pgs	1, 3	STERLING HOUSE
215	INT	STERLING BEDROOM <i>Maggie changes clothes to clean Sterling's house.</i>	DAY	0 2/8 pgs	1	STERLING HOUSE
216	INT	STERLING HOUSE <i>Maggie cleans Sterling's house.</i>	DAY	0 1/8 pgs	1	STERLING HOUSE
217	INT	STERLING MASTER BATH <i>Maggie contemplates suicide while cleaning Sterling's bathroom.</i>	DAY	0 4/8 pgs	1	STERLING HOUSE
218	INT	STERLING MASTER BATH <i>Maggie breaks down during fully clothed shower.</i>	DAY	0 1/8 pgs	1	STERLING HOUSE
219	INT	STERLING MASTER BATH <i>Maggie hangs up Sterling's wife's clothes and wrings out her lingerie.</i>	DAY	0 2/8 pgs	1	STERLING HOUSE
220	INT	STERLING BEDROOM <i>Maggie takes her money and leaves.</i>	DAY	0 1/8 pgs	1	STERLING HOUSE
Company Move						
223	EXT	BUNGALOW <i>Jonah arrives at house to meet with Maggie.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
224	EXT	PRICE GARAGE <i>Jonah opens garage door.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
225	INT	PRICE KITCHEN <i>Jonah enters house.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
226	INT	PRICE LIVING ROOM <i>Jonah looks for Maggie -- not here.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE

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54	INT	PRICE BATHROOM <i>Maggie sulks after abortive makeup sex.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
55	INT	PRICE BEDROOM <i>Jonah sulks after abortive makeup sex.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
56	INT	PRICE BEDROOM <i>Maggie returns to bed after abortive makeup sex.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
142	INT	PRICE LIVING ROOM <i>Maggie takes out ad for Jonah's car.</i>	NIGHT	0 2/8 pgs	1	PRICE HOUSE
End of Day # 13 - Shoot				Thursday, May 26, 2011		5 2/8 pages
Off Day						
Friday, May 27, 2011						
184	INT	PRICE BEDROOM <i>Maggie turns on light and discovers Jonah.</i>	NIGHT	0 2/8 pgs	1, 2	PRICE HOUSE
185	INT	PRICE BATHROOM <i>Jonah proves it's really him using wedding ring.</i>	NIGHT	0 6/8 pgs	1, 2	PRICE HOUSE
186	INT	PRICE BEDROOM <i>Jonah and Maggie reunite, start fighting. Maggie pushes him out of room.</i>	NIGHT	2 3/8 pgs	1, 2	PRICE HOUSE
187	INT	PRICE HALLWAY <i>Maggie locks Jonah out.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
188	INT	PRICE BEDROOM <i>Maggie locks Jonah out.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
189	INT	PRICE HALLWAY <i>Jonah retreats to living room after being locked out.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
190	INT	PRICE LIVING ROOM <i>Jonah contemplates wedding pictures.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
191	INT	PRICE BEDROOM <i>Maggie weeps.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
192	INT	PRICE LIVING ROOM <i>Jonah tries to sleep on couch.</i>	NIGHT	0 1/8 pgs	2	PRICE HOUSE
193	INT	PRICE LIVING ROOM <i>Maggie threatens to turn in Jonah.</i>	NIGHT	1 1/8 pgs	1, 2	PRICE HOUSE
194	INT	PRICE HALLWAY <i>Jonah challenges Maggie to turn him in.</i>	NIGHT	0 3/8 pgs	1, 2	PRICE HOUSE
End of Day # 14 - Shoot				Saturday, May 28, 2011		5 5/8 pages
23	INT	PRICE LIVING ROOM <i>Maggie checks the internet site for Jonah's information.</i>	NIGHT	0 3/8 pgs	2, 2	PRICE HOUSE
32	INT	PRICE LIVING ROOM <i>Jonah waits for call back from interview.</i>	NIGHT	0 4/8 pgs	2	PRICE HOUSE
46	INT	PRICE LIVING ROOM <i>Jonah plays video while Maggie dozes.</i>	NIGHT	0 2/8 pgs	2, 2	PRICE HOUSE
35	INT	PRICE LIVING ROOM <i>Maggie and Jonah chat while waiting for Jonah.</i>	NIGHT	0 2/8 pgs	2, 6	PRICE HOUSE
188	INT	PRICE LIVING ROOM <i>Maggie asks about move, gets call from Randall.</i>	NIGHT	0 3/8 pgs	2, 6	PRICE HOUSE
69	INT	PRICE BEDROOM <i>Jonah checks the final budget.</i>	NIGHT	0 2/8 pgs	2	PRICE HOUSE
End of Day # 15 - Shoot				Sunday, May 29, 2011		5 1/8 pages
151	I/E	MAGGIE'S CAR <i>Maggie drives around neighborhood with garage sale flyers.</i>	DAY	0 1/8 pgs	1	PRICE NEIGHBORHOOD
152	EXT	HOUSING TRACT <i>Maggie hangs flyers for yard sale.</i>	DAY	0 1/8 pgs	1	PRICE NEIGHBORHOOD
153	EXT	BUNGALOW <i>Maggie sets up for garage sale.</i>	DAY	0 1/8 pgs	1	PRICE HOUSE
2	I/E	MAGGIE'S CAR <i>Maggie calls Jonah about meeting realtor.</i>	DAY	0 2/8 pgs	1	MAGGIE'S CAR ON ROAD
3	I/E	ORLANDO METRO AREA <i>Maggie drives to meet Jonah and realtor.</i>	DAY	0 2/8 pgs	1	MAGGIE'S CAR ON ROAD
87	I/E	MAGGIE'S CAR <i>Maggie drives through bad neighborhood on way to work.</i>	DAY	0 3/8 pgs	1	MAGGIE'S CAR ON ROAD
89	I/E	MAGGIE'S CAR <i>Maggie passes strip club.</i>	DAY	0 2/8 pgs	1	MAGGIE'S CAR ON ROAD
91	I/E	MAGGIE'S CAR <i>Maggie drives through better neighborhood on way to work.</i>	DAY	0 2/8 pgs	1	MAGGIE'S CAR ON ROAD
154	EXT	HOUSING TRACT <i>Maggie tears down from garage sale.</i>	NIGHT	0 1/8 pgs	1	PRICE HOUSE
End of Day # 16 - Shoot				Monday, May 30, 2011		1 7/8 pages

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19	INT	RANDALL'S OFFICE <i>Jonah's employment is terminated.</i>	DAY	1 2/8 pgs	2, 9, 13	GLOBE OFFICES
37	INT	OFFICE HALLWAY <i>Jonah waits for a job interview.</i>	DAY	0 2/8 pgs	2	GLOBE OFFICES
39	INT	OFFICE HALLWAY <i>Jonah leaves his interview.</i>	DAY	0 1/8 pgs	2	GLOBE OFFICES
29	INT	COPY ROOM <i>Jonah furtively copies resume.</i>	DAY	0 6/8 pgs	2	GLOBE OFFICES
86	INT	GLOBE OFFICES <i>Don talks to Maggie on speaker phone.</i>	DAY	0 3/8 pgs	6	GLOBE OFFICES
90	INT	GLOBE OFFICES <i>Don takes Maggie off speaker phone.</i>	DAY	0 2/8 pgs	6	GLOBE OFFICES
92	INT	GLOBE OFFICES <i>Don reassures Maggie.</i>	DAY	0 2/8 pgs	6	GLOBE OFFICES
145	INT	GLOBE OFFICES <i>Maggie confronts Don about obituary.</i>	DAY	0 6/8 pgs	1, 6	GLOBE OFFICES
108	INT	GLOBE OFFICES <i>Don lays out the story about Jonah's disappearance.</i>	NIGHT	0 4/8 pgs	6	GLOBE OFFICES
End of Day # 17 - Shoot				Tuesday, May 31, 2011		4 4/8 pages
Off Day				Wednesday, June 1, 2011		
103	EXT	INTRACOASTAL WATERWAY <i>Establishing shot at Canaveral National Seashore.</i>	DAY	0 2/8 pgs		CANAVERAL NAT'L SEASHORE
101	EXT	PARKING AREA <i>Jonah's car is marked off by police tape.</i>	DAY	0 2/8 pgs		CANAVERAL NAT'L SEASHORE
99	EXT	ISLAND <i>Jonah's tent on the island.</i>	DAY	0 2/8 pgs		CANAVERAL NAT'L SEASHORE
65	EXT	ISLAND <i>Jonah prepares dinner while camping.</i>	EVENING	0 2/8 pgs	2	CANAVERAL NAT'L SEASHORE
68	EXT	ISLAND <i>Jonah washes dishes while camping.</i>	EVENING	0 1/8 pgs	2	CANAVERAL NAT'L SEASHORE
70	EXT	ISLAND <i>Jonah shuts tent for night while camping.</i>	EVENING	0 1/8 pgs	2	CANAVERAL NAT'L SEASHORE
170	EXT	ISLAND <i>Jonah carries kayak to shore of island.</i>	EVENING	0 3/8 pgs	2	CANAVERAL NAT'L SEASHORE
172	EXT	ISLAND <i>Jonah puts on flotation vest.</i>	EVENING	0 2/8 pgs	2	CANAVERAL NAT'L SEASHORE
174	EXT	BEACH <i>Jonah paddles off in kayak.</i>	EVENING	0 2/8 pgs	2	CANAVERAL NAT'L SEASHORE
End of Day # 18 - Shoot				Thursday, June 2, 2011		2 1/8 pages
26	I/E	MAGGIE'S CAR <i>Maggie talks to Ellen while going to apply for serving job.</i>	DAY	0 5/8 pgs	1	RESTAURANT
31	INT	MAGGIE'S CAR <i>Maggie prepares to return fertility supplies.</i>	DAY	0 3/8 pgs	1	RESTAURANT
179	INT	MAGGIE'S CAR <i>Maggie contemplates Sterling's business card.</i>	DAY	0 2/8 pgs	1	RESTAURANT
28	EXT	PARKING LOT <i>Maggie walks to restaurant to apply for job.</i>	DAY	0 2/8 pgs	1	RESTAURANT
30	INT	CHAIN RESTAURANT <i>Maggie applies for serving job.</i>	DAY	0 2/8 pgs	1	RESTAURANT
38	INT	CHAIN RESTAURANT <i>Maggie counts out a bad tip.</i>	DAY	0 1/8 pgs	1	RESTAURANT
40	INT	CHAIN RESTAURANT <i>Maggie picks up an indulgent order.</i>	DAY	0 2/8 pgs	1	RESTAURANT
197	INT	CHAIN RESTAURANT <i>Maggie picks up order at restaurant.</i>	DAY	0 1/8 pgs	1	RESTAURANT
Company Move						
206	INT	SEEDY MOTEL ROOM <i>Jonah eats dinner in motel room.</i>	DAY	0 2/8 pgs	2	SEEDY MOTEL
COMPANY MOVE						
229	EXT	CITY STREET <i>Jonah pedals through streets of Orlando.</i>	EVENING	0 1/8 pgs	2	Winter Springs
230	EXT	CITY STREET <i>Jonah arrives at a crossroads.</i>	EVENING	0 3/8 pgs	2	Winter Springs
237	EXT	CITY STREET <i>Jonah contemplates the flag, then pedals off.</i>	EVENING	0 1/8 pgs	2	Winter Springs
End of Day # 19 - Shoot				Friday, June 3, 2011		3 1/8 pages

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One Line Schedule - The Happiest Place on Earth
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1	EXT	DAYCARE PARKING LOT <i>Maggie carries crayon drawings to her car.</i>	DAY	0 2/8 pgs	1	DAYCARE/ PARKING LOT
94	I/E	MAGGIE'S CAR <i>Maggie arrives at work at daycare.</i>	DAY	0 3/8 pgs	1	DAYCARE/ PARKING LOT
159	EXT	MAGGIE'S CAR <i>Maggie talks to mom on phone outside day care.</i>	DAY	0 3/8 pgs	1	DAYCARE/ PARKING LOT
160	I/E	MAGGIE'S CAR <i>Maggie leaves work at daycare for home.</i>	DAY	0 2/8 pgs	1	DAYCARE/ PARKING LOT
Company Move						
233	EXT	CHAIN RESTAURANT <i>The chain restaurant, closed for the night.</i>	NIGHT	0 1/8 pgs		RESTAURANT
41	EXT	MAGGIE'S CAR <i>Maggie leaves work at the restaurant.</i>	NIGHT	0 1/8 pgs	1	RESTAURANT
43	INT	MAGGIE'S CAR <i>Maggie leaves work at restaurant.</i>	NIGHT	0 1/8 pgs	1	RESTAURANT
End of Day # 20 - Shoot				Saturday, June 4, 2011	1 5/8 pages	
169	INT	LAW OFFICE <i>Jenkins follows up with Maggie about Jonah's death.</i>	DAY	1 4/8 pgs	1, 3, 5	LAW OFFICE
171	INT	LAW OFFICE <i>Maggie tears up during meeting with Jenkins.</i>	DAY	0 1/8 pgs	1, 3, 5	LAW OFFICE
173	INT	LAW OFFICE <i>Maggie insists Jonah didn't commit suicide.</i>	DAY	0 5/8 pgs	1, 3, 5	LAW OFFICE
175	INT	LAW OFFICE <i>Jenkins asks Maggie about possibility of insurance fraud.</i>	DAY	0 3/8 pgs	1, 3, 5	LAW OFFICE
178	INT	LAW OFFICE <i>Maggie denies possibility of Jonah committing fraud.</i>	DAY	2 5/8 pgs	1, 3, 5	LAW OFFICE
End of Day # 21 - Shoot				Sunday, June 5, 2011	5 2/8 pages	
Off Day				Monday, June 6, 2011		
Off Day				Tuesday, June 7, 2011		
Off Day				Wednesday, June 8, 2011		
Off Day				Thursday, June 9, 2011		
Off Day				Friday, June 10, 2011		
Off Day				Saturday, June 11, 2011		
Off Day				Sunday, June 12, 2011		
Off Day				Monday, June 13, 2011		
Off Day				Tuesday, June 14, 2011		
Off Day				Wednesday, June 15, 2011		
Off Day				Thursday, June 16, 2011		
Off Day				Friday, June 17, 2011		
Off Day				Saturday, June 18, 2011		
Off Day				Sunday, June 19, 2011		
Off Day				Monday, June 20, 2011		
Off Day				Tuesday, June 21, 2011		
Off Day				Wednesday, June 22, 2011		
Off Day				Thursday, June 23, 2011		
Off Day				Friday, June 24, 2011		
Off Day				Saturday, June 25, 2011		
Off Day				Sunday, June 26, 2011		
Off Day				Monday, June 27, 2011		
Off Day				Tuesday, June 28, 2011		
Off Day				Wednesday, June 29, 2011		
Off Day				Thursday, June 30, 2011		
Off Day				Friday, July 1, 2011		
161	EXT	LAW OFFICE <i>Maggie approaches law office to meet with Sterling.</i>	DAY	0 2/8 pgs	1	LAW OFFICE
156	INT	LAW OFFICE <i>Maggie meets with Sterling by herself.</i>	DAY	1 4/8 pgs	1, 3	LAW OFFICE
162	INT	LAW OFFICE <i>Maggie meets with Sterling again.</i>	DAY	0 3/8 pgs	1, 3	LAW OFFICE
164	INT	LAW OFFICE <i>Sterling and Maggie's meeting continues.</i>	DAY	0 2/8 pgs	1, 3	LAW OFFICE
166	INT	LAW OFFICE <i>Sterling advises Maggie to sell house.</i>	DAY	0 4/8 pgs	1, 3	LAW OFFICE
115	INT	LAW OFFICE <i>Maggie and Ellen meet with Sterling.</i>	DAY	0 2/8 pgs	1, 3, 4	LAW OFFICE

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117	INT	LAW OFFICE <i>Sterling tries to reassure Maggie, reminding her she's not being billed.</i>	DAY	0 3/8 pgs	1, 3, 4	LAW OFFICE
119	INT	LAW OFFICE <i>Maggie and Ellen's meeting with Sterling continues.</i>	DAY	0 3/8 pgs	1, 3, 4	LAW OFFICE
121	INT	LAW OFFICE <i>Maggie and Ellen finish their first meeting with Sterling.</i>	DAY	1 2/8 pgs	1, 3, 4	LAW OFFICE
122	EXT	LAW OFFICE <i>Maggie and Ellen leave their meeting with Sterling.</i>	DAY	0 2/8 pgs	1, 4	LAW OFFICE
123	I/E	MAGGIE'S CAR <i>Maggie deliberates about hiring Sterling.</i>	DAY	0 4/8 pgs	1, 4	LAW OFFICE

Cast Day Out of Days

Day out of Days - Characters - The Happiest Place on Earth
Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

1

Month/Day	05/10	05/11	05/12	05/13	05/14	05/15	05/16	05/17	05/18	05/19	05/20
Day of Week	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri
Shooting Day	1	2	3	Off	Off	4	5	6	7	8	Off
1. MAGGIE	SW	H	W			W	W	H	W	W	
2. JONAH	SW	W	W			H	H	W	W	H	
3. STERLING											
4. ELLEN						SW	H	H	H	H	
5. DET. JENKINS											
6. DON											
8. BOOTHE		SWF									
9. RANDALL											
10. REALTOR	SWD										
13. MELANIE											

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Day out of Days - Characters - The Happiest Place on Earth
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2

Month/Day	05/21	05/22	05/23	05/24	05/25	05/26	05/27	05/28	05/29	05/30	05/31
Day of Week	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue
Shooting Day	Off	9	10	11	12	13	Off	14	15	16	17
1. MAGGIE		W	W	W	W	W		W	H	W	W
2. JONAH		W	W	H	W	W		W	W	H	W
3. STERLING			SW	H	H	H		H	H	H	H
4. ELLEN		H	H	WD							
5. DET. JENKINS				SWD							
6. DON									SW	H	WF
8. BOOTHE											
9. RANDALL											SWF
10. REALTOR						PWF					
13. MELANIE											SWF

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Day out of Days - Characters - The Happiest Place on Earth
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Month/Day	06/01	06/02	06/03	06/04	06/05	06/06	06/07	06/08	06/09	06/10	06/11
Day of Week	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Shooting Day	Off	18	19	20	21	Off	Off	Off	Off	Off	Off
1. MAGGIE		H	W	W	WD						
2. JONAH		W	WF								
3. STERLING		H	H	H	WD						
4. ELLEN											
5. DET. JENKINS					PWF						
6. DON											
8. BOOTHE											
9. RANDALL											
10. REALTOR											
13. MELANIE											

3

Day out of Days - Characters - The Happiest Place on Earth
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4

Month/Day	06/12	06/13	06/14	06/15	06/16	06/17	06/18	06/19	06/20	06/21	06/22
Day of Week	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed
Shooting Day	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off	Off
1. MAGGIE											
2. JONAH											
3. STERLING											
4. ELLEN											
5. DET. JENKINS											
6. DON											
8. BOOTHE											
9. RANDALL											
10. REALTOR											
13. MELANIE											

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Day out of Days - Characters - The Happiest Place on Earth
Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

Month/Day	06/23	06/24	06/25	06/26	06/27	06/28	06/29	06/30	07/01	07/02
Day of Week	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Shooting Day	Off	Off	Off	Off	Off	Off	Off	Off	Off	-
1. MAGGIE										PWF
2. JONAH										
3. STERLING										PWF
4. ELLEN										PWF
5. DET. JENKINS										
6. DON										
8. BOOTHE										
9. RANDALL										
10. REALTOR										
13. MELANIE										

Day out of Days Summary - Characters - The Happiest Place on Earth
Scene Order - Last updated 6/1/2011 at 4:38 PM PDT

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	Start	Finish	Work	Hold	Total
1. MAGGIE	05/10/2011	07/02/2011	18	4	22
2. JONAH	05/10/2011	06/03/2011	14	5	19
3. STERLING	05/23/2011	07/02/2011	3	10	13
4. ELLEN	05/15/2011	07/02/2011	3	6	9
5. DET. JENKINS	05/24/2011	06/05/2011	2	0	2
6. DON	05/29/2011	05/31/2011	2	1	3
8. BOOTHE	05/11/2011	05/11/2011	1	0	1
9. RANDALL	05/31/2011	05/31/2011	1	0	1
10. REALTOR	05/10/2011	05/26/2011	2	0	2
13. MELANIE	05/31/2011	05/31/2011	1	0	1

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APPENDIX C: CHAIN OF TITLE

Library of Congress Certificate of Registration

Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

Maria A. Pallante

Acting Register of Copyrights, United States of America

Registration Number
PAu 3-544-462

Effective date of registration:
February 23, 2011

Title

Title of Work: The Happiest Place on Earth

Completion/Publication

Year of Completion: 2011

Author

▪ **Author:** John H Goshorn

Author Created: text, editing

Work made for hire: No

Citizen of: United States

Domiciled in: United States

Year Born: 1983

Copyright claimant

Copyright Claimant: John H Goshorn

346 Hidden Pines Cir, Casselberry, FL, 32707, United States

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Address: 346 Hidden Pines Cir

Casselberry, FL 32707 United States

Certification

Name: John H Goshorn

Date: February 23, 2011

APPENDIX D: MUSIC SYNCHRONIZATION LICENSES

Composer Agreements

The current cut of *The Happiest Place on Earth* features no copyrighted music, although a score will be composed for the final cut by an as-yet-undetermined artist.

APPENDIX E: CREDIT LIST

Production Staff

Written and Directed by	JOHN GOSHORN
Produced by	JOHN GOSHORN KATE JACOBS JULIE OPALA JEFFREY GROSS
Director of Photography	ELIZABETH SUTPHIN
Production Designer	ALAN PARKER
Edited by	BEN TAYLOR
Digital Asset Manager	AUSTIN BOGGS
Assistant Director	JOE CAULFIELD
Sound Mixer/Boom Operator	MARCO DIGEORGE
Post-Production Sound	ALEX LAZIN
Assistant Camera	BEN TAYLOR
Additional Assistant Camera	ENRIQUE FERNANDEZ-BRAVO
Additional Photography by	BENJAMIN MICHEL ALEKSEY SIMAN
Script Supervisor	RYAN O'GRADY
Wardrobe Assistant	AMBER JOZWIAK
Makeup Artist	MARK SCHLICK
Set Dresser	SARAH COLE
Set Dresser	RICHARD RUSSELL
Location Scout	JOE SWEREDOSKI
Catering and Craft Services by	SYDNI GONZALEZ BETH MATHIS BERNARD SCHWAB
Art Department Production Assistants	JUSTIN BOWSER ANGELINA LEE REBECCA WACK
Casting Production Assistants	LINDSE FLETCHER GINA NEGRON
Behind-the-Scenes Videographer	ALLISON TATE-CORTESE
Web Services	MARCO DIGEORGE BRUCE JACOBS
Water Transportation by	INLET CHARTERS
Legal Services by	CHRISSIE SCELSE

Cast

Maggie Price
Jonah Price
Evan Sterling
Ellen Thomas
Detective Darrell Jenkins
Don Mason
Lacey Boothe
Phil Randall
Melanie Patton
Realtor
Morty
Dispatcher
Mark Alexander
Susan Stillman
Justin Whitehead
Jonah's Fellow Interviewee
Diners in Restaurant

JENNIFER FAITH WARD
TOM KEMNITZ JR
MARCO DIGEORGE
PEG O'KEEF
CHRIS LINDSAY
DANIEL WACHS
JANELLE FIGUEROA
DENNIS MARSICO
KAREN LEBLANC
CARMEN SERRANO GIUBILEI
TONY RIHA
ELIZABETH SUTPHIN
BERNIE ASK
BARBARA LOGAN
LEON SALEM
RUSSELL CLIFFORD
AMBER JOZWIAK
LINDSE FLETCHER

APPENDIX F: CALL SHEETS

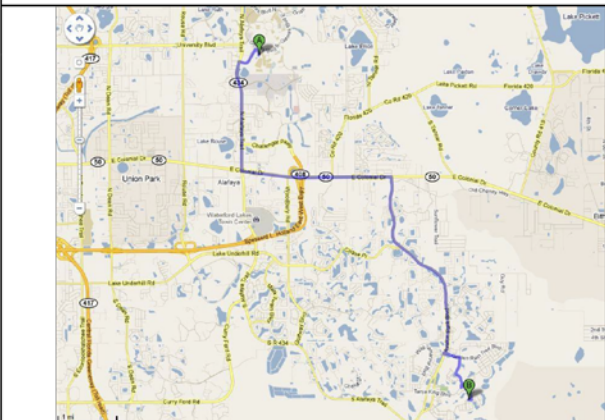
The following are the call sheets for every day of production. The complete call sheets are included for the first and last day of shooting, and the top sheet for every day in between.

Day 1

DAY/DATE: Tuesday, May 10th	CALL SHEET			CREW CALL: 1:00pm													
PRODUCTION DAY: 1 OF 20	"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None													
DIRECTOR: John Goshorn				SHOOTING CALL: 2:15pm													
1 st A.D.: Austin Boggs	SUNRISE: 6:39am	SUNSET: 8:05pm	MOON PHASE: Waxing Crescent														
SET PHONE: (407) 222-6528	WEATHER: Partly Cloudy; 10% Chance of Rain																
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801	SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806													
Quote of the Day: "If you shout in the theater, people think you've gone a bit mad. But if you raise your voice on a film set, people just work a bit harder." -Sam Mendes																	
SHOOTING SCHEDULE																	
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location								
Bungalow	6, 7	7	Realtor pitches & establishing	D	I	1, 10	6/8	70 min	3375 Carriage Lk Dr.								
Bungalow	8	9	Maggie and Jonah deliberate	D	I	1, 2	1 2/8	90 min	3375 Carriage Lk Dr.								
Housing Tract	4, 5	2	Est. Price house & neighborhood	D	E	-	4/8	15 min	3375 Carriage Lk Dr.								
Bungalow	9, 10, 11	6	Moving truck arrives, etc.	D	E	1, 2	4/8	60 min	3375 Carriage Lk Dr.								
Bungalow	12, 13	5	Moving in	D	E	1, 2	2/8	50 min	3375 Carriage Lk Dr.								
Moving Truck	14	1	Jonah sweeps out truck	N	E	2	1/8	15 min	3375 Carriage Lk Dr.								
Price House	77, 80, 235	3	Two cars pass house; neighborhood nearly dark	N	E	-	3/8	30 min	3375 Carriage Lk Dr.								
Price Dining Room	16	3	Jonah and Maggie's first dinner	N	I	1, 2	1/8	30 min	3375 Carriage Lk Dr.								
Price Kitchen	231	1	Crayon drawings on fridge	N	I	-	1/8	15 min	3375 Carriage Lk Dr.								
TOTAL NUMBER OF SCENES: 16							TOTAL NUMBER OF PAGES: 4										
TALENT																	
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes								
1	Maggie	Jennifer Faith Ward	-	1:30pm	-	1:45pm	2:15pm	SW	Arrive in wardrobe								
2	Jonah	Tom Kemnitz Jr.	-	-	1:30pm	1:45pm	2:15pm	SW									
10	Realtor	Carmen Serrano Giubilei	-	1:30pm	-	1:45pm	2:15pm	SW	Arrive in wardrobe								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;">ATMOSPHERE:</td> <td style="width: 20%;">None</td> <td style="width: 20%;">SCENES NEEDED FOR:</td> <td style="width: 20%;"></td> <td style="width: 20%;">CALL TIME:</td> <td style="width: 20%;"></td> <td style="width: 20%;">WHERE TO REPORT TO:</td> <td style="width: 20%;"></td> </tr> </table>										ATMOSPHERE:	None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:	
ATMOSPHERE:	None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:											
SPECIAL DEPARTMENT INSTRUCTIONS																	
Art:	Height hash-marks.																
Props:	Foreclosure sign, boxes (6), hanging clothes, suitcases, broom, wedding photos, Dixie cups, pizza, wine bottle, crayon drawings.																
Camera:																	
Grip:																	
Lighting:																	
Locations:																	
Make-up:																	
Production:	Jonah's car, moving truck, random car passes (2x).																
Sound:	Dripping.																
Transportation:																	
Wardrobe:																	



"THE HAPPIEST PLACE ON EARTH"				DAY 1 OF 20		05/10/11	
CREW CALLS							
Department/ Position	Name	Phone #	Call	Department/Position	Name	Phone #	Call
Production				Camera			
Director	John Goshom	(336)486-4336	1:00pm	Director of Photography	Jeffrey Gross	(407)451-0912	1:00pm
Producer	Julie Opala	(407)222-6528	O/C	1 st Assistant Camera	Alex Lazin	(407)687-1339	1:00pm
Producer	Kate Jacobs	(313)213-7959	O/C				
				Art			
1 st Assistant Director	Austin Boggs	(407)461-4263	1:00pm	Production Designer	Elizabeth Sutphin	(407)902-1310	1:00pm
Location Manager	Joseph Sweredoski	(321)848-1149	O/C	Set Dresser	Richard Russell	(321)278-9918	1:00pm
				Set Dresser	Sarah Cole	(954)243-1716	1:00pm
				Sound			
Script Supervisor	Ryan O'Grady	(954)240-6134	1:00pm	Sound Mixer	Joe Caulfield	(407)617-4293	1:00pm
Production Assistant	Jessica Southwell	(321)698-0915	O/C	Boom Op			
				Makeup/Wardrobe			
Digital Asset Manager	Benjamin Taylor	(407)388-8612	1:00pm	Makeup Artist			
Set Photographer	Raqeebah Zaman	(407)342-0023	1:00pm	Costumer	Amber Jozwiak	(407)491-3798	1:00pm
EPK Videographer	Allison Tate-Cortese	(407)921-1062	1:00pm	Catering/Craft Service			
				Craft Service	Sydni Gonzales	(407)766-6411	6:45pm
MEALS: Breakfast: None Lunch: 7:00pm for 19 people							

TO LOCATION FROM PRODUCTION OFFICE	
	<p>Directions to: 3375 Carriage Lake Drive</p> <p>From UCF:</p> <ol style="list-style-type: none"> 1. Turn left onto FL-434 E/N Alafaya Trail 2. Turn left onto FL-50 E/E Colonial Dr 3. Turn right onto Avalon Park Blvd 4. At the traffic circle, take the 3rd exit onto Golden Rain Tree Blvd 5. Turn right onto 3 Rivers Dr 6. Turn left onto Anastasia Ln 7. Turn left onto Tanja King Blvd 8. Take the 2nd right onto Chicora Crossing Blvd 9. Take the 3rd right onto Carriage Lake Drive <p>Destination will be on left.</p>

Director _____

Producer _____



Day 2

DAY/DATE: Wednesday, May 11th		CALL SHEET			CREW CALL: 11:00am BREAKFAST @ SET: None SHOOTING CALL: 1:00pm LUNCH: 4:00pm				
PRODUCTION DAY: 2 OF 20		"THE HAPPIEST PLACE ON EARTH"							
DIRECTOR: John Goshorn									
1st A.D.: Austin Boggs		SUNRISE: 6:38am	SUNSET: 8:06pm	MOON PHASE: Waxing Crescent					
SET PHONE: (407) 222-6528		WEATHER: Isolated Thunder Storms; 30% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: A. 500 W. Livingston Street Orlando, FL 32801 B. 777 East Princeton Street Orlando, FL 32803			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
<i>Quote of the Day: "You better turn your bulbs up." -Michael Bay to Theatre Owners on 3D-Projection of Transformers 3.</i>									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Conference Room	57	9	Jonah Bombs Job Interview	D	I	2, 8	3 3/8	180 min	500 W Livingston St.
COMPANY MOVE									
Jonah's Car	51	3	Jonah learns mortgage is sold	D	I	2	1 7/8	60 min	In Transit
Parking Garage	22	3	Jonah calls about mortgage	D	E	2	1	60 min	777 E Princeton St.
TOTAL NUMBER OF SCENES: 3				TOTAL NUMBER OF PAGES: 6 2/8					
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
2	Jonah	Tom Kemnitz Jr.	-	12:15pm	-	12:30pm	1:00pm	W	Arrive in wardrobe
8	Boothe	Janelle Figueroa	-	12:15pm	-	12:30pm	1:00pm	SWF	Arrive in wardrobe
ATMOSPHERE: None									
SCENES NEEDED FOR:			CALL TIME:		WHERE TO REPORT TO:				
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:	Put up HR posters, move out fax machine and unplug phone, dress to shoot away from white board.								
Props:	Paperwork, cell phone (Jonah), clipboard, pens.								
Camera:									
Grip:									
Lighting:									
Locations:									
Make-up:									
Production:	Jonah's car.								
Sound:	Car door shuts, dial tone, phone clicks.								
Transportation:									
Wardrobe:									



Day 3

DAY/DATE: Thursday, May 12th	CALL SHEET			CREW CALL: 1:30pm						
PRODUCTION DAY: 3 OF 20	"THE HAPPIEST PLACE ON EARTH"						BREAKFAST @ SET: None SHOOTING CALL: 2:45pm LUNCH: 7:30pm			
DIRECTOR: John Goshorn										
1st A.D.: Austin Boggs	SUNRISE: 6:37am	SUNSET: 8:07pm	MOON PHASE: First Quarter							
SET PHONE: (407) 222-6528	WEATHER: Isolated Thunder Storms; 30% Chance of Rain									
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801	SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806						
Quote of the Day: "I personally believe that U.S. Americans are unable to do so because, uh, some . . . people out there in our nation don't have maps and, uh, I believe that our, uh, education like such as in South Africa and, uh, the Iraq, everywhere like such as, and, I believe that they should, our education over HERE in the U.S. should help the U.S., uh, or, uh, should help South Africa and should help the Iraq and the Asian countries, so we will be able to build up our future, for our children". --Miss South Carolina 2007										
SHOOTING SCHEDULE										
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location	
Price Bedroom & Kitchen	32, 34	2	Maggie unpacks, argues with Ellen	D	I	1	1 3/8	45 min	3375 Carriage Lk Dr	
Price Garage	61	1	Jonah enters house	D	E	2	1/8	15 min	3375 Carriage Lk Dr	
Price Bedroom	62	2	Jonah changes clothes for camping	D	I	2	2/8	30 min	3375 Carriage Lk Dr	
Price Garage	63	3	Jonah packs car for camping	D	I	2	2/8	45 min	3375 Carriage Lk Dr	
Price House	60	1	Jonah returns, prepares for camp	D	E	2	1/8	15 min	3375 Carriage Lk Dr	
Price House	36	2	Maggie gets house payment in mail	D	E	1	3/8	30 min	3375 Carriage Lk Dr	
Price Garage	129	1	Maggie starts lawnmower	D	E	1	1/8	15 min	3375 Carriage Lk Dr	
Price House	130	1	Maggie mows lawn	D	E	1	1/8	15 min	3375 Carriage Lk Dr	
Price Garage	131	1	Maggie returns lawnmower	D	I	1	1/8	15 min	3375 Carriage Lk Dr	
Price House	46	2	Jonah goes to mow neighbor's yard	D	E	2	1/8	30 min	3375 Carriage Lk Dr	
Price Dining Room	47	2	Jonah counts lawn cutting money.	N	I	2	1/8	30 min	3375 Carriage Lk Dr	
Price Living Room	15	1	Maggie hangs wedding pictures.	N	I	1	1/8	15 min	3375 Carriage Lk Dr	
Price House	24	4	Static shots of Price house.	N	I	-	3/8	30 min	3375 Carriage Lk Dr	
Price Bathroom	234	1	Height marks on bathroom door.	N	I	-	1/8	15 min	3375 Carriage Lk Dr	
TOTAL NUMBER OF SCENES: 15							TOTAL NUMBER OF PAGES: 3 6/8			
TALENT										
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes	
1	Maggie	Jennifer Faith Ward	-	2:15pm	2:30pm	-	2:45pm	W		
2	Jonah	Tom Kernitz Jr.	-	3:00pm	3:15pm	-	3:30pm	W		
ATMOSPHERE: None										
SCENES NEEDED FOR:			CALL TIME:		WHERE TO REPORT TO:					
SPECIAL DEPARTMENT INSTRUCTIONS										
Art:	Height hash marks.									
Props:	Box moving contents, Boxes (6), envelope, photographs, cell phone (Maggie), crayon drawings, backpack, camping gear, backpack, flotation vest, kayak, paddle, rafters, roof rack, stepladder, straps, bill from mortgage company, junk mail, stack of bills, lawnmower, wedding photos, cash.									
Camera:										
Grip:										
Lighting:										
Locations:										
Make-up:	Jonah sweaty and covered with grass clippings.									
Production:	Jonah's car.									
Sound:										
Transportation:										
Wardrobe:	Business attire, hiking clothes, workout clothes.									



Day 4

DAY/DATE: Sunday, May 15th	CALL SHEET			CREW CALL: 12:00pm						
PRODUCTION DAY: 4 OF 20	"THE HAPPIEST PLACE ON EARTH"						BREAKFAST @ SET: None SHOOTING CALL: 1:15pm			
DIRECTOR: John Goshorn				LUNCH: 6:15pm						
1st A.D.: Austin Boggs	SUNRISE: 6:35am	SUNSET: 8:09pm	MOON PHASE: First Quarter							
SET PHONE: (407) 222-6528	WEATHER: Isolated Thunderstorms; 30% Chance of Rain									
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801	SET LOCATION: A. 3375 Carriage Lake Drive Orlando, FL 32828 B. 9323 Airport Blvd. Orlando, FL 32827			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806						
Quote of the Day: "That rug really tied the room together." --The Big Lebowski										
SHOOTING SCHEDULE										
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location	
Price Living Room	111	2	Ellen putters around house	D	I	4	1/8	20 min	3375 Carriage Lk Dr.	
Price Dining Room	112	2	Ellen discovers insurance docs	D	I	4	1/8	20 min	3375 Carriage Lk Dr.	
Price Spare Bedroom	113	2	Ellen snoops in Prices' files	D	I	4	1/8	20 min	3375 Carriage Lk Dr.	
Price Kitchen	114	2	Ellen calls her son for legal referral	D	I	4	2/8	20 min	3375 Carriage Lk Dr.	
Price House	106	2	Ellen & Maggie return from shore	D	E	1, 4	1/8	20 min	3375 Carriage Lk Dr.	
Price Garage	107	2	Ellen helps Maggie out of car	D	I	1, 4	2/8	20 min	3375 Carriage Lk Dr.	
Price Bedroom	109	3	Ellen puts Maggie to bed	D	I	1, 4	3/8	35 min	3375 Carriage Lk Dr.	
Price Dining Room	110	2	Newspaper on table	D	I	-	1/8	20 min	3375 Carriage Lk Dr.	
Maggie's Car	116	2	Maggie backs out for Sterling meet	D	I	1, 4	3/8	20 min	3375 Carriage Lk Dr.	
Maggie's Car	118	2	Ellen offers to pay legal bills	D	I	1, 4	2/8	20 min	3375 Carriage Lk Dr.	
Price Dining Room	120	5	Maggie & Ellen argue about Sterling	D	I	1, 4	1	55 min	3375 Carriage Lk Dr.	
Price Living Room	124	2	Ellen packs to return home	D	I	1, 4	2/8	20 min	3375 Carriage Lk Dr.	
COMPANY MOVE										
Maggie's Car	125	2	Maggie Drives Ellen to airport	N	I	1, 4	1/8	30 min	In Transit	
Maggie's Car	96	2	Maggie picks Ellen up from airport	N	I	1, 4	7/8	30 min	9323 Airport Blvd.	
Maggie's Car	146	2	Maggie returns from airport	N	I	1	1/8	30 min	In Transit	
TOTAL NUMBER OF SCENES: 15 TOTAL NUMBER OF PAGES: 5										
TALENT										
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes	
1	Maggie	Jennifer Faith Ward	-	2:15pm	2:30pm	-	2:45pm	W		
4	Ellen	Peg O'Keef	-	12:45pm	1:00pm	-	1:15pm	SW		
ATMOSPHERE:			None	SCENES NEEDED FOR:			CALL TIME:		WHERE TO REPORT TO:	
SPECIAL DEPARTMENT INSTRUCTIONS										
Art:										
Props:	Newspaper about Jonah's disappearance, insurance documents, suitcase (Ellen), clothes to pack.									
Camera:										
Grip:										
Locations:										
Make-up:										
Production:	Maggie's Car.									
Sound:										
Transportation:										
Wardrobe:										



Day 5

DAY/DATE: Monday, May 16th		CALL SHEET			CREW CALL: 12:00pm				
PRODUCTION DAY: 5 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None				
DIRECTOR: John Goshorn					SHOOTING CALL: 1:15pm				
1st A.D.: Austin Boggs		SUNRISE: 6:34am	SUNSET: 8:10pm	MOON PHASE: Waxing Gibbous					
SET PHONE: (407) 222-6528		WEATHER: Isolated Thunderstorms; 30% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day: "The average movie costs \$80 million, anything under \$20 million is pretty cheap. Anything under \$10 million is almost impossible. And anything under \$5 million is Roger Corman." --George Lucas									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Price Bedroom	82	2	Maggie woken by Ellen's call	D	I	1	7/8	25 min	3375 Carriage Lk Dr.
Price Bedroom	85	2	Maggie tries to wake, talks to Ellen	D	I	1	2/8	25 min	3375 Carriage Lk Dr.
Price Bedroom	88	2	Ellen wonders if Jonah's unfaithful	D	I	1	3/8	25 min	3375 Carriage Lk Dr.
Price Bedroom	93	2	Maggie gets ready, talks to Ellen	D	I	1	3/8	25 min	3375 Carriage Lk Dr.
Price Bedroom	95	2	Maggie suggests Ellen fly down	D	I	1	3/8	25 min	3375 Carriage Lk Dr.
Price Bedroom	134	1	Maggie changes into serving outfit	D	I	1	2/8	12 min	3375 Carriage Lk Dr.
Price Bedroom	157	3	Maggie breaks down	D	I	1	3/8	35 min	3375 Carriage Lk Dr.
Price Bathroom	132	1	Shower running in bathroom	D	I	-	1/8	12 min	3375 Carriage Lk Dr.
Price Bathroom	140	2	Maggie struggles with plumbing	D	I	1	1/8	25 min	3375 Carriage Lk Dr.
Price Kitchen	200	1	Maggie's cell phone by itself	D	I	-	1/8	12 min	3375 Carriage Lk Dr.
Price Garage	127	1	Maggie unloads groceries from car	D	I	1	1/8	12 min	3375 Carriage Lk Dr.
Price Kitchen	128	1	Maggie unloads groceries	D	I	1	2/8	12 min	3375 Carriage Lk Dr.
Price Kitchen	148	2	Maggie sorts through mail and bills	D	I	1	1/8	25 min	3375 Carriage Lk Dr.
Price Dining Room	144	3	Maggie discovers obituary	D	I	1	2/8	35 min	3375 Carriage Lk Dr.
Price Dining Room	221	2	Maggie pays bills, runs out of \$\$	D	I	1	2/8	25 min	3375 Carriage Lk Dr.
Price Living Room	150	2	Maggie looks for change in sofa	D	I	1	1/8	25 min	3375 Carriage Lk Dr.
Price Utility Room	133	2	Maggie sorts through laundry	D	I	1	1/8	25 min	3375 Carriage Lk Dr.
Price Utility Room	149	1	Maggie digs for loose change	D	I	1	1/8	12 min	3375 Carriage Lk Dr.
TOTAL NUMBER OF SCENES: 18 TOTAL NUMBER OF PAGES: 4 5/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	12:45pm	1:00pm	-	1:15pm	W	
ATMOSPHERE:		None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:	Faucet knob comes off.								
Props:	Picture of Jonah (in newspaper), cash, cell phone (Maggie), cereal, check, checkbook, dirty clothes, dirty laundry, loose change, outfit, pair of vise grips, purse (Maggie), sheets, stack of bills, stack of bills, towel, two bags of groceries, wallet.								
Camera:									
Grip:									
Locations:									
Make-up:									
Production:	Maggie's car.								
Sound:	Phone rings, shower running, door slams, Ellen V.O.								
Transportation:									
Wardrobe:	Serving uniform, Maggie's watch.								



Day 6

DAY/DATE: Tuesday, May 17th		CALL SHEET			CREW CALL: 8:00am				
PRODUCTION DAY: 6 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None				
DIRECTOR: John Goshorn					SHOOTING CALL: 10:30am				
1st A.D.: Austin Boggs		SUNRISE: 6:31am	SUNSET: 8:08pm	MOON PHASE: Full Moon					
SET PHONE: (407) 222-6528		WEATHER: Mostly Sunny; 10% Chance of Rain							
CAST/CREW CALL LOCATION: 1629 White Dove Drive Winter Springs, FL 32708		SET LOCATION: A. 1300 Armstrong Drive Titusville, FL 32780 B. 859 Pompano Ave. New Smyrna Beach, FL 32169			NEAREST HOSPITAL: 951 North Washington Ave. Titusville, FL 32796				
Quote of the Day: "We're gonna need a bigger kayak." --Tom Kemnitz Jr.									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Daycare	0	1	Crayon Drawings	D	I	1	1/8	10 min	1300 Armstrong Dr.
Daycare Parking Lot	1	2	Maggie carries drawings to car	D	E	1	2/8	20 min	1300 Armstrong Dr.
Daycare Parking Lot	58, 59	7	Maggie & Jonah after interview & suggests camping	D	E	1,2	7/8	70 min	1300 Armstrong Dr.
Maggie's Car	94	2	Maggie arrives at work at daycare	D	I/E	1	3/8	20 min	1300 Armstrong Dr.
Maggie's Car	159	2	Maggie talks to mom on phone	D	E	1	3/8	20 min	1300 Armstrong Dr.
Maggie's Car	160	2	Maggie leaves work for home	D	I/E	1	2/8	20 min	1300 Armstrong Dr.
Jonah's Car	64	3	Jonah drives to the coast	D	I/E	2	3/8	30 min	1300 Armstrong Dr.
COMPANY MOVE									
Intracoastal Waterway	103	3	Establishing Intracoastal	D	E	-	2/8	45 min	859 Pompano Ave.
Island	99	3	Jonah's tent on island	D	E	-	2/8	45 min	859 Pompano Ave.
Island	65	3	Jonah prepares dinner	E	E	2	2/8	45 min	859 Pompano Ave.
Island	68	3	Jonah washes dishes	E	E	2	1/8	45 min	859 Pompano Ave.
Island	70	3	Jonah shuts tent for night	E	E	2	1/8	45 min	859 Pompano Ave.
Island	170	3	Jonah carries kayak to shore	E	E	2	3/8	45 min	859 Pompano Ave.
Island	172	3	Jonah puts on flotation vest	E	E	2	2/8	45 min	859 Pompano Ave.
Beach	174	3	Jonah paddles off in kayak	E	E	2	2/8	45 min	859 Pompano Ave.
TOTAL NUMBER OF SCENES: 15 TOTAL NUMBER OF PAGES: 5 5/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/T/r/F	Notes
1	Maggie	Jennifer Faith Ward	-	8:00am	10:15am	-	10:30am	W	
2	Jonah	Tom Kemnitz Jr.	-	8:00am	10:15am	-	10:30am	W	
ATMOSPHERE:		None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:	Clothes, cookware, headlamp, sleeping bag, stove, tent, traffic, water bottles.								
Props:	Backpacking stove, bandanna, camera, campsite dressing, car full of gear, cell phone (Jonah), crayon drawings (Maggie), dishes, flotation vest, headlamp, kayak, keys (Jonah), match, nalgene bottle, paddle, pot.								
Camera:									
Grip:									
Locations:									
Make-up:									
Production:	Jonah's car, Maggie's Car.								
Sound:	Shutter clicks, tent door zips, flashbulbs.								
Transportation:									
Wardrobe:									



Day 7

DAY/DATE: Wednesday, May 18th		CALL SHEET			CREW CALL: 2:00pm				
PRODUCTION DAY: 7 OF 20		"THE HAPPIEST PLACE ON EARTH"							
DIRECTOR: John Goshorn					BREAKFAST @ SET: None				
					SHOOTING CALL: 3:00pm				
					LUNCH: 8:00pm				
1st A.D.: Austin Boggs		SUNRISE: 6:34am	SUNSET: 8:10pm	MOON PHASE: Full					
SET PHONE: (407) 222-6528		WEATHER: Sunny, 0% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day: "I was talking about the fresh stains. Not the dried ones." --Tom Kemnitz Jr.									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Price Dining Room	199	2	Rediscovered Sterling's card	D	I	1	2/8	20 min	3375 Carriage Lk Dr.
Price Bedroom	201	2	Maggie rummages through drawers	D	I	1	1/8	20 min	3375 Carriage Lk Dr.
Price Bathroom	202	3	Maggie primps for Sterling meet	D	I	1	2/8	35 min	3375 Carriage Lk Dr.
Price Bedroom	203	2	Maggie tries on clothes and jewelry	D	I	1	2/8	20 min	3375 Carriage Lk Dr.
Price Garage	204	2	Maggie gets into car	D	I	1	1/8	20 min	3375 Carriage Lk Dr.
Maggie's Car	205	3	Maggie cries before meeting	D	I	1	2/8	45 min	3375 Carriage Lk Dr.
Price House	222	2	Maggie bypasses electric meter	D	E	1	2/8	30 min	3375 Carriage Lk Dr.
Price House	52	4	Jonah bypasses electric meter	N	E	1,2	1 6/8	60 min	3375 Carriage Lk Dr.
Price House	228	3	Jonah finds Maggie's dead body	N	E	1,2	1	45 min	3375 Carriage Lk Dr.
Price Bedroom	48	2	Maggie awakes to no Jonah	N	I	1	1/8	25 min	3375 Carriage Lk Dr.
Price Bedroom	158	2	Maggie looks @ Jonah mattress	N	I	1	2/8	25 min	3375 Carriage Lk Dr.
Price Dining Room	155	2	Maggie counts money from yard sale, contemplates pawning rings	N	I	1	3/8	25 min	3375 Carriage Lk Dr.
Price Dining Room	69	2	Maggie finds Jonah's note	N	I	1	4/8	25 min	3375 Carriage Lk Dr.
Price Dining Room	71	1	Newspaper tells us it's Sunday	N	I	-	2/8	12 min	3375 Carriage Lk Dr.
Price Dining Room	147	1	Bulletins from Jonah's memorial	N	I	-	1/8	12 min	3375 Carriage Lk Dr.
Price Dining Room	232	1	Unpaid bills on the table	N	I	-	1/8	12 min	3375 Carriage Lk Dr.
TOTAL NUMBER OF SCENES: 16 TOTAL NUMBER OF PAGES: 6									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/T/F	Notes
1	Maggie	Jennifer Faith Ward	-	2:30pm	2:45pm	-	3:00pm	W	Interview @ 10am
2	Jonah	Tom Kemnitz Jr.	-	6:00pm	6:15pm	-	6:30pm	W	Interview @ 10am
ATMOSPHERE: None SCENES NEEDED FOR: CALL TIME: WHERE TO REPORT TO:									
SPECIAL DEPARTMENT INSTRUCTIONS									
Art: Business card, outfit, clothes and jewelry that Maggie tries on, electric meter, yard sale money, rings, note from Jonah, bulletins from Jonah's memorial, unpaid bills.									
Camera:									
Grip:									
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									



Day 8

DAY/DATE: Thursday, May 19th		CALL SHEET			CREW CALL: 3:00pm					
PRODUCTION DAY: 8 OF 20		"THE HAPPIEST PLACE ON EARTH"						BREAKFAST @ SET: None		
DIRECTOR: John Goshorn								SHOOTING CALL: 4:30pm		
1st A.D.: Austin Boggs		SUNRISE: 6:33am	SUNSET: 8:11pm	MOON PHASE: Full						
SET PHONE: (407) 222-6528		WEATHER: Sunny, 10% Chance of Rain								
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL TO LOCATION: 89 West Copeland Drive Orlando, FL 32806					
Quote of the Day: "It's like Passion of the Christ with kayaks!" --Tom Kernnitz Jr.										
SHOOTING SCHEDULE										
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location	
Price House	24	4	Static shots of Price house right after move	N	I	-	3/8	15 min	3375 Carriage Lk Dr.	
Price Kitchen	67	1	Maggie enters house after Jonah has left	N	I	1	1/8	15 min	3375 Carriage Lk Dr.	
Price Kitchen	72	4	Maggie eats leftovers and waits for Jonah	N	I	1	7/8	45 min	3375 Carriage Lk Dr.	
Price Living Room	73	2	Maggie surfs TV channels while waiting for Jonah	N	I	1	2/8	30 min	3375 Carriage Lk Dr.	
Price Bedroom	74	2	After her shower, Maggie calls Jonah while waiting	N	I	1	3/8	30 min	3375 Carriage Lk Dr.	
Price Bedroom	75	2	Maggie calls Jonah AGAIN while waiting	N	I	1	3/8	30 min	3375 Carriage Lk Dr.	
Price Bedroom	76	2	Maggie watches a car pass	N	I	1	1/8	30 min	3375 Carriage Lk Dr.	
Price Bedroom	78	2	Maggie leaves a voicemail threatening to call 911	N	I	1	4/8	30 min	3375 Carriage Lk Dr.	
Price Living Room	79	2	Maggie is woken by headlights	N	I	1	2/8	30 min	3375 Carriage Lk Dr.	
Price Living Room	81	3	Maggie goes to sleep with her phone	N	I	1	1/8	45 min	3375 Carriage Lk Dr.	
Price Kitchen	136	3	Maggie prepares leftovers from the restaurant	N	I	1	2/8	30 min	3375 Carriage Lk Dr.	
Price Kitchen	137	3	Maggie eats standing up while sorting the mail	N	I	1	2/8	45 min	3375 Carriage Lk Dr.	
Price Living Room	138	2	Maggie watches TV	N	I	1	1/8	15 min	3375 Carriage Lk Dr.	
Price Bedroom	180	3	Maggie undresses from serving uniform for shower	N	I	1	2/8	30 min	3375 Carriage Lk Dr.	
Price Bedroom	182	1	Shower stops in the bathroom	N	I	-	2/8	15 min	3375 Carriage Lk Dr.	
Price Bathroom	183	5	Maggie prepares for bed after shower	N	I	1	3/8	75 min	3375 Carriage Lk Dr.	
TOTAL NUMBER OF SCENES: 19 TOTAL NUMBER OF PAGES: 5										
TALENT										
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes	
1	Maggie Price	Jennifer Ward	-	4:00pm	4:15pm	-	4:30pm	W		
2	Jonah Price	Tom Kernnitz Jr.	-	6:00pm	-	-	6:00pm	W	Pickup Shots	
ATMOSPHERE:										
	None.	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:				
SPECIAL DEPARTMENT INSTRUCTIONS										
Art:										
Props:	Cell phone (Maggie), clock, shower curtain, blinds, bills, catalogs, junk mail.									
Camera:										
Grip:										
Lighting:										
Locations:										
Make-up:										
Production:	Maggie's car.									
Sound:	Rattling, shower spray.									
Transportation:										
Wardrobe:										



Day 9

DAY/DATE: Sunday, May 22nd		CALL SHEET			CREW CALL: 2:00pm				
PRODUCTION DAY: 9 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None				
DIRECTOR: John Goshorn					SHOOTING CALL: 3:15pm				
1st A.D.: Austin Boggs		SUNRISE: 6:32am	SUNSET: 8:12pm	MOON PHASE: Waning Gibbous					
SET PHONE: (407) 222-6528		WEATHER: Sunny, 0% Chance of Rain							
CAST/CREW CALL LOCATION: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: A. 1815 Edgewater Drive. Orlando, FL 32804 B. 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day: "Bitches love the cheddar." --Gone Baby Gone									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Greasy Spoon Diner	195	-	Jonah enters diner looking for work	D	E	2	3/8		1815 Edgewater Dr.
Greasy Spoon Diner	196	-	Jonah buses table	D	I	2	3/8	180 min	1815 Edgewater Dr.
Greasy Spoon Diner	196	-	Jonah washes dishes	D	I	2	1/8		1815 Edgewater Dr.
COMPANY MOVE									
Price House	52	-	Jonah attempts to bypass meter	N	E	1, 2	1 6/8	75 min	3375 Carriage Lk Dr.
Price Kitchen	136	-	Maggie prepares leftovers	N	I	1	2/8	60 min	3375 Carriage Lk Dr.
Price Kitchen	137	-	Maggie eats, sorts through mail	N	I	1	2/8		3375 Carriage Lk Dr.
Price Bedroom	180	-	Maggie takes off server uniform	N	I	1	2/8		3375 Carriage Lk Dr.
Price Bathroom	181	-	Maggie gets into shower	N	I	1	1/8	75 min	3375 Carriage Lk Dr.
Price Bathroom	183	-	Maggie prepares for bed	N	I	1	3/8		3375 Carriage Lk Dr.
Price Bedroom	76	-	Maggie watches car pass	N	I	1	1/8		3375 Carriage Lk Dr.
Price Bedroom	78	-	Maggie threatens to call 911	N	I	1	4/8	90 min	3375 Carriage Lk Dr.
Price Bedroom	79	-	Maggie is woken by headlights	N	I	1	2/8		3375 Carriage Lk Dr.
TOTAL NUMBER OF SCENES: 12				TOTAL NUMBER OF PAGES: 4 6/8					
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	6:45pm	7:00pm	-	7:15pm	W	Arrive @ Price House
2	Jonah	Tom Kemnitz Jr.	-	2:00pm	2:30pm	-	3:00pm	W	Arrive @ Expo Center
ATMOSPHERE: None		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props: Bowls of half eaten food, dishes, plates, tray, deep sink, pressure washer, dish washing gloves, pliers, screwdriver, toolkit, wire-stripping tool, container of take out, overdue bills, catalogue, junk mail, hairbrush, soap, toothbrush, towel, clock, cell phone (Maggie).									
Camera:									
Grip:									
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe: Bra, clothes pile, panties, serving uniform.									



Day 10

DAY/DATE: Monday, May 23rd	CALL SHEET			CREW CALL: 10:30am						
PRODUCTION DAY: 10 OF 20	"THE HAPPIEST PLACE ON EARTH"									
DIRECTOR: John Goshorn				BREAKFAST @ SET: None						
				SHOOTING CALL: 11:00am						
1st A.D.: Austin Boggs	SUNRISE: 6:31am	SUNSET: 8:14pm	MOON PHASE: Waning Gibbous							
SET PHONE: (407) 222-6528	WEATHER: Partly Cloudy; 10% Chance of Rain									
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801	SET LOCATION: A. 420 Muirfield Loop Reunion, FL 34747 B. 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: A. 410 Celebration Place Celebration, FL 34747 B. 89 West Copeland Drive Orlando, FL 32806						
<i>Quote of the Day: "I find it increasingly hard to get enough." -Alex Lazin</i>										
SHOOTING SCHEDULE										
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location	
Sterling House	212	4	Static shots of Sterling's house.	D	I	-	3/8	30 min	420 Muirfield Loop	
Sterling House	215	1	Maggie changes clothes to clean	D	I	1	2/8	120 min	420 Muirfield Loop	
Sterling House	216	3	Maggie cleans Sterling's house	D	I	1	1/8		420 Muirfield Loop	
Sterling House	217	1	Maggie contemplates suicide	D	I	1	4/8		420 Muirfield Loop	
Sterling House	218	1	Maggie breaks down in shower	D	I	1	1/8		420 Muirfield Loop	
Sterling House	219	1	Maggie hangs up wife's clothes	D	I	1	2/8		420 Muirfield Loop	
Sterling House	220	2	Maggie takes money and leaves	D	I	1	1/8		420 Muirfield Loop	
Sterling House	210	2	Maggie rings doorbell at Sterling's	D	E	1,3	5/8	115 min	420 Muirfield Loop	
Sterling House	211	1	Maggie enters Sterling's house	D	I	1,3	2/8		420 Muirfield Loop	
Sterling House	213	4	Maggie learns what Sterling wants	D	I	1,3	1 3/8		420 Muirfield Loop	
Sterling House	214	2	Sterling leaves Maggie in his house	D	I	1,3	2/8		420 Muirfield Loop	
Maggie's Car	207	2	Maggie enters Sterling's hood	D	I/E	1	1/8	40 min	420 Muirfield Loop	
Sterling House	208	1	Maggie pulls into Sterling's driveway	D	E	1	1/8		420 Muirfield Loop	
Maggie's Car	209	1	Maggie checks makeup	D	I	1	1/8		420 Muirfield Loop	
COMPANY MOVE										
Price House	223	1	Jonah arrives to meet with Maggie	N	E	2	1/8	150 min	3375 Carriage Lk Dr.	
Price Garage	224	1	Jonah opens garage door	N	E	2	1/8		3375 Carriage Lk Dr.	
Price Kitchen	225	2	Jonah enters house	N	I	2	1/8		3375 Carriage Lk Dr.	
Price Living Room	226	2	Jonah looks for Maggie- not here	N	I	2	1/8		3375 Carriage Lk Dr.	
Price Bathroom	227	2	Jonah still can't find Maggie	N	I	2	1/8		3375 Carriage Lk Dr.	
TOTAL NUMBER OF SCENES: 19 TOTAL NUMBER OF PAGES: 5 2/8										
TALENT										
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes	
1	Maggie	Jennifer Faith Ward	-	10:30am	10:45am	-	11:00am	W	Arrive @ 420 Muirfield Loop	
2	Jonah	Tom Kemnitz Jr.	-	7:00pm	7:15pm	-	7:30pm	W	Arrive @ 3375 Carriage Lk	
3	Sterling	Marco DiGeorge	-	1:00pm	1:15pm	-	1:30pm	SW	Arrive @ 420 Muirfield Loop	
ATMOSPHERE:	None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:				
SPECIAL DEPARTMENT INSTRUCTIONS										
Art:										
Props:	Family pictures, stuffed animals, bunk beds, pair of shoes, money clip, several bills, gloves, prescription bottles, note, Maggie's purse.									
Make-up:	Maggie's make up to go to Sterling's house.									
Production:	Maggie's car.									
Wardrobe:	Diane's clothes, lingerie.									



Day 11

DAY/DATE: Tuesday, May 24th		CALL SHEET			CREW CALL: 3:30pm				
PRODUCTION DAY: 11 OF 20		"THE HAPPIEST PLACE ON EARTH"						BREAKFAST @ SET: None	
DIRECTOR: John Goshorn					SHOOTING CALL: 4:30pm				
1st A.D.: Austin Boggs		SUNRISE: 6:30am	SUNSET: 8:15pm	MOON PHASE: Waning Gibbous					
SET PHONE: (407) 222-6528		WEATHER: Mostly Sunny; 10% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 9722 S Highway A1a Melbourne Beach, FL 32951			NEAREST HOSPITAL: 410 Celebration Place Celebration, FL 34747				
Quote of the Day: "True or false: all these scenes are MOS." -Tom Kemnitz Jr.									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Beach	105	5	Maggie identifies Jonah's kayak	D	E	1, 4, 5	1 2/8	75 min	9722 S Highway A1a
Beach	163	0	Flashback to discovery of kayak (covered in 105)	D	E	1, 4, 5	2/8	-	9722 S Highway A1a
Beach	165	1	Jonah's kayak in the surf	D	E	-	3/8	20 min	9722 S Highway A1a
Beach	97	3	Maggie and Ellen meet Jenkins	D	E	1, 4, 5	2/8	45min	9722 S Highway A1a
Beach	98	0	Jenkins briefs Maggie & Ellen (covered in 97)	D	E	1, 4, 5	2/8	-	9722 S Highway A1a
Maggie's Car	178	2	Maggie and mother arrive at park	D	I	1, 4	1/8	30 min	9722 S Highway A1a
TOTAL NUMBER OF SCENES: 10 TOTAL NUMBER OF PAGES: 2 4/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Ward	-	4:15pm	-	-	4:30pm	W	Arrive in wardrobe
4	Ellen	Peg O'Keef	-	4:15pm	-	-	4:30pm	W	Arrive in wardrobe
5	Det. Jenkins	Chris Lindsay	-	4:15pm	-	-	4:30pm	SW	Arrive in wardrobe
11	Patrolman	Chase Conner	-	4:15pm	-	-	4:30pm	SWF	Arrive in wardrobe
ATMOSPHERE:		None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:		Kayak, gun, police jacket, caution tape, stack of photos, evidence bag, paperwork.							
Make-up:									
Production:		Maggie's car.							
Wardrobe:									



Day 12

DAY/DATE: Wednesday, May 25th		CALL SHEET			CREW CALL: 4:00pm												
PRODUCTION DAY: 12 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None												
DIRECTOR: John Goshorn					SHOOTING CALL: 5:00pm												
					LUNCH: 10:00pm												
1st A.D.: Austin Boggs		SUNRISE: 6:30am	SUNSET: 8:12pm	MOON PHASE: Third Quarter													
SET PHONE: (407) 222-6528		WEATHER: Sunny, 0% Chance of Rain															
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806												
Quote of the Day: "Single system is retarded." --Joe Caulfield																	
SHOOTING SCHEDULE																	
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location								
Price Dining Room	20	-	Jonah breaks news, they argue	D	I	1, 2	1 7/8	120 min	3375 Carriage Lk Dr.								
Price Dining Room	23	-	Maggie suggests asking Ellen	D	I	1, 2	4/8		3375 Carriage Lk Dr.								
Maggie's Car / Garage	83	-	Maggie talks to Don	D	E	1	2/8	25 min	3375 Carriage Lk Dr.								
Price Dining Room	221	-	Maggie pays bills, runs out of \$\$	D	I	1	2/8	25 min	3375 Carriage Lk Dr.								
Price Kitchen	225	-	Jonah enters house	D	I	2	1/8	40 min	3375 Carriage Lk Dr.								
Price Living Room	226	-	Jonah looks for Maggie- not here	D	I	2	1/8		3375 Carriage Lk Dr.								
Price Bathroom	227	-	Jonah still can't find Maggie	D	I	2	1/8		3375 Carriage Lk Dr.								
Price Kitchen	25	-	Maggie offers ultimatum	N	I	1, 2	1 2/8	60 min	3375 Carriage Lk Dr.								
Price Spare Bedroom	49	-	Jonah crunches budget	N	I	2	2/8	25 min	3375 Carriage Lk Dr.								
TOTAL NUMBER OF SCENES: 9 TOTAL NUMBER OF PAGES: 46/8																	
TALENT																	
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes								
1	Maggie	Jennifer Faith Ward	-	4:30pm	4:45pm	-	5:00pm	W									
2	Jonah	Tom Kernitz Jr.	-	4:30pm	4:45pm	-	5:00pm	W									
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">ATMOSPHERE:</td> <td style="width: 15%;">None</td> <td style="width: 15%;">SCENES NEEDED FOR:</td> <td style="width: 15%;"></td> <td style="width: 10%;">CALL TIME:</td> <td style="width: 15%;"></td> <td style="width: 15%;">WHERE TO REPORT TO:</td> <td style="width: 10%;"></td> </tr> </table>										ATMOSPHERE:	None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:	
ATMOSPHERE:	None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:											
SPECIAL DEPARTMENT INSTRUCTIONS																	
Art:																	
Props: Cash, check book, stack of bills, wallet, cell phone (Maggie), dishes, groceries, half empty beer bottle, place mats, purse, silverware, two fish, bags, half empty bottle of wine, home pregnancy test, ovulation kit, laptop, mug, pen, receipt, resume (Jonah), smaller bag.																	
Camera:																	
Grip:																	
Locations:																	
Make-up:																	
Production: Maggie's Car.																	
Sound:																	
Transportation:																	
Wardrobe:																	



Day 13

DAY/DATE: Thursday, May 26th		CALL SHEET			CREW CALL: 2:45pm				
PRODUCTION DAY: 13 OF 20		"THE HAPPIEST PLACE ON EARTH"							
DIRECTOR: John Goshorn					BREAKFAST @ SET: None SHOOTING CALL: 4:00pm LUNCH: 8:30pm				
1st A.D.: Austin Boggs		SUNRISE: 6:30am	SUNSET: 8:15pm	MOON PHASE: Third Quarter					
SET PHONE: (407) 222-6528		WEATHER: Sunny, 0% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day: "I don't want you to think I'm a wuss, but I'm gonna go lie in the man cave, have myself a good cry and listen to R.E.M.'s 'Losing My Religion.'" -Tom Kernnitz Jr.									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Price House	167	1	Maggie and realtor inspect house.	D	E	1, 10	3/8	90 min	3375 Carriage Lk Dr.
Price Dining Room	168	1	Maggie & Realtor consult Morty.	D	I	1, 10	2/8		3375 Carriage Lk Dr.
Maggie's Car / Garage	83	1	Maggie talks to Don.	D	E	1	2/8	60 min	3375 Carriage Lk Dr.
Maggie's Car / Garage	84	1	Car backs out of driveway.	D	E	1	2/8		3375 Carriage Lk Dr.
Price Garage	139	1	Maggie washes Jonah's car.	D	E	1	1/8	90 min	3375 Carriage Lk Dr.
Price Garage	141	1	Maggie takes pictures of car.	D	E	1	1/8		3375 Carriage Lk Dr.
Price House	143	2	Maggie picks up morning paper.	D	E	1	1/8	90 min	3375 Carriage Lk Dr.
Price Bedroom	236	3	Jonah consoles Maggie / nightmare.	N	I	1, 2	1 1/8		3375 Carriage Lk Dr.
Price Living Room	142	2	Maggie takes out ad for car.	N	I	1	2/8	30 min	3375 Carriage Lk Dr.
Price Bathroom	17	3	Maggie and Jonah / contraceptives.	N	I	1, 2	7/8		3375 Carriage Lk Dr.
Price Bedroom	53	3	Maggie & Jonah attempt sex?	N	I	1, 2	1 1/8	90 min	3375 Carriage Lk Dr.
Price Bathroom	54	2	Maggie sulks after.	N	I	1	2/8		3375 Carriage Lk Dr.
Price Bedroom	55	2	Jonah sulks after.	N	I	2	1/8	90 min	3375 Carriage Lk Dr.
Price Bedroom	56	1	Maggie returns to bed.	N	I	1	1/8		3375 Carriage Lk Dr.
TOTAL NUMBER OF SCENES: 14 TOTAL NUMBER OF PAGES: 5 4/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	3:30pm	-	-	4:00pm	W	
2	Jonah	Tom Kernnitz Jr.	-	8:30pm	-	-	9:30pm	W	
3	Realtor	Carmen Giubilei	-	3:30pm	-	-	4:00pm	WF	
ATMOSPHERE: None SCENES NEEDED FOR: CALL TIME: WHERE TO REPORT TO:									
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Digital camera, copy of the Globe, clipboard, notes, cell phone, birth control pills, toothbrush (Maggie), toothbrush (Jonah), wastebasket, condom, hairbrush, laptop, notepad, takeout tray.								
Camera:									
Grip:									
Locations:									
Make-up:									
Production:	Jonah's car, Maggie's car.								
Sound:									
Transportation:									
Wardrobe:									



Day 14

DAY/DATE: Saturday, May 28th		CALL SHEET			CREW CALL: 3:00pm				
PRODUCTION DAY: 14 OF 20		"THE HAPPIEST PLACE ON EARTH"						BREAKFAST @ SET: None	
DIRECTOR: John Goshorn					SHOOTING CALL: 5:00pm				
1st A.D.: Austin Boggs		SUNRISE: 6:30am	SUNSET: 8:15pm	MOON PHASE: Waning Crescent					
SET PHONE: (407) 222-6528		WEATHER: PM Showers; 40% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day: "When am I gonna get a quote of the day?" --Jennifer Ward									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Price Bedroom	184	-	Maggie turns on light, sees Jonah	N	I	1, 2	2/8	-	3375 Carriage Lk Dr.
Price Bathroom	185	-	Jonah proves it's really him with ring	N	I	1, 2	6/8	-	3375 Carriage Lk Dr.
Price Bedroom	186	-	They reunite, fight, Maggie kicks out	N	I	1, 2	2 3/8	-	3375 Carriage Lk Dr.
Price Hallway	187	-	Maggie locks Jonah out	N	I	2	1/8	-	3375 Carriage Lk Dr.
Price Bedroom	188	-	Maggie locks Jonah out	N	I	1	1/8	-	3375 Carriage Lk Dr.
Price Hallway	189	-	Jonah retreats to living room	N	I	2	1/8	-	3375 Carriage Lk Dr.
Price Living Room	190	-	Jonah contemplates wedding pics	N	I	2	1/8	-	3375 Carriage Lk Dr.
Price Bedroom	191	-	Maggie weeps	N	I	1	1/8	-	3375 Carriage Lk Dr.
Price Living Room	192	-	Jonah tries to sleep on couch	N	I	2	1/8	-	3375 Carriage Lk Dr.
Price Living Room	193	-	Maggie threatens to turn in Jonah	N	I	1, 2	1 1/8	-	3375 Carriage Lk Dr.
Price Hallway	194	-	Jonah challenges Maggie	N	I	1, 2	3/8	-	3375 Carriage Lk Dr.
TOTAL NUMBER OF SCENES: 11 TOTAL NUMBER OF PAGES: 5 5/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	4:30pm	4:45pm	-	5:00pm	W	
2	Jonah	Tom Kemnitz Jr.	-	4:30pm	4:45pm	-	5:00pm	W	
ATMOSPHERE:		None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Wedding band, wedding pictures.								
Camera:	Block out windows-- day for night.								
Grip:									
Locations:									
Make-up:									
Production:									
Sound:	Door slams, pounding.								
Transportation:									
Wardrobe:									



Day 15

DAY/DATE: Sunday, May 29, 2011		CALL SHEET			CREW CALL: 10:00am BREAKFAST @ SET: None SHOOTING CALL: 11:15am LUNCH: 4:00pm				
PRODUCTION DAY: 15 of 20		"THE HAPPIEST PLACE ON EARTH"							
DIRECTOR: John Goshorn									
1 st A.D.: Austin Boggs		SUNRISE: 6:29a	SUNSET: 8:17a	MOON PHASE: Third Quarter					
SET PHONE: (407) 222-6528		WEATHER: PM Showers; 30% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 301 South Orlando Avenue Maitland, FL 32751			NEAREST HOSPITAL TO LOCATION: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day:									
SHOOTING SCHEDULE/									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Jonah's Cubicle	27	-	Jonah works the phone.	D	I	2	5/8	90min	301 South Orlando Avenue
Jonah's Cubicle	33	-	Jonah scans his clippings.	D	I	2	4/8		301 South Orlando Avenue
Jonah's Cubicle	45	-	Jonah gets a rejection e-mail.	D	I	2	2/8		301 South Orlando Avenue
Jonah's Cubicle	35	-	Jonah and Don commiserate.	D	I	2, 6	2 2/8	105min	301 South Orlando Avenue
Jonah's Cubicle	18	-	Jonah talks to Don about move, gets call from Randall.	D	I	2, 6	1 3/8	105min	301 South Orlando Avenue
Jonah's Cubicle	50	-	Jonah cleans out cubicle.	D	I	2	1/8	15 min	301 South Orlando Avenue
TOTAL NUMBER OF SCENES: 6 TOTAL NUMBER OF PAGES: 5 1/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
2	Jonah Price	Tom Kernnitz	-	10:45am	11:00am	-	11:15am	W	Arrive in wardrobe
6	Don	Daniel Wachs	-	12:15pm	12:30pm	-	12:45pm	SW	Arrive in wardrobe
ATMOSPHERE:									
	None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props: Business card, Central Florida Living Magazine, envelope, office phone, clippings, newspaper spread, computer, mail, sheaf of papers, shiny plaque, Jonah's personal effects.									
Camera:									
Grip:									
Lighting:									
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									



Day 16

DAY/DATE: Monday, May 30th		CALL SHEET			CREW CALL: 2:00pm				
PRODUCTION DAY: 16 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None SHOOTING CALL: 3:00pm LUNCH: 8:00pm				
DIRECTOR: John Goshorn									
1st A.D.: Austin Boggs		SUNRISE: 6:29am	SUNSET: 8:17pm	MOON PHASE: Waning Crescent					
SET PHONE: (407) 222-6528		WEATHER: Isolated Thunderstorms; 30% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: A. 500 W. Livingston Street Orlando, FL 32801 B. 3375 Carriage Lake Drive Orlando, FL 32828			NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806				
Quote of the Day: "It's not about quality; it's about quantity." --Julie Opala on 'Adult Beverages.'									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Orlando Metro Area	2	-	Maggie calls Jonah about realtor	D	I	1	2/8	45 min	Orlando Metro Area
Orlando Metro Area	3	-	Maggie drives to meet Jonah	D	E	1	2/8	45 min	Orlando Metro Area
Orlando Metro Area	87	-	Maggie drives through bad hood	D	I	1	3/8	45 min	Orlando Metro Area
Orlando Metro Area	89	-	Maggie passes strip club	D	I	1	2/8	45 min	Orlando Metro Area
Orlando Metro Area	91	-	Maggie drives through better hood	D	I	1	2/8	45 min	Orlando Metro Area
COMPANY MOVE									
Housing Tract	151	-	Maggie drives with yard sale flyers	D	I	1	1/8	105 min	Avalon Park
Housing Tract	152	-	Maggie hangs flyers for yard sale	D	E	1	1/8		Avalon Park
Price Living Room	42	-	Jonah watches TV, waits for call	N	I	2	1/8	30 min	3375 Carriage Lk Dr.
Price Living Room	44	-	Jonah plays lotto, Maggie sleeps	N	I	1, 2	4/8	30 min	3375 Carriage Lk Dr.
Price Living Room	73	-	Maggie surfs TV, waits for Jonah	N	I	1	2/8	30 min	3375 Carriage Lk Dr.
Price Living Room	138	-	Maggie watches TV	N	I	1	1/8	30 min	3375 Carriage Lk Dr.
TOTAL NUMBER OF SCENES: 11				TOTAL NUMBER OF PAGES: 2 6/8					
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	SW/HR/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	8:00pm	9:00pm	-	9:15pm	W	Lunch break @ 8pm
2	Jonah	Tom Kernitz Jr.	-	2:30pm	2:45pm	-	3:00pm	W	
ATMOSPHERE: None		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Cheap noodles, remote, flyers advertising garage sale, duct tape, card table, Maggie's cell phone, lotto ticket, flat screen TV, blanket.								
Camera:									
Grip:									
Locations:									
Make-up:									
Production:	Maggie's car.								
Sound:									
Transportation:									
Wardrobe:									



Day 17

DAY/DATE: Tuesday, May 31st	CALL SHEET			CREW CALL: 9:00am						
PRODUCTION DAY: 17 OF 20	"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: 8:30am						
DIRECTOR: John Goshorn				SHOOTING CALL: 10:00am						
1st A.D.: Austin Boggs	SUNRISE: 6:28am	SUNSET: 8:18pm	MOON PHASE: Waning Crescent							
SET PHONE: (407) 222-6528	WEATHER: Partly Cloudy; 10% Chance of Rain									
PRODUCTION OFFICE: UCF Expo Center 500 W. Livingston Street Orlando, FL 32801	SET LOCATION: Orlando Sentinel Office 633 N. Orange Avenue Orlando, FL 32801			NEAREST HOSPITAL: 601 E. Rollins Street Orlando, FL 32803						
Quote of the Day: "Efficiency is intelligent laziness." -David Dunham										
SHOOTING SCHEDULE										
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location	
Randall's Office	19	5	Jonah loses his job	D	I	2, 9, 13	1 2/8	90 min	633 N. Orange Ave.	
Office Hallway	37	2	Jonah waits for job interview	D	I	2	2/8	60 min	633 N. Orange Ave.	
Office Hallway	39	2	Jonah leaves job interview	D	I	2	1/8		633 N. Orange Ave.	
Copy Room	29	2	Jonah copies resume	D	I	2	6/8		633 N. Orange Ave.	
Globe Offices	145	4	Maggie & Don confront obituary	D	I	1, 6	6/8	45 min	633 N. Orange Ave.	
Globe Offices	86	2	Don talks to Maggie on speaker	D	I	6	3/8	2 hr 15min	633 N. Orange Ave.	
Globe Offices	90	2	Don takes Maggie off speaker	D	I	6	2/8		633 N. Orange Ave.	
Globe Offices	92	2	Don reassures Maggie	D	I	6	2/8		633 N. Orange Ave.	
Globe Offices	108	2	Don lays out the story about Jonah	N	I	6	4/8		633 N. Orange Ave.	
TOTAL NUMBER OF SCENES: 9 TOTAL NUMBER OF PAGES: 4 4/8										
TALENT										
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/T/r/F	Notes	
1	Maggie	Jennifer Faith Ward	-	1:00pm	1:15pm	-	1:30pm	W	Arrive @ Expo	
2	Jonah	Tom Kernnitz Jr.	-	9:30am	9:45am	-	10:00am	W	Arrive @ Sentinel	
6	Don	Daniel Wachs	-	1:00pm	1:15pm	-	1:30pm	WF	Arrive @ Expo	
9	Randall	Dennis Marsico	-	9:30am	9:45am	-	10:00am	SWF	Arrive @ Sentinel	
13	Melanie	Karen LeBlanc	-	9:30am	9:45am	-	10:00am	SWF	Arrive @ Sentinel	
ATMOSPHERE:										
AJ Nickell Kyle Freeman Russell Clifford		SCENES NEEDED FOR:	37, 39	CALL TIME:	10:45am @ Expo 11:30am @ Location	WHERE TO REPORT TO:	500 W. Livingston Street Orlando, FL 32801 Producer @ Expo 10:30am			
SPECIAL DEPARTMENT INSTRUCTIONS										
Art:										
Props: Expensive watch (Randall), fax machine, resume, office phone, burger, copy of "The Globe," computer, drafting table, mock-up spread sheet with Jonah's picture, newspaper clippings.										
Camera:										
Grip:										
Locations:										
Make-up:										
Production:										
Sound:										
Transportation:										
Wardrobe:										



Day 18

DAY/DATE: Thursday, June 2nd		CALL SHEET				CREW CALL: 1:00pm			
PRODUCTION DAY: 18 OF 20		"THE HAPPIEST PLACE ON EARTH"				BREAKFAST @ SET: None			
DIRECTOR: John Goshorn						SHOOTING CALL: 3:30pm			
1st A.D.: Austin Boggs		SUNRISE: 6:28am	SUNSET: 8:19pm	MOON PHASE: New					
SET PHONE: (407) 222-6528		WEATHER: Sunny; 0% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 193 North Causeway New Smyrna Beach, FL 32169			NEAREST HOSPITAL: 1041 Dunlawton Avenue Port Orange, FL 32127				
Quote of the Day: "I bet those chumps don't know dick about making movies." --Alex Lazin on The ASC									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Island	99	-	Jonah's tent on island	D	E	-	2/8	5 hrs	Disappearing Island
Island	65	-	Jonah prepares dinner	E	E	2	2/8		Disappearing Island
Island	68	-	Jonah washes dishes	E	E	2	1/8		Disappearing Island
Island	70	-	Jonah shuts tent for night	E	E	2	1/8		Disappearing Island
Island	170	-	Jonah carries kayak to shore	E	E	2	3/8		Disappearing Island
Island	172	-	Jonah puts on flotation vest	E	E	2	2/8		Disappearing Island
Beach	174	-	Jonah paddles off in kayak	E	E	2	2/8		Disappearing Island
TOTAL NUMBER OF SCENES: 7 TOTAL NUMBER OF PAGES: 15/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
2	Jonah	Tom Kernitz Jr.	-	1:00pm	-	-	3:30pm	W	Arrive in wardrobe.
ATMOSPHERE:		None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:	Clothes, cookware, headlamp, sleeping bag, stove, tent, traffic, water bottles.								
Props:	Backpacking stove, bandanna, camera, campsite dressing, car full of gear, cell phone (Jonah), dishes, flotation vest, headlamp, kayak, keys (Jonah), match, nalgene bottle, paddle, pot.								
Camera:									
Locations:									
Make-up:									
Production:	Jonah's car.								
Sound:	Shutter clicks, tent door zips, flashbulbs.								
Transportation:									
Wardrobe:									



Day 19

DAY/DATE: Friday, June 3rd		CALL SHEET				CREW CALL: 8:20a			
PRODUCTION DAY: 19 OF 20		"THE HAPPIEST PLACE ON EARTH"				BREAKFAST @ SET: None			
DIRECTOR: John Goshorn						SHOOTING CALL: 8:45a			
1 st A.D.: Austin Boggs		SUNRISE: 6:28am		SUNSET: 8:19pm		MOON PHASE: New			
SET PHONE: (407) 222-6528		WEATHER: Mostly Sunny; 0% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 12001 Avalon Lake Dr, Orlando, FL 32828				NEAREST HOSPITAL: 89 West Copeland Drive Orlando, FL 32806			
Quote of the Day: "There's a party at my house Friday night...seriously, be there." -Julie Opala									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Maggie's Car	26		Maggie talks to Ellen while going to apply for serving job	D	I/E	1	5/8		12001 Avalon Lake Dr
Maggie's Car	31		Maggie prepares to return fertility supplies	D	I	1	3/8		12001 Avalon Lake Dr
Maggie's Car	179		Maggie contemplates Sterling's business card	D	I	1	2/8		12001 Avalon Lake Dr
Parking Lot	28		Maggie walks to restaurant to apply for job	D	E	1	2/8		12001 Avalon Lake Dr
Chain Restaurant	30		Maggie applies for serving job	D	I	1	2/8		12001 Avalon Lake Dr
Chain Restaurant	38		Maggie counts out a bad tip	D	I	1	1/8		12001 Avalon Lake Dr
Chain Restaurant	40		Maggie picks up an indulgent order	D	I	1	2/8		12001 Avalon Lake Dr
Chain Restaurant	197		Maggie picks up order at restaurant	D	I	1	1/8		12001 Avalon Lake Dr
Company Move									
Seedy Motel Room	206		Jonah eats dinner in motel room	D	I	2	2/8		500 W Livingston
Company Move									
City Street	229		Jonah pedals through streets of Orlando	E	E	2	1/8		Winter Springs Blvd
City Street	230		Jonah arrives at a crossroads	E	E	2	3/8		Winter Springs Blvd
City Street	237		Jonah contemplates the flag, then pedals off	E	E	2	1/8		Winter Springs Blvd
TOTAL NUMBER OF SCENES: 12 TOTAL NUMBER OF PAGES: 3 1/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	8:45a	8:45a		8:45a	W	
2	Jonah	Tom Kernitz Jr.	-	11:30a	11:30a		11:30a	W	
ATMOSPHERE:		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props: Cell phone (Maggie), key fob remote, job application, food order, notepad, tickets, tray, cheap noodles, remote, bike									
Camera:									
Grip:									
Lighting:									
Locations:									
Make-up:									
Production: Maggie's Car									
Sound:									
Transportation:									



Day 20

DAY/DATE: Saturday, June 4th		CALL SHEET				CREW CALL: 5:00pm			
PRODUCTION DAY: 20 OF 20		"THE HAPPIEST PLACE ON EARTH"				BREAKFAST @ SET: None			
DIRECTOR: John Goshorn						SHOOTING CALL: 6:00pm			
1st A.D.: Austin Boggs		SUNRISE: 6:28am	SUNSET: 8:20pm	MOON PHASE: Waxing Crescent					
SET PHONE: (407) 222-6528		WEATHER: Sunny; 0% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: A. 1629 White Dove Drive Winter Springs, FL 32708 B. 12001 Avalon Lake Drive Orlando, FL 32828				NEAREST HOSPITAL: 555 W. SR 434 Longwood, FL 32750			
Quote of the Day: "I think this film needs a lot of 'Flagpole Sitta.'" -John Goshorn									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Daycare Parking Lot	1	2	Maggie carries crayon drawings	D	E	1	2/8	120 min	Daycare?
Maggie's Car	94	2	Maggie arrives for work	D	I/E	1	3/8		Daycare?
Maggie's Car	159	2	Maggie talks to mom outside work	D	E	1	3/8		Daycare?
Maggie's Car	160	2	Maggie leaves for home	D	I/E	1	2/8		Daycare?
COMPANY MOVE									
Chain Restaurant	233	1	Restaurant closed at night	N	E	-	1/8	90 min	12001 Avalon Lk Dr.
Maggie's Car	41	2	Maggie leaves work	N	E	1	1/8		12001 Avalon Lk Dr.
Maggie's Car	43		Maggie leaves work	N	I	1	1/8		12001 Avalon Lk Dr.
TOTAL NUMBER OF SCENES: 7 TOTAL NUMBER OF PAGES: 15/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Faith Ward	-	5:45pm	-	-	6:00pm	W	Arrive in wardrobe
ATMOSPHERE:			None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:	
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Crayon drawings, key fob remote.								
Camera:									
Grip:									
Locations:									
Make-up:									
Production:	Maggie's Car.								
Sound:									
Transportation:									
Wardrobe:									



Day 21

DAY/DATE: Sunday, June 5th		CALL SHEET			CREW CALL: 11:00am				
PRODUCTION DAY: 21 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: None				
DIRECTOR: John Goshorn					SHOOTING CALL: 12:00pm				
1st A.D.: Austin Boggs		SUNRISE: 6:28am	SUNSET: 8:20pm	MOON PHASE: Waxing Crescent					
SET PHONE: (407) 222-6528		WEATHER: Partly Cloudy; 10% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 158 Lookout Place, Suite 102 Maitland, FL 32751			NEAREST HOSPITAL: 601 East Altamonte Drive Altamonte Springs, FL 32701				
Quote of the Day: "In England, he wouldn't be trusted with a pair of scissors." --Russell Brand on George W. Bush									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Law Office	169	-	Jenkins follows up with Maggie	D	I	1, 3, 5	1 4/8	-	158 Lookout Place
Law Office	171	-	Maggie tears up during meeting	D	I	1, 3, 5	1/8	-	158 Lookout Place
Law Office	173	-	Maggie insists no Jonah suicide	D	I	1, 3, 5	5/8	-	158 Lookout Place
Law Office	175	-	Jenkins asks about insurance fraud	D	I	1, 3, 5	3/8	-	158 Lookout Place
Law Office	178	-	Maggie denies possibility of fraud	D	I	1, 3, 5	2 5/8	-	158 Lookout Place
TOTAL NUMBER OF SCENES: 5 TOTAL NUMBER OF PAGES: 52/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Ward	-	11:30pm	11:45pm	-	12:00pm	W	
3	Sterling	Marco DiGeorge	-	11:30pm	11:45pm	-	12:00pm	W	
5	Det. Jenkins	Chris Lindsay	-	11:30pm	11:45pm	-	12:00pm	WF	
ATMOSPHERE:		None	SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:		
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Folder, Sterling's business card, notes.								
Camera:									
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									



Day 22

DAY/DATE: Saturday, July 9th		CALL SHEET			CREW CALL: 12:00p				
PRODUCTION DAY: 22 OF 20		"THE HAPPIEST PLACE ON EARTH"			BREAKFAST @ SET: 11:45a				
DIRECTOR: John Goshorn					SHOOTING CALL: 1:00p				
1 st A.D.: Austin Boggs		SUNRISE: 6:35a	SUNSET: 8:26p	MOON PHASE: First Quarter					
SET PHONE: (407) 222-6528		WEATHER: Isolated Thunder Storms; 30% Chance of Rain							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: 158 Lookout Place, Suite 102 Maitland, FL 32751			NEAREST HOSPITAL: 601 East Altamonte Drive Altamonte Springs, FL 32701				
Quote of the Day: "Don't aspire to be a B-movie director; you'll be there soon enough." -Bruce Campbell!									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Law Office	156	-	Maggie meets with Sterling	D	I	1, 3	1 4/8	2.5 hrs	158 Lookout Place
Law Office	162	-	Maggie meets with Sterling again	D	I	1, 3	3/8		158 Lookout Place
Law Office	164	-	Sterling meeting continues	D	I	1, 3	2/8		158 Lookout Place
Law Office	166	-	Sterling advises Maggie to sell house	D	I	1, 3	4/8	2.5 hrs	158 Lookout Place
Law Office	115	-	Maggie and Ellen meet with Sterling	D	I	1, 3, 4	2/8		158 Lookout Place
Law Office	117	-	Sterling tries to reassure Maggie	D	I	1, 3, 4	3/8		158 Lookout Place
Law Office	119	-	Maggie, Ellen, Sterling meet cont'd	D	I	1, 3, 4	3/8	2 hrs	158 Lookout Place
Law Office	121	-	Maggie, Ellen, Sterling meet ends	D	I	1, 3, 4	2/8		158 Lookout Place
Law Office	122	-	Maggie and Ellen leave meeting	D	E	1, 4	2/8		158 Lookout Place
Law Office	123	-	Maggie deliberates hiring Sterling	D	E	1, 4	4/8	2 hrs	158 Lookout Place
Law Office	161	-	Maggie approaches law office	D	E	1	2/8		158 Lookout Place
TOTAL NUMBER OF SCENES: 11 TOTAL NUMBER OF PAGES: 57/8									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Ward	-	12:30p	12:45p	-	1:00p	W	
3	Sterling	Marco DiGeorge	-	12:30p	12:45p	-	1:00p	W	
4	Ellen	Peg O'Keef	-	3:00p	3:15p	-	3:30p	WF	
ATMOSPHERE: None SCENES NEEDED FOR: CALL TIME: WHERE TO REPORT TO:									
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:	Legal pad, purse (Maggie), various paperwork, handkerchief, key fob remote.								
Camera:									
Grip:									
Locations:									
Make-up:									
Production:	Maggie's car.								
Sound:									
Transportation:									
Wardrobe:									



Day 23

DAY/DATE: January 14, 2012	CALL SHEET		CREW CALL: 4:00 pm
PRODUCTION DAY: 23 OF 20	"THE HAPPIEST PLACE ON EARTH"		
DIRECTOR: John Goshorn			SHOOTING CALL: 4:30 pm LUNCH: none
1 st A.D.: Austin Boggs	SUNRISE: 7:19 am	SUNSET: 5:49 pm	MOON PHASE: Waning Gibbous (69%)
SET PHONE: 321.439.8388	WEATHER: AM Clouds, PM Sun, High 61, Low 40		
PRODUCTION OFFICE: 500 W. Livingston St. Orlando, FL 32801	SET LOCATION: 300 Alafaya Woods Blvd Oviedo, FL 32765	NEAREST HOSPITAL TO LOCATION:	

Quote of the Day: "What's good for the banks is good for the country." – Stagecoach (1939)

SHOOTING SCHEDULE

Scripted Location	Scene #	Description	D/N	I/E	Cast #	Page Count	Time Needed to Shoot	Set Location
Daycare	94	Maggie arrives to work at daycare.	D	E	1	3/8	20 minutes	300 Alafaya Woods Boulevard Oviedo, FL 32765-7093
Daycare	159	Maggie talks to mom on phone outside daycare.	D	E	1	3/8	25 minutes	300 Alafaya Woods Boulevard Oviedo, FL 32765-7093
Daycare	160	Maggie leaves work at daycare for home.	D	E	1	2/8	25 minutes	300 Alafaya Woods Boulevard Oviedo, FL 32765-7093

***TOTAL NUMBER OF SCENES: 3 TOTAL NUMBER OF PAGES: 8/8

TALENT

#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie Price	Jennifer Ward		4:15 pm	Arrive in Wardrobe	Arrive in Makeup	4:15 pm	W	

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

SPECIAL DEPARTMENT INSTRUCTIONS

Art:	
Props:	Purse, cell phone
Camera:	
Grip:	
Lighting:	
Locations:	
Make-up:	
Production:	
Sound:	
Transportation:	
Wardrobe:	Outfit Maggie dresses in from Scene 95; Outfit Maggie wears in Scene 162 (light blue shirt)

ADVANCE SCHEDULE:

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



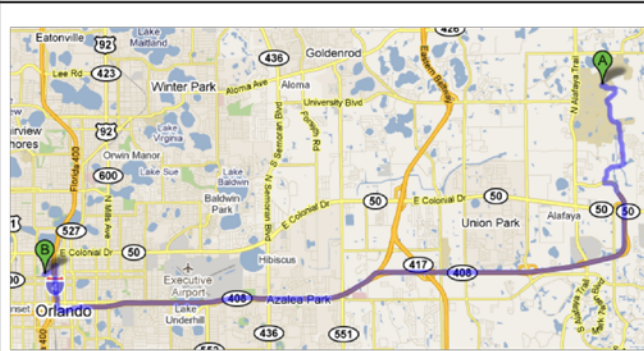
Day 24

DAY/DATE: Sunday, January 15th		CALL SHEET			CREW CALL: 3:45p <small>BREAKFAST @ SET: None SHOOTING CALL: 4:30p LUNCH: 7:00p</small>				
PRODUCTION DAY: 24 OF 20		"THE HAPPIEST PLACE ON EARTH"							
DIRECTOR: John Goshorn									
1 st A.D.: Austin Boggs		SUNRISE: 7:19a	SUNSET: 5:51p	MOON PHASE: Half					
SET PHONE: (321) 439-8388		WEATHER: Mostly Sunny							
PRODUCTION OFFICE: 500 W. Livingston Street Orlando, FL 32801		SET LOCATION: A. 500 W. Livingston Street Orlando, FL 32801 B. 101 N. Rosalind Avenue Orlando, FL 32801			NEAREST HOSPITAL: 601 East Rollins Street Orlando, FL 32803				
Quote of the Day: "Badges? We don't need no stinkin' badges!" -Treasure of Sierra Madre (1948)									
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast #	Page Count	Shoot Time	Set Location
Cafe	162	-	Maggie meets with Sterling again	D	E	1, 3	3	2.5 hrs	101 N. Rosalind Ave
TOTAL NUMBER OF SCENES: 1 TOTAL NUMBER OF PAGES: 3									
TALENT									
#	Scripted Name	Talent Name	Pick-Up	Arrive Location	Into Wardrobe	Into Make-Up	Ready on Set	S/W/H/R/Tr/F	Notes
1	Maggie	Jennifer Ward	-	3:45p	-	-	4:15p	W	Arrive in wardrobe
3	Sterling	Marco DiGeorge	-	3:45p	-	-	4:15p	W	Arrive in wardrobe
ATMOSPHERE: None		SCENES NEEDED FOR:		CALL TIME:		WHERE TO REPORT TO:			
SPECIAL DEPARTMENT INSTRUCTIONS									
Art:									
Props:									
Camera:									
Grip:									
Locations:									
Make-up:									
Production:									
Sound:									
Transportation:									
Wardrobe:									



"THE HAPPIEST PLACE ON EARTH"				DAY 24 OF 20				01/15/12			
CREW CALLS											
Department/ Position	Name	Phone #	Call	Department/Position	Name	Phone #	Call				
Production				Camera							
Director	John Goshom	(336)486-4336	3:45p	Director of Photography	Jeffrey Gross	(407)451-0912	3:45p				
Producer	Julie Opala	(407)222-6528	O/C								
Producer	Kate Jacobs	(321)213-7959	O/C								
				Art							
1 st Assistant Director	Austin Boggs	(407)461-4263	O/C	Production Designer	Elizabeth Sutphin	(407)902-1310	O/C				
Location Manager	Joseph Sweredoski	(321)848-1149	O/C	Set Dresser	Richard Russell	(321)278-9918	O/C				
				Set Dresser	Sarah Cole	(954)243-1716	O/C				
				Sound							
Script Supervisor	Ryan O'Grady	(954)240-6134	O/C	Sound Mixer	Joe Caulfield	(407)617-4293	3:45p				
Production Assistant	Jessica Southwell	(321)698-0915	O/C	Boom Op							
Digital Asset Manager	Benjamin Taylor	(407)388-8612	3:45p	Makeup/Wardrobe							
Set Photographer	Raqeebah Zaman	(407)342-0023	O/C	Makeup Artist							
EPK Videographer	Allison Tate-Cortese	(407)921-1062	O/C	Costumer	Amber Jozwiak	(407)491-3798	O/C				
				Catering/Craft Service							
MEALS: Breakfast: None Lunch: 7:00p				Craft Service	Sydni Gonzales	(407)766-6411	O/C				

TO LOCATION FROM PRODUCTION OFFICE



Directions to: 500 W Livingston St.

From UCF:

1. Turn left onto **Challenger Pkwy**
2. Continue onto **FL-408 W**
3. Take exit **10B** to merge onto **I-4 E** toward **Daytona Beach**
4. Take exit **83A** toward **Amelia St/Centroplex/US-17/US-92/FL-50**
5. Merge onto **N Garland Ave**
6. Turn left onto **W Amelia St**
7. Take the 1st left onto **N Hughey Ave**
8. Take the 2nd right onto **W Livingston Ave**

Destination will be on left.



APPENDIX G: PRODUCTION REPORTS

Daily production reports were filed for the first nineteen days of production. Once producer Julie Opala left the production to move out of state, no more production reports were filed.

Day 1



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report : May 11, 2011 SHOOT DAY 1 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Price House"
 Locations Shot Today: 3375 Carriage Lake
 Crew Call: 1:00p Shooting: 2:15p First Shot: 2:20p Lunch: 6:00p Til: 7:00p
 1st Shot After Lunch: 7:04p 2nd Meal: N/A Til: N/A Camera Wrap: 10:15p Last Person Out :11:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	0	Prev.	0
Script	237	86	Today	9:30	Today	33
Taken Prev.	0	0	Total	90	Total	-
Taken Today	16	4	Sound DATS /ROLLS			
Taken previously	0	0	Previous			
To Be Taken	221	82	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 4,5,6,7,8,9,10,11,12,13,14,16,77,80,231,235

Scenes shot today: 4,5,6,7,8,9,10,11,12,13,14,15,16,77,80,231

Scenes that need to be re-scheduled: 235

Added scenes: 7A, 15A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 19.8GB
Previously Downloaded -
Total Downloaded 19.8GB
Remaining available 911.2GB

CAST - WEEKLY & DAY PLAYERS				W	H	MAKEUP WDBE.	WORKTIME		MEALS		TRAVEL TIME		STUNT ADJ.
Worked - W	Rehearsal R	Finished - F	S	F	REPORT ON SET		DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCA- TION		
Started - S	Hold - H	Test - T	R	T									
Travel - TR	CAST		CHARACTER		TR								
	Tom Kemnitz	Jonah Price			SW	1:30p	1:30p	10:30p			1:30p	10:30p	
	Jennifer Ward	Maggie Price			SW	1:45p	1:30p	10:30p			1:30p	10:30p	
	Carmen Giubilei	Realtor			SW	1:45p	1:30p	4:00p			1:30p	4:00p	
XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL													

ATMOSPHERE TALENT													
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	10:30a/11:00p	Gaffer:		
Producer:	11:30a/11:00p	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	1:00p/11:00p	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:		
Production Assistant		Boom Op:	1:00p/11:00p	
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	11:30a/11:00p	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor	11:30a/2:30p	
Location Manager		Catering/Craft Service		
Camera		Craft Service:	11:00a/11:30a	
Director of Photography:	1:00p/11:00p	Lunch Wrangler	5:30p/6:30p	
1 st Assistant Camera:	1:00p/11:00p			
2 nd Assistant Camera:				
Art				
Production Designer:	7:00p/11:00p			
Art Director:		MEALS:		
Art Department:	1:00p/11:00p	B-fast served at: "snacks" 11a	For: 16	people
Set Dresser:		Lunch served at: 6p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

One producer had a flat tire on the way to set, but a rescue team of crew members came to assist.

APPROVED BY:

Assistant Director: Austin Boggs	Production Manager: N/A
Producer: Kate Jacobs and Julie Opala	Director: John Goshorn



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

Day 2



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 12, 2011 SHOOT DAY 2 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Conference Room, Jonah's Car, and the Parking Garage
 Locations Shot Today: 500 W Livingston St, Orlando, In Transit, 777 E Princeton St, Orlando
 Crew Call: 11:00a Shooting: 1:00p First Shot: 1:05p Lunch: 4:00p Til: 5:00p
 1st Shot After Lunch: 5:45p 2nd Meal: N/A Til: N/A Camera Wrap: 7:53p Last Person Out: 8:00p

SCRIPT SCENES AND PAGES			MINUTES			SETUPS		
	SCENES	PAGES	Prev.	9:30	Prev.	33		
Script	237	86	Today	7:00	Today	16		
Taken Prev.	16	4	Total	16:30	Total	49		
Taken Today	3	6 2/8	Sound DATS /ROLLS					
Total Taken	19	10 2/8	Previous					
To Be Taken	218	75 6/8	Today					
Total: Please see Script Sup. report								

Scenes on call sheet: 57, 51, 22

Scenes shot today: 57, 51, 22

Scenes that need to be re-scheduled: N/A

Added scenes: Extra take of Master 57A

DIGITAL STORAGE (GigaBytes)	
Starting Available 931GB	
Downloaded Today 20.1 GB	
Previously Downloaded 19.8GB	
Total Downloaded 39.9 GB	
Remaining available 891.1GB	

CAST - WEEKLY & DAY PLAYERS			W	H	MAKEUP WD/BE:	WORKTIME			MEALS		TRAVEL TIME		STUNT ADJ.
Worked - W	Rehearsal R	Finished - F	S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCA- TION		
Started - S	Hold - H	Test - T	R	T		TR							
Tom Kemnitz	Jonah Price		W		12:30p	12:15p	8:00p	4:00p	5:00p	12:15p	8:00p		
Janelle Figueroa	Boothe		SWF		12:30p	12:15p	3:45p	4:00p	5:00p	12:15p	3:45p		

XX = N.D. BREAKFAST

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

ATMOSPHERE TALENT													
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	10:45a/8:00p	Gaffer:		
Producer:	2:00p/10:00p **	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	11:00a/8:00p	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:		
Production Assistant		Boom Op:	11:00a/8:00p	
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	11:00a/8:00p	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor		
Location Manager		Catering/Craft Service		
Camera		Craft Service:	11:00a/11:30a	
Director of Photography:	11:00a/8:00p	Lunch Wrangler	3:30p/4:30p	
1 st Assistant Camera:	11:00a/8:00p			
2 nd Assistant Camera:				
Art				
Production Designer:	11:00p/2:30p			
Art Director:		MEALS:		
Art Department:	2:00p/10:00p**	B-fast served at: "snacks" 11:00a	For: 16	people
Set Dresser:		Lunch served at: 4:00p	For: 16	people
** Indicates the people at the "Price House"				

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

There was no "on set" producer this day. Producer Julie Opala had to deal with a medical issue in the morning/afternoon. **Producer Kate Jacobs stepped in to Help the Art Department with painting at the "Price House" location, due to the loss of P.A. Richard Russell. Part time replacements Justin Bowser, Angelina Lee, and Rebecca Wach are on board now, and will be called if needed.

APPROVED BY:

Assistant Director: Austin Boggs

Production Manager: N/A

Producer: Kate Jacobs and Julie Opala

Director: John Goshorn



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

Day 3



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report : May 13, 2011 SHOOT DAY 3 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Price House"
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 1:30p Shooting: 2:45p First Shot: 4:25p Lunch: 7:55p Til: 8:55p
 1st Shot After Lunch: 9:15p 2nd Meal: N/A Til: N/A Camera Wrap: 10:20p Last Person Out : 11:15p

	SCRIPT SCENES AND PAGES		MINUTES		SETUPS	
	SCENES	PAGES	Prev.	16:30	Prev.	49
Script	237	86	Today	10:40	Today	20
Taken Prev.	19	10 2/8	Total	27:10	Total	69
Taken Today	12	3 1/8	Sound DATS /ROLLS			
Total Taken	31	13 3/8	Previous			
To Be Taken	206	72 5/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 32, 34, 36, 60, 61, 62, 63, 129, 130, 131, 46, 47, 15, 24, 234

Scenes shot today: 32, 34, 36, 60, 61, 62, 63, 129, 130, 46, 47, 15
 Scenes that need to be re-scheduled: 24, 234
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 21.75 GB
Previously Downloaded 39.9 GB
Total Downloaded 61.65 GB
Remaining available 869.35GB

CAST - WEEKLY & DAY PLAYERS				W S R	H F T	MAKEUP W/D/BE.	WORKTIME		MEALS		TRAVEL TIME		STUNT ADJ.
Worked - W	Rehearsal R	Finished - F	REPORT ON SET				DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCA- TION		
Started - S	Hold - H	Test - T	TR										
Tom Kemnitz	Jonah Price			W		3:15p	3:30p	10:30p	7:55p	8:55p	3:00p	10:30p	
Jennifer Ward	Maggie Price			W		2:30p	2:45p	9:50p	7:55p	8:55p	2:15p	9:50p	
XX = N.D. BREAKFAST				* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL									

ATMOSPHERE TALENT													
No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1st Call	Set Dismiss	Final Dismiss	Adj.	MPV

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director:	11:30a/11:00p	Gaffer:	
Producer:	1:30p/11:00p	Electrician:	
Unit Production Manager		Grip	
Production Coordinator		Key Grip:	
1 st Assistant Director:	1:30p/11:15p	Alternate Key Grip	
2 nd Assistant Director:		Best Boy Grip	
Assistant Editor:		Company Grip	
Production Assistant		Sound	
Production Assistant		Mixer:	
Production Assistant		Boom Op:	1:30p/10:45p
Production Assistant		Makeup/Wardrobe	
Script Supervisor:	1:30p/10:40p	Key Makeup Artist:	
Locations		Key Wardrobe Supervisor	12:00p/1:00p
Location Manager		Catering/Craft Service	
Camera		Craft Service:	12:30p/1:00p
Director of Photography:	1:30p/11:15p	Lunch Wrangler	7:15p/8:45p
1 st Assistant Camera:	1:30p/11:15p		
2 nd Assistant Camera:			
Art			
Production Designer:	3:45p/11:00p		
Art Director:		MEALS:	
Art Department:	1:30p/11:00p	B-fast served at: "snacks" 1:00p	For: 16 people
Set Dresser:		Lunch served at: 7:55p	For: 16 people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Technical delay with recording a phone conversation. Postponed shooting from 2:45p to 4:25p. Sound fixed by Joe Caulfield. Slate was misplace. 1st AC Alex Lazin used his phone display and clapped for audio sync. Wind blew over a light reflector, minimal damage.

APPROVED BY:

Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala

Production Manager: N/A
 Director: John Goshorn



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

Day 4



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 16, 2011 SHOOT DAY 4 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Price House"
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 12:00p Shooting: 1:15p First Shot: 1:21p Lunch: 6:25p Til: 7:25p
 1st Shot After Lunch: 7:45p 2nd Meal: N/A Til: N/A Camera Wrap: 10:40p Last Person Out : 11:30p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	27:10	Prev.	69
Script	237	86	Today	8:10	Today	33
Taken Prev.	31	13 3/8	Total	35:20	Total	102
Taken Today	15	4 4/8	Sound DATS /ROLLS			
Total Taken	46	17 7/8	Previous			
To Be Taken	191	68 1/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 106, 107, 109, 114, 116, 118, 120, 124, 125, 96, 146
 Scenes shot today: 106, 107, 109, 114, 116, 118, 120, 124, 125, 96, 146
 Scenes that need to be re-scheduled: N/A
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 19.6 GB
Previously Downloaded 61.65 GB
Total Downloaded 81.25 GB
Remaining available 849.75 GB

CAST - WEEKLY & DAY PLAYERS			W	H	MAKEUP WD/BE.	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCA- TION	STUNT ADJ.
Started - S	Hold - H	Test - T			TR							
Travel - TR	CAST		CHARACTER									
	Jennifer Ward	Maggie Price	W		2:30p	2:45p	11:00p	6:25p	7:25p	2:15p	11:00p	
	Peg O'Keef	Ellen Thomas	SW		1:00p	1:15p	11:00p	6:25p	7:25p	12:45p	11:00p	

XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	10:30a/11:00p	Gaffer:		
Producer:	12:00p/8:30p	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	12:00p/11:00p	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:		
Production Assistant		Boom Op:	12:00p/11:00p	
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	12:00p/8:30p	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor	11:50a/2:30p	
Location Manager		Catering/Craft Service		
Camera		Craft Service:	11:30a/12:00p	
Director of Photography:	12:00p/11:00p	Lunch Wrangler	6:00p/7:00p	
1 st Assistant Camera:	12:00p/8:30p			
2 nd Assistant Camera:				
Art				
Production Designer:	12:00p/1:00p			
Art Director:		MEALS:		
Art Department:	12:00p/8:00p	B-fast served at: "snacks" 12:00p	For: 16	people
Set Dresser:		Lunch served at: 6:25p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Slate still misplaced. It is suspected to be in an off set vehicle.

APPROVED BY:

Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala

Production Manager: N/A
 Director: John Goshorn



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

Day 5



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report : May 17, 2011 SHOOT DAY 5 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Price House"
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 12:00p Shooting: 1:15p First Shot: 1:29p Lunch: 5:30p Til: 6:30p
 1st Shot After Lunch: 6:50p 2nd Meal: N/A Til: N/A Camera Wrap: 9:01p Last Person Out : 11:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	35:20	Prev.	102
Script	237	86	Today	8:30	Today	28
Taken Prev.	46	17 7/8	Total	43:50	Total	130
Taken Today	17	4 3/8	Sound DATS /ROLLS			
Total Taken	63	22 2/8	Previous			
To Be Taken	174	63 6/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 82, 85, 88, 93, 95, 132, 134, 157, 140, 200, 127, 128, 148, 150, 144, 221

Scenes shot today: 82, 85, 88, 93, 95, 132, 134, 157, 140, 200, 127, 128, 148, 150, 221

Scenes that need to be re-scheduled: 144

Added scenes: N/A

DIGITAL STORAGE (GigaBytes)

Starting Available 931GB

Downloaded Today 18.7 GB

Previously Downloaded 80.25 GB

Total Downloaded 98.95GB

Remaining available 831.05 GB

CAST - WEEKLY & DAY PLAYERS				W	H	MAKEUP WDBE.	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F	REPORT ON SET		DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCA- TION	STUNT ADJ.	
Started - S	Hold - H	Test - T	R	T	TR								
CAST		CHARACTER											
Jennifer Ward	Maggie Price			W		1:00p	1:15p	9:15p	5:30p	6:30p	12:45p	9:15p	
XX = N.D. BREAKFAST				* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL									

ATMOSPHERE TALENT

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

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director:	12:00p/11:00p	Gaffer:	
Producer:	12:00p/9:15p	Electrician:	
Unit Production Manager		Grip	
Production Coordinator		Key Grip:	
1 st Assistant Director:	12:00p/9:30p	Alternate Key Grip	
2 nd Assistant Director:		Best Boy Grip	
Assistant Editor:		Company Grip	
Production Assistant		Sound	
Production Assistant		Mixer:	
Production Assistant		Boom Op:	12:00p/9:30p
Production Assistant		Makeup/Wardrobe	
Script Supervisor:	12:00p/9:15p	Key Makeup Artist:	
Locations		Key Wardrobe Supervisor	
Location Manager		Catering/Craft Service	
Camera		Craft Service:	11:30a/12:00p
Director of Photography:	12:00p/9:30p	Lunch Wrangler	5:00p/6:30p
1 st Assistant Camera:	12:00p/9:30p		
2 nd Assistant Camera:			
Art			
Production Designer:			
Art Director:		MEALS:	
Art Department:	12:00p/9:30p	B-fast served at: "snacks" 12:00p	For: 16 people
Set Dresser:		Lunch served at: 5:30p	For: 16 people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Slate still misplaced. It is suspected to be in an off set vehicle. New slate brought in by Ben, the Digital Asset Manager. In the early afternoon the actress playing Maggie had to run home for missing wardrobe. There Was a delay of 40 minutes. Also, there was a missing prop (an obituary paper); the scene Was rescheduled.

APPROVED BY:

Assistant Director: Austin Boggs
 Production Manager: N/A

Producer: Kate Jacobs and Julie Opala
 Director: John Goshorn



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

Day 6



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 18, 2011 SHOOT DAY 6 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Day Care" and "Island"
 Locations Shot Today: 1300 Armstrong Drive, Titusville; Ponce Inlet- New Smyrna Beach
 Crew Call: 8:00a Shooting: 10:30a First Shot: 10:44a Lunch: 1:45p Til: 2:45p
 1st Shot After Lunch: 7:15p 2nd Meal: N/A Til: N/A Camera Wrap: 8:30p Last Person Out : 10:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	43:50	Prev.	130
Script	237	86	Today	4:30	Today	34
Taken Prev.	63	22 2/8	Total	48:20	Total	164
Taken Today	12	4 2/8	Sound DATS /ROLLS			
Total Taken	85	26 4/8	Previous			
To Be Taken	152	59 4/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 0,1, 58, 59, 94, 159, 160, 64, 103, 99, 65, 68, 70, 170, 172, 174

Scenes shot today: 0,1, 58, 59, 103, 99, 65, 68, 70, 170, 172, 174
 Scenes that need to be re-scheduled: 94, 159, 160, 64
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available 931GB	
Downloaded Today 22.7 GB	
Previously Downloaded 98.95 GB	
Total Downloaded 121.65GB	
Remaining available 808.35 GB	

CAST - WEEKLY & DAY PLAYERS			W	H	MAKEUP WDRE.	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F		REPORT ON SET	DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCAL- TION	STUNT ADJ.
Started - S	Hold - H	Test - T	R	T								
Travel - TR	CAST		CHARACTER		TR							
	Jennifer Ward	Maggie Price			W	10:15a	10:30a	3:30p	12:45p	1:45p	8:00a	3:30p
	Tom Kernitz	Jonah Price			W	10:15a	10:30a	10:00p	12:45p	1:45p	8:00a	10:00p

XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

Film Title: The Happiest Place on Earth

Date of Report : May 18, 2010

SHOOT DAY 6 OF 20

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT
Production		Electric	
Director:	8:00a/10:00p	Gaffer:	
Producer:		Electrician:	
Unit Production Manager		Grip	
Production Coordinator		Key Grip:	
1 st Assistant Director:	8:00a/10:00p	Alternate Key Grip	
2 nd Assistant Director:		Best Boy Grip	
Assistant Editor:		Company Grip	
Production Assistant		Sound	
Production Assistant		Mixer:	
Production Assistant		Boom Op:	8:00a/10:00p
Production Assistant		Makeup/Wardrobe	
Script Supervisor:	8:00a/3:30p	Key Makeup Artist:	
Locations		Key Wardrobe Supervisor	
Location Manager		Catering/Craft Service	
Camera		Craft Service:	
Director of Photography:	8:00a/10:00p	Lunch Wrangler	
1 st Assistant Camera:	8:00a/10:00p		
2 nd Assistant Camera:			
Art			
Production Designer:			
Art Director:		MEALS:	
Art Department:		B-fast served at: N/A	For: people
Set Dresser:		Lunch served at: 1:45p	For: 8 people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Arrived late to first location; delay transporting and securing equipment. Lighting not ideal at daycare center exterior, attempted to shoot scenes 58 & 59; remaining shots scrapped at request of DP. Arrived on time to second location, boats not sufficient for transporting equipment. Alternate transportation secured, resulting in a slight delay. Remaining shots acquired, however, some content was changed by Director due to alternate location and missing props.

APPROVED BY:

Assistant Director: Austin Boggs

Production Manager: N/A

Producer: Kate Jacobs and Julie Opala

Director: John Goshorn



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

Day 7



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 19, 2011 SHOOT DAY 7 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Price House"
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 2:00p Shooting: 3:00p First Shot: 3:30p Lunch: 8:28p Til: 9:28p
 1st Shot After Lunch: 10:40p 2nd Meal: N/A Til: N/A Camera Wrap: 1:10a Last Person Out : 1:30a

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	48:20	Prev.	164
Script	237	86	Today	7:00	Today	41
Taken Prev.	85	26 4/8	Total	55:20	Total	205
Taken Today	15	4 2/8	Sound DATS /ROLLS			
Total Taken	100	30 6/8	Previous			
To Be Taken	137	55 2/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 199, 202, 205, 222, 52, 228, 48, 158, 69, 71, 147, 232

Scenes shot today: 199, 222, 228, 48, 158, 69, 71, 147, 232

Scenes that need to be re-scheduled: 52, 228A, 202, 205

Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available 931GB	
Downloaded Today 22.7 GB	
Previously Downloaded 98.95 GB	
Total Downloaded 121.65GB	
Remaining available 808.35 GB	

CAST - WEEKLY & DAY PLAYERS				W S R	H F T	MAKEUP WDBE.	WORKTIME		MEALS		TRAVEL TIME	
Worked - W	Rehearsal R	Finished - F	REPORT ON SET				DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCA- TION	STUNT ADJ.
Started - S	Hold - H	Test - T	TR									
CAST		CHARACTER										
Jennifer Ward	Maggie Price		W	2:45p	3:00p	1:15a	8:28p	9:28p	2:30p	1:15a		
Tom Kernitz	Jonah Price		W	6:15p	6:30p	1:15a	8:28p	9:28p	6:00p	1:15a		

XX = N.D. BREAKFAST

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

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	9:30a/1:30a	Gaffer:		
Producer:	1:00p/1:15a	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	2:00p/1:30a	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:		
Production Assistant		Boom Op:	2:00p/1:30a	
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	2:00p/1:15a	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor		
Location Manager		Catering/Craft Service		
Camera		Craft Service:	1:30p/2:00p	
Director of Photography:	2:00p/1:30a	Lunch Wrangler	7:30p/9:30p	
1 st Assistant Camera:	2:00p/1:30a			
2 nd Assistant Camera:				
Art				
Production Designer:	2:00p/10:00p			
Art Director:		MEALS:		
Art Department:	2:00p/1:30a	B-fast served at: "snacks" at 2:00p	For: 16	people
Set Dresser:		Lunch served at: 8:28p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

There was a delay during the first hour of shooting due to the time it took to put the lead actress in makeup. There was also a delay after lunch to set up lighting reflectors in the dining room of the Price House, as well as in the bedroom.

APPROVED BY:

Assistant Director: Austin Boggs

Production Manager: N/A

Producer: Kate Jacobs and Julie Opala

Director: John Goshorn



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

Day 8



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report : May 20, 2011 SHOOT DAY 8 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Price House"
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 3:00p Shooting: 4:30p First Shot: 4:40p Lunch: 8:30p Til: 9:30p
 1st Shot After Lunch: 10:25p 2nd Meal: N/A Til: N/A Camera Wrap: 1:42a Last Person Out : 2:00a

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	55:20	Prev.	205
Script	237	86	Today	3:30	Today	31
Taken Prev.	100	30 6/8	Total	58:50	Total	236
Taken Today	7	2 4/8	Sound DATS / ROLLS			
Total Taken	107	33 2/8	Previous			
To Be Taken	130	52 6/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 24, 67, 72-76, 78, 79, 81, 136-138, 180, 182, 183

Scenes shot today: 24, 182, 72, 73*, 74, 75, 81

Scenes that need to be re-scheduled: 73, 76-79, 136-138, 180, 183

Added scenes: N/A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 21.9 GB
Previously Downloaded 122.65 GB
Total Downloaded 143.55GB
Remaining available 783.45 GB

CAST - WEEKLY & DAY PLAYERS				W S R	H F T	MAKEUP WD/BE:	WORKTIME			MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	REPORT ON SET				DISMISS ON SET	OUT	IN	ARRIVE ON LOC.	LEAVE LOCAL- TION	STUNT ADJ.		
Started - S	Hold - H	Test - T												
CAST		CHARACTER		TR										
Jennifer Ward	Maggie Price			W		4:15p	4:30p	1:50a	8:30p	9:30p	4:00p	1:50a		
Tom Kemnitz	Jonah Price			W		6:00p	6:00p	9:30p	8:30p	9:30p	6:00p	9:30p		
XX = N.D. BREAKFAST				* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL										

ATMOSPHERE TALENT

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

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	2:00p/2:00a	Gaffer:		
Producer:	3:00p/2:00a	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	3:00p/2:00a	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:		
Production Assistant		Boom Op:	3:00p/2:00a	
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	3:00p/2:00a	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor		
Location Manager		Catering/Craft Service		
Camera		Craft Service:	2:30p/3:00p	
Director of Photography:	3:00p/2:00a	Lunch Wrangler	7:30p/9:30p	
1 st Assistant Camera:	3:00p/2:00a			
2 nd Assistant Camera:				
Art				
Production Designer:	3:00p/9:30p			
Art Director:		MEALS:		
Art Department:	3:00p/2:00a	B-fast served at: "snacks" at 3:00p	For: 16	people
Set Dresser:		Lunch served at: 8:30p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

There were cables missing to put images on the T.V. in the Price living room to get proper lighting for a scene. In trying to find alternative methods, the production was delayed for about an hour. Other delays included continuity reshoots, and redoing the make up scenes from the day prior.

APPROVED BY:

Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala

Production Manager: N/A
 Director: John Goshorn



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

Day 9



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 23, 2011 SHOOT DAY 9 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: "Greasy Spoon Diner" and "Price House"
 Locations Shot Today: 1815 Edgewater Dr., Orlando; 3375 Carriage Lake Drive, Orlando
 Crew Call: 2:00p Shooting: 3:15p First Shot: 3:30p Lunch: 8:34p Til: 9:34p
 1st Shot After Lunch: 10:17p 2nd Meal: N/A Til: N/A Camera Wrap: 1:00a Last Person Out: 1:30a

SCRIPT SCENES AND PAGES			MINUTES		SETUPS		
SCENES	PAGES	Prev.	58:50	Prev.	236		
Script	237	86	Today	6:05	Today	15	
Taken Prev.	107	33 2/8	Total	64:55	Total	251	
Taken Today	10	4 2/8					Sound DATS /ROLLS
Total Taken	117	37 4/8					Previous
To Be Taken	120	48 4/8					Today
Total: Please see Script Sup. report							

Scenes on call sheet: 195, 196, 198, 52, 136, 137, 180, 181, 183, 76, 78, 79
 Scenes shot today: 195, 196, 198, 52, 136, 137, 180, 76, 78, 79
 Scenes that need to be re-scheduled: 181, 183
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 19.1 GB
Previously Downloaded 143.55 GB
Total Downloaded 162.65 GB
Remaining available 764.35 GB

CAST - WEEKLY & DAY PLAYERS				W S R	H F T	M A K E U P W A R D R E M O V E T I M E	WORKTIME		MEALS		TRAVEL TIME	
Worked - W	Rehearsal R	Finished - F	REPORT ON SET				DISMISS ON SET	IN	OUT	ARRIVE ON LOC.	LEAVE LOC. ATION	STUNT ADJ.
Started - S	Hold - H	Test - T										
CAST		CHARACTER		TR								
Jennifer Ward	Maggie Price			W		7:00p	7:15p	12:30a	8:34p	9:34p	6:45p	12:30a
Tom Kernitz	Jonah Price			W		2:30p	3:00p	8:45a	8:34p	9:34p	2:00p	8:45a

XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL

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

Film Title: The Happiest Place on Earth Date of Report: May 23, 2010 SHOOT DAY 9 OF 20

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	1:45p/1:30a	Gaffer:		
Producer:	2:00p/1:15a	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	2:00p/1:30a	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:	2:00p/1:30a	
Production Assistant		Boom Op:		
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	2:00p/1:15a	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor		
Location Manager		Catering/Craft Service		
Camera		Craft Service:	6:45p/10:00p	
Director of Photography:	2:00p/1:30a	Lunch Wrangler	7:45p/10:00p	
1 st Assistant Camera:	2:00p/1:30a			
2 nd Assistant Camera:				
Art				
Production Designer:	6:45p/11:00p			
Art Director:		MEALS:		
Art Department:	2:00p/12:24a	B-fast served at: "snacks" at 6:45p	For: 16	people
Set Dresser:		Lunch served at: 8:34p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Added Shot: OTS of Jonah filling out application at Diner counter (slated as N195A). Scenes 76 and 78 covered in one shot (slated 76A).
 Scenes 136 and 137 covered in one shot (slated as 136A). Sound Rolls 27 and 28 no good. John's car had radiator trouble.

APPROVED BY:

Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala

Production Manager: N/A
 Director: John Goshorn



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

Day 10



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 24, 2011 SHOOT DAY 10 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Sterling House and Price House
 Locations Shot Today: 420 Muirfield Loop, Reunion; 3375 Carriage Lake Drive, Orlando
 Crew Call: 11:30a Shooting: 12:00p First Shot: 11:54a Lunch: 5:25p Til: 6:00p
 1st Shot After Lunch: 7:50p 2nd Meal: 10:30p Til: 11:00p Camera Wrap: 12:01a Last Person Out : 12:30a

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	64:55	Prev.	251
Script	237	86	Today	7:05	Today	28
Taken Prev.	117	37 4/8	Total	72:00	Total	279
Taken Today	18	5 2/8	Sound DATS /ROLLS			
Total Taken	135	42 6/8	Previous			
To Be Taken	102	43 6/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 207-220, 223-227

Scenes shot today: 207-216, 218-220, 223, 229, 42, R73, 138
 Scenes that need to be re-scheduled: 224-227, 217 (?)
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 26.3 GB
Previously Downloaded 162.65 GB
Total Downloaded 188.95 GB
Remaining available 738.05 GB

CAST - WEEKLY & DAY PLAYERS			W	H	M	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F	AK	REPORT	DIS	IN	OUT	ARRI	LEAV	STUNT
Started - S	Hold - H	Test - T	R	T	E	ON SET	MISS			VE	E	ADJ.
Travel - TR					U	ON SET	ON SET			ON	LOC	
CAST		CHARACTER		TR	P					LOC.	A-	
					W					TION		
					D							
					BE							
					.							
Jennifer Ward	Maggie Price			W	10:45a	11:00a	12:15a	10:30p	11:00p	10:30a	12:15a	
Tom Kernitz	Jonah Price			W	7:15p	7:30p	12:00a	10:30p	11:00p	7:00p	12:00a	
Marco Digeorge	Sterling			SW	1:15p	1:30p	4:00p	-	-	1:00p	4:00p	
XX = N.D. BREAKFAST						* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL						

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

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Film Title: The Happiest Place on Earth Date of Report : May 24, 2010 SHOOT DAY 10 OF 20

	STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
	Production		Electric		
	Director:	9:30a/12:30a	Gaffer:		
	Producer:	9:30a/12:30a	Electrician:		
	Unit Production Manager		Grip		
	Production Coordinator		Key Grip:		
	1 st Assistant Director:	11:30a/12:30a	Alternate Key Grip		
	2 nd Assistant Director:		Best Boy Grip		
	Assistant Editor:		Company Grip		
	Production Assistant		Sound		
	Production Assistant		Mixer:	11:30a/12:30a	
	Production Assistant		Boom Op:		
	Production Assistant		Makeup/Wardrobe		
	Script Supervisor:	11:30a/12:30a	Key Makeup Artist:		
	Locations		Key Wardrobe Supervisor		
	Location Manager		Catering/Craft Service		
	Camera		Craft Service:		
	Director of Photography:	11:30a/12:30a	Lunch Wrangler	8:30p/11:00p	
	1 st Assistant Camera:	11:30a/12:30a			
	2 nd Assistant Camera:				
	Art				
	Production Designer:	9:30a/11:00a			
	Art Director:		MEALS:		
	Art Department:	11:00a/12:30a	B-fast served at: "snacks" at 5:25p	For: 16	people
	Set Dresser:		Lunch served at: 10:30p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.
 There was a missing prop at the "Sterling House" during the day. Scene 217 will possibly be rescheduled. At the "Price House" in the later evening, the lighting conditions outside weren't right for the planned scenes. Scenes 224-227 were rescheduled. Scenes 42, 44, R73, and 138 from previous dates which were rescheduled were shot instead.

APPROVED BY:
 Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala

Production Manager: N/A
 Director: John Goshorn



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

Day 11



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 25, 2011 SHOOT DAY 11 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Beach
 Locations Shot Today: 9722 S Highway A1A Melbourne Beach, FL
 Crew Call: 3:30p Shooting: 4:30p First Shot: 5:40p Lunch: 9:00p Til: 9:30p
 1st Shot After Lunch: N/A 2nd Meal: N/A Til: N/A Camera Wrap: 8:22p Last Person Out: 10:30p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	72:00	Prev.	279
Script	237	86	Today	3:40	Today	16
Taken Prev.	135	42 6/8	Total	75:40	Total	295
Taken Today	6	2 4/8	Sound DATS /ROLLS			
Total Taken	141	45 2/8	Previous			
To Be Taken	96	40 6/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 105, 163, 165, 97, 98, 177

Scenes shot today: 105, 163, 165, 97, 98, 177

Scenes that need to be re-scheduled: N/A

Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available	931GB
Downloaded Today	26.3 GB
Previously Downloaded	162.65 GB
Total Downloaded	188.95 GB
Remaining available	738.05 GB

CAST - WEEKLY & DAY PLAYERS			W	H	M	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F	AK	REPORT	DIS	IN	OUT	ARRI	LEAV	STUNT
Started - S	Hold - H	Test - T	R	T	E	ON SET	MISS			VE	E	ADJ.
Travel - TR					U	ON SET	ON SET			ON	LOC	
CAST		CHARACTER		TR	P					LOC.	A-	
					W	BE				TION		
					D							
					BE							
					-							
Jennifer Ward	Maggie Price			W	4:15p	4:30p	9:00p	9:00p	9:30p	4:15p	9:30p	
Peg O'Keef	Ellen			W	4:15p	4:30p	9:00p	9:00p	9:30p	4:15p	9:30p	
Chris Lindsay	Detective Jenkins			SW	4:15p	4:30p	9:00p	9:00p	9:30p	4:15p	9:30p	
Chase Conner	Patrolman			SWF	4:15p	4:30p	9:00p	9:00p	9:30p	4:15p	9:30p	
XX = N.D. BREAKFAST						* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL						

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

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Film Title: The Happiest Place on Earth Date of Report : May 25, 2010 SHOOT DAY 11 OF 20

	STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
	Production		Electric		
	Director:	3:30p/10:30p	Gaffer:		
	Producer:		Electrician:		
	Unit Production Manager		Grip		
	Production Coordinator		Key Grip:		
	1 st Assistant Director:	3:30p/10:30p	Alternate Key Grip		
	2 nd Assistant Director:		Best Boy Grip		
	Assistant Editor:		Company Grip		
	Production Assistant		Sound		
	Production Assistant		Mixer:	3:30p /10:30p	
	Production Assistant		Boom Op:		
	Production Assistant		Makeup/Wardrobe		
	Script Supervisor:	3:30p /10:30p	Key Makeup Artist:		
	Locations		Key Wardrobe Supervisor		
	Location Manager		Catering/Craft Service		
	Camera		Craft Service:		
	Director of Photography:	3:30p /10:30p	Lunch Wrangler		
	1 st Assistant Camera:	3:30p /10:30p			
	2 nd Assistant Camera:				
	Art				
	Production Designer:				
	Art Director:		MEALS:		
	Art Department:		B-fast served at: "snacks" N/A	For: N/A	people
	Set Dresser:		Lunch served at: 9:00p	For: 10	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

As the crew was leaving the beach location after wrap, the 1st AC's cell phone was missing. The crew returned to the beach, and found the phone. There was a delay in departure because of this. Also, the Director lost his sunglasses. They are gone forever.

APPROVED BY:

Assistant Director: Austin Boggs

Production Manager: N/A

Producer: Kate Jacobs and Julie Opala

Director: John Goshorn



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

Day 12



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report : May 26, 2011 SHOOT DAY 12 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: The Price House
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 4:00p Shooting: 5:00p First Shot: 5:44p Lunch: 8:45p Til: 9:45p
 1st Shot After Lunch: 2nd Meal: N/A Til: N/A Camera Wrap: 11:05p Last Person Out : 11:30p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	75:40	Prev.	295
Script	237	86	Today	3:15	Today	33
Taken Prev.	141	45 2/8	Total	78:55	Total	328
Taken Today	5	5	Sound DATS /ROLLS			
Total Taken	146	50 2/8	Previous			
To Be Taken	91	35 6/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 20, 23, 25, 49, 83, R221, 225-227

Scenes shot today: 20, 23, 25, 49, 236
 Scenes that need to be re-scheduled: R221, 225-227, 83
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available 931GB	
Downloaded Today 24.1 GB	
Previously Downloaded 188.95 GB	
Total Downloaded 215.25 GB	
Remaining available 713.95 GB	

CAST - WEEKLY & DAY PLAYERS			W S R	H F T	M AK E U P W D B E	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F				REPORT ON SET	DIS MISS ON SET	IN	OUT	ARRI VE ON LOC.	LEAV E LOC A- TION	STUNT ADJ.
Started - S	Hold - H	Test - T	CAST		CHARACTER							
Jennifer Ward	Maggie Price		W		4:45p	5:00p	11:15p	8:45p	9:45p	4:30p	11:30p	
Tom Kernitz	Jonah Price		W		4:45p	5:00p	11:15p	8:45p	9:45p	4:30p	11:30p	

XX = N.D. BREAKFAST

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

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

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Film Title: The Happiest Place on Earth

Date of Report : May 26, 2010

SHOOT DAY 12 OF 20

STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
Production		Electric		
Director:	3:30p/11:30p	Gaffer:		
Producer:	3:30p/11:30p	Electrician:		
Unit Production Manager		Grip		
Production Coordinator		Key Grip:		
1 st Assistant Director:	4:00p/11:30p	Alternate Key Grip		
2 nd Assistant Director:		Best Boy Grip		
Assistant Editor:		Company Grip		
Production Assistant		Sound		
Production Assistant		Mixer:	4:00p /11:30p	
Production Assistant		Boom Op:		
Production Assistant		Makeup/Wardrobe		
Script Supervisor:	4:00p /11:30p	Key Makeup Artist:		
Locations		Key Wardrobe Supervisor		
Location Manager		Catering/Craft Service		
Camera		Craft Service:	4:00/4:30p	
Director of Photography:	4:00p /11:30p	Lunch Wrangler	8:00/10:00p	
1 st Assistant Camera:	4:00p /11:30p			
2 nd Assistant Camera:				
Art				
Production Designer:	12:00p/2:30p			
Art Director:		MEALS:		
Art Department:	3:00p/11:30p	Snacks served at: 4:00p	For: 16	people
Set Dresser:		Lunch served at: 8:45p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Due to lost light, scenes R221, 225-227 were rescheduled. We took lunch to work in shooting a different scene, which ended up being scene 236.

APPROVED BY:

Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala

Production Manager: N/A
 Director: John Goshorn



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

Day 13



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 27, 2011 SHOOT DAY 13 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: The Price House
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 2:45p* Shooting: 4:00p First Shot: 3:00p Lunch: 7:45p Til: 8:45p
 1st Shot After Lunch: 9:45p 2nd Meal: N/A Til: N/A Camera Wrap: 11:52p Last Person Out: 12:15a

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	78:55	Prev.	328
Script	237	86	Today	7:20	Today	27
Taken Prev.	141	50 2/8	Total	86:15	Total	355
Taken Today	18	5	Sound DATS /ROLLS			
Total Taken	159	55 2/8	Previous			
To Be Taken	78	30 6/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 167, 168, 83, 84, 139, 141-143, 17, 53-56

Scenes shot today: 167, 168, 83, 84, 139, 141-143, 17, 53-56, 153, 154, 225-227

Scenes that need to be re-scheduled: N/A

Added scenes: 153, 154, 25F

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 17.9 GB
Previously Downloaded 215.25 GB
Total Downloaded 233.15GB
Remaining available 696.05 GB

CAST - WEEKLY & DAY PLAYERS			W	H	M	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F	S	F	AK	REPORT	DIS	IN	OUT	ARRI	LEAV	
Started - S	Hold - H	Test - T	R	T	E	ON SET	MISS			VE	E	
Travel - TR					U	ON SET	ON SET			ON	LOC	
			TR		P					LOC.	A-	
					W						TION	
					D						STUNT	
					BE						ADJ.	
					.							
Jennifer Ward	Maggie Price		W		3:45p	4:00p	12:00a	7:45p	8:45p	3:30p	12:15a	
Tom Kernitz	Jonah Price		W		9:00p	9:30p	12:00a	7:45p	8:45p	8:30p	12:15a	
Carmen Giubilei	Realtor		WF		3:45p	4:00p	6:00p	N/A	N/A	3:30p	6:15p	
XX = N.D. BREAKFAST			* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL									

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

Day 14



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: May 29, 2011 SHOOT DAY 14 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: The Price House
 Locations Shot Today: 3375 Carriage Lake Drive, Orlando
 Crew Call: 3:00p Shooting: 5:00p First Shot: 3:15p Lunch: 8:42p Til: 9:42p
 1st Shot After Lunch: 9:46p 2nd Meal: N/A Til: N/A Camera Wrap: 2:15a Last Person Out: 2:45a

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	86:15	Prev.	355
Script	237	86	Today	5:20	Today	25
Taken Prev.	159	55 2/8	Total	91:35	Total	380
Taken Today	13	6 2/8	Sound DATS /ROLLS			
Total Taken	172	61 4/8	Previous			
To Be Taken	65	24 4/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 183-194

Scenes shot today: 183-194, 144, 32Z, 120Z, 130Z, 131Z, R63

Scenes that need to be re-scheduled: N/A

Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available 931GB	
Downloaded Today 17.9 GB	
Previously Downloaded 233.15 GB	
Total Downloaded 255.85GB	
Remaining available 673.35 GB	

CAST - WEEKLY & DAY PLAYERS			W S R	H F T	M AK E U P W D B E	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F				REPORT ON SET	DIS MISS ON SET	IN	OUT	ARRI VE ON LOC.	LEAV E LOC A- TION	STUNT ADJ.
Started - S	Hold - H	Test - T										
CAST		CHARACTER										
Jennifer Ward	Maggie Price		W		4:45p	5:00p	2:30a	8:42p	9:42p	4:30p	2:30a	
Tom Kernitz	Jonah Price		W		4:45p	5:00p	2:30a	8:42p	9:42p	4:30p	2:30a	
XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL												

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

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Film Title: The Happiest Place on Earth Date of Report: May 29, 2010 SHOOT DAY 14 OF 20

	STAFF & CREW	IN/OUT	STAFF & CREW	IN/OUT	
	Production		Electric		
	Director:	3:00p/2:45a	Gaffer:		
	Producer:	4:00p/2:30a	Electrician:		
	Unit Production Manager		Grip		
	Production Coordinator		Key Grip:		
	1 st Assistant Director:	3:00p/2:45a	Alternate Key Grip		
	2 nd Assistant Director:		Best Boy Grip		
	Assistant Editor:		Company Grip		
	Production Assistant		Sound		
	Production Assistant		Mixer:	3:00p/2:45a	
	Production Assistant		Boom Op:		
	Production Assistant		Makeup/Wardrobe		
	Script Supervisor:	3:00p/2:45a	Key Makeup Artist:		
	Locations		Key Wardrobe Supervisor		
	Location Manager		Catering/Craft Service		
	Camera		Craft Service:	3:00/3:30p	
	Director of Photography:	3:00p/2:45a	Lunch Wrangler	8:00p/9:30p	
	1 st Assistant Camera:	3:00p/2:45a			
	2 nd Assistant Camera:				
	Art				
	Production Designer:	2:00p/9:00p			
	Art Director:		MEALS:		
	Art Department:		Snacks served at: 2:00p	For: 16	people
	Set Dresser:		Lunch served at: 7:45p	For: 16	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

Picked up some unscheduled/reshoots before shooting call. The only delays were due to outside noise from the neighbor's house conflicting with the audio for a few scenes.

APPROVED BY:

Assistant Director: Austin Boggs
 Producer: Kate Jacobs and Julie Opala
 Production Manager: N/A
 Director: John Goshorn



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

Day 15



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

DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report : May 30, 2011 SHOOT DAY 15 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Jonah's cubicle
 Locations Shot Today: 301 South Orlando Ave., Maitland
 Crew Call: 10:00a Shooting: 11:15a First Shot: 12:23p Lunch: 4:00p Til: 5:00p
 1st Shot After Lunch: N/A 2nd Meal: N/A Til: N/A Camera Wrap: 3:45p Last Person Out : 5:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	91:35	Prev.	380
Script	237	86	Today	3:45	Today	15
Taken Prev.	172	61 4/8	Total	95:20	Total	395
Taken Today	5	4 5/8				Sound DATS /ROLLS
Total Taken	177	66 1/8				Previous
To Be Taken	60	19 7/8				Today
Total: Please see Script Sup. report						

Scenes on call sheet: 27, 33, 35, 45, 18, 50

Scenes shot today: 27, 35, 45, 18, 50, 22Z, 51Z, 167Z
 Scenes that need to be re-scheduled: D33
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 13.3 GB
Previously Downloaded 295.9 GB
Total Downloaded 309.2 GB
Remaining available 620 GB

CAST - WEEKLY & DAY PLAYERS			W S R	H F T	M AK E U P W D B E	WORKTIME		MEALS		TRAVEL TIME			
Worked - W	Rehearsal R	Finished - F				REPORT ON SET	DISMISS ON SET	IN	OUT	ARRIVE ON LOC.	LEAVE LOC. ACTION	STUNT ADJ.	
Started - S	Hold - H	Test - T	CAST		CHARACTER								
			SW			11:00a	11:15a	3:50p	4:00p	5:00p	10:45a	5:00p	
			W			12:30p	12:45p	3:50p	4:00p	5:00p	12:15p	5:00p	

XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD, REMOVAL

ATMOSPHERE TALENT													
No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1 st Call	Set Dismiss	Final Dismiss	Adj.	MPV

Day 17



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DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	TBD
NUMBER OF ACTUAL DAYS:	TBD	-	3	TBD	TBD

Film Title: The Happiest Place on Earth Date of Report: June 1, 2011 SHOOT DAY 17 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Globe Offices
 Locations Shot Today: 633 N. Orange Ave, Orlando
 Crew Call: 9:00a Shooting: 10:00a First Shot: 10:30a Lunch: 12:30p Til: 1:30p
 1st Shot After Lunch: 2:40p 2nd Meal: N/A Til: N/A Camera Wrap: 4:40p Last Person Out : 5:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	95:20	Prev.	395
Script	237	86	Today	4:25	Today	15
Taken Prev.	184	66 1/8	Total	99:45	Total	410
Taken Today	8	3 6/8	Sound DATS /ROLLS			
Total Taken	192	69 7/8	Previous			
To Be Taken	45	16 1/8	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 19, 37, 39, 29, 145, 86, 90, 92, 108

Scenes shot today: 19, 37, 39, 145, 86, 90, 92, 108, *18Z
 Scenes that need to be re-scheduled: 29
 Added scenes: 18Z

DIGITAL STORAGE (GigaBytes)
Starting Available 931GB
Downloaded Today 8 GB
Previously Downloaded 309.2 GB
Total Downloaded 317.2 GB
Remaining available 612 GB

CAST - WEEKLY & DAY PLAYERS			W	H	M	WORKTIME		MEALS		TRAVEL TIME	
Worked - W	Rehearsal R	Finished - F	S	F	AK	REPORT	DIS	IN	OUT	ARRI	LEAV
Started - S	Hold - H	Test - T	R	T	E	ON SET	MISS			VE	E
Travel - TR					U	ON SET	ON SET			ON	LOC
CAST		CHARACTER		TR	P					LOC.	A-
					W						TION
					D						STUNT
					BE						ADJ.
					.						
Jennifer Ward	Maggie Price			W	1:15p	1:30p	4:45p	12:30p	1:30p	1:00p	5:00p
Tom Kernitz	Jonah Price			W	9:45a	10:00a	4:45p	12:30p	1:30p	9:30a	5:00p
Daniel Wachs	Don			WF	1:15p	1:30p	4:45p	12:30p	1:30p	1:00p	5:00p
Dennis Marsico	Randall			SWF	9:45a	10:00a	4:45p	12:30p	1:30p	9:30a	5:00p
Karen LeBlanc	Melanie			SWF	9:45a	10:00a	4:45p	12:30p	1:30p	9:30a	5:00p

XX = N.D. BREAKFAST

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

ATMOSPHERE TALENT											
Set	Dismiss	Final	Set	Dismiss	Final	Set	Dismiss	Final	Set	Dismiss	Final
..

Day 18



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DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	4
NUMBER OF ACTUAL DAYS:	11	-	3	22	TBD

Film Title: The Happiest Place on Earth Date of Report: June 4, 2011 SHOOT DAY 18 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Island and Beach
 Locations Shot Today: 193 North Causeway, New Smyrna Beach, FL, 32169
 Crew Call: 1:00p Shooting: 3:30p First Shot: 7:35p Lunch: 1:00p Til: 2:00p
 1st Shot After Lunch: 7:35p 2nd Meal: N/A Til: N/A Camera Wrap: 8:30p Last Person Out : 9:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
SCENES	PAGES	Prev.	99:45	Prev.	410	
Script	237	86	Today	2:15	Today	5
Taken Prev.	185	69 7/8	Total	102:00	Total	415
Taken Today	7	1 5/8				Sound DATS /ROLLS
Total Taken	192	71 4/8				Previous
To Be Taken	45	14 4/8				Today
Total: Please see Script Sup. report						

Scenes on call sheet: 99, 65, 68, 70, 170, 172, 174

Scenes shot today: 99, 65, 68, 70, 170, 172, 174

Scenes that need to be re-scheduled: N/A

Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available	931GB
Downloaded Today	GB
Previously Downloaded	317.2 GB
Total Downloaded	GB
Remaining available	GB

CAST - WEEKLY & DAY PLAYERS			W S R	H F T	M AK E U P W D B E	WORKTIME		MEALS		TRAVEL TIME			
Worked - W	Rehearsal R	Finished - F				REPORT ON SET	DIS MISS ON SET	IN	OUT	ARRI VE ON LOC.	LEAV E LOC A- TION	STUNT ADJ.	
Started - S	Hold - H	Test - T			TR								
CAST		CHARACTER											
Tom Kemnitz	Jonah Price		W				3:30p	8:30p	1:00p	2:00p	1:00p	9:00p	
XX = N.D. BREAKFAST * = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL													

ATMOSPHERE TALENT													
No.	Rate	1" Call	Set Dismiss	Final Dismiss	Adj.	MPV	No.	Rate	1" Call	Set Dismiss	Final Dismiss	Adj.	MPV
-	-	-	-	-	-	-	-	-	-	-	-	-	-

Day 19



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DAILY PRODUCTION REPORT

	PREP	BUILD	Rehearsal	SHOOT	WRAP/STRIKE
NUMBER OF DAYS SCHEDULED:	11	-	3	20	4
NUMBER OF ACTUAL DAYS:	11	-	3	22	TBD

Film Title: The Happiest Place on Earth Date of Report : June 5, 2011 SHOOT DAY 19 OF 20
 Producer: Kate Jacobs and Julie Opala Director: John Goshorn
 Date Started: May 10, 2011 Scheduled Finish Date: June 17, 2011 Est. Finish Date: June 17, 2011
 Sets shot today: Chain Restaurant, Seedy Motel, City Streets
 Locations Shot Today: 12001 Avalon Park Drive, Winter Springs Blvd.
 Crew Call: 8:20a Shooting: 8:45a First Shot: 10:05a Lunch: 12:30p Til: 1:30p
 1st Shot After Lunch: 3:55p 2nd Meal: N/A Til: N/A Camera Wrap: 9:45p Last Person Out : 10:00p

SCRIPT SCENES AND PAGES			MINUTES		SETUPS	
	SCENES	PAGES	Prev.	102:00	Prev.	415
Script	237	86	Today	5:15	Today	21
Taken Prev.	192	69 7/8	Total	107:15	Total	436
Taken Today	12	3 1/8	Sound DATS /ROLLS			
Total Taken	204	73	Previous			
To Be Taken	33	13	Today			
Total: Please see Script Sup. report						

Scenes on call sheet: 26, 31, 179, 28, 30, 38, 40, 197, 206, 229, 230, 237

Scenes shot today: 26, 31, 179, 28, 30, 38, 40, 197, 206, 229, 230, 237
 Scenes that need to be re-scheduled: 223, 229A
 Added scenes: N/A

DIGITAL STORAGE (GigaBytes)	
Starting Available	931GB
Downloaded Today	GB
Previously Downloaded	317.2 GB
Total Downloaded	GB
Remaining available	GB

CAST - WEEKLY & DAY PLAYERS			W S R	H F T	M AK E U P W D B E	WORKTIME		MEALS		TRAVEL TIME		
Worked - W	Rehearsal R	Finished - F				REPORT ON SET	DIS MISS ON SET	IN	OUT	ARRI VE ON LOC.	LEAV E LOC A- TION	STUNT ADJ.
Started - S	Hold - H	Test - T			TR							
Travel - TR	CAST		CHARACTER									
			W		8:45a	8:45a	9:45p	12:30p	1:30p	8:45a	10:00p	
			W		11:30a	11:30a	9:45p	12:30p	1:30p	11:30a	10:00p	
XX = N.D. BREAKFAST			* = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL									

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

STAFF & CREW		IN/OUT	STAFF & CREW		IN/OUT
Production			Electric		
Director:		8:20a/10:00p	Gaffer:		
Producer:		8:50a/10:30a	Electrician:		
Unit Production Manager			Grip		
Production Coordinator			Key Grip:		
1 st Assistant Director:		9:20a/10:00p	Alternate Key Grip		
2 nd Assistant Director:			Best Boy Grip		
Assistant Editor:			Company Grip		
Production Assistant			Sound		
Production Assistant			Mixer:	8:20a/10:00p	
Production Assistant			Boom Op:		
Production Assistant			Makeup/Wardrobe		
Script Supervisor:		8:50a/10:00p	Key Makeup Artist:		
Locations			Key Wardrobe Supervisor		
Location Manager			Catering/Craft Service		
Camera			Craft Service:		
Director of Photography:		9:20a/10:00p	Lunch Wrangler	12:00p/1:00p	
1 st Assistant Camera:		9:20a/12:00p			
2 nd Assistant Camera:					
Art					
Production Designer:					
Art Director:			MEALS:		
Art Department:			Snacks served at: N/A	For: N/A	people
Set Dresser:			Lunch served at: 12:30p	For: 12	people

NOTES: DELAYS, INCIDENTS, ABSENCES, etc.

The beginning of the day was delayed due to the restaurant owner being late to let us into the location. The shots were all able to be made, however.

Jonah's bike was stolen at lunch. Efforts from the whole crew worked in finding a solution. A replacement bike was bought, and the scenes were shot in the
late evening and the early morning the next day.

APPROVED BY:

Assistant Director: Austin Boggs

Production Manager: N/A

Producer: Kate Jacobs and Julie Opala

Director: John Goshorn



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APPENDIX H: FINAL COST REPORT

THE HAPPIEST PLACE ON EARTH	
Director: John Goshorn	Budget Created: Thursday, 2/17/11 by John Goshorn
Producers: Kate Jacobs, Julie Opala, John Goshorn	Matches Script Date: 2/17/11

		• Budget \$	Actual \$
0100	SCREENPLAY	100	68
0200	PRODUCERS UNIT		
0300	DIRECTION		
	ABOVE THE LINE TOTAL	100	68
2100	PRODUCTION STAFF		
2600	CAST & DAY PLAYERS		
3100	PRODUCTION DESIGN		
3600	EXTRA TALENT		
4100	GRIP & SET OPERATIONS	760	643
5100	SET DRESSING	500	257
5600	PROPERTY	150	488
6100	WARDROBE	100	22
6600	HAIR/MAKEUP	100	
7100	ELECTRICAL	96	107
7600	CAMERA	100	40
8100	PRODUCTION SOUND		38
8600	TRANSPORTATION	350	725
9100	LOCATION EXPENSES	2,264	1,262
9600	TRAVEL & LIVING-CAST/CREW	180	
	TOTAL BELOW THE LINE	4,600	3,580
10100	EDITORIAL	580	613
10600	POST-PRODUCTION TAPE COSTS		
11100	MUSIC		
11600	POST PRODUCTION SOUND	1,000	
	TOTAL POST PRODUCTION	1,580	613
12100	GENERAL OVERHEAD	2,845	1,884
	TOTAL OTHER	2,845	1,884
	COMPLETION BOND		
	CONTINGENCY	912	
	INSURANCE	1,100	1,162
	TOTAL ABOVE-THE-LINE	100	68
	TOTAL BELOW-THE-LINE	4,600	3,580
	TOTAL ABOVE-AND-BELOW-THE-LINE	4,700	3,648
	GRAND-TOTAL	11,138	7,307

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APPENDIX I: CONTRACTS AND AGREEMENTS

LLC Operating Agreement

Sample Operating Agreement:

OPERATING AGREEMENT

OF

UNWASHED ENTERTAINMENT, LLC

THIS OPERATING AGREEMENT ("Agreement," as may be amended from time to time as provided below) is adopted as of _____, 2011, by and among the Initial Members (as defined below).

THE COMPANY GENERALLY

Section 1.1. Formation. Unwashed Entertainment, LLC was formed as a limited liability company (the "Company") under and pursuant to the Limited Liability Company Act ("LLCA") §§ 608.401-608.705, Fla. Stat. (2005) (and other relevant laws of the state of Florida by the filing of articles of organization with the Secretary of State of Florida on January 31, 2011.

Section 1.2. Name. The name of the Company shall be Unwashed Entertainment, LLC. The Company shall conduct business under that name or such other names complying with applicable law as the Managing Member may determine from time to time.

Section 1.3. Duration. The Company commenced on the first proper filing of articles of organization for the Company as provided in LLCA and shall continue until it is dissolved and its business and affairs are wound up as provided in Article 17.

Section 1.4. Purpose. The purpose of the Company is to engage in the film, music and entertainment industries, and related entertainment and merchandising activities, including among others, producing the film "The Happiest Place on Earth."

Section 1.5. Principal Place of Business. The Company's principal place of business shall be at such place or places as the Managing Member may determine from time to time.

Section 1.6. Registered Office and Registered Agent. The initial address of the registered office of the Company in the State of Florida shall be 346 Hidden Pines Cir., Casselberry, FL 32707 and the name of the Company's initial registered agent at that address shall be Scelsi Entertainment and New Media Law, notices to be sent to Christina Scelsi, 24123 Peachland Blvd., Unit C-4 #138, Port Charlotte, FL 33954. The Managing Member may cause the Company to qualify to do business as a limited liability company (or other entity in which Members have limited liability) in any other jurisdiction and to designate any registered office or registered agent in any such jurisdiction.

Section 1.7. Company Property. All real and personal property owned by the Company shall be deemed owned by the Company as an entity and held in its name. No Member shall have any ownership interest in any such property.

Section 1.8. Merger and Conversion. The Company may merge with, or convert into, another entity only in accordance with a plan of merger or conversion approved by the Required Members.

Section 1.9. Definitions and Construction.

As used in this Agreement, the following terms have the following meanings:

- a. “*Act*” means the LLC Act.
 - b. “*Agreement*” means this Operating Agreement for the Company.
 - c. “*Available Cash*” means cash funds, both from operations and on liquidation, in excess of a reasonable reserve for expenses and liabilities of the Company (and excluding all fixed, deferred, or contingent compensation payable to the Managing Member for services rendered.
 - d. “*Capital Contributions*” means the capital contributions of the Members in the form of as set forth on Exhibit A.
 - e. “*Code*” means the United States Internal Revenue Code, as amended.
 - f. “*Company*” means this limited liability company, which shall be named Unwashed Entertainment, LLC.
 - g. “*Majority Vote*” means the affirmative vote of the Members in question owning in the aggregate more than 50% of the Percentage Interests owned by such Members.
 - h. “*Managing Member*” means John Goshorn, who shall remain as the sole Managing Member of the Company for so long as he is a Member of the Company.
 - i. “*Members*” means all members of the Company, including the Managing Member and any subsequently admitted members. Attached hereto as Exhibit “A” is a list of current Members, with their respective addresses, tax identification numbers, Capital Contributions, and Percentage Interests.
 - j. “*Membership Interest*” means all of a Member’s rights in the Company, collectively, including the Member’s right to distributions, any right to vote or participate in management, and any right to information concerning the business and affairs of the Company.
 - k. “*Percentage Interests*” means the percentages set forth on Exhibit “A” with respect to each Member.
2. CAPITALIZATION: Each Member has made Capital Contributions to the Company in the form of cash or services or in the amount next to their name on Exhibit “A.”
3. MANAGEMENT: The Managing Member shall have the sole authority to manage, control, vote on, and approve all of the affairs of the Company and to make all tax elections for the Company. The other Members expressly waive their right to vote on or approve any matters that they would otherwise be entitled to vote on or approve any matters that they would otherwise be entitled to vote on or approve pursuant to the Act, except (a) to the extent such vote or approval rights may not be waived by the Act or (b) any amendment of this Operating Agreement other than as provided in Paragraph 8. Any amendment to this Operating Agreement other than as provided in Paragraph 8 shall be binding only upon the affirmative written vote of the Managing Member and a Majority Vote of the other Members.

4. VOTING PROCEDURES: All voting shall be evidenced by the written vote of those Members necessary to take the action. No formal meetings of the Members shall be required to take any action, and the Company shall not be required to have periodic meetings of the Members. If a written request for a vote is circulated, failure to reply within ten business days shall be deemed to be a written "yes" vote on the matter.
5. ADMISSION OF NEW MEMBERS: The Managing Member may permit the admission of new Members to the Company from time to time, and the Managing Member shall have the exclusive right to make and execute any amendments to this Agreement in connection with the admission of such new Members.
6. COMPENSATION TO MANAGING MEMBER: In consideration for services rendered, the Managing Member shall be entitled to reasonable and customary fixed, deferred, or contingent compensation, whether paid directly to the Managing Member from third parties or from the Company.
7. DISTRIBUTIONS: Unless agreed to otherwise in writing by the Members, the Members shall share equally in all of the Net Profits, losses, rights and obligations of the Company as set forth on Exhibit _____. "Net Profits" shall mean all payments which are paid to the Company or any Member as a result of Company activities. After deducting Company expenses (that is, reasonable salaries, rent, promotional costs, travel costs, office expenditures, telephone costs, commissions, accounting and legal fees and any and all legitimate Company expenses incurred by the Company while conducting Company business), a portion of the Net Profits, as determined by a majority of the Members, shall be reinvested in the Company and the remainder shall be distributed in cash to the Members. Should any Member at any time bear or satisfy a disproportionate share of the financial obligations of the Company, he shall be entitled to reimbursement therefore from the other Members, proportionately out of sums otherwise to be distributed to them as Members. No Member shall receive any salary, bonus or goods or other assets of the Company, except as otherwise agreed by a majority vote of the Members.
8. TAX WITHHOLDING: In the event that the Company is required to pay or withhold any federal or state tax attributable to distributions or allocations to any Member, such withholding shall come solely out of the distributions due to such Member (but shall be treated as an actual distribution to such Member). If the required withholding exceeds such distributions, such Member shall be obligated immediately to contribute to the Company cash in an amount equal to such excess plus interest at 10% until paid.
9. ANNUAL REPORTING: Annually, the Company shall send each Member a copy of the Company's annual federal, state and local tax and information returns, as well as any other information necessary for the Members to prepare their own tax returns.
10. COMPETITION ALLOWED: The Managing Member and its affiliates shall be permitted to engage in other activities for profit whether or not competitive with the business of the Company, including the organization and management entities for acquiring and investing in motion pictures.

11. SPECIAL POWER OF ATTORNEY: Any members who are or become nonresidents of Florida hereby grant the Managing Member an irrevocable power of attorney, coupled with an interest, to execute any and all consents or documents required for such members to agree to file Florida tax returns, to make timely payment of all taxes imposed on such members by Florida with respect to the income of the Company, and to be subject to personal jurisdiction in Florida for purposes of the collection of income taxes, interest, and penalties imposed on such members by Florida with respect to the income of the Company.
12. OWNERSHIP OF GROUP COMPOSITIONS: Each Member agrees to assign 100% of the copyright and 100% of the income stream in each Group Composition to the Company and to execute any documents necessary to evidence the transfer of ownership to the Company.
13. WAIVER OF DISSENTER'S RIGHTS: The Members hereby waive dissenter's rights.
14. TRANSFERS: No Member may sell, assign, mortgage, dispose of, or transfer any portion of their Membership Interest without the written consent of the Managing Member, which consent may be withheld arbitrarily, even if such refusal would appear to be unreasonable. The Managing Member may condition its consent on the transferee's payment of costs to the Company related to the transfer and the transferee's signing such documents and making such representations as are required by the Managing Member. The Managing Member may not transfer any of its management rights in the Company without the Majority of the other Members.
15. DISSOLUTION AND LIQUIDATION: The Company shall be dissolved and its affairs shall be wound up upon the happening of the first to occur of the following:
 - a. The affirmative vote of the Managing Member and a Majority Vote of the other Members; or
 - b. The expiration of the state term of the Company.

Upon dissolution of the Company for any reason, the Managing Member shall act as the liquidator of the Company, and all of the Company's assets shall be sold in a commercially reasonable manner. After payment of all liabilities of the Company, and a set aside of a reasonable reserve, any remaining cash shall be distributed to the Members in accordance with the provisions of Paragraph 10.
16. JURISDICTION AND VENUE: All of the Members hereby agree that, unless the Managing Member consents to or chooses another forum, the state with jurisdiction over any disputes relating to this Agreement shall be Florida, and the sole location for proper venue shall be in Orlando, Florida.
17. INDEMNIFICATION: The Company shall indemnify and hold harmless the Managing Member and its affiliates from and against any loss, cost, or expense (including attorney's fees) relating to the Company, including the defense of, or a judgment resulting from, any action brought by a Member, unless a court determines that the action or omission in question constituted willful fraud.

18. WARRANTIES: Each Member warrants that he is free to enter into this Agreement; is under no disability, restriction or prohibition which will interfere in any way with his full compliance that might hurt the Company; will not sell or transfer any interest in or asset of the Company without the prior written consent of all Members and in accordance with the provisions of this Agreement; and will refrain from activities which could prohibit him or the Company from performing and functioning diligently, competently, professionally and to the best of his or their ability.
19. ENTIRE CONTRACT: This Agreement constitutes the sole and entire agreement between the Members relating to the subject matter hereof. Any prior agreements, promises and negotiations not expressly set forth in this Agreement are of no force and effect whatsoever.
20. EXECUTION: This Agreement may be executed in counterparts and transmitted by facsimile copy, each of which shall constitute an original.

IN WITNESS WHEREOF, the Members have executed this Agreement effective as of the ___ day of _____, 2011.

MANAGING MEMBER:

OTHER MEMBERS:

List of Operating Agreement Signatories:

Bernie Ask

Marco DiGeorge

Carmen Serrano Giubilei

John Goshorn

Jeffrey Gross

Kate Jacobs

Tom Kemnitz, Jr.

Karen LeBlanc

Chris Lindsay

Julie Opala

Alan Parker

Tony Riha

Richard Russell

Leon Salem

Ben Taylor

Daniel Wachs

Jennifer Faith Ward

Crew Deal Memos

Sample Crew Deal Memo:

CREW DEAL MEMO

PICTURE TITLE: *The Happiest Place on Earth*

PRODUCER(S): Julie Opala **DIRECTOR:** John Goshorn
 Kate Jacobs

CREW MEMBER INFORMATION

EMPLOYEE NAME: **PHONE #:**

ADDRESS: **POSITION:**

TERMS AND CONDITIONS OF EMPLOYEMENT

1. **BUSINESS PARTNERSHIP:** The crew member is providing their services as a business partner of the producers per the Operating Agreement of **Unwashed Entertainment LLC** (the "Production Company"). Said Operating Agreement will govern all aspects of the relationship between crew member and Production Company.

2. **CREDIT:** The employee will have a name credit in the completed film that will read as follows (i.e. your name as you would like it to appear in the final film-- please print clearly):

The Production Company reserves the right to change the employee's credit at any time for any reason with or without the employee's consent.

3. **TERM:** The Production Company reserves the right to terminate or dismiss employee at any time.

4. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Production Company and crew member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of employment shall be null and void.

5. **WORK-FOR-HIRE:** The Production Company shall be the owner of all of the results and proceeds of the employee's services, including any copyright, trademark, and any other intellectual property rights in any work or property created by the employee or anyone under the employee's direction. The employee acknowledges that the employee's work is a "work made for hire" within the scope of the employee's employment, and therefore the employer shall be the author and copyright owner of any work created under this agreement.

6. **PUBLICITY:** The employee shall not directly or indirectly circulate, publish, or otherwise disseminate any news story, article, book, social media or other publicity concerning **The Happiest Place on Earth** (the "Picture"), or the employee's or others' services without the production company's prior written consent. Employee has permission to show a video tape/disc of the picture in connection with seeking future employment. Employer shall have the right to use the employee's name, voice, picture and likeness in connection with the picture, the advertising and publicizing thereof, and any promotional films or clips respecting the picture without additional compensation therefore.

7. **ARBITRATION:** This agreement shall be interpreted in accordance with the laws of the State of Florida, applicable to agreements executed and to be wholly performed therein. Any controversy or claim arising out of or in relation to this agreement or the validity, construction or performance of this agreement, or the breach thereof, shall be resolved by arbitration in accordance with the rules and procedures of the American Arbitration Association under its jurisdiction in Florida before a single arbitrator familiar with entertainment law. The parties agree hereto that they will abide by and perform any award rendered in any arbitration conducted pursuant hereto, that any court having jurisdiction thereof may issue a judgment based upon such award and that the prevailing party in such arbitration and/or confirmation proceeding shall be entitled to recover its reasonable attorney's fees and expenses. The arbitration will be held in Florida and any award shall be final, binding and non-appealable.

EMPLOYEE ACCEPTS ALL CONDITIONS DESCRIBED ABOVE.

AGREED AND ACCEPTED:

CREW MEMBER SIGNATURE:

DATE:

PRODUCTION CO. REP. SIGNATURE:

DATE:

List of Crew Deal Signatories:

Austin Boggs

Sarah Cole

Jeffrey Gross

Kate Jacobs

Ryan O'Grady

Julie Opala

Alan Parker

Richard Russell

Elizabeth Sutphin

Benjamin Taylor

Talent Releases

Sample Talent Release

ACTORS' RELEASE

FOR VALUABLE CONSIDERATION, including the agreement to produce the motion picture tentatively entitled *The Happiest Place on Earth*, I hereby irrevocably grant to JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC ("Producer"), its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now and hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertised, or exploited: my appearance in the motion picture, still photographs of me, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors, and assigns, I hereby release JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC, its agents, licensees, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

I understand that I am an independent contractor, solely responsible for all medical and other related insurance coverage. I shall hold JOHN GOSHORN and UNWASHED ENTERTAINMENT, LLC harmless and not liable for any and all accidental personal injury to me. Additionally, I understand that as an independent contractor, I am responsible for reporting, paying and deducting my own federal and appropriate local income taxes. The profit points, if any, will be paid to me in gross, without any withholding or funds for taxes and/or insurance.

TERMS AND CONDITIONS OF APPEARANCE

1. BUSINESS PARTNERSHIP: The performer is providing their services as a business partner of the producers per the Operating Agreement of **Unwashed Entertainment LLC** (the "Production Company"). Said Operating Agreement will govern all aspects of the relationship between performer and Production Company.
2. CREDIT: The performer will have a name credit in the completed film that will read as follows (i.e. your name as you would like it to appear in the final film-- please print clearly):

3. TERM: The Production Company reserves the right to terminate or dismiss performer at any time.
4. NO WAIVER: The terms and conditions of this deal memo are binding on the Production Company and crew member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of employment shall be null and void.
5. WORK-FOR-HIRE: The Production Company shall be the owner of all of the results and proceeds of the performer's services, including any copyright, trademark, and any other intellectual property rights in any work or property created by the employee or anyone under the employee's direction. The performer acknowledges that the performer's work is a "work made for hire" within the scope of the performer's employment, and therefore the Production Company shall be the author and copyright owner of any work created under this agreement.

6. PUBLICITY: The employee shall not directly or indirectly circulate, publish, or otherwise disseminate any news story, article, book, social media or other publicity concerning The Happiest Place on Earth (the "Picture"), or the performer's or others' services without the production company's prior consent. Performer has permission to show a video tape/disc of the picture in connection with seeking future employment. Production company shall have the right to use the performer's name, voice, picture and likeness in connection with the picture, the advertising and publicizing thereof, and any promotional films or clips respecting the picture without additional compensation therefore.

7. ARBITRATION: This agreement shall be interpreted in accordance with the laws of the State of Florida, applicable to agreements executed and to be wholly performed therein. Any controversy or claim arising out of or in relation to this agreement or the validity, construction or performance of this agreement, or the breach thereof, shall be resolved by arbitration in accordance with the rules and procedures of the American Arbitration Association under its jurisdiction in Florida before a single arbitrator familiar with entertainment law. The parties agree hereto that they will abide by and perform any award rendered in any arbitration conducted pursuant hereto, that any court having jurisdiction thereof may issue a judgment based upon such award and that the prevailing party in such arbitration and/or confirmation proceeding shall be entitled to recover its reasonable attorney's fees and expenses. The arbitration will be held in Florida and any award shall be final, binding and non-appealable.

Date

Signature

Signature of Parent/Guardian

Street Address

City, State, Zip Code, Country

Telephone Number

Social Security Number

List of Talent Release Signatories

Bernie Ask

Marco DiGeorge

Janelle Figueroa

Carmen Serrano Giubilei

Tom Kemnitz, Jr.

Karen LeBlanc

Chris Lindsay

Peg O'Keef

Tony Riha

Leon Salem

Jennifer Faith Ward

Atmosphere Releases

Sample Background Talent Release

ACTORS' RELEASE

FOR VALUABLE CONSIDERATION, including the agreement to produce the motion picture tentatively entitled *The Happiest Place on Earth*, I hereby irrevocably grant to JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC ("Production Company"), its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now and hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertised, or exploited: my appearance in the motion picture, still photographs of me, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors, and assigns, I hereby release JOHN GOSHORN and UNWASHED ENTERTAINMENT LLC, its agents, licensees, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

I understand that I am an independent contractor, solely responsible for all medical and other related insurance coverage. I shall hold JOHN GOSHORN and UNWASHED ENTERTAINMENT, LLC harmless and not liable for any and all accidental personal injury to me.

TERMS AND CONDITIONS OF APPEARANCE

1. CREDIT: The performer will have a name credit in the completed film that will read as follows (i.e. your name as you would like it to appear in the final film-- please print clearly):

2. COMPENSATION: In exchange for performer's appearance, Production Company will provide performer with a name credit as described above and one (1) copy of the film on DVD.
3. TERM: The Production Company reserves the right to terminate or dismiss performer at any time.
4. NO WAIVER: The terms and conditions of this deal memo are binding on the Production Company and crew member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of employment shall be null and void.
5. WORK-FOR-HIRE: The Production Company shall be the owner of all of the results and proceeds of the performer's services, including any copyright, trademark, and any other intellectual property rights in any work or property created by the employee or anyone under the employee's direction. The performer acknowledges that the performer's work is a "work made for hire" within the scope of the performer's employment, and therefore the Production Company shall be the author and copyright owner of any work created under this agreement.

List of Background Talent Release Signatories

Russell Clifford

Lindse Fletcher

Amber Jozwiak

A.J. Nickell

Location Agreements

Sample Location Agreement

LOCATION AGREEMENT

Agreement entered into this _____, by and between Unwashed Entertainment, LLC ("Production Company") and _____ ("Grantor").

1. **IDENTITY OF FILMING LOCATION:** Grantor hereby agrees to permit Production Company to use the property located at _____ ("Property") in connection with the motion picture currently entitled "The Happiest Place on Earth" ("Picture") for rehearsing, photographing, filming and recording scenes and sounds for the Picture. Production Company and its licensees, sponsors, assigns and successors may exhibit, advertise and promote the Picture or any portion thereof, whether or not such uses contain audio and/or visual reproductions of the Property and whether or not the Property is identified, in any and all media which currently exist or which may exist in the future in all countries of the world in perpetuity.
2. **RIGHT OF ACCESS:** Production Company shall have the right to bring personnel and equipment (including props and temporary sets) onto the Property and to remove same after completion of its use of the Property hereunder. Production Company shall have the right but not the obligation to photograph, film and use in the Picture the actual name, if any, connected with the Property or to use any other name for the Property. If Production Company depicts the interior(s) of any structures located on the Property, Grantor agrees that Production Company shall not be required to depict such interior(s) in any particular manner in the Picture.
3. **TIME OF ACCESS:** The permission granted hereunder shall be for the period on or about _____. The period may be extended by Production Company if there are changes in the production schedule or delays due to weather conditions, illness of actors, director or other essential artists and crew, defective film or equipment, or any other occurrence beyond Production Company's control. If Production Company is unable to start work on the date designated above and/or work in progress is interrupted during use of the property by Production Company, then Production Company shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth above, and any such use shall be included in the compensation paid pursuant to Paragraph 4. This agreement shall not require Production Company to utilize the Property in production of the Picture nor to include Property in any version of Picture which is shown or released to the public. Production Company may at any time elect not to use the Property by giving Grantor 24 hours notice of such election, in which case neither party shall have any obligation hereunder.
4. **PAYMENT:** For each day the Production Company uses the location, it shall pay Grantor the sum of _____ in consideration for the foregoing.
5. **ALTERATIONS TO LOCATION:** Production COMPANY agrees that (with Grantor's permission) if it becomes necessary to change, alter or rearrange any equipment on the Property belonging to

Grantor, Production Company shall return and restore said equipment to its original place and condition, or repair it, if necessary. Production Company agrees to indemnify and hold harmless Grantor from and against any and all liabilities, damages and claims or third parties arising from Production Company's use hereunder of Property (unless such liabilities, damages or claims arise from breach of Grantor's warranty as set forth in the immediately following sentence) (and from any physical damage to the Property proximately caused by Production Company, or any of its representatives, employees, or agents). Grantor warrants that it has the right and authority to enter into this Agreement and to grant the rights granted by it herein. Grantor agrees to indemnify and hold harmless Production Company from and against any and all claims relating to breach of its aforesaid warranty.

6. BILLING CREDIT: Grantor acknowledges that any identification of the property which Production Company may furnish shall be at Production Company's sole discretion and in no event shall said identification be beyond that which is reasonably related to the content of the Picture.
7. RELEASE: Grantor releases and discharges Production Company, its employees, agents, licensees, successors, and assigns from any and all claims, demands or causes of actions that Grantor may now have or may from now or have for libel, defamation, invasion of privacy or right of publicity, infringement of copyright or violation of any other right arising out of or relating to any utilization of the rights granted herein. This section shall not apply in the case of breach by Grantor of this Agreement.
8. INSURANCE: The Production Company will procure and maintain, during the term of the location agreement, comprehensive general liability insurance with a combined single limit of at least \$_____ for personal injury or property damage, naming Grantor as an additional insured, and will, on request, provide Grantor with a certificate of said insurance.
9. ASSIGNMENT, ENTIRETY OF AGREEMENT, GOVERNING, JURISDICTION, AND MEDIATION: This Agreement constitutes the entire agreement between the parties. No modification shall be enforceable except in writing and signed by both parties hereto. This Agreement shall be governed by the laws of the state of Florida. In the event any dispute arising under this Agreement results in litigation, arbitration or mediation, such action or proceeding shall be brought within the state or federal courts of Orange County, Florida.

The undersigned represents that he/she is empowered to execute this Agreement for Grantor.

IN WITNESS WHEREOF, the parties have hereunto set their names and signatures.

Production Company

By: _____

Grantor

By: _____

List of Location Agreement Signatories

Montessori School/1300 Armstrong Dr. Titusville, FL

East Side Bistro/12001 Avalon Lake Dr Ste F, Orlando, FL

Residence of Gail and Morris Remmers/3375 Carriage Lake Drive, Orlando, FL

Residence of Mary Ellen Davies/1040 Shinnecock Hills Drive, Orlando, FL

Christo's Café/1815 Edgewater Drive, Orlando, FL

Orlando Science Center/777 E. Princeton Street, Orlando, FL

Wachovia Bank/301 S. Orlando Ave., Maitland, FL

Landmark Custom Homes/420 Muirfield Loop, Reunion FL

Insurance Certificates

Sample Certificate



AMTO

4/15/2011

(410) 685-4625

Maury, Donnelly & Parr, Inc.
Commerce & Water Streets
Baltimore, MD 21202

UNWAENT-01

Unwashed Entertainment LLC
346 Hidden Pines Cir
Casselberry, FL 32707-

Hartford Insurance Companies
Chubb Group of Insurance

A	X		X	30SBMZJ4593	4/15/2011	4/15/2012		1,000,000
		X						300,000
								10,000
								1,000,000
								2,000,000
								2,000,000
	X							
A				30SBMZJ4593	4/15/2011	4/15/2012		1,000,000
	X							
	X							
A				30WECVT1335	4/15/2011	4/15/2012	X	100,000
								100,000
B	Commercial Inland Marine			6620506	4/15/2011	4/15/2012	Rented/Leased Equipment	500,000
B	Commercial Inland Marine			6620506	4/15/2011	4/15/2012	Replacement Cost	\$30,000

Certificate holder is additional insured with respect to general liability as required by written contract.
Certificate holder is named as loss payee with regards to rented/leased equipment. Deductible: \$1,000 any one accident except \$10,000 Flood, Earthquake, Wind & Hail.

UCF Film Department
Attn: Jonathan Bowen
University of Central Florida
4000 Central Florida Blvd., COMM 121
Orlando, FL 32816-

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ACORD 25 (2009/09)

The ACORD name and logo are registered marks of ACORD

List of Certificates Issued

UCF Film Department/Attn: Jon Bowen

Gail Remmers

Canaveral National Seashore/US Federal Gov't

Tribune Company/*Orlando Sentinel*

Equipment Rentals

UCF Film Agreements

Equipment / Facilities Reservation # 1359

Univ of Central Florida - Film Department

John Goshorn [ID 253]

has a reservation from... **Wednesday, 5/4/2011 1:00 PM**



to... **Monday, 6/20/2011 1:00 PM**

for Project... **The Happiest Place on Earth [ID 490]**

Reserved Equipment / Facilities...

<i>Item</i>	<i>Tag #</i>	<i>Quan</i>	<i>Replacement</i>
Case, Nikkor Nikkor Prime Lens Kit - See List	11532	1	\$200.00
Case, Z-DSLR Zacuto DSLR Camera Rail System Kit	11600	1	\$125.00
Z-Focus Follow Focus w/ Gear & Ring - 15mm	11312	1	\$1,055.00
Z-SP1 Zacuto Shoulder Pad w/ (2) 7" 15mm Rod	11590	1	\$238.00
Z-Grips Zacuto Hand Held Mount w/ 2 Grips	11587	1	\$900.00
Case, Monitor DP1x Monitor Kit	11599	1	\$500.00
SmallHD Batt DP1x Battery Pack	11597	1	\$60.00
Monitor Arm Zacuto Monitor Arm	11635	1	\$359.10
HDMI Splitter Jag 35 1x2 HDMI Splitter	11505	1	\$75.00
SmallHD Batt DP1x Battery Pack	11408	1	\$60.00
SmallHD Batt DP1x Battery Pack	11598	1	\$60.00
SmallHD DP1x 9" 720p Field Monitor w/ Sleeve & Hood	11596	1	\$995.00
Ditty Bag, Cap Capstone Ditty Kit; See Inventory List	11735	1	\$250.00
Light Meter Minolta-V Light Meter	11213	1	\$300.00
Slate Assorted Size Slates	11579	1	\$100.00
Rec, H4n Zoom Memory Rec; See Kit Inventory	11729	1	\$299.00
Case, Handy Rec Pelican Case 1200, Black for H4 or H4n	11731	1	\$50.00
Remote, H4n RC4 Remote for Zoom H4n	11722	1	\$25.00
Shtgn, MKH-70 Sennheiser MKH-70 Supercardioid Shotgun	12025	1	\$2,000.00
Wind, Zepp Rycote Zeppelin Windjammer+Enclosure	11297	1	\$649.00
Case, MKH70 Kit Pelican Hard Case for MKH 70 Kit	12255	1	
Boom Pole Boom Pole	12086	1	\$360.00
Mic, ECM-77B Sony ECM-77B Lavalier Mic	12022	1	\$240.00
EW100 Reciever Sennheiser EW100 Wireless Reciever	12045	1	\$300.00
EW100 Reciever Sennheiser EW100 Wireless Reciever	12046	1	\$300.00
EW100 Reciever Sennheiser EW100 Wireless Reciever	12047	1	\$300.00
Mixer, DVP3 PSC DV Promix 3	12040	1	\$720.00
Headphone, Son Sony MDR-XD200 Stereo Headphones	11712	1	\$30.00
XLR, 3ft XLR Cable (M) To (F)	11187	1	\$15.00
XLR, 10ft XLR Cable (M) to (F)	11557	1	\$15.00
XLR, 10ft XLR Cable (M) to (F)	12461	1	\$15.00
XLR, Splitter XLR Splitter, Assorted Length/Gender	12142	1	\$25.00
XLR, Splitter XLR Splitter, Assorted Length/Gender	12144	1	\$25.00
Apple Box, Full Full Apple Box		2	\$40.00
Apple Box, Half Half Apple Box		1	\$20.00
Apple Box, Qtrtr Quarter Apple Box		1	\$20.00
Apple Box, Pan Pancake Apple Box		1	\$20.00
Sandbag, Black Sandbag, Black		8	\$200.00
Stand, C 40" C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11073	1	\$175.00
Stand, C 40" C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11078	1	\$175.00

Equipment / Facilities Reservation # 1359		Univ of Central Florida - Film Department		
Stand, C 40"	C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11081	1	\$175.00
Stand, C 40"	C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11072	1	\$175.00
Stand, C 40"	C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11064	1	\$175.00
Stand, C 40"	C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11077	1	\$175.00
Stand, C 40"	C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11084	1	\$175.00
Stand, C 40"	C-Stand w/ 40" Arm & 2-1/2" Gobo Head	11069	1	\$175.00
Flag, 18x24 Silk	18"x24" Poly Silk		2	\$90.00
Flag, 18x24 Dbl	18"x24" Double Sci		2	\$90.00
Flag, 18x24 Slid	18"x24" Solid		2	\$80.00
Flag, 18x24 Sng	18"x24" Single Scrim		2	\$90.00
Bag, Flag	Matthews Flag Bag		1	\$100.00
Flag, 24x36 Dbl	2'x3' Double Scim		2	\$90.00
Flag, 24x36 Silk	2'x3' Poly Silk		2	\$90.00
Flag, 24x36 Slid	2'x3' Solid		2	\$90.00
Flag, 24x36 Sng	2'x3' Single Scim		2	\$90.00
Case, 6x Rags	Case for 6x Butterfly	11115	1	\$20.00
Hdware, 6x Crn	1-1/4" Speed Corner for 6x Butterfly		1	\$25.00
Hdware, 6x Crn	1-1/4" Speed Corner for 6x Butterfly		1	\$25.00
Hdware, 6x Crn	1-1/4" Speed Corner for 6x Butterfly		1	\$25.00
Hdware, 6x Crn	1-1/4" Speed Corner for 6x Butterfly		1	\$25.00
Rag, 6x Lamé	6'x6' Silver & Gold Lamé Overhead		1	\$250.00
Rag, 6x Silk	6'x6' Poly Silk	11123	1	\$100.00
Rag, 6x Solid	6'x6' Solid	11117	1	\$100.00
Hdware, 6x Ear	1-1/4" Speed Ear for 6x Butterfly		1	\$25.00
Hdware, 6x Ear	1-1/4" Speed Ear for 6x Butterfly		1	\$25.00
6' Speed Rail	1-1/4" Speed Rail		4	\$140.00
Duck Bill	Beard Board Holder		1	\$15.00
Duck Bill	Beard Board Holder		1	\$15.00
Grip Head	4 1/2 Grip Head		1	\$15.00
Gator Clip	Gator Clip		1	\$25.00
Gator Clip	Gator Clip		1	\$25.00
Mafer Clamp	Mafer Clamp		1	\$20.00
Mafer Clamp	Mafer Clamp		1	\$20.00
Baby Plates	Baby Plates		1	\$25.00
Baby Plates	Baby Plates		1	\$25.00
Chain Vise	Chain Vise		1	\$15.00
Chain Vise	Chain Vise		1	\$15.00
Scissor Clip	Scissor Clip		2	\$20.00
Foam Core	Foam Core Holder		1	\$25.00
Foam Core	Foam Core Holder		1	\$25.00
Mathellini	Mathellini Clamp		1	\$20.00
Mathellini	Mathellini Clamp		1	\$20.00
Spring Clip Kit	4x#1, 4x#2, 4x#3 Spring Clips		1	\$120.00
C Clamp, 6"	6" C Clamp		1	\$15.00
C Clamp, 6"	6" C Clamp		1	\$15.00
2x2 Bead Board	Silver/White Bounce		2	
3x4 Bead Board	Silver/White Bounce		2	\$40.00
4x4 Bead Board	Silver/White Bounce		2	\$50.00
Table, Crft Srv	Craft Service Table		1	\$100.00

Equipment / Facilities Reservation # 1359

Univ of Central Florida - Film Department

Cooler, Igloo	Keeps your drinks cold!!		1	\$25.00
Sound Blanket	aka Furniture Pad		2	\$70.00
Tent, EZ-UP	Frame w/ Cover & Travel Bag		1	\$120.00
Case, 7D Cam	Canon 7D Camera Body Kit	11859	1	\$65.00
7D, Camera	Canon EOS 7D DSLR Camera	11350	1	\$1,800.00
Z-Finder	Zacuto Eyepiece for DSLR LCD Screen	11349	1	\$376.00
Charger, LPE-6	Battery Charger for Canon LPE-6 Batt	11857	1	\$55.00
Reader, CF 800	Raw CF Card Reader, Firewire 800/400	11485	1	
CF 16GB	(4) 16GB Sandisk Compact Flash Cards	11448	1	\$530.00
Novoflex EOS	EOS to Nikon Lens Mount Adpter w/ Cap	11384	1	\$275.00
Z-DSLR-B	Zacuto DSLR w/ Quick Release Plate	11594	1	\$375.00
Z-QR	Zacuto Quick Release for Shoulder Pad	11589	1	\$175.00
Z-Lite Double	Zacuto Dbl Counter Balance Weight 15mm	11588	1	\$335.00
Stand, Combo	Combo Stnd for Junior & Baby Pin Lamps	12353	1	\$300.00
Stand, Combo	Combo Stnd for Junior & Baby Pin Lamps	12352	1	\$300.00
Grip Head	4 1/2 Grip Head		1	\$15.00
Color Meter	Minolta Color Temp Meter	11218	1	\$500.00

Total Replacement Cost of Equipment: \$19,896.1

0

Grad Feature. Add to order Canon L Series 24-105mm f/4.0, XLR Splitters included in order are [M to (2)F] AND [F to (2)M]

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and damaged equipment while it is in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature Date

Equipment Room Staff Signature Date

Reservation printed 3/14/2012 2:12 pm
Reservation made on 4/11/2011 9:18 am by Mike Dunn
Reservation revised on 6/7/2011 10:28 am by Zachary Beckler

John Goshorn [ID 253]

has a reservation from... **Thursday, 6/16/2011 10:00 AM**to... **Tuesday, 7/12/2011 11:00 AM**for Project... **The Happiest Place on Earth [ID 490]**

Reserved Equipment / Facilities...

Item		Tag #	Quan	Replacement
Case, Nikkor	Nikkor Prime Lens Kit - See List	11532	1	\$200.00
Case, Z-DSLR	Zacuto DSLR Camera Rail System Kit	11600	1	\$125.00
Z-Focus	Follow Focus w/ Gear & Ring - 15mm	11312	1	\$1,055.00
Z-SP1	Zacuto Shoulder Pad w/ (2) 7" 15mm Rod	11590	1	\$238.00
Z-Grips	Zacuto Hand Held Mount w/ 2 Grips	11587	1	\$900.00
Monitor Arm	Zacuto Monitor Arm	11635	1	\$359.10
Shtgn, MKH-70	Sennheiser MKH-70 Supercardioid Shotgun	12025	1	\$2,000.00
Wind, Zepp	Rycote Zeppelin Windjammer+Enclosure	11297	1	\$649.00
Case, MKH70 Kit	Pelican Hard Case for MKH 70 Kit	12255	1	
Boom Pole	Boom Pole	12086	1	\$360.00
Mic, ECM-77B	Sony ECM-77B Lavalier Mic	12022	1	\$240.00
EW100 Reciever	Sennheiser EW100 Wireless Reciever	12046	1	\$300.00
EW100 Reciever	Sennheiser EW100 Wireless Reciever	12047	1	\$300.00
Mixer, DVP3	PSC DV Promix 3	12040	1	\$720.00
Headphone, Son	Sony MDR-XD200 Stereo Headphones	11712	1	\$30.00
XLR, 3ft	XLR Cable (M) To (F)	11187	1	\$15.00
XLR, 10ft	XLR Cable (M) to (F)	11557	1	\$15.00
XLR, 10ft	XLR Cable (M) to (F)	12461	1	\$15.00
XLR, Splitter	XLR Splitter, Assorted Length/Gender	12142	1	\$25.00
XLR, Splitter	XLR Splitter, Assorted Length/Gender	12144	1	\$25.00
CF 16GB	(4) 16GB Sandisk Compact Flash Cards	11448	1	\$530.00
Novoflex EOS	EOS to Nikon Lens Mount Adpter w/ Cap	11384	1	\$275.00
Z-DSLR-B	Zacuto DSLR w/ Quick Release Plate	11594	1	\$375.00
Z-QR	Zacuto Quick Release for Shoulder Pad	11589	1	\$175.00
Z-Lite Double	Zacuto Dbl Counter Balance Weight 15mm	11588	1	\$335.00

Total Replacement Cost of Equipment:

\$9,261.10

Zicromount for Monitor

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and damaged equipment while it is in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature _____

Date _____

Equipment Room Staff Signature _____

Date _____

John Goshorn [ID 253]

has a reservation from... Friday, 10/14/2011 3:00 PM

to... Monday, 10/17/2011 3:00 PM

for Project... The Happiest Place on Earth [ID 490]



Reserved Equipment / Facilities...

Item		Tag #	Quan	Replacement
Case, Z-DSLR	Zacuto DSLR Camera Rail System Kit	11600	1	\$125.00
MiniBase Plate	Zacuto Base w/ (2) 12" 15mm Rods		1	\$450.00
Z-Spacer	Zacuto Spacer Mount - DSLR - 1/4"		1	\$130.00
Z-Focus	Follow Focus w/ Gear & Ring - 15mm	11312	1	\$1,055.00
Z-SP1	Zacuto Shoulder Pad w/ (2) 7" 15mm Rod		1	\$238.00
Z-Lite	Zacuto Couter Balance Weight - 15mm		1	\$176.00
Z-Grips	Zacuto Hand Held Mount w/ 2 Grips	11776	1	\$900.00
Manfrotto 394	Low profile quick release plate.		1	\$50.00
Case, Monitor	DP1x Monitor Kit	11440	1	\$500.00
SmallHD Batt	DP1x Battery Pack	11405	1	\$60.00
Monitor Arm	Zacuto Monitor Arm		1	\$359.10
HDMI Splitter	Jag 35 1x2 HDMI Splitter	11506	1	\$75.00
SmallHD Batt	DP1x Battery Pack	11408	1	\$60.00
SmallHD DP1x	9" 720p Field Monitor w/ Sleeve & Hood	11404	1	\$995.00
Z-DSLR-B	Zacuto DSLR w/ Quick Release Plate	11594	1	\$375.00
Z-Lite Double	Zacuto Dbl Counter Balance Weight 15mm	11588	1	\$335.00
Z-QR	Zacuto Quick Release for Shoulder Pad	11589	1	\$175.00

Total Replacement Cost of Equipment:

\$6,058.10

Case, Z-DSLR

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and damaged equipment while it is in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature _____

Date _____

Equipment Room Staff Signature _____

Date _____

Reservation printed 3/14/2012 2:12 pm
 Reservation made on 10/14/2011 9:50 am by Rachel Rosen
 Reservation revised on 12/21/2011 9:35 am by Yson Dickerson

John Goshorn [ID 253]

has a reservation from... Friday, 1/13/2012 3:00 PM

to... Tuesday, 1/17/2012 11:00 AM

for Project... Graduate Thesis [ID 650]



Reserved Equipment / Facilities...

Item		Tag #	Quan	Replacement
Case, 5D Cam	Canon 5D Mk II Camera Kit	11517	1	\$125.00
5D MkII, Camera	Canon EOS 5D MKII DSLR Camera	11518	1	\$2,600.00
Batt, LPE-6	Canon Battery for 5D/7D/60D		5	\$345.00
Z-Finder	Zacuto Eyepiece for DSLR LCD Screen	11652	1	\$376.00
Gorilla Plate	Mount base for Z-Finder	11651	1	
CF 16GB	(4) 16GB Sandisk Compact Flash Cards	11452	1	\$530.00
Case, Nikkor	Nikkor Prime Lens Kit - See List	12418	1	\$200.00
Novoflex EOS	EOS to Nikon Lens Mount Adpter w/ Cap	11383	1	\$275.00
Ditty Bag, Cap	Capstone Ditty Kit; See Inventory List	11736	1	\$250.00
Light Meter	Minolta-V Light Meter	11213	1	\$300.00
Slate	Assorted Size Slates	11694	1	\$100.00
Case, Z-DSLR	Zacuto DSLR Camera Rail System Kit	11600	1	\$125.00
Z-DSLR-B	Zacuto DSLR w/ Quick Release Plate	11594	1	\$375.00
Z-Focus	Follow Focus w/ Gear & Ring - 15mm	11312	1	\$1,055.00
Z-SP1	Zacuto Shoulder Pad w/ (2) 7" 15mm Rod	11590	1	\$238.00
Z-QR	Zacuto Quick Release for Shoulder Pad	11589	1	\$175.00
Z-Lite	Zacuto Couter Balance Weight - 15mm		1	\$176.00
Z-Grips	Zacuto Hand Held Mount w/ 2 Grips	11776	1	\$900.00
Z-Mount	Zacuto Mount for 15mm Rods		1	\$135.00
7" 15mm Rod	Zacuto 7" M/F Threaded 15mm Rod		4	
3 1/2" 15mm Rod	Zacuto 3 1/2" 15mm aluminum rod		2	
6" 15mm Rod	Zacuto 6" 15mm aluminum rod.		2	
Z-Whip 16"	Zacuto 16" Follow Focus Extension		1	\$150.00
Rec, H4n	Zoom Memory Rec; See Kit Inventory	12488	1	\$299.00
Case, Handy Rec	Pelican Case 1200, Black for H4 or H4n	12493	1	\$50.00
Remote, H4n	RC4 Remote for Zoom H4n	11721	1	\$25.00
Boom Pole	Boom Pole	12455	1	\$360.00
EW100 Reciever	Sennheiser EW100 Wireless Reciever	12046	1	\$300.00
EW100 Reciever	Sennheiser EW100 Wireless Reciever	12047	1	\$300.00
Headphone, Son	Sony MDR-XD200 Stereo Headphones	11706	1	\$30.00
Boom Buddy	Boom Pole Holder for C-stand		1	
Shock Mount	Shock Mount	242	1	\$20.00
XLR, 1.5ft	XLR Cable (M) to (F)	11984	1	\$15.00
XLR, 3ft	XLR Cable (M) To (F)	11190	1	\$15.00
XLR, 10ft	XLR Cable (M) to (F)	11561	1	\$15.00
Mixer, MixPre	Sound Devices 2 CH Mixer	12481	1	\$665.00
Shtgn, Dual Cap	Sennheiser Dual Cap Shotgun Mic	12017	1	\$250.00
Z-Lite Double	Zacuto Dbl Counter Balance Weight 15mm	11588	1	\$335.00
USB Card Reade	Sony MRW62E Multi-Card Reader	11300	1	\$30.00

Legal Services Agreement

CHRISSIE SCELSI ENTERTAINMENT AND NEW MEDIA LAW

chrissie@scelsilaw.com | 941.204.7363
24123 Peachland Blvd., C-4 #13B
Port Charlotte, FL 33954

December 20, 2010

Mr. John Goshorn

Re: Legal Representation (Non-Litigation) of John Goshorn

Dear Mr. Goshorn:

Thank you for selecting Scelsi Entertainment and New Media Law, P.L., to provide legal services. This letter confirms our discussion and describes the Agreement under which we will provide services.

Client and Scope of Representation. Our client in this matter is John Goshorn, ("Client" or "you"). Client will communicate with Scelsi Entertainment and New Media Law through Client's directors, officers, or authorized agents or employees. We have been retained to counsel Client on legal matters in regard to the ownership of the event concept and related rights. This counseling will include:

- Reviewing and responding to e-mail communications from Client;
- Participating in telephone conferences with Client;
- Participating in person-to-person meetings with Client;
- Drafting of an LLC operating agreement;
- Intellectual property counseling including but not limited to registration for copyright protection, a trademark search and registration;
- Insurance and liability counseling, including potentially assisting in the obtaining of insurance protection for Client events;
- Drafting of options letter and potential music licenses with Desparecidos and/or Conor Oberst;
- Drafting of contracts between Client and cast or crew for film;
- Business counseling in regard to film production and marketing to distributors;

We may provide such counseling and represent the interests of Client during meetings and telephone conferences to which Client has invited or been invited by third-parties if Client and Scelsi Entertainment and New Media Law agree to such representation in advance of the meeting.

Unless separately agreed between Client and Scelsi Entertainment and New Media Law, we will not represent Client for matters involving litigation services of any kind, whether in court, arbitration, or administrative hearings. In the event that Client asks Scelsi Entertainment and New Media Law to represent Client in such a matter, such representation will be outside the scope of the counseling and representation anticipated by this engagement. In the event that Client asks us to provide such additional services, we will try to agree separately with Client upon fees for such

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engagement and confirm that engagement in writing. Still, unless specifically modified in writing, such services will be governed by the terms and conditions of this Agreement.

Client's Duties. Client agrees to be truthful with Lawyer, to cooperate, to keep Lawyer informed of any information or developments which may come to Client's attention, to abide by this Agreement, to provide services as stated in exchange for Lawyer's work, and to keep Lawyer advised of Client's address, telephone number and whereabouts. Client will assist Lawyer in providing information and documents necessary for the representation in the described matter.

Fees. We require a retainer of \$1,000 before we take any action related to this representation. All retainers will be deposited in the firm's trust account that is held in Florida and will be applied toward the fees and costs incurred in this matter. We will bill against the retainer on a monthly basis; however, you will be billed for any fees and costs that exceed the retainer. We may further require and request that you maintain a minimum balance in our trust account at all times. Upon completion of our representation, any excess will be refunded to you by the firm.

The firm will bill you at the firm's standard hourly rates for attorneys, which are currently \$250 an hour. If these rates change, we will notify you thirty (30) days in advance. It is understood that the hourly time charges include, but are not limited to: telephone conferences, office conferences, legal research, review of file materials and documents sent and received; preparation for meetings with third parties as approved by client; drafting of instruments, office memoranda and correspondence.

Additionally, you will be responsible for all costs incurred on your behalf which typically include filing fees, travel expenses, and standard office costs such as postage, photo copying and long-distance telephone charges, as well as other costs incurred in this matter.

The firm will bill you on a monthly basis and payment is due upon receipt of our statement. Please make your checks payable to Scelsi Entertainment and New Media Law. Any unpaid balance that remains outstanding more than thirty (30) days after the date of our statement for services will accrue interest at an annual rate of one and one half percent (1.5%) on the unpaid balance. Furthermore, if our fees are not paid timely, we will terminate our services and withdraw from any proceeding then pending. Additionally, should it become necessary, you will be responsible for any costs and attorneys' fees incurred by this firm in collecting any unpaid and outstanding balances owed. At such point we shall place a lien on all of your documents, property, or money in our possession for the payment of all sums due us from you under the terms of this Agreement.

As prescribed by The Florida Bar, the following factors will be considered as guides when determining the reasonableness of fees for legal services, such as the following: (1) the time and labor required, the novelty and difficulty of the questions involved and the skill requisite to perform the legal services properly; (2) the fee customarily charged in the

LIST OF REFERENCES

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- Harline, Leigh. and Washington, Ned, "When you wish upon a star" [music] / lyric by Ned Washington ; music by Leigh Harline 1940
- Hawkins, Gary. "Chicken House Cinema." *Oxford American*. 42. (2002): pp.25-33. Print.
- Pippin, Robert. "Agency And Fate In Orson Welles's The Lady From Shanghai." *Critical Inquiry* 37.2 (2011): 214-244. Humanities Full Text (H.W. Wilson). Web. 15 Mar. 2012.
- Schatz, Thomas. *Hollywood Genres: Formulas, Filmmaking and the Studio System*. 1st Ed. New York: McGraw-Hill, 1981. pp. 221-260. Print.
- Wood, Robin. "Ideology, Genre, Auteur." *Film Comment* (New York) January-February 1977. Pp. 46-51. Print.