

Electronic Theses and Dissertations, 2004-2019

2008

Hope For A Thorn: The Making Of A Microbudget Digital Feature Film

Leslie Kitzinger
University of Central Florida

 Part of the [Film and Media Studies Commons](#)
Find similar works at: <https://stars.library.ucf.edu/etd>
University of Central Florida Libraries <http://library.ucf.edu>

This Masters Thesis (Open Access) is brought to you for free and open access by STARS. It has been accepted for inclusion in Electronic Theses and Dissertations, 2004-2019 by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

STARS Citation

Kitzinger, Leslie, "Hope For A Thorn: The Making Of A Microbudget Digital Feature Film" (2008). *Electronic Theses and Dissertations, 2004-2019*. 3623.
<https://stars.library.ucf.edu/etd/3623>

HOPE FOR A THORN:
THE MAKING OF A MICROBUDGET DIGITAL FEATURE FILM

by

LESLIE ERIN KITZINGER
B.F.A., B.A. University of Central Florida, 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

Summer Term
2008

© 2008 Leslie Erin Kitzinger

ABSTRACT

This paper provides a look at the making of a microbudget feature film. It seeks to explain my growth as a filmmaker and an artist, through the challenges, both narrative and practical, that I encountered, as well as provide documentation following the process. Hope for a Thorn: The Making of a Microbudget Digital Feature Film includes elements from each phase of filmmaking, from script and preproduction to the marketing plan. This document shows the tremendous amount of preparation and planning that goes into the making of a microbudget digital feature film.

ACKNOWLEDGMENTS

I would like to thank Ula Stoeckl, Steve Schlow, Patty Hurter, Mark Gerstein, and Randy Finch for their endless support and assistance.

For Ula Stoeckl. Thank you for your eternal enthusiasm, faith, passion, and encouragement.

TABLE OF CONTENTS

CHAPTER ONE: INTRODUCTION.....	1
CHAPTER TWO: PICTURE	12
CHAPTER THREE: RESEARCH MATERIALS	15
Screenplay	15
Marketing Plan	94
Full page poster	94
Festival and Distribution Opportunities.....	95
APPENDIX A: BUDGET.....	97
APPENDIX B: FINAL PRODUCTION SCHEDULE AND DAY OUT OF DAYS.....	107
Final Production Schedule	108
Day Out Of Days	116
APPENDIX C: CHAIN OF TITLE.....	119
APPENDIX D: MUSIC SYNCHRONIZATION LICENSE.....	122
APPENDIX E: CREDIT LIST	128
APPENDIX F: CALL SHEETS.....	133
Day 1	134
Day 2	136
Day 3	137
Day 4	138
Day 5	139
Day 6	140
Day 7	141

Day 8	142
Day 9	143
Day 10.....	144
Day 11.....	145
Day 12.....	146
Day 13.....	147
Day 14.....	148
Day 15.....	149
Day 16.....	150
Day 17.....	151
Day 18.....	152
Day 19.....	153
Day 20.....	154
Day 21.....	155
APPENDIX G: PRODUCTION REPORTS	157
Day 1	158
Day 6	163
Day 7	164
Day 8	165
Day 9	166
Day 12.....	167
Day 13.....	168
Day 14.....	169
Day 15.....	170
Day 16.....	171
Day 17.....	172

Day 18.....	173
Day 19.....	174
Day 20.....	175
APPENDIX H: FINAL COST REPORT	176
APPENDIX I: SAMPLE CONTRACTS	178
Crew Deal Memo	179
Actor Employment Agreement	180
Photograph Release.....	184
Location Agreement	185
Signage Release	188
Permit.....	189
Insurance Certificate.....	190
Equipment Rental Contracts	191

TABLE OF FIGURES

Figure 1: Child Victoria (Lily Flanders) and her mother (Annie Maleski) enjoy their last day of happiness in the summer of 1944	12
Figure 2: Victoria (Pat Fisher) in her dining room.	12
Figure 3: Victoria (Pat Fisher) and Sophie (Sarah Grace) visit Charles’s grave.	13
Figure 4: Victoria (Pat Fisher) confronts her past.	13
Figure 5: Sophie (Sarah Grace Ackerman) swings in Victoria’s backyard on her birthday.	14
Figure 6: Victoria (Pat Fisher) and Sophie (Sarah Grace Ackerman) share a rare moment of bonding.	14
Figure 7: Full page poster of Hope for a Thorn.....	94

CHAPTER ONE: INTRODUCTION

I have always held the philosophy that the best way to direct a feature film is to simply do it. For this reason, I was intent upon directing a feature film on my own, so I enrolled in the Entrepreneurial Digital Cinema program. I began work on the script for Hope for a Thorn in spring of 2005, with the intentions of directing the film as part of my MFA. The process, though far from over, has been challenging, exhilarating, and unbelievably educational. Despite five years of film school prior to production, nothing could have prepared me for the shock of directing a feature film. I encountered numerous challenges, overcame obstacles, and was forced to change a lot of what I thought I knew about filmmaking. Beginning with development and continuing all the way through postproduction, through narrative and practical issues, the experience of seeing Hope for a Thorn through from concept to completion has altered who I am as a filmmaker.

The Script

Prior to making this film, I had directed several short films and documentaries. I anticipated difficulties in sustaining a story for a considerably longer period of time, but I didn't realize all of the other challenges it would entail. Hope for a Thorn began as a small, character-driven drama, focusing on a young girl and her fantasies of her lost mother. It grew into a 150-page, epic, decades-spanning, multi-generational story, before finally landing somewhere in between, as an intimate story of mothers and daughters, of loss, love, and madness, explored through the lens of an estranged grandmother and granddaughter. Knowing that I was going to be actually making this

film, I struggled with not censoring myself as I wrote, an easy trap to fall into. Because I allowed myself the freedom of writing anything I was interested in, I was able to pinpoint the exact story I wanted to tell and bring the scope of the story back down to a reasonable size. I sought to create a believable, relatable story about mothers and daughters, featuring flawed characters, that spoke to second chances and redemption. I wanted to focus on loss and ways of dealing with grief, and the tremendous distance between people who want the same things.

From Script to Screen

While revising the script as we neared production, I got caught up in preproduction and found myself in a difficult place, unsure how to make changes when I knew that our locations and schedule were close to set. As a result, I didn't make all the changes I wanted and was forced to address them in postproduction. One of the largest issues was what remained of the massive, multi-generational version of the script, the scenes of Victoria as a child. I kept just a few of the most important ones, but struggled with making them a cohesive part of the script. As a result, I shot them as a prologue to the present-day story, a technique I changed quickly in postproduction.

Hope for a Thorn is a story of subtleties, not of obvious character transformations and major plot points. In translating the story to the screen, I struggled with making some aspects of character or story as evident as they appeared in the script. With some, I succeeded; with others, I failed; with still others, I realized they weren't crucial to the story.

Preproduction

One of my biggest struggles through this process has been truly grasping the concept of Microbudget Cinema. I liked the idea, but practically-speaking I wasn't clear of how to visualize it. How many crew members did that allow for? How many shooting days and locations? What corners should we cut? The frustrating, but brilliant, part of the program is that we as filmmakers were forced to define it for ourselves. I charted my own course, opting for a budget level lower than that of my peers. With no one in the program having created a film at this level before, I was truly on my own. Eventually we created a scale that blended aspects of larger-budget traditional filmmaking with those of no-budget independent filmmaking. We had a reasonably sized crew (of 20 - 25), allowed ourselves 21 days of shooting plus a few weeks of rehearsal time, and placed much emphasis on production design. We also used a crew of mostly student volunteers, borrowed as much as we could from school and whatever other resources we had, and kept the cast local and non-union.

Once we had a firm grasp on our definition of Microbudget Cinema, we were able to move forward. We realized that we would not be able to go after name actors or even local SAG actors on our budget, so we decided to use Florida non-union actors. The casting process lasted several months, as we knew the success of the film rested in the hands of the two lead actors. We saw dozens of young girls and only five older women. We suffered through the loss of a lead actor shortly before production and the frantic race to find a replacement, as well as the limited pool of talented actors the region has

to offer, as compared to cities like New York or Los Angeles. Eventually we were pleased to cast Pat Fisher as Victoria and Sarah Grace Ackerman as Sophie, two gracious, talented actors that were a joy to work with and who delighted in helping me bring their characters to life.

It was in preproduction and production that we felt the real crunch from our lack of budget. We weren't able to merely throw money at our problems; we had to find truly creative solutions. I think this is most apparent in our production design. I tasked my (very small) art department with the challenge of finding a large Victorian house. We were looking for a huge, beautiful, slightly rundown house full of antiques that we could take over for a month. Not surprisingly, we encountered some difficulties.

We searched for six months before finally resigning ourselves to the fact that said house didn't exist. We ended up using three different locations to serve as Victoria's house - an exterior, an interior, and a garden. The most significant of these, the interior, we found through a friend. Though it was a family house and in need of a complete makeover to turn it into Victoria's house, the owners were understanding and helpful, and would be out of the state during the shoot. So, with only a few weeks to go before production, we began working on the house. With a very limited budget, the art department scoured garage sales and borrowed as much furniture as possible, primarily from the UCF Theatre Department. Their largest purchases were fabric, which added weight and texture to the design. Unsightly pieces that we couldn't afford to address, we covered. An outdoor air conditioning unit in our 1940s house was blocked from view by

a sheet hanging from a clothesline. A small intercom unit in a bedroom was covered by a picture frame. The house was not as large as we had wanted, so we found ways to cheat it. Through a combination of redecorating and creative camera angles, we shot the master bedroom as three separate rooms. We redressed a hallway and flipped the image to make it seem like a completely different hallway. These kinds of challenges, though frustrating and time-consuming, were great because they forced us to find creative solutions.

It was also challenging keeping location owners happy with such a limited budget. A large film would have just paid them several hundred dollars a day, but we didn't have that luxury. Instead, we made small donations to a charity of their choice, surprised them with gift cards to their favorite restaurants, and took time to talk to them and help them with anything they needed. It was important to us to treat them as valued people and let them know how grateful we were for their assistance.

Production

The production period surprised me in that I realized it was the least creative phase of filmmaking. Each day was a struggle just to make it through. As my lead was a child actor, we were subject to child labor laws and had to shorten our shooting days. Coupled with a small crew primarily composed of fairly inexperienced students who'd never been on a feature set before, I was forced to slash my already lean shot lists nearly in half on a daily basis. For budgetary purposes, our crew did not include positions such as jib operator and dolly grip, so on days when we used this equipment,

our schedule usually suffered. In addition, some of our shooting took place outside. Shooting in Florida in the summer meant that it rained nearly every day and we sometimes had to either shut down entirely or wait out a storm, losing more time. All of these time constraints generally meant I was forced to make split-second decisions regarding what was vital and what was expendable. When nothing was expendable, we found ways to combine shots in order to save time and still get all of the necessary coverage.

Although I was often frustrated at having to lose shots, this became a valuable learning experience. It helped me realize the value of preparation; I knew the reason for each and every shot on my list, so I was able to take these motivations into consideration when deciding what to lose or how to combine crucial aspects of a shot with another shot. It helped keep me on my toes as well as forcing me to trust my judgement, which in return made my judgement better. I had crewmembers (Producer, Assistant Director, Director of Photography) willing to help in my decision making, but ultimately I was the only one who really knew the film, who knew all of the characters inside and out, and who knew what the finished, edited film should look like. Therefore, I had to learn to trust myself.

Both the preproduction and production period really helped to expand my definition of the word 'director.' Prior to making this film, I mostly thought that the director's role was a creative one. I knew that communication was vital, but I thought that essentially a director had the vision and worked with others to achieve this vision. Now I realize that

'director' means moonlighting as producer, art department, wardrobe, location scout, and grip; it means confidante, mentor, teacher, and motivator; it requires having infinite patience, learning the delicate balance between being involved and clear about what you want and micromanaging, and finding how to push people enough to keep them going without pushing them so far that they give up; and being able to take words on a page and ideas in your head and turn them into something real, despite 25 other people sharing in the process and pulling you in infinite directions. It is the most exhausting experience I have ever had, but also the most unforgettable, rewarding, and thrilling.

Postproduction

Because I was also the editor, in the span of roughly 2 days, I went from being a part of an incredibly collaborative process, with rigid schedules accounting for my every waking moment, to being completely alone in a dark room with the footage. There was suddenly no one telling me how much time I had to do something or asking me questions. There was only the film.

I had really been looking forward to the editing process, but I had no idea what I was in for. I expected the film to change drastically and I welcomed that; I just didn't anticipate how difficult the process would be in getting it there. The first cut of the film was 1 hour and 45 minutes. It was long and tedious. Thankfully I was working with two advisors, Ula Stoeckl and Mark Gerstein, who met with me weekly. They provided tremendous guidance in cutting the film down to 72 minutes. But it was a battle all the way.

There is an odd sort of clarity that comes from viewing the footage cut together. You suddenly become aware of how insignificant much of your dialogue is. Structural issues become glaringly obvious. Identifying these problems is the easy part; the challenge comes in using only the footage you shot to solve them.

Beginning with the rough cut, it quickly became clear that Victoria's flashbacks were a problem. The film deals with flashbacks in two ways. The first is Victoria's childhood flashbacks, reaching into the 1940s. The second is Sophie's fabricated flashbacks, or fantabacks as I call them, fantasies that she created to cope with the misery of her actual memories. Having never fully integrated Victoria's flashbacks into the script, it became apparent that they felt like orphans edited where they were, which was as a linear sequence in the opening of the film. Figuring out these few flashbacks was the biggest challenge I faced in editing the film. We tried making more repeated use of them. We tried eliminating them. We tried minimizing them. We grouped them together. We spread them out. I showed it to countless people to get feedback and the consensus was that the flashbacks were unclear. Eventually, after many months of struggling, I settled on a path, using cheats to create moments where Victoria can allow herself to drift into a flashback. I created devices, such as a photo album, clearly illustrating the time period and character, to help clarify the flashback for the viewer. Though the solution we found may not be as perfect as if I had scripted it differently, I am pleased with what we've accomplished and think that the flashbacks now finally work and add a new layer to the story.

Being the sole editor in a year-long postproduction process presented other obstacles as well. I think that the most difficult thing for a director is maintaining objectivity. For me, this was a problem two different times. The first was at the beginning of the editing process. Every time I looked at a shot, I could remember exactly what went into it - the circumstances of the day, the difficulties we faced. The sheer trouble we endured in simply getting that shot made it nearly impossible for me to remove it. Over time, however, this faded and my relationship to the footage changed. It wasn't until I watched behind-the-scenes footage many months later that I realized how much my view of the material had changed. I can now look at a take and see how it fits into the film as a whole, not how it fit into the shoot. This objectivity is also important in learning to let go of your preconceived ideas of what the film *should* be and allow it to be the film that it is. I had always envisioned my favorite scene opening the film, as scripted. I clung to this scene, a beautiful slow motion flashback of Victoria and her mother on a tire swing, until the very last edit of the film, when I finally realized it was better suited elsewhere. Though it broke my heart to remove it from the opening, I knew that it was best for the film.

Objectivity became a bigger problem as time went on, for me as well as for my advisors. We had all spent so many hours studying the footage and watching the film that we weren't able to maintain any distance from the film at all. We couldn't view it with a fresh eye and know how a new viewer would interpret things. Thus we had to rely on new audiences. It is partially for this reason that I decided to hold a test screening. I gathered 17 people, mostly middle-aged women, together to screen the film. Most of them were

strangers, but the ones that did know me had only a passing familiarity with the film. The test screening was one of the most painful experiences of my life, but I am so glad I did it. The concept is really pretty masochistic - offering up your baby, something you have devoted years of your life to, something deeply personal, to a group of strangers to dissect and tell you everything that's wrong with it. And to feed them while they're at it! But I knew that I needed an outside perspective, a view not tainted by their relationship to me or their knowledge of the project. And while much of it was difficult to hear, a lot of it was what I had suspected. The feedback helped to shape the way we proceeded in editing the film. It was also good preparation for unfavorable reviews and helped thicken my skin that much more.

The test screening, as well as all of the feedback I got from countless other viewers, taught another worthwhile lesson. I realized that every single person that watches a film has an opinion on how they would do it differently or what they would rather see. People project their own views and experiences onto the film. No two people will have exactly the same response. After hearing dozens of differing opinions, I realized that I wasn't going to please everyone and I wouldn't want to. What was most important was that the film succeeded for what it was and that I was happy with it. My approach was to try every suggestion that someone had, no matter how far it seemed from the right choice. The worst thing that happened was that I lost a little time. But many times, it led me to something even better. I listened to everything, tried everything, was open to new discoveries, and then kept what worked and disregarded the rest.

I could have continued editing Hope for a Thorn for another year. But eventually I realized that the changes would only make it different, not better. Yes, the film has its flaws, and no amount of editing will fix them all. But it has also become something very beautiful. It is amazing to me that any film gets made, with all that can go wrong. It's especially amazing to me that all three of the grad students that set out on this adventure last summer all succeeded in finishing our films and we were able to do so on our terms. It is quite likely that I won't attempt another film at this level. Regardless, this experience has forever altered who I am as a filmmaker. I have grown in countless ways and the experiences I've had will always influence the films I make, regardless of budget. I am grateful for this opportunity and that I can now call myself a feature filmmaker.

CHAPTER TWO: PICTURE



Figure 1: Child Victoria (Lily Flanders) and her mother (Annie Maleski) enjoy their last day of happiness in the summer of 1944. ([Scene 1](#))



Figure 2: Victoria (Pat Fisher) in her dining room. ([Scene 22](#))



Figure 3: Victoria (Pat Fisher) and Sophie (Sarah Grace) visit Charles's grave. ([Scene 87](#))



Figure 4: Victoria (Pat Fisher) confronts her past. ([Scene 103](#))



Figure 5: Sophie (Sarah Grace Ackerman) swings in Victoria's backyard on her birthday. ([Scene 101](#))



Figure 6: Victoria (Pat Fisher) and Sophie (Sarah Grace Ackerman) share a rare moment of bonding. ([Scene 93](#))

CHAPTER THREE: RESEARCH MATERIALS

Screenplay

The following document is the shooting screenplay of Hope for a Thorn. The numbers in the top right corner indicate the page numbers of the script, while the numbers beside each scene heading represent the scene number.

Several weeks prior to production, we “locked” the script, meaning that the page numbers would remain intact despite any additional changes. Thus, any changes after this point appear in red text with asterisks in the margins and any new pages or scene numbers appear with a letter after the number.

Hope For A Thorn
(working title)

by
Erin Kitzinger

June 11, 2007

(c) 2007 Erin Kitzinger

Erin Kitzinger
Lasso the Moon Productions
7228 Abbey Lane
Winter Park, FL 32792
727-688-3418
ErinKitzinger@gmail.com
Registered WGAe No. I47629

1 EXT. MODEST HOUSE - YARD - DAY - 1944

1

A serene summer day. A small house sits alone in a heavily wooded yard. The hot midday sun beams brightly down on CHILD VICTORIA, age 8, and a WOMAN, early 30s, playing.

The girl, wearing a unique pendant and clutching a baby doll, sits on a tire swing hung from a tree branch as the woman spins her. She has long dark hair and huge eyes. Her face is round and innocent. Close on the girl's face as she spins around. The two are happy, enjoying the day and each other's company.

TITLES as the camera lingers on the girl's smile, her hair blowing in the breeze, her feet nearly above her head, the towering trees, the leaves on the ground. The only sounds are soft laughter and a gentle breeze, rustling the trees.

2 EXT. MODEST HOUSE - YARD - DAY - LATER

2

Child Victoria stands inside the tire swing, leaning her back against it as she twists up to survey the sky and the tall trees, blotting out the sun. She is alone, except for the doll that she cradles as if it were a baby.

She is interrupted by the sudden presence of a 1940s car driving along the dirt road. She is curious. There is clearly nowhere else along this small street for the car to go.

It stops in front of her house. She slips out of the tire swing and moves closer. She observes the car from behind a tree. She peers around its thick trunk at the MAN in a military uniform that emerges from the vehicle. He stands and hesitantly adjusts his uniform. He is holding something in his hand. She watches him approach the house.

He rings the doorbell and then removes his hat, holding it to his chest. The woman, now wearing an apron, opens the door. Her face falls the instant she sees the man. She is terrified by the sight of him. She begins shaking her head as soon as he opens his mouth.

Child Victoria is confused. She doesn't understand what she is seeing, who the strange man is, or why the woman is reacting the way she is.

The man presents her with a telegram and a folded flag, neither of which she wants to take. His body language is that of a very apologetic man. The woman slowly sinks to the floor in the doorway, vigorously shaking her head, and crying. The girl can hear her cries from where she stands. Child Victoria is scared, hiding behind a tree.

3 INT. MODEST HOUSE - KITCHEN - DAY 3

A 1940s kitchen. Child Victoria hovers in the doorway, holding her doll. Close on her face as we hear the cries and moans of the woman.

A buzzer goes off. The sound of an oven opening and a loud crash as a muffin tin is hurled at the ground.

Child Victoria clutches tightly to the doorway, greatly frightened.

4 INT. MODEST HOUSE - HALLWAY - DAY 4

Child Victoria sits on the floor, beside a closed door. She hesitates for a moment, before mustering the strength to speak.

CHILD VICTORIA
Momma? Is there anything to eat?

No response.

She places her ear to the door, listening for any sound, but there is none to hear. She gently touches the door, sadly.

5 INT. MODEST HOUSE - CHILD VICTORIA'S BEDROOM - DAY 5

Child Victoria has amassed a small pile of baby dolls. She studies the pile and then takes to them with a pair of sewing scissors, cutting their heads off and destroying them, carelessly placing heads in one pile, dismembered bodies in another. *

She picks up the doll from earlier and studies it intently. Then she glares at it and pulls out her knife. Close on her face as her anger is replaced by grief. *

CUT TO:

6 INT. TOWN CAR - DAY - PRESENT DAY 6

We abruptly cut to the absolute silence inside a car. VICTORIA, now 71 years old, is driving, her frail hands tightly gripping the steering wheel. She wears the same pendant around her neck.

Through the rearview mirror, she nervously observes twelve-year-old SOPHIE, who sits in the middle of the backseat.

Sophie, cute but drenched in sadness, stares straight ahead, emotionless. Her thick dark bangs are in dire need of a cut, skimming her eyes too closely. A small beat up suitcase is on the seat beside her.

The two sit in an uncomfortable silence.

7 EXT. TOWN STREET - DAY 7

The car drives along a small town road.

8 EXT. VICTORIAN HOUSE - DAY 8

The car pulls up to the circular driveway of a large Victorian house. Once elegant, the house is now overgrown and in need of fresh paint. The house is palatial but ominous, its beauty eclipsed by the cage-like feeling created by the tall trees surrounding it.

Victoria parks in front of the house and gets out of the car. Her frame is small but she carries herself with conviction. She wears a long black dress and her hair is pinned back tightly. She is a woman that is not easily deterred.

Sophie slowly opens her door. She drops her suitcase to the ground with a loud thud. She shuts the door behind her.

9 INT. VICTORIAN HOUSE - FOYER - DAY 9

Victoria opens the door of the house and leads Sophie, lugging her suitcase, inside.

The interior of the house is cavernous, dark, and dusty. The heavy curtains are tightly drawn, choking out any sunlight that may have hoped to seep in. It feels like a tomb.

10 INT. VICTORIAN HOUSE - PARLOR - DAY 10

A suffocating layer of dust blankets the room. The house is decorated in mostly antique furnishings, like walking into a time warp. Sophie trudges in and sits on a large overstuffed sofa, almost vanishing into its massiveness. A puff of dust blows up as she sits.

Victoria watches her for a moment, before sitting down on a wing back chair across from the sofa.

The two sit, awkwardly, studying each other and then looking away.

A long moment passes, neither sure what to do.

Finally,

SOPHIE

Can I have a drink?

Victoria starts to say something and then stops, choosing instead to head for the adjoining kitchen. In her absence, Sophie studies her surroundings, the heavy bookcase, the furniture and paintings, the overwhelming feeling of stiffness.

Victoria returns with a glass of murky yellow liquid somewhat resembling lemonade.

Sophie takes the glass and gulps it down, scrunching her face at its sour taste. Victoria stands over her, waiting for her to finish.

She hands the glass back to Victoria, who continues to stand over her.

SOPHIE

Where's the TV?

VICTORIA

People shouldn't waste their time with such rubbish, children especially. A good education is the key to success, Sophie. You really should be reading instead.

Sophie isn't sure how to take this, but it doesn't sound encouraging.

SOPHIE

Can I go to my room?

Victoria, still holding the glass, leads her toward the stairs. Sophie doesn't notice the towering pile of dirty dishes and newspapers tucked beside the sofa.

11 INT. VICTORIAN HOUSE - STAIRWELL - DAY

11 *

Victoria leads Sophie up a long, convoluted stairwell. Sophie is oblivious to its immenseness. Victoria gradually flips light switches as they move up, slowly illuminating the stairs. Victoria stops outside a closed door. *

VICTORIA

Here you are. Do keep it tidy.

As Victoria walks away, Sophie pushes the door, which squeaks open.

12 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - DAY 12

A frilly pink guest room with a large canopy bed and a wicker rocking chair next to a window, which overlooks an overgrown but beautiful garden. Several picture frames contain their original black and white inserts. The room is cold, as if no one had ever stayed in it before.

Sophie unzips her suitcase.

She pulls out a pillow and a worn one-eyed stuffed rabbit, which she fingers gently. She crawls onto the bed, clutching the rabbit tightly. She lies in the fetal position and closes her eyes.

FLASHBACK TO:

13 EXT. BEACH - DAY 13

The hot summer sun beams down onto a picturesque beach. Sophie and MAGGIE, late 20s and beautiful, relax on towels. An umbrella shields them from the scorching sun. Not a single other person is visible.

The colors are almost impossibly vivid.

They sip sodas from glasses containing vibrant paper umbrellas and watch the bright blue sea.

Sophie grabs a nearby Nerf football and tosses it at her mother. It nearly hits Maggie in the face before she catches it, inches from her nose, nearly spilling her drink in the process.

MAGGIE

Oh you'd better watch yourself, missy.

Sophie laughs and runs towards the sea. Maggie gets up and chases her.

MAGGIE

Go long!

Maggie hurls the ball. Sophie turns around just in time to be hit in the stomach with it.

SOPHIE

Hey!

Maggie has reached the water by now. They throw the ball back and forth a few times.

Maggie suddenly disappears under the water. Sophie looks around for her.

The water is still.

Sophie starts to worry.

SOPHIE

momma?

*

No response.

A moment later, Sophie is pulled under the water.

She pops up again, coughing. Maggie appears beside her, laughing. Sophie giggles and splashes her.

14 INT. MAGGIE'S APARTMENT - SOPHIE'S BEDROOM - NIGHT 14

A young girl's bedroom, full of life and color, decorated with a celestial theme. A bedside table holds pictures of Sophie and her mother. More pictures rest on the shelf over the bed.

Sophie lies in bed. Under her arm is the beat-up rabbit. Maggie sits beside her on the bed.

MAGGIE

Fun day?

SOPHIE

Yeah. I think it's gonna be a good summer.

MAGGIE

You mean it's gonna be the best one ever.

Sophie grins.

MAGGIE

What do you want to do tomorrow? We should do something fun.

Sophie thinks for a minute before her eyes light up.

SOPHIE
Mini golf.

MAGGIE
Done. Now get some sleep.

Maggie kisses her forehead and turns the light off.

SOPHIE
Good night, Momma.

MAGGIE
Good night, Sophie. I love you.

SOPHIE
I love you too.

Maggie closes the door, leaving Sophie in darkness.

BACK TO:

15 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT 15

A loud grumbling sound. Sophie awakes with a start. She winces and rubs her stomach gently. Slowly, she rolls off the bed and heads for the door.

16 INT. VICTORIAN HOUSE - STAIRWELL - NIGHT 16

Sophie leaves her bedroom, rubbing her eyes. She starts to head down the stairs. When she reaches the landing, she pauses, then heads to the right. She realizes she's going the wrong way and turns the other direction.

17 INT. VICTORIAN HOUSE - DINING ROOM - NIGHT 17

As Sophie enters the room, she spots the dining room table set with food. Victoria sits on one end of the seemingly mile long table. Sophie smiles and enters.

Victoria is startled by the sound. She stares at Sophie for a moment, as if she doesn't recognize her.

SOPHIE
Is it dinnertime?

Victoria softens slightly.

VICTORIA
Oh, Sophie. Um...

Sophie realizes that only one place setting is set and it's set for Victoria. The portion of the meal is small. Sophie is stunned. Victoria is embarrassed.

SOPHIE
Where's mine?

VICTORIA
I - silly me, I forgot that you were here. I'm afraid my mind isn't quite as sharp as it used to be.

Sophie is skeptical and concerned. But her stomach overrules her worry.

SOPHIE
Well, I'm hungry.

VICTORIA
Alright, well, I suppose you can have some of this.

Victoria leaves the room and returns a moment later with a salad plate. She scoops a small portion of her food onto the plate and offers it to Sophie, who studies it disdainfully.

SOPHIE
That's it?

VICTORIA
You're a child. You don't need much. So many obese children in this country. When I was a child, we were lucky to have meat twice a week.

Victoria returns to her food. Completely bewildered, Sophie takes her plate and leaves the room.

18 INT. VICTORIAN HOUSE - KITCHEN - NIGHT 18

Sophie sits at the table in the nearly dark kitchen. She scoops the crumbs up with her fork and hungrily licks her fingers.

19 INT. VICTORIAN HOUSE - PARLOR - NIGHT 19

Victoria sits in a stiff-backed chair, beside a delicate beaded lamp. She wears reading glasses and studies a worn book. Sophie sits on a satin-upholstered sofa.

She looks at Victoria, looks around the room, looks back at Victoria. Victoria is lost in her book.

Sophie gets up and peruses a bookshelf which, along with most surfaces in the room, is filled with photos of a man through various stages of his life. She picks up a heavy art book and starts to flip through the pages. Without looking up,

VICTORIA

That's a very expensive book,
Sophie.

Sophie slams the book closed. She picks up one of the photographs.

SOPHIE

Is this your husband?

Victoria sends a warning look Sophie's way.

VICTORIA

Children should be respectful of
other people's property.

Sophie rolls her eyes and looks toward Victoria. She notices something odd about the text. As she looks closer, she realizes that Victoria is holding the book upside down.

SOPHIE

Um, Victoria?

VICTORIA

Hm?

Sophie pauses. Victoria's eyes never leave the book.

SOPHIE

Nevermind.

20

INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT

20

The room is still as it was when Sophie first entered. Her suitcase sits open on the floor beside the bed, still full.

Sophie stands at the window, in her pajamas. She stares out into complete darkness, the dim light from the moon masked by thick trees. She searches for stars, but can't find any.

She finally gets into bed. She is tiny in comparison to it, and to the size of the room.

She tosses and turns as the room gradually lightens.

21 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - MORNING 21

Sophie turns to the window. The light streaming through looks dusty. She throws off the covers.

22 INT. VICTORIAN HOUSE - DINING ROOM - MORNING 22 *

Victoria is pouring two cups of coffee as Sophie enters the room in her t-shirt and pajama bottoms. She mechanically puts cream in one, sugar in the other. Not noticing Sophie, she carries them both to the dining table, placing one in front of herself, and one at the other place setting, humming to herself. *

Sophie sits down across from her and stares at her coffee.

SOPHIE

I don't drink coffee.

Victoria looks up, startled by her voice. It takes her a moment to realize what's going on.

VICTORIA

Oh. No, of course not.

She gets up and walks to the buffet table, her hands shaking. *

VICTORIA

Why don't you go put on some proper clothes?

Her voice trembles as she speaks. Sophie glares at her.

SOPHIE

I just got up.

Victoria approaches Sophie, who is still seated at the kitchen table. She looms over her.

VICTORIA

Just because you're a child doesn't mean you should walk around indecently. You should always look your best, just in case. You never know when someone might stop in or there's an emergency.

SOPHIE
Who's gonna stop in? Does anyone
even know you're still here?

Victoria is unwavering.

SOPHIE
Alright, I'll change.

She flees the room.

23 EXT. VICTORIAN HOUSE - YARD - DAY

23

Sophie wanders outside, wearing a pair of ripped jeans, a T-shirt, and flip-flops. She blindly walks through the overgrown yard.

The house is set upon acres of land. The yard was once-beautiful but obviously has not been cared for recently.

She finds the garden she saw from her bedroom window. There's a small trail that weaves throughout trees, weeds, and dying flowers. The entrance is marked by an ivy arch, which Sophie slowly touches. Sophie stops beside an ant hill. She grabs a nearby stick and plunges it into the heart of the hill, tearing it apart. When it is sufficiently destroyed, she continues moving.

A stone bench sits in a spot blocked by view from the house, under a canopy of trees. Sophie sits down and looks around sadly, tracing the outline of the bench with her finger.

Victoria appears under the arch. A purse is on her arm and a large black hat obscures most of her face.

VICTORIA
Come along, Sophie.

Sophie doesn't look up. A long pause.

VICTORIA
I'm quite certain you heard me,
young lady.

Still not looking up.

SOPHIE
Where are we going?

VICTORIA
Into town to buy you some new
clothes.

SOPHIE

I don't need new clothes.

VICTORIA

Don't be ridiculous. Your wardrobe is nothing but rags. A girl should have some nice blouses and a few proper dresses. Come now.

She stares intently at Sophie, who picks herself up from the bench and trudges after her.

24 EXT. TOWN STREET - DAY

24

Downtown. Very small and old-fashioned. This seems to be the main street, lined with antique stores, restaurants, and boutiques.

Victoria walks briskly. Sophie struggles to keep up.

Victoria peeks into a few windows, but isn't satisfied.

SOPHIE

How come I've never met you?

Victoria stops outside a small boutique.

VICTORIA

Of course your mother wouldn't have bothered to tell you anything about me.

SOPHIE

You don't seem like her.

VICTORIA

I'm not like her.

Victoria heads into the store. Sophie looks through the window at the straw hats and patterned dresses, sighs, and begrudgingly follows.

25 INT. BOUTIQUE - DAY

25

Victoria is at a rack, quickly flipping through prim and proper floral dresses. She eyes Sophie.

VICTORIA

What size are you?

Sophie shrugs.

VICTORIA
Probably a medium.

She holds one up against Sophie and nods, pleased with her guess. She casually tosses the dresses she likes over her arms.

A men's button-down shirt hanging on the wall catches Victoria's eye. She inspects it, touching the fabric, looking at the price tag. She smiles and starts to pick it up. Sophie appears beside her, staring at her. When Victoria notices her, she is momentarily confused. Then she hangs the shirt back up and flustered, turns away. *

25A EXT. BOUTIQUE - DAY

25A *

Victoria leads Sophie outside, her arms full of bags. Through the window, Victoria catches a glimpse of an elderly man passing by. She stops abruptly and turns to look at the window display, her back to the street. *

The man spots her and grins. *

VICTORIA
Richard!

RICHARD
Victoria! I can't believe it's you.

Victoria discretely adjusts herself, using the boutique's window as a mirror.

VICTORIA
Well. How have you been?

He laughs and shakes his head. He pulls her to him, wrapping his arms around her. She is clearly not used to this kind of physical contact and remains stiff. Not fazed, he glances at Sophie. *

RICHARD
Who's this little lady? Almost as lovely as her grandmother.

Sophie's eyes widen at Richard's blatant flirting and Richard winks at her. Victoria blushes.

VICTORIA
Let's not forget I am a married woman.

RICHARD

Victoria. It's been 2 years. Don't
you think it's time?

Sophie is embarrassed, not sure if she should be present for
this conversation. Victoria is flustered; she's enjoying the
attention, but trying to pretend otherwise.

He turns to Sophie.

RICHARD

She has been determined to break my heart since high school.

(beat)

You must be Maggie's daughter.

Sophie's eyes light up at the mention of her mother.

VICTORIA

Sophie.

RICHARD

It's a pleasure, Sophie. I'm the one your grandmother let get away.

He's gone too far. Victoria snatches Sophie's arm.

VICTORIA

That's quite enough, Richard. We have to go.

She starts to rush off **down the street**, Sophie struggling to keep up. *

RICHARD

Victoria, we have lots of catching up to do!

She doesn't respond as he calls after her.

RICHARD

How about **tonight**?

(beat)

Pick you up at 7?

*

26 EXT. VICTORIAN HOUSE - DAY

26

Victoria pulls up in the town car, Sophie again in the back seat. They start to unload. Sophie is quick to respond.

SOPHIE

I'll get them.

Victoria smiles proudly at Sophie's offer.

VICTORIA

That's a good girl.

Victoria heads toward the house.

Sophie waits a moment and starts picking up the bags. When she gets to the front of the house, she discreetly checks the mailbox. Empty.

She frowns, kicks the mailbox stand, and then takes the shopping bags to the trash cans.

28

EXT. VICTORIAN HOUSE - PORCH - DAY

28

Sophie enters the back porch, where Victoria is sitting down two glass bowls of a single scoop of vanilla ice cream. Sophie's eyes light up when she sees the treat. *

SOPHIE *

Ice cream? *

Victoria nods. *

VICTORIA *

To celebrate the belated arrival of your manners. Let's hope it's more than just a fleeting change. *
Why don't you put on one of your new dresses? *

SOPHIE *

I'll just eat in this. *

Victoria doesn't seem to hear the response. *

VICTORIA *

Charles and I used to do this every afternoon once he retired. He loved homemade ice cream. *

The two sit on the wrap-around porch, overlooking the vast backyard. Victoria stares wistfully out onto the porch. *
Sophie hungrily digs into her ice cream.

SOPHIE

Who was that man at the store? Was he your old boyfriend?

*

Sophie wrinkles her nose at this idea. Victoria doesn't acknowledge the question. Sophie takes a few bites and tries again.

SOPHIE

So was that like the whole town?

Victoria still doesn't respond.

Sophie, longing to talk, continues trying.

SOPHIE

I've never seen any place this small before.

Sophie gives up. After a considerable pause, Victoria finally speaks, but she doesn't look at Sophie when she does.

VICTORIA

I ran into Richard today in town, dear. Would you believe he's still chasing me after all these years?

She chuckles to herself.

VICTORIA

I do hope you realize how lucky you are.

SOPHIE

How lucky I am? What are you talking about?

VICTORIA

Oh don't be silly, darling. I told him you're the only one for me. He's never had anything on you. I love you so much.

Victoria waits for a response. Sophie is dumbfounded.

After a moment, Victoria turns to face at Sophie. She stares at her without really looking, her eyes glassy and unfocused. A long moment passes, Sophie frightened.

SOPHIE

Can I have some more ice cream?

29 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - EVENING 29

Sophie kneels beside her suitcase. She pulls out a t-shirt and boxer shorts. She lays them on the bed and is about to pull off her shirt when there's a knock on the door.

Sophie turns expectantly but no one comes in.

SOPHIE

Yeah?

The door opens. Victoria enters. Sophie stiffens, obviously uncomfortable with her.

VICTORIA

I was just checking on you. Making sure you hadn't destroyed the room already.

She smiles vaguely and looks around the room, noticing the full suitcase on the floor.

VICTORIA

Sophie, you haven't unpacked yet?

SOPHIE

No.

VICTORIA

Well you can't live out of a suitcase forever, can you?

SOPHIE

No.

Victoria waits for an explanation.

SOPHIE

I'm not like I'm gonna be here forever. It'd be stupid to unpack and then pack again. *

Victoria nods, not listening. She opens the closet and turns to Sophie.

VICTORIA

There are plenty of hangers in there. And of course, there's the dresser. For stockings and undergarments and things.

SOPHIE

Okay.

VICTORIA

Good. Well, I'll be downstairs then.

Sophie goes to the closet as Victoria leaves the room. It is empty, except for a dozen perfumed satin hangers. She picks one up and looks at it. She holds it to her nose and sniffs. Then she puts it back and closes the closet.

She grabs her suitcase and starts to zip it up, when she notices a case full of CDs inside. A shy smile appears on her face at the familiar and comforting sight. She looks around the room, but there is no sign of technology there.

30 INT. VICTORIAN HOUSE - PARLOR - EVENING

30

Victoria again sits in her chair, this time listening to an old radio playing a crackly jazz record while she stitches the word "Charles" on a piece of fabric.

Sophie runs into the room, clutching her CD case. *

SOPHIE

Where's the CD player?

Victoria pricks her finger, startled by Sophie's voice. She winces in pain.

VICTORIA

Sophie, please don't startle me like that. And I don't have a CD player. I do have a radio though. And a record player. You'll have to be careful with it.

SOPHIE

Why is everything in this house so old?

Sophie starts to leave in a huff. Victoria watches her for a moment, touched by a slight twinge of sympathy.

VICTORIA

Maybe we could do something else.

SOPHIE

Like what? Knit? Listen to stupid old music?

VICTORIA
How about a game?

SOPHIE
A game?

VICTORIA
Sure. We could play cards. Do you like Gin Rummy? Or I - I might have an old board game lying around. In fact, I think Charles got a Monopoly set in 1970- Goodness, when was that?

SOPHIE
Um, no thanks.

VICTORIA
Let's see. It was just after he got that promotion.

Sophie rolls her eyes and starts to leave. Victoria snaps back into the moment.

VICTORIA
What do you normally do at home?
With your mother, I mean?

Victoria seems suspicious of any activity Sophie and Maggie might be involved in.

SOPHIE
I don't know. Just hang out or watch TV or read.

VICTORIA
Okay well let's hang out.

Victoria is encouraged by this idea. She puts down her embroidery and looks expectantly to Sophie. Sophie just looks at her.

VICTORIA
So what do we do?

SOPHIE
I think I'm getting tired.

Sophie turns to leave, as the doorbell rings. Her eyes as wide as saucers, she bolts toward it.

31 INT. VICTORIAN HOUSE - FOYER - EVENING 31

Sophie throws open the door. Her face falls when she sees it's Richard, dressed up and holding a single rose.

RICHARD

Guess I should've brought two roses. The old lady home?

Sophie doesn't answer. She just walks away. Victoria appears.

VICTORIA

Richard! What ever are you doing here? I thought I made myself clear.

Despite her protests, Victoria is obviously self-conscious that she isn't more made up.

RICHARD

Oh that hard-to-get act doesn't fool me a bit. Never did. Are you ready?

VICTORIA

Well, no. No. I mean, I can't go with you. I told you that.

Richard is disappointed, but not deterred.

RICHARD

Well. Another time then. G'day, m'lady.

He bows dramatically and then turns and leaves. Victoria shuts the door behind him, conflicted.

32 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT 32

Sophie lies in bed, tossing and turning. She stares up at the canopy.

She gets up and goes to the window. She looks down at the garden.

She sits in the wicker chair, rocks back and forth.

She goes back to the bed. She picks up her rabbit and moves it like it's alive.

SOPHIE

Hello Arthur.

Sophie stares at the rabbit's one eye, as if waiting for a response. Her face saddens.

She puts the rabbit down and stares off longingly.

FLASHBACK TO:

33 INT. MAGGIE'S APARTMENT - BEDROOM - NIGHT 33 *

Sophie lies in bed, snuggled up under the blankets. Maggie lies with her. Sophie holds her rabbit tightly. The scene is picturesque, but the sides of the frame are dark, encroaching on the idyllic image.

Maggie is reading Alice in Wonderland aloud, holding the book so both Sophie and the rabbit can see it.

MAGGIE

Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it-

BACK TO:

34 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - MORNING 34

Sophie lies flat on her back in bed, staring at the ceiling, her arms closed tightly around a framed photograph. It is a candid shot of herself and her mother, Sophie is smiling, Maggie is caught off guard. Finally she finds the strength to get up. She kisses the picture and opens her bedroom door to find the dirty shopping bags sitting outside her room.

35 INT. VICTORIAN HOUSE - BATHROOM - MORNING 35

An all-white bathroom with tile floors and a claw-footed bathtub.

Sophie sits on the edge of the tub. One bag of clothes sits across from her, a single frilly dress draped over the hamper. She stares at it.

36 EXT. VICTORIAN HOUSE - PORCH - DAY

36

Victoria has prepared lunch. Pink lemonade, a salad, and sandwiches. She serves the salad, placing an even amount in two bowls and then fishing through one to remove the onions. She takes cucumbers from the other. She hands Sophie the one with extra onions and no cucumbers. *

SOPHIE

What are you doing? I hate onions.

Victoria looks startled. She sort of mumbles something to herself and quickly repairs her mistake, her hands slightly shaking.

The two begin to eat.

A long moment passes before Sophie's guilt overtakes her.

SOPHIE

I'm sorry I threw away the clothes.

VICTORIA

Thank you. This type of thing had better not happen again, young lady. I swear, you're just like...Maggie.

The comparison gives Sophie renewed strength.

SOPHIE

But they're stupid looking.

VICTORIA

That's absolutely untrue. A woman should always be well-dressed.

SOPHIE

I was well-dressed before, when my momma bought my clothes.

VICTORIA

Your mother was entirely incapable of raising a child, much less dressing one. You look like a lady now.

SOPHIE

I don't wanna look like a lady. And don't you dare say anything about my momma!

VICTORIA

Sophie, I knew your mother much longer than you did. I think I'm a more accurate judge of her character than you are. Besides, you have a bit of a bias, wouldn't you say? She was your mother, after all.

SOPHIE

And she was your daughter.

Sophie pushes her food away.

SOPHIE

I'm not hungry.

37 INT. VICTORIAN HOUSE - HALLWAY - MORNING

37

Sophie wanders down the great halls of Victoria's house, dragging her hand against the wall. She stops in front of a door. She listens down the hall for a sound. She is greeted with silence, so she opens the door.

40 INT. VICTORIAN HOUSE - CHARLES'S BEDROOM - DAY

40

Sophie opens the door of a room that has been through many changes. The room is a hodgepodge of the different purposes for which its been used. The closet door is open, revealing men's shirts, neck ties, and shoes, indicating that its most recent use has been as Charles's bedroom. Several framed photographs of Maggie sit around the room.

41 INT. VICTORIAN HOUSE - HALLWAY - DAY 41
 Sophie moves on down the hall.

42 INT. VICTORIAN HOUSE - MAGGIE'S BEDROOM - DAY 42
 Sophie's eyes light up as she realizes this is her mother's bedroom.

She gently traces the brass headboard. She slowly sits down on the bed, touching the white lace comforter before lying down on her back. A slow smile creeps across her face as she closes her eyes.

She picks up two small round pillows off the bed. Still lying on her back, she thrusts them up over her head.

FLASHBACK TO:

43 INT. MAGGIE'S APARTMENT - LIVING ROOM - DAY 43

The area immediately surrounding Sophie and Maggie is well-decorated, small, but cozy and fun. The far ends of the room, however, are empty and decrepit. Though it's barely noticeable, paint is starting to peel off the walls and there are holes in the walls.

Sophie wears a T-shirt and a short skirt. She carries a set of cheap pompoms. Her mother is holding a set as well. They stand beside each other.

MAGGIE

Alright Sophie, now I was captain of the squad in high school, so you are getting lessons from an expert. You do know that right?

SOPHIE

I know.

MAGGIE

Alright then. Watch and learn.

Maggie begins the steps of a simple cheer. Sophie follows her. She gets the first steps right and then turns the wrong way and runs into her mother. They laugh.

BACK TO:

44 INT. VICTORIAN HOUSE - MAGGIE'S BEDROOM - DAY 44
 Sophie smiles wistfully, clutching the pillows to her chest.

45 EXT. VICTORIAN HOUSE - DAY 45
 Sophie covertly sneaks out the front door and runs to the mailbox. Again, empty.
 Victoria watches her from the window.

46 INT. VICTORIAN HOUSE - KITCHEN - DAY 46
 Victoria is pouring a glass of water. Sophie sits on a stool near her. She waits for Victoria to speak.

VICTORIA
 Everything alright?

SOPHIE
 Yeah.

She looks down at her hands, plays with the folds of her dress.

SOPHIE
 Weird she hasn't called or anything, huh? It must be taking her longer than she thought. She probably doesn't want to get my hopes up yet.

VICTORIA
 About what?

SOPHIE
 Whatever she's doing. I'm sure it's a really good surprise. She's probably... buying a new car. Or getting us a house on the beach somewhere. Yeah. That's probably it. Or she's looking for my dad maybe.

Victoria looks at her. Sophie's eyes are filled with hope. Victoria offers a smile, which is just enough to restore Sophie's faith.

47 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - DAY 47

Sophie walks into the room. Instantly she knows something's not right. Her eyes go to the bed, where her sad one-eyed rabbit usually sits. In its place is a brand new **stuffed bear** * with a bright red bow around its neck.

Sophie gasps. Then she runs out of the room.

48 INT. VICTORIAN HOUSE - PARLOR - DAY 48

Victoria is dusting off some framed pictures of Charles. Sophie's voice echoes through the house.

SOPHIE (O.S.)
Victoria?

VICTORIA
In here, Sophie.

Sophie throws the door open.

SOPHIE
My rabbit. Where's my rabbit?

Victoria is confused by Sophie's panicked state.

VICTORIA
I thought you would like a new one.
That old thing was falling apart.

SOPHIE
I've had it since I was a baby. My
mom got it for me.

VICTORIA
Oh Sophie, I'm so sorry. I thought
I was helping.

SOPHIE
Well, stop trying to help me!
(beat) *
Where'd you put it?

VICTORIA
The trash can outside.

Sophie rushes out. Victoria is devastated.

49 EXT. VICTORIAN HOUSE - DRIVEWAY - DAY 49

Sophie sits on the ground, beside an empty trash can. She stares off into space. Victoria appears behind her, in the distance. She just watches.

50 INT. VICTORIAN HOUSE - DINING ROOM - EVENING 50

Dinner time.

VICTORIA

Have you thought of anything you need, dear? I simply must make this up to you. New toys perhaps? Some paints or something?

SOPHIE

No.

VICTORIA

Well maybe you'd like to start gardening with me. Gardening is an excellent skill for a woman to have. And there's so much work to be done. I've really let the yard go to shambles lately. It used to be so beautiful.

SOPHIE

What was my *momma* like when she was my age? *

Victoria is caught off-guard.

VICTORIA

Well she was - she was a little girl. You know. She was like you. Now if we start by just mowing and, well we'll probably have to resod-

SOPHIE

How was she like me?

VICTORIA

Sophie, don't you want to help me figure out how to fix up the yard?

SOPHIE

Not really.

VICTORIA

Oh sure you do. You'll have so much fun playing out there once it's all tidied and pretty. And once school starts, your little friends can come play.

SOPHIE

But I really want to know-

VICTORIA

We can grow tomatoes! Oh I've always wanted to do that. And peppers and cucumbers-

51 INT. VICTORIAN HOUSE - HALLWAY - NIGHT 51

Sophie wanders the endless hallways of Victoria's mansion.

She finds a bookcase in a long hallway. It feels a bit out of place in the narrow space. She peruses the books. She finds an old copy of Alice in Wonderland. She starts to smile and gingerly touches the book's spine. She pulls the book out.

Behind the book is a glimmer of bronze. Curious, Sophie moves a few more books to discover a doorknob. She takes a step back, astonished.

She attempts to move the bookcase by pushing it. It's much too heavy.

Sophie listens for her grandmother. Then she begins taking out books until she has cleared a whole row. Then she reaches her arm through and turns the knob.

It opens. She slides through the shelf and topples over into the room.

52 INT. VICTORIAN HOUSE - NURSERY - NIGHT 52

Sophie enters a darkened room. Light barely seeps in around the heavy curtains.

She flips on the light switch to reveal the nursery, dimly lit by a small lamp.

She goes further inside. She touches the spotless bedding of the crib. She pulls open a drawer to reveal an unopened package of diapers, talcum powder, and other items.

Sophie is confused. A picture frame on the dresser catches her eye. She picks it up to get a closer look. It is homemade and decorated with pink flowers. Letters spell out "SOPHIE" across the bottom.

Sophie gasps.

53 INT. VICTORIAN HOUSE - PARLOR - NIGHT

53

Victoria is flipping through a photo album. Sophie approaches her cautiously.

SOPHIE
Hey Victoria?

Victoria doesn't look up.

VICTORIA
Mm hmm?

SOPHIE
Did I live here when I was a baby?

Victoria is alarmed, but doesn't give anything away.

VICTORIA
No.

SOPHIE
Oh. 'Cause the nursery...

Victoria turns sharply to face Sophie. Tears are forming in Victoria's eyes. She can hardly speak.

VICTORIA
Stay out of there, Sophie. Just
stay away. I'm begging you.

Sophie doesn't know how to respond.

54 INT. VICTORIAN HOUSE - BATHROOM - NIGHT

54

Sophie is preparing for bed. Bored with the standard square mirror that hangs over the sink, she instead opts for an intricately engraved hand mirror resting on the counter. She admires its beauty and then begins to use it to brush her hair.

She smiles at her reflection, liking the way she looks framed by the ornate, antique mirror.

As she begins to lower the mirror back down, she bangs it on the edge of the counter and drops it.

It shatters into several pieces. She bends down to pick up the pieces, cutting her finger in the process. *

SOPHIE

Ow!

She clutches her finger, which is gushing blood. She puts it to her lips and sucks, but the blood continues.

She searches the cabinet. Inside is a box of Band-Aids, which, to Sophie's dismay, is empty. *

She wraps her finger with toilet paper and heads downstairs.

55

INT. VICTORIAN HOUSE - PARLOR - NIGHT

55

Victoria is sitting on the sofa in her black dress, listening to music with her eyes closed. She seems to be lost in a sort of revelry. Around her are photographs of Victoria and Charles's life together. There are also several "Happy Anniversary" cards. Sophie eyes them hesitantly.

She approaches Victoria cautiously.

SOPHIE

Um, Victoria?

No response. Victoria's head slowly sways back and forth, a sweet smile on her face. Her lips softly move, as if she is speaking.

Sophie takes a step closer.

SOPHIE

Victoria?

Still nothing. Sophie takes a breath and stands in front of her.

SOPHIE

Victoria!

Victoria's eyes snap open, instantly fixated on Sophie's face.

Sophie swallows hard.

SOPHIE

Sorry to bother you. I just-

VICTORIA

You just what?

Her voice is cold and frightening. Sophie shuts her mouth.

VICTORIA

You think you can just walk in here whenever you want?

SOPHIE

No. No, but I-

She starts to hold up her bloodied finger.

VICTORIA

But you what, Maggie?

SOPHIE

Maggie? What-

VICTORIA

You come interrupt me because you cut your finger?

Sophie is too stunned to speak.

Victoria shuts her eyes again.

VICTORIA

I was just trying to enjoy some time alone with my husband on our anniversary. My dear, sweet Charles. I know you can't understand. No one will ever love you like my Charles loves me.

She smiles again, only this time it is sinister.

VICTORIA

You thought you could take him. You thought he loved you more than he loved me. Well you can't take him from me now, Maggie. He loves only me now.

Victoria is fighting back tears as she speaks. Sophie starts to back away, quietly sneaking across the hardwood floor. When she reaches the doorway, however, she steps on a squeaky board.

She freezes.

Victoria's eyes pop open once again. She jumps off the couch faster than seems possible for a woman in her state. She grabs Sophie tightly by the arm and drags her off.

56 INT. VICTORIAN HOUSE - FOYER - CONTINUOUS 56 *

Victoria throws her into the walk-in closet. Sophie crumbles to the floor.

Victoria closes the door and slides a lock across the top of it.

VICTORIA
Sweet dreams, Maggie.

57 INT. VICTORIAN HOUSE - COAT CLOSET - NIGHT 57

Sophie sits up, slowly. The light in the closet is off, the only light filtering in through the slats of the closet door is from a lamp in the foyer. She tries to open the door. Nothing. *

Her small fingers try to grab at a slat and break it, but she's not strong enough.

She moves to the back of the closet and amasses a pile of coats to make a small bed, wiping tears from her eyes.

Suddenly a figure appears seated near the front of the closet.

Sophie squints.

SOPHIE
Hello?

The figure turns. It is clearly a woman, her long hair visible against the back light.

Sophie looks confused for a moment. Then she speaks tentatively.

SOPHIE
Momma?

The figure doesn't respond. Sophie creeps closer. It is indeed Maggie, but she is oblivious to Sophie's presence. *

SOPHIE
Momma! Momma? *

Maggie is softly crying.

SOPHIE
momma, what's wrong? *

Maggie continues to ignore her. She mutters to herself.

MAGGIE
 That witch. Who does she think she
 is?

Maggie moves to the back of the closet, to Sophie's makeshift
 bed. She lies down.

Sophie curls up beside her, a small smile on her face from
 the touch of her mother.

SOPHIE
 It'll be okay, *momma*. I'm here. *

CUT TO:

58

INT. VICTORIAN HOUSE - CLOSET - MORNING

58

Victoria stands looking down at Sophie, who is still in the
 same position on the floor, her finger covered in dried
 blood.

VICTORIA
 What on earth are you doing in
 here?

Sophie wakes up. At the sight of her grandmother, she
 shudders and tries to slide backward into the safety of the
 hanging coats.

VICTORIA
 My goodness, child. Are you
 alright?

SOPHIE
 Please leave me alone. Please.

VICTORIA
 But how did you get in here? What
 happened to your finger?

Sophie looks at her, unsure if she should tell her the truth.

SOPHIE
 (timid)
 You locked me in here.

Victoria is taken aback.

VICTORIA

I what? Surely you can't really believe that. Oh Sophie. I'm sorry. I've been careless. We should really talk about everything you're going through with your mother.

SOPHIE

No. No, I don't want to talk about her.

VICTORIA

But it would be good for you. Obviously you aren't handling this well. Making up stories about your own grandmother locking you in a closet. Good heavens!

SOPHIE

No I'm okay. I think maybe I had a bad dream is all.

VICTORIA

Okay then. I must get this lock fixed though. It must be broken, to just lock itself like that.

SOPHIE

Yeah. Probably broken.

VICTORIA

Why don't you get yourself cleaned up? Is that finger alright?

SOPHIE

Yeah, it's fine.

Barefoot, Sophie wanders outside. She can see Victoria inside the house, so she covertly sneaks through the trees until she reaches the edge of the property.

60 EXT. STREET - MORNING 60

Sophie meanders down the lonely street, kicking rocks and flowers. There isn't much to the town, a few scattered houses here and there.

61 EXT. PLAYGROUND - DAY 61

Eventually she finds a tiny playground at the edge of a pond. She walks to the water's edge and looks down at the murky blackness. Then she walks straight in, a determined expression on her face. Once she is up to her chest, she takes a deep breath and goes under.

The water calms down.

A moment later, she bursts from the surface, gasping for air.

Discouraged, she pulls herself out of the water and heads for a large plastic tube on the playground. Cold and wet, her feet cut, she curls up and falls asleep in the tube.

62 EXT. PLAYGROUND - DUSK 62

Over the sound of crickets comes a police siren, getting louder and louder. The flashing lights fill the tube with color as Sophie wakes. She freezes as she hears approaching footsteps.

SHERIFF (O.S.)

Sophie?

She hesitates. The SHERIFF sticks his head in the tube.

SHERIFF

I've been looking all over for you,
little girl. You can't just go
runnin' off like that.

Sophie doesn't respond. He holds out his hand and pulls her out. As she steps out of the tube, she pauses again.

SOPHIE

Please don't make me go back with
her. She's awful. She locked me in
a closet and she's crazy! Please
help me!

The sheriff crouches down to her level.

SHERIFF

Sophie, I know you're having a rough time. But your grandmother is trying to help you. Victoria's a good woman who's gone through a lot herself. I've known her a long time. She was worried sick today. You shouldn't say things that aren't true. Okay, darlin'?

Sophie sighs in defeat.

63 EXT. VICTORIAN HOUSE - NIGHT 63

Victoria throws open the door and is relieved to see her granddaughter, angrily standing next to the sheriff.

VICTORIA

Oh thank heaven!

Sophie ignores her and bolts inside.

64 INT. VICTORIAN HOUSE - BATHROOM - MORNING 64 *

Sophie sits in the bathtub, her legs tightly clutched to her chest, trying to make sense of everything.

65 INT. VICTORIAN HOUSE - KITCHEN - MORNING 65

Sophie, her hair dripping water onto the tile floor, expertly cracks an egg into a pan.

Victoria enters behind her.

VICTORIA

What are you doing?

Her eyes growing wide, Sophie freezes.

SOPHIE

Nothing. Just making something to eat.

VICTORIA

Well why didn't you ask me? I'll make you something.

SOPHIE

No! No, I got it.

Victoria studies Sophie's face. Sophie doesn't want to meet her eyes and her hand moves closer to the handle of the pan. Sophie's fear finally registers and Victoria relents.

VICTORIA

Well, if you need anything, just ask.

Victoria manages a smile and walks away.

66 INT. VICTORIAN HOUSE - MAGGIE'S BEDROOM - MORNING

66

Sophie sits in her mother's bedroom, her breakfast on a plate beside her. She has virtually destroyed the orderly closet; tons of boxes are opened all around the room, various items strewn about. She rifles through them, putting some belongings into a single box.

Sophie finds a high school yearbook. She flips through it. She finds a candid picture of Maggie and a boy, sitting at a table and laughing. The caption says his name is Bobby Bryan. Bobby signed beside it, an inscription that begins "Hey Gorgeous."

The picture strikes Sophie. She touches it, her fingers gliding over both of their faces. She studies Bobby. She glances at herself in the mirror, studying her face, before looking back down at Bobby. She smiles and closes the yearbook.

She spots a white jewelry box on the dresser. She opens it.

Inside is a beautiful necklace, a sapphire hanging at the end of a silver chain. She holds it up to the light. Then she goes to the mirror and puts the necklace around her neck. She beams at her reflection.

The image in the mirror becomes that of Maggie, dressed in a blue prom dress. She touches the necklace and turns to look up at Bobby, the boy from the yearbook, standing beside her in a tux. He smiles at her.

BOBBY

Hey gorgeous.

MAGGIE

Isn't it beautiful, Bobby?

BOBBY

Not as beautiful as you.

He offers his hand which Maggie gracefully takes.

A knock on the door jars Sophie back to the present. Victoria enters. She is more timid than we've seen her.

VICTORIA
Sophie, would you mind helping with dinner please?

Perplexed, Sophie looks down at the breakfast plate sitting beside her. She turns to the window. The setting sun is sending streaks of red and orange across the sky. Sophie turns back to the door, but Victoria is gone.

67 INT. VICTORIAN HOUSE - KITCHEN - EVENING

67

Victoria motions to some mushrooms sitting on the counter, beside an empty can of cheap spaghetti sauce.

VICTORIA
Those need to be washed. Would you mind, dear?

Sophie goes to get them but as she leans over to grab a paper towel, Victoria spots the necklace.

VICTORIA
Where did you get that?

Her voice is as cold as ice, chilling Sophie to the bone.

SOPHIE
Get what?

VICTORIA
That necklace.

SOPHIE
I found it in my momma's room.

VICTORIA
I know you're having fun but maybe all this snooping around isn't such a good idea.

SOPHIE
Well there's nothing else to do around here.

Victoria stirs a pot of sauce, silent for a moment, trying to restrain herself.

SOPHIE

What's the big deal? Where'd it
come from?

Victoria fumbles for a response.

VICTORIA

Children shouldn't ask so many
questions.

SOPHIE

Did you give it to her? *

VICTORIA

No.

SOPHIE

Then who did? Did Charles?

Victoria can't handle it. She starts to break down.

VICTORIA

Sophie, please! Just leave it
alone!

In her frenzy, she knocks the pot of sauce off the stove. It
falls to the floor, the liquid splashing on Sophie's bare
legs.

Sophie squeals and darts behind the wall. She watches
Victoria from behind its safety. A frazzled Victoria looks up
to see her, peeking out from behind the wall, the sapphire
necklace dangling from her neck.

FLASHBACK TO:

68 INT. MODEST HOME - KITCHEN - DAY 68

Same shot from before. Child Victoria hovers behind the wall,
her pendant dangling from her neck, as she watches her mother
break down in the kitchen.

BACK TO:

69 INT. VICTORIAN HOUSE - KITCHEN - EVENING 69

Stunned, Victoria just stares at her granddaughter. Sophie
runs off, leaving a trail of spaghetti sauce on the floor.

Victoria sinks to the floor, finally realizing the impact her
choices have had on her family.

70 INT. VICTORIAN HOUSE - PARLOR - NIGHT 70

Victoria, still shaken up, picks up a framed photograph of Victoria and Charles on a dresser. She opens the frame and removes the picture to reveal a second picture behind it, of Charles and Maggie, who wears the sapphire necklace. Maggie wears her prom dress and both look happy. Victoria studies the photograph for a moment.

She reaches into the bottom drawer of a side table. At the very bottom she finds a stack of unsent letters addressed to Maggie Thorne in elegant feminine cursive. She touches them almost fearfully, reliving her mistakes.

71 INT. VICTORIAN HOUSE - KITCHEN - DAY 71 *

Sophie sits on the floor, cleaning up the spaghetti sauce with a paper towel. Victoria enters the room, surprised.

VICTORIA
Goodness me, what ever are you
doing?

Sophie is frightened by her grandmother's presence.

SOPHIE
I'm sorry. I just didn't want us to
get bugs.

VICTORIA
Well you didn't have to clean it. I
was going to do it. In this house,
whoever makes the mess cleans the
mess. I just had some things to do
first.

Sophie returns to her cleaning.

VICTORIA
Sophie, I think maybe we should
talk.

SOPHIE
There's nothing to talk about.

VICTORIA
We both know that's not true. Look,
this isn't an easy thing for
anyone. You don't have to be strong
all the time. Losing your mother...

Sophie begins to scrub the floor harder, though it is now spotless.

VICTORIA
I didn't mean to frighten you
earlier.

She waits for a response and still doesn't get one. Victoria squats down, with difficulty.

VICTORIA
Sophie, please look at me.

Sophie still scrubs the floor.

VICTORIA
I think it's clean, dear. Thank
you.

Sophie continues to clean, but shakes her head vigorously at her grandmother's comment.

VICTORIA
It's clean, Sophie.

SOPHIE
No, it's not! It's not clean
enough! It's still dirty! It's
still dirty!

What exists of Victoria's maternal instincts kick in and she reaches out and pulls Sophie towards her. She wraps her arms around her tightly.

VICTORIA
It's okay, it's okay. You're okay.

The two sit in silence, gently rocking back and forth. For the first time, Sophie lets it all out.

74 INT. VICTORIAN HOUSE - MAGGIE'S BEDROOM - DAY

74

Sophie goes through her mom's closet. *

She picks up clothes and tries to smell them; she frowns at the realization that years of storage have taken away any remnants of her mother's scent.

She finds Maggie's blue prom dress. She strokes the fabric before pulling it over her head. She's drowning in it, but doesn't care.

Behind her, the door opens and Victoria enters.

VICTORIA

Maggie.

Victoria is thrilled to see the girl she thinks is her daughter. Sophie turns but Victoria doesn't recognize her.

VICTORIA

You came back.

Victoria rushes to her and hugs her tight. Sophie is flustered but plays along.

VICTORIA

Oh thank heavens. It's so good to see you. You've missed so much.

Victoria begins crying.

VICTORIA

I was so afraid I'd never see you again. That I wouldn't get to say goodbye to my little girl.

Sophie can't handle it. She wriggles away from Victoria's arms.

SOPHIE

Victoria, it's me! It's Sophie!

Victoria shakes her head, her eyes closed so she can't see Sophie in front of her.

VICTORIA

No. No. Be Maggie. Just be Maggie. Give me one more chance.

72 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT

72

Sophie, dressed in her nightgown, stands with a box full of Maggie's belongings. She is midway through redecorating the room with Maggie's things - replacing pictures, placing crafts and drawings on the dresser, the mirror, anywhere. A string of beads goes across the canopy.

Victoria enters.

VICTORIA
 Sorry to disturb you, but I just
 wanted to check on you.

SOPHIE
 I'm fine.

Victoria awkwardly hovers at the door.

VICTORIA
 Suppose we had a nice dinner
 tomorrow night. Got dressed up and
 had a real feast. Wouldn't that be
 fun?

SOPHIE
 Okay.

Sophie's agreement pleases Victoria immensely.

VICTORIA
 Very good. Good night.

73 INT. VICTORIAN HOUSE - DINING ROOM - NIGHT

73

Victoria has gone all out. The table is decorated with
 flowers and candles and an elegant meal. Sophie, wearing a
 dress, goes to sit at the end of the table, opposite
 Victoria, but she is stopped by her grandmother. Victoria
 motions for her to come closer.

Sophie moves a seat down.

VICTORIA
 Come sit by me.

Sophie reluctantly takes the seat beside Victoria.

VICTORIA
 Now, isn't this fun?

Sophie provides an obligatory nod.

SOPHIE
 You got flowers for this?

VICTORIA
 Well uh actually Richard had them
 sent over.

Embarrassed, Victoria tries to change the subject.

VICTORIA

I'm afraid I may have cooked a bit too much. I got a tad carried away.

Victoria is obviously very proud of her meal. She begins to serve Sophie. She offers a spoonful of green beans but falters as she looks at her granddaughter.

VICTORIA

You know, Sophie, that necklace really looks quite beautiful on you.

Sophie instantly drops her cold demeanor and beams as Victoria struggles with her next words.

VICTORIA

You look so much like her.

SOPHIE

Really?

Victoria lowers her head and nods. Sophie smiles. *

85 INT. VICTORIAN HOUSE - HALLWAY - EVENING

85

Sophie wanders down the hall toward her bedroom. She pauses outside Maggie's room. She touches the door and smiles, then hears a noise through the slightly open door. She pushes it open enough to see inside.

Victoria kneels at the side of the bed, praying.

Sophie watches her for a long moment, Victoria unaware of her presence. *

SOPHIE

What happened between you and my momma? *

Victoria is caught off guard, embarrassed that Sophie found her. *

VICTORIA

Excuse me? *

Sophie steps into the room. She's not going to let Victoria get off that easily. *

SOPHIE

You and my momma. What was wrong? *

Victoria stands up, dusts her hands off, and sits on the edge of the bed. *

VICTORIA
Well, we never quite got along. *

SOPHIE
Why not? *

VICTORIA
There were quite a few reasons, I imagine. *

SOPHIE
But you loved her, right? *

Victoria doesn't know how to respond. She plays with her napkin and ponders the question. *

VICTORIA
Relationships can be complicated. *

SOPHIE
But, you have to love your daughter, right? Isn't that like a rule? *

A long pause. *

VICTORIA
Charles, he was a much better parent than I was. *

73B INT. PARLOR - DAY

73B *

Victoria and Sophie sit across from each other, reading. Victoria is engrossed in her book, but Sophie keeps looking up at Victoria, trying to get the nerve up to speak. *

Finally, *

SOPHIE
What happened to Charles?

Victoria looks up from her book. She sighs and then, with difficulty, responds.

VICTORIA
He passed away about two years ago.
He was very sick.

SOPHIE
Did my mom know when he died?

VICTORIA
No. I couldn't find her. I tried. I thought she should know.

SOPHIE
Why did you and Charles sleep in separate rooms?

An even longer pause.

VICTORIA
I've made some mistakes in my life. Some big ones. And Charles was aware of them. There came a time when he decided it was best to have separate rooms.

SOPHIE
What kind of mistakes?

VICTORIA
You're a very inquisitive child, Sophie.

SOPHIE
I know. What mistakes?

VICTORIA
Mistakes with your mother.

SOPHIE
Oh. So the not getting along thing... that was your fault?

Victoria is flustered and doesn't respond. Sophie quickly changes topics.

SOPHIE
How long were you married?

VICTORIA
Forty-nine years.

Victoria wistfully stares around the room.

SOPHIE
Wow. How old are you?

Victoria laughs, breaking out of her reverie.

VICTORIA
Pretty old, I'm afraid. So tell me Sophie, what do you usually do for fun? Do you have a lot of friends?

SOPHIE
Yeah. Of course. I'm always hanging out with them. We ride our bikes around and hang out at the mall and go see movies. We have sleepovers constantly.

Victoria can see right through Sophie's exaggerated lies.

VICTORIA
Just as I expected.

73C INT. SOPHIE'S BEDROOM - MORNING

73C *

A sleepy Sophie rolls over to find Victoria beaming down at her from beside the bed. *

VICTORIA
I have a surprise for you, dear.

She pulls out Sophie's rabbit, a bit more dirty and beaten up than before. Sophie lights up immediately and reaches for him. *

SOPHIE
Arthur! How'd you get him?

VICTORIA
It's not something I'm proud of. I spent some time at the dump. But I've washed it, so it should be fairly clean anyway.

Sophie holds the rabbit tight.

45A.

SOPHIE
Thank you, Victoria!

VICTORIA

You're welcome. What should we do
this summer? We should do something
fun before school starts.

Sophie grows suddenly solemn at the familiarity of the
conversation. *

SOPHIE

She is coming back, isn't she?

Victoria doesn't know what to say. She manages a weak smile.

VICTORIA

Sophie. You know she's-

SOPHIE

I miss her.

VICTORIA

I know, dear.

Victoria hesitates for what seems like an eternity, before
speaking nearly inaudibly.

VICTORIA

I miss her too.

75 INT. VICTORIAN HOUSE - HALLWAY - NIGHT 75

Sophie walks down the hall. She reaches her mom's old room. The door is open.

She peeks through.

76 INT. VICTORIAN HOUSE - MAGGIE'S BEDROOM - NIGHT 76

Maggie and Bobby are inside. Maggie, wearing a full skirt, spins around, while he watches her from the bed. *

MAGGIE

Come spin with me.

Bobby rolls his eyes exaggeratedly but gets off the bed. She grabs his hand. They hold hands and spin around in circles. Sophie runs in.

SOPHIE

Ooh my turn next.

Maggie lets go. Bobby loses his balance and nearly falls down.

BOBBY

Hey!

Maggie and Sophie laugh.

SOPHIE

Okay my turn now.

Sophie tries to take her mother's hands. Bobby comes up and wrestles Maggie to the ground.

BOBBY

Alright you're paying for that one.

Maggie laughs, fighting back.

SOPHIE

I wanna spin now. Okay? Can I spin?

Bobby lets Maggie pin him to the ground. She thrusts her arms up in the air.

MAGGIE

Aha. Victory.

Then he flips her over.

MAGGIE

Oh shoot!

SOPHIE

Okay you guys. This isn't funny. I wanna have fun too.

Bobby begins to kiss Maggie.

SOPHIE

Eww. Come on. We're gonna play.
Hey. I'm here. Don't you want to play with me?

Bobby grabs Maggie up off the ground.

BOBBY

Come on. Let's get out of here.

SOPHIE

Finally.

MAGGIE

Where?

BOBBY
Anywhere. Come on.

They start to leave, getting a bit dark and transparent as they head for the door.

SOPHIE
Wait you have to take me with you!
Please take me!

Sophie starts to yell after them.

SOPHIE
Wait come back.

She runs after them, hitting her mother on the back with her fists.

SOPHIE
Momma stop. Take me with you. Don't
leave me here all alone. Please
stop leaving me.

She sinks to the ground, grabbing hold of her mother's leg. Maggie and Bobby fade away.

SOPHIE
Come back. You can't do this. You
can't.

Sophie lies on the ground, pounding the floor with her fists.

77 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT 77

Sophie stares at her room, at the collage of her mother that it has become. In a rage, she begins to destroy everything that reminds her of her mother.

SOPHIE
Why haven't you come for me?

She rips down feather boas and tosses picture frames. Several of them break as they hit walls or furniture. Sophie pays no mind.

78 EXT. VICTORIAN HOUSE - GARDEN - NIGHT 78

Sophie has amassed a hodgepodge of items - sleeping bags, comforters, chairs, branches. She uses them all to assemble a tent in the center of the garden. She leaves a hole at the top, just big enough for her to see a few stars.

79 EXT. VICTORIAN HOUSE - GARDEN - TENT - NIGHT

79 *

She settles down into her sleeping bag.

VICTORIA (O.S.)

Sophie? I brought you some water.
I'm sorry if I frightened you,
dear.

SOPHIE

Go away.

VICTORIA (O.S.)

Okay... I'll leave it right here if
you want it. Are you going to stay
out here all night?

Sophie rolls away from the entrance of the tent.

VICTORIA

Well please be careful, okay?

Victoria leaves her alone. Sophie continues to lie there,
deep in thought.

Sophie slowly becomes aware of her situation. She peeks
outside the tent. It's very dark.

She looks through her tent. She gets the nerve up to stick
her head out of the tent. Through the darkness she can barely
make out the looming outline of the house. It feels miles
away.

She ducks back inside, clutching her rabbit tightly. Then she
goes to the far corner, curls up into a ball within her
sleeping bag, and closes her eyes.

MAGGIE

We always wanted to go camping.

Sophie opens her eyes. Her mother lies beside her. They smile
at each other. Maggie puts her arm around Sophie and they
snuggle, a huge smile across Sophie's face.

SOPHIE

Good night, ~~momma~~.

*

MAGGIE

Good night, Sophie.

CUT TO:

Sophie nods, her eyes still focused on the postcard.

Victoria turns away, to grab some creamer from the counter. Sophie takes the opportunity to snatch the postcard from the counter. *

SOPHIE
I'll be upstairs!

She darts off.

83 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - MORNING 83

Sophie runs into the room and slams the door. Finally, privacy for her to enjoy her postcard.

She looks first at the picture - a beautiful beach with tropical palm trees and a gorgeous sunset. She eagerly flips it over. The other side reads: "Dear Sophie, Oh my love, how I've missed you. Hope you're getting along all right with Grams. I'm thinking of you every day and will see you soon. I love you, Momma."

Sophie grins from ear to ear.

84 INT. VICTORIAN HOUSE - PARLOR - DAY 84

Victoria sits in her usual chair, knitting. Sophie bounds into the room.

Without a word, Sophie picks up some of her yarn and a needle and sits opposite her. She starts to knit.

Victoria looks at her strangely.

VICTORIA
Sophie, do you have the slightest
idea how to knit?

SOPHIE
No. Ow.

VICTORIA
Come here. I'll show you.

Sophie goes to her side. Victoria instructs her on threading the needle.

86 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT 86

Sophie's room is mostly repaired. She sets up picture frames without glass. Victoria enters the room. She picks up a small broken statue and tries to fit the two pieces together.

VICTORIA

Sophie, I was wondering if you might do me a favor.

SOPHIE

Okay. What's up, Grams?

Victoria is encouraged by the new nickname.

VICTORIA

Well I was going to go to the cemetery tomorrow to visit Charles. I was hoping you'd join me. *

SOPHIE

If you want.

VICTORIA

Very good.

87 EXT. CEMETERY - DAY 87

A beautiful, tree-filled cemetery.

Victoria stands at a grave marked Charles Thorne 1935 - 2006. *
A bouquet of yellow roses lies near the headstone. Sophie stands a ways back, reading headstones, expressionless.

VICTORIA

Hello, my love. How I wish you were here to help me with Sophie.

(MORE)

VICTORIA(cont'd)

I realize how difficult it is to raise a child alone. I'm so sorry I put that all on you.

Victoria dabs her eyes with a handkerchief.

VICTORIA

Sophie. Come here.

Sophie walks toward her, taking care not to step over any graves.

VICTORIA

Sophie, this is my husband, Charles.

Sophie looks at her strangely.

VICTORIA

Well it's not much of a meeting, but it's the best we can do, right?

SOPHIE

Are you okay?

Tears are beginning to trickle down Victoria's face.

VICTORIA

Yes. Yes, I'm fine. You know, he bought me yellow roses the night he proposed. We had them at our wedding too.

SOPHIE

Why yellow?

VICTORIA

He used to tell me that I brightened his life so he felt it was appropriate. In the beginning anyway. Things have a way of changing.

She can barely get the words out.

SOPHIE

I'm sorry he's gone, Grams.

VICTORIA

It's a hard thing to deal with - death.

SOPHIE

Yeah I guess so.

Victoria sinks down to her knees and runs her fingers over the headstone.

VICTORIA

The important thing is to always remember the good times and to know that you still love them and they still love you, even if they're not around to show it. Because they do love you. Even if you wronged them. Right, Charles? You still love me. Maggie didn't take that away.

SOPHIE

What are you talking about?

Victoria is no longer talking to Sophie.

VICTORIA

And besides, they're somewhere wonderful, where it never rains and no one ever cries and everything is forgiven. He forgives me now. I'm sorry, Charles. I'm sorry I didn't want her.

Sophie is confused, but touched by Victoria's affection for her husband. She sits down beside her.

SOPHIE

It's only for a little while,
Grams. You'll be together again.
(beat)
Like me and my momma.

Victoria's glossy eyes turn to her granddaughter, thinking Sophie is finally coming to terms with Maggie's death.

VICTORIA

That's right, Sophie. Like you and your momma.

Sophie takes her hand and gently squeezes it. They share a quiet moment as Victoria leans against her husband's headstone.

SOPHIE

Let's go home. We'll have some ice cream. For Charles.

Victoria wipes her eyes.

88 INT. VICTORIAN HOUSE - VICTORIA'S BEDROOM - EVENING 88 *

Victoria is dressed up, with jewelry and make-up. Her hair is carefully styled. She slowly applies lipstick, her hand shaking so violently she can barely get it on straight. She stands, surveying her appearance in the mirror. Content, she picks up her purse and heads for the door. She opens it just slightly, and listens.

89 INT. VICTORIAN HOUSE - FOYER - NIGHT 89 *

Sophie lets Richard into the house.

90 INT. VICTORIAN HOUSE - VICTORIA'S BEDROOM - CONTINUOUS 90

Victoria can hear Sophie and Richard talking. She takes a step forward, but she is too weak to continue. She breaks down, sobbing hysterically, thick black tears streaming down her perfectly made-up face.

A moment later, Sophie appears at her side. She sits on the floor beside Victoria.

SOPHIE

Charles will understand.

Victoria shakes her head.

VICTORIA

I can't. I've hurt him too much already.

Sophie hugs Victoria tightly as she sobs like a child.

FADE OUT.

92 INT. VICTORIAN HOUSE - HALLWAY - MORNING 92

Sophie knocks on the door. No response. She slowly opens it.

93 INT. VICTORIAN HOUSE - CHARLES'S BEDROOM - MORNING 93 *
 Victoria is sitting on Charles's bed. She holds a stack of photos in her hands. Sophie takes a step closer to her. *

SOPHIE

Victoria?

Victoria doesn't look up from her pictures.

VICTORIA

Hmm?

Sophie stands right next to Victoria and takes the photos from her hand. Victoria's hands stay frozen, as if they were still holding the pictures.

SOPHIE

Why don't we start gardening today?

Victoria's eyes move from her hands to Sophie's face. Slowly, life returns to her eyes and a smile spreads across her face.

VICTORIA

That's a lovely idea.

Sophie smiles and starts to leave the room. Victoria follows, not giving the abandoned photographs a second look.

94 EXT. PLANT NURSERY - DAY 94

Sophie eagerly picks up gorgeous exotic flowers and holds them up to Victoria, who is inspecting seed packets. Victoria smiles but shakes her head. Sophie is not so easily dissuaded and continues her search.

EXT. VICTORIAN HOUSE - GARDEN - DAY *

Victoria and Sophie work on the garden. Sophie delights in dirtying up her hands, which she proudly holds up for her grandmother. *

95 INT. VICTORIAN HOUSE - PARLOR - EVENING 95

Sophie stands before the record player, an old album in her hand. She studies it for a moment before plopping the record in the player. She waits for something to happen.

57A.

Victoria appears behind her and shows her how to position the needle. A 1940s record comes on.

SOPHIE

So this is what you do all day huh?

VICTORIA

More or less. I sew and read and listen to music. When you get to be my age, there's not much else to do really.

SOPHIE

Doesn't that get boring?

Victoria pauses for a moment, studying Sophie.

VICTORIA

Yes. Yes, it does.

They laugh.

Victoria looks at her for a moment, contemplating something. Then,

VICTORIA

Sophie, do you like to dance?

SOPHIE

Dance? I don't really know how.

VICTORIA

May I teach you something?

SOPHIE

Um, I guess.

VICTORIA

My mother taught me how to Charleston when I was young.

Victoria shows Sophie the basic steps. Sophie tries along with her, but can't get it right at all. They laugh together as they make fools of themselves.

96 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT

96

Sophie has fallen asleep reading *Alice in Wonderland* with the light on. Victoria pulls the comforter up around her, removes the book, and turns the light off. She looks at her for a moment before gently kissing Sophie's forehead. *

Sophie stirs.

VICTORIA

(whispering)
Good night, dear.

SOPHIE
Will you let me know when my mom
calls tomorrow?

VICTORIA
What?

SOPHIE
She'd never forget my birthday.

Concerned, Victoria watches her fall back asleep.

97 INT. VICTORIAN HOUSE - KITCHEN - MORNING

97

Sophie hops down the stairs. Victoria is preparing breakfast.

VICTORIA
How does french toast sound? That's
a nice birthday treat, isn't it?

SOPHIE
Sure. Did Momma call yet?

Victoria freezes. She turns to her. She looks Sophie in the
eyes. She seems resolved for the first time.

VICTORIA
Sophie-

SOPHIE
I'll be outside! Let me know when
she calls!

Sophie scampers off.

Victoria puts down her spatula and watches her go.

98 EXT. VICTORIAN HOUSE - GARDEN - DAY

98

Sophie wanders through the garden, exploring. She kicks a few
rocks as she walks around.

She finds an abandoned, overgrown section of the garden she
hadn't yet been to. Amidst the weeds and broken bottles, she
finds a tire. She struggles to pull it out of its grassy
home, then smiles at it.

99 EXT. VICTORIAN HOUSE - GARDEN - LATER 99

Sophie tests the strength of the rope on her shabby new tire swing. She grins and plops down, delighted. Clearly unstable, it wobbles a bit, but she starts to swing anyway.

VICTORIA
(O.S.)
Sophie!

Sophie eagerly hops off the swing and runs to her voice.

100 EXT. VICTORIAN HOUSE - PORCH - DAY 100

Victoria is putting the finishing touches on her birthday decorations. Streamers, balloons, and a banner reading "Happy Birthday" adorn the porch. A birthday cake sits at the center of the table, beside two place settings.

Sophie smiles. Victoria lights the candles on the cake.

VICTORIA
Make a wish, dear.

Victoria immediately regrets her words, as Sophie instantly grows solemn. She tries to smile and blows out the candle, but her sadness remains.

VICTORIA
It's chocolate.

Sophie manages another smile. Victoria dishes some up and the two sit down. Sophie tries a bite.

SOPHIE
Thank you for the party.

VICTORIA
You're welcome. Next year, it'll be a big celebration, with all your new school friends.

Sophie nods, weakly.

A long moment passes as the two eat in silence.

VICTORIA
I should get some ice cream. How silly of me to forget.

Victoria starts to get up from the table.

(MOUND)

61.

SOPHIE

No. I think I'm full.

Sophie gets up from the table and heads back to the garden.
Victoria watches her go. *

VICTORIA

Oh. Alright.

101 EXT. VICTORIAN HOUSE - GARDEN - DAY 101

Sophie returns to the swing and solemnly sits, barely moving.
She looks up at the towering trees. She closes her eyes.

SOPHIE

I wish my momma would come for me.

102 EXT. VICTORIAN HOUSE - PORCH - DAY 102

Victoria starts to clean up the cake, but stops and looks out
toward the garden. Concerned, she heads after Sophie.

103 EXT. VICTORIAN HOUSE - GARDEN - DAY 103

Eight year old Victoria stands in the tire swing, looking
just as she did in the beginning of the film. She stares up
at the trees, a huge smile on her innocent face. Hearing
Victoria approach, she shifts her gaze to look at her.

Victoria stares back, shocked.

The child's face instantly changes to immense, unbearable
sadness.

CHILD VICTORIA

Don't you see, Victoria? Don't you
see where it all started?

Victoria doesn't know how to react. She's completely frozen.

SOPHIE (O.C.)

Grams?

Victoria looks again at the tire swing. The younger version
of herself is gone. Sophie stands in the swing, looking
concerned.

SOPHIE

Grams? What's wrong? I found the
tire in the garden.

SOPHIE(cont'd)

I thought it'd be fun. I can take it down if you want.

Victoria can barely stand up. She leans against a tree.

Sophie leaves her swing to come to Victoria's side.

SOPHIE

What is it, Grams?

Victoria shakes her head. Then she stops and looks long and hard into Sophie's eyes. Sophie is frightened, but stays strong.

VICTORIA

My mother made me a tire swing when I was a child.

Victoria smiles.

VICTORIA

Well. Someone has a party to return to, don't they?

Sophie nods, confused.

104 EXT. VICTORIAN HOUSE - PORCH - DAY

104

Sophie sits at the table. Victoria hands her an envelope.

VICTORIA

Happy birthday, Sophie.

Sophie unenthusiastically takes it. She opens it.

Pulling it out of the envelope, she freezes.

The card is of Alice in Wonderland, Alice and the caterpillar. A ten dollar bill pokes out of the top.

Tears well up in Sophie's eyes.

VICTORIA

I just had to get it for you when I saw it. I know how much you love that book.

The tears are coming harder now. She puts the card down and stands. She stammers through her words.

SOPHIE

I have to go.

105 INT. SOPHIE'S BEDROOM - DUSK 105
 Sophie returns to her room, distraught. She heads for the closet.

106 INT. CLOSET - DUSK 106
 She plops down on the floor and pulls out boxes. From one, she pulls out an envelope. Her name is scrawled across the top. Sophie studies it for a second before taking a deep breath and pulling it from the envelope. A different Alice in Wonderland birthday card, but obviously from the same series. The message inside is carelessly scribbled, the handwriting nearly unintelligible.

Sophie caresses it. The grief overwhelms her and she closes her eyes.

SOPHIE
 (whispers)
 Happy Birthday, Sophie.

She puts the card down and reaches back into the box.

A small box, childishly painted, with Sophie's name scrawled on the top in glitter. She touches her name curiously, as if she doesn't recognize the box. With some trepidation, she opens it. It contains a newspaper article.

She knows what it is instantly. She stops herself and puts the paper back inside the box. She struggles with herself for a moment before pulling it back out again. She closes her eyes as she unfolds it. Slowly, she opens them again.

An obituary. For Maggie Thorne.

Tears well up in her eyes as she slowly loses control. She throws the paper down and tries to stand up but she's too weak. She clutches her head as she falls into the wall.

FLASHBACK TO;

107 EXT. BEACH - DAY 107
 The same shot as earlier, but a dark, overcast day. Happy families are all around, but Sophie sits alone. She digs into the sand with a nerf football. She looks off down the shoreline before bouncing her ball away. *

108 INT. MAGGIE'S REAL KITCHEN - AFTERNOON 108

Maggie's kitchen as it really is, dark and filthy. A roach crawls across the counter as Sophie opens the fridge. Its contents are a six pack of beer, a bottle of ranch dressing, and ketchup.

109 INT. MAGGIE'S BEDROOM - MORNING 109

Again, the same shot as earlier, with Sophie in bed with her rabbit. Only this time, the room is not a celestial themed bedroom, but a barely furnished bedroom. Sophie lies on an air mattress on the floor, with her Mother passed out on the bed next to her, an empty bottle of tequila and a bag of weed on the bedside table.

Sophie gets up. She studies her mother for a moment.

SOPHIE

Momma? Momma, I need some breakfast.

Maggie grunts and pulls the covers over her head. Sophie takes a breath and steps a bit closer.

SOPHIE

I'm sorry to bug you Momma. It's just that I didn't have dinner last night and I'm - I'm really hungry.

MAGGIE

(snarling)
You goddamn brat! Go to the store!
I'm sleeping!

Sophie waits another minute and then relents.

SOPHIE

Okay Momma, sorry to bother you. I love you.

Maggie doesn't answer.

BACK TO:

110 INT. VICTORIAN HOUSE - CLOSET - NIGHT 110 *

Sophie violently shakes her head, clutching her hair.

SOPHIE

No. No. No.

She continues to repeat the word. *

CUT TO:

111 INT. VICTORIAN HOUSE - BATHROOM - NIGHT 111 *

Sophie's face underwater. She tightly squeezes her eyes shut. Then she opens them.

She pops up out of the water and draws her knees close to her body. She sits in the bathtub, shivering.

Head tilted down, her eyes slowly move to the mirror. After a moment, a vision of her mother appears, her face with a bluish tint, eyes closed. Maggie's eyes suddenly pop open and stare back at Sophie.

Sophie squeezes her eyes shut.

BACK TO:

112 INT. VICTORIAN HOUSE - SOPHIE'S BEDROOM - NIGHT 112

Still shaken, Sophie enters the room, dressed in a white lace nightgown. As she heads for her bed, she spots something lying on the floor. She bends down to get a closer look.

A syringe.

A brief look of recognition flashes across her face. She quickly straightens up, blowing it off. She reaches for the canopy but just as she starts to move it, an arm falls out, landing on the bed, the arm overhanging. As it hits the bed, the hand opens and a dozen syringes fall out, falling in slow motion to the ground.

Sophie tears the canopy open.

Maggie lies flat on her back on the bed, her motionless eyes staring at the ceiling. Her mouth is open in an eternal gasp. The inside of her arm is purple and swollen.

Sophie screams and shuts her eyes.

When she opens them again, the bed is empty.

Suddenly the door is thrown open. Victoria stands in the doorway, terrified. *

VICTORIA

Sophie, my God! What happened?

Sophie is still stunned. She turns slowly, looking at Victoria and then back at the bed.

SOPHIE

It's nothing. I - I just thought I saw a bug. But it wasn't.

Victoria isn't convinced.

VICTORIA

Sophie, I'm begging you. Just talk-

SOPHIE

It was just a bug. I'm fine. Good night.

VICTORIA

Well, why don't you let me tuck you in?

SOPHIE

No. I'm okay.

VICTORIA

Come on, dear.

Victoria holds the canopy open. Sophie hesitates, staring at the empty bed. Finally, she takes a step forward and crawls onto the bed. She sits awkwardly for a moment, looking around.

VICTORIA

Do you want me to look for the bug?

Sophie shakes her head.

VICTORIA

Okay then.

Victoria waits as Sophie pulls up the covers and climbs inside. Victoria pulls them up around her neck, patting them down, enclosing Sophie tightly in the sheets, so she can barely move.

There is terror in Sophie's eyes as Victoria closes the sheer curtains and walks away.

VICTORIA

Sleep tight.

The moonlight filters through the canopy, bathing it in eerie blue light.

Sophie closes her eyes for a moment and then opens them again. She peers around the bed. Closes them again. Opens one more time, as if she is trying to catch someone. Finally satisfied, her eyes flutter closed.

Suddenly a loud SLAM.

Sophie's eyes pop open but she is too afraid to move.

A strong breeze blows the canopy. The curtains repeatedly blow open for a split second and then close, revealing an array of images - Maggie stands with her back to the bed, but when the curtain blows open again, she stands dead before the bed; Victoria grins at Sophie, holding Arthur with two hands, then she glares menacingly, the rabbit's head in one hand, body in another. *

And then the fabric blows up over Sophie's face, blocking her vision.

An eerie howling sound echoes through the room, bouncing off the fabric-ed walls of the bed. Sophie tightly squeezes her eyes closed.

And then, just as quickly as it started, everything stops.

The room is perfectly still and quiet.

Sophie's eyes remain closed for a moment. Then she gradually opens them. The fabric is still on her face.

She slowly begins to move, her arm fighting the covers to move up towards her face. It pauses when it gets there.

Still quiet.

She continues, drawing the fabric away from her face until her eyes are once again clear. Sophie surveys her surroundings.

The curtains are still tightly drawn. All she can see are shadows dancing in the moonlight, like people surrounding the bed. She pulls the covers up to her nose, gripping them until her knuckles turn white.

And then, a voice comes.

67A.

VOICE (O.S.)
Sophie....

The voice seems to float on the breeze that blew the canopy open. It is distorted, inhuman.

At the sound, the shadows vanish.

The room is once again still. A trembling Sophie slowly raises herself from the bed. She gingerly opens the curtains a crack and peers out.

Everything is as it should be.

Except for one thing.

Sophie's bedroom window is wide open.

She gasps and ducks back inside the canopy.

VOICE (O.S.)
Sophie...

Again. It's definitely coming from outside.

Sophie places one foot down. Then the other.

She is hesitant to leave the safety of the bed. Her fingers dwell on the sheets and then on the curtains, until she finally takes a step towards the window.

She pauses, listening.

Silence.

She crosses the room and looks out the window. *

Out in the garden is Maggie. She waves. Sophie is confused.

Maggie motions for her to come down.

Sophie shakes her head vehemently.

Maggie motions again and a furious breeze blows through the window, violently pushing Sophie's hair and nearly knocking her down.

113 EXT. FOREST - NIGHT

113

Sophie wanders through a dense forest. It is thick with twisted tree trunks, bare branches forming a canopy so dense that barely any moonlight creeps through. The forest feels alive. A blanket of fog covers the ground.

She steps carefully over jagged stones and knotted tree roots.

A figure in white runs between the trees in front of her.

Sophie looks up, curious.

SOPHIE

Momma?

The figure dashes by again, slow enough to reveal a white dress and long brown hair.

MAGGIE (O.C.)

Sophieeeee.

The voice feels cold and eerie, almost like it's part of the fog.

Sophie tries to chase her, calling after her.

SOPHIE

Momma? Momma, don't go.

Frustrated, Sophie stops and turns. Her mother is standing directly behind her.

MAGGIE

Sophie, you know I'm not dead. You would know it if I was. We're best friends. We share something that nobody else does. You know that I'm alive.

Sophie takes a step closer, entranced by her mother's glowing beauty. Then she stops.

FLASHBACK TO:

114 INT. MAGGIE'S BEDROOM - DAY

114

Maggie lies dead on the bed. She is on her back, staring up at the ceiling.

Sophie stands before her, her face not registering the death.

SOPHIE

Momma? Are you sick? You must be tired.

Sophie crawls into bed beside her mother. She turns on her side and closes her eyes.

BACK TO:

115 EXT. FOREST - NIGHT 115

SOPHIE

No.

Maggie's glow suddenly vanishes.

SOPHIE

We don't share anything. You're dead. I saw you. I saw you dead.

Maggie is stunned.

MAGGIE

No, Sophie, it was just your imagination. Your mind playing tricks on you.

Sophie shakes her head.

SOPHIE

I'm sorry, ~~momma~~.

*

Sophie turns and walks away. Maggie watches her go, one ghostly arm reaching out after her.

116 EXT. VICTORIAN HOUSE - PORCH - NIGHT 116

Victoria stands outside, watching Sophie return to the house. She somehow understands the severity of what has just occurred.

When Sophie reaches the porch, she stops before Victoria, who squats down so as to be eye level with her granddaughter. They stare into each other's eyes, an understanding passing between them. Then Sophie reaches out and hugs Victoria. They hold each other tightly. For the first time, neither is awkward. Victoria lovingly strokes Sophie's hair.

VICTORIA

You're going to be okay, Sophie.
You're going to be the one to make it.

Victoria closes her eyes and kisses Sophie gently on the head. When she opens them again, she stares at her for a long time. With difficulty,

VICTORIA
I love you, Sophie.

Sophie smiles.

117 EXT. CEMETERY - DAY

117

A beautiful summer day. The sun shines warmly down upon the tree-filled cemetery. Sophie is smartly dressed, looking more polished than we've seen her. She kneels before a grave and places a bouquet of bright yellow roses at the headstone. Close on her face as she smiles wistfully. She places her fingers gently to her lips and then touches them to the headstone. A single tear falls from her eye and rolls down her cheek.

We see the headstone for the first time. It's Maggie's.

Sophie pulls her rabbit out of a bag she's brought. She holds it in her hands for a moment, looking at it long and hard, before placing it at the grave beside the roses.

SOPHIE
Goodbye, ~~momma~~.

*

As she stands, we see Victoria standing a little behind her. Sophie turns to her. They smile at each other. Sophie steps towards her and the two walk away, hand in hand.

They head towards a car in the distance, where Richard stands. He opens the door for the women.

The image slowly turns to white.

THE END

Marketing Plan

Full page poster

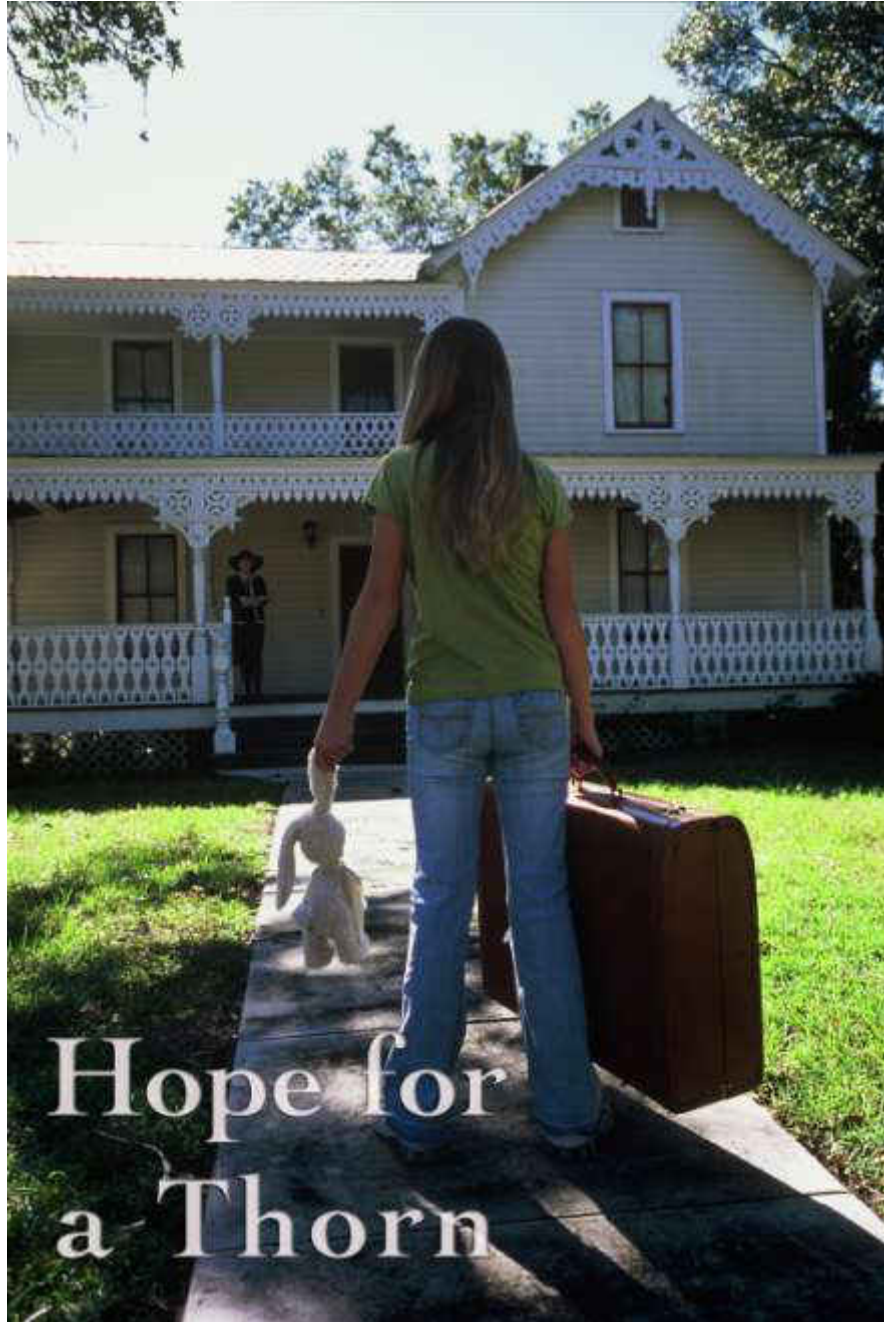


Figure 7: Full page poster of Hope for a Thorn

Festival and Distribution Opportunities

Festival Plan

Below is a sampling of the festivals we plan to submit to. We are aiming to submit prior to the early deadlines (mostly what's listed), both for the lower submission fees and for a higher likelihood of consideration.

<u>Festival</u>	<u>Date</u>	<u>Fees</u>
Sundance Film Festival	August 20 (early)	\$35
Telluride	April 15 - June 30	\$25
Tribeca Film Festival	November 16 (early)	\$45
Slamdance Film Festival	August 27	\$40
South by Southwest	November 16	\$35
New York Film Festival	July	None
Seattle International	December 1	\$45
Cinequest	October	\$40
Montreal World Film Festival	January	\$75 CAD
Atlantic Film Festival	June	\$25
Chicago International	July	\$100
Hamptons International	May	\$55
Cleveland International	August 31	\$55
LA Film Festival	November	\$50
Ann Arbor	Oct 1 (regular)	\$40
Florida Film Festival	Oct 26	\$40
Sarasota	January 11	\$25
Moondance International	December	\$50
Ashland Independent	October 19	\$30

Other Distribution Opportunities

The ideal scenario would be to acquire distribution at a film festival. Should this not occur, we will first seek out distributors, such as television networks specializing in women's programming (Oxygen, We, Lifetime) and DVD and international distributors, before pursuing self-distribution outlets. In recent years, opportunities have been increasing for self-distributed films, through venues such as iTunes, distribution festivals like From Here to Awesome, and companies offering help with digital rights, including Cinetic Rights Management and the newly-launched Reframe.

This is a time in which the independent film industry is rapidly changing. The industry as a whole is suffering and few films are being sold for large advances. With the industry in this position, traditional distribution may not prove to be the best model for distributing Hope for a Thorn. However, despite all of the recent advances in venues such as online distribution and VOD, most of these models don't show a way for the filmmakers to

really make a profit. This awkward period of transition generally makes it more difficult for filmmakers to see a return, but we intend to explore as many outlets (and potentially create new ones) to increase our chances of that occurring.

The most important thing is that the film reaches as large an audience as possible, whether this is through a traditional distribution deal (and the filmmakers receive less money) or through self-distribution.

APPENDIX A: BUDGET

EP Budgeting

Budget Title : ██████████ "Hope For A Thom" Budget

Script Dated : June 19, 2007
 Budget Draft Dated : June 21, 2007
 Start Date : July 16, 2007
 Finish Date : August 4, 2007
 Total Days : 18

Producer : Jay Delaney
 Director : Erin Kitzinger
 Location : Metro Orlando Area, FL
 Prepared By : Andrew Kenneth Gray, Line Producer

Acct No	Category Description	Page	Total
1400	TALENT	1	████████
1700	TRAVEL & LIVING	1	████████
Total Above-The-Line			████████
2000	PRODUCTION STAFF	2	████████
2100	ART DEPARTMENT	2	████████
2600	SET OPERATIONS	2	████████
2700	LIGHTING	3	████████
2800	CAMERA	3	████████
2900	SOUND	3	████████
3100	WARDROBE	3	████████
3200	MAKEUP & HAIR	4	████████
3500	TRANSPORTATION	4	████████
3600	LOCATIONS	4	████████
Total Below-The-Line Production			████████
Total Below-The-Line Post			████████
7000	INSURANCE	7	████████
7500	GENERAL EXPENSE	7	████████
7900	10% CONTINGENCY	7	████████
Total Below-The-Line Other			████████
Total Above-The-Line			████████
Total Below-The-Line			████████
Total Above and Below-The-Line			████████
Total Fringes			████████
Grand Total			████████

EP Budgeting

Budget Title : The [REDACTED] Hope For A Thorn Budget

Script Dated : June 19, 2007
 Budget Draft Dated : June 21, 2007
 Start Date : July 16, 2007
 Finish Date : August 4, 2007
 Total Days : 18

Producer : Jay Delaney
 Director : Eric Kitzinger
 Location : Metro Orlando Area, FL
 Prepared By : Andrew Kenneth Gay, Line Producer

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
1400 TALENT								
1401	PRINCIPAL CAST							
	SOPHIE	3	Weeks	1	US	[REDACTED]	[REDACTED]	
	VICTORIA	3	Weeks	1	US	[REDACTED]	[REDACTED]	[REDACTED]
	Total							[REDACTED]
1402	SUPPORTING CAST							
	MAGGIE	1	Allow	1	US	[REDACTED]	[REDACTED]	
	BOBBY	1	Allow	1	US	[REDACTED]	[REDACTED]	
	RICHARD	1	Allow	1	US	[REDACTED]	[REDACTED]	
	CHILD VICTORIA	1	Allow	1	US	[REDACTED]	[REDACTED]	
	SHERIFF				US			
	VICTORIA'S MOTHER	1	Allow	1	US	[REDACTED]	[REDACTED]	
	MILITARY MAN	1	Allow	1	US	[REDACTED]	[REDACTED]	
	CHARLES	1	Allow	1	US	[REDACTED]	[REDACTED]	[REDACTED]
	Total							[REDACTED]
Account Total for 1400								
1700 TRAVEL & LIVING								
1714	LIVING EXPENSES - TALENT							
		18	Days	1	US	[REDACTED]	[REDACTED]	[REDACTED]
	Total							[REDACTED]
Account Total for 1700								
Total Above-The-Line								

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
2000 PRODUCTION STAFF								
2001	1ST ASST DIRECTOR							
	1ST AD	1	Allow	1	US	████	████	████
	Total							████
2006	LOCATION MANAGER							
	LOCATION MANAGER	1	Allow	1	US	████	████	████
	Total							████
2035	PURCHASES							
	OFFICE SUPPLIES	1	Allow	1	US	████	████	████
	Total							████
Account Total for 2000								
2100 ART DEPARTMENT								
2135	PURCHASES & RESEARCH							
	MISC ART	1	Allow	1	US	████	████	████
	Total							████
2140	RENTALS							
	MISC ART	1	Allow	1	US	████	████	████
	Total							████
2190	MISCELLANEOUS							
	MOVING LABOR	1	Day	1	US	████	████	████
	Total							████
Account Total for 2100								
2600 SET OPERATIONS								
2601	KEY GRIP							
	KEY GRIP	1	Allow	1	US	████	████	████
	Total							████
2607	CRAFT SERVICE PURCHASES							
	CRAFTY	1	Allow	1	US	████	████	████
	Total							████
2615	FIRST AID & EXPENSES							
	FIRST AID KIT	1	Allow	1	US	████	████	████
	ADDITIONAL MEDS	1	Allow	1	US	████	████	████
	Total							████
2620	SECURITY/FIRE SAFETY							
	FIRE EXTINGUISHER	1	Allow	1	US	████	████	████
	Total							████
2635	PURCHASES							
	EXPENDABLES	1	Allow	1	US	████	████	████

Continuation of Account 2635

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
	Total							200
2640	RENTALS							
	DOLLY	0		0	US			
	SLIDER	2	Weeks	1	US			
	Total							
Account Total for 2600								
2700 LIGHTING								
2742	GENERATOR RENTALS							
	Genny	1	Week	1	US			
	Total							
Account Total for 2700								
2800 CAMERA								
2801	DIRECTOR OF PHOTOGRAPHY							
	DP	1	Allow	1	US			
	Total							
2835	PURCHASES							
	EXPENDABLES	1	Allow	1	US			
	ADAPTOR	1	Allow	1	US			
	HARD DRIVES	2	Allow	1	US			
	CAR MOUNT	1	Allow	1	US			
	Total							
Account Total for 2800								
2900 SOUND								
2901	MIXER							
	PRODUCTION MIXER	1	Allow	1	US			
	Total							
2935	PURCHASES							
	EXPENDABLES	1	Allow	1	US			
	Total							
2940	RENTALS							
	MISC SOUND	1	Allow	1	US			
	Total							
Account Total for 2900								
3100 WARDROBE								
3135	PURCHASES							
	MISC WARDROBE	1	Allow	1	US			
	Total							

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
3140	RENTALS							
	COSTUMES	1	Allow	1	US	█	█	
	Total							█
Account Total for 3100								
3200 MAKEUP & HAIR								
3245	BOX RENTALS							
	KIT FEE	3	Weeks	1	US	█	█	
	Total							█
Account Total for 3200								
3500 TRANSPORTATION								
3512	GAS & OIL							
	TRUCK GAS	640	gallons	1	US	█	█	
	GEMMY GAS	35	gallons	1	US	█	█	
	Total							█
Account Total for 3500								
3600 LOCATIONS								
3602	SITE FEES							
	HURST HOUSE	1	Allow	1	US	█	█	
	ENT. VICTORIAN WOODS	3	Days	1	US	█	█	
	BOULIQUE	1	Day	1	US	█	█	
	APARTMENT	1	Day	1	US	█	█	
	MODEST HOUSE	1	Day	1	US	█	█	
	Total							█
3603	SITE PREP & RESTORATION							
	LOCATION SUPPORT	1	Allow	1	US	█	█	
	PROD PETTY CASH	18	Days	1	US	█	█	
	Total							█
3612	HOTELS							
	HOMEOWNER HOTEL	12	Days	1	US	█	█	
	Total							█
3616	CATERING/MEALS							
	MEALS	1	Allow	1	US	█	█	
	Total							█
3651	CELLULAR PHONES & BEEPERS							
	WALKIES	3	Weeks	6	US	█	█	
	Total							█
Account Total for 3600								

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
	Total Below-The-Line Production							

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
Total Below-The-Line Post								

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
7000 INSURANCE								
7001	PRODUCTION POLICY							
	WORKMANS COMP DEDUCTABLE	1	Allow	1	US	■	■	■
	Total							■
Account Total for 7000								
7500 GENERAL EXPENSE								
7540	LEGAL FEES							
	ENTERTAINMENT ATTORNEY	1	Allow	1	US	■	■	■
	Total							■
Account Total for 7500								
7900 104 CONTINGENCY								
7901	CONTINGENCY							
	CONTINGENCY	10	%	1	US	■	■	■
	Total							■
Account Total for 7900								
Total Below-The-Line Other								

Acct No	Description	Amount	Units	X	Curr	Rate	Subtotal	Total
	Total Above-The-Line							
	Total Below-The-Line							
	Total Above and Below-The-Line							
	Total Fringes							
	Grand Total							

**APPENDIX B: FINAL PRODUCTION SCHEDULE AND DAY OUT OF
DAYS**

Final Production Schedule

CAST MEMBERS

1. VICTORIA
2. SOPHIE
3. MAGGIE
4. BOBBY

5. RICHARD
6. CHILD VICTORIA
7. SHERIFF
8. VICTORIA'S MOTHER

9. MILITARY MAN
10. CHARLES

Scheduled						
3/8 pgs	Scenes: 8	EXT	VICTORIAN HOUSE - FRONT Sophie arrives for the first time.	1:20	Day 1	1,2
1/8 pgs	Scenes: 45	EXT	VICTORIAN HOUSE - FRONT Sophie checks for mail.	1:15	Day 3	1,2
1/8 pgs	Scenes: 49	EXT	VICTORIAN HOUSE - FRONT Sophie checks trash for rabbit.	:20	Day 4	1,2
4/8 pgs	Scenes: 26	EXT	VICTORIAN HOUSE - FRONT Sophie throws clothes in the trash.	1:20	Day 2	1,2
1 6/8 pgs	Scenes: 27, 28	EXT	VICTORIAN HOUSE - PORCH Victoria serves ice cream.	2:15	Day 2	1,2
2/8 pgs	Scenes: 63	EXT	VICTORIAN HOUSE - PORCH Sheriff returns Sophie to Victoria.	:40	Night 6	1,2,7
End Day # 1 Monday, July 16, 2007 -- Total Pages: 3 1/8. Total Time: 7:10						
1 pgs	Scenes: 23	EXT	VICTORIAN HOUSE - GARDEN Sophie wanders through garden for first time.	1:40	Day 2	1,2
1/8 pgs	Scenes: 59	EXT	VICTORIAN HOUSE - GARDEN Sophie's running away.	:40	Day 6	1,2
1/8 pgs	Scenes: 81	EXT	VICTORIAN HOUSE - GARDEN Sophie sees chair with blanket.	:40	Day 10	2
1/8 pgs	Scenes: 90	EXT	VICTORIAN HOUSE - GARDEN Sophie wakes up in tent.	1:00	Day 10	2
1 pgs	Scenes: 79	EXT	VICTORIAN HOUSE - GARDEN Sophie settles into tent.	2:20	Night 9	1,2,3
1/8 pgs	Scenes: 79	EXT	VICTORIAN HOUSE - GARDEN Sophie builds a tent.	1:00	Night 9	2
End Day # 2 Tuesday, July 17, 2007 -- Total Pages: 2 4/8. Total Time: 7:20						
1 3/8 pgs	Scenes: 38	EXT	VICTORIAN HOUSE - PORCH Sophie apologizes for throwing away clothes over lunch.	2:00	Day 3	1,2
7/8 pgs	Scenes: 100	EXT	VICTORIAN HOUSE - PORCH Sophie's birthday party.	:40	Day 16	1,2
1/8 pgs	Scenes: 102	EXT	VICTORIAN HOUSE - PORCH Victoria decides to follow Sophie to the garden.	:40	Day 16	1
4/8 pgs	Scenes: 104	EXT	VICTORIAN HOUSE - PORCH Card makes Sophie cry.	1:40	Day 16	1,2
4/8 pgs	Scenes: 116	EXT	VICTORIAN HOUSE - PORCH Sophie and Victoria finally connect.	2:20	Night 16	1,2

End Day # 3 Wednesday, July 18, 2007 -- Total Pages: 3 3/8. Total Time: 7:20

2/8 pgs	Scenes: 99	EXT	VICTORIAN HOUSE - GARDEN Sophie finds an old tire.	1:20	Day 18	2
2/8 pgs	Scenes: 99	EXT	VICTORIAN HOUSE - GARDEN Sophie swings.	:40	Day 18	2
1/8 pgs	Scenes: 101	EXT	VICTORIAN HOUSE - GARDEN Sophie returns to swing.	1:00	Day 18	2
1 1/8 pgs	Scenes: 103	EXT	VICTORIAN HOUSE - GARDEN Victoria sees Child Victoria.	2:20	Day 18	1,2,6

COMPANY MOVE TO MOUNT DORA, MODEST HOUSE INTERIOR.

5/8 pgs	Scenes: 2A	EXT	MODEST HOUSE - YARD Military car arrives	:40	Day	6
2/8 pgs	Scenes: 3, 8B	INT	MODEST HOUSE - KITCHEN Child Victoria watches her mother's breakdown.	1:00	Day	6
2/8 pgs	Scenes: 4	INT	MODEST HOUSE - HALLWAY Child Victoria is hungry.	:40	Day	6
2/8 pgs	Scenes: 5	INT	MODEST HOUSE - BEDROOM Child Victoria kills her dolls.	:40	Day	6

End Day # 4 Thursday, July 19, 2007 -- Total Pages: 3 1/8. Total Time: 8:20

1/8 pgs	Scenes: 94	EXT	PLANT NURSERY Sophie and Victoria pick out plants.	:40	Day 13	1,2
1 1/8 pgs	Scenes: 22	INT	VICTORIAN HOUSE - DINING ROOM Victoria pours two cups of coffee.	1:20	Day 2	1,2

COMPANY MOVE TO GREENWOOD CEMETERY.

2 2/8 pgs	Scenes: 87	EXT	CEMETERY Victoria and Sophie visit Charles' grave.	2:00	Day 11	1,2
5/8 pgs	Scenes: 117	EXT	CEMETERY Sophie says goodbye to Maggie.	2:40	Day 17	1,2,5

End Day # 5 Friday, July 20, 2007 -- Total Pages: 4 1/8. Total Time: 6:40

5/8 pgs	Scenes: 24	EXT	TOWN STREET Victoria and Sophie walk through town.	:40	Day 2	1,2,5
2 pgs	Scenes: 25	INT	BOUTIQUE Victoria and Sophie run into Richard at shop.	1:00	Day 2	1,2,5
3/8 pgs	Scenes: 6	INT	TOWN CAR Victoria drives Sophie to her home.	2:00	Day 1	1,2

1/8 pgs	Scenes: 7	EXT	TOWN STREET Car drives along.	:40	Day 1	1,2
---------	--------------	-----	----------------------------------	-----	----------	-----

COMPANY MOVE TO MODEST HOUSE EXTERIOR.

3/8 pgs	Scenes: 1	EXT	MODEST HOUSE - YARD Woman spinning child Victoria in tire swing.	1:00	Day	6,8
---------	--------------	-----	---------------------------------------------------------------------	------	-----	-----

5/8 pgs	Scenes: 2	EXT	MODEST HOUSE - YARD Child Victoria watches her mother receive military telegram.	1:40	Day	6,8,9
---------	--------------	-----	-------------------------------------------------------------------------------------	------	-----	-------

End Day # 6 Saturday, July 21, 2007 -- Total Pages: 4 1/8. Total Time: 7:00

SUNDAY, JULY 22, 2007, OFF.

1/8 pgs	Scenes: 9	INT	VICTORIAN HOUSE - FOYER Sophie enters house for first time.	:40	Day 1	1,2
---------	--------------	-----	----------------------------------------------------------------	-----	----------	-----

1 1/8 pgs	Scenes: 10	INT	VICTORIAN HOUSE - PARLOR Sophie drinks lemonade, asks where the TV is.	1:40	Day 1	1,2
-----------	---------------	-----	---------------------------------------------------------------------------	------	----------	-----

1 1/8 pgs	Scenes: 17	INT	VICTORIAN HOUSE - DINING ROOM Victoria has set only one plate for dinner.	1:20	Night 1	1,2
-----------	---------------	-----	------------------------------------------------------------------------------	------	------------	-----

1/8 pgs	Scenes: 18	INT	VICTORIAN HOUSE - KITCHEN Sophie eats in kitchen.	:40	Night 1	2
---------	---------------	-----	------------------------------------------------------	-----	------------	---

7/8 pgs	Scenes: 19	INT	VICTORIAN HOUSE - PARLOR Victoria reads upside down book.	1:20	Night 1	1,2
---------	---------------	-----	--------------------------------------------------------------	------	------------	-----

6/8 pgs	Scenes: 31	INT	VICTORIAN HOUSE - FOYER Richard at the door.	1:20	Evenin 2	1,2,5
---------	---------------	-----	-------------------------------------------------	------	-------------	-------

1/8 pgs	Scenes: 39	INT	VICTORIAN HOUSE - FOYER Sophie welcomes Richard.	:40	Evenin 12	2,5
---------	---------------	-----	-----------------------------------------------------	-----	--------------	-----

End Day # 7 Monday, July 23, 2007 -- Total Pages: 4 2/8. Total Time: 7:40

4/8 pgs	Scenes: 34	INT	VICTORIAN HOUSE - PARLOR Victoria teaches Sophie to knit.	:40	Day 10	1,2
---------	---------------	-----	--------------------------------------------------------------	-----	-----------	-----

6/8 pgs	Scenes: 46	INT	VICTORIAN HOUSE - KITCHEN Sophie in denial.	1:40	Day 3	1,2
---------	---------------	-----	------------------------------------------------	------	----------	-----

1 pgs	Scenes: 48	INT	VICTORIAN HOUSE - PARLOR Sophie confronts Victoria about the rabbit.	1:00	Day 4	1,2
-------	---------------	-----	-------------------------------------------------------------------------	------	----------	-----

1 pgs	Scenes: 50	INT	VICTORIAN HOUSE - DINING ROOM Sophie asks about her mother during dinner.	1:20	Night 4	1,2
-------	---------------	-----	------------------------------------------------------------------------------	------	------------	-----

5/8 pgs	Scenes: 53	INT	VICTORIAN HOUSE - PARLOR Sophie asks Victoria about the nursery.	1:00	Night 4	1,2
---------	---------------	-----	---------------------------------------------------------------------	------	------------	-----

1 5/8 pgs	Scenes: 30	INT	VICTORIAN HOUSE - PARLOR Sophie asks about CD player; doorbell rings.	1:00	Evenin 2	1,2
-----------	---------------	-----	--------------------------------------------------------------------------	------	-------------	-----

End Day # 8 Tuesday, July 24, 2007 -- Total Pages: 5 4/8. Total Time: 6:40

1 6/8 pgs	Scenes: 55	INT	VICTORIAN HOUSE - PARLOR Victoria goes crazy.	3:00	Night 5	1,2
1/8 pgs	Scenes: 56	INT	VICTORIAN HOUSE - COAT CLOSET Victoria throws Sophie into the coat closet.	:40	Night 5	1,2
1 pgs	Scenes: 57	INT	VICTORIAN HOUSE - COAT CLOSET Sophie in the closet.	1:40	Night 5	2,3
1 4/8 pgs	Scenes: 59	INT	VICTORIAN HOUSE - COAT CLOSET Victoria finds Sophie in the closet.	1:40	Day 6	1,2

End Day # 9 Wednesday, July 25, 2007 -- Total Pages: 4 3/8. Total Time: 7:00

4/8 pgs	Scenes: 65	INT	VICTORIAN HOUSE - KITCHEN Sophie makes her own breakfast.	1:20	Day 7	1,2
1 5/8 pgs	Scenes: 71	INT	VICTORIAN HOUSE - KITCHEN Sophie cleans up sauce.	2:00	Day 8	1,2
1 5/8 pgs	Scenes: 67, 69	INT	VICTORIAN HOUSE - KITCHEN Victoria spills pot of sauce.	2:20	Night 7	1,2
2/8 pgs	Scenes: 70	INT	VICTORIAN HOUSE - PARLOR Victoria looks at secret photo.	1:20	Night 7	1

End Day # 10 Thursday, July 26, 2007 -- Total Pages: 4. Total Time: 7:00

1 pgs	Scenes: 82	INT	VICTORIAN HOUSE - KITCHEN Sophie sees postcard that isn't there.	2:00	Day 10	1,2
4/8 pgs	Scenes: 87	INT	VICTORIAN HOUSE - KITCHEN Sophie asks if Maggie's called yet.	:40	Day 16	1,2
1 pgs	Scenes: 95	INT	VICTORIAN HOUSE - PARLOR Victoria teaches Sophie the Charleston.	1:40	Night 14	1,2
1/8 pgs	Scenes: 89	INT	VICTORIAN HOUSE - VICTORIA'S BEDROOM Victoria preps for Richard.	1:40	Evenin 12	1
4/8 pgs	Scenes: 90	INT	VICTORIAN HOUSE - VICTORIA'S BEDROOM Victoria cannot see Richard because of Charles.	:40	Evenin 12	1,2

End Day # 11 Friday, July 27, 2007 -- Total Pages: 3 1/8. Total Time: 6:40

6/8 pgs	Scenes: 91, 93	INT	VICTORIAN HOUSE - CHARLES' BEDROOM Victoria looks at photos.	1:20	Day 13	1,2
5/8 pgs	Scenes: 54	INT	VICTORIAN HOUSE - BATHROOM Sophie breaks the mirror.	2:00	Night 5	2
2/8 pgs	Scenes: 111	INT	VICTORIAN HOUSE - BATHROOM Sophie's creepy bath.	1:00	Night 16	2

1/8 pgs	Scenes: 64	INT	VICTORIAN HOUSE - BATHROOM Sophie tries make sense of everything while taking a bath.	:30	Day 7	2
2/8 pgs	Scenes: 35	INT	VICTORIAN HOUSE - BATHROOM Sophie stares at dress.	:20	Day 3	2
2/8 pgs	Scenes: 37	INT	VICTORIAN HOUSE - HALLWAY Sophie wanders hall.	:30	Day 3	2
1/8 pgs	Scenes: 41	INT	VICTORIAN HOUSE - HALLWAY Sophie moves down the hall.	:30	Day 3	2
1/8 pgs	Scenes: 40	INT	VICTORIAN HOUSE - CHARLES' BEDROOM Sophie looks at the room.	:30	Day 3	2
1/8 pgs	Scenes: 92	INT	VICTORIAN HOUSE - HALLWAY Sophie knocks on door to Charles' bedroom.	:20	Day 13	2

End Day # 12 Saturday, July 28, 2007 -- Total Pages: 2 5/8. Total Time: 7:00

SUNDAY, JULY 29, 2007, OFF.

1/8 pgs	Scenes: 15	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie realizes she's hungry.	:40	Night 1	2
1/8 pgs	Scenes: 16	INT	VICTORIAN HOUSE - STAIRWELL Sophie heads down stairs.	:40	Night 1	2
2/8 pgs	Scenes: 11	INT	VICTORIAN HOUSE - STAIRWELL Victoria leads Sophie to her room.	:40	Day 1	1,2
3/8 pgs	Scenes: 12	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie sees her room for the first time.	1:00	Day 1	1,2
4 pgs	Scenes: 73	INT	VICTORIAN HOUSE - DINING ROOM Sophie and Victoria enjoy a long dinner.	4:00	Night 9	1,2

End Day # 13 Monday, July 30, 2007 -- Total Pages: 4 7/8. Total Time: 7:00

1/8 pgs	Scenes: 21	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie throws off covers.	:40	Day 2	2
1 3/8 pgs	Scenes: 29	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie finds CDs.	1:40	Evenin 2	1,2
3/8 pgs	Scenes: 32	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie stares at rabbit, thinks of mother.	2:40	Night 2	2
2/8 pgs	Scenes: 34	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie finds dirty shopping bags.	1:20	Mornin 3	2

End Day # 14 Tuesday, July 31, 2007 -- Total Pages: 2 1/8. Total Time: 6:20

1 1/8 pgs	Scenes: 99	INT	VICTORIAN HOUSE - MAGGIE'S BEDROOM Sophie sees Maggie and Bobby for the first time.	3:20	Day 7	1,2,3,4
-----------	---------------	-----	----------------------------------------------------------------------------------------	------	----------	---------

1/8 pgs	Scenes: 75	INT	VICTORIAN HOUSE - HALLWAY Sophie returns to Maggie's room.	:40	Night 9	2
2 pgs	Scenes: 76	INT	VICTORIAN HOUSE - MAGGIE'S BEDROOM Visions of Maggie and Bobby ignore Sophie.	2:40	Night 9	2,3,4
1/8 pgs	Scenes: 111A	INT	VICTORIAN HOUSE - BATHROOM Insert of Maggie in mirror.	:40	Night 16	3

End Day # 15 Wednesday, August 1, 2007 -- Total Pages: 3 3/8. Total Time: 7:20

3/8 pgs	Scenes: 42, 44	INT	VICTORIAN HOUSE - MAGGIE'S BEDROOM Sophie finds Maggie's room.	:40	Day 3	2
1 pgs	Scenes: 74 (71A)	INT	VICTORIAN HOUSE - MAGGIE'S BEDROOM Victoria thinks Sophie is Maggie.	1:30	Day 8	1,2
2/8 pgs	Scenes: 20	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie tosses and turns.	:40	Night 1	2
1/8 pgs	Scenes: 47	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie discovers bear in place of bunny.	1:00	Day 4	2
3/8 pgs	Scenes: 51	INT	VICTORIAN HOUSE - HALLWAY Sophie finds door to nursery.	1:20	Night 4	2
4/8 pgs	Scenes: 52	INT	VICTORIAN HOUSE - NURSERY Sophie enters nursery.	1:40	Night 4	2

End Day # 16 Thursday, August 2, 2007 -- Total Pages: 2 5/8. Total Time: 6:50

1 1/8 pgs	Scenes: 105, 106, 110	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie goes to the closet and finds her mother's obit.	3:00	Night 16	2
5/8 pgs	Scenes: 72	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Victoria suggests a fancy dinner to Sophie.	1:40	Night 8	1,2
2/8 pgs	Scenes: 77	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie tears up her room.	1:00	Night 9	2
2/8 pgs	Scenes: 83	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie looks at postcard.	:40	Mornin 10	2
2/8 pgs	Scenes: 85	INT	VICTORIAN HOUSE - MAGGIE'S ROOM/HALLWAY Victoria prays by Maggie's bed.	:40	Night 10	1,2

End Day # 17 Friday, August 3, 2007 -- Total Pages: 2 4/8. Total Time: 7:00

4/8 pgs	Scenes: 93	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Victoria invites Sophie to the cemetery.	1:40	Night 10	1,2
4/8 pgs	Scenes: 99	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Victoria tucks Sophie in.	:30	Night 15	1,2
3 3/8 pgs	Scenes: 112	INT	VICTORIAN HOUSE - SOPHIE'S BEDROOM Sophie sees creepy crazy stuff in her bedroom.	7:00	Night 16	1,2,3

End Day # 18 Saturday, August 4, 2007 -- Total Pages: 4 3/8. Total Time: 9:10

SUNDAY, AUGUST 5, 2007, OFF.

1/8 pgs	Scenes: 80	EXT	STREET Sophie runs away.	:40	Day 6	2
1 3/8 pgs	Scenes: 113, 115	EXT	FOREST Sophie talks to dead Maggie.	1:00	Night 16	2, 3

COMPANY MOVE TO DOWNEY PARK.

3/8 pgs	Scenes: 81	EXT	PLAYGROUND Sophie tries to drown herself.	2:00	Day 6	2
6/8 pgs	Scenes: 82	EXT	PLAYGROUND Sheriff finds Sophie.	1:40	Evenin 6	2, 7

End Day # 19 Monday, August 6, 2007 -- Total Pages: 2 5/8. Total Time: 5:20

5/8 pgs	Scenes: 43	INT	MAGGIE'S APARTMENT - LIVING ROOM Maggie teaches Sophie to cheer.	1:00	Day	2, 3
7/8 pgs	Scenes: 14	INT	MAGGIE'S APARTMENT - SOPHIE'S BEDROOM Maggie tucks Sophie into bed.	1:20	Night	2, 3
3/8 pgs	Scenes: 33	INT	MAGGIE'S APARTMENT - SOPHIE'S BEDROOM Maggie reads "Alice" to Sophie.	:40	Night	2, 3
1/8 pgs	Scenes: 108	INT	MAGGIE'S REAL KITCHEN Sophie can't find any food.	:40	Day	2
6/8 pgs	Scenes: 109	INT	MAGGIE'S REAL APARTMENT - SOPHIE'S BEDROOM Sophie asks her mother for food.	:40	Day	2, 3
3/8 pgs	Scenes: 114	INT	MAGGIE'S REAL APARTMENT - SOPHIE'S BEDROOM Sophie discovers her dead mother.	1:00	Day	2, 3

End Day # 20 Tuesday, August 7, 2007 -- Total Pages: 3 1/8. Total Time: 5:20

UnScheduled

1 1/8 pgs	Scenes: 13	EXT	BEACH Sophie and Maggie play at the beach.	1:30	Day	2, 3
1/8 pgs	Scenes: 107	EXT	BEACH Sophie alone at beach.	:40	Day	2

Day Out Of Days

**July 12, 2007
3:19 PM**

Page 1 of 3

Day Out of Days Report for Cast Members

Month/Day	07/16	07/17	07/18	07/19	07/20	07/21	07/22	07/23	07/24	07/25	07/26
Day of Week	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu
Shooting Day	1	2	3	4	5	6		7	8	9	10
1. VICTORIA	SW	W	W	W	W	W		W	W	W	W
2. SOPHIE	SW	W	W	W	W	W		W	W	W	W
3. MAGGIE			SW	H	H	H		H	H	W	H
4. BOBBY											
5. RICHARD				SW	H	W		WF			
6. CHILD VICTORIA					SWF						
7. SHERIFF	SW	H	H	H	H	H		H	H	H	H
8. VICTORIA'S MOTHER					SWF						
9. MILITARY MAN					SWF						
10. CHARLES											
11. MILITARY DRIVER					SWF						

**July 12, 2007
3:19 PM**

Page 2 of 3

Day Out of Days Report for Cast Members

Month/Day	07/27	07/28	07/29	07/30	07/31	08/01	08/02	08/03	08/04	08/05	08/06
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon
Shooting Day	11	12		13	14	15	16	17	18		19
1. VICTORIA	W	W		W	H	W	W	W	WF		
2. SOPHIE	W	W		W	W	W	W	W	W		W
3. MAGGIE	H	H		H	H	H	W	H	W		W
4. BOBBY							SWF				
5. RICHARD											
6. CHILD VICTORIA											
7. SHERIFF	H	H		H	H	H	H	H	H		WF
8. VICTORIA'S MOTHER											
9. MILITARY MAN											
10. CHARLES											
11. MILITARY DRIVER											

**July 12, 2007
3:19 PM**

Day Out of Days Report for Cast Members

Month/Day	08/07	Co.						
Day of Week	Tue	Travel	Work	Hold	Holiday	Start	Finish	TOTAL
Shooting Day	20							
1. VICTORIA			17	1		07/16	08/04	18
2. SOPHIE	WF		20			07/16	08/07	20
3. MAGGIE	WF		6	12		07/18	08/07	18
4. BOBBY			1			08/02	08/02	1
5. RICHARD			3	1		07/19	07/23	4
6. CHILD VICTORIA			1			07/20	07/20	1
7. SHERIFF			2	17		07/16	08/06	19
8. VICTORIA'S MOTHER			1			07/20	07/20	1
9. MILITARY MAN			1			07/20	07/20	1
10. CHARLES								0
11. MILITARY DRIVER			1			07/20	07/20	1

APPENDIX C: CHAIN OF TITLE

Claim Detail



Claim Id: 1-170BUP

Case #: 1-73358591

Title: Hope for a Thom

All Titles

1 - 1 of 1

Title of Work	Type
Hope for a Thom	Title of work being registered

Publication/Completion

1 - 1 of 1

Published Work	Year Created	Publication Date	Nation of First Publication	ISBN Type	IS Number
No	2007				

Authors & Contributions (PA)

1 - 1 of 1

Name	Organization Name	Doing business as	Work For Hire	Anonymous	Text	Editing	Created Other
Leslie Erin Kitzinger			No	N	<input checked="" type="checkbox"/>		

Claimants

1 - 1 of 1

Name	Organization Name	Transfer Statement	Transfer Stmt Other
Leslie Erin Kitzinger			

Claim Limitations review (PA)

Material Excluded	New Material Included	Previous Registration
Lyrlos Muslo Musical Arrangement Text (Screenplay, Scripts, Other)	Lyrlos Muslo Editing MusicalArrangement Text (Screenplay, Scripts, Other)	1st Prev. Reg. # Year 2nd Prev. Reg. # Year

Rights & Permissions

First Name: Leslie Middle Name: Erin Last Name: Kitzinger Email: Phone: Alternate Phone:	Organization Name: Address 1: Address 2: City: State: Postal Code: Country:
---------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------

Correspondent

First Name: Leslie
Middle Name: Erin
Last Name: Kitzinger
Email: erinkitzinger@gmail.com
Phone:
Alternate Phone:
Fax:

Organization Name:
Address 1: 1113 59th St S
Address 2:
City: Gulfport
State: FL
Postal Code: 33707
Country: United States

Mail Certificate

First Name: Leslie
Middle Name: Erin
Last Name: Kitzinger

Organization Name: Hope for a Thorn, LLC
Address 1: 1113 59th St S
Address 2:
City: Gulfport
State: FL
Postal Code: 33707
Country: United States

Certification

Name: Leslie Erin Kitzinger
Certified:
Special Handling:
Applicant's Internal Tracking Number:
Note to Copyright Office:
Upload Electronically:
Send By Mail:

APPENDIX D: MUSIC SYNCHRONIZATION LICENSE

July 24, 2008

Composer

Address

Dear _____:

This letter, when signed by you (the "Composer"), will confirm our mutual agreement whereby Erin Kitzinger (the "Producer") has engaged you as an employee for hire to render certain services and to furnish a complete and original musical score (the "Work") for the Motion Picture currently titled Hope for a Thorn (the "Picture").

Producer agrees to pay composer as full compensation, for all services required of him in connection with the Picture and for all the rights granted by the Composer, upon condition that the Composer shall fully and faithfully perform all the services required of him hereunder, the sum of _____ dollars and other valuable consideration including one DVD copy of the picture with musical score and a credit in the picture.

Producer employs Composer to write, compose, orchestrate, perform, record and submit to Producer music suitable for use as the complete background score for the Picture. Composer shall bear the full cost of any musicians, studio or equipment rental, guild or union fees or any costs incurred in preparing the work except for tape stock costs.

The Composer grants the Producer the irrevocable perpetual nonexclusive right to use and license others to use his name and likeness in any advertising promotion or exploitation of the Picture and Work.

The Composer agrees that Producer may perpetually use or authorize others to use any of the rights herein granted for commercial advertising or publicity in connection with any product, commodity or service manufactured, distributed or offered by the Producer or others, provided such advertising refers to the Picture, or to the Composer's employment by the Producer.

Composer warrants that all materials written, composed, prepared or submitted by him during the term hereof or any extension of it, shall be wholly original with him and shall not be copied in whole or in part from any other material. The Composer further warrants that said material will not infringe upon the copyright, literary, dramatic

or photoplay rights of any person. Composer warrants and agrees to indemnify and hold Producer and Producer's officers, shareholders, employees, successors and assigns, harmless from and against any claim, demand, damage, debt, liability, account, reckoning, obligation, cost, expense, lien, action and cause of action (including the payment of attorneys' fees and costs incurred) arising out of any breach or failure of any of Composer's warranties, representations, agreements or covenants herein contained.

The Composer further agrees that all the material which he may write, compose, prepare or submit under this agreement shall be the sole property of the Producer as a work-for-hire. All of the material shall be written, composed, prepared and submitted by him as the employee of the Producer, and not otherwise. The Producer shall be the author and first proprietor of the copyright, and the Composer shall have no right, title or interest in the material. In the event that any of proceeds of Composer's work are not considered a work-for-hire, then Composer's copyright to such work is hereby assigned to Producer. Producer shall have the right to obtain copyrights, patents and/or other protection therefor. The Composer further agrees to execute, verify, acknowledge, and deliver any documents which the Producer shall deem necessary or advisable to evidence, establish, maintain, protect, enforce or defend its rights and/or title in our to the said material or any part of it. Producer shall have the right, but not the duty, to use, adapt, edit, add to, subtract from, arrange, rearrange, revise and change said material or any part of it, and to vend, copy, publish, reproduce, record, transmit, broadcast by radio and/or television, perform, photograph with or without sound, including spoken works, dialogue and/or music synchronously recorded, and to communicate the same by any means now known or from now on devised, either publicly and for profit, or otherwise.

Producer, its successors and assigns, shall in addition to the Composer's services be entitled to and own in perpetuity, solely and exclusively, all of the results and proceeds of said services and material, including all rights throughout the world of production, manufacture, recordation and reproduction by any art or method, whether now known or from now on devised, and whether such results and proceeds consist of literary, dramatic, musical, motion picture, mechanical, or any other form of work, theme, idea, composition, creation or product.

The Composer shall at the request of the Producer execute such assignments or other instruments as the Producer may deem necessary or desirable to evidence, establish or defend his right or title in the Work. The Composer hereby appoints the Producer the true and lawful attorney-in-fact of the Composer irrevocably to execute, verify, acknowledge and deliver any such instruments or documents which the Composer shall fail or refuse to execute.

Producer will have and is hereby granted the complete control of the publication of all of any of the musical material written by the Composer hereunder. Producer agrees, however, that in the event it publishes the musical material or causes the

musical material to be published by a third party, Producer shall pay to the composer the following fees:

(a) Ten cents (.10) per copy for each piano copy of the Composition and for each orchestration of the Composition printed, published and sold in the United States and Canada by Publisher or its licensees, for which payments have been received by Publisher, after deduction of returns.

(b) Ten percent (10%) of the wholesale selling price upon each printed copy of each other arrangement and edition of the Composition printed, published and sold in the United States and Canada by Publisher or its licensees, for which payment has been received, after deduction of returns, except that in the event the Composition shall be used or caused to be used, in whole or in part, with one or more other compositions in a folio, album, or other publication, Composer shall be entitled to receive that proportion of said royalty which the Composition shall bear to the total number of compositions contained in such folio, album or other publication for which royalties are payable.

(c) Fifty percent (50%) of any and all net sums actually received (less any costs for collection) by Publisher in the United States from the exploitation in the United States and Canada by licensees of Publisher of mechanical rights, electrical transcription and reproducing rights, motion picture and television synchronization rights and all other rights (except printing and public performance rights) in the Composition, whether such licensees are affiliated with, owned in whole or in part by, or controlled by Publisher.

(d) Composer shall receive his public performance royalties throughout the world directly from his own affiliated performing rights society and shall have no claims at all against Publisher for any royalties received by Publisher from any performing rights society which makes payment directly (or indirectly other than through Publisher) to writers, authors and composers.

(e) Fifty percent (50%) of any and all net sums, after deduction of foreign taxes, actually received (less any costs of collection), by Publisher in the United States from sales, licenses and other uses of the Composition in countries outside of the United States and Canada [other than the public performance royalties as hereinabove mentioned in paragraph (d)] from collection agents, licensees, subpublishers or others, whether same are affiliated with, owned in whole or in part by, or controlled by Publisher.

(f) Publisher shall not be required to pay any royalties on professional or complimentary printed copies of the Composition which are distributed gratuitously to performing arts, orchestra leaders and disc jockeys or for advertising, promotional or exploitation purposes. Furthermore, no royalties shall be payable to Composer on consigned copies of the Composition unless paid for, and not until an accounting therefore can properly be made.

Notwithstanding anything to the contrary contained in this Agreement, Producer, its lessees, licensees and all other persons permitted by Producer to distribute, exhibit or exploit any picture in connection with which any material written, prepared or composed by Composer hereunder is used, shall have the free and unrestricted right to use any such material and to make the mechanical reproductions of it without the payment of any sums at all, and in no event shall Composer be permitted or entitled to participate in any rentals or other forms of royalty received by Producer, its licensees or any other persons permitted by Producer to use any such material or mechanical reproductions of it in connection with the exhibition, distribution, exploitation or advertising of any present or future kind of motion picture, nor shall Producer be obligated to account to Composer for any sums received by Producer from any other persons from the sale or licensing or other disposition of any material written, created, or composed by Composer hereunder in connection with the exhibition, distribution, exploitation or advertising of any motion picture. Without limiting the foregoing, Composer shall not be entitled to any portion of any synchronization fee due to the use of the material or any portion of it in motion pictures produced by producer or by any of its subsidiaries, affiliates or related companies.

Provided Composer fully and satisfactorily renders his services pursuant to the terms and conditions of this Agreement, and that all of the original music contained in the Picture as released is the product of Composer's services, Producer shall accord Composer billing on a separate card as follows: "Original Music Written and Performed by David Jones" (Composer's Credit) or a phrase substantially similar thereto onto the positive prints of said Picture. Except as set forth in the preceding sentence, all other matters about billing shall be decided in Producer's sole discretion.

If Producer, its successors or assigns shall exercise their right hereunder to make, distribute and sell, or authorize others to make, distribute and sell, commercial phonograph records (including, without limitation, discs of any speed or size, tape and wire demos and any and all other demos, whether now known or unknown, for the recording of sound) embodying the material for the Picture and if said records contain Composer's performance as a conductor, they shall pay or cause to be paid to Composer in connection with it a reasonable royalty as is customarily paid in the industry to be negotiated in good faith.

Composer's sole remedy for any breach or alleged breach hereof shall be an action at law for damages, if any. In no event shall Composer have the right to rescind this Agreement or any of the rights granted hereunder nor to seek or obtain injunctions or other equitable relief restraining or enjoining the production, exhibition or exploitation of any motion pictures based upon or using any portion of the Work.

Nothing contained in this Agreement shall be deemed to require Producer or its assigns to publish, record, reproduce or otherwise use the Work or any part of it, whether in connection with the Picture or otherwise.

This instrument is the entire Agreement between the parties and cannot be modified except by a written instrument signed by the Composer and an authorized officer of the Producer.

This Agreement shall be deemed to have been made in the State of Florida and its validity, construction and effect shall be governed by and construed under the laws and judicial decisions of the State of Florida applicable to agreements wholly performed therein.

Very truly yours,

By: _____

Hope for a Thorn, LLC

ACCEPTED AND AGREED TO:

I hereby certify that I wrote the material hereto attached, as an employee of Hope for a Thorn, LLC, pursuant to an agreement dated _____ in performance of my duties thereunder, and in the regular course of employment, and that said Hope for a Thorn, LLC is the author of it and entitled to the copyright therein and thereto, with the right to make such changes therein and such uses of it, as it may determine such as an author.

IN WITNESS WHEREOF, I have hereto set my hands this _____.

Composer

APPENDIX E: CREDIT LIST

Victoria Thorne
Sophie Thorne
Maggie Thorne
Richard
Bobby
Child Victoria
Victoria's Mother
Sheriff
Western Union Man

Pat Fisher
Sarah Grace Ackerman
Jacqueline Caruso
Michael Ray Davis
Jimmy Vosler
Lily Flanders
Annie Maleski
Mike Kazimar
Jay Delaney

Writer/Director/Editor
Producer
Executive Producers

Erin Kitzinger
Jay Delaney
Paul Kitzinger
Dan McSherry
Brigan Gresh
Andrew Kenneth Gay
Nicole Betz
Mike de la Vina
Mike Diaz
Georginia Hurge
Kristen Baker
Addison Bryan
Tony Brown
Marco Cordero
Drew Agan
Matthew Richards
Christina Santa Cruz
Christine Olson
Michelle Roca
Kyle Britt
Alexis Block
Jonathan Hohensee
Hyun Han
Phil Bergquist
Susan Bucciero
Carla Tamma
Katie Russo
James Solomon
Shawn Anderson

Consulting Producer
Line Producer
Production coordinator
First Assistant Director
Second Assistant Director
Key Set Production Assistant
Production Assistants

Director of Photography
First Assistant Camera
Second Assistant Camera
Script Supervisor
Production Designer
Art Director
Prop Master
Set Decorator
Leadman
Swing Man
Construction
Costumer
Wardrobe Supervisor
Key Makeup Artist
Boom Operator
Production Sound Mixer

Catering

Linda Zweifel
Dennis Zweifel
Amanda Mohammed
Dave Currie
Mike Nikolla
Mark Valentin

Location Manager
Location Assistant

Gaffer
Key Grip
Electrician

Travis Bell
Logan Wade
Coby Wilson
Adam Gaiser
Nick Colvin
Craig Weinstein
Jon Frisckics
David Jones

Set Photographer
Sound Designer
Composer

Special Thanks

Ula Stoeckl
Paul Kitzinger
Linda & Dennis Zweifel

Dan & Dawn McSherry
Stacy & Craig Broome
Jim Atkisson
Davey Johnson

Mark Gerstein
Steve Schlow

Constance Jessup
Jean Kitzinger
Nick Amoro
William Hough
Mo Krausman
Chris Scott
Tony Broome
Lisa Betz
Pat Burdette
Tom Powers
Victor Liu
Bill & Sally Atchley
Greg & Jerrie Cunningham
Christine Padovan

Tom & Sandy Peeples
Jennifer Grider
Chester Baumgartner
Mark Russell
Tom & Linda Wagner
Manuel & Adeline Garcia
Donnie & Mac White
Donna Zecker
Christina Rackley
Phil Bergquist
Anne Mulis

Randy Finch
Patty Hurter
Lisa Cook
Mary Johnson
Phil Peters
Shannon Lacek

Joy Ackerman & the Ackerman Family

The Enzian Theater & Sigrid Tiedtke

Chimene Hurst
Larry & Margaret Massey
Chris & Maureen Kemp
Mt Dora House?
Bootie & The Drawer
Leah Fairchild
Greenwood Cemetery
Canaveral Port Authority
Antique Barb & Oldies But Goodies
Dan Jones
UCF Costume Shop
UCF Theatre Dept
Theatre Downtown
Fran Hilgenberg
Robert Melendy Sr.
Lawrence Vexler

Jennifer Pennypacker
Dale Gordon
Gregg Hale
Mike Glumicich

Jason Harper
Chris Silveira
Karen Pennington
Andrew White
Susie Copeland
Angelyn Gay
Tracey & Scott Schlather

Sara Peeples
Amanda DeSantis
Jessica Stofan

Metro Orlando Film Commission
Women In Film & TV-Florida

Cris Mertens
Angel de la Vina
Brett Bonowicz
Nick Jade
Jamie Hanson
Merrick Beatty

Melissa Gruver
Randy Molnar
Alyssa Maio
Rachel Schlow

APPENDIX F: CALL SHEETS

Day 1

DAY/DATE: Monday, July 16, 2007	CALL SHEET "HOPE FOR A THORN"	CREW CALL: 11:30am
PRODUCTION DAY: 1 of 20		CAR POOL PRE-CALL @ OFFICE: 10:30am BREAKFAST @ SET: 11:00am SHOOTING CALL: 12:00pm LUNCH: 5:00pm - 5:30pm
DIRECTOR: Erin Kitzinger		

1st A.D.: Mike De La Viña	SUNRISE: 6:37am.	SUNSET: 8:25pm.	MOON PHASE: Waxing crescent, 5% illuminated.
----------------------------------	-------------------------	------------------------	-----------------------------------------------------

WEATHER: Partly cloudy, with a 40% percent chance of showers and thunderstorms. Calm winds becoming E/SE around 5 mph. **High 90°.** Overnight low 76°.

PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622	NEAREST HOSPITAL TO SET: Florida Hospital 701 W. Plymouth Ave. DeLand, FL 32720 386.943.4522 (1.1 miles, 3 min. from Location.)
-----------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------

SHOOTING SCHEDULE

Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - FRONT	8	A - D	Sophie arrives at house for first time.	D1	E	1, 2	3/8	11:30am - 1:15pm	Magnolia House
VICTORIAN HOUSE - FRONT	45	A - D	Sophie checks the mail. Victoria watches from window.	D3	I/E	1, 2	1/8	1:15pm -- 2:45pm	Magnolia House
VICTORIAN HOUSE - FRONT	49	A	Sophie checks trash for rabbit.	D4	E	1, 2	1/8	2:45pm - 3:15pm	Magnolia House
VICTORIAN HOUSE - FRONT	26	A - D	Sophie throws clothes in the trash.	D2	E	1, 2	1/2	3:15pm - 4:45pm	Magnolia House
VICTORIAN HOUSE - PORCH	28	A - J	Victoria serves ice cream.	D2	E	1, 2	1 3/4	4:45pm - 7:45pm	Magnolia House
VICTORIAN HOUSE - FRONT	59	A	Sophie runs away	D6	E	2	1/8	7:45pm - 8:15pm	Magnolia House
VICTORIAN HOUSE - PORCH	63	A - B	Sheriff returns Sophie to Victoria.	N6	E	1, 2, 7	1/4	8:15pm -- 9:00pm	Magnolia House

DAY 1 WRAP

TOTAL NUMBER OF SCENES: 7. TOTAL NUMBER OF PAGES: 3 2/8.

TALENT

#	Scripted Name	Talent Name	Pick-Up	Location Call	Wardrobe	Make-Up	Shooting Call	S/W/H/R/Tr/F	Notes
1	VICTORIA	Pat Fisher	10:30am	11:30am	11:30am	11:45am	12:00pm	SW	
2	SOPHIE	Sarah Grace Ackerman	N/A	11:30am	11:45am	11:30am	12:00pm	SW	
7	SHERIFF	Mike Kazimar	N/A	7:15pm	7:30pm	7:45pm	8:00pm	SW	

EXTRAS: 0	NEEDED FOR: N/A	CALL: N/A	REPORT TO: N/A
------------------	------------------------	------------------	-----------------------

SPECIAL DEPARTMENT INSTRUCTIONS									
Art:	sc. 26, 45: mailbox; sc. 26, 49: trash cans; sc. 28: porch chairs;								
Property:	sc. 8: small worn suitcase; sc. 26: shopping bags; sc. 28: ice cream scoop, spoons, two rose-colored bowls, vanilla ice cream								
Camera:									
Grip:									
Lighting:									
Locations:									
Make-up:									
Production:	Sarah must be off by 9:30pm.								
Sound:									
Transportation:	Victoria's car in scenes 8, 26, 45, and 49.								
Wardrobe									
ADVANCE SCHEDULE: Day 2 – Tuesday, July 17, 2007. Crew Call: 3:00pm.									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - GARDEN	23	A – E	Sophie and Victoria wander through the garden for first time.	D2	E	1, 2	1	3:00pm – 4:40pm	Kemp House
VICTORIAN HOUSE - GARDEN	A94	A – B	Sophie and Victoria work in garden.	D17	E	1, 2	1/8	4:40pm – 5:20pm	Kemp House
VICTORIAN HOUSE - GARDEN	81	A	Victoria decides to follow Sophie to garden.	D14	E	2	1/8	5:20pm – 6:00pm	Kemp House
VICTORIAN HOUSE - GARDEN	80	A – C	Sophie wakes up in tent.	D14	E	2	1/8	6:00pm – 7:00pm	Kemp House
VICTORIAN HOUSE - GARDEN	79	A – E	Sophie settles into tent.	N13	E	1, 2, 3	1	7:00pm – 10:00pm	Kemp House
VICTORIAN HOUSE - GARDEN	78	A – C	Sophie builds a tent.	N13	E	2	1/8	10:00pm – 10:35pm	Kemp House
VICTORIAN HOUSE - GARDEN	A112	A	Sophie runs into the woods.	N20	E	2	1/8	10:35pm – 11:00pm	Kemp House
DAY 2 WRAP									
TOTAL NUMBER OF SCENES: 7. TOTAL NUMBER OF PAGES: 2 5/8.									

Unit Production Manager

1st Assistant Director

Day 2

DAY/DATE: Tuesday, July 17, 2007		CALL SHEET "HOPE FOR A THORN"				CREW CALL: 1:00pm BREAKFAST @ SET: 12:15pm SHOOTING CALL: 1:20pm LUNCH: 5:45pm – 6:15pm			
PRODUCTION DAY: 2 of 20									
DIRECTOR: Erin Kitzinger									
1st A.D.: Mike De La Viña		SUNRISE: 6:37am.	SUNSET: 8:25pm.		MOON PHASE: Waxing crescent, 7% illuminated.				
		WEATHER: Scattered showers and thunderstorms after 1pm. Calm wind becoming east between 5 and 10 mph. Chance of precipitation is 40%. High 92°. Overnight low 74°.							
PRODUCTION OFFICE:						NEAREST HOSPITAL TO SET:			
Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						Florida Hospital 701 W. Plymouth Ave. DeLand, FL 32720 386.943.4522 (1.1 miles, 3 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - GARDEN	23	A – E	Sophie and Victoria wander through the garden for first time.	D2	E	1, 2	1	1:00pm – 3:30pm	Kemp House
VICTORIAN HOUSE - GARDEN	A94	A	Victoria and Sophie gardening.	D13	E	1, 2	1/8	3:30pm – 4:30pm	Kemp House
VICTORIAN HOUSE - GARDEN	81	A	Sophie sees chair with blanket.	D10	E	2	1/8	4:30pm – 5:45pm	Kemp House
VICTORIAN HOUSE - GARDEN	80	A – C	Sophie wakes up in tent.	D10	E	2	1/8	6:30pm – 7:30pm	Kemp House
VICTORIAN HOUSE - GARDEN	79	A -- E	Sophie settles into tent.	N9	E	1, 2, 3	1	7:30pm – 9:45pm	Kemp House
VICTORIAN HOUSE - GARDEN	78	A – C	Sophie builds a tent.	N9	E	2	1/8	9:45pm – 10:45pm	Kemp House
*** DAY 1 WRAP ***									
*** TOTAL NUMBER OF SCENES: 7. TOTAL NUMBER OF PAGES: 2 5/8. ***									

Unit Production Manager

1st Assistant Director

Day 3

DAY/DATE: Wednesday, July 18, 2007 PRODUCTION DAY: 3 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 12:00pm BREAKFAST @ SET: 11:30am SHOOTING CALL: 12:35pm LUNCH: 5:20pm – 5:50pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:38am.	SUNSET: 8:25pm.	MOON PHASE: Waxing crescent, 18% illuminated.					
WEATHER: Scattered showers and thunderstorms after noon. SE wind between 5 and 10 mph. Chance of precipitation is 40%. High 94°. Overnight low 74°.									
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622				NEAREST HOSPITAL TO SET: Florida Hospital 701 W. Plymouth Ave. DeLand, FL 32720 386.943.4522 (1.1 miles, 3 min. from Location.)					
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - GARDEN	79	A						12:00pm --	Kemp House
VICTORIAN HOUSE - GARDEN	78	A						-- 1:00pm	Kemp house
VICTORIAN HOUSE - PORCH	36	A – E	Sophie apologizes for throwing away clothes.	D3	E	1, 2	1 3/8	1:00pm – 3:00pm	Magnolia House
VICTORIAN HOUSE - PORCH	100	A – C	Sophie's birthday party.	D16	E	1, 2	7/8	3:00pm – 4:20pm	Magnolia House
VICTORIAN HOUSE - PORCH	102	A	Victoria decides to follow Sophie to the garden.	D16	E	1	1/8	4:20pm – 5:20pm	Magnolia House
VICTORIAN HOUSE - PORCH	104	A – D	Card makes Sophie cry.	D16	E	1, 2	1/2	6:00pm – 7:40pm	Magnolia House
VICTORIAN HOUSE - PORCH	116	A – F	Sophie and Victoria finally connect.	N16	E	1, 2	1/2	7:40pm – 10:30pm	Magnolia House
DAY 3 WRAP									
TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 3 3/8.									

Unit Production Manager

1st Assistant Director

Day 4

DAY/DATE: Thursday, July 19, 2007		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 11:00am			
PRODUCTION DAY: 4 of 20						BREAKFAST @ SET: 10:30am			
DIRECTOR: Erin Kitzinger						SHOOTING CALL: 11:20am LUNCH: 5:00pm – 5:30pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:38am.	SUNSET: 8:25pm.	MOON PHASE: Waxing crescent, 20% illuminated.					
		WEATHER: Scattered showers and thunderstorms after noon. SW wind between 5 and 10 mph. Chance of precipitation is 40%. High 95°. Overnight low 74°.							
PRODUCTION OFFICE:						NEAREST HOSPITAL TO SET:			
Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						Florida Hospital 701 W. Plymouth Ave. DeLand, FL 32720 386.943.4522 (1.1 miles, 3 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
PLANT NURSERY	94	A	Sophie and Victoria pick out plants.	D13	E	1, 2	1/8	11:00am – 12:00pm	Hurst House
VICTORIAN HOUSE - DIGGING ROOM	22	A -- D	Victoria pours two cups of coffee.	D2	I	1, 2	1 1/8	12:00pm -- 2:00pm	Hurst House
PACK TO TRUCKS								2:00pm -- 2:30pm	
COMPANY MOVE TO GREENWOOD CEMETERY								2:30pm -- 3:00pm	
CEMETERY	87	A -- F	Victoria and Sophie visit Charles' grave.	D11	E	1, 2	2 1/4	3:00pm – 5:00pm	Greenwood Cemetery
CEMETERY	117	A -- H	Sophie says goodbye to Maggie.	D17	E	1, 2, 5	5/8	5:45pm -- 8:30pm	Greenwood Cemetery
DAY 4 WRAP									
TOTAL NUMBER OF SCENES: 4. TOTAL NUMBER OF PAGES: 4 1/8.									

Unit Production Manager

1st Assistant Director

Day 5

DAY/DATE: Friday, July 20, 2007		CALL SHEET "HOPE FOR A THORN"				CREW CALL: 9:00am			
PRODUCTION DAY: 5 of 20						BREAKFAST @ SET: 8:30am			
DIRECTOR: Erin Kitzinger						SHOOTING CALL: 9:20am LUNCH: 3:00pm – 3:30pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:41am.	SUNSET: 8:25pm.	MOON PHASE: Waxing crescent, 35% illuminated.					
		WEATHER: Scattered afternoon showers and thunderstorms. WSW wind between 5 and 10 mph. Chance of precipitation is 40%. High 94°. Overnight low 76°.							
PRODUCTION OFFICE:						NEAREST HOSPITAL TO FIRST SET:			
Hope for a Thorn LLC UCF/SFDM Suite 101C						Florida Hospital 701 W. Plymouth Ave. DeLand, FL 32720 386.943.4522 (1.1 miles, 3 min. from Location.)			
500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO SECOND SET:			
						Florida Hospital Waterman 1000 Waterman Way Tavares, FL 32778 352.253.3333 (8.8 miles, 16 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - GARDEN	98	A –D	Sophie finds an old tire.	D16	E	2	3/8	9:00am -- 10:20am	Kemp House
VICTORIAN HOUSE - GARDEN	99	A	Sophie swings.	D16	E	2	1/4	10:20am -- 11:00am	Kemp House
VICTORIAN HOUSE - GARDEN	101	A – C	Sophie returns to the swing.	D16	E	2	1/8	11:00am -- 12:00pm	Kemp House
VICTORIAN HOUSE - GARDEN	A112	A	Sophie runs out of the house.	N16	E	2	1/8	12:00pm -- 12:40pm	Kemp House
VICTORIAN HOUSE - GARDEN	103	A –G	Victoria sees Child Victoria.	D16	E	1, 2, 6	1 1/8	12:40pm -- 3:00pm	Kemp House
LUNCH								3:00pm -- 3:45pm	
PACK TO TRUCKS								3:45pm -- 4:15pm	
COMPANY MOVE TO MOUNT DORA, MODEST HOUSE								4:15pm -- 5:45pm	
MODEST HOUSE - YARD	A2	A	Military car arrives.	D	E	19	5/8	5:45pm – 6:15pm	Kosson House
MODEST HOUSE - KITCHEN	3	A – C	Child Victoria watches her mother's breakdown.	D	I	6	1/4	6:15pm -- 7:15pm	Kosson House
MODEST HOUSE - HALLWAY	4	A	Child Victoria is hungry.	D	I	6	1/4	7:15pm -- 8:15pm	Kosson House
MODESY HOUSE - BEDROOM	5	A	Child Victoria kills her dolls.	D	I	6	1/4	8:15pm -- 9:15pm	Kosson House
DAY 5 WRAP									
TOTAL NUMBER OF SCENES: 9. TOTAL NUMBER OF PAGES: 3 3/8.									

Unit Production Manager

1st Assistant Director

Day 6

DAY/DATE: Saturday, July 21, 2007 PRODUCTION DAY: 6 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:15am LUNCH: 1:00pm – 1:30pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:41am.	SUNSET: 8:24pm.	MOON PHASE: Quarter full.					
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622		WEATHER: Partly cloudy in the morning followed by scattered thunderstorms later in the day. Gusty winds and small hail are possible. High 92°. Winds W at 10 to 20 mph. Chance of rain 40%.				NEAREST HOSPITAL TO SECOND SET: Florida Hospital Waterman 1000 Waterman Way Tavares, FL 32778 352.253.3333 (8.8 miles, 16 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
TOWN STREET	24	A -- B	Victoria and Sophie walk through town.	D2	E	1, 2	5/8	8:00am – 9:00am	The Drawer
BOUTIQUE	25	A -- C	Victoria and Sophie shop.	D2	E	1, 2	3/8	9:00am – 10:00am	The Drawer
BOUTIQUE	A25	A -- C	Victoria and Sophie run into Richard outside the shop.	D2	E	1, 2, 5	1 1/2	10:00am -- 11:00am	The Drawer
TOWN CAR	6	A -- D	Victoria drives Sophie to her home.	D1	I	1, 2	3/8	11:00am -- 1:00pm	Mt. Dora streets
TOWN STREET	7	A	Car drives along.	D1	E	1, 2	1/8	1:45pm -- 2:30pm	Mt. Dora streets
COMPANY MOVE TO MODEST HOUSE EXTERIOR								2:30pm – 3:00pm	
MODEST HOUSE - YARD	1	A series	Mother spins Child Victoria in tire swing.	D	E	6, 8	3/8	3:00pm – 4:30pm	Lake Carlton House
MODEST HOUSE - YARD	2	A -- F	Child Victoria watches mother receive telegram.	D	E	6, 8, 9	5/8	4:30pm -- 6:15pm	Lake Carlton House
DAY 6 WRAP									
TOTAL NUMBER OF SCENES: 7. TOTAL NUMBER OF PAGES: 4.									

Unit Production Manager

1st Assistant Director

Day 7

DAY/DATE: Monday, July 23, 2007		CALL SHEET "HOPE FOR A THORN"				CREW CALL: 7:30am			
PRODUCTION DAY: 7 of 20						BREAKFAST @ SET: 7:00am			
DIRECTOR: Erin Kitzinger						SHOOTING CALL: 7:45am LUNCH: 1:15pm – 1:45pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:42am.	SUNSET: 8:22pm.	MOON PHASE: Waxing gibbous, 63% illuminated.					
		WEATHER: Scattered afternoon showers and thunderstorms. Winds ENE at 5 mph. High near 89°, overnight low 75.° 40% chance of rain.							
PRODUCTION OFFICE:						NEAREST HOSPITAL TO SECOND SET:			
Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
CEMETERY	117	A – H	Sophie says goodbye to Maggie.	D17	E	1, 2, 5	5/8	7:30am – 10:30 am	Greenwood Cemetery
COMPANY MOVE TO VICTORIAN HOUSE INTERIOR: 10:30am – 11:00am									
VICTORIAN HOUSE - PARLOR	84	A	Victoria teaches Sophie to knit.	D10	I	1, 2	1/2	11:00pm – 11:45pm	Hurst House
VICTORIAN HOUSE - PARLOR	48	A – C	Sophie confronts Victoria about the rabbit.	D4	I	1, 2	1	11:45pm – 1:15pm	Hurst House
VICTORIAN HOUSE - PARLOR	10	A – E	Sophie drinks lemonade, asks where the TV is.	D1	I	1, 2	1 1/8	2:00pm – 4:00pm	Hurst House
VICTORIAN HOUSE - PARLOR	19	A – D	Victoria reads book upside down.	N1	I	1, 2	7/8	4:00pm – 5:30pm	Hurst House
DAY 7 WRAP									
TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 4 1/8.									

Unit Production Manager

1st Assistant Director

Day 8

DAY/DATE: Tuesday, July 24, 2007		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am			
PRODUCTION DAY: 8 of 20						BREAKFAST @ SET: 7:00am SHOOTING CALL: 7:45am LUNCH: 1:30pm – 2:00pm			
DIRECTOR: Erin Kitzinger									
1st A.D.: Mike De La Viña		SUNRISE: 6:43am.	SUNSET: 8:21pm.	MOON PHASE: Waxing gibbous, 72% illuminated.					
		WEATHER: Scattered showers and thunderstorms. High 89°F. Overnight low 75°F. Winds ENE at 10 to 20 mph. Chance of rain 50%.							
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO SECOND SET: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - PARLOR	53	A – C	Sophie asks Victoria about nursery.	N4	I	1, 2	3/4	7:30am – 8:45am	Hurst House
VICTORIAN HOUSE - PARLOR	30	A – C	Sophie asks about CD player; doorbell rings.	N2	I	1, 2	1 5/8	8:45am – 9:35am	Hurst House
VICTORIAN HOUSE - PARLOR	95	A – E	Victoria teaches Sophie the Charleston.	N14	I	1, 2	1	9:35am – 10:45am	Hurst House
VICTORIAN HOUSE - PARLOR	70	A – D	Victoria looks at secret photo.	N7	I	1	1/4	10:45am – 11:45pm	Hurst House
VICTORIAN HOUSE - PARLOR	19	A – D	Victoria reads book upside down.	N1	I	1, 2	7/8	11:45am – 12:45pm	Hurst House
VICTORIAN HOUSE - PARLOR	B73	A – D	Sophie asks Victoria what happened to Charles.	D11	I	1, 2	1 3/4	12:45pm – 1:30pm	Hurst House
DAY 8 WRAP									
TOTAL NUMBER OF SCENES: 8. TOTAL NUMBER OF PAGES: 6 1/8.									

Unit Production Manager

1st Assistant Director

Day 9

DAY/DATE: Wednesday, July 25, 2007 PRODUCTION DAY: 9 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:43am.		SUNSET: 8:21pm.		MOON PHASE: Waxing gibbous, 80% illuminated.			
		WEATHER: Variable clouds with scattered showers and thunderstorms, mainly in the afternoon. High 91°F. Overnight 74°. Winds E at 5 to 10 mph. Chance of rain 60%.							
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - FOYER	9	A	Sophie enters house for the first time.	D1	I	1, 2	1/8	8:45am – 9:30am	Hurst House
VICTORIAN HOUSE - PARLOR	55	A -- I	Victoria goes crazy.	N5	I	1, 2	1 3/4	9:30am – 1:00pm	Hurst House
VICTORIAN HOUSE - COAT CLOSET	56	A	Victoria throws Sophie into the coat closet.	N5	I	1, 2	1/8	1:00pm -- 1:30pm	Hurst House
VICTORIAN HOUSE - COAT CLOSET	57	A -- E	Sophie in the closet.	N5	I	2, 3	1	2:15pm -- 4:30pm	Hurst House
VICTORIAN HOUSE - COAT CLOSET	58	A -- E	Victoria finds Sophie in the closet.	D6	I	1, 2	1 1/2	4:30pm -- 6:30pm	Hurst House
*** DAY 9 WRAP ***									
*** TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 4 4/8. ***									

Unit Production Manager

1st Assistant Director

Day 10

DAY/DATE: Thursday, July 26, 2007		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am			
PRODUCTION DAY: 10 of 20						BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
DIRECTOR: Erin Kitzinger									
1st A.D.: Mike De La Viña		SUNRISE: 6:44am.	SUNSET: 8:20pm.	MOON PHASE: Waxing gibbous, 88% illuminated.					
		WEATHER: Variable clouds with thunderstorms, especially in the afternoon. High 93°F. Overnight low 76°F. Winds NNW at 5 to 10 mph. Chance of rain 60%.							
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - KITCHEN	46	A -- E	Sophie in denial.	D3	I	1, 2	3/4	8:45am – 10:45am	Hurst House
VICTORIAN HOUSE - KITCHEN	65	A -- D	Sophie makes her own breakfast.	D7	I	1, 2	1/2	10:45am – 12:15pm	Hurst House
VICTORIAN HOUSE - KITCHEN	71	A -- F	Sophie cleans up the sauce.	D8	I	1, 2	1 5/8	12:15pm -- 3:15pm	Hurst House
VICTORIAN HOUSE - KITCHEN	67, 69	A -- G	Victoria spills pot of sauce.	N7	I	1, 2	1 5/8	3:15pm -- 6:00pm	Hurst House
VICTORIAN HOUSE - KITCHEN	18	A -- B	Sophie eats in the kitchen.	N1	I	2	1/8	6:00pm -- 6:30pm	Hurst House
DAY 10 WRAP									
TOTAL NUMBER OF SCENES: 6. TOTAL NUMBER OF PAGES: 4 5/8.									

Unit Production Manager

1st Assistant Director

Day 11

DAY/DATE: Friday, July 27, 2007 PRODUCTION DAY: 11 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:44am	SUNSET: 8:20am	MOON PHASE: Waxing gibbous, 94% illuminated.					
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622		WEATHER: Partly to mostly cloudy with scattered showers and thunderstorms in the afternoon. High 92°F. Overnight low 76°F. Winds WSW at 5 to 10 mph. Chance of rain 40%.				NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - KITCHEN	18	A -- B	Sophie eats in the kitchen.	N1	I	2	1/8	8:45am -- 9:30am	Hurst House
VICTORIAN HOUSE - KITCHEN	97	A -- B	Sophie asks if Maggie's called yet.	D20	I	1, 2	1/2	9:30am -- 10:30am	Hurst House
VICTORIAN HOUSE - KITCHEN	82	A -- F	Sophie sees postcard that isn't there.	D14	I	1, 2	1	10:30am -- 2:30pm	Hurst House
VICTORIAN HOUSE - CHARLES' ROOM	40	A	Sophie looks at the room.	D3	I	2	1/8	2:30pm -- 3:00pm	Hurst House
VICTORIAN HOUSE - CHARLES' ROOM	93	A -- D	Victoria looks at photos.	D17	I	1, 2	3/4	3:00pm -- 5:00pm	Hurst House
VICTORIAN HOUSE - HALLWAY	92	A	Sophie knocks on Charles' door.	D17	I	2	1/8	5:00pm -- 6:00pm	Hurst House
VICTORIAN HOUSE - HALLWAY	37	A	Sophie wanders hall.	D3	I	2	1/4	6:00pm - 6:30pm	Hurst House
DAY 11 WRAP									
TOTAL NUMBER OF SCENES: 7. TOTAL NUMBER OF PAGES: 2 7/8.									

Unit Production Manager

1st Assistant Director

Day 12

DAY/DATE: Saturday, July 28, 2007		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am			
PRODUCTION DAY: 12 of 20						BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
DIRECTOR: Erin Kitzinger									
1st A.D.: Mike De La Viña		SUNRISE: 6:45am	SUNSET: 8:19am	MOON PHASE: Waxing gibbous, 98% illuminated.					
		WEATHER: Partly cloudy early. Scattered thunderstorms developing later in the day. High 91°F. Overnight low of 75°F. Winds W at 10 to 15 mph. Chance of rain 40%.							
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE - DINING ROOM	73	A -- D	Sophie and Victoria at dinner.	N9	I	1, 2	1	8:30pm – 10:00pm	Hurst House
VICTORIAN HOUSE - DINING ROOM	17	A -- D	Victoria has set only one plate for dinner.	N1	I	1, 2	1 1/8	10:00pm – 11:30pm	Hurst House
VICTORIAN HOUSE - DINING ROOM	50	A -- D	Sophie asks Victoria about Maggie.	N4	I	1, 2	1	11:30am -- 1:00pm	Hurst House
VICTORIAN HOUSE - HALLWAY	51	A -- D	Sophie finds door to nursery.	N4	I	2	3/8	1:00pm -- 3:15pm	Hurst House
VICTORIAN HOUSE - HALLWAY	92	A	Sophie knocks on Charles' door.	D17	I	2	1/8	3:15pm – 3:45pm	Hurst House
VICTORIAN HOUSE - HALLWAY	37	A	Sophie wanders hall.	D3	I	2	1/4	3:45pm – 4:15pm	Hurst House
VICTORIAN HOUSE - V'S BEDROOM	90	A -- B	Victoria won't see Richard.	N16	I	1, 2	1/2	4:15pm – 5:15pm	Hurst House
VICTORIAN HOUSE - V'S BEDROOM	88	A -- E	Victoria gets made up for Richard.	N16	I	1	1/8	5:15pm – 7:30pm	Hurst House
DAY 12 WRAP									
TOTAL NUMBER OF SCENES: 8. TOTAL NUMBER OF PAGES: 4 4/8.									

Unit Production Manager

1st Assistant Director

Day 13

DAY/DATE: Monday, July 30, 2007 PRODUCTION DAY: 13 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:45am		SUNSET: 8:19am		MOON PHASE: Waxing gibbous, 98% illuminated.			
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622		WEATHER: Partly cloudy early. Scattered thunderstorms developing later in the day. High 91°F. Overnight low of 75°F. Winds W at 10 to 15 mph. Chance of rain 40%.				NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE – NURSERY	52	A – E	Sophie enters nursery.	N4	I	2	1/2	8:30am – 10:30am	Hurst House
VICTORIAN HOUSE – SOPHIE’S ROOM	12	A – C	Sophie sees her room for the first time.	D1	I	2	3/8	10:30am – 11:30am	Hurst House
VICTORIAN HOUSE – SOPHIE’S ROOM	15	A	Sophie realizes she’s hungry.	N1	I	2	1/8	11:30am -- 12:00pm	Hurst House
VICTORIAN HOUSE – SOPHIE’S ROOM	20	A – C	Sophie tosses and turns.	N1	I	2	1/4	12:00pm – 1:30pm	Hurst House
VICTORIAN HOUSE – SOPHIE’S ROOM	21	A – B	Sophie throws off covers.	D2	I	2	1/8	2:15pm – 3:00pm	Hurst House
VICTORIAN HOUSE – SOPHIE’S ROOM	29	A – E	Sophie finds CDs.	N2	I	1, 2	1 3/8	3:00pm - 4:30pm	Hurst House
VICTORIAN HOUSE – SOPHIE’S ROOM	32	A – H	Sophie stares at rabbit and thinks of mother.	N2	I	2	3/8	4:30pm -- 6:30pm	Hurst House
DAY 13 WRAP									
TOTAL NUMBER OF SCENES: 8. TOTAL NUMBER OF PAGES: 3 1/8.									

Unit Production Manager

1st Assistant Director

Day 14

DAY/DATE: Tuesday, July 31, 2007 PRODUCTION DAY: 14 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:46am	SUNSET: 8:17pm	MOON PHASE: Waning gibbous, 97% illuminated.					
WEATHER: Partly cloudy early. Scattered thunderstorms developing later in the day. High 89°F. Overnight low of 75°F. Winds SW at 5 mph. Chance of rain 40%.									
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622				NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)					
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE – SOPHIE'S BEDROOM	34	A-D	Sophie finds dirty shopping bags.	D3	I	2	1/4	8:30am – 10:30am	Hurst House
VICTORIAN HOUSE – SOPHIE'S BEDROOM	47	A-D	Sophie discovers bear in place of bunny.	D4	I	2	1/8	10:30am – 12:30pm	Hurst House
VICTORIAN HOUSE – BATHROOM	54	A-F	Sophie breaks the mirror.	N5	I	2	5/8	12:30pm -- 4:00pm	Hurst House
VICTORIAN HOUSE – BATHROOM	111, 111A	A-C	Sophie's creepy bath.	N20	I	2	1/4	4:00pm – 5:30pm	Hurst House
VICTORIAN HOUSE – BATHROOM	64	A	Sophie tries to make sense of everything while taking a bath.	D7	I	2	1/8	5:30pm – 6:00pm	Hurst House
VICTORIAN HOUSE – BATHROOM	35	A	Sophie stares at dress.	D3	I	2	1/4	6:00pm - 6:30pm	Hurst House
DAY 14 WRAP									
TOTAL NUMBER OF SCENES: 6. TOTAL NUMBER OF PAGES: 1 5/8.									

Unit Production Manager

1st Assistant Director

Day 15

DAY/DATE: Wednesday, August 1, 2007 PRODUCTION DAY: 15 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:30am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:47am	SUNSET: 8:16pm	MOON PHASE: Waning gibbous, 91% illuminated.					
WEATHER: Variable clouds with scattered showers and thunderstorms, mainly in the afternoon. High 87°F. Overnight low 75°F. Winds NNE at 5 to 10 mph. Chance of rain 50%.									
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622					NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)				
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE – HALLWAY	41	A-series	Sophie moves down the hall.	D3	I	2	1/8	8:30am – 9:30am	Hurst House
VICTORIAN HOUSE – MAGGIE'S BEDROOM	42, 44	A-D	Sophie finds Maggie's room.	D3	I	2	3/8	9:30am – 11:30am	Hurst House
VICTORIAN HOUSE – MAGGIE'S BEDROOM	A71 (74)	A-E	Victoria thinks Sophie is Maggie.	D8	I	12	1	11:30am -- 1:30pm	Hurst House
VICTORIAN HOUSE – SOPHIE'S BEDROOM	72	A-E	Victoria suggests a fancy dinner to Sophie.	N8	I	12	5/8	2:15pm – 5:00pm	Hurst House
VICTORIAN HOUSE – SOPHIE'S BEDROOM	C73	A-C	Victoria returns the rabbit to Sophie.	D12	I	12	1	5:00pm – 6:30pm	Hurst House
DAY 15 WRAP									
TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 3 1/8.									

Unit Production Manager

1st Assistant Director

Day 16

DAY/DATE: Thursday, August 2, 2007 PRODUCTION DAY: 16 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:30am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:48am	SUNSET: 8:16pm	MOON PHASE: Waning gibbous, 84% illuminated.					
		WEATHER: Variable clouds with scattered thunderstorms. High 87°F. Overnight low 75°F. Winds E at 5 to 10 mph. Chance of rain 60%.							
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE –MAGGIE’S BEDROOM	A73	A – C	Sophie sees Victoria pray by Maggie’s bed.	N10	I	1, 2	1 1/8	8:30am – 9:30am	Hurst House
VICTORIAN HOUSE – MAGGIE’S BEDROOM	66	A – K	Sophie sees Maggie and Bobby in Maggie’s room for first time.	D7	I	1, 2, 3, 4	1 1/8	9:30am – 1:30pm	Hurst House
VICTORIAN HOUSE – HALLWAY	75	A – B	Sophie returns to Maggie’s room.	N13	I	2	1/8	2:15pm -- 2:45pm	Hurst House
VICTORIAN HOUSE – MAGGIE’S BEDROOM	76	A – H	Visions of Maggie and Bobby ignore Sophie.	N13	I	2, 3, 4	2	2:45pm – 6:00pm	Hurst House
VICTORIAN HOUSE – “INSERT STAGE”	A111	A	Insert of Maggie in mirror.	N20	I	3	1/8	6:00pm – 6:30pm	Hurst House
DAY 16 WRAP									
TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 4 4/8.									

Unit Production Manager

1st Assistant Director

Day 17

DAY/DATE: Friday, August 3, 2007		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:45am LUNCH: 1:30pm – 2:00pm			
PRODUCTION DAY: 17 of 20									
DIRECTOR: Erin Kitzinger									
1st A.D.: Mike De La Viña		SUNRISE: 6:48am	SUNSET: 8:15pm	MOON PHASE: Waning gibbous, 75% illuminated.					
		WEATHER: Partly cloudy with a slight chance of thunderstorms. High 96°F. Overnight low 77°F. Winds SSW at 5 to 10 mph. Chance of rain 30%.							
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE- SOPHIE'S BEDROOM	77	A – C	Sophie tears up her room.	N13	I	2	1/4	8:45am- 10:30am	Hurst House
VICTORIAN HOUSE- SOPHIE'S BEDROOM	83	A – C	Sophie looks at postcard.	D14	I	2	1/4	10:30am- 12:00pm	Hurst House
VICTORIAN HOUSE- SOPHIE'S BEDROOM	86	A – E	Victoria invites Sophie to the cemetery.	N14	I	12	1/2	12:00pm- 3:00pm	Hurst House
VICTORIAN HOUSE- SOPHIE'S BEDROOM	96	A – C	Victoria tucks Sophie in.	N19	I	12	1/2	3:00pm- 4:30pm	Hurst House
VICTORIAN HOUSE- SOPHIE'S BEDROOM	105, 106, 110	A – D	Sophie goes to the closet and finds her mother's obit.	N20	I	2	1 1/8	4:30pm- 6:30pm	Hurst House
DAY 17 WRAP									
TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 2 5/8.									

Unit Production Manager

1st Assistant Director

Day 18

DAY/DATE: Saturday, August 4, 2007 PRODUCTION DAY: 18 of 20 DIRECTOR: Erin Kitzinger		CALL SHEET “HOPE FOR A THORN”				CREW CALL: 7:30am BREAKFAST @ SET: 7:00am SHOOTING CALL: 8:30am LUNCH: 1:30pm – 2:00pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:49am	SUNSET: 8:14pm	MOON PHASE: Waning gibbous, 64% illuminated.					
WEATHER: A few isolated thunderstorms developing during the afternoon. High 96°F. Overnight low 76°F. Winds SW at 10 to 15 mph. Chance of rain 30%.									
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622						NEAREST HOSPITAL TO LOCATION: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
VICTORIAN HOUSE- SOPHIE'S BEDROOM	112	A-X	Sophie sees creepy crazy stuff in her bedroom.	N20	I	123	3 3/8	8:30am- 7:30pm	Hurst House
DAY 18 WRAP									
TOTAL NUMBER OF SCENES: 1. TOTAL NUMBER OF PAGES: 3 3/8.									

Unit Production Manager

1st Assistant Director

Day 19

DAY/DATE: Monday, August 6, 2007		CALL SHEET “HOPE FOR A THORN” ***ATTENTION: SPLIT CREW. PLEASE CHECK BACK OF CALL SHEET FOR YOUR SPECIFIC CALL TIME AND LOCATION.***				LOCATION #1 CREW CALL: 10:00am WORKING BREAKFAST @ SET: 10:00am SHOOTING CALL: 10:15am			
PRODUCTION DAY: 19 of 20						HURST HOUSE LOCATION STRIKE CREW CALL: 8:00am WORKING BREAKFAST @ SET: 8:00am LUNCH @ SET: 2:00pm			
DIRECTOR: Erin Kitzinger						LOCATION #2 CREW CALL: 4:00pm LUNCH @ SET: 3:30pm SHOOTING CALL: 4:15pm			
1st A.D.: Mike De La Viña		SUNRISE: 6:50am	SUNSET: 8:13pm	MOON PHASE: Waning crescent, 41% illuminated.					
WEATHER: Mostly sunny and hot, with a high near 96°F. Overnight low 76°F. NNE wind between 5 and 10 mph. Chance of rain 30%.									
PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622				NEAREST HOSPITAL TO STRIKE: Orlando Regional Lucerne Hospital 818 Main Lane Orlando, FL 32801 407.649.6111 (1.5 miles, 7 min. from Location.)					
SET LOCATION #1: Bill Frederick Park at Turkey Lake 3401 S Hiawasse Rd Orlando, FL 32835 (11.2 miles, 21 min. from Production Office.) <i>Please see map & directions on back.</i>		NEAREST HOSPITAL TO LOCATION #1: Health Central 10000 W Colonial Dr Ocoee, FL 34761 407.296.1000 (6.6 miles, 12 min. from Location #1.)		SET LOCATION #2: Downey Park 10107 Flowers Ave Orlando 32825 (11 miles, 20 min. from Production Office.) <i>Please see map & directions on back.</i>		NEAREST HOSPITAL TO LOCATION #2: Florida Hospital East Orlando 7727 Lake Underhill Rd Orlando, FL 32822 407.303.8110 (4.4 miles, 9 min. from Location.)			
SHOOTING SCHEDULE									
Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
STRIKE CREW REPORTS TO HURST HOUSE @ 8:00AM									
SKELETON CREW REPORTS TO LOCATION #1 @ 10:00AM									
STREET	60	A	Sophie runs away.	D6	E	2	1/8	10:00am – 10:30am	Turkey Lake
FOREST	113115	A-C	Sophie talks to dead Maggie	N20	E	2, 3	1 3/8	10:30am – 12:30pm	Turkey Lake
SKELETON CREW BREAKS									
ENTIRE CREW REPORTS TO LOCATION #2 @ 4:00PM									
PLAYGROUND	61	A-F	Sophie tries to drown herself	D6	E	2	1/4	4:00pm – 7:30pm	Downey Park
PLAYGROUND	A61	A	Sophie climbs into tube.	D6	E	2	1/8	7:30pm – 8:00pm	Downey Park
PLAYGROUND	62	A-E	Sheriff	E6	E	2, 7	3/4	8:00pm – 10:00pm	Downey Park
DAY 19 WRAP									
TOTAL NUMBER OF SCENES: 5. TOTAL NUMBER OF PAGES: 2 5/8.									

Day 20

DAY/DATE: Tuesday, August 7, 2007 PRODUCTION DAY: 20 of 20 DIRECTOR: Erin Kitzinger 1st A.D.: Mike De La Viña	CALL SHEET “HOPE FOR A THORN”			CREW CALL: 8:30am BREAKFAST @ SET: 8:00am SHOOTING CALL: 9:00am LUNCH: 2:00am
	SET PHONE: <p align="center">321.693.2366</p>	SUNRISE: 6:50am	SUNSET: 8:12pm	MOON PHASE: Waning crescent, 30% illuminated.
	WEATHER: Partly cloudy in the morning followed by scattered thunderstorms later in the day. Heat index near 105°F. High 96°F. Overnight low 77°F. Winds N at 5 to 10 mph. Chance of rain 40%.			
	PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622	SET LOCATION: Betz Condo 105 Georgetown Dr. Casselberry, FL 32707 (11.3 miles, 24 min. from Production Office.) <i>Please see map & directions on back.</i>		NEAREST HOSPITAL TO SET: Winter Park Memorial Hospital 200 N Lakemont Ave. Winter Park, FL 32792 407.646.7001 (4.5 miles, 9 min. from Location.)

SHOOTING SCHEDULE

Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
MAGGIE'S APARTMENT BEDROOM	114	A - C	Sophie discovers her dead mom.	D	I	2, 3	3/8	8:30am - 10:30am	Betz Condo
MAGGIE'S APARTMENT BEDROOM	109	A - B	Sophie asks Maggie for food.	D	I	2, 3	3/4	10:30am - 11:30am	Betz Condo
MAGGIE'S KITCHEN	108	A - B	Sophie can't find any food.	D	I	2	1/8	11:30am - 12:30pm	Betz Condo
MAGGIE'S LIVING ROOM	43	A - C	Maggie teaches Sophie to cheer.	D	I	2, 3	5/8	12:30pm - 3:00pm	Betz Condo
SOPHIE'S ROOM @ MAGGIE'S	14	A - B	Maggie tucks Sophie in.	N	I	2, 3	7/8	3:00pm - 4:00pm	Betz Condo
SOPHIE'S ROOM @ MAGGIE'S	33	A	Maggie reads "Alice" to Sophie.	N	I	2, 3	3/8	4:00pm - 5:00pm	Betz Condo

DAY 20 WRAP

TOTAL NUMBER OF SCENES: 6. TOTAL NUMBER OF PAGES: 3 1/8.

Unit Production Manager

1st Assistant Director

Day 21

DAY/DATE: Wednesday, August 8, 2007 PRODUCTION DAY: 21 of 20 DIRECTOR: Erin Kitzinger 1st A.D.: Mike De La Viña	CALL SHEET “HOPE FOR A THORN”			CREW CALL: 7:30am BREAKFAST @ SET: 7:30am SHOOTING CALL: 8:00am		
	SUNRISE: 6:51am	SUNSET: 8:12pm	MOON PHASE: Waning crescent, 20% illuminated.			
	WEATHER: Becoming partly cloudy with isolated thunderstorms developing during the afternoon. Heat index near 10F. High 96°F. Winds N at 5 to 10 mph. Chance of rain 30%.					
	PRODUCTION OFFICE: Hope for a Thorn LLC UCF/SFDM Suite 101C 500 W. Livingston St. Orlando, FL 32801 407.235.3622			NEAREST HOSPITAL TO SET: Florida Hospital Waterman 1000 Waterman Way Tavares, FL 32778 352.253.3333 (8.8 miles, 16 min. from Location.)		

SHOOTING SCHEDULE

Scripted Location	Scene #	Shots	Description	D/N	I/E	Cast	Pages	Time	Set Location
MODEST HOUSE - YARD	1	A series	Mother spins Child Victoria in tire swing.	D	E	6, 8	3/8	8:00am – 10:00am	Lake Carlton House
MODEST HOUSE - YARD	2	A – F	Child Victoria watches mother receive telegram.	D	E	6, 8, 9	5/8	10:00am -- 12:00pm	Lake Carlton House

DAY 21 WRAP

TOTAL NUMBER OF SCENES: 2. TOTAL NUMBER OF PAGES: 1.

PICTURE WRAP!!!

TALENT

#	Scripted Name	Talent Name	Pick-Up	Location Call	Wardrobe	Make-Up	Shooting Call	S/W/H/R/Tr/F	Notes
6	CHILD VICTORIA	Lily Flanders		7:30am	7:45am	7:30am	8:00am	WF	
8	MOTHER	Annie Maleski		7:30am	7:30am	7:45am	8:00am	WF	

EXTRAS: 0 **NEEDED FOR:** N/A **CALL:** N/A **REPORT TO:** N/A

SPECIAL DEPARTMENT INSTRUCTIONS

Set Dressing:	Sc. 1, 2: period tire swing, fallen leaves; Christine Olson bring rake for leaves. Clothes line for sheets, WWII banner.
Property:	Sc. 1: period baby doll; sc. 2: period baby doll, folded flag, telegram.
Wardrobe/Make-up:	Sc. 1, 2: period costume and makeup, Child Victoria's pendant; sc. 2: apron, military uniform

"HOPE FOR A THORN"				DAY 21 OF 20		08/08/2007	
CREW CALLS							
Department/ Position	Name	Phone #	Call	Department/Position	Name	Phone #	Call
Director	Erin Kitzinger		7:30am	Director of Photography	Marco Cordero		7:30am
Producer	Jay Delaney		7:30am	1st Assistant Camera	Drew Agan		7:30am
1st Assistant Director	Mike De La Viña		7:30am	2nd Assistant Camera	Matthew Richards		7:30am
Unit Production Manager	Andrew Kenneth Gay		7:30am	Key Wardrobe Supervisor	Carla Tamma		7:30am
Key Production Assistant	Georgina Hurge		7:30am	Production Designer	Christine Olson		7:30am
Script Supervisor	Christina Santa Cruz		7:30am	Art Director	Michelle Roca		7:30am
Boom Op	James Solomon		7:30am	Prop Master	Kyle Britt		7:30am

Unit Production Manager

1st Assistant Director

APPENDIX G: PRODUCTION REPORTS

Day 1
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change □ Over	Retakes & □ Add. Scs.	Total	Schedule	
No. Days Sched										Ahead	
No. Days Actual										Behind	

Title Hope for a Thorn Date 7/16/2007
 Producer Jay Delaney Director Erin Kitzinger
 Date Started July 16th, 2007 Scheduled Finish Date 8/7/2007 Est. Finish Date 8/7/2007

Sets _____
 Location Magnolia House
 Crew Call 11:30am Shooting Call 12:00pm First Shot 12:59pm Lunch 6:05pm Til 6:35pm
 1st Shot After Lunch 6:55pm 2nd Meal _____ Til _____ Camera Wrap 9:00pm Last Man Out 10:00pm
 Company dismissed at _____ Studio _____ Location _____ Headquarters _____ Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

□ SCRIPT SCENES AND PAGES		□ MINUTES		□ SETUPS		□ ADDED SCENES		RETAKES		
								PAGES	SCENES	
	SCENES	PAGES	Prev.		Prev.		Prev.		Prev.	
			Today	2 1/2	Today	13	Today	N/A	Today	N/A
Script	107	72	Total	2 1/2	Total	13	Total	N/A	Total	N/A
Taken Prev.			Scene No.							
Taken Today	6	2 1/2								
Taken to Date	6	2 1/2	Added Scenes N/A							
To Be Taken	101	70 1/2	Retakes N/A							
								Sound Takes		

P2 DOWNLOADS TODAY:	
DIGITAL STORAGE (GigaBytes)	
Starting Available	931.22
Downloaded Today	29.74
Previously Downloaded	
Total Downloaded	29.74
Remaining available	901.48

CAST WEEKLY & DAY PLAYERS			W S R	H F T	MAK EUP □WD BE.	WORKTIME		MEALS		TRAVEL TIME				STUNT ADJ.
Worked - W □ Started - S □ Travel - TR	Rehearsal - R □ Hold - H	Finished - F □ Test - T				REPORT □ ON SET	DISMIS S □ ON SET	OUT	IN	LEAVE □ FOR LOC.	ARRIVE □ ON LOC.	LEAVE □ LOCA- TION	ARRIVE □ AT HDQ.	
CAST	CHARACTER		TR											
Pat Fisher	Victoria		SW		11:30	11:30	9:15pm	5:50	6:20	10:30	11:30	9:15pm	10:15pm	
Sarah Grace	Sophie		SW		11:30	11:30	9:15pm	5:50	6:20					
Mike Kazimar	Sheriff		SW		7:45	7:15	9:15pm	N/A	N/A					

XX = N.D. BREAKFAST

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

X = NOT PHOTOGRAPHED

S = SCHOOL ONLY

EXTRA TALENT

<input type="checkbox"/> No.	<input type="checkbox"/> Rate	<input type="checkbox"/> 1st Call	Set Dismiss	Final <input type="checkbox"/> Dismiss	<input type="checkbox"/> Adj.	<input type="checkbox"/> MPV	<input type="checkbox"/> No.	<input type="checkbox"/> Rate	<input type="checkbox"/> 1st Call	Set Dismiss	Final <input type="checkbox"/> Dismiss	<input type="checkbox"/> Adj.	<input type="checkbox"/> MPV

Assistant Director _____ Production Manager _____
 © ELH

	STAFF & CREW	NAME OUT OUT OUTOUT	STAFF & CREW	NAME OUT	EQUIPMENT
	Production Manager	Andrew Kenneth Gay	Gaffer	Travis Bell	Cameras
	1st Assistant Director	Mike De La Viña	Best Boy		
	2nd Assistant Director	Mike Diaz	Electrician	Cris Mertens	Dolly
	2nd 2nd Assistant Director		Lamp Operator		Crane
	DGA Trainee		Lamp Operator		Condor
	Script Supervisor	Christina Santa Cruz	Local 40 Man		
	Dialogue Coach				Sound Channel
	Production Coordinator	Nicole Betz	Production Designer	Christine Olson	
	Production Sect'y		Art Director	Carla Tamma	Video
	Production Accountant		Art Production Assistant	Michelle Roca	
	Assistant Accountant		Set Designer		Radio Mikes
	Location Manager	Mike Nikolla	Sketch Artist		Walkie-Talkies
	Production Assistant	Addison Bryan			
	Production Assistant	Angel De La Viña	Construction Coordinator		Dressing Rooms
	Production Assistant	Kristen Baker	Construction Foreman		Schoolrooms
	Production Assistant	Georginia Hurge	Paint Foreman		Room for Parents
	Director of Photography	Marco Cordero	Labor Foremen		
	Camera Operator		Construction First Aid		Projector
	Camera Operator				Moviola
	SteadyCam Operator		Set Decorator	Alexis Block	
	Assistant Cameraman	Drew Agan	Lead Person		Air Conditioners
	Assistant Cameraman	Matthew Richards	Swing Crew		Heaters
	Assistant Cameraman		Swing Crew		Wind Machines
	Still Photographer		Swing Crew		
	Cameraman-Process		Drapery		
	Projectionist				
			Technical Advisor		
	Mixer	Shawn Anderson	Publicist		
	Boomman	James Solomon	MEALS		SUPPORT PERSONNEL
	Cableman	Lorne Jones	Caterer	Amanda Mohammed	Policemen

	Playback		Breakfasts	Dave Currie	Motorcycles
	Video Operator		Walking Breakfasts ready		Fireman
			Gals. Coffee		Guard
	Key Grip	Logan Wade	Lunches ready @ Crew @		Night Watchman
	2nd Grip	Nick Colvin	Box Lunches		
	Dolly Grip		Second Meal		
	Best Boy Grip	Adam Gaiser			
	Grip				
	Grip		DRIVERS		VEHICLES
			Transportation Coordinator		Production Van
	Greensman		Transportation Captain		Camera
			Driver		Grip
	S/By Painter		Driver		Electric
	Craftservice		Driver		Effects
	First Aid		Driver		Props
			Driver		Wardrobe
	Special Effects		Driver		Makeup
	Special Effects		Driver		Set Dressing
			Driver		Crew Bus
	Propmaster	Kyle Britt	Driver		Honeywagon
	Assistant Props		Driver		Motorhomes
	Assistant Props		Driver		Station Wagons
			Driver		Mini-buses
	Costume Designer		Driver		Standby Cars
	Costume Supervisor		Driver		Crew Cabs
	Costumer		Driver		Insert Cars
	Costumer		Driver		Generators
			Driver		Water Wagon
	Makeup Artist	Katie Russo	Driver		Picture Cars
	Makeup Artist		Driver		

	Body Makeup				
	Hairstylist		Stunt Coordinator		
	Hairstylist		Wranglers		
			Animal Handlers		Livestock
	Editor				Animals
	Assistant Editor				
	Apprentice Editor				

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

45 minute delay on breakfast because caterer forgot to prepare a vegetarian option until it was time to leave the location. Gaffer and Grip Truck

25 minutes late due to not leaving on time . Scene 26 delayed 20 minutes due to Prop Master forgetting shopping bag props. 30 minute delay in

lunch due to caterers not providing a complete meal (main dish only, no side dishes). Producer, UPM, and Location Manager had to procure

additional food after lunch had already been called by the 1st AD. Safety meeting called regarding the real firearm being carried by the sheriff.

Day 6
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	6									Ahead	
No. Days Actual	6									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/21/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/07/07

Sets Exterior-Town Street, Exterior- Modest House
 Location Lake Carlson House, "The Drawer Boutique"
 Crew Call 7:30 am Shooting Call 8:15 am First Shot 9:22 am Lunch 1:00 pm Til 1:45 pm
 1st Shot After Lunch 2:50 pm 2nd Meal Til Camera Wrap 5:30 pm Last Man Out 5:45 pm
 Company dismissed at Studio x Location Headquarters Round Trip Mileage __Is Today A Designated Day Off? YES xNO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	178.33	Prev.	65	Prev.		Prev.	PAGES	SCENES
			Today	29.65	Today	12	Today		Today		
Script	117	72	Total	207.98	Total	77	Total		Total		
Taken Prev.	32	16 1/8	Scene No.								
Taken Today	5	3 1/4									
Taken to Date	37	19 3/8	Added Scenes								
To Be Taken	80	52 5/8	Retakes		Sound Takes						

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Grip truck was 1 hour late. Gaffer Travis Bell attributed tardiness to an insufficient turn-around time, and maintained that he was not informed of the change of call time the previous night (though call sheets WERE handed out before wrap). Camera department had difficulty lighting the interior of the car for scene 6, which held production up for over an hour. Company move was not made until 4:00pm. 1st AD Mike D. and UPM Andrew Gay called the day early due to a severe thunderstorm that was approaching. The nature of the location (on a large body of water, surrounded by immense trees) prohibited work outdoors with metal equipment. Production is aiming to complete scenes 1 and 2 on Wednesday, August 8, with a skeleton crew.

Day 7
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	7									Ahead	
No. Days Actual	7									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/23/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/07/07

Sets Cemetery, Victorian House-Parlor
 Location Greenwood Cemetery, Hurst House
 Crew Call 7:30am Shooting Call 7:45am First Shot 8:42am Lunch 1:45pm Til 2:30pm
 1st Shot After Lunch 2:48pm 2nd Meal _____ Til _____ Camera Wrap 6:00pm Last Man
 Out 6:45pm
 Company dismissed at Studio x Location Headquarters Round Trip Mileage ___Is Today A Designated Day Off? YES xNO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	207.98	Prev.	77	Prev.		Prev.	PAGES	SCENES
			Today	38.74	Today	15	Today		Today		
Script	107	72	Total	246.72	Total	92	Total		Total		
Taken Prev.	37	19 3/8	Scene No.								
Taken Today	4	4 5/8									
Taken to Date	41	24	Added Scenes								
To Be Taken	66	48	Retakes Sound Takes								

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Grip truck broke down en route to set. UPM Andrew Gay obtained a replacement Budget truck, which arrived on set at 11:00am. Crew did not receive jib until 1:45pm, when the UPM and Producer Jay Delaney arrived with it via a personal vehicle. 10 minutes were lost due to a spot on the i-lense. Company move was from 11:45am-12:10pm. Lunch was grace-called at 1:30pm. Scene 19 was rescheduled to be shot, first thing tomorrow, July 24.

Day 8
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	8									Ahead	
No. Days Actual	8									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/24/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Victorian House- Parlor
 Location Hurst House

Crew Call 7:30am Shooting Call 8:45am First Shot 9:02am Lunch 1:45pm Til 2:30pm
 1st Shot After Lunch 2:52pm 2nd Meal _____ Til _____ Camera Wrap 7:30pm Last Man
 Out 8:00pm

Company dismissed at _____ Studio Location Headquarters _____ Round Trip Mileage ___Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES	
	SCENES	PAGES	Prev.	Today	Prev.	Today	Prev.	Today	Prev.	Today
			246.72	79.71	92	22				
Script	117	72	Total 326.43	Total 326.43	Total 114	Total 114	Total	Total	Total	Total
Taken Prev.	41	24	Scene No.							
Taken Today	6	4 1/2								
Taken to Date	47	28 1/2	Added Scenes							
To Be Taken	70	43 1/2	Retakes _____ Sound Takes _____							

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Catering had difficulty heating the coal grill, and opted to use the location owner's gas grill instead, causing a 15 minute delay in lunch.

Drew Agan bitten by spider

Day 9
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	9									Ahead	
No. Days Actual	9									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/25/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Victorian House- Foyer, Victorian House- Parlor, Victorian House- Clothes Closet

Location Hurst House

Crew Call 7:30am _____ Shooting Call 8:45am _____ First Shot 9:27am _____ Lunch 1:45pm _____ Til 2:30pm

1st Shot After Lunch 2:49pm _____ 2nd Meal _____ Til _____ Camera Wrap 7:35pm _____ Last Man Out 8:00pm _____

Company dismissed at _____ Studio Location Headquarters Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	326.43	Prev.	114	Prev.		Prev.	PAGES	SCENES
			Today	60.02	Today	17	Today		Today		
Script	117	72	Total	386.45	Total	131	Total		Total		
Taken Prev.	47	28 1/2	Scene No.								
Taken Today	5	3 7/8									
Taken to Date	52	32 3/8	Added Scenes								
To Be Taken	65	39 5/8	Retakes		Sound Takes						

Assistant Director _____ Production Manager _____

© ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Sarah Grace's shoes were caught under a door during the filming of scene 55, scraping her feet slightly.

Lunch was grace-called at 1:30pm and was initiated at 1:45pm, in order to finish scene 55. B. Boy Adam Gaiser overtightened a bungee chord while

putting away equipment on the grip truck. The chord snapped and sliced the bridge of his nose. Production aided him (attaching bandages, etc)

and offered to take him for medical treatment. Gaiser declined.

Day 12 DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	12									Ahead	
No. Days Actual	12									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/28/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Victorian House- Dining Room, Victorian House- Hallway, Victorian House- V's Bedroom
 Location Hurst House
 Crew Call 7:30am _____ Shooting Call 8:30am _____ First Shot 9:10am _____ Lunch 2:20pm _____ Til 3:00pm
 1st Shot After Lunch 4:20pm _____ 2nd Meal _____ Til _____ Camera Wrap 6:30pm _____ Last Man
 Out 7:00pm _____
 Company dismissed at _____ Studio Location _____ Headquarters _____ Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES	
	SCENES	PAGES	Prev.	460.07	Prev.	163	Prev.		Prev.	
			Today	70.22	Today	18	Today		Today	
Script	117	72	Total	530.29	Total	181	Total		Total	
Taken Prev.	63	39 1/2	Scene No.							
Taken Today	6	4 3/8								
Taken to Date	69	43 7/8	Added Scenes							
To Be Taken	48	28 1/8	Retakes				Sound Takes			

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Day 13
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	13									Ahead	
No. Days Actual	13									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/30/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Victorian House- Sophie's Bedroom, Victorian House- Bathroom
 Location Hurst House
 Crew Call 7:30am Shooting Call 8:30am First Shot 9:16am Lunch 1:45pm Til 2:30pm
 1st Shot After Lunch 3:30pm 2nd Meal Til Camera Wrap 6:36pm Last Man Out 6:55pm
 Company dismissed at Studio Location Headquarters Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	530.29	Prev.	181	Prev.		Prev.	PAGES	SCENES
			Today	42.59	Today	25	Today		Today		
Script	117	72	Total	572.88	Total	206	Total		Total		
Taken Prev.	69	43 7/8	Scene No.								
Taken Today	7	3									
Taken to Date	76	46 7/8	Added Scenes								
To Be Taken	41	25 1/8	Retakes				Sound Takes				

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Lunch grace-called at 1:30pm for 1:45pm due to completion of bedroom scene. "Tai Audio" walkie-charger ballast shorted out. UPM Andrew Gay had the equipment replaced.

Day 14
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	14									Ahead	
No. Days Actual	14									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 07/31/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Victorian House- Sophie's Bedroom, Victorian House- Bathroom, Victorian House- Hallway
 Location Hurst House
 Crew Call 7:30am Shooting Call 8:30am First Shot 8:56am Lunch 1:30pm Til 2:10pm
 1st Shot After Lunch 2:46pm 2nd Meal _____ Til _____ Camera Wrap 7:00pm Last Man
 Out 7:30pm
 Company dismissed at Studio x Location Headquarters Round Trip Mileage Is Today A Designated Day Off? YES xNO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES	
	SCENES	PAGES	Prev.	Today	Prev.	Today	Prev.	Today	Prev.	Today
			572.88	28.96	206	16				
Script	117	72	Total 601.84	Total	222	Total	Total	Total		
Taken Prev.	76	46 7/8	Scene No.							
Taken Today	9	1 1/8								
Taken to Date	85	48	Added Scenes							
To Be Taken	32	24	Retakes						Sound Takes	

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

DP Marco Cordero reported that his Panasonic component cables have worn down from over-handling, and will be \$100.00 to replace.

Day 15
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	15									Ahead	
No. Days Actual	15									Behind	

Title "Hope for a Thorn" _____ Prod. # _____ Date 08/01/07
 Producer Jay Delaney _____ Director Erin Kitzinger
 Date Started 07/16/07 _____ Scheduled Finish Date 08/07/07 _____ Est. Finish Date 08/08/07

Sets Victorian House- Hallway, Victorian House- Maggie's Bedroom, Victorian House- Sophie's Bedroom

Location Hurst House

Crew Call 7:30am _____ Shooting Call 8:30am _____ First Shot 8:49am _____ Lunch 1:41pm _____ Til 2:30pm

1st Shot After Lunch 3:12pm _____ 2nd Meal _____ Til _____ Camera Wrap 5:57pm _____ Last Man

Out 6:30pm _____

Company dismissed at _____ Studio Location Headquarters Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	Today	Prev.	Today	Prev.	Today	Prev.	Today	
			601.84		222						
			43.91		19						
Script	117	72	Total 645.75		Total 241						
Taken Prev.	85	48	Scene No.								
Taken Today	6	4 1/4									
Taken to Date	91	52 1/2	Added Scenes								
To Be Taken	26	19 3/4	Retakes _____ Sound Takes _____								

Assistant Director _____ Production Manager _____

© ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Lunch was grace-called for still photos to be taken. Chef Dave Currie failed to have lunch ready by 1:30pm.

Day 16
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	16									Ahead	
No. Days Actual	16									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 08/02/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets _____

Location Hurst House

Crew Call 7:30am _____ Shooting Call 8:30am _____ First Shot 8:53am _____ Lunch 1:23pm _____ Til 2:05pm
 1st Shot After Lunch 2:40pm _____ 2nd Meal _____ Til _____ Camera Wrap 6:04pm _____ Last Man
 Out 6:30pm _____

Company dismissed at _____ Studio Location Headquarters _____ Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES	
	SCENES	PAGES	Prev.	Today	Prev.	Today	Prev.	Today	Prev.	Today
			645.75	45.63	241	26				
Script	117	72	Total 691.38	Total 691.38	Total 286	Total 286	Total	Total	Total	Total
Taken Prev.	91	52 1/4	Scene No.							
Taken Today	4	3 3/8								
Taken to Date	94	55 5/8	Added Scenes							
To Be Taken	23	16 3/8	Retakes				Sound Takes			

Assistant Director _____ Production Manager _____

© ELH

Day 17
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	17									Ahead	
No. Days Actual	17									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 08/03/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets _____

Location Hurst House

Crew Call 7:30am _____ Shooting Call 8:45am _____ First Shot 9:48am _____ Lunch 1:45pm _____ Til 2:10pm
 1st Shot After Lunch 2:50pm _____ 2nd Meal _____ Til _____ Camera Wrap 5:20pm _____ Last Man Out 5:45pm _____

Company dismissed at Studio Location Headquarters _____ Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	Today	Prev.	Today	Prev.	Today	Prev.	Today	
			691.38		286						
			39.88		13						
Script	117	72	Total 731.26		Total 299						
Taken Prev.	94	55 5/8	Scene No.								
Taken Today	7	2 7/8									
Taken to Date	101	58 1/2	Added Scenes								
To Be Taken	16	13 1/2	Retakes				Sound Takes				

Assistant Director _____ Production Manager _____

© ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Day 18 DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	18									Ahead	
No. Days Actual	18									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 08/04/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Victorian House- Sophie's Bedroom

Location Hurst House

Crew Call 7:30am Shooting Call 8:30am First Shot 9:23am Lunch 1:30pm Til 2:20pm
 1st Shot After Lunch 3:32pm 2nd Meal Til Camera Wrap 8:15pm Last Man
 Out 8:35pm

Company dismissed at Studio Location Headquarters Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	731.26	Prev.	299	Prev.		Prev.	PAGES	SCENES
			Today	72	Today	22	Today		Today		
Script	117	72	Total	803.26	Total	321	Total		Total		
Taken Prev.	101	58 1/2	Scene No.								
Taken Today	1	3 1/2									
Taken to Date	102	62	Added Scenes								
To Be Taken	15	10	Retakes				Sound Takes				

Assistant Director _____ Production Manager _____

© ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

First AD Mike De La Vina held a safety meeting on set for syringes being used as props. Needles were removed from the syringes as an added safety measure.

Day 19
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	19									Ahead	
No. Days Actual	19									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 08/06/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Street, Forest, Playground
 Location Bill Frederick Park, Downey Park
 Crew Call 10:00am Shooting Call 10:15am First Shot 10:54am Lunch 3:30pm Til 4:00pm
 1st Shot After Lunch 4:15pm 2nd Meal Til Camera Wrap 8:25pm Last Man Out 8:45pm
 Company dismissed at Studio x Location Headquarters Round Trip Mileage _____ Is Today A Designated Day Off? YES xNO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES		
	SCENES	PAGES	Prev.	803.26	Prev.	321	Prev.		Prev.	PAGES	SCENES
			Today	22.08	Today	17	Today		Today		
Script	117	72	Total	825.34	Total	338	Total		Total		
Taken Prev.	102	62	Scene No.								
Taken Today	4	2 1/4									
Taken to Date	107	64 1/4	Added Scenes								
To Be Taken	10	7 3/4	Retakes				Sound Takes				

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Wrapped Turkey Lake at 12:32pm. Safety meeting held at 7:30pm, which announced real unloaded gun on set. Gun always remained holstered
 and only handled by Mike Kazimar.

Day 20
DAILY PRODUCTION REPORT

	1st Unit	2nd Unit	Reh.	Test	Travel	Holidays	Change <input type="checkbox"/> Over	Retakes & <input type="checkbox"/> Add. Scs.	Total	Schedule	
No. Days Sched	20									Ahead	
No. Days Actual	20									Behind	

Title "Hope for a Thorn" Prod. # _____ Date 08/07/07
 Producer Jay Delaney Director Erin Kitzinger
 Date Started 07/16/07 Scheduled Finish Date 08/07/07 Est. Finish Date 08/08/07

Sets Maggie's Apartment
 Location Betz Condo
 Crew Call 8:30am Shooting Call 8:45am First Shot 10:05am Lunch 2:10pm Til 2:40pm
 1st Shot After Lunch 3:08pm 2nd Meal _____ Til _____ Camera Wrap 3:54pm Last Man Out 4:30pm
 Company dismissed at _____ Studio Location Headquarters _____ Round Trip Mileage _____ Is Today A Designated Day Off? YES NO

	<input type="checkbox"/> SCRIPT SCENES AND PAGES		<input type="checkbox"/> MINUTES		<input type="checkbox"/> SETUPS		<input type="checkbox"/> ADDED SCENES		RETAKES	
	SCENES	PAGES	Prev.	Today	Prev.	Today	Prev.	Today	Prev.	Today
			825.34	16.15	338	13				
Script	117	72	841.49		351					
Taken Prev.	107	64 1/4	Scene No.							
Taken Today	8	4 3/4								
Taken to Date	115	69	Added Scenes							
To Be Taken	2	3	Retakes				Sound Takes			

Assistant Director _____ Production Manager _____
 © ELH

COMMENTS—DELAYS (EXPLANATIONS)—CAST, STAFF, AND CREW ABSENCE

Lunch grace-called at 2:00pm in order to finish shot.

APPENDIX H: FINAL COST REPORT

Category	Budget	Actual	Difference
1400 Talent			83.11
1700 Travel & Living			0.21
2000 Production Staff			\$157.02
2100 Art Dept			
2200 Catering & Craft Service			\$851.13
2600 Set Operations			\$390.08
2700 Lighting			\$875
2800 Camera			-\$381.69
2900 Sound			\$182.87
3100 Wardrobe			\$108.44
3200 Makeup & Hair			-\$0.74
3500 Transportation			\$2,166.42
3600 Locations			\$486.75
7500 General Expense			\$0
7900 Contingency			\$1,647.56

APPENDIX I: SAMPLE CONTRACTS

Crew Deal Memo

Below is a sample Crew Deal Memo. This memo was used for all members of the crew.

PRODUCTION COMPANY: Hope for a Thorn LLC	DATE _____
SHOW: "Hope for a Thorn"	PROD # _____
EMPLOYEE'S NAME: _____	SOC. SEC. # _____
ADDRESS: _____	PHONE # _____
_____	MOBILE # (CARRIER: _____)
START DATE: _____	FAX # _____
LICENSE PLATE # _____	DRIVER'S LICENSE # _____
YEAR/MAKE/MODEL OF VEHICLE: _____	
JOB TITLE: _____	EMAIL: _____

RATE: Employee agrees to work at a deferred flat rate of \$() per 12 hour workday to be paid at sale of film (less a single payment of \$█ to be paid at start of filming). All deferrals shall be paid pari passu after investors' recoupment of capital contribution plus ten percent.

OVERTIME: N/A	After	hours
BOX/EQUIPMENT RENTAL: \$0	Per	Day Week
CAR ALLOWANCE: \$0	Per	Day Week
MILEAGE REIMBURSEMENT: N/A		Per Mile

ANY SPECIAL DIETARY NEEDS?

OTHER NOTES: _____

EMPLOYER OF RECORD: Hope for a Thorn LLC

ADDRESS: UCF/SFDM Suite 101C	PHONE # 407.235.3622
500 W. Livingston St. / Orlando, FL 32801	FAX # TBD, use UCF Film Fax if necessary:
407.823.3659	

IF AWARDED SCREEN CREDIT, HOW WOULD YOU LIKE YOUR NAME TO READ?

APPROVED BY: _____ (*leave blank*) NAME/TITLE: Andrew Kenneth Gay, Line Producer

ACCEPTED BY: _____ (*please sign here*) DATE: _____

Actor Employment Agreement

This is a representative example of the Actor Employment Agreements we used. Small variations occurred in each of the cast members' contracts.

THIS AGREEMENT is made and entered into as of the _____ day of June 2007 by and between the Production Company Hope for a Thorn LLC, (hereinafter "Producer"), and [REDACTED] (hereinafter "Player").

A. Producer intends to produce a motion picture (hereinafter the "Picture") based upon that certain screenplay tentatively entitled "Hope for a Thorn" (hereinafter the "Screenplay").

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

ACCORDINGLY, IT IS AGREED AS FOLLOWS:

1. PHOTOPLAY, ROLE, SALARY AND GUARANTEE: Producer hereby engages Player to render services as such in the role of [REDACTED], in the Picture, for a term of Three (3) weeks, at the salary of [REDACTED] per week, (\$ [REDACTED]) for a six day week consisting of twelve hour days. In addition thereto, Company shall pay Player a separate deferred salary of [REDACTED] Dollars per week (\$ [REDACTED]). All deferments shall be paid pari passu after investors' recoupment of capital contribution plus ten percent. Player accepts such engagement upon the terms herein specified.

2. START DATE: Principal Photography of the Picture shall commence on or about Monday, July 16, 2007, but no later than Wednesday, July 18, 2007, and shall end not later than Saturday, August 4, 2007. The Start Date shall be automatically extended without notice for a period equal to the duration of any default, disability and/or force majeure (as such terms are defined below and regardless of whether Player's services are suspended therefore), or due to any location requirements, director and/or cast unavailability, weather conditions, and/or other similar contingencies.

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

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

5. FURNISHING OF WARDROBE: The Player agrees to furnish any available wardrobe and wearing apparel reasonably necessary for the portrayal of said role.

Number of outfits furnished by Player: TBD at a future meeting with the wardrobe department.

6. NEXT STARTING DATE: Player warrants that the starting date of Player's next engagement is after the term of this agreement.

7. NON-UNION PICTURE: Producer makes the material representation that it is not a signatory to the Screen Actors Guild collective bargaining agreement or any other union or guild agreement. Player warrants that Player is not a member of any union or guild, memberships in which would prevent Player from working in this picture.

8. EXCLUSIVITY: Player's services hereunder shall be non-exclusive first priority during the Pre-Production, exclusive during Production Periods, and non-exclusive, but on a first-priority basis, during the Post-Production Period.

9. RETAKES AND OTHER ADDITIONAL SERVICES: During and after the Term, Player shall render such services as Producer may desire in producing retakes, added scenes, transparencies, close-ups, sound track (including dubbing and looping), process shots, trick shots and trailers for changes in and foreign versions of the Picture. Compensation for such additional services shall be payable pursuant to Paragraph 1 of the principal agreement; provided, however, that no compensation shall be payable for such additional services to the extent they are rendered during any period for which Producer is otherwise obligated to pay or has paid Player compensation, or is entitled to Player's services without compensation.

10. NIGHTS, WEEKENDS, HOLIDAYS, WORK TIME: No increased or additional compensation shall accrue or be payable to Player for services rendered by Player at night or on weekends or holidays, or after the expiration of any number of hours of service in any period.

11. CREDIT: There shall be no obligation to accord Player credit in paid advertising and/or publicity, although Producer may from time to time elect, in its sole discretion, to accord Player such credit. Producer shall accord Player customary shared screen credit.

12. RIGHTS: Player grants, and Producer shall have, the perpetual and universal right to photograph and re-photograph Player (still and moving) and to record and re-record, double and dub Player's voice and performances, by any present or future methods or means and to use and authorize others to use Player's name, voice and likeness for and in connection with the Picture, the soundtrack (including a soundtrack album), trailers, and documentary and/or "making of" pictures, and all advertising (including Player's name and likeness on sleeves, jackets and other packaging for soundtrack albums, video cassettes, videodiscs, written publications and the like), merchandising, commercial tie-ups, publicity, and other means of exploitation of any and all rights pertaining to the Picture and any element thereof. Producer shall own all results and proceeds of Player's services hereunder, including the copyrights thereof, and as such owner shall have the right (among all other rights of ownership): (i) to include such results and proceeds in the Picture and in advertising and publicity relating to the Picture, (ii) to reproduce such results and proceeds by any present or future means, (iii) to combine such results and proceeds with photographs and recordings made by others for use in the Picture, (iv) to exhibit and perform such results and proceeds in theaters, on the radio and television, and in or by any other present or future media, for profit and otherwise, and for commercial or non-commercial purposes and purposes of trade, and (v) to license and assign its rights to any other person or producer. Without in any way limiting the foregoing, the results and proceeds of Player's services hereunder include any and all material, words, writings, ideas, "gags", dialogue, melody and lyrics composed, submitted or interpolated by Player in connection with the preparation or production of the Picture (hereinafter referred to as "material"). All said material, the copyright therein, and all renewals, extensions or reversions of copyright now or hereafter provided, shall automatically become the property of Producer, which shall be deemed the author thereof, it being agreed and acknowledged that all of the results and proceeds of Player's services hereunder are a specially ordered and commissioned "work made for hire" within the meaning of the 1976 Copyright Act for the compensation provided in the Principal Agreement. Player hereby expressly waives and relinquishes any moral rights or "droit morale" in and to any material created by or contributed to the Picture by Player including all of Player's performance.

13. FORCE MAJEURE: As used herein the term "force majeure" means epidemic, act of God, strike, lockout, labor condition, unavailability of materials, transportation, power or other commodity, delay of common carrier, civil disturbance, riot, war or armed conflict (whether or not there has been an official declaration of war), the enactment of any law, the issuance of any executive or judicial order or decree, breach of contract by, or disability of, the Producer, Director, other principal cast member, breach of contract by a financier or completion guarantor, or other similar occurrence beyond the control of Producer, which causes an interruption of or materially hampers or materially interferes with the production of the Picture.

14. INSURANCE: Player warrants that to the best of Player's knowledge Player is in good health and has no condition which would prevent Producer from obtaining life, health, accident, cast or other insurance covering Player at premium rates normal to Player's age and sex, without any unusual exclusion or limitation of liability on the part of the insurer.

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

16. MERCHANDISING: Producer is also granted the further exclusive right and license, but only in connection with the role portrayed by Player in the film to use and to license the use of Player's name, sobriquet, photograph, likeness, caricature and/or signature (collectively referred to herein as "name and likeness") in and in connection with any merchandising and/or publishing undertakings.

17. INCLUSIVE PAYMENTS: All payments to Player hereunder shall be deemed to be equitable and inclusive remuneration for all services rendered by Player in connection with the Picture and to be paid by way of a complete buy-out of all rights granted to Producer hereunder and no further sums shall be payable to Player by Producer by reason of the exploitation of the Picture and all results and proceeds of Player's services hereunder in any and all media throughout the universe pursuant to any collective bargaining agreement, if any, or otherwise, by way of residuals, repeat fees, pension contributions, or any other monies whatsoever.

18. ARBITRATION: Any controversy or claim arising out of or relating to this agreement or any breach thereof shall be settled by arbitration in accordance with the Rules of the American Arbitration Association; and judgment upon the award rendered by the arbitrators may be entered in any court having jurisdiction thereof. The prevailing party shall be entitled to reimbursement for costs and reasonable attorney's fees. The determination of the arbitrator in such proceeding shall be final, binding and non-appealable. In the event of any breach by the Producer of this Agreement, the Player shall be limited to the Player's remedy at law for damages, if any, and shall not have the right to terminate or rescind this Agreement or to enjoin or restrain by injunction or in any other way the production, distribution, advertising or exploitation of the Picture.

19. EMPLOYMENT ELIGIBILITY: All of Producer's obligations herein are expressly conditioned upon Performer's completion, to Producer's satisfaction, of the I-9 form (Employee Eligibility Verification Form), and upon Performer's submission to Producer of original documents satisfactory to demonstrate Performer's employment eligibility.

IN WITNESS WHEREOF, the parties have executed this agreement on the day and year first above written.

AGREED TO AND ACCEPTED:

Date:

"Player" (please print name)

"Player" signature:

Player address:

Player Phone number:

Production Company:

Prod. Co, Representative: (please print): Andrew Kenneth Gay, Line Producer

Prod. Co. Representative Signature:


Photograph Release

**RELEASE AND AUTHORIZATION TO PHOTOGRAPH
AND MAKE USE OF PHOTOGRAPHS**

I, the undersigned, do hereby consent to being photographed or otherwise recorded by Hope for a Thorn, LLC or any of its affiliates, and I also give Hope for a Thorn, LLC permission to put the finished photographs, films, or videotapes, to any legitimate uses it may deem proper. Further, I hereby relinquish and give to Hope for a Thorn, LLC all right, title, and interest I may have in the finished pictures, reproductions and copies of the original prints or digital images, and further grant Hope for a Thorn, LLC the right to give, sell, transfer, and exhibit the original prints, copies, digital images and facsimiles thereof in the promotion and exhibition (commercial or non-commercial) of the film tentatively entitled HOPE FOR A THORN for any and all purposes and in any manner in all media. I, the undersigned, do hereby further agree and acknowledge that I have not, and will not claim to have, either under this agreement or otherwise, any right, copyright, title, or interest of any kind or nature whatsoever, in and to any program of films, videotapes, or digital film taken by Hope for a Thorn, LLC in which I appear, including but not limited to the scripts, title, copyright, ideas, names, theses, finished film and/or the other characteristics and incidents of any such program of Hope for a Thorn, LLC, its successors, agents, licenses, customers, and assigns. I further hereby release Hope for a Thorn, LLC, its associates, successors, and assignees, from any and all claims for damages for libel, slander, invasion of the right of privacy, or any other claim based on the use of said material.

In exchange for the use of pre-existing photographs and photographs taken by Hope for a Thorn, LLC, I shall be compensated the one-time sum of \$50.00. Hope for a Thorn, LLC shall also supply me with a CD-ROM of the photographs taken. I am free to use these photographs for my own personal or promotional uses; however I may not use the photographs for any commercial gain beyond my own promotional uses.

This release is made on behalf of myself, my heirs, executors, administrators and assigns, and is to be governed by the laws of the State of Florida.

Printed Name Byron West Date 7/12/07
Signature Byron West 
Production Company Representative (please print) Patrick Jay Delaney 8/2/19
Production Company Representative Signature Patrick Jay Delaney

Location Agreement

Nearly identical location agreements were prepared for each location we used.

Film <u>Hope For A Thorn</u>	Set(s) <u>Victoria's House - INT</u>
Production Company <u>Hope For A Thorn, LLC</u>	Scene Number(s) <u>various</u>
<u>UCF/SFDM Suite 101C 500 W.</u>	
Address <u>Livingston St</u>	
<u>Orlando, FL 32801</u>	
Phone Number <u>(407) 235-3622</u>	Date of Agreement <u>6.5.07</u>

TO WHOM IT MAY CONCERN:

1. I, the undersigned owner or agent, whichever is applicable, hereby irrevocably grants to Hope For A Thorn, LLC ("Producer"), and its agents, employees, contractors and suppliers, the right to enter and remain upon and use the property, both real and personal, located at: [REDACTED] (the "Property"), including without limitation, all interior and exterior areas, buildings and other structures of the Property, and owner's name, logo, trademark, service mark and/or slogan, and any other identifying features associated therewith or which appear in, on or about the Property, for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the motion picture tentatively entitled Hope For A Thorn (the "Picture").

2. Producer may take possession of said premises commencing on or about July 16, 2007 subject to change because of weather conditions or changes in production schedule, and continuing until the completion of all scenes and work required. Producer may also be granted access to said premises in the 30 days prior to the aforementioned date for purposes of technical scouts, production design, etc. Producer will receive one key to the premises and will give the owner or house sitter one hour warning via phone call prior to arriving at location. This warning applies only during the preproduction period and ceases to apply on July 16.

3. Charges: As complete and full payment for all of the rights granted to Producer hereunder, Producer shall pay to Owner the total amount of \$ [REDACTED] for the duration of the production. Each day will consist of 12 - 16 hours. This payment allows for the use of the property, along with its bathroom facilities, electricity, water, and parking.

All charges are payable on completion of all work completed, unless specifically agreed to the contrary. Producer is not obligated to actually use the property or produce a film or include material photographed or recorded hereunder in the Picture. Producer may at any time elect not to use the Property by giving Owner or agent 24 hours written notice of such election, in which case neither party shall have any obligation hereunder.

4. Producer may place all necessary facilities and equipment, including temporary sets, on the Property, and agrees to remove same after completion of work and leave the Property in as good condition as when received, reasonable wear and tear from uses permitted herein excepted. Signs on the Property may, but need not, be removed or changed, but, if removed or changed, must be replaced. In connection

with the Picture, Producer may refer to the Property or any part thereof by any fictitious name and may attribute any fictitious events as occurring on the Property. Owner irrevocably grants to Producer and

Producer's successors and assigns the right, in perpetuity, throughout the universe, to duplicate and recreate all or a portion of the Property and to use such duplicates and recreations in any media and/or manner now known or hereafter devised in connection with the Picture, including without limitation sequels and remakes, merchandising, theme parks and studio tours, and in connection with publicity, promotion and/or advertising for any or all of the foregoing

5. Producer agrees to use reasonable care to prevent damage to the Property, and will indemnify and hold Owner harmless from and against any claims or demands arising out of or based upon personal injuries, death or property damage (ordinary wear and tear excepted), suffered by such person(s) resulting directly from any act of negligence on Producer's part in connection with the work hereunder.

6. All rights of every nature whatsoever in and to all still pictures, motion pictures, videotapes, photographs and sound recordings made hereunder, shall be owned by Producer and its successors, assigns and licensees, and neither Owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Producer or any other party arising out of any use of said still pictures, motion pictures, videotapes, photographs and or sound recordings, whether or not such use is or may be claimed to be, defamatory, untrue or censurable in nature. In addition, neither Owner nor any tenant, nor any other party now or hereafter having an interest in the Property, shall have any right of action, including, but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights granted by Owner to Producer. If there is a breach by Producer hereunder, Owner shall be limited to an action at law for monetary damages. In no event shall Owner have the right to enjoin the development, production, distribution or exploitation of the Picture.

7. Force Majeure: If because of illness of actors, director or other essential artists and crew, weather conditions, defective equipment or any other occurrence beyond Producer's control, Producer is unable to start work on the date designated above and/or work in progress is interrupted during use of the Property by Producer, then Producer shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth in Paragraph 2, and any such use shall be included in the compensation paid pursuant to Paragraph 3 above.

8. At any time within six (6) months from the date Producer completes its use of the Property hereunder, Producer may, upon not less than five (5) days prior written notice to Owner, reenter and use the Property for such period as may be reasonable necessary to photograph retakes, added scenes, etc. desired by Producer upon the same terms and conditions as contained in this agreement.

9. Owner warrants neither he or anyone acting for him, gave or agreed to give anything of value, except for use of the Property, to Producer or anyone associated with the production for using said Property as a shooting location.

10. Owner represents and warrants that he/she is the owner and/or authorized representative of the Property, and that Owner has the authority to grant Producer the permission and rights granted in this agreement, and that no one else's permission is required. If any question arises regarding Owner's authority to grant the permission and rights granted in this agreement, Owner agrees to indemnify Producer and assume responsibility for any loss and liability incurred as a result of its breach of the representation of authority contained in this paragraph, including reasonable attorneys' fees.

11. Owner will be thanked in the credits of the film, as "Special Thanks." Owner's name will appear on screen as written below:

AGREED AND ACCEPTED:

Date:

Production Company: Hope For A Thorn, LLC

Prod. Company Rep Name: Andrew Kenneth Gay
(Please print)

Prod. Company Rep Signature:

Property Owner Name: Chimene Hurst
Property Owner Signature:

Signage Release

These releases were used for store owners whose storefronts appeared in a downtown scene.

Student Film Signage Release

I Jacky Law (print name) the owner or authorized agent of J. Law (print business name) hereby grant permission to the production company Hope for a Thorn LLC to use my business name, logo, and/or trademark as it appears on any signage posted in front of the business located at 427 N. Donnelly St. DeLand, FL 32757, in the student film *Hope for a Thorn*.

Signature

Date

7/11/07

Phone

Fax

E-mail

Permit

Motion Photography Production Permit Orange, Seminole, Lake & Osceola Counties

APPLICANT'S CERTIFICATION

The applicant agrees to abide by the provisions of the City/County/State Codes pertaining to Motion Photography Production, as represented by this permit and any attachments. In addition, the applicant agrees to restore location production sites to the condition existing immediately prior to production. This permit is to be in possession of the production company or at all times while on location and must be presented upon demand by any City/County/State authorized agent. The person whose signature appears below certifies that he/she is an authorized agent of the applicant and is duly authorized on the applicant's behalf to execute this application.

INDEMNIFICATION

The applicant indemnifies and holds harmless the City/County/State, named as City of Orlando, its officers and employees, from and against all claims, damages, losses and expenses, including reasonable attorney's fees, arising out of or resulting from the acts or omissions of applicant, its contractors, subcontractors, their employees, agents or servants, during the filming and all activities associated therewith for which this application is filed.

INSURANCE CERTIFICATE

An Insurance Certificate additionally insuring City of Orlando as the Certificate Holder, in the amount of no less than \$1,000,000 or \$5,000,000 in the case of motion pictures must be attached to this application. - on file

APPLICANT SIGNATURE

[Signature] DATE 07/26/07

NAME & TITLE (PRINT OR TYPE)

Andrew Kenneth Gay, Line producer

Sworn and subscribed before me
This day of , 20

Notary Public
My commission expires:

AUTHORIZATION FOR PERMIT APPROVAL

POLICE/SHERIFF'S DEPT.	<u>Eric Taylor FBI</u>	DATE	<u>8/3/07</u>
FIRE DEPT.	_____	DATE	_____
RISK MANAGEMENT	_____	DATE	_____
TRAFFIC & ENGINEERING	<u>Patricia Little FBI</u>	DATE	<u>8/3/07</u>
PARKS/RECREATION DEPT.	<u>William Mansel</u>	DATE	<u>8/3/07</u>
PARKING/METERS DEPT.	_____	DATE	_____
CODE ENFORCEMENT	_____	DATE	_____
CITY/COUNTY DESIGNEE	<u>K. Bertha for Orlando PD</u>	DATE	<u>8-2-07</u>

Insurance Certificate

ACORD CERTIFICATE OF LIABILITY INSURANCE		OP ID CB UNIVOF2	DATE (MM/DD/YYYY) 08/30/07		
PRODUCER Tanenbaum Harber of Florida 1111 Park Centre Blvd. Miami FL 33169 Phone: 305-620-0200 Fax: 305-620-7886		THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.			
INSURED University of Central Florida P11m Department, Comm 121 4000 Central Florida Blvd. Orlando FL 32816		INSURERS AFFORDING COVERAGE			
		INSURER A: Redland Insurance Company INSURER B: Praetorian Insurance Co INSURER C: INSURER D: INSURER E:	NAIC #		
COVERAGES					
THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.					
POLICY NUMBER	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YY)	POLICY EXPIRATION DATE (MM/DD/YY)	LIMITS
A X	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCUR <input checked="" type="checkbox"/> Blanket Addl Ins <input checked="" type="checkbox"/> Per Proj Aggregat GENL AGGREGATE LIMIT APPLIED PER: <input type="checkbox"/> POLICY <input checked="" type="checkbox"/> ACC <input type="checkbox"/> LOC	R0002CP00007100	08/28/07	08/28/08	EACH OCCURRENCE \$ 1,000,000 DAMAGE TO RENTED PREMISES (E1 OCCURRENCE) \$ 100,000 MED EXP (Any one person) \$ 1,000 PERSONAL & ADV INJURY \$ 1,000,000 GENERAL AGGREGATE \$ 2,000,000 PRODUCTS - COMMOD AGG \$ 1,000,000 Empl Ben Excluded
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> ALL OWNED AUTOS <input type="checkbox"/> SCHEDULED AUTOS <input checked="" type="checkbox"/> HERED AUTOS <input checked="" type="checkbox"/> NON-OWNED AUTOS	R0002CP00007100	08/28/07	08/28/08	COMBINED SINGLE LIMIT (EA ACCIDENT) \$ 1,000,000 BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$ Included
	GARAGE LIABILITY <input type="checkbox"/> ANY AUTO				AUTO ONLY - EA ACCIDENT \$ OTHER THAN AUTO ONLY EA ACC \$ AGG \$
	EXCESSUMBRELLA LIABILITY <input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS MADE DEDUCTIBLE \$ RETENTION \$				EACH OCCURRENCE \$ AGGREGATE \$ \$ \$
A	WORKERS COMPENSATION AND EMPLOYERS LIABILITY ANY PROPRIETOR OR PARTNER OR EXECUTIVE OFFICER MEMBER EXCLUDED? If yes, describe in the SPECIAL PROVISIONS below OTHER	R0002WC00000800	08/28/07	08/28/08	<input checked="" type="checkbox"/> W/ STAT TOCY LIMITS <input type="checkbox"/> OTHER E.L. EACH ACCIDENT \$ 1000000 E.L. DISEASE - EA EMPLOYER \$ 1000000 E.L. DISEASE - POLICY LIMIT \$ 1000000
B	Property Section	R0002CP00007100	08/28/07	08/28/08	Rented Eq \$600,000 deduct: \$3,000
DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES / EXCLUSIONS ADDED BY ENDORSEMENT / SPECIAL PROVISIONS Certificate holder is hereby included as Additional Insured as respects any liability claim arising out of the Name Insured's operations and as Loss Payee as their interest may appear.					
CERTIFICATE HOLDER CITYOR1 CITY OF ORLANDO 400 S. ORANGE AVENUE ORLANDO FL 32801			CANCELLATION SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING INSURER WILL ENDEAVOR TO MAIL 10 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO DO SO SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE INSURER, ITS AGENTS OR REPRESENTATIVES. AUTHORIZED REPRESENTATIVE <i>Carol A. Lewis</i>		

Equipment Rental Contracts



OUT CONTRACT

No: **E100016-003**

Date: 08/03/2007

Time: 12:55:05

2616 COMMERCE PARK DR.
STE. 100
ORLANDO FL 32819 USA
Ph: (407) 354-2555 Fax: (407) 354-2255

Agent: JAN CRESSEY
Phone No: (407) 852-0164
Fax: (407) 854-3885

Billing Start Date: 08/03/2007

Issued To	Deliver To
UCF FILM DIVISION 4000 CENTRAL FLORIDA BLVD. ORLANDO, FL 32816 USA Phone No: Fax: Phone No: Ordered By: Phone No:	Attention: UCF FILM DIVISION 4000 CENTRAL FLORIDA BLVD. ORLANDO, FL 32816 USA

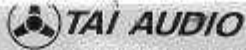
Order: E100016 - ANDREW GAY Deal: E100004 - UCF Location:	PO No: PENDING Terms: Usage Period: 08/03/2007 - 08/08/2007
-----------------------------------------------------------------	-------------------------------------------------------------------

I-Code	Description	Qty. Ordered	Out	Total Out
RENTAL				
005265	6500 PUTT-PUTT POWER GENERATOR	1	1	1
E102551				
004756	GAS CAN 2.5 GALLON	1	1	1

RECEIVED BY	PRINT NAME	JAN CRESSEY HOLLYWOOD RENTALS DIR OF OPERATIONS
-------------	------------	-------------------------------------------------------

DATE	E100016-003	Page 1 of 1
------	-------------	-------------

8/3/2007 3:54:34 PM



5828 Old Winter Garden Road • Orlando, Florida 32835
 (407) 296-0959 • FAX (407) 648-1352
 Toll Free 800-486-6444

CONTRACT NO. **FL 2826**

FOR TAI USE ONLY

EQUIPMENT LEASE CONTRACT

NEW CUSTOMER

SCHEDULED RETURN DATE

LEASED TO _____ SHIP TO ADDRESS SAME

INSURANCE

TAI ON FILE MAIL SHOW

SHOW NAME:

CUSTOMER P.O.:

SHIPPING:

ACCOUNT #:

CONTACT _____
 TELEPHONE NO. 407 235 8022
 FAX NO. _____

C.O.D. AMT. _____

TOTAL ESTIMATED RENTAL DAYS

TAKEN OUT	RENT STARTS	DEL	PREPARED BY	CHECKED OUT BY	CHECKED IN BY	RETURNED	COMPLETE	
							AM	PM
QTY	OUT	IN	EQUIPMENT			DAILY	PARTIAL	EXTENDED
			RECORDERS:					
			MICROPHONES:					
			WALKIE TALKIES: <input type="checkbox"/> P1225 <input type="checkbox"/> GP350 WIRELESS - LECTRO: <input type="checkbox"/> UCR201/UM200					
10	X		10 Professional Condenser Microphones - 144-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200					
10	X		10 Professional Condenser Microphones - 144-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200					
10	X		10 Professional Condenser Microphones - 144-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200					
1	X		1 Professional Condenser Microphone - 144-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200					
			MIXER:					
			ACCESSORIES:					
						SUB-TOTAL		
						INSURANCE		
						LABOR		
						TAX		
						FREIGHT		
						TOTAL		
1	X		CASES: <input type="checkbox"/> 1400 <input type="checkbox"/> 1500 <input type="checkbox"/> 1550 <input checked="" type="checkbox"/> 1600 <input type="checkbox"/> 1620 <input type="checkbox"/> 1650 <input type="checkbox"/> RACK <input type="checkbox"/> OTHER					

LOST EQUIPMENT WILL REMAIN ON LEASE UNTIL REPLACED OR PAID IN FULL. REPAIRS FOR DAMAGED EQUIPMENT WILL BE CHARGED TO THE LESSEE. LESSEE ACKNOWLEDGES THAT EQUIPMENT IS IN GOOD WORKING ORDER.

CHECK IN TIME IS 10:00 a.m. - NO EXCEPTIONS
 BATTERIES AND TAPE ARE NOT RETURNABLE

WE HAVE READ THE ABOVE TERMS AND THOSE ON THE REVERSE SIDE AND WE AGREE TO LEASE THE ABOVE SAID EQUIPMENT ON ALL THE TERMS AND CONDITIONS STATED. PLEASE SEE OTHER SIDE.

QC'd By _____ Date _____

AGENT - LESSEE _____ DATE _____

PLEASE PRINT NAME HERE