

California Film School

Presents

Independent Film Production

Seminar:

On Schedule, On Budget

With Renowned Producer and DGA UPM
Diane Cornell

November 18th and 19th, 2005
www.californiafilmindustry.com

EXT: FBI BLDG PARKING GARAGE - EVENING

She hurries out of the elevator just as Winston's car squeals around the almost empty parking garage and slams on his brakes in front of her.

OLIVIA

Nice driving. Nice.

She gets in and he takes off, even faster.

CUT TO:

INT: WINSTON'S CAR/CITY STREETS - EVENING

They speed recklessly through the streets of downtown Chicago.

OLIVIA

So where're we going?

WINSTON

The arena.

OLIVIA

But there's a big game there tonight --

WINSTON

Uh huh. And a nice big take at the box office, too, no doubt.

OLIVIA

He wouldn't --

But they both know he would . . .

CUT TO:

INT: ERIC MARSHALL'S CAR - EVENING

Eric drives aggressively away from the precinct, checking his computer as he goes.

ERIC

Damn, Winston! Where are you going so fast?

He zooms in on a map of the streets Winston's traversing.

Right towards the sports arena.

ERIC

What the hell . . . ?

He starts to pick up his phone. Then puts it down again and makes a squealing U-turn down the empty street.

CUT TO:

INT/EXT: WINSTON'S CAR/STREET APPROACHING ARENA - NIGHT

Slowing to a sudden halt, Winston and Olivia survey the huge parking lot in front of them, filled to the brim around the brightly-lit arena.

OLIVIA

I don't suppose you know where he's sitting.

WINSTON

I called my dad -- he says the seats are right
in the middle, but he doesn't know which side --

They just look at each other -- then again at the vast expanse of vehicles as we --

SMASH CUT TO:

INT: CHICAGO SPORTS ARENA - NIGHT

A bathroom door is forcefully swung open -- and out strides Karo,
hardly recognizable in his security guard uniform and hat --
he melts into the boisterous crowd --

In the same instant a little farther around the circular concrete hallway,
another bathroom, another door, another guard marches out: Roberts.

One after another: Lanneman, then Jackson.

And last, number five:

Malik.

Emotions ripple across the boy's face as he peers down the hallway: fear,
uncertainty, excitement, disbelief . . . but he spots Lanneman and hustles
to join up with him. Determined to play the part he's been given so
suddenly by his adored older brother Cordell.

CUT TO:

EXT: CHICAGO SPORTS ARENA - NIGHT

Outside. Lost in a sea of vehicles sits a dingy black SUV.
Dark windows.

But as we approach, we finally get close enough to see who's inside:
Cordell himself. stop watch and walkie in hand. He speaks carefully
into the walkie -- no names.

CORDELL

Ok. Two minutes. Mark it.

CUT TO:

INT: STADIUM HALLWAYS - NIGHT

Five different hands reach down from their earpieces to their watches and mark the time, simultaneously. Even Malik is right on the mark.

CUT TO:

EXT: STADIUM PARKING LOT - NIGHT

Cordell quickly rolls down his window and signals, then watches someone emerge from a low-slung blue Buick two cars down from him: Ram, one of his pals from the garage, dressed in typical gangbanger gear.

Cordell checks his stopwatch as four other banger types saunter from a couple other vehicles. Their formation is quite a bit sloppier than his players', but they do what they're supposed to: wave to each other and act drunk. In a moment they're stationed at a pickup truck parked in the last row at the back — the row nearest an unmarked exit from the stadium.

CUT TO:

INT: STADIUM BACK STAIRWAYS - NIGHT

While, inside, five thinly gloved hands open five metal doors off the stadium corridors, step unobtrusively inside, then reach up in front of carefully concealed cameras and blast a quick spray of gray paint at each one.

CUT TO:

INT: STADIUM SECURITY OFFICE - NIGHT

The stadium security office. Three guards watch the game as much as the huge rows of antiquated tv monitors they're supposed to be attending to.

But one of the guards finally notices that up at the far end of a row, five screens are dark.

SECURITY GOARD

Damn. Not again.

He shakes his head but picks up the phone off a console.

SECURITY GUARD

Yeah, same ones are out again. Gatta be something wrong with that circuit. (Listens) Yeah, I'll send somebody.

He looks at the two other guards, each trying not to get picked . . .

CUT TO:

EXT: STADIUM PARKING LOT - NIGHT

Winston eases his rental car slowly around the outside rim of the vast parking area surrounding the stadium, past the now shuttered box offices. Finally they see one that's still allowing a few stragglers inside --

OLIVIA

They're not going to want to let us in-

WINSTON

There's got to be a back entrance somewhere --

Olivia's got her computer out, searching --

OLIVIA

Here it is, here's the seating plan --

She pounds on the keys, zooming in -- but it's useless, really --

CUT TO:

INT: STADIUM BACK STAIRWAYS - NIGHT

The players, still in their security uniforms, run down the empty, dimly lit stairs in front of them. They all converge on another unmarked door, waiting only a second for Karo to pick it open.

And in they go, Malik last in line. From the other side of the door, we see where they are: a totally empty floor, holding the working insides of the building: offices, storerooms. And all the phone switching stations. Electricity.

And the cashier.

CUT TO:

EXT: STADIUM PARKING LOT - NIGHT

Two vehicles converge at the outside of the parking lot and drive toward the stadium -- heading for an unmarked arena exit in the back. Where it's dark, and quiet except for the occasional cheer floating eerily out from the game.

Armored trucks.

Cordell pulls out of his parking spot and heads towards the far end of his row, away from the trucks.

But when he gets to the end, he carefully turns back down the next row. Heading right for the two armored trucks . . .

CUT TO:

SKYE ISLAND ENTERTAINMENT

“ _____ ”

CALL SHEET

Script # _____ Segment# _____ Date: / / 05 DAY _____ OUT OF _____

Shooting Location Address: _____ Lunch: _____ Crew Call: _____ p.m.

Director: _____ **COME HAVING HAD**

Producer: _____ Prod. Phone: _____

*** DAILY SCHEDULE ***

SCHEDULED	TIME	LOCATION

NO	CAST	CHARACTER	MAKE-UP	SET CALL	REMARKS
1					
2					
3					
4					
5					
6					
7					
8					
	Special Wardrobe Notes:				

***** ALL CALLS SUBJECT TO CHANGE BY ASSISTANT DIRECTOR *****

ATMOSPHERE / STAND-INS	REPORT TO

*** NOTE: NO MEAL PENALTIES OR FORCED CALLS WITHOUT APPROVAL BY U.P.M. ***

---- ADVANCE SHOOTING & PRODUCTION NOTES ----

TUESDAY	WEDNESDAY	THURSDAY

Approved: _____ Producer Approval: _____ 1st. A.D.

PROD. NO.		DATE:		DAY 0 of 9				
PRODUCTION REQUIREMENTS								
#	PRODUCTION	IN	#	GRIPS	IN	#	TRANSPORTATION	IN
	1 st . A.D. -			KEY GRIP -			5-TON	
	2 nd . A.D. -			BEST BOY			ADDL. 5-TON	
	2 nd . 2 nd . A.D. -			GRIP -			STAKE BED	
	SCRIPT SUP. -			GRIP -			SHUTTLE	
	CAM. COORD. -			GRIP -			DRIVER -	
	TEACHER						DRIVER -	
	PHONE PAGE -							
				PROPERTY			PICTURE CAR	
				PROP MASTER -			WRANGLER -	
				ASST. -			ANIMALS	
	CAMERA			ADDL. PROP				
	D.P. -							
	CAM. OP. -							
	CAM. OP. -							
	CAM. OP. -			SET DECORATING			AUDIENCE	
	CAM. OP. -			SET DEC. -			SECURITY	
	1 st . A.C. -			LEADMAN -			METAL DETECTOR	
	1 st . A.C. -			SWING -			WARM-UP -	
	2 nd . A.C. -			SWING -			AUDIENCE PAGES	
	LOADER -			SWING -			APS GUARD -	
							MISCELLANEOUS	
							SPFX -	
	SOUND			ART DEPARTMENT			LOCAL 40 -	
	MIXER -			PROD. DESIGN -			FIREMAN -	
	CONSULT. -			ASST. ART -				
	RECORDIST -							
	UTILITY -			ELECTRIC			SERVICES	
	VID. ASSIST. -			GAFFER -			AIR CONDITIONING ON	
	VID. SWITCHER -			BB -			AIR CONDITIONING OFF	
	BOOM -			DIMMER -			HEATER ON	
	BOOM -			LAMP -			HEATER OFF	
				LAMP -			POWER ON	
				LAMP -			POWER OFF	
	MAKE-UP & HAIR			WARDROBE			DRESSING ROOMS	
	KEY M.U. -			COST. DES. -			PERMANENT DRESS RM.	
	ASST. M.U. -			COST. SUP. -			HAIR /M.U. TRAILER	
	ADDL. M.U. -			KEY COST. -			SCHOOLROOM	
	ADDL. M.U.			SET COST. -			ADDL. DRESSING RM.	
	KEY HAIR -			SET COST. -			PORTABLE DRESS. RM.	
	ASST. HAIR -							
	ADDL. HAIR -							
				CRAFTS SERVICE			EQUIPMENT	
				CRAFT SER. -			20 WALKIE TALKIES	
	CONSTRUCTION						CAMERAS (Panavision)	
	CONST. COORD. -			Ready at			PEDS (Cam. Support)	
	FOREMAN -			BREAKFAST / NDB			VID. ASSIST. (V.S.R.)	
	PAINTER -			DINNERS ready @			BOOMS (J.L. Fisher)	
	STDBY PAINT -			CATERER -			PRAMB (J.L. Fisher)	
	GREENSMAN -						SOUND PKG. (Holly. Sound)	
	Producer / U.P.M. -				1 st . A.D. -			

DAILY PRODUCTION REPORT

Director:
 Producer:
 Line Producer:
 D.P.

“Prod title”

Production Office: _____

Tel:
 Fax:

	FIRST UNIT	SECOND UNIT	TRAVEL	RETAKES & ADDED	TOTAL	AHEAD BEHIND
SCHED:					0	
ACTUAL:					0	

Date: _____
 Day of week: _____
 Date started: _____
 Sched finish: _____
 Crew call: _____
 Shooting call: _____
 First shot: _____
 Meal out: _____
 Meal in: _____
 First after: _____
 Camera wrap: _____
 Last man: _____

SETS: _____ LOCATIONS: _____

SCRIPT

	Scenes	Pages	Minutes	+/-	Scenes	Retakes	Set-ups	Avg. Set-ups
Total			Prev		0	0	0	
+/- Scenes			Today		0	0		
Prev			Total		0	0	0	
Today			Completes scenes:		Partial scenes:			
Total	0	0	Notes:		Owed scenes:			
Owed	0	0						

	Cam	Film/DV	DAT
Previous	0	0	0
Today			
Total	0	0	0

CAMERA

	Load	Print	N.G.	Waste	Total	S.E.	(stock)	(stock)	()	()
Previous	0	0	0	0	0	0	Beginning Inv.	0	0	0
Stock Today					0		Drawn Today			0
Stock Total	0	0	0	0	0	0	Used today	0	0	0
Previous	0	0	0	0	0	0	On hand	0	0	0
Stock Today					0		Drawn previous	0	0	0
Stock Total	0	0	0	0	0	0	Drawn today	0	0	0
Previous							Total drawn	0	0	0
Today							Used previous	0	0	0
Total							Used today	0	0	0
Previous							Total Used	0	0	0
Today							Average daily use			
Total										

CAST

ID	Cast Name	Character	SWF	NDB	In/Out	Arrive	WORKTIME			MEAL		In	Total
							Report	Dismiss	Leave	Out			
1													
2													
3													
4													
5													
6													

F---AS

#	Rate	Call	Wrap	Meal	OT	Adj	#	Rate	Call	Wrap	Meal	OT	Adj

Adjustment key:

Total Extras Days	
Union:	
N/U:	
Total:	0

prod title

Date: 0.0
Day 0 out of 0

#	POSITION	NAME	IN	OUT	TOT	#	POSITION	NAME	IN	OUT	TOT
PRODUCTION						GRIP & ELECTRIC					
1	Director			0.0	0.0	1	Key Grip		0.0		0.0
						1	Best Boy Grip		0.0		0.0
1	Unit Prod Mgr		o/c								
						1	Dolly Grip		0.0	0.0	0.0
1	1st Asst Director			0.0	0.0	1	Grip		0.0	0.0	0.0
1	Key 2nd Asst Dir				0.0						
1	Key 2nd Asst Dir	Alex Korp			0.0						
						1	Chief Lighting Tech		0.0		0.0
1	Key Set PA				0.0	1	Asst Ch Lighting Tech		0.0		0.0
1	Set PA				0.0	1	Lighting Tech		0.0	0.0	0.0
1	Set PA/Runner				0.0	1	Lighting Tech		0.0	0.0	0.0
						1	Lighting Tech		0.0	0.0	0.0
1	Script				0.0						
CAMERA						ART & PROPERTY					
1	Dir of Photo		0.0	0.0	0.0	1	Production Designer		o/c		
1	Operator			0.0	0.0	1	Art Coordinator		o/c		
1	1st Asst Camera		0.0		0.0						
1	2nd Asst Camera		0.0	0.0	0.0	1	Set Decorator		o/c		
						1	Lead Person		o/c		
1	Loader		0.0	0.0	0.0	1	Swing		o/c		
						1	Swing		o/c		
1	Steadycam Operator				0.0	1	Swing		o/c		
						1	Prop Master		0.0		0.0
1	Still Photographer		o/c			1	Asst Prop Master		0.0	0.0	0.0
SOUND						HAIR, MAKEUP & WARDROBE					
1	Sound Mixer		0.0		0.0	1	Key MU/Hair				0.0
1	Boom Operator		0.0	0.0	0.0	1	Asst MU/Hair			0.0	0.0
						1	Add'l MU/Hair				
LOCATIONS						ART & PROPERTY					
1	Location Manager		o/c			1	Costume Designer		o/c		
						1	Costume Supervisor				0.0
						1	Set Costumer			0.0	0.0
1	Site Representative						Add'l Set Costumer				
1	Fire Safety										
1	Location Police										
						ART & PROPERTY					
1	Security						Stunt Coordinator				
FOOD SERVICE						ART & PROPERTY					
1	Caterer						Studio Teacher				
1	Chef				0.0						
1	Asst Chef				0.0		Extras Casting		o/c		
1	Craft Service		0.0		0.0		Animal Handler				
OFF SET PRODUCTION						TRANSPORTATION					
1	Production Ofc Coord		o/c			1	Transpo Coordinator				
1	Production Secretary		o/c			1	Transpo Captain				
						1	Driver				
1	Production Accountant		o/c			1	Driver				
									o/c		
1	Office PA		o/c								
						2	2 Room Trailers		P		
						1	Hair/MU/Ward trailer		E		
1	Editor		o/c			2	Pass Vans		R		
1	Asst Editor		o/c			1	Prop Truck				
						1	Set Dressing Truck				

" ROAD KILL "

THIS IS A PRELIM. SCHEDULE NOT A SHOOTING SCHEDULE

SUBURBAN MANSION

1	1	EXT	SUBURBAN MANSION TODD & KATIE ARRIVE, TODD SPOTS AMY W/ANOTHER GUY.	Night	2 3/8	pgs.	1, 2, 3, 4
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COMPANY MOVE

DRIVING & HITTING SOMETHING ON THE ROAD

6	6	INT	SPENCER'S JEEP - DRIVING THE CAR IS SWERVING BACK & FORTH. THEY HIT SOMETHING	Night	1	pgs.	1, 2, 3, 4
8	8	INT	SPENCER'S JEEP - DRIVING THEY ARE ALL STARING AT EACH OTHER AFRAID TO MOVE.	Night	5/8	pgs.	1, 2, 3, 4
2	2	EXT	DARK DESERTED HIGHWAY SPENCER'S JEEP RACES DOWN THE ROAD	Night	1/8	pgs.	
3	3	EXT	DESERT A PAIR OF FEET CLAD IN DUSTY DIRTY SUEDE BOOTS. THEY	Night	3/8	pgs.	5
4	4	EXT	DESERT ROAD THE JEEP SPEEDS ALONG THE DESERT ROAD	Night	1/8	pgs.	
5	5	EXT	DESERT THE RUNNER SLOWS & LISTENS. HE SEES HEADLIGHTS GETT	Night	2/8	pgs.	5
7	7	EXT	CAR THE DRIVER'S SIDE DOOR OPENS A CRACK	Night	1/8	pgs.	

--- END OF DAY 1 -- Mon. Sep 12, 2005 -- 5 pgs.

9	9	EXT	CAR - DESERT ROAD THEY INSPECT THE CAR. ITS MANGLED, THEY SPOT SOME L	Night	6	pgs.	1, 2, 3, 4
10	10	EXT	DESERT ROAD WE SEE A LARGE MANGLED CLUMP. ITS A MAN W/DUSTY SU	Night	3/8	pgs.	5, 6
11	11	EXT	ROAD JULES TWISTS HER ANKLE, THEY STOP A TOW TRUCK THE D	Night	2 4/8	pgs.	1, 2, 3, 4, 7

--- END OF DAY 2 -- Tue. Sep 13, 2005 -- 8 7/8 pgs.

MOTEL

12	12	EXT	GAS STATION - MOTEL THEY REACH THE MOTEL. CLEEVEER SHOWS THEM TO A RO	Night	5 6/8	pgs.	1, 2, 3, 4, 8
16	16	EXT	MOTEL SPENCER & TODD HEAD OFF TO GET ICE, WHILE SEE INSIDE	Night	3/8	pgs.	1, 3
17	17	EXT	OFFICE - MOTEL THE GUYS HEAD TO THE OFFICE TO COMPLAIN ABOUT THE	Night	1 4/8	pgs.	1, 3
40	40	EXT	NEWER TRAILER SHARLENE APPEARS AT THE OTHER END OF THE TRAILER	Night	3/8	pgs.	2, 6, 10
88	88	EXT	ROAD WE SEE A PICK-UP CLIMBING SLOWLY OUT OF THE SAND.	Night	1/8	pgs.	12

--- END OF DAY 4 -- Wed. Sep 14, 2005 -- 8 1/8 pgs.

INT. & EXT. DINER

27	27	INT	DINER - MOTEL THEY MEET PORK CHOP. THEY PLACE THEIR ORDERS & THE	Night	4 6/8	pgs.	1, 2, 3, 4, 11, 12, 14
29	29	INT	DINER - MOTEL PORK CHOP LEANS OVER THE SINL & PEERS OUT THRU THE	Night	1/8	pgs.	1, 3, 4, 11
35	35	INT	DINER - MOTEL JULES & SPENCER WATCH PORK CHOP FURIOUSLY TALKING	Night	2/8	pgs.	1, 3, 4, 11, 12
38	38	INT	KITCHEN - DINER PORK CHOP SERVES THE KIDS THEIR DESSERTS	Night	5/8	pgs.	1, 3, 4, 6, 11
72	72	INT	DINER - MOTEL TODD ENTERS, THE PLACE IS EMPTY. HE DOESN'T SEE POR	Night	1	pgs.	1, 11, 12

--- END OF DAY 4 -- THU. Sep 15, 2005 -- 6 6/8 pgs.

25	25	EXT	DINER - MOTEL THEY ARE ACTING AS IF THEY ARE GOING TO EAT A GOURM	Night	7/8	pgs.	1, 2, 3, 4
28	28	EXT	DINER - MOTEL KATIE WATCHES FRIENDS AS SHE TRY'S HER CELL PHONE.	Night	2/8	pgs.	1, 2, 3, 4
30	30	EXT	DESERT - BEHIND DINER - MOTEL SHARLENE IS RUNNING FOR HER LIFE	Night	3/8	pgs.	6, 10
31	31	EXT	DINER - FRONT - MOTEL KATIE IS TWISTING HER CELL PHONE IN THE AIR TRYING TO	Night	3/8	pgs.	2
32	32	EXT	DESERT - BEHIND DINER SHARLENE IS FLAT ON THE GROUND. SHE BEGINS TO RUN	Night	5/8	pgs.	6, 10
33	33	EXT	DESERT - FRONT OF DINER KATIE LOOKS UP THINKING SHE HEARD SOMETHING. SHE H	Night	1/8	pgs.	2
34	34	EXT	DESERT - BEHIND DINER BIGFOOT CHASES THE STUMBLING SHARLENE	Night	1/8	pgs.	6, 10
36	36	EXT	DESERT - BEHIND DINER BIGFOOT SEE'S PORK CHOP WAVING FURIOUSLY AT HIM TH	Night	1/8	pgs.	6, 11
37	37	EXT	DESERT - BEHIND DINER RUNNING TOWARD A BIG PILE OF TRASH SHARLENE STUMB	Night	2/8	pgs.	10
39	39	EXT	DINER - FRONT KATIE ROUNDS THE FAR END OF THE DINER SHE SPOTS A T	Night	1/8	pgs.	2
47	47	EXT	DINER KATIE RUNS INTO THE OTHERS. SHE TELLS THEM ABOUT TH	Night	1 2/8	pgs.	1, 2, 3, 4, 14
71	71	EXT	DINER TODD STOPS AT THE FRONT DOOR & ENTERS THE DINER	Night	1/8	pgs.	1

--- END OF DAY 5 -- FRI. Sep 16, 2005 -- 4 5/8 pgs.

----- END OF WEEK #1 -----

INT. ROOM #4

24	24	INT	ROOM #4 - MOTEL BIGFOOT IS POUNDING HIS FIST AGAINST THE WALL. AS WE	Night	2/8	pgs.	6
54	54	INT	ROOM #4 - MOTEL BIGFOOT ATTACKS KATIE	Night	7/8	pgs.	2, 6
71	71	INT	ROOM #4 - MOTEL BIGFOOT IS STILL STRUGGLING WITH KATIE	Night	1/8	pgs.	2, 6

INT. BATHROOM ROOM #5

21	21	INT	BATHROOM - ROOM #5 - MOTEL KATIE IS TOWELING OFF WHEN SHE HEARS A NOISE	Night	4/8	pgs.	2
23	23	INT	BATHROOM - ROOM #5 - MOTEL AS THE FRONT DOOR IS SLAMMED SHUT, WE HEAR A LOUD	Night	1/8	pgs.	

51	51	INT	BATHROOM - ROOM #5 - MOTEL SPENCER & JULES ARE FOOLING AROUND IN THE SHOWER	Night	3/8	pgs.	3, 4
59	59	INT	BATHROOM - ROOM #5 TODD IS PRIMPING. HE CALLS FOR KATIE. WHEN SHE DOES	Night	4/8	pgs.	1
INT. ROOM #5							
13	13	INT	ROOM #5 - MOTEL THEY ENTER & LOOK INSIDE THE CRUMMY MOTEL ROOM.	Night	5/8	pgs.	1, 2, 3, 4
15	15	INT	ROOM #5 - MOTEL THEY INSPECT THE BED & THE SHEETS. THE GIRLS GO TO T	Night	1 7/8	pgs.	1, 2, 3, 4
--- END OF DAY 6 -- MON. Sep 16, 2005 -- 5 2/8 pgs.							
18	18	INT	ROOM #5 - MOTEL KATIE IS WAITING HER TURN WHILE'S JULIE IS IN THE SHOW	Night	4/8	pgs.	2, 4
20	20	INT	ROOM #5 - MOTEL THE GUYS ENTER. THEY ASK JULES TO GO GET SOME ICE A	Night	1 1/8	pgs.	1, 3, 4
22	22	INT	ROOM #5 - MOTEL KATIE APPEARS PUTTING ON HER TOP. SHE RUNS PAST THE	Night	3/8	pgs.	1, 2, 3, 4
32	52	INT	ROOM #5 - MOTEL SPENCER LEADS JULES OUT OF THE BATHROOM & ONTO T	Night	6/8	pgs.	1, 2, 3, 4
55	55	INT	ROOM #5 - MOTEL JULES POKES HER HEAD OUT FROM UNDER THE COVERS T	Night	1/8	pgs.	3, 4
57	57	INT	ROOM #5 - MOTEL JULES LOOKS UP AT THE SOUND NEXT DOOR. SPENCER PU	Night	1/8	pgs.	3, 4
60	60	INT	ROOM #5 - MOTEL TODD IS STILL LOOKING FOR KATIE	Night	7/8	pgs.	1, 3, 4
62	62	INT	ROOM #5 - MOTEL THEY ARE STILL LOOKING FOR KATIE AS WELL AS HER CELL	Night	5/8	pgs.	1, 3, 4
66	66	INT	ROOM #5 - MOTEL JULES QUICKLY DRESSES, HURRYING THE OTHERS. THEY E	Night	7/8	pgs.	1, 3, 4
--- END OF DAY 7 -- TUE. Sep 16, 2005 -- 5 3/8 pgs.							
EXT. FRONT OF ROOM #5							
68	68	EXT	ROOM #5 - MOTEL THEY ASK PORK CHOP IF SHE HAS SEEN KATIE	Night	7/8	pgs.	1, 3, 4, 11
70	70	EXT	ROOM #5 - MOTEL THEY MEET UP AGAIN OUTSIDE THEIR MOTEL ROOM. HAVIN	Night	1 4/8	pgs.	1, 3, 4
19	19	EXT	ROOM #5 - MOTEL AS THE GUY'S APPROACH THE ROOM THEY HEAR A SCRAPI	Night	3/8	pgs.	1, 3
89	89	EXT	ROOM #5 - MOTEL CLEEVER TELLS THEM HE HAS FOUND KATIE. THE GAME HA	Night	1 4/8	pgs.	1, 3, 4, 6, 8, 11, 12
--- END OF DAY 8 -- WED. Sep 16, 2005 -- 4 2/8 pgs.							
90	90	EXT	ROOM #5 - MOTEL THEY ARE RUNNING TRYING ALL THE MOTEL DOORS, BUT T	Night	1 7/8	pgs.	3, 4
50	50	EXT	ROOM #5 - MOTEL FROM OUTSIDE WE SEE KATIE CLOSE THE CURTAINS	Night	1/8	pgs.	2
53	53	EXT	ROOM #5 - MOTEL KATIE ENTERS THE ROOM NEXT DOOR	Night	3/8	pgs.	2
87	87	EXT	ROOM #5 - MOTEL TODD COMES RUNNING & YELLING FOR HELP. TODD TELLS	Night	2 6/8	pgs.	1, 3, 4
--- END OF DAY 9 -- THU. Sep 22, 2005 -- 5 1/8 pgs.							
INT. & EXT. BIGFOOT'S TRAILER							

64	64	INT	BIGFOOT'S TRAILER PORK CHOP IS BOILING WATER. SHE IS MAD AT BIGFOOT. SH	Night	7/8	pgs.	6, 11
93	93	INT	PICK-UP - BIGFOOT'S TRAILER THEY ARE TRYING TO FIND THE KEYS WHEN THEY HEAR A F	Night	7/8	pgs.	2, 3, 4
96	96	INT	BIGFOOT'S TRAILER JULES LOOKS OUT THE WINDOW & SEES THE GAME AREA. S	Night	4/8	pgs.	3, 4, 11
98	98	INT	BIGFOOT'S TRAILER THEY ARE LOOKING FOR THE KEYS	Night	5/8	pgs.	3, 4
100	100	INT	BIGFOOT'S TRAILER THEY SPOT BIGFOOT HEADED BACK. SPENCER RUNS OUT. J	Night	7/8	pgs.	3, 4, 6, 8, 11, 12
104	104	INT	BIGFOOT'S TRAILER BIGFOOT STANDS IN THE DOORWAY, TEARS FILLING HIS EY	Night	3/8	pgs.	6
14	14	EXT	BIGFOOT'S TRAILER BIGFOOT ENTERS THE TRAILER, EXITS TOWARDS RM #5 WH	Night	7/8	pgs.	6
--- END OF DAY 10 -- FRI. Sep 23, 2005 -- 5 pgs.							
----- END OF WEEK #2 -----							
42	42	EXT	BACK OF TRAILER SHARLENE SLIDES UNDER THR TRAILER & OUT THE OTHER	Night	1	pgs.	6, 8, 10
44	44	EXT	BACK OF TRAILER CLEEVER HEARS THE CREAKING STEPS	Night	1/8	pgs.	8
46	46	EXT	BACK OF TRAILER BIGFOOT PICKS SHARLENE UP & CARRIES HER AWAY.	Night	3/8	pgs.	6, 8, 10
43	43	EXT	FRONT OF TRAILER KATIE GOES UP THE TRAILER STEPS. THEY MAKE A CREAKI	Night	1/8	pgs.	2
46	46	EXT	FRONT OF TRAILER KATIE IS SPOOKED BY THE DESERT NOISES. SHE RUNS BAC	Night	2/8	pgs.	2
61	61	EXT	BIGFOOT'S TRAILER BIGFOOT SLIDES OUT A CAGE FROM UNDERNEATH THE TRA	Night	1	pgs.	2, 6, 9, 14
63	63	EXT	BIGFOOT'S TRAILER FROM OUTSIDE THE TRAILER WE HEAR PORK CHOP SLAPPI	Night	5/8	pgs.	
65	65	EXT	BIGFOOT'S TRAILER WE HEAR BIGFOOT'S HORRIBLE SCREAMS.	Night	1/8	pgs.	
74	74	EXT	BIGFOOT'S TRAILER SPENCER & JULES APPROACH BIGFOOT'S TRAILER.	Night	2/8	pgs.	3, 4
76	76	EXT	BIGFOOT'S TRAILER SPENCER KNOCKS ON THE TRAILER DOOR.	Night	2/8	pgs.	3, 4
78	78	EXT	BIGFOOT'S TRAILER SPENCER GOES OVER TO THE NEAREST WINDOW, BUT IT'S	Night	2/8	pgs.	3, 4
80	80	EXT	BIGFOOT'S TRAILER SPENCER TAKES JULES HAND & PUTS OUT HIS KNEE FOR H	Night	1/8	pgs.	3, 4
82	82	EXT	BIGFOOT'S TRAILER JULES SEES BIGFOOT IN THE WINDOW & SCREAMS. SHE RU	Night	6/8	pgs.	3, 4, 6
--- END OF DAY 11 -- MONI. Sep 26, 2005 -- 5 2/8 pgs.							
85	85	EXT	BIGFOOT'S TRAILER PORK CHOP GETS THE BLOODY SKIN FROM BIGFOOT, SHE	Night	6/8	pgs.	6, 8, 11
93	92	EXT	BIGFOOT'S TRAILER SPENCER & JULES JUMP INTO THE PICK-UP.	Night	2/8	pgs.	3, 4
95	95	EXT	BIGFOOT'S TRAILER THEY SNEAK INTO THE TRAILER TO LOOK FOR THE KEYS.	Night	2/8	pgs.	3, 4
101	101	EXT	BIGFOOT'S TRAILER THEYHIDE UNDER THE TRAILER AS BIGFOOT ARRIVES, HE S	Night	6/8	pgs.	3, 4, 6
103	103	EXT	BIGFOOT'S TRAILER BIGFOOT STICKS HIS HEAD INSIDE HIS TRAILER AND HOWLS	Night	1/8	pgs.	6

107	107	EXT	BIGFOOT'S TRAILER PORK CHOP ARRIVES. SHE SPOTS A BLOODY SNEAKER PRI	Night	2/8	pgs.	6, 11
109	109	EXT	BIGFOOT'S TRAILER EVERYONE IS CHASING SPENCER, JULES & KATIE.	Night	3 1/8	pgs.	2, 3, 4, 6, 8, 12, 13, 14
--- END OF DAY 12 -- TUE. Sep 27, 2005 -- 5 4/8 pgs.							
UNDERNEATH BIGFOOT'S TRAILER							
26	26	EXT	UNDERNEATH BIGFOOT'S TRAILER - MOTEL WE FIND CRAIG & SHARLENE LOCKED UP IN CAGES. BIGFO	Night	2 6/8	pgs.	6, 9, 10
48	48	EXT	UNDERNEATH BIGFOOT'S TRAILER CRAIG WAKES UP. HE GETS SPLATTERES WITH SOMETHING	Night	2/8	pgs.	9
67	67	EXT	UNDERNEATH BIGFOOT'S TRAILER PORK CHOP & BIGFOOT LOOK AT KATIE IN A CAGE. CRAIG PL	Night	1 3/8	pgs.	2, 6, 9, 11
69	69	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE COMES TO. SHE IS SCARED BY CRAIG & STARTS TO S	Night	1 2/8	pgs.	2, 6, 9
73	73	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE BEGINS TO STIR A BIT, HER THROAT SCRATCHED & R	Night	1/8	pgs.	2, 9
75	75	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE HEARS SOME VOICES. SHE TRIES TO CRAWL TOWAR	Night	1/8	pgs.	2, 9
77	77	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE HEARS THEM. SHE REACHES FOR THE OUTER EDGE	Night	1/8	pgs.	2, 9
--- END OF DAY 13 -- WED. Sep 28, 2005 -- 6 pgs.							
79	79	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE BANGS FEEBLY ON THE CAGE, SHE TRIES TO SCREA	Night	1/8	pgs.	2, 9
81	81	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE TRIES TO SCREAM, SHE CAN'T. SHE TRIES TO GET CR	Night	4/8	pgs.	2, 9
83	83	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE WATCHES AS SPENCER & JULES RUN AWAY. SHE CAN	Night	1/8	pgs.	2, 9
94	94	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE TELLS THEM WHERE THE KEYS ARE. THEY GO TO GET	Night	6/8	pgs.	2, 3, 4
99	99	EXT	UNDERNEATH BIGFOOT'S TRAILER KATIE HEARS BIGFOOT COMING. SHE TRIES TO SCREAM.	Night	1/8	pgs.	2
102	102	EXT	UNDERNEATH BIGFOOT'S TRAILER SPENCER IS FLIPPING THRU THE KEYS TRYING TO FIND THE	Night	1/8	pgs.	2, 3, 4
106	106	EXT	UNDERNEATH BIGFOOT'S TRAILER SPENCER FINALLY FINDS THE KEY AS BIGFOOT STARTS DO	Night	4/8	pgs.	2, 3, 4, 6
108	108	EXT	UNDERNEATH BIGFOOT'S TRAILER SPENCER GETS THE CAGE OPEN & PULLS KATIE OUT. THEY	Night	2/8	pgs.	2, 3, 4
DESERT							
41	41	EXT	DESERT KATIE IS HEADED FOR THE TRAILER	Night	1/8	pgs.	2
58	58	EXT	DESERT BIGFOOT IS CARRYING KATIE	Night	1/8	pgs.	2, 6
49	49	EXT	DESERT - NEARBY MOUNTAINS ESTABLISHING SHOT	Night	1/8	pgs.	
--- END OF DAY 14 -- THU. Sep 29, 2005 -- 2 7/8 pgs.							
GAME AREA - WASH AREA							
84	84	EXT	GAME AREA PORK CHOP IS SETTING UP FOR THE GAMES WHEN SHE SE	Night	3/8	pgs.	3, 4, 8, 11
89A	89A	EXT	GAME AREA THE PICK-UP CHASES JULES & SPENCER TO THE GAME ARE	Night	4 1/8	pgs.	1, 3, 4, 6, 8, 9, 11, 12

--- END OF DAY 15 -- FRI. Sep 30, 2005 -- 4 4/8 pgs.

----- END OF WEEK #3 -----

91	91	EXT	GAME AREA AMIDST THE CAMRADERIE & HIGH SPIRITS OF THE SPECTAT	Night	1/8	pgs.	8, 11, 12
97	97	EXT	GAME AREA PORK CHOP THINKS SHE SEES THE TRAILER.	Night	2/8	pgs.	11, 12
105	105	EXT	GAME AREA PORK CHOP COMES RUNNING WHEN SHE REALIZES HER BA	Night	1/8	pgs.	8, 11, 12
110	110	EXT	ROAD - WASH AREA KATIE IS TO TIRED TO CONTINUE RUNNING. JULES CONVINC	Night	4/8	pgs.	2, 4
111	111	EXT	GAME AREA SPENCER JUMPS FROM A TREE INTO PORK CHOP'S PICK-UP	Night	1 3/8	pgs.	3, 6, 11, 12
112	112	EXT	DESERT KATIE & JULES DON'T REALIZE THAT IT'S SPENCER BEARING	Night	2/8	pgs.	2, 3, 4

--- END OF DAY 16 -- MON. OCT 03, 2005 -- 2 5/8 pgs.

114	114	EXT	DESERT ROAD SPENCER FINDS THE GIRLS JUST AS THE OTHERS CATCH U	Night	3 1/8	pgs.	2, 3, 4, 6, 8, 11, 13, 14
113	113	EXT	DESERT PORK CHOP PUSHES CLEEVEVER OVER & CRAMS HERSELF IN	Night	2/8	pgs.	6, 8, 11

--- END OF DAY 17 -- TUE. OCT 04, 2005 -- 3 3/8 pgs.

GAME AREA - WASH AREA

115	115	INT	SEWER TUNNEL THEY SCRAMBLE DOWN THE LADDER & SEARCH AROUND T	Night	1 1/8	pgs.	2, 3, 4
117	117	INT	SEWER TUNNEL JULES SLIDES BACK DOWN AS SPENCER PUTS THE COVER	Night	2/8	pgs.	2, 3, 4
119	119	INT	SEWER TUNNEL BIGFOOT STARTS DOWN THE LADDER. THEY FIND A HUGE P	Night	1 5/8	pgs.	1, 2, 3, 4, 6, 9

--- END OF DAY 18 -- WED. OCT 05, 2005 -- 3 pgs.

86	86	EXT	DESERT ROAD TODD IS SEARCHING FOR KATIE WHEN AN OLD PICK-UP CH	Night	1 4/8	pgs.	1, 12
116	116	EXT	ABANDONED DEVELOPMENT THEY SEE THE CARS SITTING IDLE WAITING TO STRIKE.	Night	2/8	pgs.	2, 3, 4
118	118	EXT	ABANDONED DEVELOPMENT PORK CHOP SPOTS THE MANHOLE COVER. SHE YELLS TO B	Night	3/8	pgs.	6, 8, 11, 12
120	120	EXT	DESERT ROAD THEY GET PICKED UP BY A TOW TRUCK DRIVER & ARE TAKE	Night	1 6/8	pgs.	2, 3, 4, 6, 7, 8, 11, 12, 14

--- END OF DAY 19 -- THU. OCT 06, 2005 -- 3 7/8 pgs.

----- END OF WEEK #4 -----

----- END OF SCHEDULE -----