

“ALIENS”

TWPR

Angela Talley	Director
Andrew Wilson	1 st Assistant Director
Brandon Pretelt	Director of Photography
Brock Rasmussen	Script Supervisor

DGM 2110-001

Spring 2013

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"Aliens"

Eustace is heartbroken and Florence is trying to put herself back together after the breakup of their perfect relationship, but nobody believes the reason why they did it – aliens.

Eustace is distraught and disconnected from society after his breakup. He feels alone at first, but then begins to realize he's not so alone as he at first thought, but as he tries to escape his situation in life, nobody believes him when he says he's being observed by aliens.

ALIENS

By

Angela Talley

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Angela Talley
1800 N State St
Provo Utah 84604

actalley05@yahoo.com

EXT.POND.DAY

EUASTACE, a man in his mid-30's, wearing a dark trench coat, sits on a bench near a pond. It is early spring, and the pond is full. There are patches of mud in the grass, and the trees are only beginning to bud. He is slouched over, ripping the slice of bread in his hand to shreds. The ducks nearby do not approach him, except one that still keeps its distance, but cautiously meanders toward him. He looks at it.

EUSTACE

I'm not crazy. I just didn't know it was going to crush me like it did when she left. She was like sunshine, you know? I didn't realize how dark my life was until she lit it up. She used to tell me that she couldn't stop smiling around me. I thought that was nice.

He tosses a piece of bread toward the duck.

EUSTACE (CONT'D)

And it's dead now because she's gone. There's no trace of her voice on the wind, no lingering smells of her perfume. It's as if she never existed at all. I spend every day alone. I wake up alone, I eat alone, I dream alone.

The duck starts to walk away. Eustace stares after it.

EUSTACE (CONT'D)

And that's what I thought it was--a dream. At first, anyway. But it's no dream. They really are there. And maybe I'm not as alone as I think--but I would take all the loneliness in the world over them. I'm not crazy. I'm not.

Eustace stands, brushes his hands clean and walks away from the pond.

INT.COFFEE SHOP.DAY

A bell rings when Eustace enters the coffee shop. It is mid-morning and there is only one other CUSTOMER sitting in the corner typing on a laptop. A CASHIER looks up from wiping down an already spotless counter. Eustace stands

(CONTINUED)

back, reading the menu above the counter. The cashier wipes a glass case containing baked goods. Eustace finally steps up.

EUSTACE
Cappuccino please. Small.

CASHIER
Coming right up. Name?

EUSTACE
Eustace.

CASHIER
What?

EUSTACE
Eustace. My name is Eustace.

CASHIER
Okay, Houston.

The cashier grabs a cup and scribbles on it in Sharpie marker. He punches a few numbers into the register.

CASHIER
That'll be \$4.12 with tax.

Eustace brings a crumpled five dollar bill out of his pocket and hands it to the cashier, who takes it gingerly, and tries to smooth it out on the edge of the counter without touching it too much. He enters more numbers in the register, and with a small ding, the drawer pops open. He hands Eustace his change, then picks up the cup and turns around.

Eustace shoves his hands in his coat pockets. The cashier busies himself, turning on machines, and finally, fills the cup. He adds a lid and a hot sleeve and holds it out to Eustace.

CASHIER
Here ya go, Houston.

EUSTACE
Thanks.

Eustace grabs the coffee cup. He glances around the the near-empty dining room. The other customer is engrossed in the laptop. Eustace exits the coffee shop.

INT.RESTAURANT.DAY

FLORENCE, a woman in her late twenties, sits across the table from GRANT, a man in his mid twenties. The restaurant is relatively slow. Grant's plate is empty, but Florence still has a little salad left.

GRANT

Well I sure am glad you were able to work out this time to see me.

FLORENCE

Yeah, this is nice.

GRANT

Plus you get to see me, right? I'm just kidding.

Florence offers a pity laugh.

GRANT

So, you wanna hear what happened to me today at the gym?

FLORENCE

Well, of course.

GRANT

So I'm over here lifting, and this little guy comes over here, and when I say little, I mean he was a twig--like I could break him by just looking at him. And he all comes over to me and is like "Hey man, are you almost done with those weights?" I was free-lifting 75 pounds in each hand. What a joke, right? So I just looked at him, and he started backing away. And I was like, yeah, that's right! You know? Florence?

Florence stares out the window. Grant touches her hand. She puts both of her hands in her lap.

FLORENCE

Sorry.

GRANT

You were zoning out on me for a second there.

(CONTINUED)

FLORENCE
Sorry about that.

GRANT
What were you thinking about?

FLORENCE
Oh nothing.

GRANT
You were thinking about how big my
muscles are, right?

FLORENCE
Um...

GRANT
I'm just kidding, of course. Come
on, I'm not one of those guys.

FLORENCE
I know that, Grant.

Florence turns back to her salad, moving it around with her
fork.

GRANT
Well I'm full. You?

FLORENCE
Yeah.

Florence pushes her plate away and Grant tries to get the
attention of a waiter.

INT. APARTMENT OFFICE. DAY

Eustace sits in a chair across from an empty desk. The room
is basic with generic office decorations. The door opens and
the LANDLORD steps through and seats himself at the desk.

LANDLORD
So, Mr. Uhh--

EUSTACE
Gray. Eustace Gray.

LANDLORD
Ah, yes. Eustace Gray.

The Landlord opens his desk drawer and rifles through some
files. He pulls a paper out and lays it on the desk.

(CONTINUED)

LANDLORD

I've got your file right here. You still have another seven months in your lease.

EUSTACE

I know, but, I've got to move.

LANDLORD

I see. And why was that again?

EUSTACE

I told you. So they can't find me anymore.

LANDLORD

Who?

EUSTACE

The aliens. Haven't you been listening?

LANDLORD

Alright Mr. Gray, why don't you settle down?

EUSTACE

Settle down? Every night they watch me sleep. They've been through my things, looking at--looking at--

LANDLORD

I'm sorry, Mr. Gray. I'll tell you what. I'll release you if you can bring me proof of these "aliens."

EUSTACE

Are you crazy? They're way to good for that!

LANDLORD

I think the real question is, are you crazy? You know, I've heard a lot of excuses for why I should let people out of their leases, but this one takes the cake.

Eustace stands.

EUSTACE

Fine. I thought maybe we could settle this the easy way.

The landlord stands.

(CONTINUED)

LANDLORD

Oh really? I'll be watching for your payment, Mr. Gray. If you are one day delinquent, I'll call the cops. I'm sure they'd love to hear about your aliens.

EUSTACE

You can't--

LANDLORD

I can and I will. I don't care if you live there or not, but you're not skipping out on a contract with me.

Eustace and his landlord stare at each other.

INT. APARTMENT. DAY

Florence sits down on the couch in her apartment with a bowl of popcorn. She is joined by AMY, a woman in her late twenties.

AMY

So, dish. How was your date with Grant?

FLORENCE

It was okay.

AMY

Just okay?

FLORENCE

Yeah. I mean, he's funny, I guess.

AMY

Funny?

FLORENCE

Well I have to assume he's joking about his muscles, you know?

AMY

I don't know. Have you felt them?

FLORENCE

Amy!

(CONTINUED)

AMY
What? That's really the only way to
know, isn't it?

FLORENCE
Whatever. Stop, that's gross.

AMY
You think Grant is gross? What are
you, twelve?

FLORENCE
No. I just--I dunno. I'm not
feeling it, I guess.

AMY
Come on Flor, it's not 'cause of
that old man you dated before you
moved here, is it?

Florence doesn't reply.

AMY
Well, why did you break up with him
then?

FLORENCE
I dunno.

AMY
You don't know? You just broke up
with him for the fun of it?

FLORENCE
No.

AMY
Why, then?

FLORENCE
I--it'll sound completely crazy.

AMY
Come on, it's me. I'll break up
with a guy if I don't like a mole
on his neck.

FLORENCE
It's nothing like that. He was
perfect.

(CONTINUED)

AMY

You're killing me. Why did you break up?

FLORENCE

Because they made me. I was trying to protect him.

INT.APARTMENT.DAY

Eustace enters his apartment. The light is dim, and the walls are bare. The apartment is small, and the furniture is simple. A desk sits against one wall covered with papers.

He picks up a few papers and taps them so they fall together. He picks up a pen and leans over the papers, his pen poised. He scribbles out a few things, and writes a few words. He leans back and looks at the papers, sighs, and sets them down. He opens one of the desk drawers, and pulls out a picture of a woman. For a moment, he gazes at the picture, then he slumps over the desk.

INT.APARTMENT.NIGHT

Eustace lies on his couch, fast asleep. All the lights are out, and there is a faint glow from the streetlights outside his window. Papers are scattered across the floor. The picture of the woman is on the floor, next to his hand, which is hanging over the couch.

A bright light fills the room from the window, from which, two long SHADOWS are cast.

MALE SHADOW(V.O.)

This is how he spends most of his nights.

FEMALE SHADOW (V.O.)

The picture?

MALE SHADOW(V.O.)

Yes. Almost every night. Sometimes he still clutches it as he sleeps.

FEMALE SHADOW (V.O.)

Interesting. How are his eating habits?

MALE SHADOW(V.O.)

He doesn't eat much, but all of his meals are consumed here. We have
(MORE)

(CONTINUED)

MALE SHADOW(V.O.) (cont'd)
observed the effect on his weight
for the past three months.

FEMALE SHADOW (V.O.)
And?

MALE SHADOW(V.O.)
I'll have the results sent to you.
It's just as we predicted.

FEMALE SHADOW (V.O.)
Excellent. Keep up the good work.

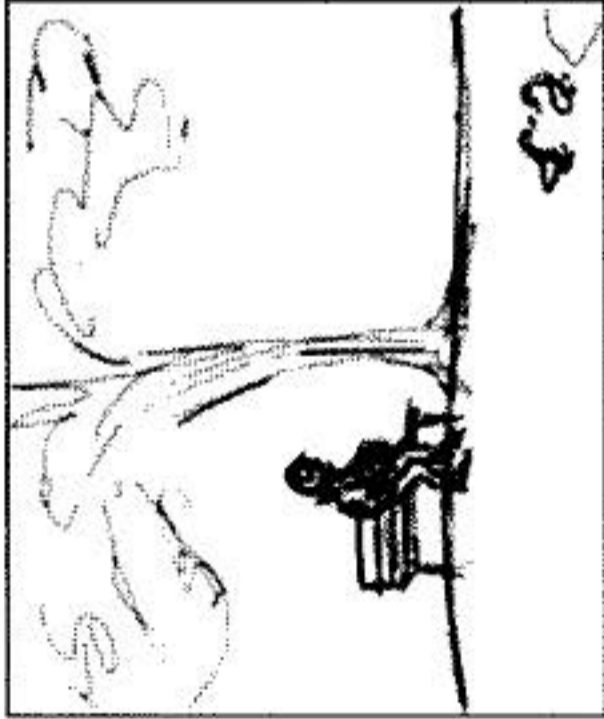
The shadows grow smaller and eventually disappear. The bright light fades. Once it is dark again, Eustace stirs and wakes. He looks around, and then feels around on the ground. He finds the picture and picks it up. He closes his eyes.

Scene 1

STORYBOARD

PROJECT

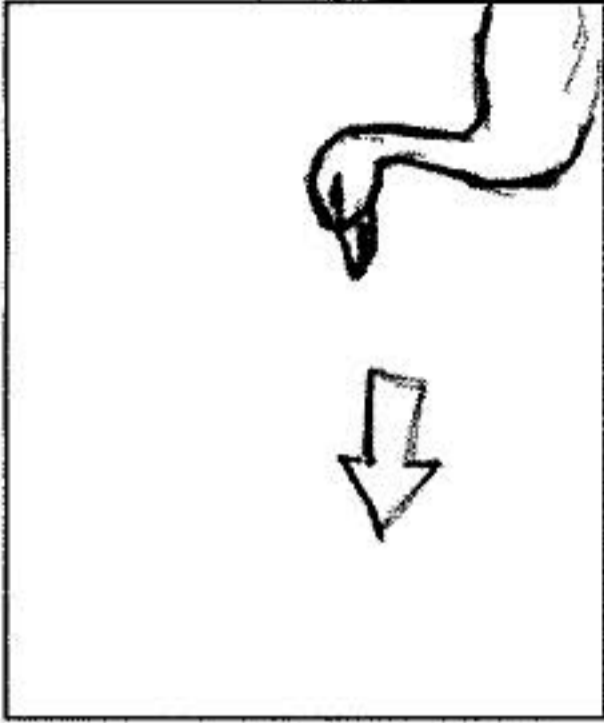
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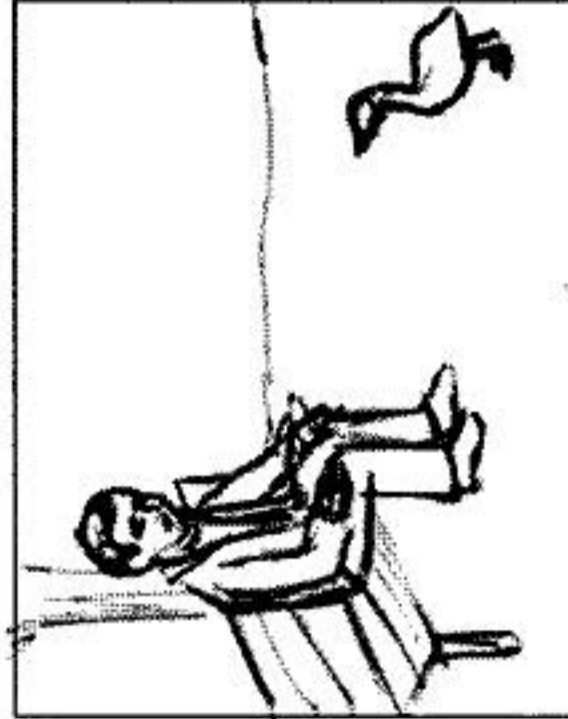
1 *mischievous grin*



2



3



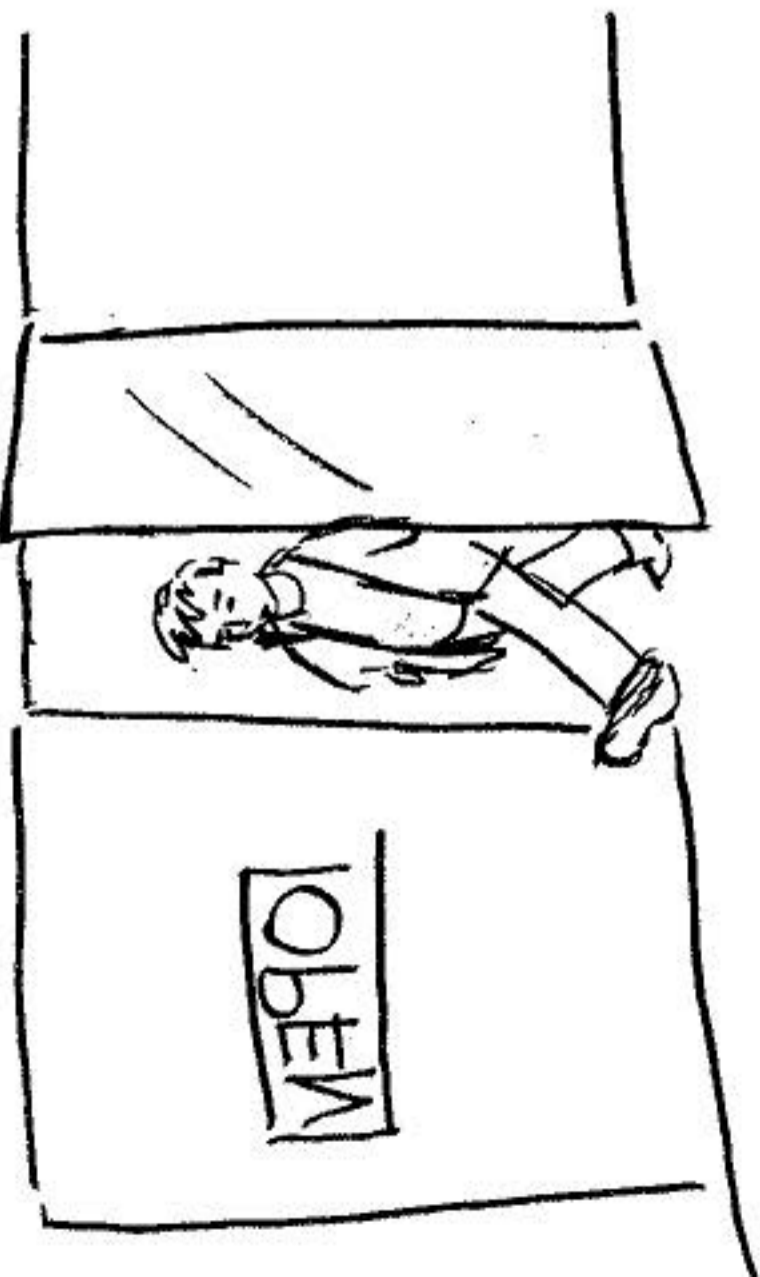
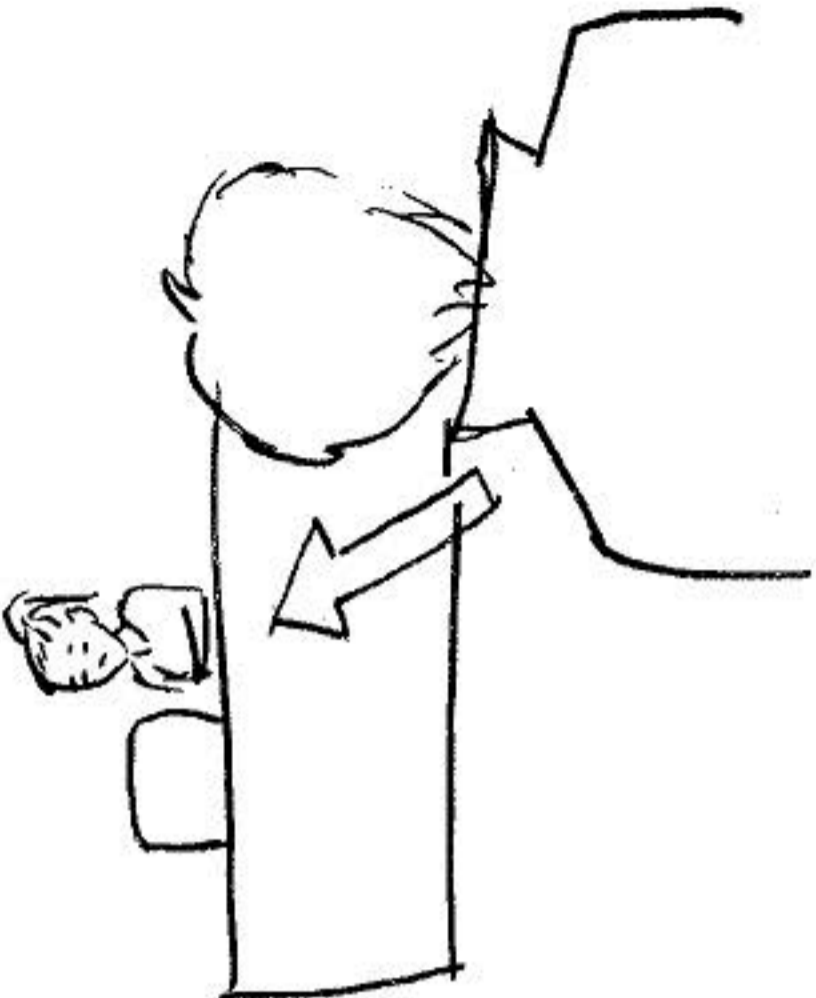
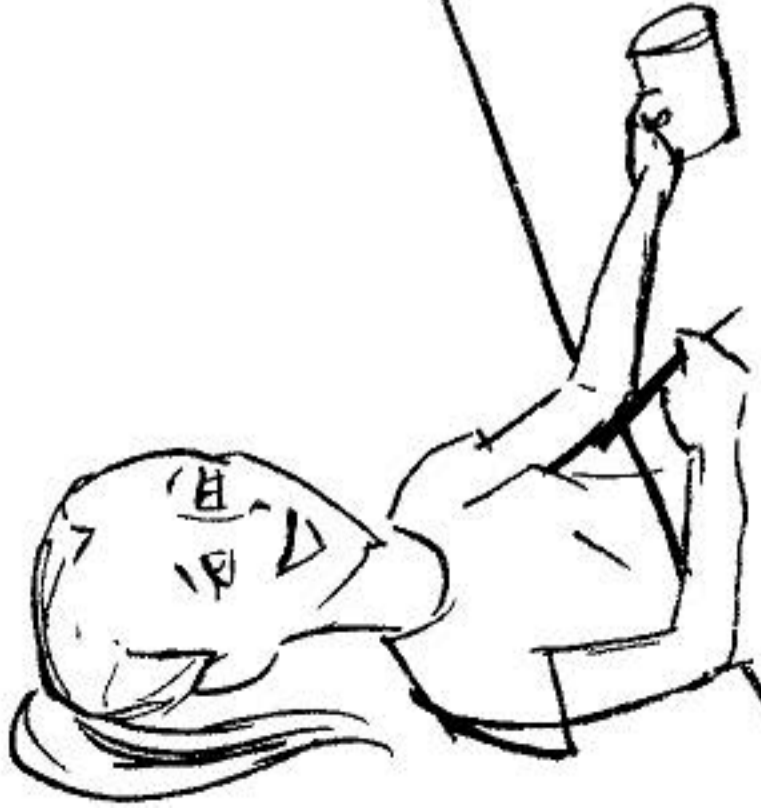
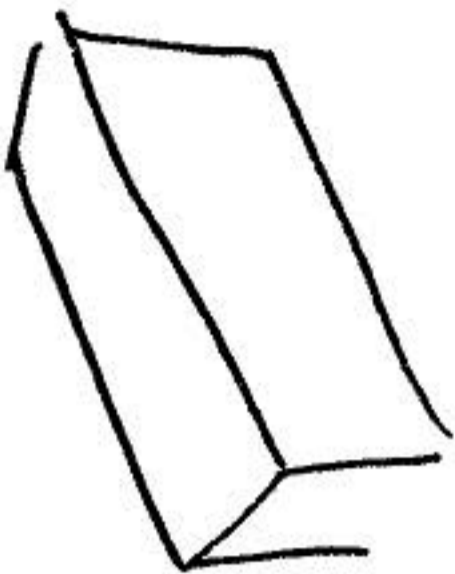
4 *"You're not crazy."*

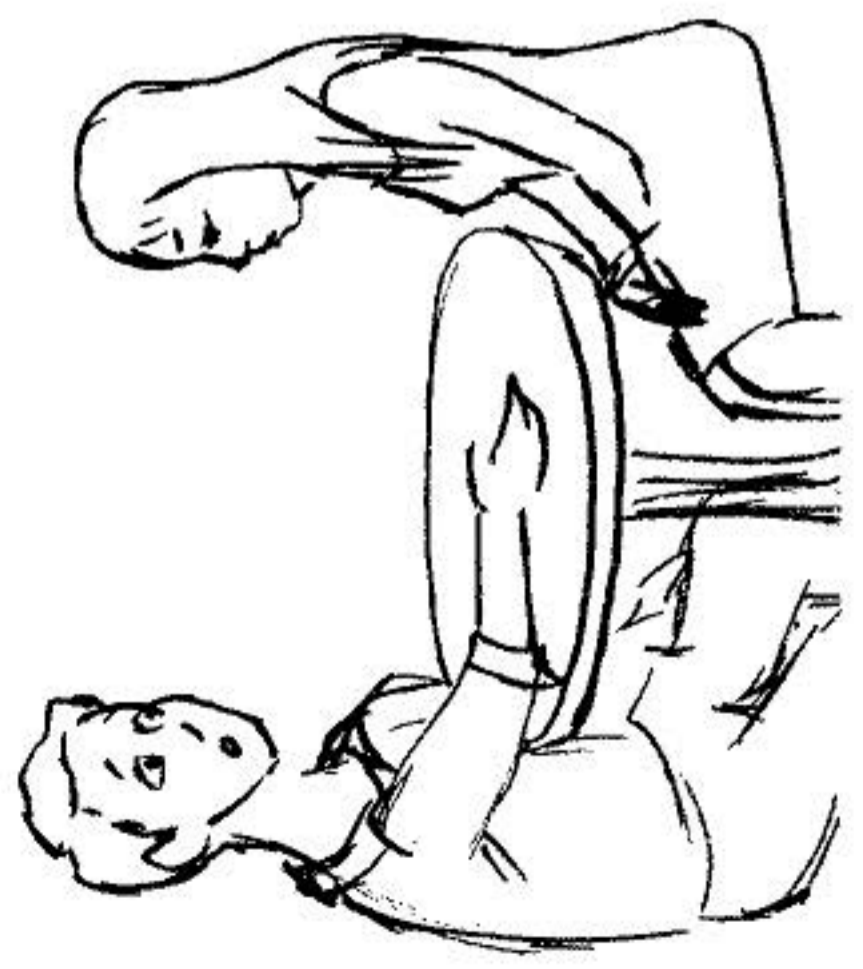


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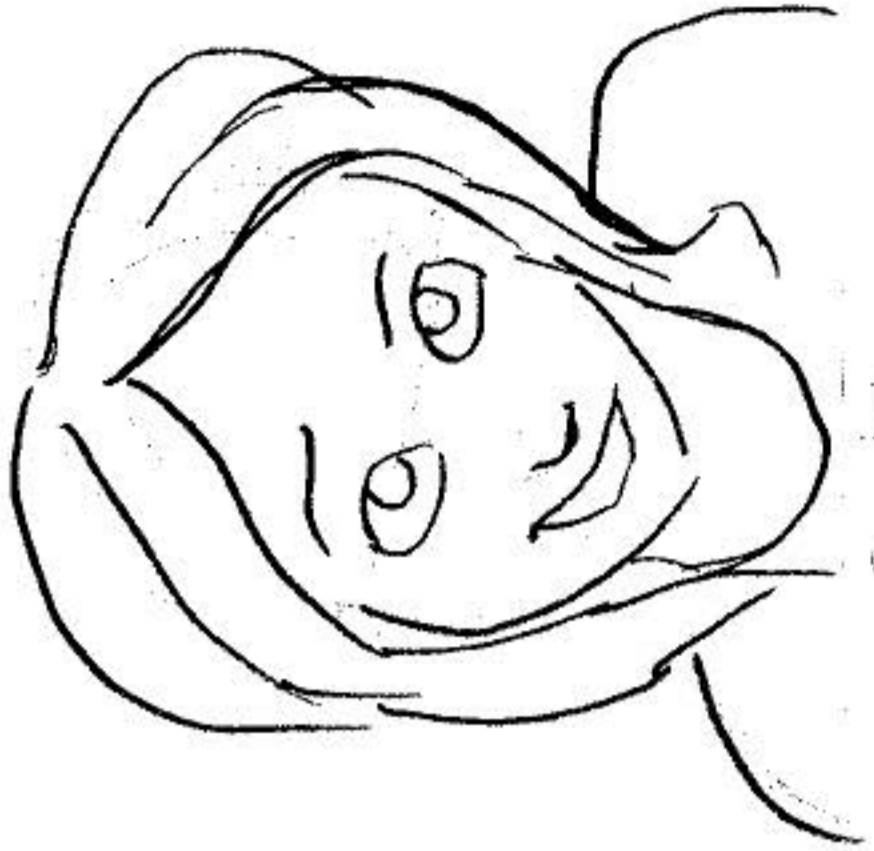


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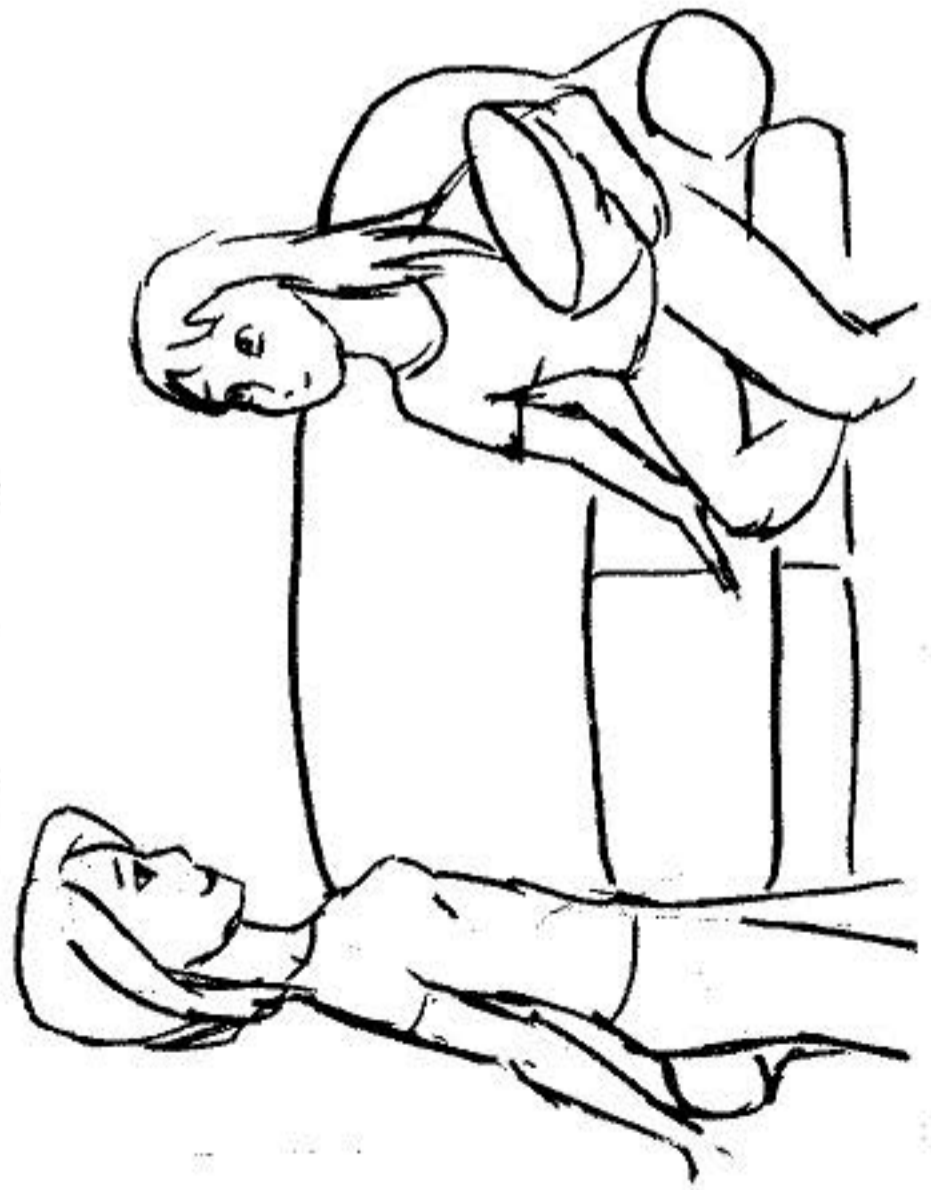




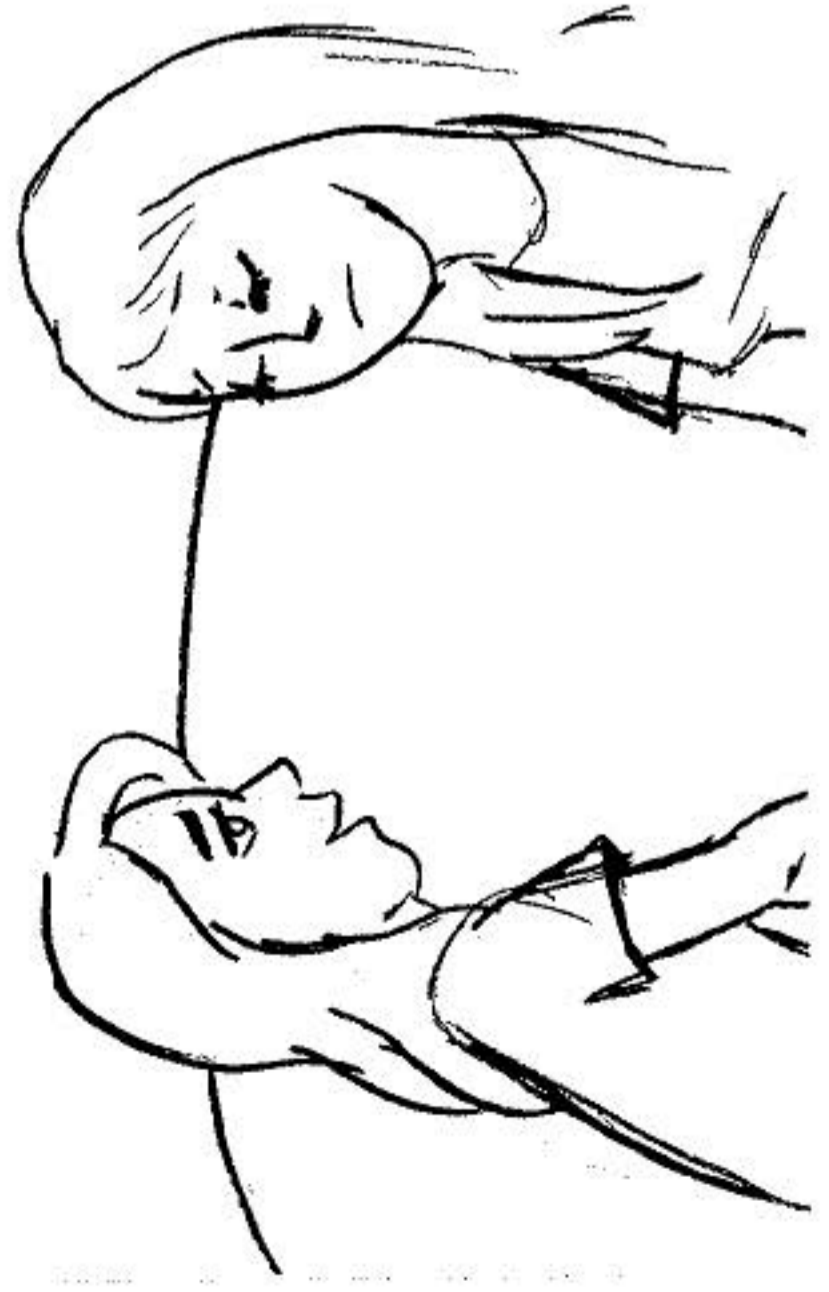
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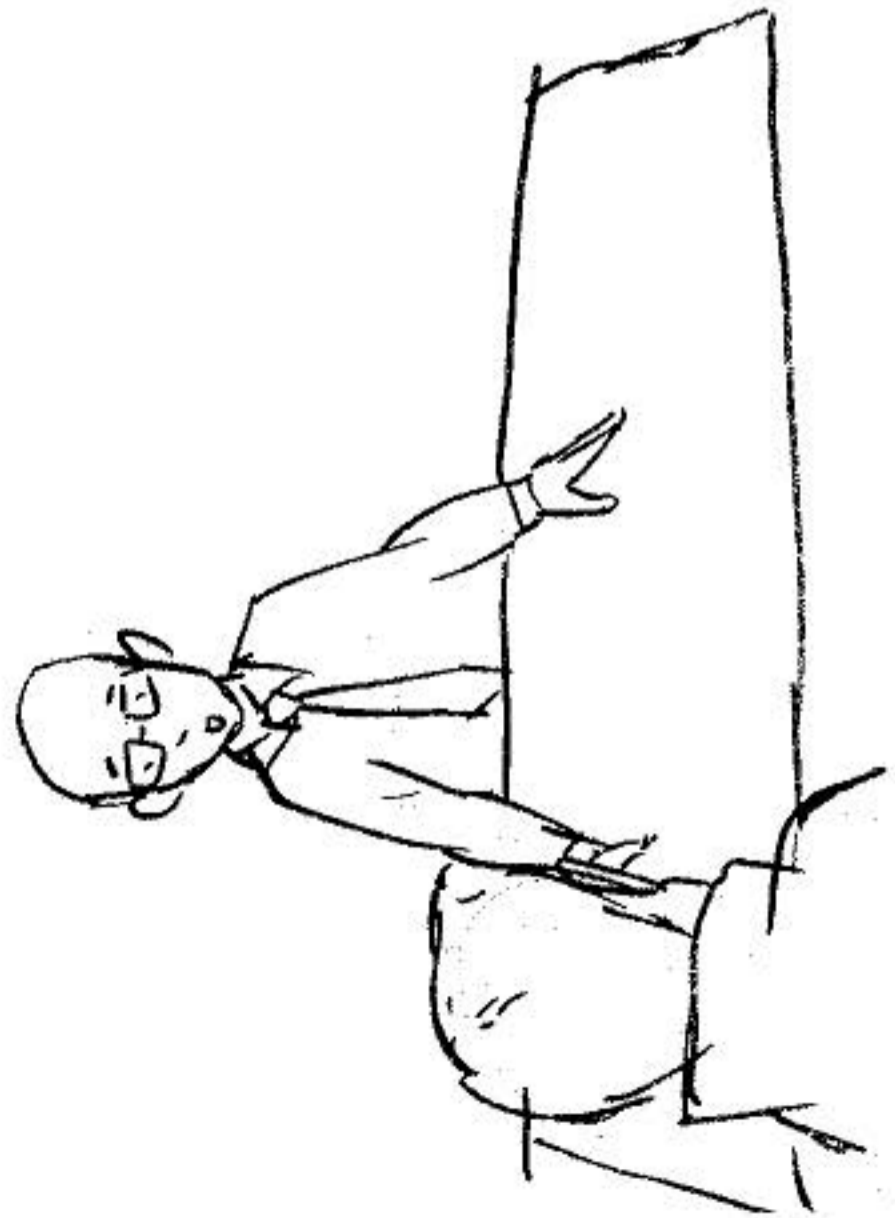
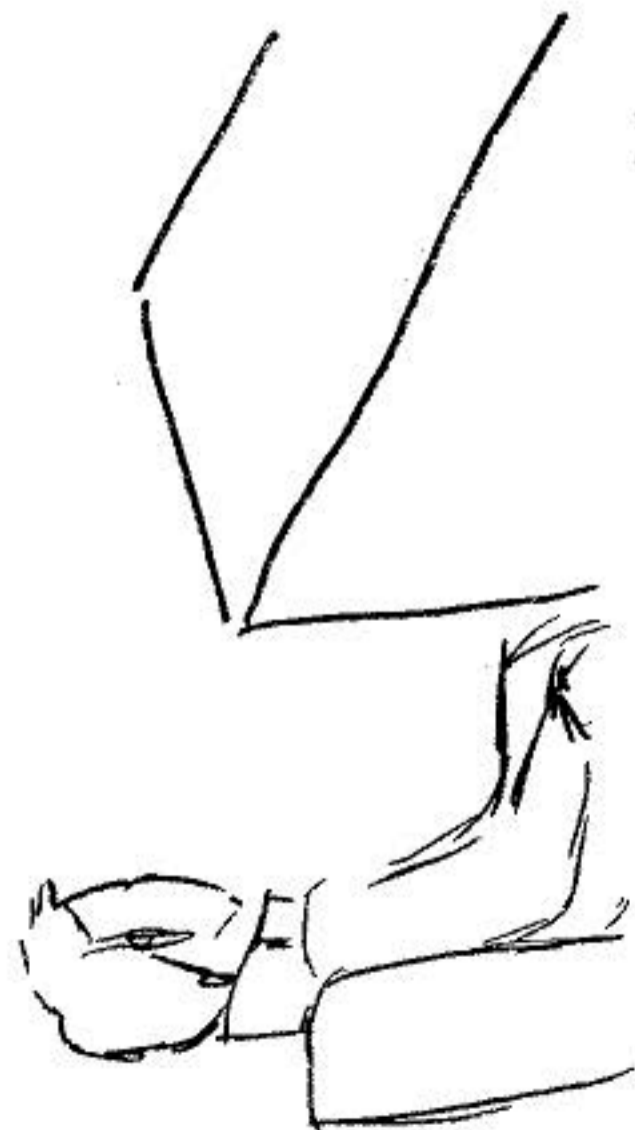
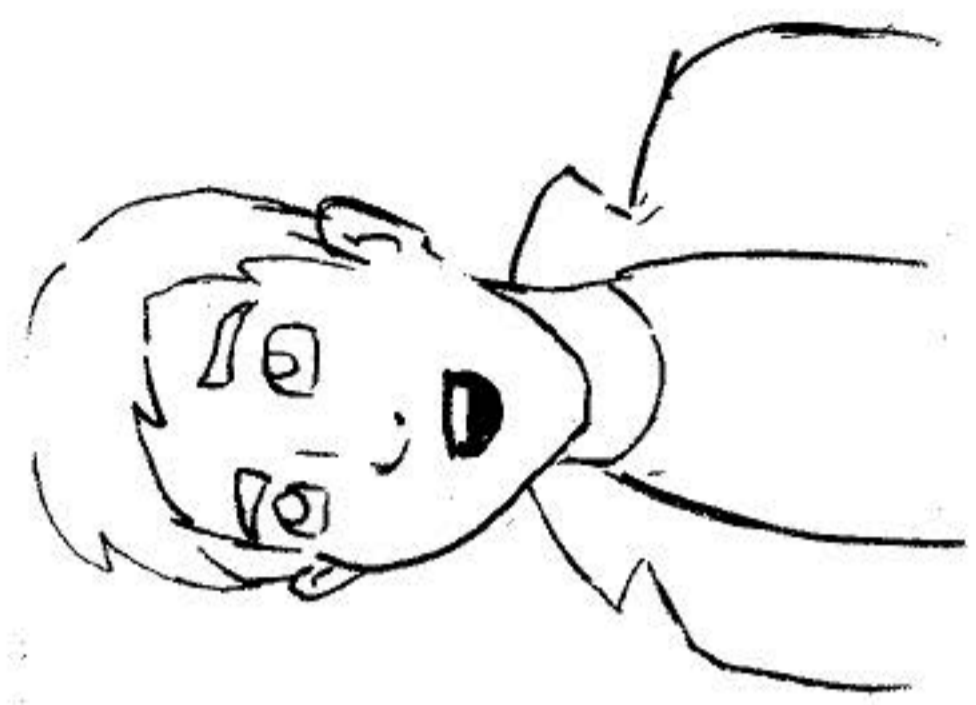
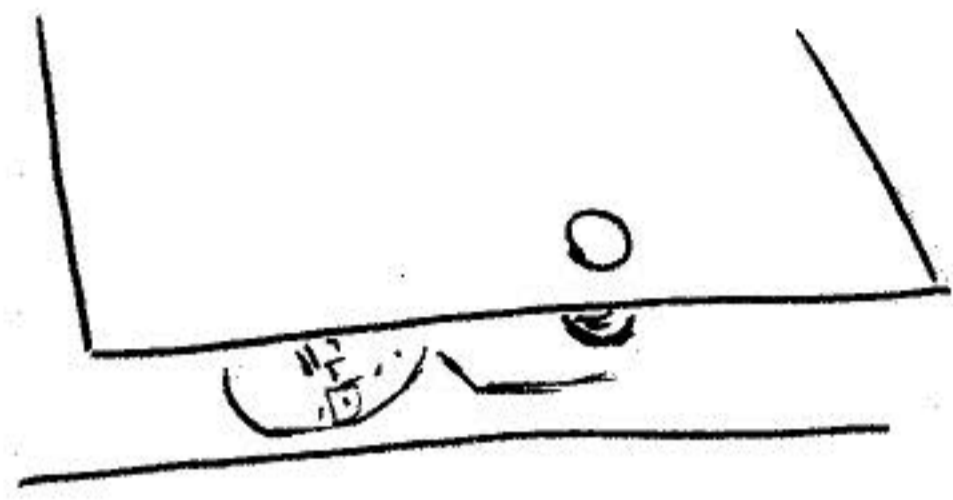
Señora

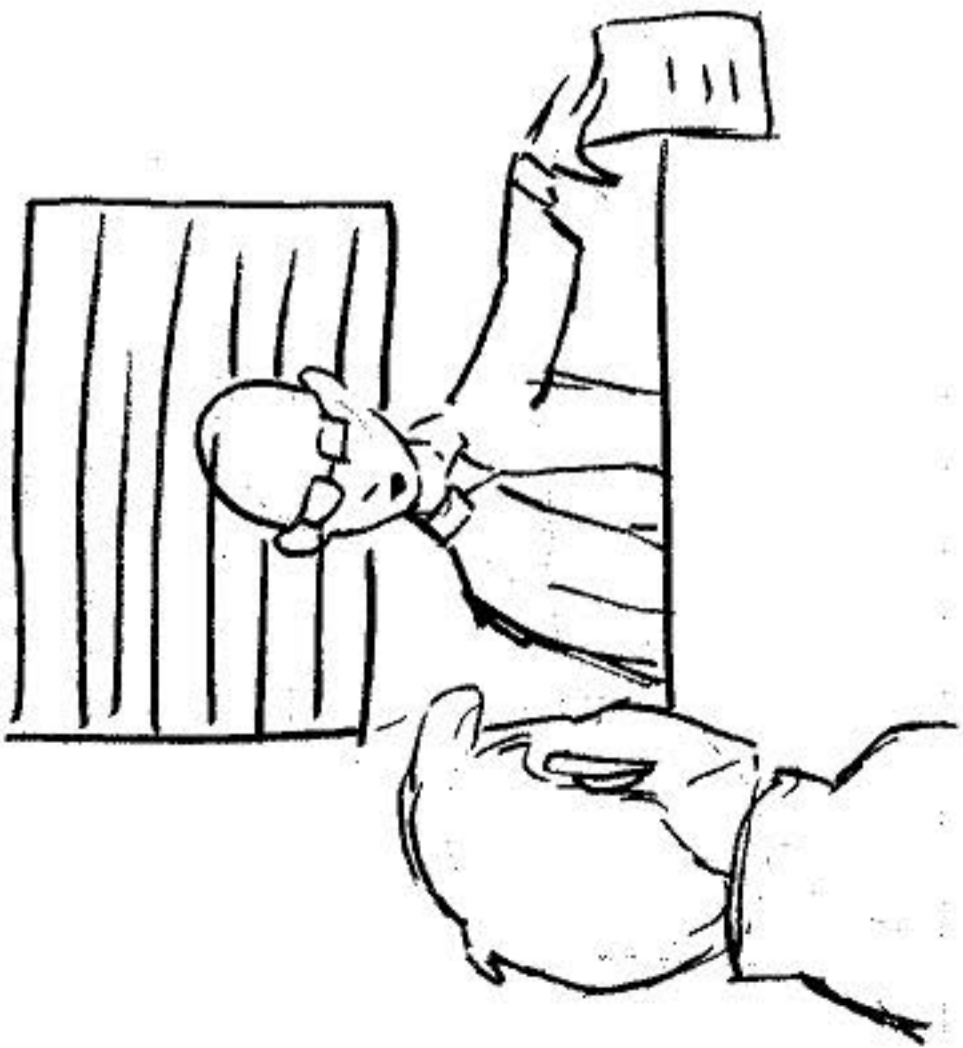
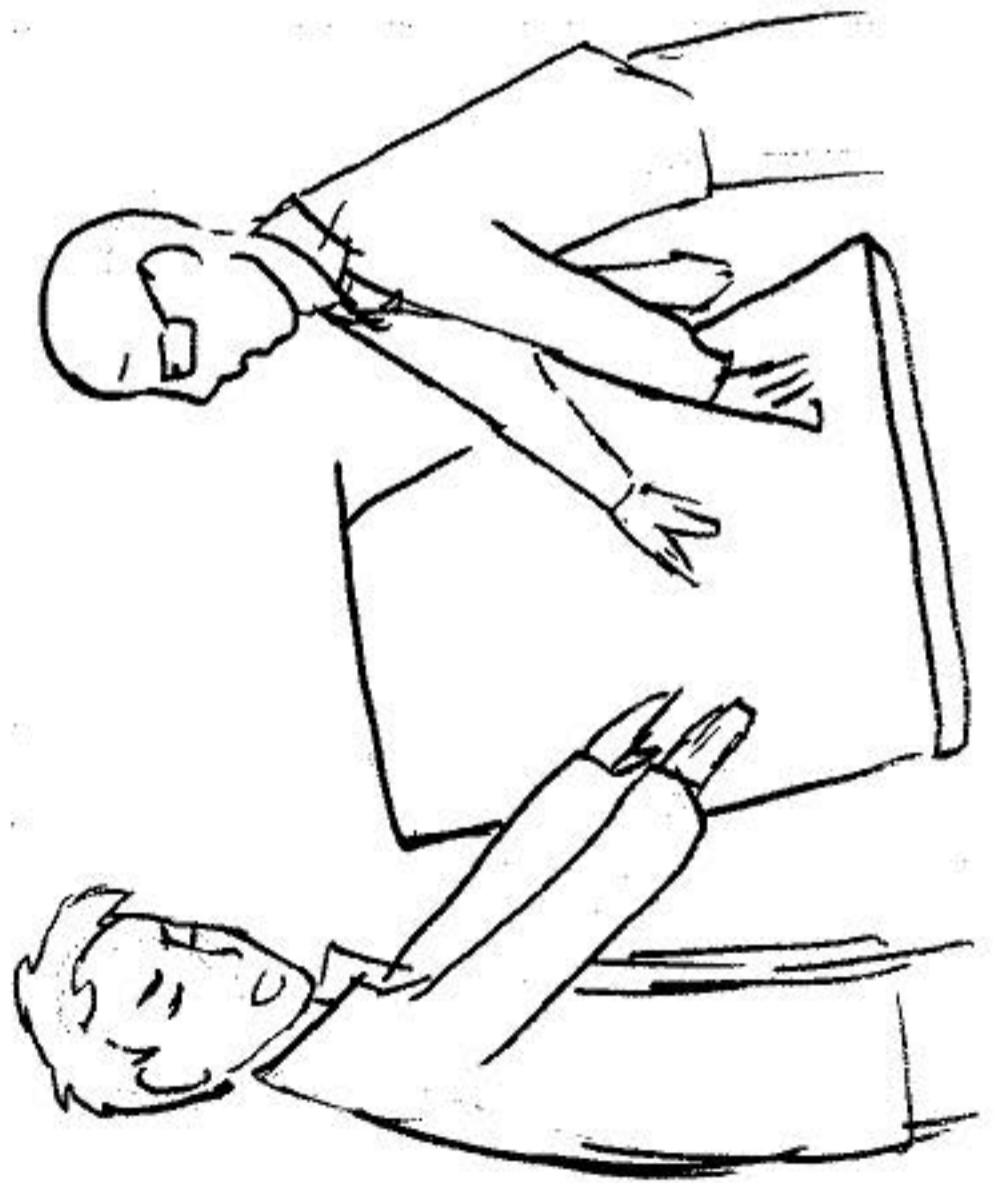
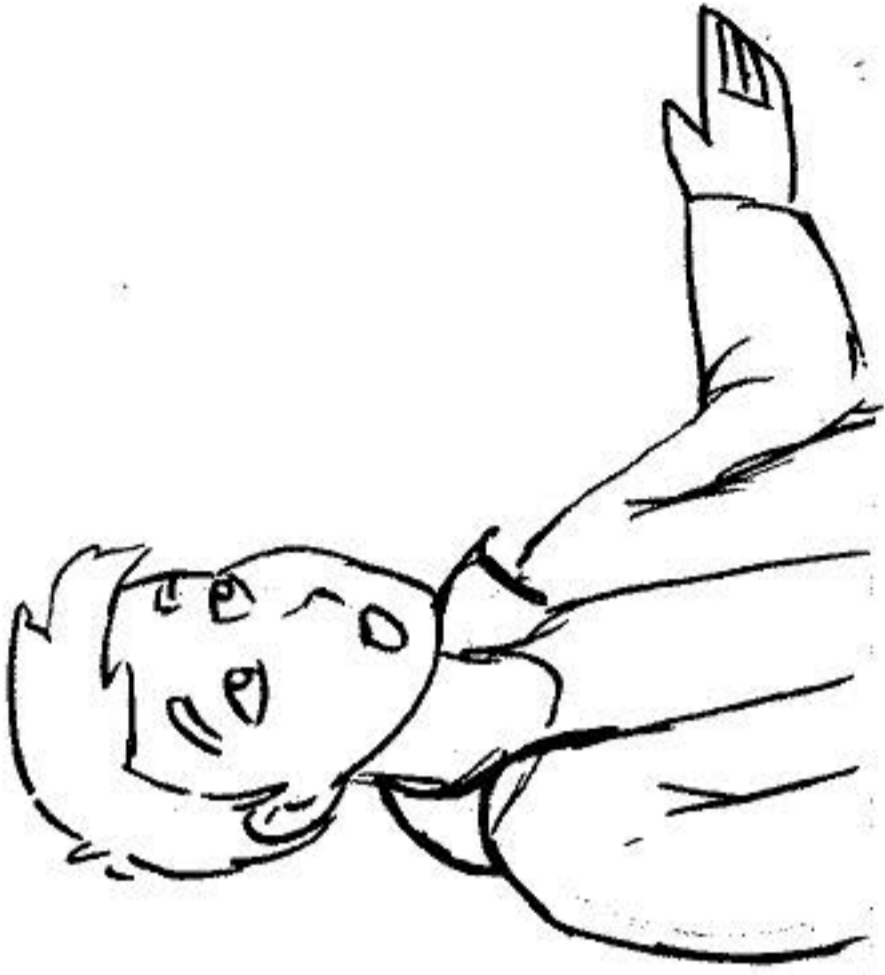


Señora



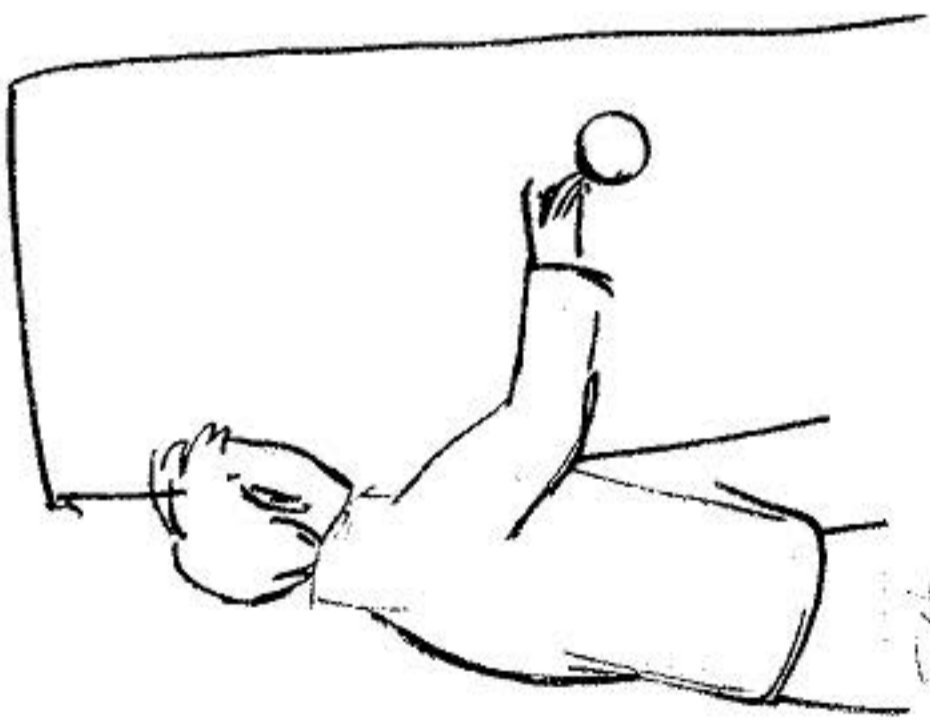
Scenes



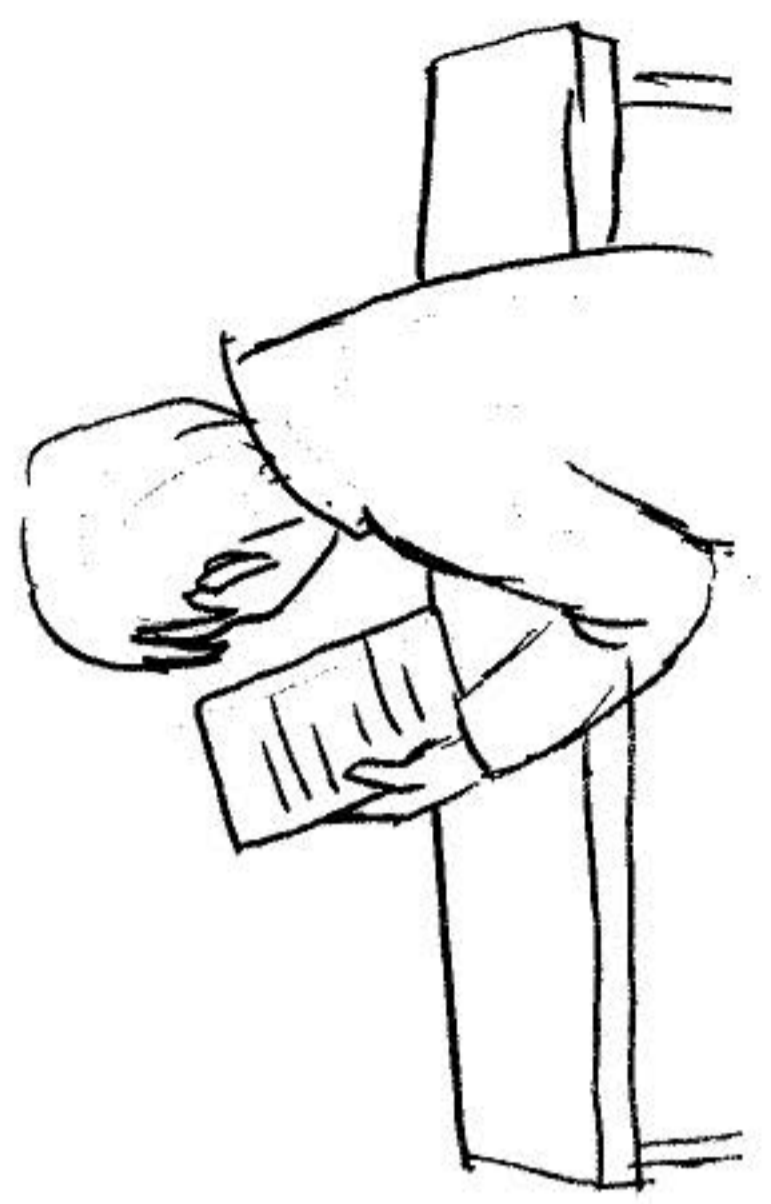
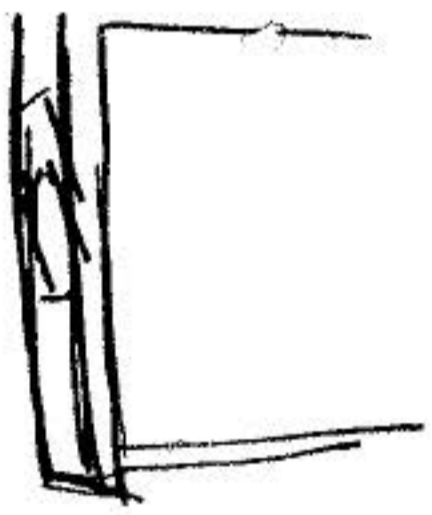
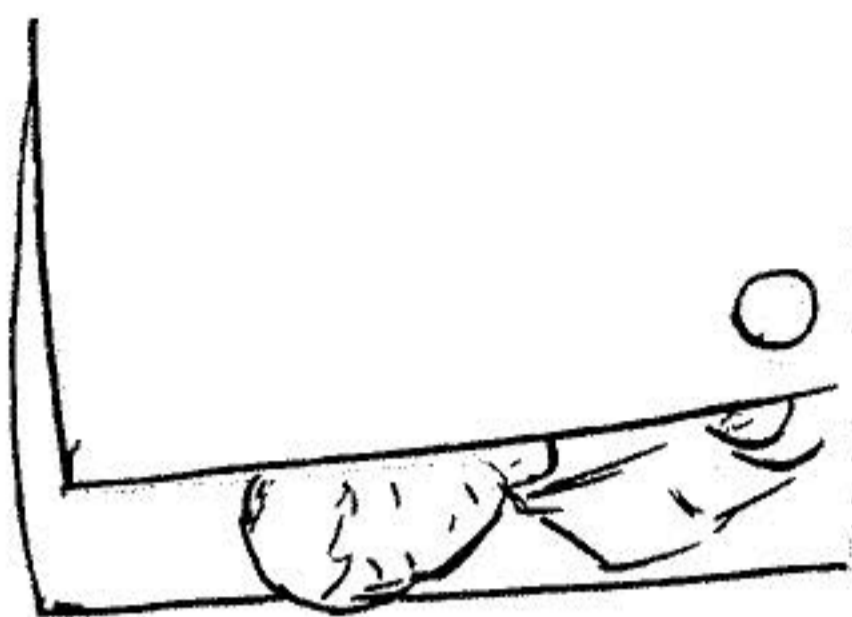


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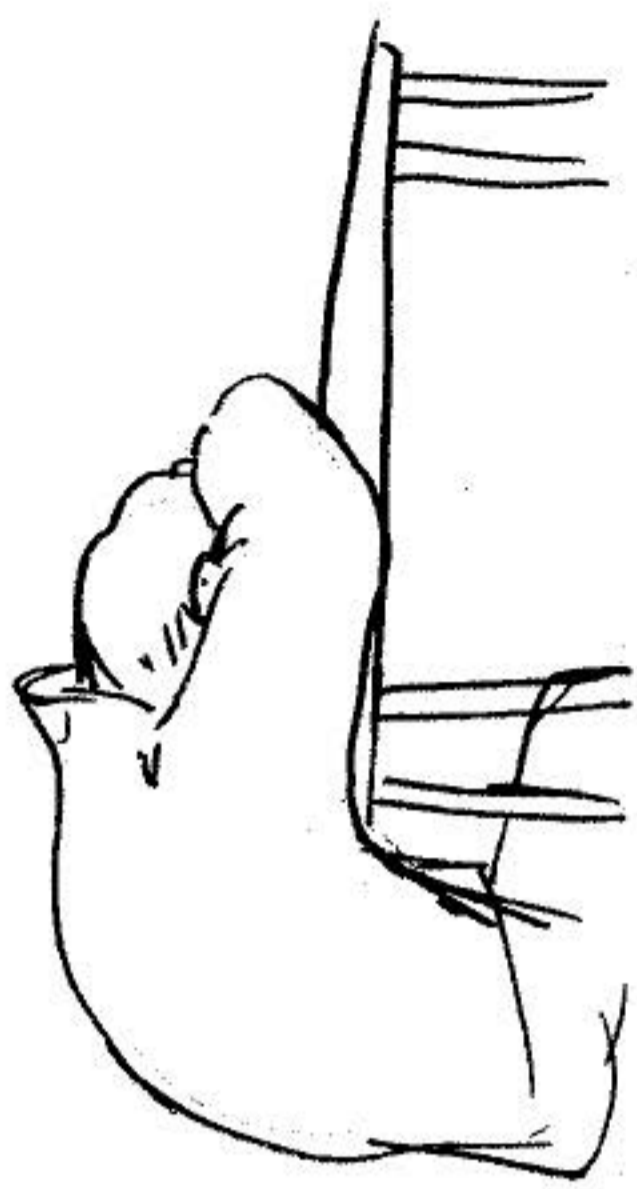
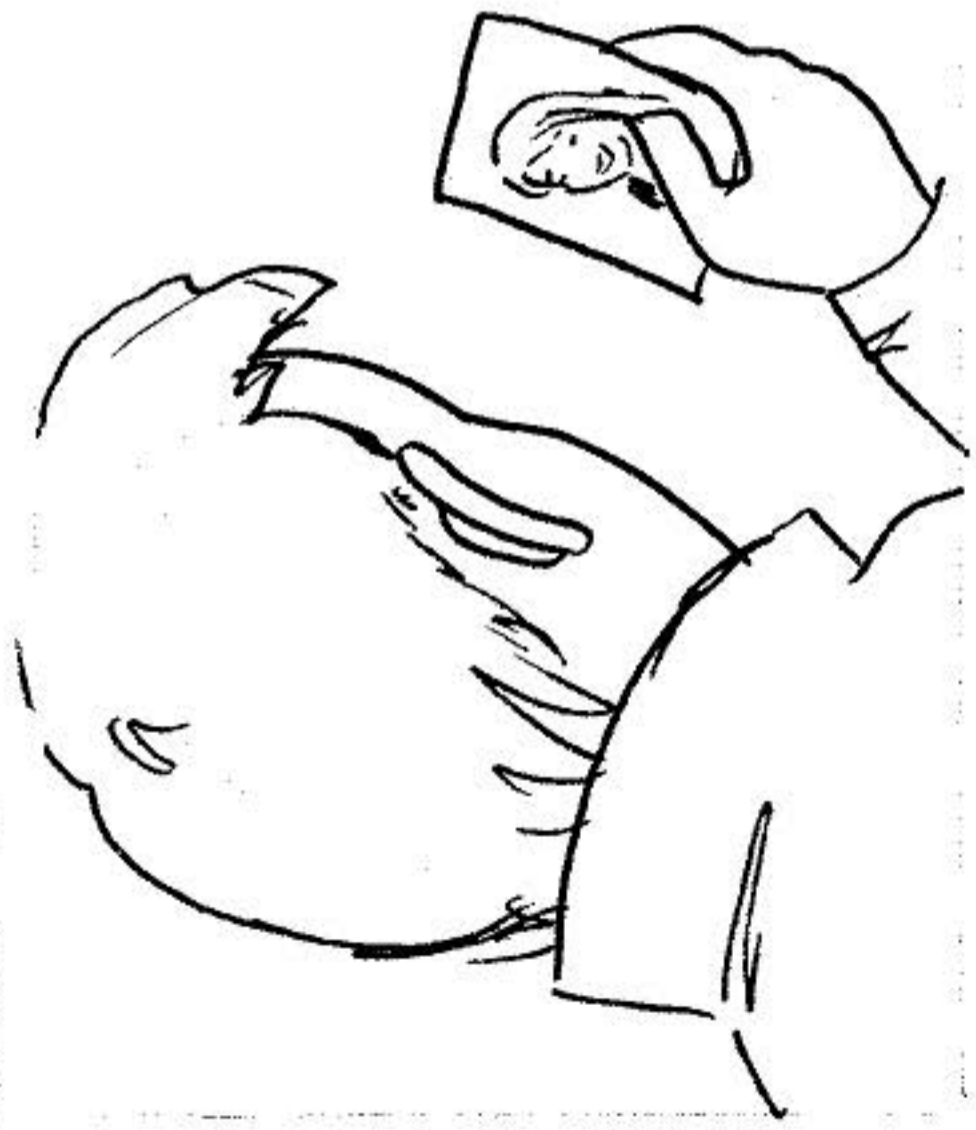
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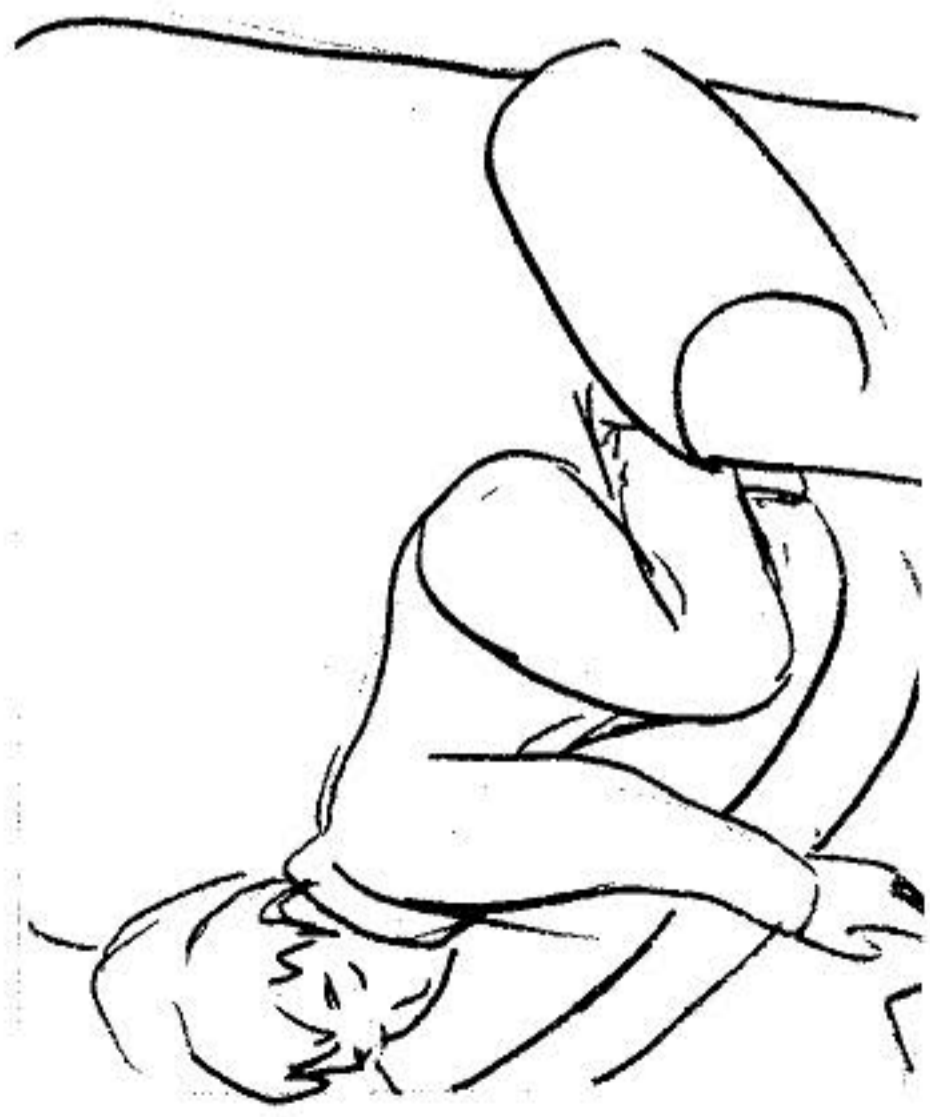
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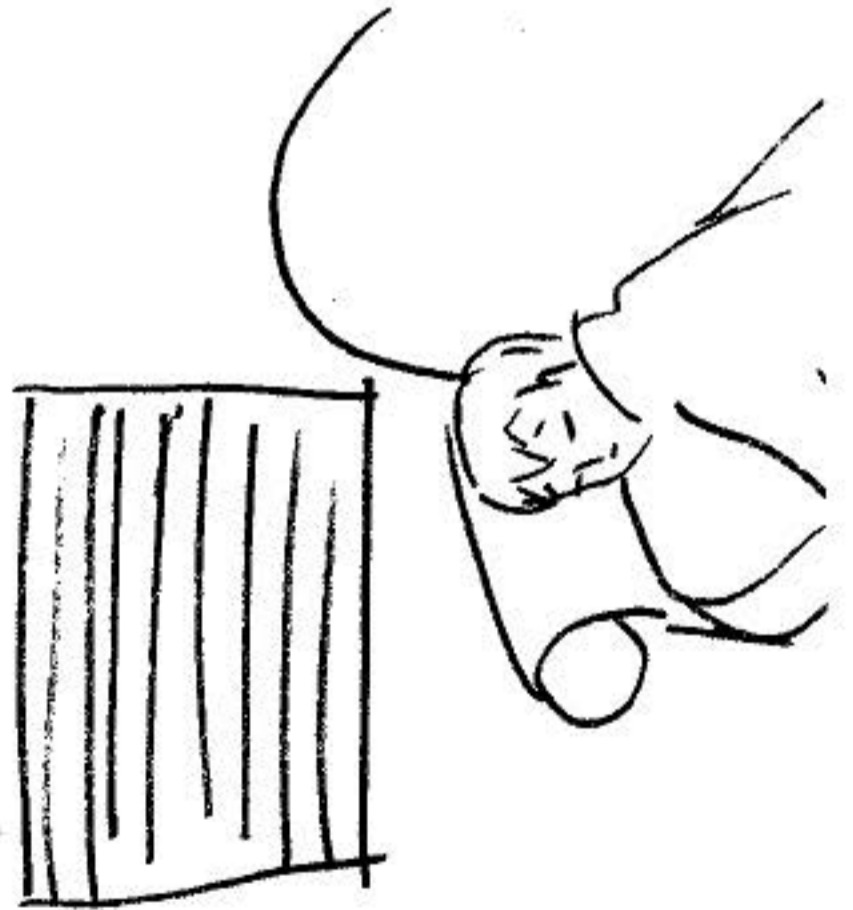
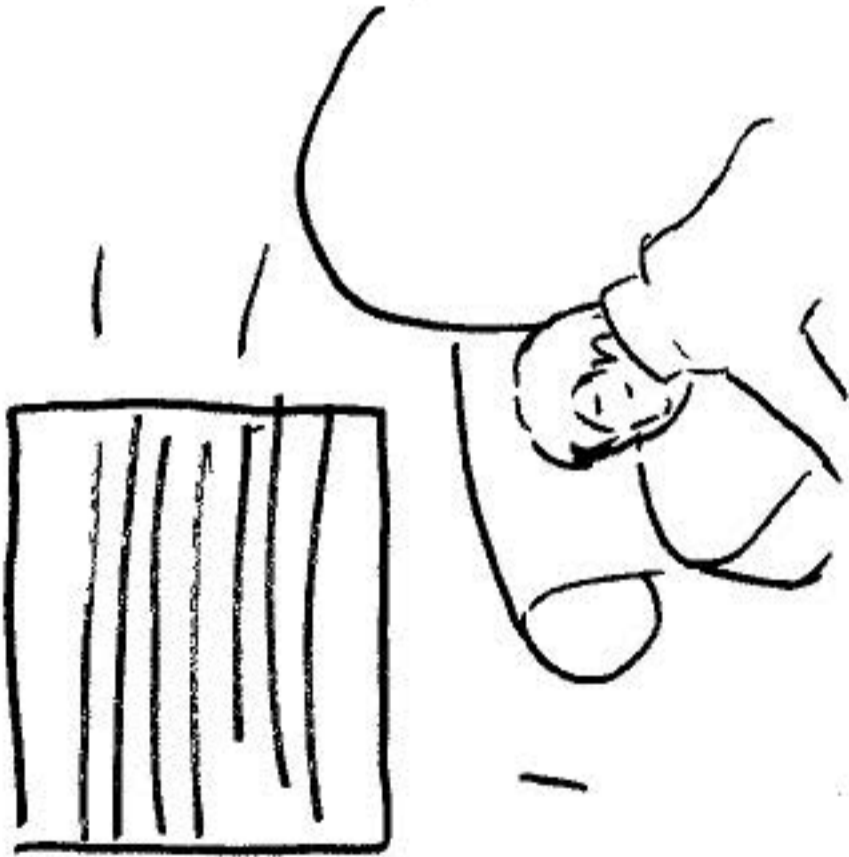
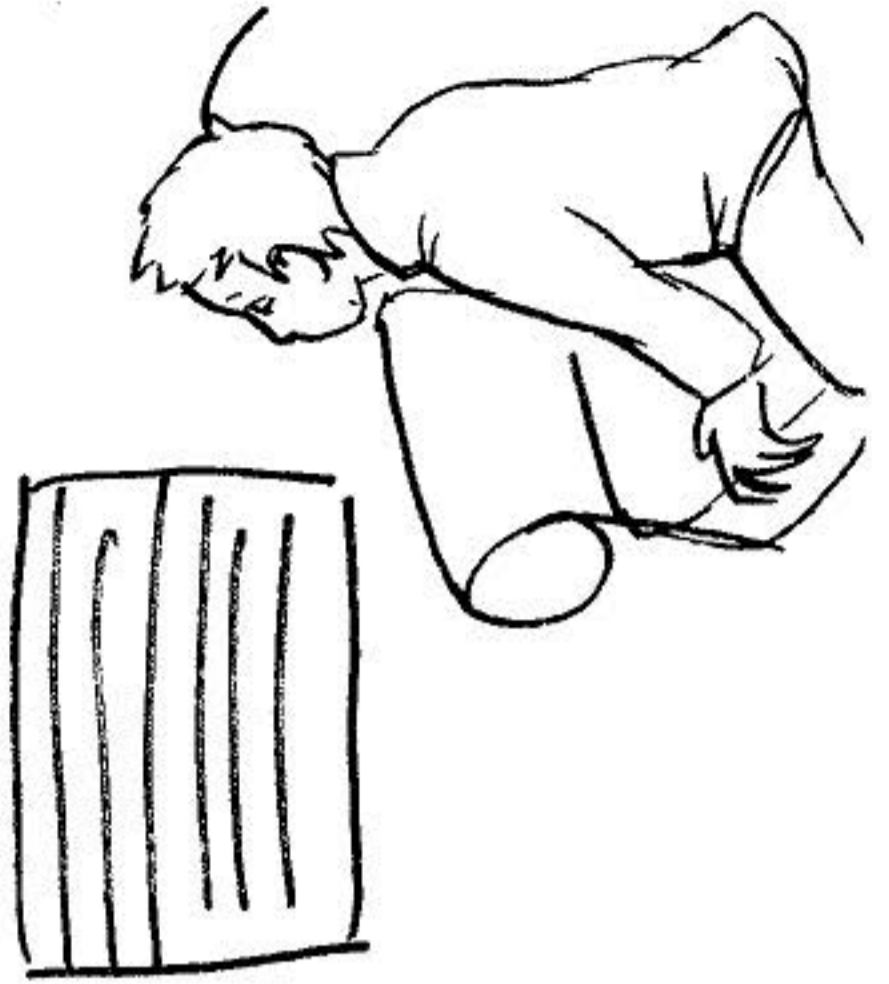
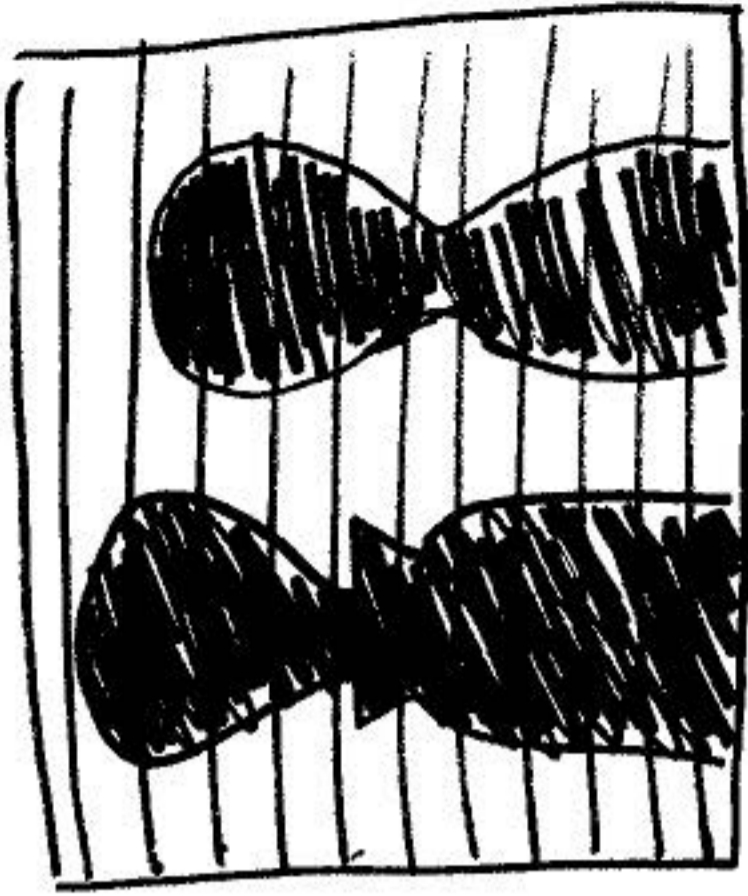


(Sketches)



Scenes





(Scene 3)

Location List

Nielson Grove Pond

2000 Sandhill Rd.

Orem, UT 84058

Coffee Pod

426 W 1230 N

Provo, UT 84604

801-341-0022

Carriage Cove Apartments

606 W 1720 N

Provo, UT 84604

801-374-2700

Crestwood Apartments

1800 N State St.

Provo, UT 84604

801-356-8800

Location List

ID & Name	Start	Finish	Total Days	Total Pgs.
Crestwood Apt			Days	1 6/8 Pgs
Coffee Pod			Days	2 7/8 Pgs
Carriage Cove			Days	2 6/8 Pgs
Neilsen Grove Park			Days	1 Pgs
TBD			Days	Pgs
BYU duck pond			Days	Pgs

Scene #: 1

Sheet #: 1

Breakdown Sheet

Int/Ext: EXT

Script Page: 1

Day/Night: Day

Page Count: 1

Scene Description: Eustace's monologue

Settings: Pond

Location: Neilsen Grove Park

Sequence:

Script Day: 1

Cast Members Eustace		Props Bread
	Wardrobe Coat	

Scene #: 2
Script Page: 2
Page Count: 1 1/8

Breakdown Sheet

Sheet #: 2
Int/Ext: INT
Day/Night: Day

Scene Description: Cashier gets Eustace's name wrong

Settings: Coffe Shop

Location: Coffee Pod

Sequence:

Script Day: 1

Cast Members	Background Actors	
Cashier Eustace	Customers x1	

Scene #: 3

Sheet #: 3

Script Page: 3,4

Int/Ext: INT

Page Count: 1 6/8

Day/Night: Day

Breakdown Sheet

Scene Description: Florence doesn't pay attention to her date, Grant

Settings: Restaurant

Location: Coffee Pod

Sequence:

Script Day: 1

Cast Members	Background Actors	
Florence Grant	Customers x1	

Scene #: 4
Script Page: 4
Page Count: 1 5/8

Breakdown Sheet

Sheet #: 4
Int/Ext: INT
Day/Night: Day

Scene Description: The landlord confronts Eustace

Settings: Landlord's office

Location: Carriage Cove

Sequence: Script Day: 1

Cast Members Eustace Landlord		Props File Folder

Scene #: 5

Sheet #: 5

Script Page: 6,7,8

Breakdown Sheet

Int/Ext: INT

Page Count: 1 6/8

Day/Night: Day

Scene Description: Florence talks to Amy

Settings: Apartment

Location: Crestwood Apt

Sequence:

Script Day: 1

Cast Members		Props
Amy Florence		Popcorn

Scene #: 6

Sheet #: 6

Script Page: 8

Int/Ext: INT

Page Count: 2/8

Day/Night: Day

Breakdown Sheet

Scene Description: Eustace gets frustrated

Settings: Eustace's Apartment

Location: Carriage Cove

Sequence:

Script Day:

Cast Members Eustace		Props Paper Pen Picture of Florence

Scene #: 7

Sheet #: 7

Script Page: 9,10

Breakdown Sheet

Int/Ext: INT

Page Count: 7/8

Day/Night: Night

Scene Description: The aliens have a conversation while Eustace sleeps

Settings: Eustace's Apartment

Location: Carriage Cove

Sequence:

Script Day: 1

Cast Members Eustace Female Alien Male Alien		Props Picture of Florence

Scene #:

Sheet #: 8

Script Page:

Breakdown Sheet

Int/Ext:

Page Count:

Day/Night:

Scene Description:

Settings:

Location:

Sequence:

Script Day:

Sheet #: 1 1 pgs	Scenes: 1	EXT	Pond Eustace's monologue	Day	
Sheet #: 2 1 1/8 pgs	Scenes: 2	INT	Coffe Shop Cashier gets Eustace's name wrong	Day	
Sheet #: 3 1 6/8 pgs	Scenes: 3	INT	Restaurant Florence doesn't pay attention to her date, Grant	Day	
Sheet #: 4 1 5/8 pgs	Scenes: 4	INT	Landlord's office The landlord confronts Eustace	Day	
Sheet #: 5 1 6/8 pgs	Scenes: 5	INT	Apartment Florence talks to Amy	Day	
Sheet #: 6 2/8 pgs	Scenes: 6	INT	Eustace's Apartment Eustace gets frustrated	Day	
Sheet #: 7 7/8 pgs	Scenes: 7	INT	Eustace's Apartment The aliens have a conversation while Eustace sleeps	Night	

UVU Digital Media Department
W. University Parkway
Orem, UT
801-863-8000

CALL SHEET

8:30 AM

DATE: 25 March 2013
DAY: Monday
CREW CALL: 8:30 AM
REHEARSAL: 8:30 AM
SHOOTING CALL: 9:30 AM
LUNCH:

ALIENS
No Forced Calls Without UPM Approval
Safety Meeting On Set At Call

NO VISITORS ALLOWED ON SET WITHOUT PERMISSION FROM UPM

CLIENT: TWRP				DAY 1 OF 3			
PRODUCER: PAUL NIBLEY				LOCATION: OREM COFFEE SHOP			
LINE PRODUCER:				WEATHER: HI: 47 LO: 37			
LINE PRODUCER:				SUNRISE: 7:30 AM SUNSET: -			
SET	D/N	SCENE #	CAST / ATMOS	PGS	LOCATION		
EXT. COFFEE SHOP TABLE	D	3	5,8	1 6/8	OREM COFFEE SHOP		
<i>Outside date between Grant and Florence</i>							
TOTAL PGS:				1 6/8			
ROLE	STATUS	CAST	P/LEAVE	ARRIVE	MU/HAIR/WARD CALL	SET CALL	REMARKS
Grant	6	ANDREW		8:30 AM			
Florence	5	ANGELA		8:30 AM			
EXTRAS / STAND INS			WORKING ELEMENTS				
Coffee shop customer			WARDROBE: Average everyday clothing for both				
			SFX:				
			VEHICLES:				
			PRODUCTION:				
			PROPS: Food on the table				
			LIVESTOCK:				
			LOCATIONS:				
			SET DRESSING:				
			SPECIAL EQUIP:				
			CAMERA:				
			NOTES:				
ADVANCE SHOOTING NOTES							
SET	D/N	SCENE #	CAST	PGS	LOCATION		
EXT. COFFEE SHOP TABLE	D	3	5,8	1 6/8	OREM COFFEE SHOP		
1st AD: ANDREW WILSON			2nd AD:		Set Phone: 801-631-0757		
			2nd 2nd AD:				

CALL SHEET
ALIENS

DAY: Monday

DATE: 25 March 2013

	#	TITLE	NAME	CALL		#	TITLE	NAME	CALL		
P R O D U C T I O N	1	Line Producer			O F F I C E		Prod. Supervisor	ALL	8:30 AM		
	1	Production Manager						Prod. Coordinator	ALL	8:30	
	1	Director	ANGELA	8:30 AM				Asst. Prod. Coord.			
	1	1st AD	ANDREW	8:30 AM				Prod. Secretary			
	1	2nd AD									
	1	2nd 2nd AD									
	1	Set PA				A C C T		Prod. Accountant	ALL	8:30 AM	
	1	Set PA							1st Asst. Accountant		
	1	Set PA							2nd Asst. Accountant		
	1	PA Intern									
	1	Script Supervisor	BROCK	8:30 AM							
C A M E R A	1	DP	BRANDON	8:30 AM	A R T D E P T	1	Prod. Designer	ALL	O/C		
	1	1st AC		8:30 AM				Art Director			
	1	RED Tech		8:30 AM				Art Dept. Coord.			
E L E C T R I C	1	Gaffer	ALL	8:30 AM	T R A N S P O R T A T I O N	1	Set Decorator	ALL	Per RC		
	1	Best Boy Electric					1	Co-Set Decorator		Per RC	
	3	Electrician					1	Leadman			
G R I P	1	Key Grip	ALL	8:30 AM			2	Set Dresser		8:30 AM	
	1	Best Boy Grip	ALL	8:30 AM			1	On Set Dresser		8:30 AM	
	1	Dolly Grip	ALL	8:30 AM				Buyer			
	1	Grip	ALL	8:30 AM			1	Transpo Captain	ANDREW	8:30 AM	
S N D	1	Sound Mixer	ALL	8:30 AM				Transpo Co-Captain			
	1	Boom Operator	ALL	8:30 AM				Driver			
M U	1	Key MU/Hair						Driver			
	1	Asst. MU/Hair						Missionary Driver			
W A R D	1	Costume Designer	ALL	8:30 AM				Eleo/Genny Truck			
	1	Asst. Costume Des.						Hair/MU Trailer			
	1	Tailor						Prop Truck			
		Dresser						Wardrobe Trailer			
		Seamstress					Star Trailer 2-hole				
P R O P	1	Prop Master	ALL	8:30 AM			Star Trailer 2-hole				
	1	Asst. Prop Master					Star Trailer 2-hole				
L O C A T I O N	1	Location Manager	ALL	8:30 AM			Star Trailer 2-hole				
	1	Location Manager					Add'l Genny				
							Van Driver				
							Van Driver				
F O O D	1	Caterer					Van Driver				
		Crew Breakfast									
		Transpo Lunches									
	62	Crew Lunches									
	40	Extras Lunches									
	102	TOTAL LUNCHES									
	1	Craft Service									
1	Crafty Asst.										
					C A S T I N G	1	Casting Director	ALL	N/A		
							1	Asst. Casting Dir.			
								Extras Casting			
					S F X		SFX Coordinator	ALL	8:30 AM		
							1	SFX Foreman	ALL	8:30 AM	
							1	SFX Assistant			
							ADDITIONAL EQUIPMENT:				
						35	Radios	Per Production			

**CALL SHEET
ALIENS**

DAY: Monday

DATE: 25 March 2013

	#	TITLE	NAME	CALL		#	TITLE	NAME	CALL	
P R O D U C T I O N	1	Line Producer			O F F I C E		Prod. Supervisor	ALL	5:30 PM	
	1	Production Manager						Prod. Coordinator	ALL	5:30 PM
	1	Director	ANGELA	5:30 PM				Asst. Prod. Coord.		
	1	1st AD	ANDREW	5:30 PM				Prod. Secretary		
		1	2nd AD							
		1	2nd 2nd AD			A C C T		Prod. Accountant	ALL	5:30 PM
		1	Set PA					1st Asst. Accountant		
		1	Set PA					2nd Asst. Accountant		
		1	Set PA							
		1	PA Intern							
	1	Script Supervisor	BROCK	5:30 PM		1	Prod. Designer	ALL	O/C	
C A M E R A	1	DP	BRANDON	5:30 PM	A R T D E P T		Art Director			
	1	1st AC		5:30 PM			Art Dept. Coord.			
	1	RED Tech		5:30 PM			1	Set Decorator	ALL	Per RC
							1	Co-Set Decorator		Per RC
						1	Leadman			
						2	Set Dresser		5:30 PM	
						1	On Set Dresser		5:30 PM	
							Buyer			
E L E C T R I C	1	Gaffer	ALL	5:30 PM	T R A N S P O R T A T I O N	1	Transpo Captain	ANDREW	5:30 PM	
	1	Best Boy Electric						Transpo Co-Captain		
	3	Electrician						Driver		
							Driver			
							Missionary Driver			
							Elec/Genny Truck			
							Hair/MU Trailer			
							Prop Truck			
							Wardrobe Trailer			
							Star Trailer 2-hole			
G R I P	1	Key Grip	ALL	5:30 PM		Star Trailer 2-hole				
	1	Best Boy Grip	ALL	5:30 PM		Star Trailer 2-hole				
	1	Dolly Grip	ALL	5:30 PM		Star Trailer 2-hole				
	1	Grip	ALL	5:30 PM		Star Trailer 2-hole				
						Add'l Genny				
						Van Driver				
						Van Driver				
						Van Driver				
S N D	1	Sound Mixer	ALL	5:30 PM	C A S T I N G	1	Casting Director	ALL	N/A	
	1	Boom Operator	ALL	5:30 PM			1	Asst. Casting Dir.		
M U	1	Key MU/Hair				1	Extras Casting			
	1	Asst. MU/Hair								
W A R D	1	Costume Designer	ALL	5:30 PM	S F X		SFX Coordinator	ALL	5:30 PM	
	1	Asst. Costume Des.					1	SFX Foreman	ALL	5:30 PM
	1	Tailor					1	SFX Assistant		
		Dresser								
		Seamstress								
	Missionary/Intern									
P R O P	1	Prop Master	ALL	5:30 PM		ADDITIONAL EQUIPMENT:				
	1	Asst. Prop Master				35	Radios	Per Production		
L O C A T I O N	1	Location Manager	ALL	5:30 PM						
	1	Location Manager								
		1	Police							
		Security Guard								
F O O D	1	Caterer								
		Crew Breakfast								
		Transpo Lunches								
	82	Crew Lunches								
	40	Extras Lunches								
	122	TOTAL LUNCHES								
		1	Craft Service							
	1	Crafty Asst.								

U Digital Media Department
 W. University Parkway
 Orem, UT
 801-863-8000

CALL SHEET

5:30 PM

ALIENS
 No Forced Calls Without UPM Approval
 Safety Meeting On Set At Call

DATE: 01 APRIL 2013
 DAY: Monday
 CREW CALL: 5:30 PM
 REHEARSAL: 5:30 PM
 SHOOTING CALL: 6:30 PM
 LUNCH:

NO VISITORS ALLOWED ON SET WITHOUT PERMISSION FROM UPM

CLIENT: TWRP		DAY 2 OF 3					
PRODUCER: PAUL NIBLEY		LOCATION: DUCK POND, COFFEE SHOP, EUSTACES HOME					
LINE PRODUCER:		WEATHER: HI: 57 LO: 47					
LINE PRODUCER:		SUNRISE: 7:30 AM		SUNSET: 8:30 PM			
SET	D/N	SCENE #	CAST / ATMOS	PGS	LOCATION		
EXT DUCK POND <i>Eustace talks with the ducks outside</i>	D	1	3	1	DUCK POND		
INT COFFEE SHOP <i>The cashier gets Eustaces name wrong when ordering coffee</i>	D	2	2,3	1 1/8	COFFEE SHOP		
INT EUSTACE APARTMENT <i>Eustace comes home frustrated</i>	N	6	3	2/8	EUSTACES APARTMENT		
INT EUSTACE APARTMENT <i>Eustace and his landlord meet in the landlords office</i>	N	4	3,7	1 5/8	BEDROOM AS OFFICE		
INT EUSTACE APARTMENT <i>Eustace and his landlord meet in the landlords office</i>	N	7	3,4,8	7/8	EUSTACES APARTMENT		
				TOTAL PGS: 4 7/8			
ROLE	STATUS	CAST	P/LEAVE	ARRIVE	MUN/HAIR/WARD CALL	SET CALL	REMARKS
CASHIER	2	CASHIER		5:30 PM			
EUSTACE	3	PAUL		5:30 PM			
FEMALE ALIEN	4	ANGELA		5:30 PM			
LANDLORD	7	BROCK		5:30 PM			
MALE ALIEN	8	BROCK		5:30 PM			
EXTRAS / STAND INS				WORKING ELEMENTS			
NONE				WARDROBE: No special clothing for any of the actors			
				SFX:			
				VEHICLES:			
				PRODUCTION:			
				PROPS: Bread, Cup of coffee, Florence Pic.			
				LIVESTOCK: Ducks			
				LOCATIONS:			
				SET DRESSING:			
				SPECIAL EQUIP:			
				CAMERA:			
				NOTES:			
ADVANCE SHOOTING NOTES							
SET	D/N	SCENE #	CAST	PGS	LOCATION		
MONDAY 25 MARCH 2013							
EXT. DUCK POND	D	1	3	1	DUCK POND		
INT COFFEE SHOP	D	2	2,3	1 1/8	COFFEE SHOP		
INT EUSTACE APARTMENT	N	6	3	2/8	EUSTACES APARTMENT		
INT EUSTACE APARTMENT	N	4	3,7	1 5/8	BEDROOM AS OFFICE		
INT EUSTACE APARTMENT	N	7	3,4,8	7/8	EUSTACES APARTMENT		
M:				2nd AD:			
1st AD: ANDREW WILSON				2nd 2nd AD:		Set Phone: 801-631-0757	

**CALL SHEET
ALIENS**

DAY: Monday

DATE: 01 APRIL 2013

DAY: Monday				DATE: 01 APRIL 2013						
	#	TITLE	NAME	CALL		#	TITLE	NAME	CALL	
P R O D U C T I O N	1	Line Producer			O F F I C E		Prod. Supervisor	ALL	5:30 PM	
	1	Production Manager						Prod. Coordinator	ALL	5:30 PM
	1	Director	ANGELA	5:30 PM				Asst. Prod. Coord.		
	1	1st AD	ANDREW	5:30 PM				Prod. Secretary		
		1	2nd AD							
		1	2nd 2nd AD							
		1	Set PA			A C C T		Prod. Accountant	ALL	5:30 PM
		1	Set PA					1st Asst. Accountant		
		1	Set PA					2nd Asst. Accountant		
		1	PA Intern							
	1	Script Supervisor	BROCK	5:30 PM						
C A M E R A	1	DP	BRANDON	5:30 PM	A R T D E P T	1	Prod. Designer	ALL	O/C	
	1	1st AC		5:30 PM				Art Director		
	1	RED Tech		5:30 PM				Art Dept. Coord.		
						1	Set Decorator	ALL	Per RC	
						1	Co-Set Decorator		Per RC	
						1	Leadman			
						2	Set Dresser		5:30 PM	
						1	On Set Dresser		5:30 PM	
							Buyer			
E L E C T R I C	1	Gaffer	ALL	5:30 PM	T R A N S P O R T A T I O N	1	Transpo Captain	ANDREW	5:30 PM	
	1	Best Boy Electric						Transpo Co-Captain		
	3	Electrician						Driver		
							Driver			
							Missionary Driver			
							Elec/Genny Truck			
							Hair/MU Trailer			
							Prop Truck			
							Wardrobe Trailer			
							Star Trailer 2-hole			
G R I P	1	Key Grip	ALL	5:30 PM			Star Trailer 2-hole			
	1	Best Boy Grip	ALL	5:30 PM			Star Trailer 2-hole			
	1	Dolly Grip	ALL	5:30 PM			Star Trailer 2-hole			
	1	Grip	ALL	5:30 PM			Star Trailer 2-hole			
						Add'l Genny				
						Van Driver				
						Van Driver				
						Van Driver				
S N D	1	Sound Mixer	ALL	5:30 PM	C A S T I N G	1	Casting Director	ALL	N/A	
	1	Boom Operator	ALL	5:30 PM				Asst. Casting Dir.		
M U	1	Key MU/Hair								
	1	Asst. MU/Hair								
W A R D	1	Costume Designer	ALL	5:30 PM	S F X		SFX Coordinator	ALL	5:30 PM	
	1	Asst. Costume Des.						SFX Foreman	ALL	5:30 PM
	1	Tailor						SFX Assistant		
		Dresser								
		Seamstress								
	Missionary/Intern									
P R O P	1	Prop Master	ALL	5:30 PM			ADDITIONAL EQUIPMENT:			
	1	Asst. Prop Master					35 Radios	Per Production		
L O C A T I O N	1	Location Manager	ALL	5:30 PM						
	1	Location Manager								
F O O D	1	Caterer								
		Crew Breakfast								
		Transpo Lunches								
	62	Crew Lunches								
	40	Extras Lunches								
	102	TOTAL LUNCHES								
	1	Craft Service								
	1	Crafty Asst.								

Crew & Cast List

Brandon Pretelt (DP)
brandon.pretelt93@gmail.com
801-787-7196
1087 S 1420 E
Provo, UT 84604

Brock Rasmussen (script supervisor) (Landlord)
rasmussen.brock@gmail.com
801-906-3199
606 W 1720 N
Provo, UT 84604

Angela Talley (director) (Florence)
actalley05@yahoo.com
970-759-0045
1800 N State St
Provo, UT 84604

Andrew Wilson (1st AD) (Grant)
andrewwilson1414@gmail.com
801-631-0757
2402 W 12960 S
Riverton UT, 84065

Paul Peterson (Eustace)
801-787-8019

Olivia Talley (Amy)
970-551-0179

CAST MEMBERS

Amy
Cashier
Eustace

Female Alien
Florence
Grant

Landlord
Male Alien

Cast List

ID & Name	Start	Finish	Total Days	Total Pgs.
Amy			Days	1 6/8 Pg
Scenes: 5				
Sets: Apartment				
Cashier			Days	1 1/8 Pg
Scenes: 2				
Sets: Coffe Shop				
Eustace			Days	4 7/8 Pg
Scenes: 1, 2, 4, 6, 7				
Sets: Pond, Coffe Shop, Landlord's office, Eustace's Apartment				
Female Alien			Days	7/8 Pg
Scenes: 7				
Sets: Eustace's Apartment				
Florence			Days	3 4/8 Pg
Scenes: 3, 5				
Sets: Restaurant, Apartment				
Grant			Days	1 6/8 Pg
Scenes: 3				
Sets: Restaurant				
Landlord			Days	1 5/8 Pg
Scenes: 4				
Sets: Landlord's office				
Male Alien			Days	7/8 Pg
Scenes: 7				
Sets: Eustace's Apartment				

Prop List

ID & Name	Start	Finish	Total Days	Total Pgs.
Bread			Days	1 Pgs
File Folder			Days	1 5/8 Pgs
Paper			Days	2/8 Pgs
Pen			Days	2/8 Pgs
Picture of Florence			Days	1 1/8 Pgs
Popcorn			Days	1 6/8 Pgs

UTAH VALLEY UNIVERSITY
ACKNOWLEDGEMENT OF MOTION PICTURE PRODUCTION
SAFETY GUIDELINES

This will acknowledge that in accordance with the Injury and Illness Prevention Program in place at UTAH VALLEY UNIVERSITY, I have received, read and understand the *UVU Production Safety Guidelines* pertaining to the production of the DGM 2110 Assignments.

I am aware that failure to adhere to these procedures could endanger me and my co-workers, and I will strive to further the Digital Media Department policy of maintaining a safe work environment. I understand that our production team is producing our short film, not UVU, and that the group is fully responsible and liable for all safety on the production.

Signature Angela Talley Date 3/20/13
Printed name Angela Talley Crew title _____
DGM 2110 section 001
Name of production Aliens

Sign this page at the production meeting and include it the production book.

UTAH VALLEY UNIVERSITY
ACKNOWLEDGEMENT OF MOTION PICTURE PRODUCTION
SAFETY GUIDELINES

This will acknowledge that in accordance with the Injury and Illness Prevention Program in place at UTAH VALLEY UNIVERSITY, I have received, read and understand the *UVU Production Safety Guidelines* pertaining to the production of the DGM 2110 Assignments.

I am aware that failure to adhere to these procedures could endanger me and my co-workers, and I will strive to further the Digital Media Department policy of maintaining a safe work environment. I understand that our production team is producing our short film, not UVU, and that the group is fully responsible and liable for all safety on the production.

Signature Brandon Pretelt Date 3-20-2013

Printed name Brandon Pretelt Crew title Director of Photography

DGM 2110 section 001

Name of production Aliens

Sign this page at the production meeting and include it the production book.

UTAH VALLEY UNIVERSITY
ACKNOWLEDGEMENT OF MOTION PICTURE PRODUCTION
SAFETY GUIDELINES

This will acknowledge that in accordance with the Injury and Illness Prevention Program in place at UTAH VALLEY UNIVERSITY, I have received, read and understand the *UVU Production Safety Guidelines* pertaining to the production of the DGM 2110 Assignments.

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Signature Andrew Wilson Date 3/20/13

Printed name Andrew Wilson Crew title _____

DGM 2110 section 01

Name of production Aliens

Sign this page at the production meeting and include it the production book.

UTAH VALLEY UNIVERSITY
ACKNOWLEDGEMENT OF MOTION PICTURE PRODUCTION
SAFETY GUIDELINES

This will acknowledge that in accordance with the Injury and Illness Prevention Program in place at UTAH VALLEY UNIVERSITY, I have received, read and understand the *UVU Production Safety Guidelines* pertaining to the production of the DGM 2110 Assignments.

I am aware that failure to adhere to these procedures could endanger me and my co-workers, and I will strive to further the Digital Media Department policy of maintaining a safe work environment. I understand that our production team is producing our short film, not UVU, and that the group is fully responsible and liable for all safety on the production.

Signature  Date ^{BR} ~~XXXX~~ 3-20-2013

Printed name Brock Rasmussen Crew title script supervisor

DGM 2110 section 001

Name of production Aliens

Sign this page at the production meeting and include it the production book.

Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

(production working title)

Andrew Wilson

(print name)

Andrew Wilson
(signature)

4/3/13

(date)

Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

Aliens
(production working title)

Brandon Preteit
(print name)

Brandon Preteit
(signature)

4-3-2013
(date)

Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

Aliens
(production working title)

Brock Fasmussen
(print name)

[Signature]
(signature)

4-3-2013
(date)

Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

(production working title)

Paul Peterson

(print name)



(signature)

16 APR 2013

(date)

801-787-8019

Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

(production working title)

Olivia Talley
(print name)

Olivia Talley
(signature)

4/10/2013
(date)

970-551-0179

Talent Release

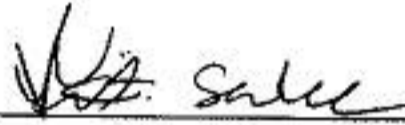
The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

Aliens

(production working title)

Vincent Sanders

(print name)



(signature)

04/3/13

(date)

Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

Aliens
(production working title)

Mat Camp
(print name)


(signature)

4/3/13
(date)

Location/Property Release

Coffee Pod

(print name of owner or agent) gives permission to the students participating in the Utah Valley University student production of

Aliens

(production working title) to use the location and/or property detailed below for making a student video production, and agrees to release all rights, without compensation, to audio, image, or other recordings made during the production.

Andrew Wilson

(name of production first assistant director) agrees to return the the location and/or property detailed below to its original, or better, condition to the satisfaction of the owner or agent.

3-25-13

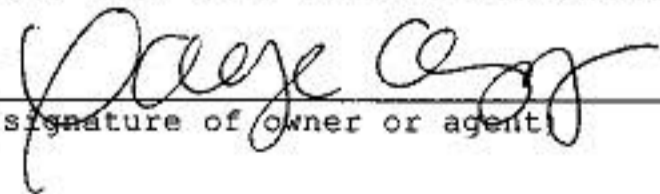
(date)

Coffe Pod

(location address or property description)

North 500 West, Provo, UT

I grant permission for the above student production to use the above location or property and certify that I am authorized to act for the above location or property:



(signature of owner or agent)

I agree to all the foregoing:



(signature of the first assistant director)

Location/Property Release

Abbigail Bezel gives permission to the
(print name of owner or agent)
students participating in the Utah Valley University student
production of

Aliens
(production working title)
to use the location and/or property detailed below for making a
student video production, and agrees to release all rights,
without compensation, to audio, image, or other recordings made
during the production.

Andrew Wilson agrees to return the
(name of production first assistant director)
the location and/or property detailed below to its original, or
better, condition to the satisfaction of the owner or agent.

9-25-13
(date)

606 W 1720 N #226 Provo UT 84604
(location address or property description)

Carriage Cove

I grant permission for the above student production to use the
above location or property and certify that I am authorized to
act for the above location or property:


(signature of owner or agent)

I agree to all the foregoing:

(signature of the first assistant director)

**CREW DEAL MEMO
WITH DEFERRED COMPENSATION AND PROFIT PARTICIPATION**

AGREEMENT made this 20 day of March, 2013, by and between Paul Nibley (hereinafter referred to as "Producer") and Brandon Pretelt (hereinafter referred to as "Student").

1. Producer hereby engages Student to render services for the Producer as a Director of Photography in connection with an Instructional Production Series (the "Class"). The services to be rendered by Student shall include all services usually and customarily rendered by and required of persons employed in this capacity in the motion picture industry, and such other services as may be required of Student by Producer from time to time. Student shall provide all equipment, in good working order, listed on the attached Schedule A. Student hereby accepts such employment upon all the terms and conditions herein contained, and agrees to keep and perform all such obligations and agreements.

2. The term of engagement shall commence on or about March 20th, 2013 as Producer may elect, in its sole discretion, and shall continue for so long as Student's services are required hereunder, but no longer than April 21st 2013.

3. During scheduled production Student will render his services solely and exclusively for Producer. During post-production, if requested by Producer, Contract shall render services for retakes or otherwise as requested by Producer on a non-exclusive but first preference basis. Student shall keep Producer informed as to Student's whereabouts so that Student may be reached at any reasonable time. Such services shall be rendered in a diligent and conscientious manner under the direction, supervision and control of and/or in collaboration with such person(s) as Producer designates, and/or requests; also rules, and regulations, including matters relating to artist and/or creative taste and judgment, made or issued by Producer or its designees.

~~4. During the term on condition that Student keeps and performs each and all obligations and agreements hereunder, Producer agrees to pay Student and Student agrees to accept as full compensation for all services and all rights granted hereunder, the sum of _____ Dollars (\$____) per day for a ten hour day, and in addition to profit participation of _____ percent (____%) of the Production Company's Net Picture income.~~

BY
PN

5. Producer shall have the right to suspend Student's engagement and no compensation (passing grade) shall accrue or be payable to Student for any period during which Student shall fail, refuse or neglect or be unable for any reasons including, without limitation, illness, accident or mental, of physical disability, to render Student's services as required or desired by Producer or following any statement made by Student that Student will refuse to render such services or comply with Student's obligations will refuse to render such services or comply with Student's obligations hereunder, and for any period during which Producer shall be hampered or interrupted in the preparation of production of the Class or in the conduct or operation of Producer's business by any so-

called force majeure event, or by the death, illness or incapacity of the director or the director of photography or any principal cast member.

~~6. Producer shall own, as a work-for-hire and Student hereby transfers and assigns to Producer, all rights of every kind and character throughout the world in perpetuity, in any and all languages and media, in and to any material and/or ideas written, suggested or submitted by Student, and all results and proceeds of Student's services hereunder. Producer and its licensees and assigns shall have the right to adapt, change, revise, delete from, add to and/or rearrange material or any part thereof and to combine the same with other material to any extent, and in this connection Student hereby waives any so-called moral rights of authors.~~

BP
PN

12. Student warrants that Student is free to enter into this agreement and has not and will not make any agreement or commitment which might conflict or interfere with this agreement or Producer's rights under this agreement. Student further warrants that all material and/or ideas contributed or submitted by Student to Producer shall be wholly original with Student and shall not violate the rights of any other person or entity. Student shall indemnify and hold Producer harmless from any against any loss, liability, judgment, cost or expense of any kind and character suffered or incurred by Producer by reason of any breach or alleged breach of any of the foregoing warranties.

14. This Agreement contains the full and complete understanding between the parties and cannot be modified except by the express written agreement of both parties. Student shall not divulge or make known to any person or entity any matters of a confidential nature pertaining to Producer's business and/or the Class. This Agreement shall be governed by and construed under the laws of Utah Valley University. Student agrees to execute, acknowledge and deliver to Producer any and all agreements and/or other documents necessary or expedient, to Producer's judgment, to carry out and effectuate the purposes and intent of this Agreement.

The parties have read and understand the above and confirm this Agreement with their signatures below.

By: Brandon Pretelt
(printed name)

Brandon Pretelt
(signature)

Paul Nibley
(producer)

Paul Nibley

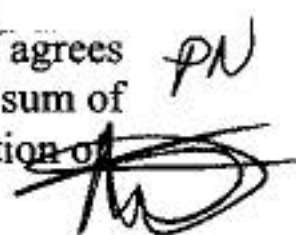
**CREW DEAL MEMO
WITH DEFERRED COMPENSATION AND PROFIT PARTICIPATION**

AGREEMENT made this 20 day of March, 2013 by and between Paul Nibley (hereinafter referred to as "Producer") and Andrew Wilson (hereinafter referred to as "Student").

1. Producer hereby engages Student to render services for the Producer as a 1st Assistant Director in connection with an Instructional Production Series (the "Class"). The services to be rendered by Student shall include all services usually and customarily rendered by and required of persons employed in this capacity in the motion picture industry, and such other services as may be required of Student by Producer from time to time. Student shall provide all equipment, in good working order, listed on the attached Schedule A. Student hereby accepts such employment upon all the terms and conditions herein contained, and agrees to keep and perform all such obligations and agreements.

2. The term of engagement shall commence on or about March 20 2013 as Producer may elect, in its sole discretion, and shall continue for so long as Student's services are required hereunder, but no longer than April 21 2013.

3. During scheduled production Student will render his services solely and exclusively for Producer. During post-production, if requested by Producer, Contract shall render services for retakes or otherwise as requested by Producer on a non-exclusive but first preference basis. Student shall keep Producer informed as to Student's whereabouts so that Student may be reached at any reasonable time. Such services shall be rendered in a diligent and conscientious manner under the direction, supervision and control of and/or in collaboration with such person(s) as Producer designates, and/or requests; also rules, and regulations, including matters relating to artist and/or creative taste and judgment, made or issued by Producer or its designees.

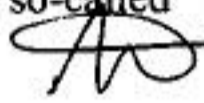
~~4. During the term on condition that Student keeps and performs each and all obligations and agreements hereunder, Producer agrees to pay Student and Student agrees to accept as full compensation for all services and all rights granted hereunder, the sum of Dollars (\$) per day for a ten hour day, and in addition to profit participation of percent (%) of the Production Company's Net Picture income.~~ PN


5. Producer shall have the right to suspend Student's engagement and no compensation (passing grade) shall accrue or be payable to Student for any period during which Student shall fail, refuse or neglect or be unable for any reasons including, without limitation, illness, accident or mental, of physical disability, to render Student's services as required or desired by Producer or following any statement made by Student that Student will refuse to render such services or comply with Student's obligations will refuse to render such services or comply with Student's obligations hereunder, and for any period during which Producer shall be hampered or interrupted in the preparation of production of the Class or in the conduct or operation of Producer's business by any so-

called force majeure event, or by the death, illness or incapacity of the director or the director of photography or any principal cast member.

~~6. Producer shall own, as a work-for-hire and Student hereby transfers and assigns to Producer, all rights of every kind and character throughout the world in perpetuity, in any and all languages and media, in and to any material and/or ideas written, suggested or submitted by Student, and all results and proceeds of Student's services hereunder. Producer and its licensees and assigns shall have the right to adapt, change, revise, delete from, add to and/or rearrange material or any part thereof and to combine the same with other material to any extent, and in this connection Student hereby waives any so-called moral rights of authors.~~

PN



12. Student warrants that Student is free to enter into this agreement and has not and will not make any agreement or commitment which might conflict or interfere with this agreement or Producer's rights under this agreement. Student further warrants that all material and/or ideas contributed or submitted by Student to Producer shall be wholly original with Student and shall not violate the rights of any other person or entity. Student shall indemnify and hold Producer harmless from any against any loss, liability, judgment, cost or expense of any kind and character suffered or incurred by Producer by reason of any breach or alleged breach of any of the foregoing warranties.

14. This Agreement contains the full and complete understanding between the parties and cannot be modified except by the express written agreement of both parties. Student shall not divulge or make known to any person or entity any matters of a confidential nature pertaining to Producer's business and/or the Class. This Agreement shall be governed by and construed under the laws of Utah Valley University. Student agrees to execute, acknowledge and deliver to Producer any and all agreements and/or other documents necessary or expedient, to Producer's judgment, to carry out and effectuate the purposes and intent of this Agreement.

The parties have read and understand the above and confirm this Agreement with their signatures below.

By: Andrew Wilson
(printed name)

Andrew Wilson
(signature)

Paul Nibley
(producer)

Paul Nibley

**CREW DEAL MEMO
WITH DEFERRED COMPENSATION AND PROFIT PARTICIPATION**

AGREEMENT made this 20 day of March, 2013, by and between Paul Nibley (hereinafter referred to as "Producer") and Angela Talley (hereinafter referred to as "Student").

1. Producer hereby engages Student to render services for the Producer as a Director in connection with an Instructional Production Series (the "Class"). The services to be rendered by Student shall include all services usually and customarily rendered by and required of persons employed in this capacity in the motion picture industry, and such other services as may be required of Student by Producer from time to time. Student shall provide all equipment, in good working order, listed on the attached Schedule A. Student hereby accepts such employment upon all the terms and conditions herein contained, and agrees to keep and perform all such obligations and agreements.

2. The term of engagement shall commence on or about 20 March 2013 as Producer may elect, in its sole discretion, and shall continue for so long as Student's services are required hereunder, but no longer than 21 April 2013.

3. During scheduled production Student will render his services solely and exclusively for Producer. During post-production, if requested by Producer, Contract shall render services for retakes or otherwise as requested by Producer on a non-exclusive but first preference basis. Student shall keep Producer informed as to Student's whereabouts so that Student may be reached at any reasonable time. Such services shall be rendered in a diligent and conscientious manner under the direction, supervision and control of and/or in collaboration with such person(s) as Producer designates, and/or requests; also rules, and regulations, including matters relating to artist and/or creative taste and judgment, made or issued by Producer or its designees.

~~4. During the term on condition that Student keeps and performs each and all obligations and agreements hereunder, Producer agrees to pay Student and Student agrees to accept as full compensation for all services and all rights granted hereunder, the sum of _____ Dollars (\$ _____) per day for a ten hour day, and in addition to profit participation of _____ percent (____%) of the Production Company's Net Picture income.~~

5. Producer shall have the right to suspend Student's engagement and no compensation (passing grade) shall accrue or be payable to Student for any period during which Student shall fail, refuse or neglect or be unable for any reasons including, without limitation, illness, accident or mental, of physical disability, to render Student's services as required or desired by Producer or following any statement made by Student that Student will refuse to render such services or comply with Student's obligations will refuse to render such services or comply with Student's obligations hereunder, and for any period during which Producer shall be hampered or interrupted in the preparation of production of the Class or in the conduct or operation of Producer's business by any so-

PN

(A)

called force majeure event, or by the death, illness or incapacity of the director or the director of photography or any principal cast member.

~~6. Producer shall own, as a work-for-hire and Student hereby transfers and assigns to Producer, all rights of every kind and character throughout the world in perpetuity, in any and all languages and media, in and to any material and/or ideas written, suggested or submitted by Student, and all results and proceeds of Student's services hereunder. Producer and its licensees and assigns shall have the right to adapt, change, revise, delete from, add to and/or rearrange material or any part thereof and to combine the same with other material to any extent, and in this connection Student hereby waives any so-called moral rights of authors.~~

AP
PN

12. Student warrants that Student is free to enter into this agreement and has not and will not make any agreement or commitment which might conflict or interfere with this agreement or Producer's rights under this agreement. Student further warrants that all material and/or ideas contributed or submitted by Student to Producer shall be wholly original with Student and shall not violate the rights of any other person or entity. Student shall indemnify and hold Producer harmless from any against any loss, liability, judgment, cost or expense of any kind and character suffered or incurred by Producer by reason of any breach or alleged breach of any of the foregoing warranties.

14. This Agreement contains the full and complete understanding between the parties and cannot be modified except by the express written agreement of both parties. Student shall not divulge or make known to any person or entity any matters of a confidential nature pertaining to Producer's business and/or the Class. This Agreement shall be governed by and construed under the laws of Utah Valley University. Student agrees to execute, acknowledge and deliver to Producer any and all agreements and/or other documents necessary or expedient, to Producer's judgment, to carry out and effectuate the purposes and intent of this Agreement.

The parties have read and understand the above and confirm this Agreement with their signatures below.

By: Angela Talley (printed name) Angela Talley (signature)
Paul Nibley (producer) Paul Nibley

**CREW DEAL MEMO
WITH DEFERRED COMPENSATION AND PROFIT PARTICIPATION**

AGREEMENT made this 20 day of March, 2013, by and between Paul Nibley (hereinafter referred to as "Producer") and Brock Rasmussen (hereinafter referred to as "Student").

1. Producer hereby engages Student to render services for the Producer as a script supervisor in connection with an Instructional Production Series (the "Class"). The services to be rendered by Student shall include all services usually and customarily rendered by and required of persons employed in this capacity in the motion picture industry, and such other services as may be required of Student by Producer from time to time. Student shall provide all equipment, in good working order, listed on the attached Schedule A. Student hereby accepts such employment upon all the terms and conditions herein contained, and agrees to keep and perform all such obligations and agreements.

2. The term of engagement shall commence on or about 3-20-2013 as Producer may elect, in its sole discretion, and shall continue for so long as Student's services are required hereunder, but no longer than 4-21-2013.

3. During scheduled production Student will render his services solely and exclusively for Producer. During post-production, if requested by Producer, Contract shall render services for retakes or otherwise as requested by Producer on a non-exclusive but first preference basis. Student shall keep Producer informed as to Student's whereabouts so that Student may be reached at any reasonable time. Such services shall be rendered in a diligent and conscientious manner under the direction, supervision and control of and/or in collaboration with such person(s) as Producer designates, and/or requests; also rules, and regulations, including matters relating to artist and/or creative taste and judgment, made or issued by Producer or its designees.

~~4. During the term on condition that Student keeps and performs each and all obligations and agreements hereunder, Producer agrees to pay Student and Student agrees to accept as full compensation for all services and all rights granted hereunder, the sum of _____ Dollars (\$ _____) per day for a ten hour day, and in addition to profit participation of _____ percent (____%) of the Production Company's Net Picture income.~~

PK
PN

5. Producer shall have the right to suspend Student's engagement and no compensation (passing grade) shall accrue or be payable to Student for any period during which Student shall fail, refuse or neglect or be unable for any reasons including, without limitation, illness, accident or mental, of physical disability, to render Student's services as required or desired by Producer or following any statement made by Student that Student will refuse to render such services or comply with Student's obligations will refuse to render such services or comply with Student's obligations hereunder, and for any period during which Producer shall be hampered or interrupted in the preparation of production of the Class or in the conduct or operation of Producer's business by any so-

called force majeure event, or by the death, illness or incapacity of the director or the director of photography or any principal cast member.

~~6. Producer shall own, as a work-for-hire and Student hereby transfers and assigns to Producer, all rights of every kind and character throughout the world in perpetuity, in any and all languages and media, in and to any material and/or ideas written, suggested or submitted by Student, and all results and proceeds of Student's services hereunder. Producer and its licensees and assigns shall have the right to adapt, change, revise, delete from, add to and/or rearrange material or any part thereof and to combine the same with other material to any extent, and in this connection Student hereby waives any so-called moral rights of authors.~~

BR
PN

12. Student warrants that Student is free to enter into this agreement and has not and will not make any agreement or commitment which might conflict or interfere with this agreement or Producer's rights under this agreement. Student further warrants that all material and/or ideas contributed or submitted by Student to Producer shall be wholly original with Student and shall not violate the rights of any other person or entity. Student shall indemnify and hold Producer harmless from any against any loss, liability, judgment, cost or expense of any kind and character suffered or incurred by Producer by reason of any breach or alleged breach of any of the foregoing warranties.

14. This Agreement contains the full and complete understanding between the parties and cannot be modified except by the express written agreement of both parties. Student shall not divulge or make known to any person or entity any matters of a confidential nature pertaining to Producer's business and/or the Class. This Agreement shall be governed by and construed under the laws of Utah Valley University. Student agrees to execute, acknowledge and deliver to Producer any and all agreements and/or other documents necessary or expedient, to Producer's judgment, to carry out and effectuate the purposes and intent of this Agreement.

The parties have read and understand the above and confirm this Agreement with their signatures below.

By: Brock Rasmussen
(printed name)

[Signature]
(signature)

Paul Nibley
(producer)

Paul Nibley

ALIENS

By

Angela Talley

© 2013 Angela Talley

Angela Talley
1800 N State St
Provo Utah 84604

actalley05@yahoo.com

Camera Log

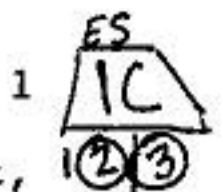
Production: Aliens
 Prod Co: TWRP
 Director: Angela Talley
 DP: Brandon Pretelt
 1st AD: Andrew Wilson
 Scr. Super.: Brock Rasmussen

Date: ___/___/___ Shoot #: ___
 Call Time: _____ End Time: _____
 Scenes Shot: _____

Scene #	Take	Tape	TC In	TC Out	Shot Description
1	1	1	1:42	1:42	MS forgot lines
1	1		13:30:00	13:31:29	MS forgot lines
	②		13:32:00	14:52:29	
	③		14:53:00	16:01:29	loud ducks
1A	①		16:02:00	17:12:14	CU
	②		17:12:15	18:19:14	
1B	①		18:19:15	19:15:14	duck shot
1C	1		19:15:15	19:24:29	ES
	②		19:24:30	20:24:14	train in background
	③		20:24:15	21:24:14	

1

EXT. POND. DAY



EUASTACE, a man in his mid-30's, wearing a dark trench coat, sits on a bench near a pond. It is early spring, and the pond is full. There are patches of mud in the grass, and the trees are only beginning to bud. He is slouched over, ripping the slice of bread in his hand to shreds. The ducks nearby do not approach him, except one that still keeps its distance, but cautiously meanders toward him. He looks at it.

EUSTACE

I'm not crazy. I just didn't know it was going to crush me like it did when she left. She was like sunshine, you know? I didn't realize how dark my life was until she lit it up. She used to tell me that she couldn't stop smiling around me. I thought that was nice. Part of me dared to hope that she was it. You know, "the one" or whatever they call it. But that--well there you can call me crazy. That's the only part of me that's crazy.

He tosses a piece of bread toward the duck.

EUSTACE (CONT'D)

And it's dead now because she's gone. There's no trace of her voice on the wind, no lingering smells of her perfume. All the little sketches she used to leave around my apartment. I burned them. Is that so bad? It's as if she never existed at all. I spend every day alone. I wake up alone, I eat alone, I dream alone.

The duck starts to walk away. Eustace stares after it.

EUSTACE (CONT'D)

And that's what I thought it was--a dream. At first, anyway. But it's no dream. They really are there. And maybe I'm not as alone as I think--but I would take all the loneliness in the world over them. Standing there, watching me in my loneliness, in my pain. I'm not crazy. I'm not.

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description
2	①		21:24:15	21:24:14	CU making coffee
2A	1		22:21:15	22:21:14	MS getting order recording?
	②		22:34:15	22:34:14	
2B	①		23:25:00	23:24:29	WS enter store

Log # _____

↑
1 cont.
↓

↑
1A cont.
↓

Eustace stands, brushes his hands clean and walks away from the pond.

2

INT. COFFEE SHOP. DAY

EW
2
①

MS
2A
① ②

WS
2B
①

2

A bell rings when Eustace enters the coffee shop. It is mid-morning and there is only one other CUSTOMER sitting in the corner typing on a laptop. A CASHIER looks up from wiping down an already spotless counter. Eustace stands back, reading the menu above the counter. The cashier wipes a glass case containing baked goods. Eustace finally steps up.

EUSTACE
Cappuccino please. Small.

CASHIER
Coming right up. Name?

EUSTACE
Eustace.

CASHIER
What?

EUSTACE
Eustace. My name is Eustace.

CASHIER
Okay, Houston.

The cashier grabs a cup and scribbles on it in Sharpie marker. He punches a few numbers into the register.

CASHIER
That'll be \$4.12 with tax.

Eustace brings a crumpled five dollar bill out of his pocket and hands it to the cashier, who takes it gingerly, and tries to smooth it out on the edge of the counter without touching it too much. He enters more numbers in the register, and with a small ding, the drawer pops open. He hands Eustace his change, then picks up the cup and turns around. Eustace shoves his hands in his coat pockets. The cashier busies himself, turning on machines, and finally, fills the cup. He adds a lid and a hot sleeve and holds it out to Eustace.

CASHIER
Here ya go, Houston.

(CONTINUED)

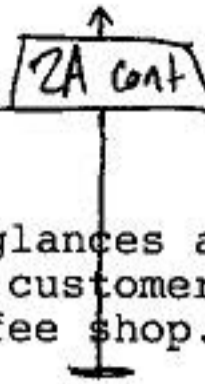
Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description
3	①		1:42:00	2:50:30	Med two-shot motorcycle room
	②		2:51:00	3:48:30	truck rev
3A	①		3:49:00	3:49:11	OS -
	②		3:50:12	5:43:11	
3B	1		5:44:12	6:20:11	OS - ladies w/ groceries
	2		6:20:12	6:30:11	Andrew's lines
	3		6:30:12	7:00:30	scooter
	4		7:01:00	7:06:30	car background
	⑤		7:17	8:14:30	
	⑥		8:15	9:13:30	
3C	①		9:14	9:19:30	CU hands

EUSTACE

Thanks.

Eustace grabs the coffee cup. He glances around the the near-empty dining room. The other customer is engrossed in the laptop. Eustace exits the coffee shop.



3

EXT.RESTAURANT.DAY

MS
BOS
3AOS
3B

FLORENCE, a woman in her late twenties, sits across the table from GRANT, a man in his mid twenties. The restaurant is relatively slow. Grant's plate is empty, but Florence still has a little salad left.

GRANT

Well I sure am glad you were able to work out this time to see me.

FLORENCE

Yeah, this is nice.

GRANT

Plus you get to see me, right? I'm just kidding.

Florence offers a pity laugh.

GRANT

So, you wanna hear what happened to me today at the gym?

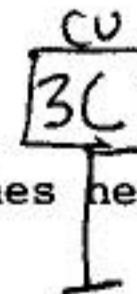
FLORENCE

Well, of course.

GRANT

So I'm over here lifting, and this little guy comes over here, and when I say little, I mean he was a twig--like I could break him by just looking at him. And he all comes over to me and is like "Hey man, are you almost done with those weights?" I was free-lifting 75 pounds in each hand. What a joke, right? So I just looked at him, and he started backing away. And I was like, yeah, that's right! You know? Florence?

Florence stares out towards the street. Grant touches her hand. She puts both of her hands in her lap.



(CONTINUED)

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description

CONTINUED:

3 cont

3A cont

3B cont

4.

FLORENCE
Sorry.

GRANT
You were zoning out on me for a second there.

FLORENCE
Sorry about that.

GRANT
What were you thinking about?

FLORENCE
Oh nothing.

GRANT
You were thinking about how big my muscles are, right?

FLORENCE
Um...

GRANT
I'm just kidding, of course. Come on, I'm not one of those guys.

FLORENCE
I know that, Grant.

Florence turns back to her salad, moving it around with her fork.

GRANT
Well I'm full. You?

FLORENCE
Yeah.

Florence pushes her plate away and Grant tries to get the attention of a waiter.

4

INT. APARTMENT OFFICE. DAY

WS
4 1 2 3

GTS
4A 1 2

3
4B 1 2 3 4

4

Eustace sits in a chair across from an empty desk. The room is basic with generic office decorations. The door opens and the LANDLORD steps through and seats himself at the desk.

LANDLORD
So, Mr. Uhh--

(CONTINUED)

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description
4	1		25:12:15	25:19:30	Paul scratched his head
4	(2)		25:20	25:52:12	
4	(3)		26:52:15	27:52:12	
4A	1		28:14	29:35:14	camera bump @ end
4A	(2)		29:35:15	30:54:14	
4B	1		30:54:15	32:04:12	Paul! back
4B	(2)		32:04:15	33:21:30	
4B	3		33:22	34:42:14	Snickers
4B	(4)		34:42:15	36:01:14	

4 cont

4A cont

4B cont

EUSTACE
Gray. Eustace Gray.

LANDLORD
Ah, yes. Eustace Gray.

The Landlord opens his desk drawer and rifles through some files. He pulls a paper out and lays it on the desk.

LANDLORD
I've got your file right here. You still have another seven months in your lease.

EUSTACE
I know, but, I've got to move.

LANDLORD
I see. And why was that again?

EUSTACE
I told you. So they can't find me anymore.

LANDLORD
Who?

EUSTACE
The aliens. Haven't you been listening?

LANDLORD
Alright Mr. Gray, why don't you settle down?

EUSTACE
Settle down? Every night they watch me sleep. They've been through my things, looking at--looking at--

LANDLORD
I'm sorry, Mr. Gray. I'll tell you what. I'll release you if you can bring me proof of these "aliens."

EUSTACE
Are you crazy? They're way to good for that!

LANDLORD
I think the real question is, are you crazy? You know, I've heard a lot of excuses for why I should let
(MORE)

(CONTINUED)

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description

Log # _____

CONTINUED:

↑
4A cont

↑
4A cont

↑
4B cont

6.

LANDLORD (cont'd)
people out of their leases, but
this one takes the cake.

Eustace stands.

EUSTACE
Fine. I thought maybe we could
settle this the easy way.

The landlord stands.

LANDLORD
Oh really? I'll be watching for
your payment, Mr. Gray. If you are
one day delinquent, I'll call the
cops. I'm sure they'd love to hear
about your aliens.

EUSTACE
You can't--

LANDLORD
I can and I will. I don't care if
you live there or not, but you're
not skipping out on a contract with
me.

Eustace and his landlord stare at each other.

5

INT. APARTMENT. DAY

WS
1/5 4 7
2/3 6

CU
SA 2 4
3 5



5

Florence sits down on the couch in her apartment with a bowl
of popcorn. She is joined by AMY, a woman in her late
twenties.

AMY
So, dish. How was your date with
Grant?

FLORENCE
It was okay.

AMY
Just okay?

FLORENCE
Yeah. I mean, he's funny, I guess.

AMY
Funny?



(CONTINUED)

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description
5	1		9:21	9:21:30	WS - giggles
	2		9:32	10:04:30	old man line
	3		10:04:12	10:24:30	he's gross line
	4		10:32:00	10:36:11	elbow i wall
	5		10:36:12	10:38:11	laughs
	⑥		10:39:12	10:49:30	laughing at very end
	⑦		11:48:00	12:01:30	smirks at end
5A	1		12:55:00	13:02:11	Camera follow
	2		13:02:12	13:04:30	talking
	3		13:05:00	13:07:11	laughs
	④		13:07:12	13:13:11	
	⑤		13:13:12	13:19:30	
5B	①		13:20:00	13:29:30	
	②		13:36:00	13:39:29	

↑
5 cont.

I dunno. FLORENCE

Then? AMY

FLORENCE
 Well I have to assume he's joking
 about his muscles, you know?

AMY
 I don't know. Have you felt them?

FLORENCE
 Amy!

AMY
 What? That's really the only way to
 know, isn't it?

FLORENCE
 Whatever. Stop, that's gross.

AMY
 You think Grant is gross? What are
 you, twelve?

FLORENCE
 No. I just--I dunno. I'm not
 feeling it, I guess.

AMY
 Come on Flor, it's not 'cause of
 that old man you dated before you
 moved here, is it?

Florence doesn't reply.

AMY
 Well, why did you break up with him

AMY
 You don't know? You just broke up
 with him for the fun of it?

FLORENCE
 No.

AMY
 Why then?

↓

(CONTINUED)

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description
6	①		23:35:00	24:07:29	MS enter, sit down
	2		24:09:00	24:25:14	Zoom problems
	③		24:25:15	24:53:29	Can't see picture
6A	①		24:54:00	25:12:14	Sit down

↑
[5cont]

FLORENCE

I--it'll sound completely crazy.

AMY

Come on, it's me. I'll break up with a guy if I don't like a mole on his neck.

CU
[5B] ① ②

FLORENCE

It's nothing like that. He was perfect.

AMY

You're killing me. Why did you break up?

FLORENCE

Because they made me. I was trying to protect him.

6

INT. APARTMENT. DAY

[6] ① ② ③

[6A] ①

6

Eustace enters his apartment. The light is dim, and the walls are bare. The apartment is small, and the furniture is simple. A desk sits against one wall covered with papers. He picks up a few papers and taps them so they fall together. He picks up a pen and leans over the papers, his pen poised. He scribbles out a few things, and writes a few words. He leans back and looks at the papers, sighs, and sets them down. He opens one of the desk drawers, and pulls out a picture of a woman. For a moment, he gazes at the picture, then he slumps over the desk.

7

INT. APARTMENT. NIGHT

[7]

7

Eustace lies on his couch, fast asleep. All the lights are out, and there is a faint glow from the streetlights outside his window. Papers are scattered across the floor. The picture of the woman is on the floor, next to his hand, which is hanging over the couch. A bright light fills the room from the window, from which, two long SHADOWS are cast.

MALE SHADOW (V.O.)

This is how he spends most of his nights.

FEMALE SHADOW (V.O.)

The picture?

[7A] ① ② ③

(CONTINUED)

Camera Log

Scene #	Take	Tape	TC In	TC Out	Shot Description
7	1		36:01:15	36:17:14	laying on couch
	2		36:17:15	36:40:14	
7A	1		36:40:15	37:16:29	roommate
	②		37:17:00	37:53:29	no light on/off
	③		37:54:00	38:39:14	
	④		38:39:15	39:23:14	
7B	①		39:23:15 39:23:15	39:37:29	MS picks up pic
	②		39:38:00	40:01:14	
7C	1		40:01:15	40:16:29	photo (U) camera bugged
	②		40:17:00	40:05:15	

7Acont

MALE SHADOW(V.O.)

Yes. Almost every night. Sometimes he still clutches it as he sleeps.

FEMALE SHADOW (V.O.)

Interesting. How are his eating habits?

MALE SHADOW(V.O.)

He doesn't eat much, but all of his meals are consumed here. We have observed the effect on his weight for the past three months.

FEMALE SHADOW (V.O.)

And?

MALE SHADOW(V.O.)

I'll have the results sent to you. It's just as we predicted.

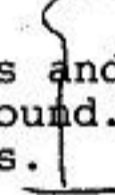
FEMALE SHADOW (V.O.)

Excellent. Keep up the good work.

The shadows grow smaller and eventually disappear. The bright light fades. Once it is dark again, Eustace stirs and wakes. He looks around, and then feels around on the ground. He finds the picture and picks it up. He closes his eyes.

7C ① ②

7B ① ②



Talent Release

The undersigned agrees to release all rights without compensation to voice, image or other recordings made for the Utah Valley University student production of

Aliens

(production working title)

Angela Talley

(print name)

Angela Talley

(signature)

4/17/13

(date)