

LOVE  
ME  
ANYWAYS



CAKIGO  
Productions

CAILEIGH HEPTINSTALL  
Director / Co-Writer  
caileigh.heptinstall@ryerson.ca

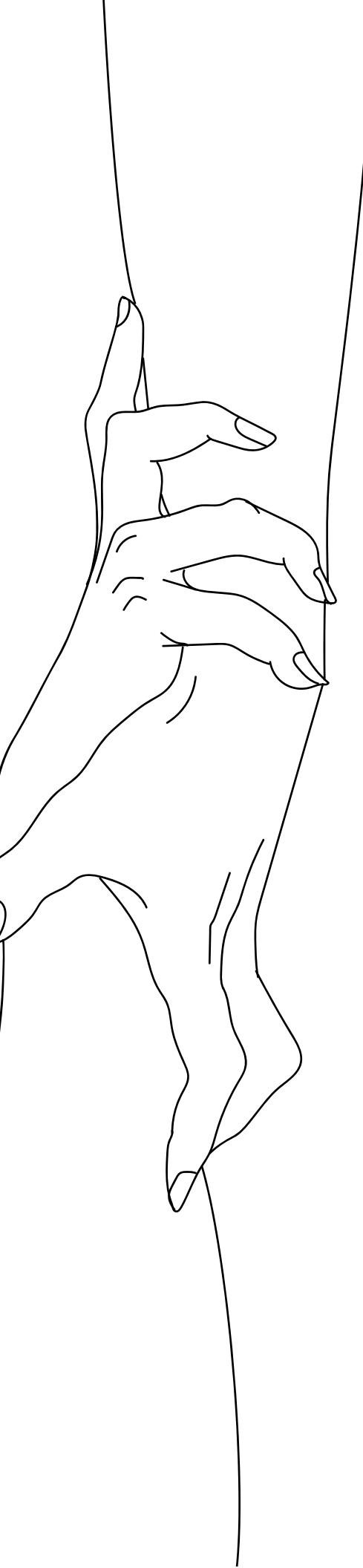
CASSANDRA SESSA  
Producer  
cassandra.sessa@ryerson.ca

GHEZAL SHUNBULI  
Lead Writer  
ghezal.shunbuli@ryerson.ca

SABRINA KAUK  
Marketing Lead/ Co Creative Lead  
skauk@ryerson.ca



2	ABOUT US
	MEET THE TEAM
6	Executive Crew Bios
8	Mission and Vision Statement
9	Ethical, Moral Statement
10	Responsibilities
	STORY
12	Logline & Synopsis
14	Characters
17	Script
	TREATMENT
48	Cinematography Style
51	Character Lookbook
	PRODUCTION
59	Blocked Script
88	Storyboards
135	Breakdown Sheets
198	All Daily Elements
201	Daily Critical Path
213	GANNT Chart
215	Floor Plans
253	Production Schedule
257	Equipment List
261	Casting Plan
263	Wardrobe List
269	Prop List
271	Call Sheets
284	Safety Plan



	<b>LOCATIONS</b>
296	Location Surveys
314	Elevations
316	Location Requests
334	Holding Plans
	<b>POST- PRODUCTION</b>
336	Post-Production Schedule
341	Audio/Music Plan
	<b>FINANCE</b>
346	Funding Plan
349	Industry & Student Budget
	<b>MARKETING</b>
381	Overview
384	Audience
387	Branding Identity
389	Marketing Plan
395	Distribution Plan
396	Marketing Calendar
408	EPK
	<b>ADMINISTRATION</b>
411	Crew List
415	Insurance
422	Contracts

MEET THE TEAM





## CAILEIGH HEPTINSTALL

In a small town north of Toronto, Caileigh spent her earliest years climbing trees and exploring the forest behind our farmhouse. Long before my first YouTube video, or short story competition, she was a storyteller. Her family purchased a camcorder when she was 7, and would capture anything that she could. Her passion was, and still is, in media- film, live event, animated. After graduating highschool she was fortunate enough to turn her hobby into my education at Ryerson University in the Media Production program. Now in her third year, she is looking forward to turning my education into a career.



## CASSANDRA SESSA

Cassandra Sessa was born and raised in Mississauga, Ontario. She spent her free time developing a passion for videography; creating short films inspired by surroundings, which led to her academic pursuit in Media Production at Ryerson. Throughout her academic career, she has taken pride in involving herself in a number of extracurriculars and projects to build her resume as a videographer and editor for Ryerson's Consulting Association, and having a summer internship at a local design and marketing agency. Currently, she has an internship at Big Brother Canada as a production intern where she will be able to further her knowledge in live productions so she can soon pursue her passion as being a live TV director or producing after she graduates university.





## GHEZAL SHUNBULI

Ghezal Shunbali is an aspiring writer from Toronto, ON. She loves storytelling and creating, she spends a lot of time writing short stories and coming up with new ideas, all while watching the news because she loves broadcast journalism. This ultimately led her to pursue an education in media with a concentration in script / screenwriting at Ryerson University. She's grown up speaking French and still uses it in her everyday life, writing scripts in this language but also teaching it to young children because she loves to teach. Now that her journey at university is slowly coming to an end, she hopes to pursue a career in news media or to become a French teacher.



## SABRINA KAUK

Sabrina is a third year Media Production student working towards her Communication and Design minor. She loves developing a look and design of a project while brainstorming with others. With a strong background in media creation from organizing the planning and publishing of yearbooks and working with Ryerson's Visual Artist Association as their VP Marketing for weekly workshops and events. Being in her third year, she hopes to pursue a career in which she can use skills that she has learned at Ryerson in the real world.



## MISSION STATEMENT

Caligo Productions is comprised of four passionate third year Ryerson University Media Production students, each with a passion for storytelling through visuals. As a group with experiences in a variety of formats in media such as screenwriting, video production, and graphic design we aim to bring our skills together in creation of Love Me Anyways. Through communication and a positive work environment we will work together ultimately creating a strong team for pre-production, production and post production. Caligo Productions aims to push the boundaries of storytelling by telling stories from others point of view.

## VISION STATEMENT

Our production company aims to create content that is targeted towards our primary audiences as well as a broader audience. We want to make our audience think about themselves as well as others. We will be creating different formats of content such as short films, or mini series that will support content created for our audience. Thus helping engage and interact and build an audience. We want our audience to think beyond how they see and think of the world by placing themselves in other situations and other ways people see the world.



## LEGAL, MORAL, and ETHICAL IMPLICATIONS

CALIGO PRODUCTIONS, collectively agrees to do everything in its power to ensure that no legal, moral or ethical transgressions will occur during the development, production, post-production and marketing phases of our project, Love Me Anyways. CALIGO PRODUCTIONS agrees to ensure that the production of our project will not violate any civil or criminal laws. All places that appear, or mentioned, throughout the production are fictitious. We also warrant that all characters appearing in the production are fictitious. Any resemblance to real persons, living or dead, is purely coincidental and unintentional. We will issue that all location permits and releases of cast and crew are properly filled out prior to the commencement of filming. Subject matter is not intended to discriminate or prejudice against or towards mental illnesses in any way.

During our casting process we will ensure that every applicant is aware that this production will include mature language and subject matter, implied substance use and references to mental illnesses.

The safety of our cast and crew while filming will be the first and foremost concern to keeping everyone safe and out of harm. CALIGO PRODUCTIONS acknowledges the potential implications that come with filming a driving scene and near high heights and are to be executed safely and/or an alternate way to ensure the safety of cast and crew.

As a process of shooting for extended periods of time we will ensure that the cast and crew are provided with food and beverages on shoots which may go over any meal time. Any issues of travelling, such as travel outside of the Toronto area or the need to move between sets will be arranged by CALIGO PRODUCTIONS prior to the dates of travel unless otherwise agreed upon by both relevant parties.

We the undersigned have read and agree to the above:

Name: Caileigh Heptinstall

Signature: A handwritten signature in black ink, appearing to read "Caileigh Heptinstall".

Date: April 5, 2020

Name: Cassandra Sessa

Signature: A handwritten signature in black ink, appearing to read "Cassandra Sessa".

Date: April 10th, 2020

Name: Ghezal Shunbuli

Signature: A handwritten signature in black ink, appearing to read "Ghezal".

Date: April 4, 2020

Name: Sabrina Kauk

Signature: A handwritten signature in black ink, appearing to read "Sabrina Kauk".

Date: April 10 2020

# RESPONSIBILITIES

## **Caileigh Heptinstall (Director)**

- ❖ Co-writer for script
- ❖ Blocked script
- ❖ Shot list
- ❖ Location and location surveys
- ❖ Floor plans
- ❖ Elevations
- ❖ Character descriptions/casting plan
- ❖ Audio plan
- ❖ Synopsis/logline
- ❖ Treatment

## **Cassandra Sessa (Producer)**

- ❖ Location and location surveys
- ❖ Breakdown sheets, breakdown script
- ❖ Budgets
- ❖ Funding
- ❖ Contracts
- ❖ Wardrobe list
- ❖ Floor plans

## **Ghezal Shunbuli (Lead Writer)**

- ❖ Lead writer for script
- ❖ Character descriptions
- ❖ Audio plan
- ❖ Crew list
- ❖ Equipment list
- ❖ Fundraising ideas
- ❖ Safety plan
- ❖ Insurance

## **Sabrina Kauk (Marketing Lead)**

- ❖ Marketing plans
- ❖ Mood boards, branding
- ❖ Funding / Budget
- ❖ Audience
- ❖ Contracts
- ❖ Equipment list
- ❖ Wardrobe/ Prop List
- ❖ Final Design

# STORY



## LOGLINE

Skylar Parks, a 22-year old living in New York city, is pursuing a career in journalism when research into a scandalous CEO turns her life around. After a series of threats and unusual events, Skylar begins to confuse reality with her illusions as she battles to figure out who can be trusted in her life.

## TAGLINE

**HOW DO YOU  
DEFINE REALITY?**

## SHORT SYNOPSIS

Living in the downtown core of a city with her younger sister Millie, 22-year-old Skylar Parks is chasing her dreams of becoming a journalist. She is free spirited and loved by those around her. Her routine life faces change when her boss David assigns an important piece to Skylar about a tech CEO named Michael Irving who has been unfaithful to his wife. Skylar receives threats as she looks further into Irving's life, and soon the fear she is facing in writing a potentially dangerous piece leads her to an outbreak in the office, and she is sent home to live with her parents.

At home, Skylar is unhappy and continues to research Michael Irving, determined to figure out the truth about who he is. Skylar's mother makes her a tea that is meant to help with sleep, but when Skylar takes a sip, she feels immediate pain, and is sure that she has been poisoned. Skylar and her boyfriend, Isaiah, discover rat poison in her parent's house, and learn that no one can be trusted. The two decide to escape together, away from the city. Before leaving, Skylar stops at her New York apartment where she begs Millie to come with her, but she refuses. Millie, now worried for her sister, contacts her parents and drives to their home in an attempt to figure out what has happened. There Millie finds pages of insanity that Skylar had been writing.

Meanwhile, Skylar and Isaiah arrive at a bridge in a rural area that crosses a river. Skylar decides to jump with Isaiah's encouragement. Moments before Skylar is about to leap off, we hear Millie's voice yelling her name. The scene changes and we now see that Skylar is at a bridge in the city. We realize that Skylar's reality was not the truth. Isaiah disappears as he was not real. Six months later, we see Skylar in therapy for her schizophrenia. Her hallucinations have gotten better, and although we see Isaiah in the hall still, he leaves once she repeats to herself that he is not real.

## LONG SYNOPSIS

Skylar Parks, a 22-year-old woman living in the downtown core of a city, wakes up in her apartment and leaves for work, where she is pursuing a career in journalism as an intern. Upon arriving at work, we see that Skylar is well liked by her coworkers. Her closest work friend, Tam, greets her with enthusiasm. David, her boss, calls Skylar into his office where he tells her about a CEO named Michael Irving who has been caught cheating on his wife. David wants Skylar to write a piece on Irving, which makes her very happy as she has not yet had an opportunity like this. Later that night, Skylar is continuing with her research while having a conversation with her younger sister Millie in their shared apartment. Skylar begins to pour herself coffee when her focus seems to blur, and the coffee spills over the rim of the cup onto the counter. Skylar is surprised, and blames her clumsiness on a preoccupation with work. The following morning, Skylar meets her boyfriend Isaiah in the lobby before work, when she thinks she sees someone watching her. On her way to work, Skylar is stopped by a man who warns her about the piece that she is writing, threatening that if she doesn't stop, she will be killed. Skylar then heads straight to work, where she tells David that she no longer wants to write the CEO piece, but he insists that she do it, reassuring Skylar that threats are common in journalism. That evening, Skylar wakes up from a nightmare when she sees someone on the street taking photos of her in her room. Terrified, Skylar walks into David's office again the next day, this time refusing any pressure to complete the piece. David responds to Skylar with anger at her disobedience, to which Skylar has an outburst, claiming that David does not care if she dies.

Skylar's parents receive a call from Millie about what happened, and they come to pick her up to spend some time at the house which she grew up in. At a doctor's appointment the following day, Skylar insists that there is more to the story about Michael Irving. Something horrible could be happening, and she has to find out what it is. The doctor dismisses Skylar's concerns, and suggests that she sip on a calming tea before bed to help her sleep. Back at home, Skylar's mother makes her a cup of tea once after Skylar returns from an evening spent with Isaiah. Skylar takes a sip and immediately falls to the ground in pain, believing that she has been poisoned. Late at night, Isaiah sneaks into Skylar's room through the window, and the two of them sneak into the kitchen where they find large amounts of rat poison, which confirms that her parents have poisoned her. Skylar and Isaiah quickly leave the house in a car, when they then stop at Skylar's New York apartment where she begs Millie to come with her, but Millie refuses. Millie, now worried for her sister, contacts her parents and drives to their home in an attempt to figure out what has happened. There Millie finds pages of insanity that Skylar had been writing. Meanwhile, Skylar and Isaiah arrive at a bridge in a rural area that crosses a river. Skylar recognizes the bridge from her childhood. Skylar decides to jump with Isaiah's encouragement, while we see Millie still in the city, now driving and looking for her sister. Moments before Skylar is about to leap off, we hear Millie's voice yelling her name. The scene changes to the side of the Brooklyn bridge, and we realize that Skylar's reality was not the truth. Isaiah disappears as he was not real. Six months later, we see Skylar in therapy for her schizophrenia. Her hallucinations have gotten better, and although we see Isaiah in the hall still, he leaves once she repeats to herself that he is not real.

# CHARACTERS

## **SKYLAR PARKS**

Skylar is a 22-year-old woman living in New York City. She works as an intern at a media production company where she is chasing her writing dreams. Skylar is optimistic and a positive energy to the people around her. She is kind, loves to help people and keeps her passions alive through inspiring them in those around her.

As Skylar's career progresses and new stresses are added to her life, we see that Skylar is battling with something and her personality shifts. She is threatened by external factors and becomes more reserved as a result. We eventually learn that at the root of her struggles is schizophrenia, and much of what we saw to be physical barriers were in truth mental.

## **MILLIE PARKS**

Millie is Skylar's younger sister who studies Biology at NYU. She's a loving and caring sister. Skylar and Millie share a humorous and sarcastic relationship. Them living together feels natural and easy- they each tend to their own needs while continuing to care deeply for one another. Millie worries for Skylar's mental health as she can see the changes in her sister. It is Millie who first sees the delusions that Skylar has been existing in, and Millie who saves her sister on the bridge.

## **ISAIAH**

Isaiah is Skylar's boyfriend throughout the film. He is her constant support and reassurance when things seem uncertain and out of order in Skylar's life. He's very nice and loving towards her, but seems to always say the opposite when giving advice to Skylar compared to what her parents and friend's tell her. After discovering that many of Skylar's battles existed only in her mind, we learn that Isaiah as well was just a hallucination of her schizophrenia.

## **TAM**

Tam is one of Skylar's co-workers at her job as an intern. Tam also works as an intern, and contrasts Skylar's career driven personality with a more laid back approach to her job. Tam is bold and confident in everything she does. She is supporting and kind towards Skylar, and becomes very worried when it seems that things are right with her.

## **JENNIFER PARKS**

Jennifer is Skylar and Millie's mother. She has worked as a dance teacher for 20 years and misses when she used to teach dance to her two daughters. She is kind and loving towards her children, but also very protective and at times can seem overly concerned with their personal lives.

## **BRUCE PARKS**

Bruce is Skylar and Millie's father. He enjoys playing basketball and golf, he was known as the high school jock and grew up to teach his kids the same sports. He now works as a real estate agent and is very occupied with his job. He's reserved and keeps to himself, but always wants the best for the people he loves. He takes care of his wife and provides for his children when they need it.

## **DAVID**

David is Skylar's boss. He is an agreeable man that wants to see all of his employees succeed, however from Skylar's point of view we often see him as manipulative, and comes across as a liar. David can become aggravated easily, which to Skylar, makes him seem like a threat to her well-being.

## **WILL**

Will approaches Skylar in the park one morning to warn her about a piece that she is writing. Will threatens Skylar's life, and demands her to stop with the piece that she is working on. He is a large, strong man who does not like to waste time. His interactions with Skylar are quick and impactful. In discovering that Skylar is suffering from Schizophrenia later in the film, we also learn that Will belonged to her hallucinations, and the threats were not real.

*SCRIPT*

1 EXT. RURAL BRIDGE- DAY

1

FLASHBACK: LAST SUMMER

SKYLAR (22-year old woman, blonde hair and a cheerful disposition) is looking over a bridge into the river below. Her family is with her. There is a car pulled over on the side of the street as they have taken a break from a road trip.

SKYLAR (V.O.)  
I remember last summer.

Skylar and MILLIE (19-year old woman, dark brown hair) are looking over a bridge together and laughing. They start throwing the sticks over the bridge and running to the other side to watch the sticks float down the river.

SKYLAR (CONT'D)  
Our car broke down. So we stopped at a bridge for lunch on the way to my uncles cottage.

We see the family sitting on a log by the river's shore. They are eating snacks and watching people climb the railing as if they are getting ready to jump.

SKYLAR (CONT'D)  
There were kids from the neighborhood jumping off into the river. We spent the whole day there.

The family is laughing and clapping their hands.

SKYLAR (CONT'D)  
Dad played his guitar. Millie sang.  
We were happy.

2 INT. APARTMENT BEDROOM - MORNING

2

Skylar wakes up in her apartment. An alarm is going off. There are papers scattered on her desk and a pile of clothes draped over a chair. She reaches out turns off the alarm off on her phone. She looks at the time.

1 EXT. RURAL BRIDGE- DAY

1

FLASHBACK: LAST SUMMER

SKYLAR (22-year old woman, blonde hair and a cheerful disposition) is looking over a bridge into the river below. Her family is with her. There is a car pulled over on the side of the street as they have taken a break from a road trip.

SKYLAR (V.O.)  
I remember last summer.

Skylar and MILLIE (19-year old woman, dark brown hair) are looking over a bridge together and laughing. They start throwing the sticks over the bridge and running to the other side to watch the sticks float down the river.

SKYLAR (CONT'D)  
Our car broke down. So we stopped at a bridge for lunch on the way to my uncles cottage.

We see the family sitting on a log by the river's shore. They are eating snacks and watching people climb the railing as if they are getting ready to jump.

SKYLAR (CONT'D)  
There were kids from the neighborhood jumping off into the river. We spent the whole day there.

The family is laughing and clapping their hands.

SKYLAR (CONT'D)  
Dad played his guitar. Millie sang.  
We were happy.

2 INT. APARTMENT BEDROOM - MORNING

2

Skylar wakes up in her apartment. An alarm is going off. There are papers scattered on her desk and a pile of clothes draped over a chair. She reaches out turns off the alarm off on her phone. She looks at the time.

Skylar lays back on her bed with her hands on her forehead, clearly stressed.

SKYLAR

Shit.

Skylar gets out of bed and starts to grab some clothes, rushing around. We see her getting dressed and ready while she brushes her teeth and hair through a series of jump cuts. Finally she is dressed, and leaves her room.

3 EXT. CITY STREETS- MORNING

3

Skylar is walking down the street. Upbeat music is playing. She seems happy and smiling often at people. Time quickly progresses as we see her disappear into the underground subway platform and then come back up. She has two coffees in her hands and holds the door for someone. Finally she arrives at her destination and enters. The music fades.

4 INT. OFFICE - DAY

4

In a calm workplace people are sitting at desks and typing on their laptops. There is quiet chatter in the workplace. TAM (mid twenties, woman, confident and easy going demeanor) is standing by a COWORKER's desk, pointing to a laptop screen.

TAM

Oh yes. That one is very nice. I could see you totally rocking that one.

COWORKER ONE

Right?

Tam looks up to see Skylar walk into the office and smiles.

TAM

Morning pretty lady!

Skylar sees Tam and starts walking faster, excited to see her friend.

SKYLAR  
Good morning Tam!

Skylar smiles as she walks towards her friend, who is now standing in front of her desk. Skylar hands a coffee to Tam as she approaches.

TAM  
You never disappoint.

SKYLAR  
Not when it comes to supplying my friends with drugs I don't.

Skylar takes the coffee and they both sit down and their desks opposite to one another.

TAM  
Really? Because I'm going to a party this weekend and could really use a little special something to get me in.

SKYLAR  
Oh shut up. I deal only in caffeine.

Skylar winks at Tam and the two friends laugh together.

TAM  
Hey- big news in the world of rich white men today. The CEO of that huge VR- uh, Ram Quam, Quam whatever-

SKYLAR  
Quam Rem?

TAM  
Yeah! It turns out he's been living a secret life- you know a broken family and about 30 mistresses. Anyways, no one's been assigned the story yet, but word is that David

wants an intern to do it. And we all know how he worships you.

SKYLAR  
Worship might be an exaggeration.

DAVID (Mid 40's, brown hair and dark eyes) comes out of his office.

DAVID  
Skylar! Good morning! Could I speak to you quickly?

Tam and Skylar exchange a look. Skylar stands up, looking nervous.

SKYLAR  
Of course!

Skylar walks towards David's office where he is waiting for her with the door open. The door closes behind them and we see Tam watching her friend, smiling.

**5 INT. DAVID'S OFFICE - DAY**

**5**

Skylar enters David's office and sits across from him. There are plants on the windowsill and filing cabinets in the corner.

DAVID  
Skylar- good morning. Thank you for speaking with me. I've got a new story and I want you on it. Have you heard of Michael Irving?

SKYLAR  
CEO of Quam Rem?

David nods.

DAVID  
The public has always loved him for being an image of the perfect family man, but last night a woman came forward about a relationship that the two of them shared. Since then there's been 3 more, one underage.

I've already got an article going out today with the basic facts, but I want you to dig a little deeper. Find out everything you can, write a killer piece on this man.

SKYLAR

Wow. David- I'd love to! Thank you so much.

DAVID

You've earned it Skylar.

Skylar smiling at David, suddenly flustered and stands up.

SKYLAR

I guess I'll get to work then!

DAVID

Amazing. Make me proud!

Skylar nods and leaves his office.

**6 INT. OFFICE - DAY**

**6**

Skylar walking back to her desk, smiles at Tam and they exchange excited looks and a thumbs up.

Skylar sits down and Tam leans towards her.

TAM

Someone's about to become a famous journalist because of a CEO that couldn't keep it in his pants.

Skylar smiles, opens her laptop and begins typing.

SKYLAR

Thank God for horny straight men.

**7 INT. APARTMENT KITCHEN - NIGHT**

**7**

Skylar and Millie are in the apartment. Skylar is at the kitchen table drinking coffee and typing on her laptop. Millie is at the counter buttering toast that has just popped out of the toaster.

SKYLAR

Fourteen women have come forward in one day. *Fourteen* Millie.

MILLIE  
 This guys kept himself busy.  
 Speaking of keeping busy- how's that new guy you've been seeing? Should I expect to be an aunt soon? At least a made of honor?

SKYLAR  
 Very funny. Isaiah is great though.  
 Really great.

MILLIE  
 Mom keeps asking about him. She wants you to call her by the way. I think she's tired of hearing about your life from me.

Skylar gets up from the table, smiling at her sister's joke. She grabs a pot of coffee and turns to refill her mug.

MILLIE (CONT'D)  
 Dude- more coffee? It's midnight.  
 Are you sure that's a midnight kind of drink?

Millie's words seem to fade away to Sky. She is focused on the coffee pouring into her mug. Her sister seems suddenly very distant and her words struggle to reach Sky's years, as if they are speaking to one another through a glass wall.

MILLIE  
 Skylar?

The coffee begins to spill over the edge of the cup. Millie runs up to Skylar and grabs the coffee pot from her.

MILLIE  
 Sky- whoa what the fuck! Careful!

Skylar focuses again and realizes what happened. She is embarrassed.

SKYLAR

Oh my god- I'm so sorry. I was totally zoning out thinking about those women.

Millie grabs paper towels and starts to clean the spilled coffee.

MILLIE

Really? You sure you're not just too in love with Isaiah?

Millie pauses to look at Sky.

MILLIE (CONT'D)

Maybe you should get some sleep. If you can't pour coffee then you can't write. New house rule.

Millie looks very concerned for her sister. Skylar shakes her head and gathers her papers.

SKYLAR

You're right. Goodnight Mills.

Skylar leaves to go to her bedroom.

**8 EXT. PARK - MORNING**

**8**

ISAIAH (Mid 20's, man, a kind face and tan skin) is sitting on a park bench. Behind him we see the Alan gardens conservatory. He has two coffees and two bagels in on the table in front of him. Skylar is walking towards him, smiling. He is eating a bagel and feeding it to pigeons when Skylar arrives.

SKYLAR

Good morning handsome!

ISAIAH

Good morning.

The two hug.

SKYLAR

Sorry I'm late. I stayed up way too long working on this new piece.

ISAIAH

Don't worry about it. Here- two creams, one sugar, and a buttered

everything bagel.

Skylar smiles at Isaiah and takes the coffee and bagel then gives him a quick kiss. The two sit down together.

ISAIAH (CONT'D)

So- tell me about this piece you're working on! The nasty CEO that the whole city is talking about, and my lady is the one to expose him.

SKYLAR

Oh your lady? What if I don't want to be your lady?

Skylar playfully shoves Isaiah.

ISAIAH

Then I'll keep bringing you coffee and bagels until you will at least let me be your man.

Skylar smiles.

SKYLAR

The piece is awesome though. There's a lot of publicity around the story, I can't believe that David picked me to write it.

ISAIAH

You're amazing, that's why.

Skylar thinks she sees someone staring at her from behind a tree and becomes worried.

ISAIAH  
 So, what sort of secrets have you  
 dug up on this guy?

Skylar is distracted, staring at the man behind the tree.

ISAIAH  
 Sky? You okay?

Skylar looks away from the man.

SKYLAR  
 Yeah. Hey- sorry, I'm so stressed  
 about this piece. I think I'm just  
 going to head straight to work.  
 Thanks for the coffee though. And  
 the bagel.

Skylar looks back to where the man was, but he is gone now.

SKYLAR (CONT)  
 I'll see you later, okay?

ISAIAH  
 Okay. Bye Sky, good luck.

Skylar kisses Isaiah goodbye and then she leaves.

**9 EXT. SIDEWALK - MORNING**

**9**

Skylar is walking to work when she turns the corner when WILL (Dark hair, dressed in dark clothes, the same man from the park) bumps into her.

WILL  
 You need to be careful.

SKYLAR  
 I'm sorry, I think you have-

WILL  
You're in danger young lady.

SKYLAR  
I don't know you. I think you have  
the wrong person.

Skylar starts to walk away, but the man grabs her arms and stops her. Skylar looks terrified.

WILL  
Michael Irving. Millionaire who's been cheating on his wife with a bunch of teenagers. That's who you're writing about, right?

SKYLAR  
How do you know that?

WILL  
Stop researching him. I see one article published with your name on it, and you're dead.

Skylar rips her arm out of Will's grip.

SKYLAR  
Who the fuck are you?

WILL  
I don't want to see you die Skylar.  
Trust me. Stay away from this.

Will leaves. Skylar remains on the sidewalk, looking terrified. People around her seem un-bothered.

10 INT. OFFICE - DAY

10

Skylar storms into the office space. She passes Tam who watches her, confused. She enters David's office without knocking. David looks startled.

10A INT. DAVID'S OFFICE- DAY

10A

David is sitting at his desk.

DAVID  
Skylar, good morn-

SKYLAR  
David, I can't write the piece  
anymore. I'm sorry.

DAVID  
I need this piece done. You should  
have told me yesterday if you  
weren't up for it.

SKYLAR  
I was threatened. A man told me that  
I'll be killed if I write anything  
about Michael Irving.

DAVID  
That's what happens when you write  
incriminating pieces about important  
people. Don't worry about it, I've  
gotten many threats in this  
business- they're just scare  
tactics. Irving is already in enough  
trouble with the law. He's not  
sending out hit men to kill 22-year-  
old interns.

SKYLAR  
No, it was serious. I'm scared.

David, annoyed, looks down at his desk and lets out a sigh.  
He looks back up to Skylar.

He leans in towards her from across the desk, serious and  
slightly annoyed. We see a close up of Skylar's face, looking  
defeated.

DAVID

I took a big chance by assigning you this piece Skylar. I want it on my desk tomorrow morning or I don't want to see you here at all.

**11 EXT. PARK - NIGHT**

**11**

It's dark and there is someone running through a park. We realize that it is Skylar.

She stops in the middle of the park. Her hair is messy, her clothes torn, and it seems that she has been running for a long time. She hears whispering all around her.

"Watch out Skylar"  
 "He will kill you"  
 "He's a murderer"  
 "A murderer"

Skylar is looking around her, terrified. There seem to be people moving through the trees. She hears a voice from behind her and turns. It is David.

DAVID  
 You might need a band-aid for that.

David is pointing towards her stomach. Skylar looks down and realizes that she is bleeding. Her shirt is soaked in blood, and she begins to scream.

**12 INT. APARTMENT BEDROOM- NIGHT**

**12**

Skylar wakes up. She's fallen asleep on the desk in her room. There are papers all around her. She puts her head into her hands and breaths heavily, clearly experiencing a lot of stress and fear.

She sits up and grabs a paper from her desk. She begins to read it when she sees something outside of her window. She begins to walk towards it when the outline of a man's body across the street appears, holding a camera.

There is a sudden flash. Skylar ducks down, believing that someone has just taken a photo of her.

**13 INT. DAVID'S OFFICE - DAY**

**13**

Skylar walks into David's office the next morning. She looks exhausted and frantic.

SKYLAR

David. I'm so sorry. I didn't get the piece finished- last night. Someone was outside my bedroom window, watching me.

DAVID

What are you talking about?

SKYLAR

The same man that threatened me, he was outside my window last night. David- I think there might be more to this story than we know. Irving is a bad man. Something bad has happened here.

DAVID

I needed this piece done right now-

SKYLAR

What if he's killed people? What if he's killing these women too? If I'm risking my life for these girls- listen.

Skylar places a pile of papers on David's desk, urging him to read them.

SKYLAR

I've printed off these papers. There's been a surge in disappearances near the city over the past few years. And look. They can all be connected to Irving. All of them. This girl- she went to school with him. And this woman, they grew up in the same neighborhood. And here-

DAVID

Skylar, stop.

David slams his hands on the table and stands up. Skylar looks at him, completely perplexed.

DAVID

Let me remind you Skylar Parks- you are an intern at a sub-par media production company., not a detective. No body gives a shit about what you write. If this man's a murderer, then we'll let the police handle it, but unless you have an article about Michael Irving and all the women he's had sex with to put on my desk right now, then I want you out of my office.

Skylar now looks to David, terrified.

SKYLAR

I'm in danger. You know I'm in danger and you don't even care!

DAVID

I think you need to go home Skylar.

Sky's coworkers are watching Skylar now from the office space. David's office door has been left open and they can hear her frantic yelling. Tam gets up and walking towards the office, worried for her friend.

Skylar is staring at David, furious, then breaks her gaze and leaves.

Tam tries to stop Skylar on her way out, but she ignores her and keeps walking.

**14 INT. CAR- EVENING**

**14**

We see the city disappearing in the distance through the back window of a car. We see Skylar in the backseat of the car. We hear a message from Jennifer on Skylar's phone.

JENNIFER

Hi honey, it's your mom. Millie called today. She told me about what happened at work. She's worried about you.

We see Skylar still sitting in the back seat, the city now behind her. We then see that her parents are in the front, her mom in the front seat and looking behind to her daughter, smiling.

JENNIFER (CONT'D)  
 You're dad and I are coming to pick  
 you up. We miss you lots. We'll see  
 you soon.

## 14A EXT. DRIVEWAY-NIGHT

## 14A

The car pulls into a driveway and they start to get out. Skylar grabs a backpack and a few bags out of the car then walks towards the front door and slams it behind her.

## 15 INT. DOCTORS OFFICE - DAY

## 15

Skylar and her parents are sitting in an office. There is a DOCTOR (50's, man, dark hair) sitting at a desk. Skylar is sitting with her knees to her chest, looking defeated.

SKYLAR  
 I haven't been sleeping well.  
 Writing this piece for work is a big  
 responsibility and it's causing me  
 stress.

JENNIFER  
 And her boss- David- he's told her  
 to stop. He has someone else on the  
 piece now. But she won't stop.

Skylar looks to her mom now, annoyed. We see quick flashes of her research. Words like murder and dead body pop out at her.

SKYLAR  
 There's more to this story about  
 Irving- I know it. What if something  
 really bad is happening to these  
 girls?

Skylar hesitates, then looks to her parents before continuing.

SKYLAR (CONT'D)  
 I was threatened. That has to mean  
 something, doesn't it?

The doctor begins to write some notes down.

DOCTOR  
 That would scare anyone for sure. I  
 want you to go see a psychologist  
 Skylar. In the meantime, take a

break from work. Focus on your sleep and getting back to a healthy routine.

The doctor pauses and looks to her parents.

DOCTOR (CONT'D)  
My daughter will often have trouble sleeping when school becomes overwhelming. Sometimes something as simple as a night time tea can help.

16 INT. BEDROOM- DAY

16

Skylar is writing at her desk. Her laptop is open to a page about Michael Irving. She is writing furiously, and we hear the sound of her pencil on paper much louder than it should be. Skylar is scrolling through pages on her laptop and we see words like murder pop out. The background noise is getting louder as we experience the fear that Skylar is facing.

ISAIAH  
I thought they told you to stop?

Skylar looks to Isaiah, who has walked up from behind her and is reading the papers that she has written on.

SKYLAR  
You know I can't.

Skylar grabs the papers back from Isaiah's hands, annoyed.

ISAIAH  
I know. How about a break? Let's get out of here.

SKYLAR  
My parents won't let me leave.

ISAIAH  
Who says they need to know?

Skylar looks to Isaiah who is now standing by the open window. She smiles then gets up and starts to climb out the window.

17 EXT. SUBURBAN STREETS- EVENING

17

Skylar and Isaiah are running down the street together, holding hands. The stop in the street and dance. Through a montage, we see them enjoying each other's company, going between them walking together and dancing on the street.

**17A EXT. PARK- EVENING**

**17A**

Isaiah and Skylar are sitting on a swing set. The sun has set and the park is empty.

ISAIAH  
Don't let them make you stop with  
your writing. It's good. Really  
good.

SKYLAR  
Maybe they're right though- what is  
Michael Irving really is just a  
creepy old man? and I need to give  
up on this idea of him being a  
murderer?

ISAIAH  
Skylar Parks- I have never met  
anyone more perfect in my entire  
life. You are funny and smart and  
incredibly dedicated to anything you  
set your mind to. The day that  
someone like that gives up is the  
day the world will end.

Skylar smiles, then thinks for a minute before speaking again.

SKYLAR  
And what if he is as bad as I think  
he is? What if I get hurt?

ISAIAH  
I'll protect you. Whatever it takes.

**18 EXT. PARENT'S HOUSE FRONT STEPS - NIGHT**

**18**

Skylar and Isaiah are standing outside of her front door.

ISAIAH  
Thank you for spending some time  
with me today.

SKYLAR

No, thank you. I needed it.

Isaiah kisses Skylar.

The two smile at each other nervously.

ISAIAH  
I love you.

SKYLAR  
I love you too.

Skylar turns to enter her home.

**18A INT. PARENT'S HOUSE FOYER- NIGHT**

**18A**

Skylar enters through the front door. Jennifer and Bruce are both sitting on the couch but stand up as soon as they see their daughter.

JENNIFER  
Skylar! Where have you been?

SKYLAR  
I just went for a walk.

JENNIFER  
We didn't see you leave. We were so worried.

SKYLAR  
Calm down mom. I'm 22. I can go for a walk without dying.

Skylar begins to walk away, heading for her room.

BRUCE  
Honey- your mom made you some of that night time tea. Take it to your room with you, try to get some sleep.

Skylar picks up the tea from the table and goes to her bedroom.

**19 INT. BEDROOM-NIGHT**

**19**

Skylar is sitting at her desk and looking in the mirror. She has a confused look. She doesn't recognize herself. She thinks she sees someone behind her, when she turns they are gone.

She takes a sip of tea and begins to scream in pain.

Jennifer and Bruce run into the bedroom.

JENNIFER  
What's going on?!

SKYLAR  
It hurts!

Skylar continues to scream in pain.

Fade to black.

**20 INT. PARENT'S HOUSE LIVING ROOM - NIGHT**

**20**

Skylar wakes up on the couch in her parents house. The TV is on. The news is playing.

REPORTER  
One more body found, and people are now wondering if this could have anything to do with Michael Irving...

JENNIFER  
Oh good, you're awake.

Jennifer and Bruce walk into the living room. The TV goes silent.

SKYLAR

What happened? I was poisoned!

Jennifer sits down beside her daughter. Bruce is standing by the couch.

JENNIFER

Honey, there was no poison. Your father and I both drank that tea, it's completely fine. You've had that tea before.

Jennifer hesitates and looks to Bruce before continuing.

JENNIFER

We're going to see that psychologist in the morning.

SKYLAR

You guys think I'm crazy...

BRUCE

No one thinks you're crazy. We just want to figure this all out.

SKYLAR

I'm going to my room.

BRUCE

You're mom made dinner-

SKYLAR

I'm not eating anything that she makes!

Skylar leaves. Behind her, the TV is off.

21 INT. BEDROOM - NIGHT

21

Skylar is sitting at her desk. The clock says 2am. Her laptop is open and she is reading about Michael Irving. The window opens and someone starts to climb through. She jumps, but turns around to see that it is Isaiah.

SKYLAR

What are you doing here?

ISAIAH

I got your text. You were poisoned, Sky. You can't stay here.

SKYLAR

No. Maybe I should. What if I'm being crazy? Why would my parents even poison me? None of this makes sense.

ISAIAH

I don't know, but we'll figure this out. I promised I'd protect you.

**22 INT. PARENT'S HOUSE KITCHEN - NIGHT**

**22**

Isaiah and Skylar have sneaked downstairs into the kitchen of her parents house where they start to look through the cupboards.

SKYLAR

It was something in the tea. It felt like my insides were being ripped apart.

The two keep looking through the cupboards. Skylar is looking in the tea bag boxes.

ISAIAH

I found rat poison back here.

SKYLAR

Maybe they've had a rat problem.

Isaiah pulls a lot of bags of rat poison out of the cupboard.

ISAIAH

That must be a pretty big rat problem.

**23 EXT. OUTSIDE PARENT'S HOUSE- NIGHT**

**23**

Isaiah and Skylar have run out of the house. They are rushing towards a on the street.

ISAIAH

We have to get out of here Sky. I don't know how your parents go involved in all of this, but we can't trust them. I need to take you far away, somewhere that you're safe, where they can't find you.

Skylar and Isaiah stop outside of a car that is parked on the street.

SKYLAR

I can't just leave. We have to at least tell Millie about this. They could hurt her.

Isaiah hesitates.

SKYLAR

She's my little sister Iz. You protect me and I protect her. We need to go back into the city.

**24 EXT. ISAIAH'S CAR- NIGHT**

**24**

Skylar and Isaiah are in the car together. It is raining and there is a flash of lighting. They pull over and Skylar jumps out of the car.

SKYLAR

I'll be right back.

**24A INT. MILLIE'S BEDROOM- NIGHT**

**24A**

Millie is sleeping but gets startled by Skylar waking her up.

MILLIE

Sky? What are you doing here? What time is it?

SKYLAR

Hey. I need you to come with me okay? I was poisoned and you could be in danger. It has something to do with that piece about Irving.

MILLIE

What? Where are mom and dad? Where are you going?

SKYLAR

Mom and dad are a part of this somehow. We can trust them, not yet at least. I'm so sorry Mills, I didn't know that this would happen.

MILLIE

Skylar you're insane. If you're in danger then mom and dad will help. I'm calling them.

SKYLAR

Millie! You can't!

**24B EXT. OUTSIDE APARTMENT- NIGHT**

**24B**

Skylar runs back to the car.

ISAIAH

Where's Millie?

Skylar shakes her head, frustrated.

SKYLAR

Just go, Isaiah. Go!

They hear sirens from a distance and Skylar gets scared they're coming for her.

ISAIAH

Hey- don't worry. I'll get us out of the city safely.

Isaiah starts driving, and the car pulls away.

**25 EXT. APARTMENT PARKING - NIGHT**

**25**

Millie is running outside to her car. She dials a number on the phone and then puts it to her ears.

MILLIE

Mom! Something's wrong with Sky. She just showed up at our apartment in the city. Says that you guys are poisoning her.

**25A INT. PARENT'S HOUSE - NIGHT**

**25A**

Jennifer and Bruce are sleeping when Jennifer wakes up to answer the phone.

JENNIFER  
Slow down. Skylar was there? When?

Jennifer is in bed and wakes up Bruce who is sleeping beside her.

**25B INT. MILLIE'S CAR- NIGHT**

**25B**

Millie is getting in her car, still talking on the phone to her mom.

MILLIE  
Yes. Like a minute ago. She just drove away in a car that I don't recognize.

**25C INT. PARENT'S BEDROOM - NIGHT**

**25C**

JENNIFER  
Your dad and I are going to the police station.

**25D EXT. MILLIE'S CAR-NIGHT**

**25D**

MILLIE  
Okay, I'm coming too.

Millie starts her car.

**25E INT. PARENT'S HOUSE- NIGHT**

**25E**

JENNIFER  
No, come back here. You can wait for Skylar just in case she comes back.

Jennifer has walked into Skylar's room and sees that her bed is empty. She runs back into her room where her and Bruce are rushing to get ready.

**25F INT. MILLIE'S CAR- NIGHT**

**25F**

MILLIE  
Yeah. Okay.

Millie hangs up the phone and starts to drive away.

**26 INT. ISAIAH'S CAR- NIGHT**

**26**

Skylar and Isaiah are still driving together. We see the city in the distance again. The sky is starting to get lighter. They are happy and smiling.

ISAIAH  
Where should we go?

SKYLAR  
There's this bridge. We stopped there once on the way to my uncle's cottage. I don't know what it was--but that day was perfect.

Skylar pauses to look at Isaiah.

SKYLAR (CONT'D)  
I want to go back.

Isaiah smiles at Skylar, and they continue driving.

**27 INT. FRONT DOOR**

**27**

Millie arrives at her parents house and walks through the kitchen. We see the "rat poison" on the counter still, but they are just regular bags of rice.

**27A INT. BEDROOM- NIGHT**

**27A**

Millie goes inside the room Skylar has been staying in. She sees Skylar's work and picks it up.

We see a pile of pages with words and drawings that don't make sense.

**28 INT. ISAIAH'S CAR - DAWN**

**28**

Skylar is looking out the window in Isaiah's car. The sun is rising. She looks over to Isaiah and smiles.

**28A INT. MILLIE'S CAR - DAWN**

**28A**

Millie is stuck in traffic as she drives back into the city. The work she saw in Skylar's room is on the seat beside her. Millie looks over at it. There is a lot written about a bridge. It is still raining and thundering.

In the distance we see a large bridge.

**28B EXT. RURAL BRIDGE- DAWN**

**28B**

Isaiah's car pulls over on the side of the road. We see the green bridge in front of them, and the two get out of the car. They walk towards the bridge together. Skylar is excited.

SKYLAR

We would throw sticks over one side, and the first stick to make it across to the other side was the winner. Sometimes there would be people jumping off into the water, but mom never let us.

ISAIAH

Let's do it. Let's jump. It'll be fun.

Skylar smiles and starts taking off her clothes.

**29 INT. MILLIE'S CAR - DAWN**

**29**

Millie is now frantically driving. The city bridge is right in front of her. She drives onto it.

**30 EXT. RURAL BRIDGE - DAWN**

**30**

Skylar is smiling at Isaiah and she starts to climb over the edge of the bridge. She looks out into the water for a long moment.

Skylar hears a scream and turns around quickly.

**31 EXT. CITY BRIDGE - DAWN**

**31**

Skylar is standing at sidewalk on a highway bridge.

MILLIE

SKYLAR!

Skylar turns around and she is suddenly on the edge of the bridge.

MILLIE (CONT)  
SKYLAR! PLEASE. PLEASE DON'T  
JUMP. Get down from there!

Skylar is now alone, Isaiah is gone.

The police show up.

POLICE (OFF CAMERA)  
Skylar Parks. You are under arrest  
for the theft of a vehicle. You have  
the right to remain-

The police officers' words fade.

Skylar is looking around for Isaiah, screaming his name.  
Everything is in slow motion.

She closes her eyes and the scene fades to black.

**32 INT. THERAPIST'S OFFICE - DAY**

**32**

FLASH FORWARD - 6 MONTHS LATER

We see the city bridge from outside of the window. The shot pans to reveal Skylar, who is sitting on the couch in her THERAPIST's (30's, man, brown hair and a kind face) office. The space is clean and there are plants everywhere. Inspirational posters line the wall.

THERAPIST  
So- it's been six months. Congrats.

SKYLAR  
(smiles) Thanks.

THERAPIST  
How are you today?

SKYLAR  
I'm okay. Getting better.

THERAPIST  
Are you scared ever? Do you worry  
that they will still find you?

Skylar is distracted, looking into the hallway.

SKYLAR

No. They weren't real. I know that.

The therapist sees Skylar looking out into the hallway.

THERAPIST

Is he here?

Skylar looks into the hallway where she sees Isaiah watching her.

SKYLAR

Yes.

Skylar looks back to her therapist.

SKYLAR

I miss him sometimes. Talking to him, hearing him tell me that it will all be okay. Everything would always be okay when I was with him. I definitely miss that.

THERAPIST

Anyone would. But his words aren't real, right? He isn't real?

Skylar looks to Isaiah again, who is still standing in the hall.

SKYLAR

No, he's not.

Isaiah walks away and disappears.

FADE TO BLACK.

# TREATMENT



# CINEMATOGRAPHY

## CINEMATOGRAPHY

### Lighting

Natural lighting will be used whenever possible in an attempt to make Skylar's life and surroundings appear normal. As Skylar's illness progresses, the lighting will subtly reflect her mental state. We believe that she is in danger and being followed, and so the lighting will reflect a more eerie feel as the film progresses.



### Camera Framing and Movement

Close ups will often be used on Skylar's face to show the powerful emotions that she is experiencing. When Skylar is experiencing violent episodes, camera angles are slanted and uncomfortable. Shaking camera movements will be used when she believes she is being followed



## Editing

The pacing of the editing in *Love Me Anyways* will work to mirror Skylar's emotions and fear. Quicker editing will have the audience feeling the fear of Sky being chased. J cuts will often be used to show how Skylar's mind is elsewhere. We hear sounds before we know where she is, similar to how it 10 would feel for her. J cuts are also used for her voice over, and at the flash forward in the final scene.



## Setting

*Love Me Anyways* takes place in New York City, however it will be filmed in Toronto, the main locations being Sky's parent's home, her shared apartment with Millie, and her office.

# WARDROBE LOOKBOOK

## SKYLAR

Skylar is a strong and confident character at the beginning which we can see in her appearance as she cares a lot about how she dresses and presents herself especially since we see her as an intern in the office. Over the course of the film we see Skylars appearance change. When strange things start happening around her, we see her appearance change to baggy sweatshirts, and sweatpants. This is a reflection of how Skylar is feeling and experiencing the new reality in her life.



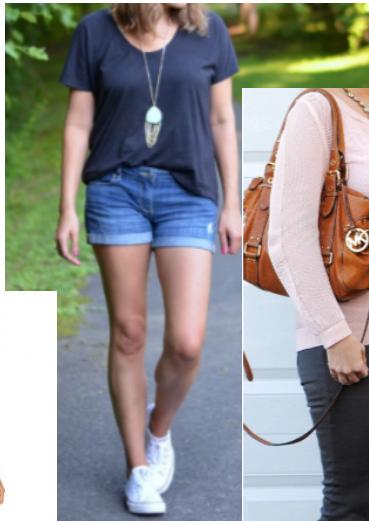


## MILLIE

Millie is a strong and supporting character that attempts to help Skylar as she starts to notice changes. As Skylar's younger sister, Millie has a younger aesthetic, often wearing clothes with little graphics or vintage clothing. Her aesthetic is more trendy than professional, often wearing casual pieces without looking messy. Similar to Skylar, towards the end Millie's clothes become more about comfort than aesthetic.

## JENNIFER

Jennifer dresses like a typical middle aged woman dressing with more comfortable and practical clothing while still being stylish.



## BRUCE

Bruce dresses like your typical middle aged Dad style, dressing for comfort over fashionable or at least outside of his job as a real estate agent. Often consisting of collared golf shirts, jeans and running shoes and on occasion dressing for work.

## TAM

Tam has a very strong, independent and confident personality. She doesn't take shit (re-word) from others and this reflects in her clothing even though we only see her in an office setting. Her aesthetic is work clothing but a very chic and stylish approach and you will always see her rocking the high heels regardless of the day.



## DAVID

David's appearance is very clean and put together, he doesn't come off as overly strict or unfriendly. His aesthetic is fashionable work clothing often dressed in a suit.

## ISAIAH

Isaiah's appearance matches his personality showcasing that he is laid back but still cares about the way he looks. His aesthetic is casual but trendy and you will see him always wearing his white skater shoes tying in that Isaiah is a constant supporting character that is always there for Skylar and that some things don't change.





## **WILL**

Wills clothing style represents exactly how he portrays himself. He is a strong but mysterious character that appears when Skylars reality is changing. He has a very dark but stylish aesthetic and not in an emo or punk way but a fashionable way.

# PRODUCTION



**BLOCKED SCRIPT**

## 1 EXT. RURAL BRIDGE- DAY

1.1 ECU

FLASHBACK: LAST SUMMER

1.2 WS

SKYLAR (22-year old woman, blonde hair and a cheerful disposition) is looking over a bridge into the river below. Her family is with her. There is a car pulled over on the side of the street as they have taken a break from a road trip.

1.3 NCU

SKYLAR (V.O.)

I remember last summer.

Skylar and MILLIE (19-year old woman, dark brown hair) are looking over a bridge together and laughing. They start throwing the sticks over the bridge and running to the other side to watch the sticks float down the river.

SKYLAR (CONT'D)

Our car broke down. So we stopped at a bridge for lunch on the way to my uncles cottage.

We see the family sitting on a log by the river's shore. They are eating snacks and watching people climb the railing as if they are getting ready to jump.

SKYLAR (CONT'D)

There were kids from the neighborhood jumping off into the river. We spent the whole day there.

The family is laughing and clapping their hands.

SKYLAR (CONT'D)

Dad played his guitar. Millie sang. We were happy.

## 2 INT. APARTMENT BEDROOM - MORNING

2.1 VCU

Skylar wakes up in her apartment. An alarm is going off. There are papers scattered on her desk and a pile of clothes draped over a chair. She reaches out turns off the alarm off on her phone. She looks at the time.

2.2WCU

23WCU

2.

Skylar lays back on her bed with her hands on her forehead, clearly stressed.

SKYLAR

Shit.

2.7WU

2.8WU

2.4MS

2.5CU

2.6CU

Skylar gets out of bed and starts to grab some clothes, rushing around. We see her getting dressed and ready while she brushes her teeth and hair through a series of jump cuts. Finally she is dressed, and leaves her room.

3.1WS

3

EXT. CITY STREETS- MORNING

3

3.2WS

Skylar is walking down the street. Upbeat music is playing. She seems happy and smiling often at people. Time quickly progresses as we see her disappear into the underground subway platform and then come back up. She has two coffees in her hands and holds the door for someone. Finally she arrives at her destination and enters. The music fades.

3.3MS

3.4WU

3.5WU

4 INT. OFFICE - DAY

4

4.1WS

In a calm workplace people are sitting at desks and typing on their laptops. There is quiet chatter in the workplace. TAM (mid twenties, woman, confident and easy going demeanor) is standing by a COWORKER's desk, pointing to a laptop screen.

4.2MCS

TAM

Oh yes. That one is very nice. I could see you totally rocking that one.

COWORKER ONE

Right?

4.3MS

Tam looks up to see Skylar walk into the office and smiles.

TAM

Morning pretty lady!

Skylar sees Tam and starts walking faster, excited to see her friend.

4.3MS

4.4MS

3.

4.5MS

4.6MS

SKYLAR  
Good morning Tam!

Skylar smiles as she walks towards her friend, who is now standing in front of her desk. Skylar hands a coffee to Tam as she approaches.

TAM  
You never disappoint.

SKYLAR  
Not when it comes to supplying my friends with drugs I don't.

Skylar takes the coffee and they both sit down and their desks opposite to one another.

TAM  
Really? Because I'm going to a party this weekend and could really use a little special something to get me in.

SKYLAR  
Oh shut up. I deal only in caffeine.

Skylar winks at Tam and the two friends laugh together.

TAM  
Hey- big news in the world of rich white men today. The CEO of that huge VR- uh, Ram Quam, Quam whatever-

SKYLAR  
Quam Rem?

TAM  
Yeah! It turns out he's been living a secret life- you know a broken family and about 30 mistresses. Anyways, no one's been assigned the story yet, but word is that David

4.5MCU 4.6MCU

4.

wants an intern to do it. And we all know how he worships you.

SKYLAR  
Worship might be an exaggeration.

4.7MFS

DAVID (Mid 40's, brown hair and dark eyes) comes out of his office.

DAVID  
Skylar! Good morning! Could I speak to you quickly?

Tam and Skylar exchange a look. Skylar stands up, looking nervous.

SKYLAR  
Of course!

4.8MCS

Skylar walks towards David's office where he is waiting for her with the door open. The door closes behind them and we see Tam watching her friend, smiling.

5 INT. DAVID'S OFFICE - DAY

5

5.1MCU

Skylar enters David's office and sits across from him. There are plants on the windowsill and filing cabinets in the corner.

5.2MCU

DAVID  
Skylar- good morning. Thank you for speaking with me. I've got a new story and I want you on it. Have you heard of Michael Irving?

5.3MCU

SKYLAR  
CEO of Quam Rem?

David nods.

DAVID  
The public has always loved him for being an image of the perfect family man, but last night a woman came forward about a relationship that the two of them shared. Since then there's been 3 more, one underage.

5.1 MCV 5.2 MCW 5.3 PS

5.

I've already got an article going out today with the basic facts, but I want you to dig a little deeper. Find out everything you can, write a killer piece on this man.

SKYLAR

Wow. David- I'd love to! Thank you so much.

DAVID

You've earned it Skylar.

Skylar smiling at David, suddenly flustered and stands up.

SKYLAR

I guess I'll get to work then!

DAVID

Amazing. Make me proud!

Skylar nods and leaves his office.

6 INT. OFFICE - DAY

6.1 MFS

Skylar walking back to her desk, smiles at Tam and they exchange excited looks and a thumbs up.

Skylar sits down and Tam leans towards her.

TAM

Someone's about to become a famous journalist because of a CEO that couldn't keep it in his pants.

Skylar smiles, opens her laptop and begins typing.

SKYLAR

Thank God for horny straight men.

7 INT. APARTMENT KITCHEN - NIGHT

7

7.1 ECU

Skylar and Millie are in the apartment. Skylar is at the kitchen table drinking coffee and typing on her laptop.

7.2 MCW

Millie is at the counter buttering toast that has just popped out of the toaster.

SKYLAR

7.3 MS

7.2 MLC 7.3 MS

6.

7.4 MS

Fourteen women have come forward in one day. Fourteen Millie.

MILLIE

This guys kept himself busy. Speaking of keeping busy- how's that new guy you've been seeing? Should I expect to be an aunt soon? At least a made of honor?

SKYLAR

Very funny. Isaiah is great though. Really great.

MILLIE

Mom keeps asking about him. She wants you to call her by the way. I think she's tired of hearing about your life from me.

7.5 MS

Skylar gets up from the table, smiling at her sister's joke. She grabs a pot of coffee and turns to refill her mug.

MILLIE (CONT'D)

Dude- more coffee? It's midnight. Are you sure that's a midnight kind of drink?

7.6 CU

Millie's words seem to fade away to Sky. She is focused on the coffee pouring into her mug. Her sister seems suddenly very distant and her words struggle to reach Sky's years, as if they are speaking to one another through a glass wall.

MILLIE

Skylar?

The coffee begins to spill over the edge of the cup. Millie runs up to Skylar and grabs the coffee pot from her.

MILLIE

Sky- whoa what the fuck! Careful!

Skylar focuses again and realizes what happened. She is embarrassed.

SKYLAR

7.5 MS 7.4 MS

7.

Oh my god- I'm so sorry. I was totally zoning out thinking about those women.

Millie grabs paper towels and starts to clean the spilled coffee.

MILLIE

Really? You sure you're not just too in love with Isaiah?

Millie pauses to look at Sky.

MILLIE (CONT'D)

Maybe you should get some sleep. If you can't pour coffee then you can't write. New house rule.

Millie looks very concerned for her sister. Skylar shakes her head and gathers her papers.

SKYLAR

You're right. Goodnight Mills.

Skylar leaves to go to her bedroom.

8 EXT. PARK - MORNING

8

8.1 MS 8.2 MS ISAIAH (Mid 20's, man, a kind face and tan skin) is sitting on a park bench. Behind him we see the Alan gardens conservatory. He has two coffees and two bagels in on the table in front of him. Skylar is walking towards him, smiling. He is eating a bagel and feeding it to pigeons when Skylar arrives.

SKYLAR

Good morning handsome!

ISAIAH

Good morning.

The two hug.

SKYLAR

Sorry I'm late. I stayed up way too long working on this new piece.

ISAIAH

Don't worry about it. Here- two creams, one sugar, and a buttered

8.4MS 8.3MS

8.

everything bagel.

Skylar smiles at Isaiah and takes the coffee and bagel then gives him a quick kiss. The two sit down together.

ISAIAH (CONT'D)  
So- tell me about this piece you're working on! The nasty CEO that the whole city is talking about, and my lady is the one to expose him.

8.2MS

SKYLAR  
Oh your lady? What if I don't want to be your lady?

Skylar playfully shoves Isaiah.

ISAIAH  
Then I'll keep bringing you coffee and bagels until you will at least let me be your man.

Skylar smiles.

SKYLAR  
The piece is awesome though. There's a lot of publicity around the story, I can't believe that David picked me to write it.

8.5MS

ISAIAH  
You're amazing, that's why.

Skylar thinks she sees someone staring at her from behind a tree and becomes worried.

83MS 84MS 85WCW

9.

ISAIAH

So, what sort of secrets have you  
dug up on this guy?

Skylar is distracted, staring at the man behind the tree.

ISAIAH

Sky? You okay?

8.15

Skylar looks away from the man.

SKYLAR

Yeah. Hey- sorry, I'm so stressed  
about this piece. I think I'm just  
going to head straight to work.  
Thanks for the coffee though. And  
the bagel.

Skylar looks back to where the man was, but he is gone now.

SKYLAR (CONT)

I'll see you later, okay?

ISAIAH

Okay. Bye Sky, good luck.

Skylar kisses Isaiah goodbye and then she leaves.

9.1VJS

9 EXT. SIDEWALK - MORNING

9

9.2 <sup>MY</sup>Skylar is walking to work when she turns the corner when WILL  
(Dark hair, dressed in dark clothes, the same man from the  
park) bumps into her.

9.3 MCV

WILL

You need to be careful.

SKYLAR

I'm sorry, I think you have-

9.269.3 MCW

10.

WILL  
You're in danger young lady.

SKYLAR  
I don't know you. I think you have  
the wrong person.

Skylar starts to walk away, but the man grabs her arms and  
stops her. Skylar looks terrified.

WILL  
Michael Irving. Millionaire who's  
been cheating on his wife with a  
bunch of teenagers. That's who  
you're writing about, right?

SKYLAR  
How do you know that?

WILL  
Stop researching him. I see one  
article published with your name on  
it, and you're dead.

Skylar rips her arm out of Will's grip.

SKYLAR  
Who the fuck are you?

WILL  
I don't want to see you die Skylar.  
Trust me. Stay away from this.

Will leaves. Skylar remains on the sidewalk, looking  
terrified. People around her seem un-bothered.

10.1 FS 10 INT. OFFICE - DAY

10

102M  
Skylar storms into the office space. She passes Tam who  
watches her, confused. She enters David's office without  
knocking. David looks startled.

10A INT. DAVID'S OFFICE- DAY

10A

David is sitting at his desk.

VA.2M10A.3M(U

DAVID  
Skylar, good morn-

SKYLAR

David, I can't write the piece  
anymore. I'm sorry.

DAVID

I need this piece done. You should  
have told me yesterday if you  
weren't up for it.

SKYLAR

I was threatened. A man told me that  
I'll be killed if I write anything  
about Michael Irving.

DAVID

That's what happens when you write  
incriminating pieces about important  
people. Don't worry about it, I've  
gotten many threats in this  
business- they're just scare  
tactics. Irving is already in enough  
trouble with the law. He's not  
sending out hit men to kill 22-year-  
old interns.

SKYLAR

No, it was serious. I'm scared.

David, annoyed, looks down at his desk and lets out a sigh.  
He looks back up to Skylar.

He leans in towards her from across the desk, serious and  
slightly annoyed. We see a close up of Skylar's face, looking  
defeated.

DAVID

10A.2 10A.3

12.

I took a big chance by assigning you this piece Skylar. I want it on my desk tomorrow morning or I don't want to see you here at all.

11 EXT. PARK - NIGHT

11

11.1 CU  
It's dark and there is someone running through a park. We realize that it is Skylar.

11.2 CU  
She stops in the middle of the park. Her hair is messy, her clothes torn, and it seems that she has been running for a long time. She hears whispering all around her.

11.3 ECW 11.4 WS

"Watch out Skylar"  
"He will kill you"  
"He's a murderer"  
"A murderer"

11.5 WCU

Skylar is looking around her, terrified. There seem to be people moving through the trees. She hears a voice from behind her and turns. It is David.

11.6 CU

DAVID

You might need a band-aid for that.

11.8 MGS

David is pointing towards her stomach. Skylar looks down and realizes that she is bleeding. Her shirt is soaked in blood, and she begins to scream.

12.1 MS

12 INT. APARTMENT BEDROOM- NIGHT

12

12.2 MS

Skylar wakes up. She's fallen asleep on the desk in her room. There are papers all around her. She puts her head into her hands and breaths heavily, clearly experiencing a lot of stress and fear.

12.3 MCU

12.4 MFS

She sits up and grabs a paper from her desk. She begins to read it when she sees something outside of her window. She begins to walk towards it when the outline of a man's body across the street appears, holding a camera.

12.5 PMS

There is a sudden flash. Skylar ducks down, believing that someone has just taken a photo of her.

12.6 WCU

13 INT. DAVID'S OFFICE - DAY

13

13.1

13.

Skylar walks into David's office the next morning. She looks exhausted and frantic.

13.2 ~~13.3~~ 13.3MS

SKYLAR

David. I'm so sorry. I didn't get the piece finished- last night. Someone was outside my bedroom window, watching me.

13.4

DAVID

What are you talking about?

SKYLAR

The same man that threatened me, he was outside my window last night. David- I think there might be more to this story than we know. Irving is a bad man. Something bad has happened here.

DAVID

I needed this piece done right now-

SKYLAR

What if he's killed people? What if he's killing these women too? If I'm risking my life for these girls- listen.

13.5C

Skylar places a pile of papers on David's desk, urging him to read them.

SKYLAR

I've printed off these papers. There's been a surge in disappearances near the city over the past few years. And look. They can all be connected to Irving. All of them. This girl- she went to school with him. And this woman, they grew up in the same neighborhood. And here-

DAVID

Skylar, stop.

13.4 13.2 13.3

14.

David slams his hands on the table and stands up. Skylar looks at him, completely perplexed.

DAVID

Let me remind you Skylar Parks- you are an intern at a sub-par media production company., not a detective. No body gives a shit about what you write. If this man's a murderer, then we'll let the police handle it, but unless you have an article about Michael Irving and all the women he's had sex with to put on my desk right now, then I want you out of my office.

Skylar now looks to David, terrified.

SKYLAR

I'm in danger. You know I'm in danger and you don't even care!

DAVID

I think you need to go home Skylar.

Sky's coworkers are watching Skylar now from the office space. David's office door has been left open and they can hear her frantic yelling. Tam gets up and walking towards the office, worried for her friend.

Skylar is staring at David, furious, then breaks her gaze and leaves.

Tam tries to stop Skylar on her way out, but she ignores her and keeps walking.

14.1 MS

14 INT. CAR- EVENING

14

14.2 MS  
We see the city disappearing in the distance through the back window of a car. We see Skylar in the backseat of the car. We hear a message from Jennifer on Skylar's phone.

14.3

JENNIFER

Hi honey, it's your mom. Millie called today. She told me about what happened at work. She's worried about you.

14.3  
14.3 CU  
We see Skylar still sitting in the back seat, the city now behind her. We then see that her parents are in the front, her mom in the front seat and looking behind to her daughter, smiling.

14.2

14.3

15.

JENNIFER (CONT'D)

You're dad and I are coming to pick you up. We miss you lots. We'll see you soon.

14A EXT. DRIVEWAY-NIGHT

14A

14A.1 WS

The car pulls into a driveway and they start to get out. Skylar grabs a backpack and a few bags out of the car then walks towards the front door and slams it behind her.

15 INT. DOCTORS OFFICE - DAY

15

15.1 MCS

Skylar and her parents are sitting in an office. There is a DOCTOR (50's, man, dark hair) sitting at a desk. Skylar is sitting with her knees to her chest, looking defeated.

15.2 WS

SKYLAR  
I haven't been sleeping well.  
Writing this piece for work is a big responsibility and it's causing me stress.

15.3 MCS

JENNIFER  
And her boss- David- he's told her to stop. He has someone else on the piece now. But she won't stop.

Skylar looks to her mom now, annoyed. We see quick flashes of her research. Words like murder and dead body pop out at her.

15.4 WS

SKYLAR  
There's more to this story about Irving- I know it. What if something really bad is happening to these girls?

Skylar hesitates, then looks to her parents before continuing.

SKYLAR (CONT'D)  
I was threatened. That has to mean something, doesn't it?

The doctor begins to write some notes down.

DOCTOR

That would scare anyone for sure. I want you to go see a psychologist Skylar. In the meantime, take a

15.4 M/S 15.2 15.1

16.

break from work. Focus on your sleep and getting back to a healthy routine.

The doctor pauses and looks to her parents.

DOCTOR (CONT'D)

My daughter will often have trouble sleeping when school becomes overwhelming. Sometimes something as simple as a night time tea can help.

16 INT. BEDROOM- DAY

16

16.1 M/S

16.2 W/C

Skylar is writing at her desk. Her laptop is open to a page about Michael Irving. She is writing furiously, and we hear the sound of her pencil on paper much louder than it should be. Skylar is scrolling through pages on her laptop and we see words like murder pop out. The background noise is getting louder as we experience the fear that Skylar is facing.

16.3 C/W

16.4 M/CW

ISAIAH  
I thought they told you to stop?

Skylar looks to Isaiah, who has walked up from behind her and is reading the papers that she has written on.

SKYLAR  
You know I can't.

Skylar grabs the papers back from Isaiah's hands, annoyed.

ISAIAH  
I know. How about a break? Let's get out of here.

SKYLAR  
My parents won't let me leave.

ISAIAH  
Who says they need to know?

Skylar looks to Isaiah who is now standing by the open window. She smiles then gets up and starts to climb out the window.

17 EXT. SUBURBAN STREETS- EVENING

17

17.1MFS

17.2WS

17.3MCU

Skylar and Isaiah are running down the street together, holding hands. They stop in the street and dance. Through a montage, we see them enjoying each other's company, going between them walking together and dancing on the street.

17.

17A EXT. PARK- EVENING

17A

17A.MWS

Isaiah and Skylar are sitting on a swing set. The sun has set and the park is empty.

17A.ZW 17A.BW

ISAIAH

Don't let them make you stop with your writing. It's good. Really good.

SKYLAR

Maybe they're right though- what is Michael Irving really just a creepy old man? and I need to give up on this idea of him being a murderer?

ISAIAH

Skylar Parks- I have never met anyone more perfect in my entire life. You are funny and smart and incredibly dedicated to anything you set your mind to. The day that someone like that gives up is the day the world will end.

Skylar smiles, then thinks for a minute before speaking again.

SKYLAR

And what if he is as bad as I think he is? What if I get hurt?

ISAIAH

I'll protect you. Whatever it takes.

18

EXT. PARENT'S HOUSE FRONT STEPS - NIGHT

18

18.1MFS

Skylar and Isaiah are standing outside of her front door.

ISAIAH

Thank you for spending some time with me today.

SKYLAR

18.1 MFS

18.

No, thank you. I needed it.

Isaiah kisses Skylar.

The two smile at each other nervously.

ISAIAH

I love you.

SKYLAR

I love you too.

Skylar turns to enter her home.

18A INT. PARENT'S HOUSE FOYER- NIGHT

18A

18A.1 MFS

Skylar enters through the front door. Jennifer and Bruce are both sitting on the couch but stand up as soon as they see their daughter.

18A.2 MFS

JENNIFER

Skylar! Where have you been?

SKYLAR

I just went for a walk.

JENNIFER

We didn't see you leave. We were so worried.

SKYLAR

Calm down mom. I'm 22. I can go for a walk without dying.

Skylar begins to walk away, heading for her room.

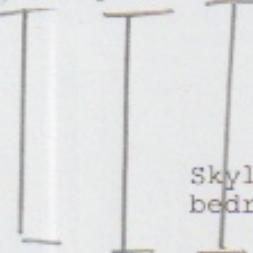
84.3 CU

BRUCE

Honey- your mom made you some of that night time tea. Take it to your room with you, try to get some sleep.

18A.1 18A.2 18A.3

19.



Skylar picks up the tea from the table and goes to her bedroom.

19 INT. BEDROOM-NIGHT

19

19.1 MS 19.2 MCU  
19.3 MS 19.4 MCU  
19.5 MS 19.6 MCU  
19.7 MCU

Skylar is sitting at her desk and looking in the mirror. She has a confused look. She doesn't recognize herself. She thinks she sees someone behind her, when she turns they are gone.

She takes a sip of tea and begins to scream in pain.

Jennifer and Bruce run into the bedroom.

19.7 MCU

JENNIFER  
What's going on?!

SKYLAR  
It hurts!

Skylar continues to scream in pain.

Fade to black.

20 INT. PARENT'S HOUSE LIVING ROOM - NIGHT

20

20.1 MS

Skylar wakes up on the couch in her parents house. The TV is on. The news is playing.

REPORTER  
One more body found, and people are now wondering if this could have anything to do with Michael Irving...

20.2 MS

JENNIFER  
Oh good, you're awake.

Jennifer and Bruce walk into the living room. The TV goes silent.

20.1 20.2

20.

SKYLAR

What happened? I was poisoned!

Jennifer sits down beside her daughter. Bruce is standing by the couch.

JENNIFER

Honey, there was no poison. Your father and I both drank that tea, it's completely fine. You've had that tea before.

Jennifer hesitates and looks to Bruce before continuing.

JENNIFER

We're going to see that psychologist in the morning.

SKYLAR

You guys think I'm crazy...

BRUCE

No one thinks you're crazy. We just want to figure this all out.

SKYLAR

I'm going to my room.

BRUCE

You're mom made dinner-

SKYLAR

I'm not eating anything that she makes!

Skylar leaves. Behind her, the TV is off.

21 INT. BEDROOM - NIGHT

21

21.1 MCU

Skylar is sitting at her desk. The clock says 2am. Her laptop is open and she is reading about Michael Irving. The window opens and someone starts to climb through. She jumps, but turns around to see that it is Isaiah.

SKYLAR

What are you doing here?

21.2 M/S

ISAIAH

I got your text. You were poisoned, Sky. You can't stay here.

21.1 21.2

21.

SKYLAR

No. Maybe I should. What if I'm being crazy? Why would my parents even poison me? None of this makes sense.

ISAIAH

I don't know, but we'll figure this out. I promised I'd protect you.

22 INT. PARENT'S HOUSE KITCHEN - NIGHT

22

22.1MS 22.2AS Isaiah and Skylar have sneaked downstairs into the kitchen of her parents house where they start to look through the cupboards.

SKYLAR

It was something in the tea. It felt like my insides were being ripped apart.

The two keep looking through the cupboards. Skylar is looking in the tea bag boxes.

ISAIAH

I found rat poison back here.

SKYLAR

Maybe they've had a rat problem.

Isaiah pulls a lot of bags of rat poison out of the cupboard.

ISAIAH

That must be a pretty big rat problem.

23 EXT. OUTSIDE PARENT'S HOUSE- NIGHT

23

23.1MS

Isaiah and Skylar have run out of the house. They are rushing towards a on the street.

ISAIAH

We have to get out of here Sky. I don't know how your parents go involved in all of this, but we can't trust them. I need to take you far away, somewhere that you're safe, where they can't find you.

Skylar and Isaiah stop outside of a car that is parked on the street.

23.1MS

22.

SKYLAR

I can't just leave. We have to at least tell Millie about this. They could hurt her.

Isaiah hesitates.

SKYLAR

She's my little sister Iz. You protect me and I protect her. We need to go back into the city.

24.1MS

24 EXT. ISAIAH'S CAR- NIGHT

24

24.2C

Skylar and Isaiah are in the car together. It is raining and there is a flash of lighting. They pull over and Skylar jumps out of the car.

24.3MS

SKYLAR

I'll be right back.

24A INT. MILLIE'S BEDROOM- NIGHT

24A

24A.1MS

Millie is sleeping but gets startled by Skylar waking her up.

MILLIE

Sky? What are you doing here? What time is it?

24A.2MS

SKYLAR

Hey. I need you to come with me okay? I was poisoned and you could be in danger. It has something to do with that piece about Irving.

MILLIE

What? Where are mom and dad? Where are you going?

SKYLAR

Mom and dad are a part of this somehow. We can trust them, not yet at least. I'm so sorry Mills, I didn't know that this would happen.

24A.1 24A.2

23.

MILLIE

Skylar you're insane. If you're in danger then mom and dad will help. I'm calling them.

SKYLAR

Millie! You can't!

24B EXT. OUTSIDE APARTMENT- NIGHT

24B

24B.1 MS

Skylar runs back to the car.

ISAIAH

Where's Millie?

Skylar shakes her head, frustrated.

SKYLAR

Just go, Isaiah. Go!

They hear sirens from a distance and Skylar gets scared they're coming for her.

ISAIAH

Hey- don't worry. I'll get us out of the city safely.

Isaiah starts driving, and the car pulls away.

25 EXT. APARTMENT PARKING - NIGHT

25

251

Millie is running outside to her car. She dials a number on the phone and then puts it to her ears.

MILLIE

Mom! Something's wrong with Sky. She just showed up at our apartment in the city. Says that you guys are poisoning her.

25A INT. PARENT'S HOUSE - NIGHT

25A

25A.1

Jennifer and Bruce are sleeping when Jennifer wakes up to answer the phone.

JENNIFER

Slow down. Skylar was there? When?

Jennifer is in bed and wakes up Bruce who is sleeping beside her.

25B INT. MILLIE'S CAR- NIGHT

25B

25B.1

Millie is getting in her car, still talking on the phone to her mom.

MILLIE

Yes. Like a minute ago. She just drove away in a car that I don't recognize.

25C INT. PARENT'S BEDROOM - NIGHT

25C

25C.1

JENNIFER

Your dad and I are going to the police station.

25D EXT. MILLIE'S CAR-NIGHT

25D

25D.1

MILLIE

Okay, I'm coming too.

Millie starts her car.

25E INT. PARENT'S HOUSE- NIGHT

25E

25E.1

JENNIFER

No, come back here. You can wait for Skylar just in case she comes back.

Jennifer has walked into Skylar's room and sees that her bed is empty. She runs back into her room where her and Bruce are rushing to get ready.

25F INT. MILLIE'S CAR- NIGHT

25F

25F.1

MILLIE

Yeah. Okay.

25F-1

25.

Millie hangs up the phone and starts to drive away.

26.1MS 26 INT. ISAIAH'S CAR- NIGHT

26

26.2M<sup>S</sup> Skylar and Isaiah are still driving together. We see the city in the distance again. The sky is starting to get lighter. They are happy and smiling.

26.3CU

ISAIAH  
Where should we go?

SKYLAR

There's this bridge. We stopped there once on the way to my uncles cottage. I don't know what it was- but that day was perfect.

Skylar pauses to look at Isaiah.

SKYLAR (CONT'D)  
I want to go back.

Isaiah smiles at Skylar, and they continue driving.

27.1 27 INT. FRONT DOOR

27

27.2

Millie arrives at her parents house and walks through the kitchen. We see the "rat poison" on the counter still, but they are just regular bags of rice.

27A.1 MS 27A.2 CU 27A.3CU

27A

Millie goes inside the room Skylar has been staying in. She sees Skylar's work and picks it up.

27A.3CU

We see a pile of pages with words and drawings that don't make sense.

28 INT. ISAIAH'S CAR - DAWN

28

28.1MS 28.2CU 28.3MCU

Skylar is looking out the window in Isaiah's car. The sun is rising. She looks over to Isaiah and smiles.

28A INT. MILLIE'S CAR - DAWN

28A

26.

28A.1 MCL  
28A.2 MS

28A.3 MS

Millie is stuck in traffic as she drives back into the city. The work she saw in Skylar's room is on the seat beside her. Millie looks over at it. There is a lot written about a bridge. It is still raining and thundering.

In the distance we see a large bridge.

**28B EXT. RURAL BRIDGE- DAWN**

**28B**

28B.1 WS

Isaiah's car pulls over on the side of the road. We see the green bridge in front of them, and the two get out of the car. They walk towards the bridge together. Skylar is excited.

28B.2 M  
28B.3 WS

**SKYLAR**

We would throw sticks over one side, and the first stick to make it across to the other side was the winner. Sometimes there would be people jumping off into the water, but mom never let us.

**ISAIAH**

Let's do it. Let's jump. It'll be fun.

Skylar smiles and starts taking off her clothes.

29.1 MCL

**29**

29.2 MS

Millie is now frantically driving. The city bridge is right in front of her. She drives onto it.

**30**

**EXT. RURAL BRIDGE - DAWN**

**29**

30.1 MS

**30.2**

Skylar is smiling at Isaiah and she starts to climb over the wedge of the bridge. She looks out into the water for a long moment.

30.3 ECW

Skylar hears a scream and turns around quickly.

**31**

**EXT. CITY BRIDGE - DAWN**

**31**

31.1 ECU

31.2 WS

Skylar is standing at sidewalk on a highway bridge.

**MILLIE**

**SKYLAR!**

31.2ws

27.

31.3ws Skylar turns around and she is suddenly on the edge of the bridge.

MILLIE (CONT)  
SKYLAR! PLEASE. PLEASE DON'T  
JUMP. Get down from there!

31.4ws Skylar is now alone, Isaiah is gone.

The police show up.

POLICE (OFF CAMERA)  
Skylar Parks. You are under arrest  
for the theft of a vehicle. You have  
the right to remain-

The police officers' words fade.

Skylar is looking around for Isaiah, screaming his name.  
Everything is in slow motion.

She closes her eyes and the scene fades to black.

32 INT. THERAPIST'S OFFICE - DAY

32

32.1ws

32.2ws FLASH FORWARD - 6 MONTHS LATER

We see the city bridge from outside of the window. The shot pans to reveal Skylar, who is sitting on the couch in her THERAPIST's (30's, man, brown hair and a kind face) office. The space is clean and there are plants everywhere. Inspirational posters line the wall.

THERAPIST  
So- it's been six months. Congrats.

SKYLAR  
(smiles) Thanks.

THERAPIST  
How are you today?

SKYLAR  
I'm okay. Getting better.

THERAPIST  
Are you scared ever? Do you worry  
that they will still find you?

Skylar is distracted, looking into the hallway.

32.1

32.2

28.

SKYLAR

No. They weren't real. I know that.

The therapist sees Skylar looking out into the hallway.

THERAPIST

Is he here?

32.3

Skylar looks into the hallway where she sees Isaiah watching her.

SKYLAR

Yes.

Skylar looks back to her therapist.

SKYLAR

I miss him sometimes. Talking to him, hearing him tell me that it will all be okay. Everything would always be okay when I was with him. I definitely miss that.

THERAPIST

Anyone would. But his words aren't real, right? He isn't real?

Skylar looks to Isaiah again, who is still standing in the hall.

SKYLAR

No, he's not.

Isaiah walks away and disappears.

FADE TO BLACK.

# STORYBOARDS

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 4

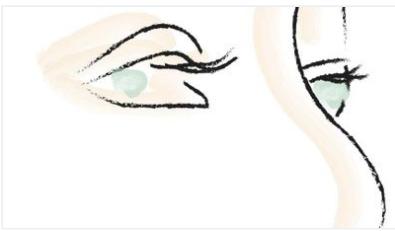


Ryerson University

## 1 · EXT. RURAL BRIDGE - DAY

4 Shots

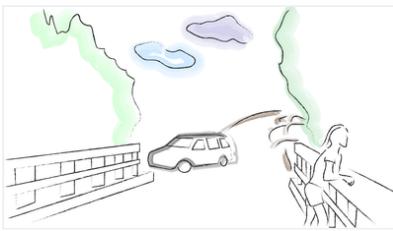
### Scene 1 > Shot 1



ECU · Eye Level · Static

Skylar's eyes

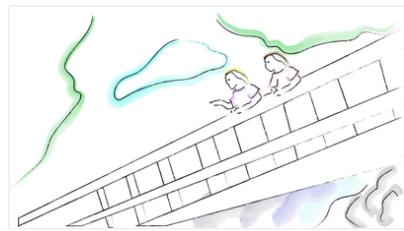
### Scene 1 > Shot 2



WS · LA · Static

Skylar at the bridge, family (3) getting out of car parked on the side of the road

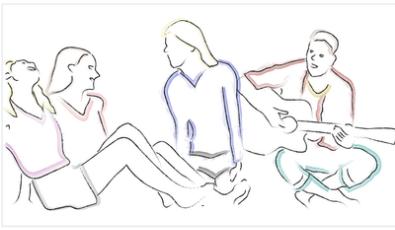
### Scene 1 > Shot 3



WCU · Shoulder Level · Static

Skylar and family leaning over edge of bridge

### Scene 1 > Shot 4



WS · Ground Level · Static

Family sitting and laughing together

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 8



Ryerson University

## 2 · INT. APARTMENT BEDROOM - MORNING

8 Shots

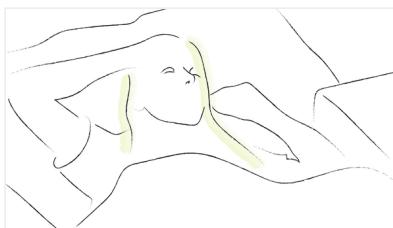
### Scene 2 > Shot 1



WCU · Rack Focus · Static

Alarm clock

### Scene 2 > Shot 2



WCU · Overhead · Static

Skylar in bed

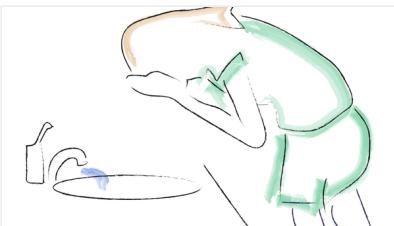
### Scene 2 > Shot 3



WCU · Rack Focus · Tracking

Alarm clock, Skylar behind getting out of bed

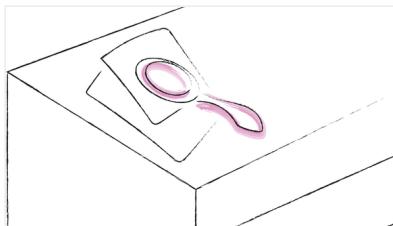
### Scene 2 > Shot 4



MS · Hip Level · Static

Skylar washing her face

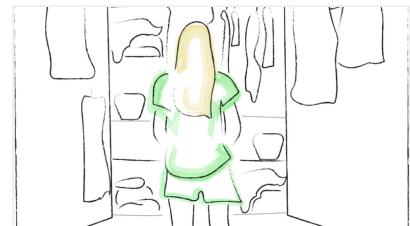
### Scene 2 > Shot 5



CU · HA · Static

Skylar grabbing her hairbrush

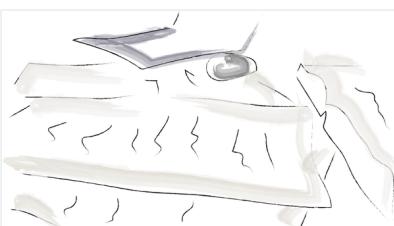
### Scene 2 > Shot 6



MS · Hip Level · Static

Skylar deciding what to wear

### Scene 2 > Shot 7



CU · HA · Static

Skylar grabbing papers on a desk

### Scene 2 > Shot 8



MS · Hip Level · Static

Skylar leaving her room

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 4



Ryerson University

## 3 · EXT. CITY STREETS - MORNING

4 Shots

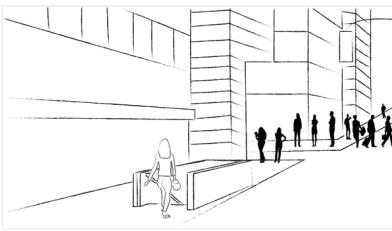
### Scene 3 > Shot 1



WS · LA · Static

Skylar walking down the street

### Scene 3 > Shot 2



WS · Shoulder Level/Single · Tracking

Skylar entering the underground subway platform

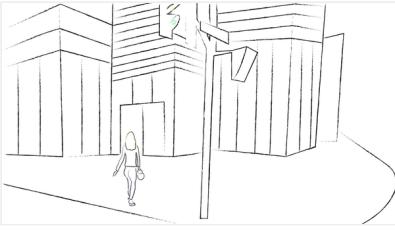
### Scene 3 > Shot 3



MS · Shoulder Level/Single · Tracking

Skylar exiting the subway platform

### Scene 3 > Shot 4



WCU · Eye Level · Static

Skylar walking towards her work building

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 8

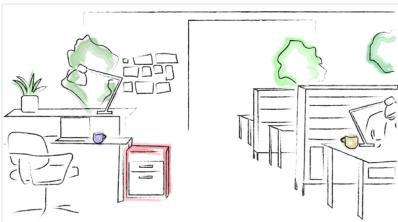


Ryerson University

## 4 · INT. OFFICE - DAY

8 Shots

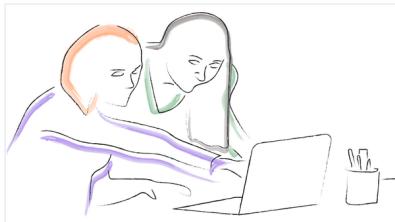
### Scene 4 > Shot 1



WS · HA · Static

Full shot of the office space

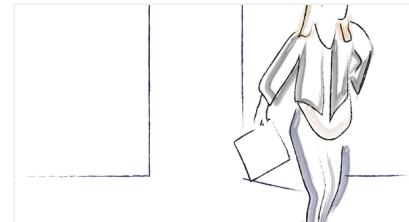
### Scene 4 > Shot 2



MCS · Eye Level · Static

Tam and coworker looking at a computer screen

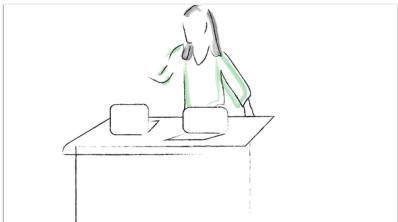
### Scene 4 > Shot 3



MS · Shoulder Level · Static

Skylar walking in

### Scene 4 > Shot 4



MS · Shoulder Level/Single · Static

Tam walking towards/standing by her desk

### Scene 4 > Shot 5



MCU · OTS/Shoulder Level · Tilt

Skylar sitting at her desk

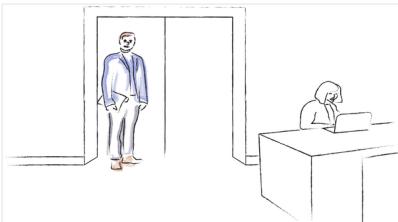
### Scene 4 > Shot 6



MCU · OTS/Rack Focus/Shoulder Level · Tilt

Tam sitting at her desk

### Scene 4 > Shot 7



MFS · Shoulder Level · Static

David by his office door

### Scene 4 > Shot 8



MCS · Hip Level · Static

David closing the door

# STORYBOARDS

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 3

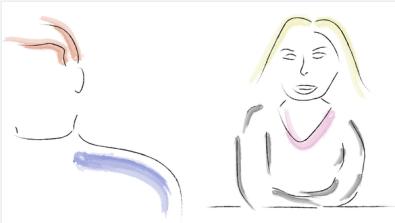


Ryerson University

## 5 · INT. DAVID'S OFFICE - DAY

3 Shots

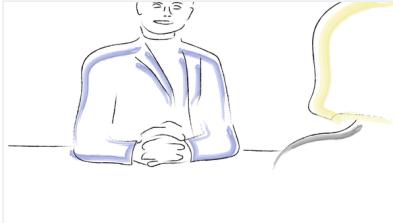
### Scene 5 > Shot 1



MCU · OTS · Tilt

Skylar sitting across from David

### Scene 5 > Shot 2



MCU · OTS/Shoulder Level · Tilt

David sitting at desk

### Scene 5 > Shot 3



MFS · 2-Shot · Static

Skylar and David sodding across from one another

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 3

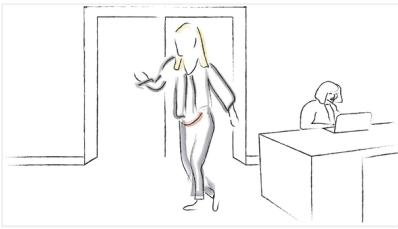


Ryerson University

## 6 · INT. OFFICE - DAY

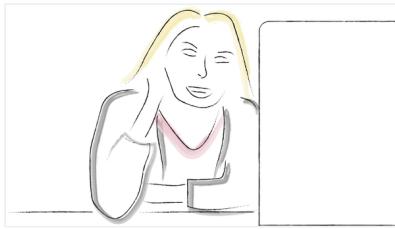
3 Shots

### Scene 6 > Shot 1



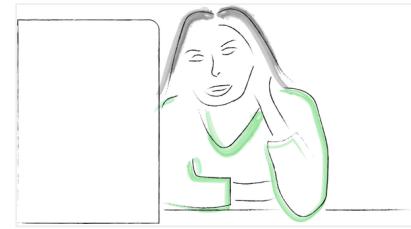
Skylar walking out of David's office

### Scene 6 > Shot 2



Skylar sitting down

### Scene 6 > Shot 3



Tam sitting down

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 6

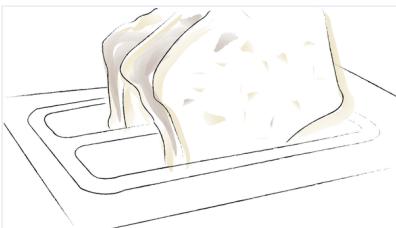


Ryerson University

## 7 · INT. APARTMENT KITCHEN - NIGHT

6 Shots

### Scene 7 > Shot 1



ECU · Eye Level/Shoulder Level · Static

Toast popping out of a toaster

### Scene 7 > Shot 2



MCU · Hip Level · Tracking

Millie buttering toast- walks to table and sits

### Scene 7 > Shot 3



MS · LA · Static

Skylar sitting at the island table across from Millie

### Scene 7 > Shot 4



MS · LA · Tracking

Millie sitting across from Skylar

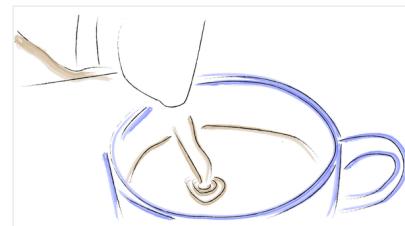
### Scene 7 > Shot 5



MS · Hip Level · Tracking

Skylar getting coffee and then turning to pour it

### Scene 7 > Shot 6



CU · HA/Overhead · Static

Coffee pouring into mug

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 6

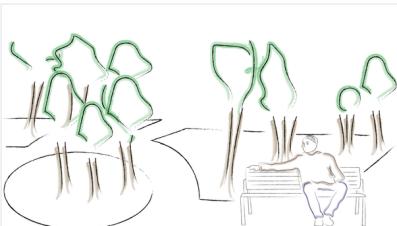


Ryerson University

## 8 · EXT. PARK - MORNING

6 Shots

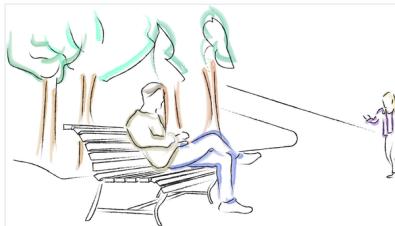
### Scene 8 > Shot 1



FS · LA · Pan

Isaiah sitting on a bench

### Scene 8 > Shot 2



MFS · POV/LA/Eye Level · Static

Skylar walking towards Isaiah

### Scene 8 > Shot 3



MS · OTS/2-Shot/Shoulder Level · Static

Skylar talking, sitting down

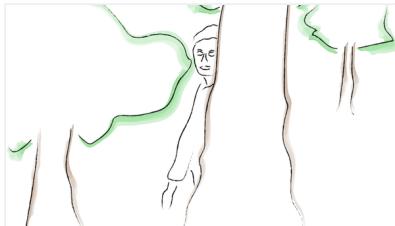
### Scene 8 > Shot 4



MS · OTS/2-Shot/Shoulder Level · Static

Isaiah talking ,sitting down

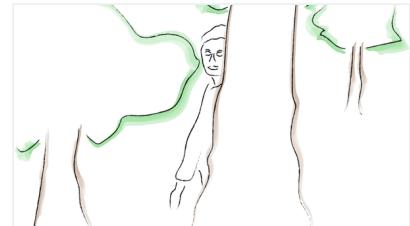
### Scene 8 > Shot 5



WCU · Shoulder Level · Tracking

Man behind a tree

### Scene 8 > Shot 6



CU · OTS/Eye Level · Static

Skylar

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 3

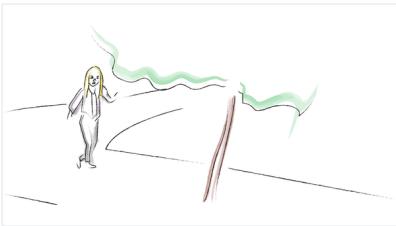


Ryerson University

## 9 · EXT. SIDEWALK - MORNING

3 Shots

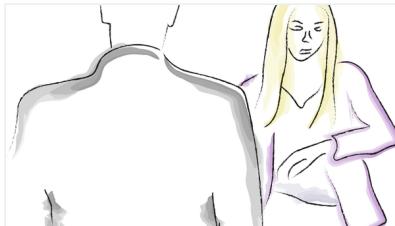
### Scene 9 > Shot 1



WS · LA · Static

Skylar walking, turning the corner

### Scene 9 > Shot 2



MCU · OTS/2-Shot/Shoulder  
Level · Tracking

Skylar bumping into Will

### Scene 9 > Shot 3



MCU · OTS/2-Shot/Shoulder  
Level · Tracking

Will

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 2

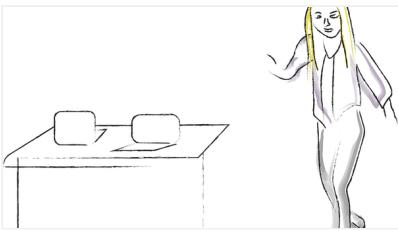


Ryerson University

## 10 · INT. OFFICE - DAY

2 Shots

### Scene 10 > Shot 1



FS · 2-Shot/Hip Level/Single · Static

Skylar walking into the office

### Scene 10 > Shot 2



MS · Hip Level · Static

Tam sitting, watching Skylar pass her

# STORYBOARDS

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 3



Ryerson University

## 10A · INT. DAVID'S OFFICE - DAY

3 Shots

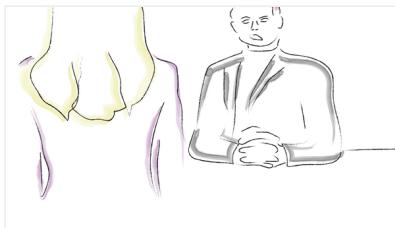
### Scene 10A > Shot 1



MS · Hip Level · Static

Skylar walking into David's office

### Scene 10A > Shot 2



MS · OTS/Eye Level · Static

David sitting at his desk

### Scene 10A > Shot 3



MCU · OTS · Static

Skylar sitting across from David

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 8

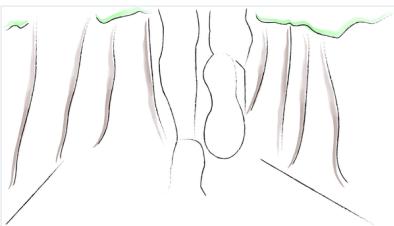


Ryerson University

## 11 · EXT. PARK - NIGHT

8 Shots

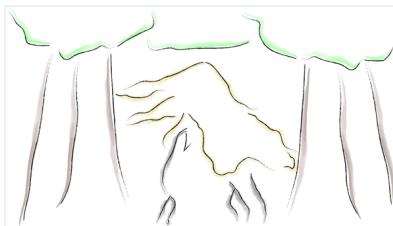
### Scene 11 > Shot 1



CU · Ground Level · Tracking

Skylar's legs running

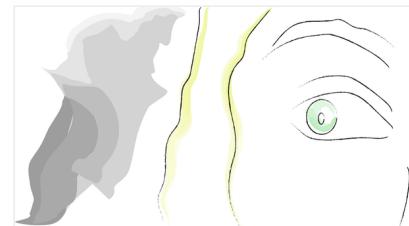
### Scene 11 > Shot 2



CU · Eye Level · Tracking

Skylar looking behind her as she runs

### Scene 11 > Shot 3



ECU · Eye Level · Tracking

Skylar's eyes

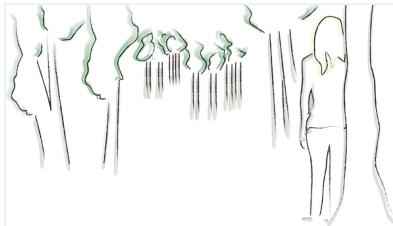
### Scene 11 > Shot 4



WS · Knee Level · Tracking

Skylar in the field

### Scene 11 > Shot 5



WCU · Eye Level/Knee Level · Tracking

Skylar in the field- alternate angle

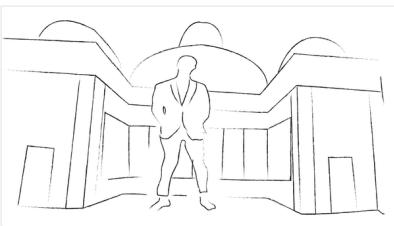
### Scene 11 > Shot 6



CU · Eye Level · Tracking

Skylar in the courtyard

### Scene 11 > Shot 7



MFS · LA · Static

David standing

### Scene 11 > Shot 8



MCU · HA · Static

Skylar in front of David, on the ground in pain

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 6

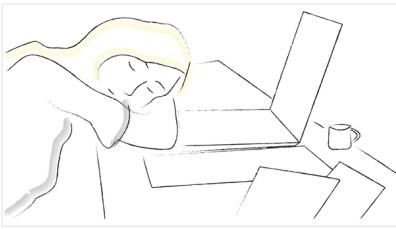


Ryerson University

## 12 · INT. APARTMENT BEDROOM - NIGHT

6 Shots

### Scene 12 > Shot 1



MS · LA · Static

Skylar wakes up at her desk

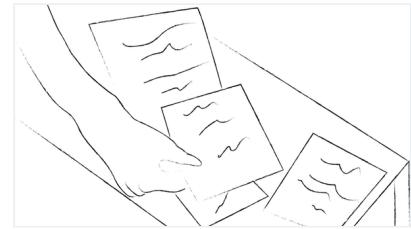
### Scene 12 > Shot 2



MS · Hip Level · Static

Skylar sitting at her desk

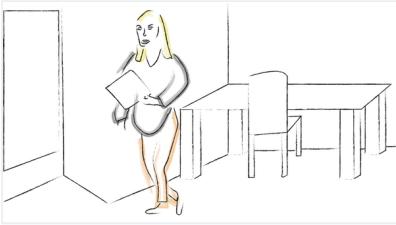
### Scene 12 > Shot 3



MCU · HA/Shoulder Level · Tracking

Skylar grabbing a paper from her desk

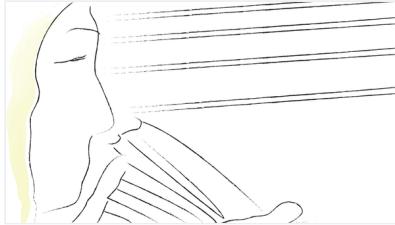
### Scene 12 > Shot 4



MFS · POV · Tracking

Skylar walking towards her bed

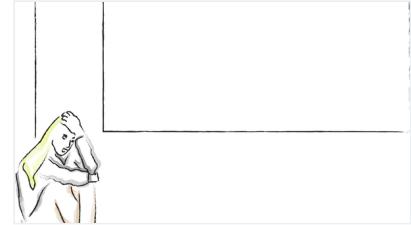
### Scene 12 > Shot 5



EWS · POV · Tracking

Skylar- from outside looking in

### Scene 12 > Shot 6



WCU · Eye Level · Static

Skylar ducking beneath the window

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 5



Ryerson University

## 13 · INT. DAVID'S OFFICE - DAY

5 Shots

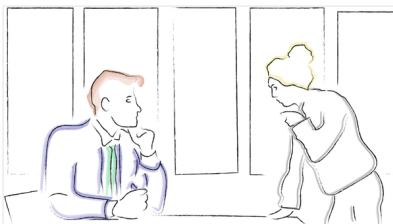
### Scene 13 > Shot 1



MFS · Shoulder Level · Pan

Skylar walking into the office

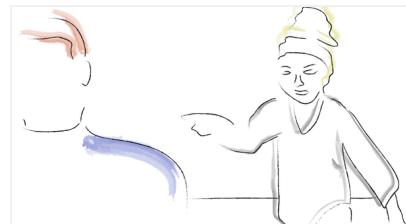
### Scene 13 > Shot 2



MS · 2-Shot/Hip Level · Static

Skylar standing across from David

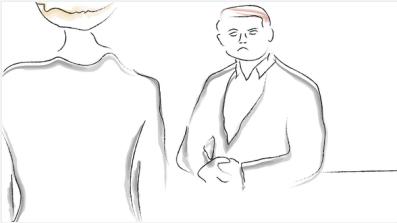
### Scene 13 > Shot 3



MS · Shoulder Level · Static

Skylar standing at the desk

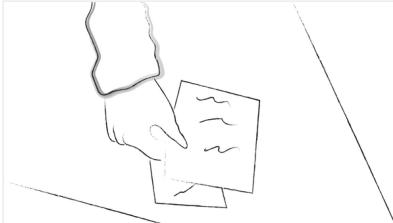
### Scene 13 > Shot 4



MS · Hip Level · Static

Skylar in David's door

### Scene 13 > Shot 5



CU · HA · Tracking

Skylar handing David papers

# Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:25am

Shots: 3

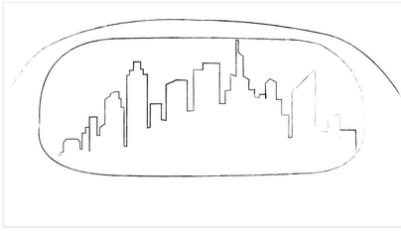


Ryerson University

## 14 · INT. CAR - EVENING

3 Shots

### Scene 14 > Shot 1



MS · Eye Level · Tracking

City skyline through the back window

### Scene 14 > Shot 2



MS · Eye Level · Static

Jennifer smiling in the front seat

### Scene 14 > Shot 3



CU · POV/HA · Static

Skylar looking out the window

# 📸 Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:25am

Shots: 1

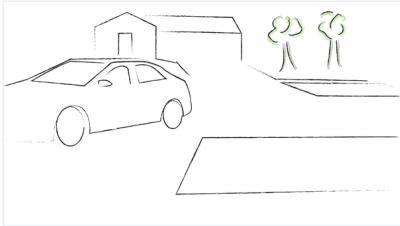


Ryerson University

14A · EXT. DRIVEWAY - NIGHT

1 Shot

Scene 14A > Shot 1



WS · LA · Static

Car pulling into the driveway, Skylar getting out

# Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:25am

Shots: 4



Ryerson University

## 15 · INT. DOCTORS OFFICE - DAY

4 Shots

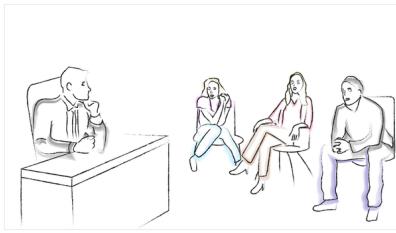
### Scene 15 > Shot 1



MCS · Eye Level · Static

Skylar talking

### Scene 15 > Shot 2



WS · Eye Level · Tracking

Jennifer, Bruce, Skylar and the doctor

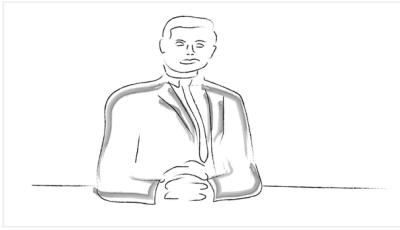
### Scene 15 > Shot 3



MCS · 2-Shot/Eye Level · Static

Jennifer and Bruce

### Scene 15 > Shot 4



MS · Shoulder Level/Single · Static

Doctor sitting at his desk

# Storyboards

Script: Love Me Anyways

Created: Wed, Apr 8, 2020 @ 12:34am

Shots: 5

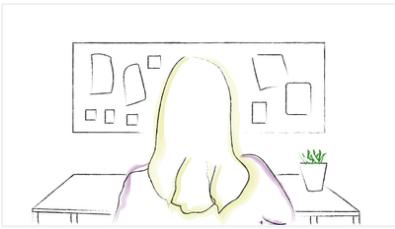


Ryerson University

## 16 · INT. BEDROOM - DAY

5 Shots

### Scene 16 > Shot 1



MFS · LA/HA · Dolly in

Skylar sitting at her desk

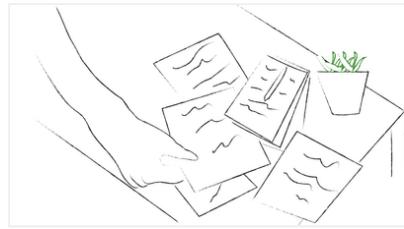
### Scene 16 > Shot 2



WCU · LA/Eye Level · Static

Skylar looking at her laptop screen

### Scene 16 > Shot 3



CU · Shoulder Level · Tracking

Skylar grabbing and writing on papers from her desk

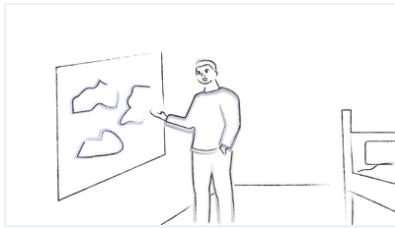
### Scene 16 > Shot 4



MCU · 2-Shot/Eye Level · Static

Isaiah behind Skylar

### Scene 16 > Shot 5



MS · Hip Level · Static

Isaiah at the window

# STORYBOARDS

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 3

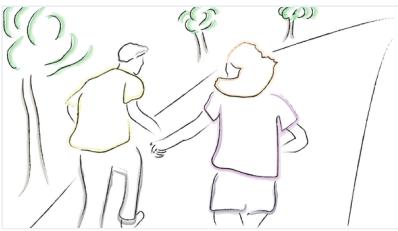


Ryerson University

## 17 · EXT. SUBURBAN STREETS - DAY

3 Shots

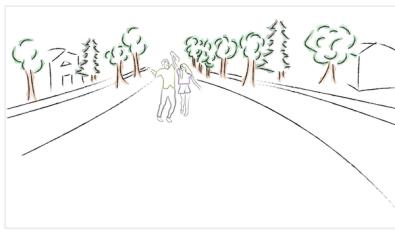
### Scene 17 > Shot 1



MFS · HA/Shoulder Level · Tilt

Skylar and Isaiah running down the street together

### Scene 17 > Shot 2



WS · Eye Level · Tracking

Isaiah and Skylar dancing in the street together

### Scene 17 > Shot 3



MCU · Eye Level · Static

Isaiah and Skylar laughing together

# Storyboards

Script: Love Me Anyways

Created: Tue, Apr 7, 2020 @ 10:51pm

Shots: 3

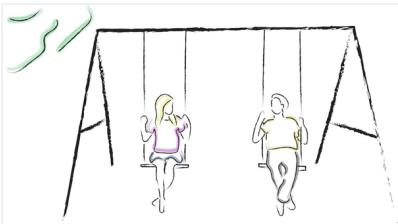


Ryerson University

## 17A · EXT. PARK - EVENING

3 Shots

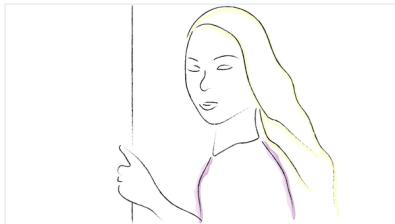
### Scene 17A > Shot 1



WS · LA/Knee Level · Static

Isaiah and Skylar sitting on the swings

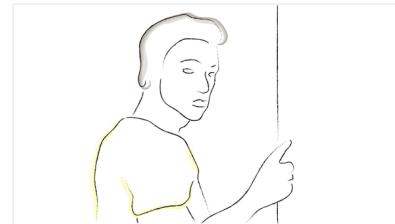
### Scene 17A > Shot 2



CU · OTS/Eye Level · Static

Skylar looking at Isaiah

### Scene 17A > Shot 3



CU · OTS/Eye Level · Static

Isaiah looking at Skylar

# 📸 Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

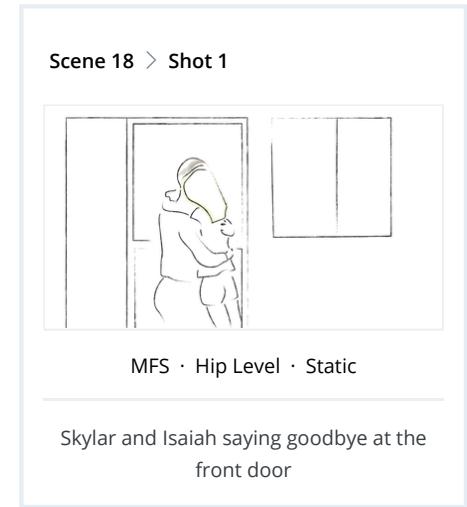
Shots: 1



Ryerson University

## 18 · EXT. PARENT'S HOUSE FRONT STEPS - NIGHT

1 Shot



# Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 3

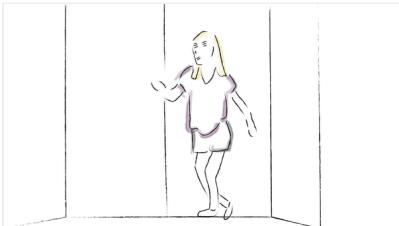


Ryerson University

## 18A · INT. PARENT'S HOUSE FOYER - NIGHT

3 Shots

### Scene 18A > Shot 1



MS · Shoulder Level · Tracking

Skylar walking in through the door to the kitchen

### Scene 18A > Shot 2



MS · 2-Shot · Static

Jennifer and Bruce in the Kitchen

### Scene 18A > Shot 3



CU · HA · Tracking

Skylar picking up the mug

# Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

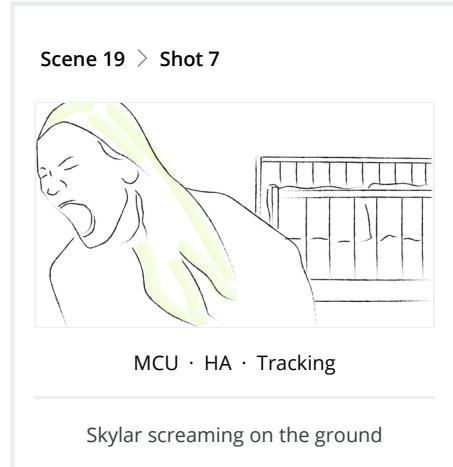
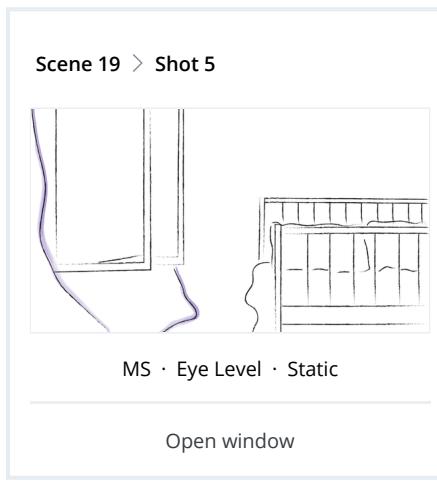
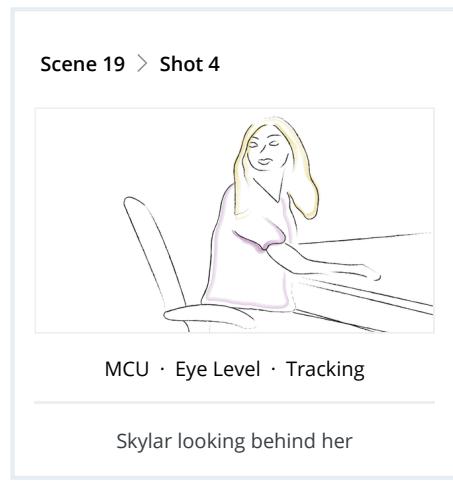
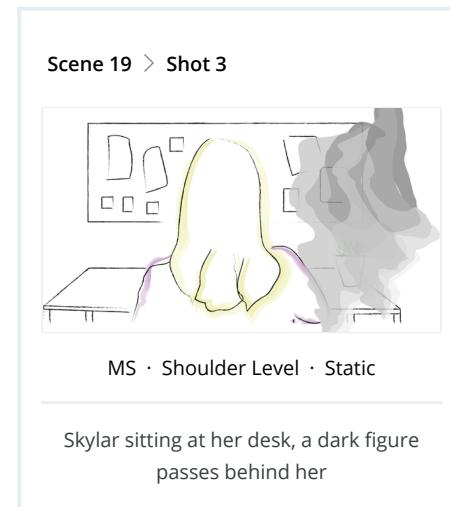
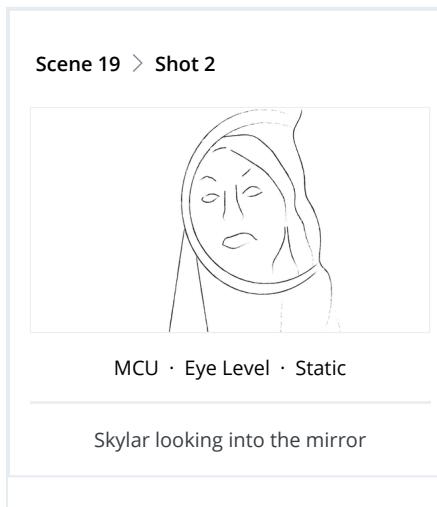
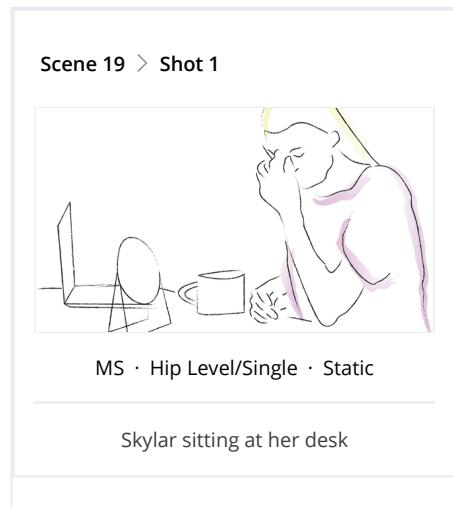
Shots: 7



Ryerson University

## 19 · INT. BEDROOM - NIGHT

7 Shots



# 📸 Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 2

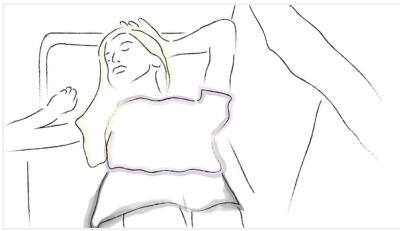


Ryerson University

## 20 · INT. PARENT'S HOUSE LIVING ROOM - NIGHT

2 Shots

### Scene 20 > Shot 1



MS · HA/Hip Level · Static

Skylar waking up on the couch

### Scene 20 > Shot 2



MS · LA · Static

Jennifer and Bruce walking into the living room

# Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 2

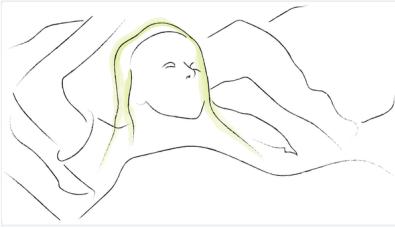


Ryerson University

## 21 · INT. BEDROOM - NIGHT

2 Shots

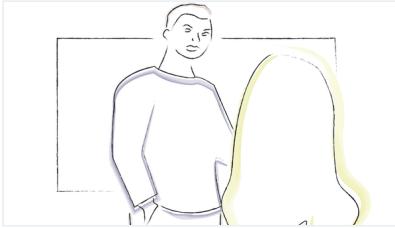
### Scene 21 > Shot 1



MCU · HA/Eye Level · Static

Skylar sleeping in bed

### Scene 21 > Shot 2



MS · OTS/Hip Level · Static

Isaiah standing in front of Skylar

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 3

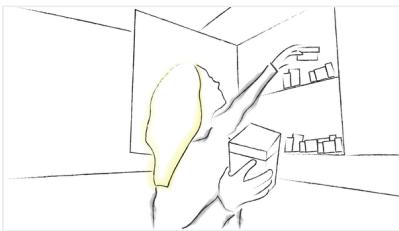


Ryerson University

## 22 · INT. PARENT'S HOUSE KITCHEN - NIGHT

3 Shots

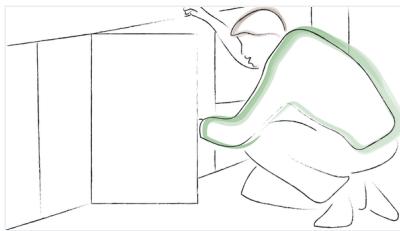
### Scene 22 > Shot 1



MS · Eye Level · Static

Skylar looking through the tea cupboard

### Scene 22 > Shot 2



MS · POV · Static

Isaiah looking through the island cupboard

### Scene 22 > Shot 3



MFS · Shoulder Level · Static

Skylar and Isaiah standing by the island counter with rat poison in front of them

# 📸 Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

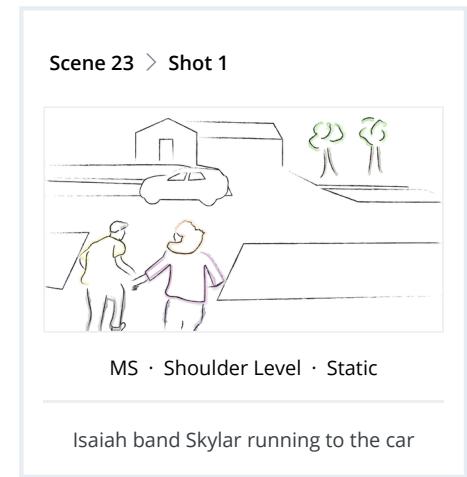
Shots: 1



Ryerson University

## 23 · EXT. OUTSIDE PARENT'S HOUSE - NIGHT

1 Shot



# 📸 Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 3



Ryerson University

## 24 · EXT. ISAIAH'S CAR - NIGHT

3 Shots

### Scene 24 > Shot 1



MS · Hip Level/Ground Level · Static

Isaiah driving

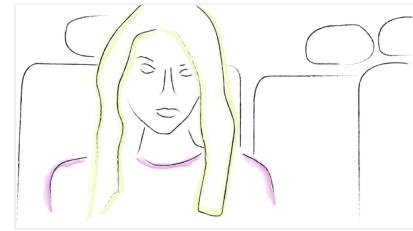
### Scene 24 > Shot 2



CU · OTS · Tracking

Isaiah

### Scene 24 > Shot 3



MS · Shoulder Level · Static

Skylar in the front seat

# Storyboard

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 2

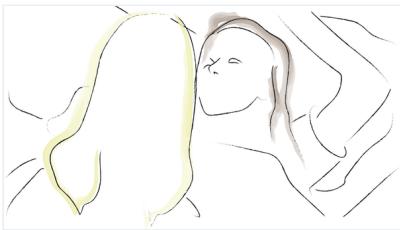


Ryerson University

## 24A · INT. MILLIE'S BEDROOM - NIGHT

2 Shots

### Scene 24A > Shot 1



MS · OTS/HA · Static

Skylar leaning over Millie as she sleeps

### Scene 24A > Shot 2



MS · LA · Tracking

Skylar leaning over Millie

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 1



Ryerson University

## 25 · EXT. APARTMENT PARKING - NIGHT

1 Shot

Scene 25 > Shot 1



MS · Shoulder Level · Static

Millie getting in her car

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 1



Ryerson University

## 25A · INT. PARENT'S HOUSE - NIGHT

1 Shot

Scene 25A > Shot 1



MS · LA · Tracking

Jennifer speaking on the phone in bed

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 1

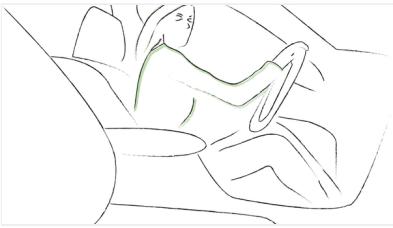


Ryerson University

## 25B · INT. MILLIE'S CAR - NIGHT

1 Shot

Scene 25B > Shot 1



MS · LA · Static

Millie in her car

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 1



Ryerson University

## 25C · INT. PARENT'S BEDROOM - NIGHT

1 Shot

Scene 25C > Shot 1



MS · LA · Tracking

Jennifer sitting up in bed, speaking on the phone

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:03am

Shots: 1



Ryerson University

## 25D · EXT. MILLIE'S CAR - NIGHT

1 Shot

Scene 25D > Shot 1



MS · Eye Level · Tracking

Millie in her car on the phone

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 1



Ryerson University

## 25E · INT. PARENT'S HOUSE - NIGHT

1 Shot

Scene 25E > Shot 1



MS · LA · Tracking

Jennifer getting out of bed

# 📸 Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 1



Ryerson University

25F · INT. MILLIE'S CAR - NIGHT

1 Shot

Scene 25F > Shot 1



MS · Eye Level · Static

Millie starting to drive

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 3



Ryerson University

## 26 · INT. ISAIAH'S CAR - NIGHT

3 Shots

### Scene 26 > Shot 1



MS · Shoulder Level · Static

Isaiah driving

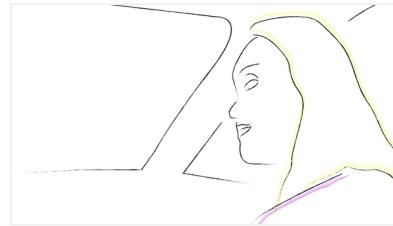
### Scene 26 > Shot 2



MS · Eye Level · Static

Skylar in the passenger street

### Scene 26 > Shot 3



CU · OTS/Eye Level · Static

Skylar in the front

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 2

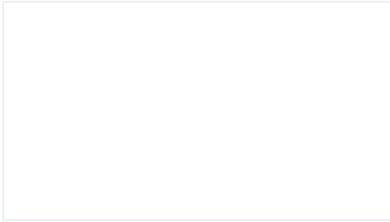


Ryerson University

## 27 · INT. FOYER/KITCHEN - NIGHT

2 Shots

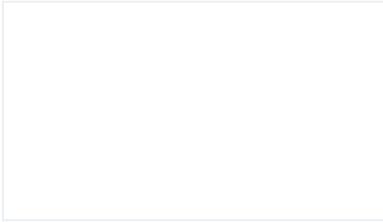
Scene 27 > Shot 1



MFS · LA · Static

Millie entering her parent's home

Scene 27 > Shot 2



MCU · Eye Level · Tracking

Millie walking up the stairs

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 3

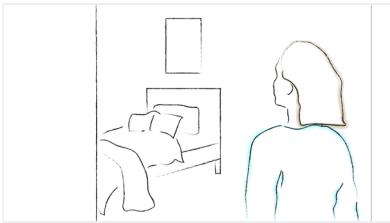


Ryerson University

## 27A · INT. BEDROOM - NIGHT

3 Shots

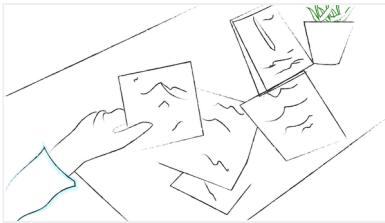
### Scene 27A > Shot 1



MS · Shoulder Level · Tracking

Millie walking into Skylar's bedroom

### Scene 27A > Shot 2



CU · HA · Tracking

Millie grabbing papers from Skylar's desk

### Scene 27A > Shot 3



CU · LA · Static

Millie looking at the papers

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 3

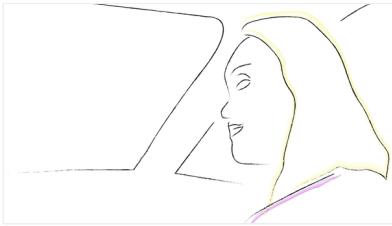


Ryerson University

## 28 · INT. ISAIAH'S CAR - SUNRISE

3 Shots

### Scene 28 > Shot 1



MS · OTS/Eye Level · Static

Skylar sitting in the front

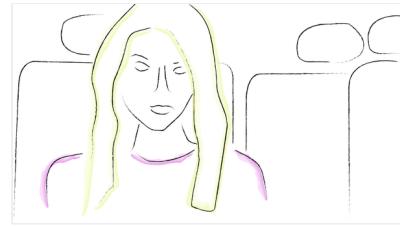
### Scene 28 > Shot 2



MS · Shoulder Level · Static

Isaiah driving

### Scene 28 > Shot 3



MCU · Eye Level · Tracking

Skylar

# STORYBOARDS

Script: Love Me Anyways

Created: Wed, Apr 8, 2020 @ 12:24am

Shots: 3

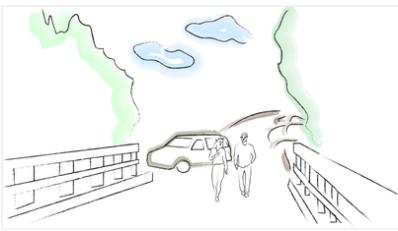


Ryerson University

## 28B · EXT. RURAL BRIDGE - SUNRISE

3 Shots

### Scene 28B > Shot 1



WS · LA · Static

Skylar and Isaiah exiting the car, walking down the bridge

### Scene 28B > Shot 2



WS · LA · Static

Skylar and Isaiah looking over the bridge

### Scene 28B > Shot 3



MS · 2-Shot/Hip Level · Static

Looking over the bridge from bridge level

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 3



Ryerson University

## 28A · INT. MILLIE'S CAR - SUNRISE

3 Shots

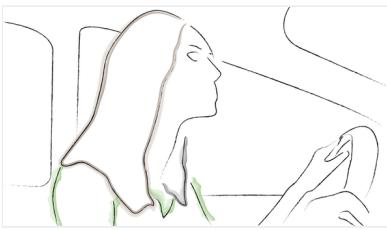
### Scene 28A > Shot 1



MCU · Eye Level · Static

Millie driving

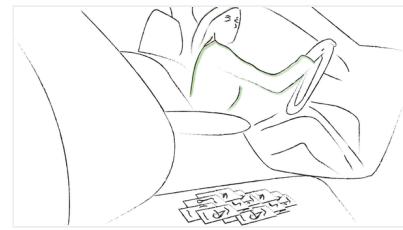
### Scene 28A > Shot 2



MS · Eye Level · Static

Millie driving- side shot

### Scene 28A > Shot 3



MS · LA · Static

Millie looking at the papers on the seat

# STORYBOARDS

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 3



Ryerson University

## 29 · INT. MILLIE'S CAR - SUNRISE

3 Shots

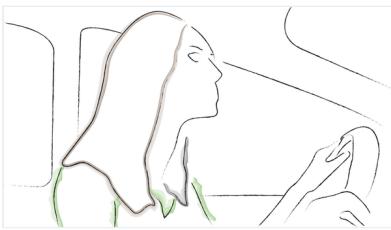
### Scene 29 > Shot 1



MCU · Eye Level · Static

Millie driving

### Scene 29 > Shot 2



MS · LA · Static

Millie driving- side angle

### Scene 29 > Shot 3



CU · HA · Tracking

Skylar's drawing on the passenger seat

# STORYBOARDS

Script: Love Me Anyways

Created: Wed, Apr 8, 2020 @ 12:24am

Shots: 3

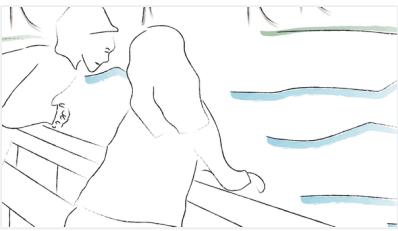


Ryerson University

## 30 · EXT. RURAL BRIDGE - SUNRISE

3 Shots

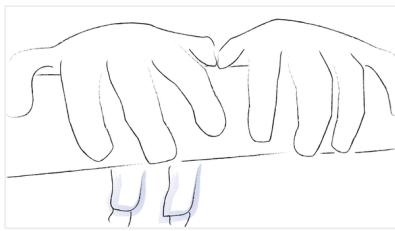
### Scene 30 > Shot 1



MS · 2-Shot · Static

Skylar looking to Isaiah

### Scene 30 > Shot 2



CU · HA · Static

hands on the edge

### Scene 30 > Shot 3



ECU · Eye Level · Static

Skylar looking out at the water

# STORYBOARDS

Script: Love Me Anyways

Created: Wed, Apr 8, 2020 @ 12:24am

Shots: 4

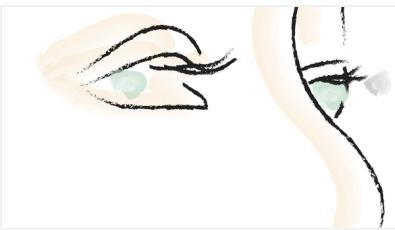


Ryerson University

## 31 · EXT. CITY BRIDGE - SUNRISE

4 Shots

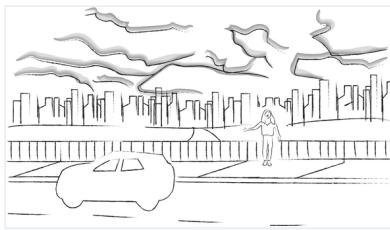
### Scene 31 > Shot 1



ECU · Eye Level · Static

Skylar looking over the bridge

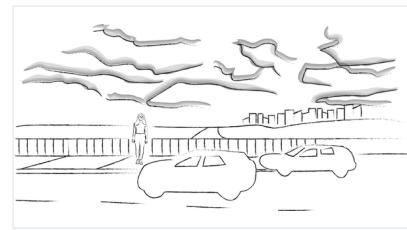
### Scene 31 > Shot 2



WS · Eye Level · Static

Millie across the street

### Scene 31 > Shot 3



WS · Eye Level/Single · Static

Skylar at the edge of the city bridge

### Scene 31 > Shot 4



CU · Hip Level · Static

Skylar screaming

# Storyboards

Script: Love Me Anyways

Created: Sat, Apr 11, 2020 @ 11:12am

Shots: 2

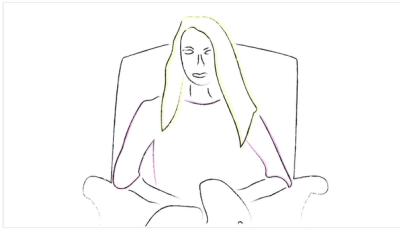


Ryerson University

## 32 · INT. THERAPIST'S OFFICE - DAY

2 Shots

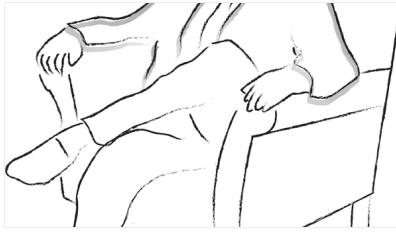
Scene 32 > Shot 1



MS · Eye Level · Static

Skylar sitting and speaking to the therapist

Scene 32 > Shot 2



MS · Eye Level · Static

Therapist speaking to Skylar

# BREAKDOWN SHEETS

## Breakdown Legend

- Cast Members
- Extras
- Props
- Set Dressing
- Costumes
- Makeup
- Vehicles
- Stunts
- Special Effects
- Optical FX
- Mechanical FX
- Visual FX
- Livestock
- Animal Handler
- Music
- Sound
- Greenery
- Special Equipment
- Security
- Additional Labor
- Miscellaneous
- Notes
- Special Location
- Food

1 ▼ EXT RURAL BRIDGE

DAY

1, 3, 4,  
6,

Rural Bridge

6/8

1 EXT. RURAL BRIDGE- DAY

1

FLASHBACK: LAST SUMMER

SKYLAR (22-year old woman, blonde hair and a cheerful disposition) is looking over a bridge into the river below. Her family is with her. There is a **car** pulled over on the side of the street as they have taken a break from a road trip.

**SKYLAR** (V.O.)  
I remember last summer.

Skylar and **MILLIE** (19-year old woman, dark brown hair) are looking over a bridge together and laughing. They start throwing the sticks over the bridge and running to the other side to watch the sticks float down the river.

**SKYLAR** (CONT'D)  
Our car broke down. So we  
stopped at a bridge for lunch  
on the way to my uncles  
cottage.

We see the family sitting on a log by the river's shore. They are eating **snacks** and watching **people** climb the railing as if they are getting ready to jump.

**SKYLAR** (CONT'D)  
There were kids from the  
neighborhood jumping off into  
the river. We spent the whole  
day there.

The family is laughing and clapping their hands.

**SKYLAR** (CONT'D)  
Dad played his **guitar**. Millie  
sang. We were happy.

2 v INT APARTMENT BEDROOM  
Skylar wakes up in her apartment. An alarm is going off. There ar... MORNING 1, Apartment 3/8

2 INT. APARTMENT BEDROOM - MORNING

2

Skylar wakes up in her apartment. An alarm is going off. There are papers scattered on her desk and a pile of **clothes** draped over a chair. She reaches out turns off the alarm off on her **phone**. She looks at the time.

Skylar lays back on her bed with her hands on her forehead, clearly stressed.

**SKYLAR**

Shit.

Skylar gets out of bed and starts to grab some clothes, rushing around. We see her getting dressed and ready while she brushes her **teeth** and **hair** through a series of jump cuts. Finally she is dressed, and leaves her room.

3 v EXT CITY STREETS  
Skylar is walking down the street. Upbeat music is playing. She s... MORNING 1, City Streets 2/8

## 3 EXT. CITY STREETS- MORNING

3

**Skylar** is walking down the street. Upbeat music is playing. She seems happy and smiling often at **people**. Time quickly progresses as we see her disappear into the underground subway platform and then come back up. She has two **coffees** in her hands and holds the door for someone. Finally she arrives at her destination and enters. The music fades.

4 INT OFFICE In a calm workplace people are sitting at desks and typing on the... DAY 1, 5, 7, 8, 8, 1 6/8 Office Space

## 4 INT. OFFICE - DAY

4

In a calm workplace people are sitting at desks and typing on their **laptops**. There is **quiet chatter** in the workplace. TAM (mid twenties, woman, confident and easy going demeanor) is standing by a COWORKER's desk, pointing to a laptop screen.

**TAM**

Oh yes. That one is very nice.  
I could see you totally rocking  
that one.

**COWORKER ONE**

Right?

Tam looks up to see Skylar walk into the office and smiles.

**TAM**

Morning pretty lady!

Skylar sees Tam and starts walking faster, excited to see her friend.

**SKYLAR**

Good morning Tam!

Skylar smiles as she walks towards her friend, who is now standing in front of her desk. Skylar hands a **coffee** to Tam as she approaches.

**TAM**

You never disappoint.

**SKYLAR**

Not when it comes to supplying  
my friends with drugs I don't.

Skylar takes the coffee and they both sit down and their desks opposite to one another.

**TAM**

Really? Because I'm going to a party this weekend and could really use a little special something to get me in.

SKYLAR

Oh shut up. I deal only in caffeine.

Skylar winks at Tam and the two friends laugh together.

TAM

Hey- big news in the world of rich white men today. The CEO of that huge VR- uh, Ram Quam, Quam whatever-

SKYLAR

Quam Rem?

TAM

Yeah! It turns out he's been living a secret life- you know a broken family and about 30 mistresses. Anyways, no one's been assigned the story yet, but word is that David wants an intern to do it. And we all know how he worships you.

SKYLAR

Worship might be an exaggeration.

DAVID (Mid 40's, brown hair and dark eyes) comes out of his office.

DAVID

Skylar! Good morning! Could I speak to you quickly?

Tam and Skylar exchange a look. Skylar stands up, looking nervous.

SKYLAR

Of course!

Skylar walks towards David's office where he is waiting for her with the door open. The door closes behind them and we see Tam watching her friend, smiling.

5 v INT DAVID'S OFFICE  
Skylar enters David's office and sits across from him. DAY 1, 5, Office Space 1 0/0  
There are ...

## 5 INT. DAVID'S OFFICE - DAY

5

Skylar enters David's office and sits across from him. There are **plants** on the windowsill and **filing cabinets** in the corner.

## DAVID

Skylar- good morning. Thank you for speaking with me. I've got a new story and I want you on it. Have you heard of Michael Irving?

## SKYLAR

CEO of Quam Rem?

David nods.

## DAVID

The public has always loved him for being an image of the perfect family man, but last night a woman came forward about a relationship that the two of them shared. Since then there's been 3 more, one underage. I've already got an article going out today with the basic facts, but I want you to dig a little deeper. Find out everything you can, write a killer piece on this man.

## SKYLAR

Wow. David- I'd love to! Thank you so much.

## DAVID

You've earned it Skylar.

Skylar smiling at David, suddenly flustered and stands up.

SKYLAR

I guess I'll get to work then!

DAVID

Amazing. Make me proud!

Skylar nods and leaves his office.

6 v INT OFFICE  
Skylar walking back to her desk, smiles at Tam and they exchange ... DAY 1, 7,  Office Space 3/8

6 INT. OFFICE - DAY 6

Skylar walking back to her desk, smiles at Tam and they exchange excited looks and a thumbs up.

Skylar sits down and Tam leans towards her.

**TAM**

Someone's about to become a famous journalist because of a CEO that couldn't keep it in his pants.

Skylar smiles, opens her **laptop** and begins typing.

**SKYLAR**

Thank God for horny straight men.

7

INT

APARTMENT KITCHEN

Skylar and Millie are in the apartment. Skylar is at the kitchen ...

NIGHT

1, 4,

Apartment

1 4/8

## 7 INT. APARTMENT KITCHEN - NIGHT

7

Skylar and Millie are in the apartment. Skylar is at the kitchen table drinking **coffee** and typing on her laptop. Millie is at the counter buttering **toast** that has just popped out of the **toaster**.

**SKYLAR**

Fourteen women have come forward in one day. Fourteen Millie.

**MILLIE**

This guys kept himself busy. Speaking of keeping busy- how's that new guy you've been seeing? Should I expect to be an aunt soon? At least a made of honor?

**SKYLAR**

Very funny. Isaiah is great though. Really great.

**MILLIE**

Mom keeps asking about him. She wants you to call her by the way. I think she's tired of hearing about your life from me.

Skylar gets up from the table, smiling at her sister's joke. She grabs a **pot of coffee** and turns to refill her **mug**.

**MILLIE (CONT'D)**

Dude- more coffee? It's midnight. Are you sure that's a midnight kind of drink?

Millie's words seem to fade away to Sky. She is focused on the coffee pouring into her mug. Her sister seems suddenly very distant and her words

struggle to reach Sky's years, as if they are speaking to one another through a **glass wall**.

MILLIE  
Skylar?

The coffee begins to spill over the edge of the cup. Millie runs up to Skylar and grabs the coffee pot from her.

MILLIE  
Sky- whoa what the fuck!  
Careful!

Skylar focuses again and realizes what happened. She is embarrassed.

SKYLAR  
Oh my god- I'm so sorry. I was totally zoning out thinking about those women.

Millie grabs **paper towels** and starts to clean the spilled coffee.

MILLIE  
Really? You sure you're not just too in love with Isaiah?

Millie pauses to look at Sky.

MILLIE (CONT'D)  
Maybe you should get some sleep. If you can't pour coffee then you can't write. New house rule.

Millie looks very concerned for her sister. Skylar shakes her head and gathers her **papers**.

SKYLAR  
You're right. Goodnight Mills.

Skylar leaves to go to her bedroom.

8 v EXT PARK ISAIAH (Mid 20's, man, a kind face and tan skin) is MORNING 1, 2, 16, Park 1 6/8 sitting on a ...

## 8 EXT. PARK - MORNING

8

ISAIAH (Mid 20's, **man**, a kind face and tan skin) is sitting on a park bench. Behind him we see the Alan gardens conservatory. He has two **coffees** and two **bagels** in on the table in front of him. Skylar is walking towards him, smiling. He is eating a bagel and feeding it to pigeons when Skylar arrives.

**SKYLAR**

Good morning handsome!

**ISAIAH**

Good morning.

The two hug.

**SKYLAR**

Sorry I'm late. I stayed up way too long working on this new piece.

**ISAIAH**

Don't worry about it. Here- two creams, one sugar, and a buttered everything bagel.

Skylar smiles at Isaiah and takes the coffee and bagel then gives him a quick kiss. The two sit down together.

**ISAIAH (CONT'D)**

So- tell me about this piece you're working on! The nasty CEO that the whole city is talking about, and my lady is the one to expose him.

**SKYLAR**

Oh your lady? What if I don't want to be your lady?

Skylar playfully shoves Isaiah.

ISAIAH

Then I'll keep bringing you coffee and bagels until you will at least let me be your man.

Skylar smiles.

SKYLAR

The piece is awesome though. There's a lot of publicity around the story, I can't believe that David picked me to write it.

ISAIAH

You're amazing, that's why.

Skylar thinks she sees someone staring at her from behind a **tree** and becomes worried.

ISAIAH

So, what sort of secrets have you dug up on this guy?

Skylar is distracted, staring at the man behind the tree.

ISAIAH

Sky? You okay?

Skylar looks away from the man.

SKYLAR

Yeah. Hey- sorry, I'm so stressed about this piece. I think I'm just going to head straight to work. Thanks for the coffee though. And the bagel.

Skylar looks back to where the man was, but he is gone now.

SKYLAR (CONT)

I'll see you later, okay?

ISAIAH

Okay. Bye Sky, good luck.

Skylar kisses Isaiah goodbye and then she leaves.

9 EXT SIDEWALK  
Skylar is walking to work when she turns the corner  
when WILL (Da... MORNING 1, 16, 1 0/0  
Park  
Sidewalk

## 9 EXT. SIDEWALK - MORNING 9

Skylar is walking to work when she turns the corner when WILL (Dark hair, dressed in dark clothes, the same man from the park) bumps into her.

WILL

You need to be careful.

SKYLAR

I'm sorry, I think you have-

WILL

You're in danger young lady.

SKYLAR

I don't know you. I think you have the wrong person.

Skylar starts to walk away, but the man grabs her arms and stops her. Skylar looks terrified.

WILL

Michael Irving. Millionaire who's been cheating on his wife with a bunch of teenagers. That's who you're writing about, right?

SKYLAR

How do you know that?

WILL

Stop researching him. I see one article published with your name on it, and you're dead.

Skylar rips her arm out of Will's grip.

SKYLAR

Who the fuck are you?

WILL

I don't want to see you die  
Skylar. Trust me. Stay away  
from this.

Will leaves. Skylar remains on the sidewalk, looking  
terrified. People around her seem un-bothered.

10 v INT OFFICE  
Skylar storms into the office space. She passes Tam who watches h... DAY 1, 7, 2/8 Office Space

10 INT. OFFICE - DAY 10

**Skylar** storms into the **office** space. She passes Tam who watches her, confused. She enters David's office without knocking. David looks startled.

10A v INT DAVID'S OFFICE  
David is sitting at his desk.

DAY

1, 5,

Office Space

1 0/0

## 10A INT. DAVID'S OFFICE- DAY

10A

David is sitting at his desk.

DAVID

Skylar, good morn-

SKYLAR

David, I can't write the piece  
anymore. I'm sorry.

DAVID

I need this piece done. You  
should have told me yesterday  
if you weren't up for it.

SKYLAR

I was threatened. A man told me  
that I'll be killed if I write  
anything about Michael Irving.

DAVID

That's what happens when you  
write incriminating pieces  
about important people. Don't  
worry about it, I've gotten  
many threats in this business-  
they're just scare tactics.  
Irving is already in enough  
trouble with the law. He's not  
sending out hit men to kill 22-  
year-old interns.

SKYLAR

No, it was serious. I'm scared.

David, annoyed, looks down at his desk and lets out a  
sigh. He looks back up to Skylar.

He leans in towards her from across the desk, serious  
and slightly annoyed. We see a close up of Skylar's  
face, looking defeated.

DAVID

I took a big chance by  
assigning you this piece  
Skylar. I want it on my desk  
tomorrow morning or I don't  
want to see you here at all.

11 v EXT PARK It's dark and there is someone running through a park. NIGHT 1, 5, Park 4/8  
We realize...

11 EXT. PARK - NIGHT

11

It's dark and there is someone running through a park. We realize that it is Skylar.

She stops in the middle of the park. Her hair is messy, her clothes torn, and it seems that she has been running for a long time. She hears whispering all around her.

"Watch out Skylar"

"He will kill you"

"He's a murderer"

"A murderer"

Skylar is looking around her, terrified. There seem to be people moving through the trees. She hears a voice from behind her and turns. It is David.

DAVID

You might need a band-aid for that.

David is pointing towards her stomach. Skylar looks down and realizes that she is bleeding. Her shirt is soaked in blood, and she begins to scream.

12	INT	APARTMENT BEDROOM	Skylar wakes up. She's fallen asleep on the desk in her room. The...	NIGHT	1,	📍 Apartment	3/8
----	-----	-------------------	--	-------	----	-------------	-----

## 12 INT. APARTMENT BEDROOM- NIGHT

12

Skylar wakes up. She's fallen asleep on the desk in her room. There are **papers** all around her. She puts her head into her hands and breaths heavily, clearly experiencing a lot of stress and fear.

She sits up and grabs a paper from her desk. She begins to read it when she sees something outside of her window. She begins to walk towards it when the outline of a **man's body** across the street appears, holding a camera.

There is a sudden **flash**. Skylar ducks down, believing that someone has just taken a photo of her.

13 v INT DAVID'S OFFICE  
Skylar walks into David's office the next morning. She looks exha... DAY 1, 5, 7, Office Space 1 5/8

## 13 INT. DAVID'S OFFICE - DAY

13

Skylar walks into David's office the next morning. She looks exhausted and frantic.

## SKYLAR

David. I'm so sorry. I didn't get the piece finished- last night. Someone was outside my bedroom window, watching me.

## DAVID

What are you talking about?

## SKYLAR

The same man that threatened me, he was outside my window last night. David- I think there might be more to this story than we know. Irving is a bad man. Something bad has happened here.

## DAVID

I needed this piece done right now-

## SKYLAR

What if he's killed people? What if he's killing these women too? If I'm risking my life for these girls- listen.

Skylar places a pile of **papers** on David's desk, urging him to read them.

## SKYLAR

I've printed off these papers. There's been a surge in disappearances near the city over the past few years. And look. They can all be connected to Irving. All of them. This

girl- she went to school with him. And this woman, they grew up in the same neighborhood. And here-

DAVID  
Skylar, stop.

David slams his hands on the table and stands up. Skylar looks at him, completely perplexed.

DAVID  
Let me remind you Skylar Parks- you are an intern at a sub-par media production company., not a detective. No body gives a shit about what you write. If this man's a murderer, then we'll let the police handle it, but unless you have an article about Michael Irving and all the women he's had sex with to put on my desk right now, then I want you out of my office.

Skylar now looks to David, terrified.

SKYLAR  
I'm in danger. You know I'm in danger and you don't even care!

DAVID  
I think you need to go home  
Skylar.

Sky's **coworkers** are watching Skylar now from the office space. David's office door has been left open and they can hear her frantic yelling. Tam gets up and walking towards the office, worried for her friend.

Skylar is staring at David, furious, then breaks her gaze and leaves.

Tam tries to stop Skylar on her way out, but she ignores her and keeps walking.

14 v INT CAR  
We see the city disappearing in the distance through the back win... EVENING 1, 3, 6, Parent's house 4/8

14 INT. CAR- EVENING

14

We see the city disappearing in the distance through the back window of a **car**. We see Skylar in the backseat of the car. We hear a **message** from Jennifer on Skylar's phone.

**JENNIFER**

Hi honey, it's your mom. Millie called today. She told me about what happened at work. She's worried about you.

We see Skylar still sitting in the back seat, the city now behind her. We then see that her parents are in the front, her mom in the front seat and looking behind to her daughter, smiling.

**JENNIFER (CONT'D)**

You're dad and I are coming to pick you up. We miss you lots. We'll see you soon.

14 v INT CAR  
We see the city disappearing in the distance through the back win... EVENING 1, 3, 6, Parent's house 4/8

14 INT. CAR- EVENING

14

We see the city disappearing in the distance through the back window of a **car**. We see Skylar in the backseat of the car. We hear a **message** from Jennifer on Skylar's phone.

**JENNIFER**

Hi honey, it's your mom. Millie called today. She told me about what happened at work. She's worried about you.

We see Skylar still sitting in the back seat, the city now behind her. We then see that her parents are in the front, her mom in the front seat and looking behind to her daughter, smiling.

**JENNIFER (CONT'D)**

You're dad and I are coming to pick you up. We miss you lots. We'll see you soon.

14A ~ EXT DRIVEWAY The car pulls into a driveway and they start to get out. NIGHT 1, 3, 6, Parent's house 2/8  
It's sti...

**14A EXT. DRIVEWAY-NIGHT****14A**

The car pulls into a driveway and they start to get out. It's still **raining**. Skylar grabs a backpack and a few bags out of the car then walks towards the front door and slams it behind her.

14A ~ EXT DRIVEWAY The car pulls into a driveway and they start to get out. NIGHT 1, 3, 6, Parent's house 2/8  
It's sti...

**14A EXT. DRIVEWAY-NIGHT****14A**

The car pulls into a driveway and they start to get out. It's still **raining**. Skylar grabs a backpack and a few bags out of the car then walks towards the front door and slams it behind her.

15 v INT DOCTORS OFFICE  
Skylar and her parents are sitting in an office. There is a DOCTOR... DAY 1, 3, 6, 9, Office Space 10/0

## 15 INT. DOCTORS OFFICE - DAY

15

Skylar and her parents are sitting in an office. There is a DOCTOR (50's, man, dark hair) sitting at a desk. Skylar is sitting with her knees to her chest, looking defeated.

## SKYLAR

I haven't been sleeping well. Writing this piece for work is a big responsibility and it's causing me stress.

## JENNIFER

And her boss- David- he's told her to stop. He has someone else on the piece now. But she won't stop.

Skylar looks to her mom now, annoyed. We see quick **flashes** of her research. Words like murder and dead body pop out at her.

## SKYLAR

There's more to this story about Irving- I know it. What if something really bad is happening to these girls?

Skylar hesitates, then looks to her parents before continuing.

## SKYLAR (CONT'D)

I was threatened. That has to mean something, doesn't it?

The doctor begins to write some notes down.

## DOCTOR

That would scare anyone for sure. I want you to go see a psychologist Skylar. In the meantime, take a break from

work. Focus on your sleep and getting back to a healthy routine.

The doctor pauses and looks to her parents.

DOCTOR (CONT'D)

My daughter will often have trouble sleeping when school becomes overwhelming. Sometimes something as simple as a night time tea can help.

15 v INT DOCTORS OFFICE  
Skylar and her parents are sitting in an office. There is a DOCTOR... DAY 1, 3, 6, 9, Office Space 10/0

## 15 INT. DOCTORS OFFICE - DAY

15

Skylar and her parents are sitting in an office. There is a DOCTOR (50's, man, dark hair) sitting at a desk. Skylar is sitting with her knees to her chest, looking defeated.

## SKYLAR

I haven't been sleeping well. Writing this piece for work is a big responsibility and it's causing me stress.

## JENNIFER

And her boss- David- he's told her to stop. He has someone else on the piece now. But she won't stop.

Skylar looks to her mom now, annoyed. We see quick **flashes** of her research. Words like murder and dead body pop out at her.

## SKYLAR

There's more to this story about Irving- I know it. What if something really bad is happening to these girls?

Skylar hesitates, then looks to her parents before continuing.

## SKYLAR (CONT'D)

I was threatened. That has to mean something, doesn't it?

The doctor begins to write some notes down.

## DOCTOR

That would scare anyone for sure. I want you to go see a psychologist Skylar. In the meantime, take a break from

work. Focus on your sleep and getting back to a healthy routine.

The doctor pauses and looks to her parents.

DOCTOR (CONT'D)

My daughter will often have trouble sleeping when school becomes overwhelming. Sometimes something as simple as a night time tea can help.

16 v INT BEDROOM  
Skylar is writing at her desk. Her laptop is open to a page about... DAY 1, 2, Parent's house 6/8

## 16 INT. BEDROOM- DAY

16

Skylar is writing at her desk. Her laptop is open to a page about Michael Irving. She is writing furiously, and we hear the **sound of her pencil on paper** much louder than it should be. Skylar is scrolling through pages on her laptop and we see **words like murder pop out**. The **background noise is getting louder** as we experience the fear that Skylar is facing.

**ISAIAH**

I thought they told you to stop?

Skylar looks to Isaiah, who has walked up from behind her and is reading the papers that she has written on.

**SKYLAR**

You know I can't.

Skylar grabs the papers back from Isaiah's hands, annoyed.

**ISAIAH**

I know. How about a break?  
Let's get out of here.

**SKYLAR**

My parents won't let me leave.

**ISAIAH**

Who says they need to know?

Skylar looks to Isaiah who is now standing by the open window. She smiles then gets up and starts to climb out the window.

17 v EXT SUBURBAN STREETS  
Skylar and Isaiah are running down the street together, holding h... DAY 1, 2, Suburban streets 2/8

17 EXT. SUBURBAN STREETS- EVENING 17

**Skylar** and **Isaiah** are running down the street together, holding hands. The stop in the street and dance. Through a montage, we see them enjoying each other's company, going between them walking together and dancing on the street. They stop to buy **ice cream**, and then walk towards a park.

17A EXT PARK  
Isaiah and Skylar are sitting on a swing set finishing  
their ice ... EVENING 1, 2, Park 6/8

17A EXT. PARK- EVENING

17A

Isaiah and Skylar are sitting on a swing set  
finishing their **ice cream**. The sun has set and the  
park is empty.

**ISAIAH**

Don't let them make you stop  
with your writing. It's good.  
Really good.

**SKYLAR**

Maybe they're right though-  
what is Michael Irving really  
is just a creepy old man? and I  
need to give up on this idea of  
him being a murderer?

**ISAIAH**

Skylar Parks- I have never met  
anyone more perfect in my  
entire life. You are funny and  
smart and incredibly dedicated  
to anything you set your mind  
to. The day that someone like  
that gives up is the day the  
world will end.

Skylar smiles, then thinks for a minute before  
speaking again.

**SKYLAR**

And what if he is as bad as I  
think he is? What if I get  
hurt?

**ISAIAH**

I'll protect you. Whatever it  
takes.

18 ▾	EXT	PARENT'S HOUSE FRONT STEPS Skylar and Isaiah are standing outside of her front door.	NIGHT	1, 2,	Parent's house	4/8
------	-----	---	-------	-------	----------------	-----

## 18 EXT. PARENT'S HOUSE FRONT STEPS - NIGHT

18

Skylar and Isaiah are standing outside of her front door.

**ISAIAH**

Thank you for spending some time with me today.

**SKYLAR**

No, thank you. I needed it.

Isaiah kisses Skylar.

The two smile at each other nervously.

**ISAIAH**

I love you.

**SKYLAR**

I love you too.

Skylar turns to enter her home.

18A ~ INT PARENT'S HOUSE FOYER  
Skylar enters through the front door. Jennifer and Bruce are both...  
NIGHT 1, 3, 6,  Parent's house 5/8

## 18A INT. PARENT'S HOUSE FOYER- NIGHT

18A

Skylar enters through the front door. Jennifer and Bruce are both sitting on the couch but stand up as soon as they see their daughter.

**JENNIFER**

Skylar! Where have you been?

**SKYLAR**

I just went for a walk.

**JENNIFER**

We didn't see you leave. We were so worried.

**SKYLAR**

Calm down mom. I'm 22. I can go for a walk without dying.

Skylar begins to walk away, heading for her room.

**BRUCE**

Honey- your mom made you some of that night time tea. Take it to your room with you, try to get some sleep.

Skylar picks up the tea from the table and goes to her bedroom.

19 v INT BEDROOM Skylar is sitting at her desk and looking in the mirror. NIGHT 1, 3, 6, Parent's house 4/8  
She has ...

19 INT. BEDROOM-NIGHT

19

Skylar is sitting at her desk and looking in the **mirror**. She has a confused look. She doesn't recognize herself. She thinks she **sees someone behind her**, when she turns they are gone.

She takes a sip of tea and begins to scream in pain.

Jennifer and Bruce run into the bedroom.

**JENNIFER**

What's going on?!

**SKYLAR**

It hurts!

Skylar continues to scream in pain.

Fade to black.

20 v INT PARENT'S HOUSE LIVING ROOM  
Skylar wakes up on the couch in her parents house.  
The TV is on. ....

NIGHT 1, 3, 6, Parent's house 1 1/8

**20 INT. PARENT'S HOUSE LIVING ROOM - NIGHT****20**

Skylar wakes up on the couch in her parents house.  
The TV is on. The news is playing.

**REPORTER**

One more body found, and people  
are now wondering if this could  
have anything to do with  
Michael Irving...

**JENNIFER**

Oh good, you're awake.

Jennifer and Bruce walk into the living room. The TV  
goes silent.

**SKYLAR**

What happened? I was poisoned!

Jennifer sits down beside her daughter. Bruce is  
standing by the couch.

**JENNIFER**

Honey, there was no poison.  
Your father and I both drank  
that tea, it's completely fine.  
You've had that tea before.

Jennifer hesitates and looks to Bruce before  
continuing.

**JENNIFER**

We're going to see that  
psychologist in the morning.

**SKYLAR**

You guys think I'm crazy...

**BRUCE**

No one thinks you're crazy. We  
just want to figure this all  
out.

SKYLAR  
I'm going to my room.

BRUCE  
You're mom made dinner-

SKYLAR  
I'm not eating anything that  
she makes!

Skylar leaves. Behind her, the TV is off.

21 v INT BEDROOM Skylar is sitting at her desk. The clock says 2am. Her laptop is ... NIGHT 1, 2, Parent's house 4/8

21 INT. BEDROOM - NIGHT

21

Skylar is sitting at her desk. The **clock** says 2am. Her laptop is open and she is reading about Michael Irving. The window opens and someone starts to climb through. She jumps, but turns around to see that it is Isaiah.

**SKYLAR**

What are you doing here?

**ISAIAH**

I got your text. You were poisoned, Sky. You can't stay here.

**SKYLAR**

No. Maybe I should. What if I'm being crazy? Why would my parents even poison me? None of this makes sense.

**ISAIAH**

I don't know, but we'll figure this out. I promised I'd protect you.

22 v INT PARENT'S HOUSE KITCHEN  
Isaiah and Skylar have sneaked downstairs into the  
kitchen of her... NIGHT 1, 2, Parent's house 4/8

## 22 INT. PARENT'S HOUSE KITCHEN - NIGHT

22

Isaiah and Skylar have sneaked downstairs into the kitchen of her parents house where they start to look through the cupboards.

**SKYLAR**

It was something in the tea. It  
felt like my insides were being  
ripped apart.

The two keep looking through the cupboards. Skylar is looking in the **tea bag boxes**.

**ISAIAH**

I found **rat poison** back here.

**SKYLAR**

Maybe they've had a rat  
problem.

Isaiah pulls a lot of **bags of rat poison** out of the cupboard.

**ISAIAH**

That must be a pretty big rat  
problem.

23 v EXT OUTSIDE PARENT'S HOUSE  
Isaiah and Skylar have run out of the house. They are  
rushing tow... NIGHT 1, 2, Parent's house 5/8

**23 EXT. OUTSIDE PARENT'S HOUSE- NIGHT****23**

Isaiah and Skylar have run out of the house. They are  
rushing towards a on the street.

**ISAIAH**

We have to get out of here Sky.  
I don't know how your parents  
go involved in all of this, but  
we can't trust them. I need to  
take you far away, somewhere  
that you're safe, where they  
can't find you.

Skylar and Isaiah stop outside of a car that is  
parked on the street.

**SKYLAR**

I can't just leave. We have to  
at least tell Millie about  
this. They could hurt her.

Isaiah hesitates.

**SKYLAR**

She's my little sister Iz. You  
protect me and I protect her.  
We need to go back into the  
city.

24 EXT. ISAIAH'S CAR  
Skylar and Isaiah are in the car together. It is raining  
and ther... NIGHT 1, 2, 📍 Parent's house 2/8

**24 EXT. ISAIAH'S CAR- NIGHT**

**24**

Skylar and Isaiah are in the car together. It is raining and there is a **flash of lighting**. They pull over and Skylar jumps out of the car.

**SKYLAR**  
I'll be right back.

24A ~ INT MILLIE'S BEDROOM  
Millie is sleeping but gets startled by Skylar waking her up. NIGHT 1, 4, Parent's house 5/8

**24A INT. MILLIE'S BEDROOM- NIGHT****24A**

Millie is sleeping but gets startled by Skylar waking her up.

**MILLIE**

Sky? What are you doing here?  
What time is it?

**SKYLAR**

Hey. I need you to come with me  
okay? I was poisoned and you  
could be in danger. It has  
something to do with that piece  
about Irving.

**MILLIE**

What? Where are mom and dad?  
Where are you going?

**SKYLAR**

Mom and dad are a part of this  
somehow. We can trust them, not  
yet at least. I'm so sorry  
Mills, I didn't know that this  
would happen.

**MILLIE**

Skylar you're insane. If you're  
in danger then mom and dad will  
help. I'm calling them.

**SKYLAR**

Millie! You can't!

24B

EXT

OUTSIDE APARTMENT

Skylar runs back to the car.

NIGHT

1, 2,

Sidewalk

4/8

**24B EXT. OUTSIDE APARTMENT- NIGHT****24B**Skylar runs back to the **car**.**ISAIAH**

Where's Millie?

Skylar shakes her head, frustrated.

**SKYLAR**

Just go, Isaiah. Go!

They hear sirens from a distance and Skylar gets scared they're coming for her.

**ISAIAH**

Hey- don't worry. I'll get us out of the city safely.

Isaiah starts driving, and the car pulls away.

25 ▾ EXT APARTMENT PARKING  
Millie is running outside to her car.

NIGHT

4,

📍 Apartment

2/8

**25 EXT.APARTMENT PARKING - NIGHT**

**25**

Millie is running outside to her **car**.

**MILLIE**

Mom! Something's wrong with Sky. She just showed up at our apartment in the city. Says that you guys are poisoning her.

25A

INT

PARENT'S HOUSE

NIGHT

3, 6,

Parent's house

2/8

25A INT. PARENT'S HOUSE - NIGHT

25A

**JENNIFER**

Slow down. Skylar was there?  
When?

Jennifer is in bed and wakes up Bruce who is sleeping beside her.

25B ~ INT MILLIE'S CAR  
Millie is getting in her car.

NIGHT

4,

Apartment

2/8

25B INT. MILLIE'S CAR- NIGHT

25B

Millie is getting in her **car**.

**MILLIE**

Yes. Like a minute ago. She  
just drove away in a car that I  
don't recognize.

25C INT. PARENT'S BEDROOM

NIGHT

3, 6,

Parent's house

2/8

**25C INT. PARENT'S BEDROOM - NIGHT**

**25C**

**JENNIFER**

Your dad and I are going to the  
police station.

25D ▾ EXT. MILLIE'S CAR

NIGHT

4,

📍 Apartment

2/8

25D EXT. MILLIE'S CAR-NIGHT

25D

**MILLIE**

Okay, I'm coming too.

Millie starts her **car**.

25E ▾ INT PARENT'S HOUSE

NIGHT

3, 6,

📍 Parent's house

2/8

**25E INT. PARENT'S HOUSE- NIGHT**

**25E**

**JENNIFER**

No, come back here. You can  
wait for Skylar just in case  
she comes back.

Jennifer has walked into Skylar's room and sees that  
her bed is empty. She runs back into her room where  
her and Bruce are rushing to get ready.

25F ▾ INT MILLIE'S CAR

NIGHT

4,

📍 Apartment

2/8

**25F INT. MILLIE'S CAR- NIGHT**

**25F**

**MILLIE**

Yeah. Okay.

Millie hangs up the **phone** and starts to drive away.

26 v INT ISAIAH'S CAR  
Skylar and Isaiah are still driving together. We see the city in ... NIGHT 1, 2,   Parent's house 4/8

**26 INT. ISAIAH'S CAR- NIGHT**

**26**

Skylar and Isaiah are still **driving** together. We see the city in the distance again. The sky is starting to get lighter. They are happy and smiling.

**ISAIAH**

Where should we go?

**SKYLAR**

There's this bridge. We stopped there once on the way to my uncles cottage. I don't know what it was- but that day was perfect.

Skylar pauses to look at Isaiah.

**SKYLAR (CONT'D)**

I want to go back.

Isaiah smiles at Skylar, and they continue driving.

27 ▼ INT FOYER/KITCHEN Millie arrives at her parents house and walks through the kitchen... NIGHT 4, 📍 Parent's house 2/8

27 INT. FOYER/KITCHEN - NIGHT

27

Millie arrives at her parents house and walks through the kitchen. We see the "rat poison" on the counter still, but they are just regular **bags of rice**.

27A ~ INT BEDROOM She goes inside the room Skylar has been staying in. NIGHT 4,  Parent's house 2/8  
She sees Sky...

**27A INT. BEDROOM- NIGHT****27A**

Millie goes inside the room Skylar has been staying in. She sees Skylar's work and picks it up.

We see a pile of pages with words and drawings that don't make sense.

**28** INT. ISAIAH'S CAR  
Skylar is looking out the window in Isaiah's car. The sun is risi... SUNRISE 1, 2, Parent's house 1/8

**28** INT. ISAIAH'S CAR - DAWN **28**

Skylar is looking out the window in Isaiah's car. The sun is rising. She looks over to Isaiah and smiles.

28A v INT MILLIE'S CAR  
Millie is stuck in traffic as she drives back into the city. SUNRISE 4,  
The ...  Parent's house 2/8

**28A INT. MILLIE'S CAR - DAWN**

**28A**

Millie is stuck in traffic as she drives back into the city. The work she saw in Sky's room had a lot written about a bridge. It is still **raining and thundering**.

In the distance we see a large bridge.

28B ▾ EXT RURAL BRIDGE  
Isaiah's car pulls over on the side of the road. We see the green... SUNRISE 1, 2,  Rural Bridge 4/8

**28B EXT. RURAL BRIDGE- DAWN****28B**

Isaiah's **car** pulls over on the side of the road. We see the green bridge in front of them, and the two get out of the car. They walk towards the bridge together. Skylar is excited.

**SKYLAR**

We would throw sticks over one side, and the first stick to make it across to the other side was the winner. Sometimes there would be people jumping off into the water, but mom never let us.

**ISAIAH**

Let's do it. Let's jump. It'll be fun.

Skylar smiles and starts taking off her clothes.

**29** INT MILLIE'S CAR  
Millie is now frantically driving. The city bridge is right in fr... SUNRISE 4,  Parent's house 1/8

**29** INT. MILLIE'S **CAR** - DAWN

**29**

Millie is now frantically driving. The city bridge is right in front of her. She drives onto it.

30 ▾ EXT RURAL BRIDGE  
Skylar is smiling at Isaiah and she starts to climb over the edge... SUNRISE 1, 2, 📍 Rural Bridge 2/8

30 EXT. RURAL BRIDGE - DAWN

30

**Skylar** is smiling at **Isaiah** and she starts to climb over the edge of the bridge. She looks out into the water for a long moment.

Skylar hears a scream and turns around quickly.

31 v EXT CITY BRIDGE  
Skylar is standing at sidewalk on a highway bridge. SUNRISE 1, 4, Prince Edward Viaduct Bridge 5/8

31 EXT. CITY BRIDGE - DAWN

31

Skylar is standing at sidewalk on a highway bridge.

**MILLIE**  
**SKYLAR!**

Skylar turns around and she is suddenly on the edge of the bridge.

**MILLIE (CONT)**  
**SKYLAR! PLEASE. PLEASE DON'T**  
**JUMP. Get down from there!**

Skylar is now alone, Isaiah is gone.

The **police** show up.

**POLICE (OFF CAMERA)**  
Skylar Parks. You are under arrest for the theft of a vehicle. You have the right to remain-

The police officers' words fade.

Skylar is looking around for Isaiah, screaming his name. Everything is in slow motion.

She closes her eyes and the scene fades to black.

32 v INT THERAPIST'S OFFICE  
FLASH FORWARD - 6 MONTHS LATER DAY 1, 2, 14, Office Space 1 2/8

32 INT. THERAPIST'S OFFICE - DAY

32

FLASH FORWARD - 6 MONTHS LATER

We see the city bridge from outside of the window. The shot pans to reveal Skylar, who is sitting on the couch in her THERAPIST'S (30's, man, brown hair and a kind face) office. The space is clean and there are **plants** everywhere. Inspirational posters line the wall.

**THERAPIST**

So- it's been six months.  
Congrats.

**SKYLAR**

(smiles) Thanks.

**THERAPIST**

How are you today?

**SKYLAR**

I'm okay. Getting better.

**THERAPIST**

Are you scared ever? Do you  
worry that they will still find  
you?

Skylar is distracted, looking into the hallway.

**SKYLAR**

No. They weren't real. I know  
that.

The therapist sees Skylar looking out into the  
hallway.

**THERAPIST**

Is he here?

Skylar looks into the hallway where she sees Isaiah  
watching her.

SKYLAR

Yes.

Skylar looks back to her therapist.

SKYLAR

I miss him sometimes. Talking to him, hearing him tell me that it will all be okay. Everything would always be okay when I was with him. I definitely miss that.

THERAPIST

Anyone would. But his words aren't real, right? He isn't real?

Skylar looks to Isaiah again, who is still standing in the hall.

SKYLAR

No, he's not.

Isaiah walks away and disappears.

FADE TO BLACK.

 Daily All Elements

Created Tue, Apr 7, 2020 @ 9:02pm

47 Scenes · 27 5/8 Pages · Est Time: 49.25h



Ryerson University

## DAY 1 OF 8 · 7AM-4:30PM · SAT, SEP 12, 2020

Total Pages: 3 5/8 · Est. Tim

## ● CAST MEMBERS (3)

SKYLAR

DAVID

TAM

## ● EXTRAS (1)

Coworkers

## ● PROPS (2)

Plants

Papers

## ● SET DRESSING (1)

Filing cabinets

## ● MAKEUP (1)

Exhausted

## DAY 2 OF 8 · 7AM-4PM · SUN, SEP 13, 2020

Total Pages: 4 5/8 · Est. Tim

## ● CAST MEMBERS (9)

SKYLAR

ISAIAH

THERAPIST

JENNIFER

BRUCE

DOCTOR

DAVID

TAM

COWORKER ONE

## ● EXTRAS (2)

People

OFFICE

## ● PROPS (5)

Plants

Inspirational posters

Notes

Laptops

Laptop

## ● VISUAL FX (2)

Isaiah walks away and disappears.

Flashes

## ● SOUND (1)

Quiet chatter

## ● FOOD (1)

Coffee

## DAY 3 OF 8 · 12PM-9:45PM · MON, SEP 14, 2020

Total Pages: 1 2/8 · Est. Tim

## ● CAST MEMBERS (4)

SKYLAR

ISAIAH

JENNIFER

BRUCE

## ● PROPS (2)

Backpack

Bags

## ● VEHICLES (1)

Car

## ● SOUND (1)

Slams

## ● FOOD (2)

Coffees

Ice cream

## ● EXTRAS (1)

People

## ● VISUAL FX (1)

Raining

## DAY 4 OF 8 · 11AM-9PM · TUE, SEP 15, 2020

Total Pages: 2 3/8 · Est. Tim

● CAST MEMBERS (5)

MILLIE  
SKYLAR  
ISAIAH  
JENNIFER  
BRUCE

● VEHICLES (2)

Car  
Driving

● SOUND (2)

Traffic  
Message

● VISUAL FX (4)

Raining and thundering  
Sun is rising  
Raining  
Flash of lighting

DAY 5 OF 8 · 12PM-9PM · FRI, SEP 18, 2020

Total Pages: 4 4/8 · Est. Tim

● CAST MEMBERS (4)

SKYLAR  
WILL  
ISAIAH  
DAVID

● MAKEUP (2)

Hair is messy  
Bleeding

● GREENERY (1)

Tree

● VEHICLES (1)

Car

● FOOD (3)

Bagels  
Coffees  
Ice cream.

● EXTRAS (2)

SIDEWALK  
Man

● SOUND (2)

Hears whispering  
Sirens

● COSTUMES (1)

Clothes torn

DAY 6 OF 8 · 5AM-2:45PM · SAT, SEP 19, 2020

Total Pages: 2 6/8 · Est. Tim

● CAST MEMBERS (5)

SKYLAR  
ISAIAH  
JENNIFER  
MILLIE  
BRUCE

● PROPS (5)

Guitar  
Papers  
Laptop  
Tea  
Mirror

● SOUND (2)

Sound of her pencil on paper  
Background noise is getting louder

● EXTRAS (1)

Neighbourhood kids

● VEHICLES (1)

Car

● SPECIAL LOCATION (1)

Bridge

● VISUAL FX (2)

Words like murder pop out  
Sees someone behind her

● FOOD (1)

Snacks

DAY 7 OF 8 · 11AM-9:45PM · SUN, SEP 20, 2020

Total Pages: 4 5/8 · Est. Tim

● CAST MEMBERS (5)

MILLIE  
SKYLAR  
JENNIFER  
BRUCE  
ISAIAH

● PROPS (10)

Skylar's work  
Pages with words and drawings that  
don't make sense.  
TV  
Tea bag boxes  
Rat poison  
Bags of rat poison  
Bags of rice.  
Tea  
Laptop  
Clock

DAY 8 OF 8 · 5:30AM-9PM · WED, SEP 23, 2020

Total Pages: 3 7/8 · Est. Tim

● CAST MEMBERS (2)

SKYLAR  
MILLIE

● VEHICLES (1)

Car

● FOOD (2)

Coffee  
Toast

● VISUAL FX (3)

Police  
Flash  
WILL

● SOUND (2)

POLICE  
Glass wall

● SPECIAL LOCATION (1)

Bridge

● PROPS (11)

Phone  
Plants  
Toothbrush  
Hairbrush  
Messy clothes  
Papers  
Mug  
Paper towels  
Toaster  
Pot of coffee  
Laptop

# DAILY CRITICAL PATH

**February 2020**

Name	Task	Primary Contact	Checklist
6	Script Outline	Caileigh Heptinstall	✓
6	'About Us' section	Cassandra Sessa	✓
6	Draft of script	Ghezal Shunbuli + Caileigh Heptinstall	✓
6	Rough Marketing Plan	Sabrina Kauk	✓
6	Logline/Synopsis	Caileigh Heptinstall	✓
13	Audience	Cassandra Sessa	✓
13	Character Descriptions	Caileigh Heptinstall + Ghezal Shunbuli	✓
13	Mood board and branding	Sabrina Kauk	✓
13	Treatment	Cassandra Sessa + Caileigh Heptinstall	✓
13	Sponsorships	Sabrina Kauk	✓
13	Casting Plan	Caileigh Heptinstall	✓
27	Start blocked script	Caileigh Heptinstall	✓
27	Location Scouting	Cassandra Sessa	✓
27	Group contract & Ryerson release form	Sabrina Kauk + Cassandra Sessa	✓
27	Ethical/Moral Statement	Sabrina Kauk	✓

### March 2020

Date	Task	Primary Contact	Checklist
5	Updated script	Caileigh Hepstinstall + Ghezal Shunbuli	✓
5	Location Scouting	Cassandra Sessa + Caileigh Hepstinstall	✓
5	Fundraising Campaign Ideas	Sabrina Kauk + Ghezal Shunbuli	✓
5	Rough blocked script	Caileigh Hepstinstall	✓
12	Location Surveys	Cassandra Sessa + Caileigh Hepstinstall	✓
12	Audio/Music plan	Ghezal Shunbuli + Caileigh Hepstinstall	✓
12	Final Equipment list	Sabrina Kauk + Ghezal Shunbuli	✓
12	Funding & Branding	Sabrina Kauk	✓
12	Final Script Done	Caileigh Hepstinstall + Ghezal Shunbuli	✓
12	Script Breakdown & Breakdown sheets	Cassandra Sessa	✓
19	Rough Floor Plans	Cassandra Sessa + Caileigh Hepstinstall	✓
19	Wardrobe List	Caileigh Hepstinstall + Cassandra Sessa + Ghezal Shunbuli	✓
19	Rough Marketing Schedule	Sabrina Kauk	✓
19	Preliminary Budget	Cassandra Sessa	✓
19	Shot List	Caileigh Hepstinstall	✓
19	Rough Storyboards	Caileigh Hepstinstall	✓
19	Final Blocked Script	Caileigh Hepstinstall	✓
19	<b>FIRST DRAFT OF BIBLE DUE</b>	ALL	✓
26	Outline for video	ALL	✓
26	GANNT Chart	Cassandra Sessa	✓
26	Rough Sponsorship Package	Sabrina Kauk	✓

April 2020

Date	Task	Primary Contact	Checklist
2	Elevations	Caileigh Heptinstall	✓
2	Daily Critical Path	Ghezal Shunbuli	✓
9	Insurance	Ghezal Shunbuli	✓
9	Student and Industry Budgets	Cassandra Sessa + Sabrina Kauk	✓
9	Pre-Production Schedule/Post-Production Schedule	Caileigh Heptinstall + Ghezal Shunbuli	✓
9	Final Storyboards + Blocked Script	Caileigh Heptinstall	✓
9	Final Safety Plan	Ghezal Shunbuli	✓
9	Final Floor Plans	Caileigh Heptinstall + Ghezal Shunbuli	✓
9	Location Permits	Cassandra Sessa	✓
9	Final Marketing Plan Final Wardrobe List	Sabrina Kauk	✓
9	<b>FINAL BIBLE DUE + VIDEO COMPONENT</b>	ALL	✓

May 2020

Date	Task	Primary Contact	Checklist
13	Prepare Social Media Content	Sabrina Kauk	
28	Finalise Scheduling for upcoming months	Caileigh Heptinstall + Ghezal Shunbuli + Cassandra Sessa	

**June 2020**

Date	Task	Primary Contact	Checklist
1	Prepare Website Design	Sabrina Kauk	
1	Begin PR Outreach	Sabrina Kauk	
3	<b>DUE:</b> Social Media Platforms	Sabrina Kauk	
10	Send out general crew call for hiring	All	
20	Plan final exec team	All	
30	Finalise exec team	All	

**July 2020**

Date	Task	Primary Contact	Checklist
1	Prepare Promo on Socials for Website	Sabrina Kauk	
8	<b>DUE:</b> Launch Caligo Production Website	Sabrina Kauk	
8	Prepare IndieGogo Page	Sabrina Kauk	
17	Auditions Day 1, Non Union	All	
18	PREP Campaign for Indie Gogo	Sabrina Kauk	
19	Auditions Day 2, Non Union	All	
19	Launch Campaign for IndieGogo on Socials	Sabrina Kauk	
20	Auditions Day 3, Non Union	All	
21	Auditions Day 4, Non Union	All	
22	<b>DUE:</b> Launch Indiegogo	Sabrina Kauk	

## August 2020

Date	Task	Primary Contact	Checklist
5	Social Media Post: <ul style="list-style-type: none"> <li>• Film Synopsis</li> <li>• Promo for silent auction</li> </ul>	Sabrina Kauk	
10	Finalisation of Cast	Caileigh Heptinstall + Ghezal Shunbuli	
13	Contact Final Cast for future Table Reads  Make enough script copies for everyone	Cassandra Sessa	
12	Social Media Post <ul style="list-style-type: none"> <li>• Promote campaigns</li> <li>• Introduce crew with bios</li> </ul>	Sabrina Kauk	
12	Prep Promo Content for Lemonade Fundraiser	Sabrina Kauk	
16	<b>DUE:</b> Launch Blog on Website	Sabrina Kauk	
24	Social Media Post <ul style="list-style-type: none"> <li>• Promote bake sale fundraiser</li> <li>• Introduce crew with bios (Continued)</li> </ul>	Sabrina Kauk	
25	Find Makeup/Hair Artist	Cassandra Sessa	
27	Table Read Day 1  Ensure enough copies of script is provided	All Exec Team + Cast  Cassandra Sessa + Ghezal Shunbuli	
28	Thrift for wardrobe	All	
30	Find Extra PAs	Cassandra Sessa	
31	Table Read Day 2  Ensure enough copies of script is provided	All Exec Team + Cast  Cassandra Sessa + Ghezal Shunbuli	

## September 2020

Date	Task	Primary Contact	Checklist
1	Prepare Character Bios	Sabrina Kauk	
6	Safety Walkthrough of each location  Gather wardrobe	Cassandra Sessa + Caileigh Heptinstall	
6	Exec team meeting plan for first shooting week - meetup at Ryerson RCC  FINAL Table Read with full cast	All	
6	Finalise equipment has been booked - EDC	Sabrina Kauk + Ghezal Shunbuli	
9	Weekly Social Media Post  Gather set materials	Sabrina Kauk  Cassandra Sessa	
10	Pick up equipment for first shoot day and test them	Cassandra Sessa	
11	Arrange food and catering for tomorrow's shoot day	Cassandra Sessa	
12	<b>FIRST DAY OF SHOOTING</b>	All	
12	Upload all footage from day one after filming is done - Make sure everything is working  Weekly Social Media plan submitted • BTS of film shoots • Cast bios + headshots • Continue promotion of Indiegogo  Arrange food and catering for tomorrow's shoot day	Editor  Sabrina Kauk  Cassandra Sessa	
13	Ensure all equipment is fully charged and working  <b>SECOND DAY OF SHOOTING</b>	All	
13	Upload all footage from day two	Editor	

	<p>after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul> <p>Arrange food and catering for tomorrow's shoot day</p>		
14	<p>Ensure all equipment is fully charged and working</p> <p><b>THIRD DAY OF SHOOTING</b></p>	All	
14	<p>Upload all footage from day three after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul>	Editor	
16	Weekly Social Media Post (Cast bios)	Sabrina Kauk	
17	Pick up and test equipment before shoot day	All	
17	Arrange food and catering for tomorrow's shoot day	Cassandra Sessa	
18	<b>FOURTH DAY OF SHOOTING</b>		
18	<p>Upload all footage from day four after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul> <p>Arrange food and catering for tomorrow's shoot day</p>	Editor  Cassandra Sessa	
19	Ensure all equipment is fully charged and working	All	
	<b>FIFTH DAY OF SHOOTING</b>		
19	<p>Upload all footage from day five after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul> <p>Arrange food and catering for tomorrow's shoot day</p>	Editor  Cassandra Sessa	
20	Ensure all equipment is fully charged and working	All	

	<b>SIXTH SHOOTING DAY</b>		
20	<p>Upload all footage from day six after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul> <p>Weekly social media plan submitted</p> <ul style="list-style-type: none"> <li>• BTS of film shoots</li> <li>• Cast bios (continued)</li> </ul> <p>Arrange food and catering for tomorrow's shoot day</p>	<p>Editor</p> <p>Sabrina Kauk</p> <p>Cassandra Sessa</p>	
21	Ensure all equipment is fully charged and working	All	
21	<b>SEVENTH SHOOTING DAY</b>		
21	<p>Upload all footage from day seven after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul>	Editor	
22	<p>Pick up and test equipment for final shoot day</p> <p>Arrange food and catering for tomorrow's shoot day</p>	All	
22		Cassandra Sessa	
23	<b>LAST DAY OF SCHEDULED SHOOTING</b>		
23	Weekly Social Media Post	Sabrina Kauk	
23	<p>Upload all footage from last day after filming is done</p> <ul style="list-style-type: none"> <li>- Make sure everything is working</li> </ul>	Editor	
25	<b>PICK UP DAY IF NEEDED TO FILM MORE - TEST EQUIPMENT</b>	All	
25	BTS of film shoots Short interviews with cast/crew	Sabrina Kauk	
27	Prep BTS Blog Posts	Sabrina Kauk	
30	Editor & Director pick best takes	Editor + Caileigh Heptinstall	
30	Weekly Social Media Post	Sabrina Kauk	
	- Cast bios		

## October 2020

Date	Task	Primary Contact	Checklist
1	Actor pick best takes	Editor + Caileigh Heptinstall	
3	Social Media Post <ul style="list-style-type: none"> <li>• BTS Stills (Continued)</li> <li>• Promoting Indiegogo</li> </ul>	Sabrina Kauk	
4	BTS Blog #1	Sabrina Kauk	
6	DUE: First Rough Cut of Video + Audio	Editor	
7	Screening of first cut with exec team  RCC Computer labs	All exec team	
7	Weekly social media post: <ul style="list-style-type: none"> <li>• BTS Stills</li> <li>• BTS of post production</li> </ul>	Sabrina Kauk	
12	DUE: Second cut of video + audio	Editor	
13	Screening of second cut with exec team  RCC Computer labs	All exec team	
14	BEGIN: Longer Teaser Trailer (90 Seconds)	Editor	
14	Weekly social media post: <ul style="list-style-type: none"> <li>• BTS Stills</li> <li>• BTS of post production</li> </ul>	Sabrina Kauk	
17	DUE: Third Cut of Video + Audio	Editor	
17	Screening of Third Cut with exec team	All	
18	BTS Blog #2	Sabrina Kauk	
18	Show Advisor Third Cut of Video + Audio for feedback	Editor	
19	DUE: Longer teaser trailer (90 seconds)	Editor + Caileigh Heptinstall + DOP	
20	Create credit list and add	Editor	

21	Weekly social media post <ul style="list-style-type: none"> <li>• Promote teaser trailer</li> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
25	BEGIN: Feedback touches from Advisor	Editor	
26	BEGIN: Short teaser trailer (30 seconds)	Editor + DOP	
28	Weekly social media post <ul style="list-style-type: none"> <li>• BTS Stills</li> <li>• Crew + Cast interviews</li> </ul>	Sabrina Kauk	
30	DUE: Feedback touches & Picture Lock	Editor	
31	DUE: Short teaser trailer (30 seconds)	Editor + DOP	

### November 2020

Date	Task	Primary Contact	Checklist
1	BTS Blog #3	Sabrina Kauk	
2	Start Colour Correction + Adding titles/graphics	Editor + Post Crew	
4	Weekly social media post <ul style="list-style-type: none"> <li>• Promote longer trailer</li> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
4	Audio session - start to add music/SFX to each scene	Audio	
6	ADR Session - if needed	Audio	
10	Feedback session, Colour Grading & final touches	Post Crew	
11	Weekly Social Media Posts <ul style="list-style-type: none"> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
11	Screening with exec team to discuss audio + graphics	All	
13	ADR Session #2 - if needed	Audio	
15	BEGIN: Final touches to graphics + titles	Post Crew	
16	Feedback session, Final Audio mix	Audio	

	including dialogue		
17	VFX Lock	Post Crew	
18	BTS Blog #4	Sabrina Kauk	
18	Weekly social media post <ul style="list-style-type: none"> <li>• BTS Stills</li> <li>• Promote campaigns</li> </ul>	Sabrina Kauk	
21	DUE: Final Cut, Full Film	Post Crew	
22	Screening of final film with full team	All	
24	BEGIN: Final Exported Film	Post Crew	
25	Weekly Social media post <ul style="list-style-type: none"> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
27	DUE: Final Exported Film	Post Crew	
29	BTS Blog #5	Sabrina Kauk	

### December 2020

Date	Task	Primary Contact	Checklist
1	PR Outreach: Film Distribution	Sabrina Kauk	
2	Weekly social media post <ul style="list-style-type: none"> <li>• Promote final film</li> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
6	Blog #6	Sabrina Kauk	
9	Weekly Social Media Post <ul style="list-style-type: none"> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
16	Weekly Social Media Post <ul style="list-style-type: none"> <li>• BTS Stills</li> </ul>	Sabrina Kauk	
20	Blog #7	Sabrina Kauk	
23	Weekly Social Media Post <ul style="list-style-type: none"> <li>• BTS Stills</li> <li>• Prep for final post</li> </ul>	Sabrina Kauk	
30	Weekly Social Media Post <ul style="list-style-type: none"> <li>• BTS Stills</li> <li>• Final post</li> </ul>	Sabrina Kauk	

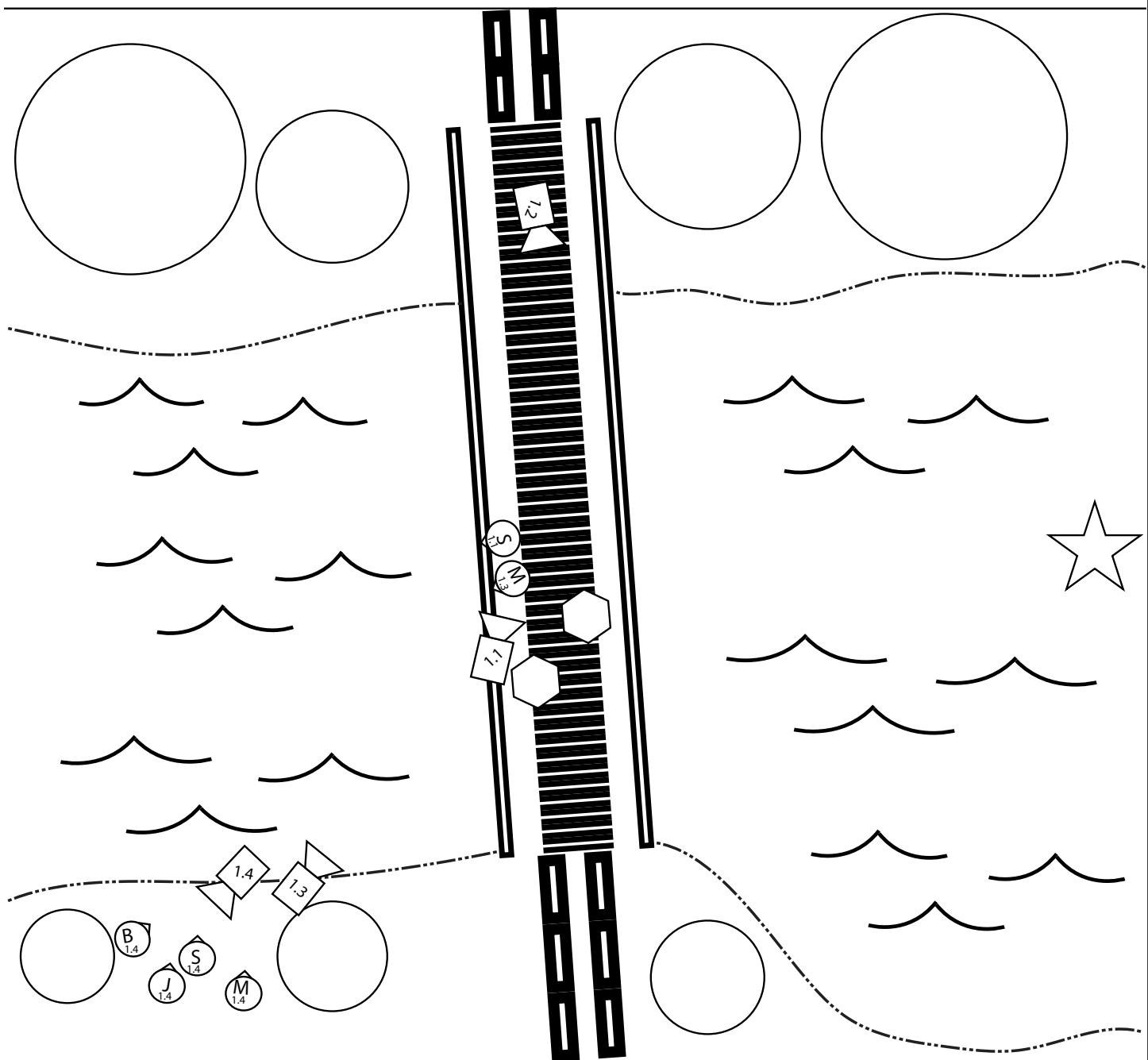
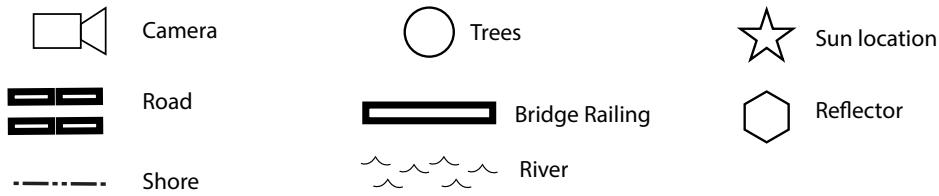
# GANNT CHART

GANNT CHART		Start Date	End Date	Timeline
Love Me Anyways		May-13	Dec-31	
Pre-Production		May-13	Sep-11	
Prepare social media content		May-13	May-16	
Finalize scheduling for upcoming months		May-13	May-16	
Prepare website design		May-28	Jun-1	
Begin PR outreach		Jun-1	Jul-18	
Start final exec team list		Jun-1	Jul-1	
Start Indigogo page		Jun-1	Jun-30	
Audition Days		Jun-1	Jul-8	
Prepare website for launch		Jun-1	Jul-1	
Launch campaign for Indigogo		Jun-1	Jul-22	
Start social media postings		Jun-1	Jul-19	
Finalize cast and start table reads		Aug-5	Aug-24	
Find leftover crew		Aug-10	Aug-31	
Prepare for sets (wardrobe, equipment, food, etc)		Aug-25	Aug-30	
Production		Sep-6	Sep-11	
Upload footage every week		Sep-12	Sep-23	
Weekly social media posts		Sep-12	Dec-30	
Post-Production		Sep-26	Nov-27	
First rough cut edits		Sep-26	Oct-6	
Second rough cut edit		Oct-6	Oct-12	
Third rough cut edit		Oct-12	Oct-17	
Begin long teaser trailer		Oct-14	Oct-19	
Edit feedback touches		Oct-25	Oct-30	
Begin short teaser trailer		Oct-26	Oct-31	
Colour correcting + graphics/titles first draft		Nov-2	Nov-11	
Add sound fx + audio		Nov-4	Nov-11	
Fix final colour correcting + graphics/titles		Nov-15	Nov-21	
Final export film		Nov-24	Nov-27	

# *FLOOR PLANS*

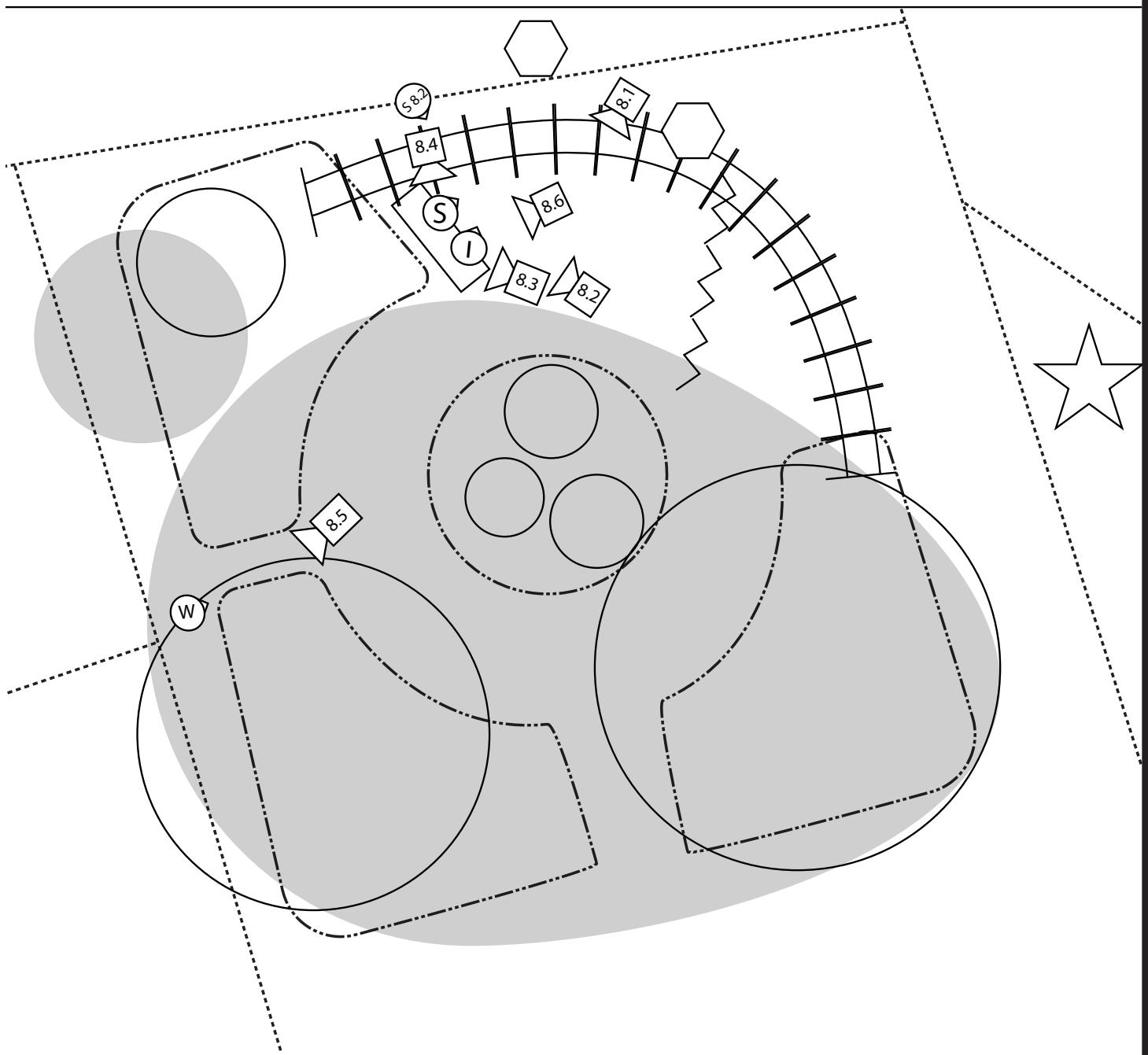
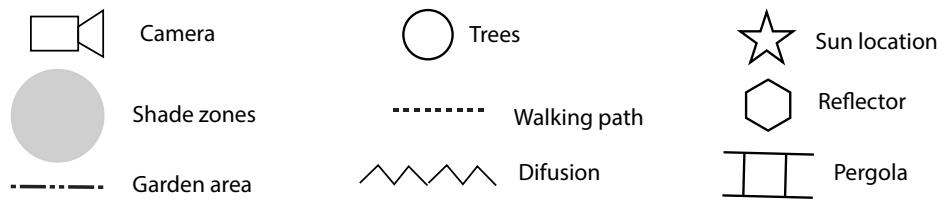
1 Churchville Rd  
Brampton  
J6MR4F

Used For: Rural Road- Ext.  
Scene: ①, 28B, 30



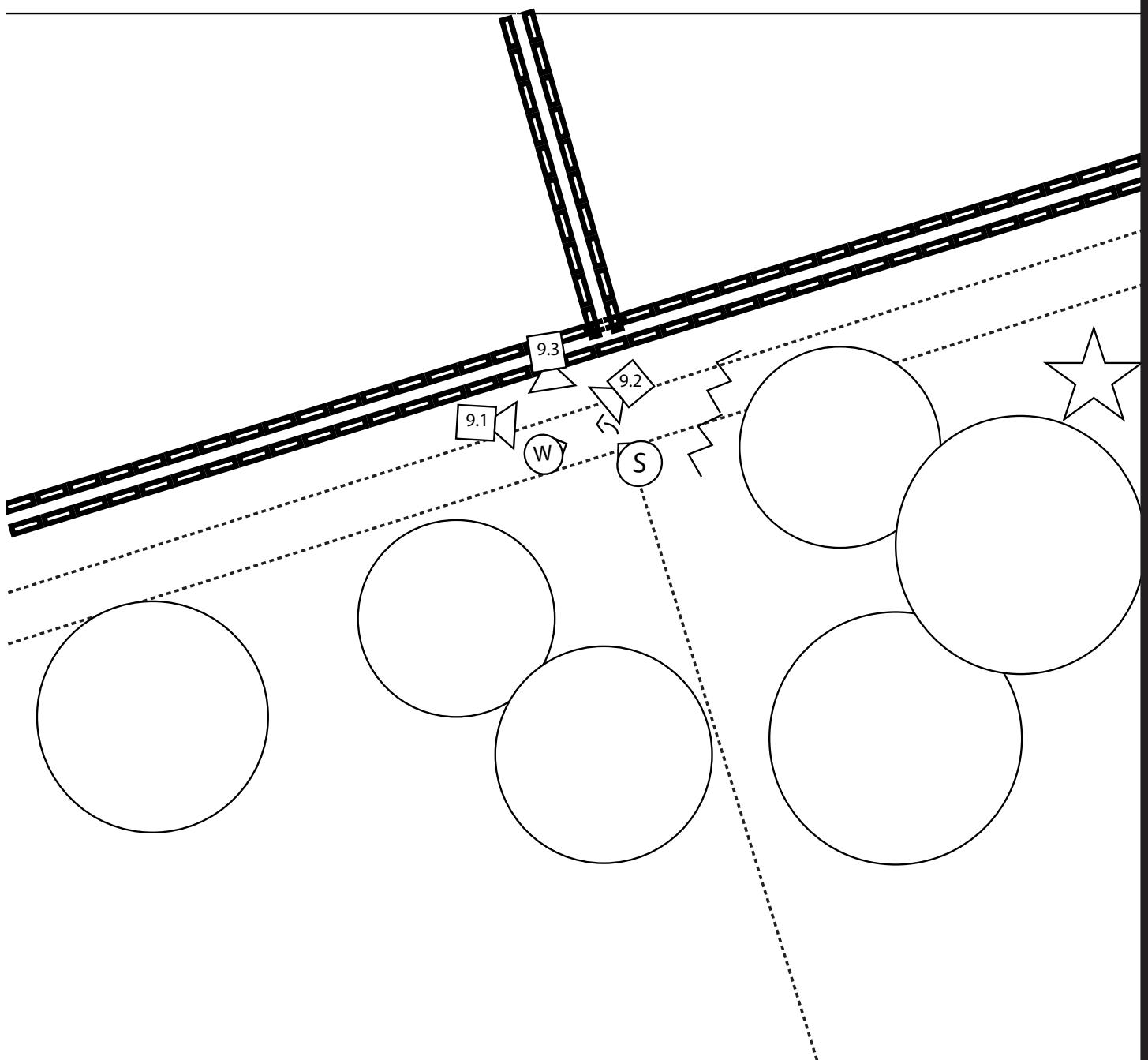
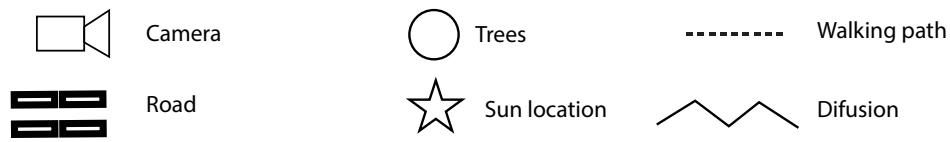
Alan Gardens  
160 Gerrard St E, Toronto  
M5A2E3

Used For: Park- Ext.  
Scene: (8), 9, 11, 17A



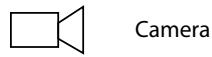
Alan Gardens  
160 Gerrard St E, Toronto  
M5A2E3

Used For: Park- Ext.  
Scene: 8, 9, 11, 17A



Ryerson University 80  
Gould Street, Toronto  
M5B2M7

Used For: Office Space  
Scenes: 4, 6, 10



Camera



Window



Arri 650W Fresnel



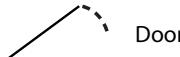
Wall



Sun location



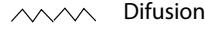
Lowel pro light



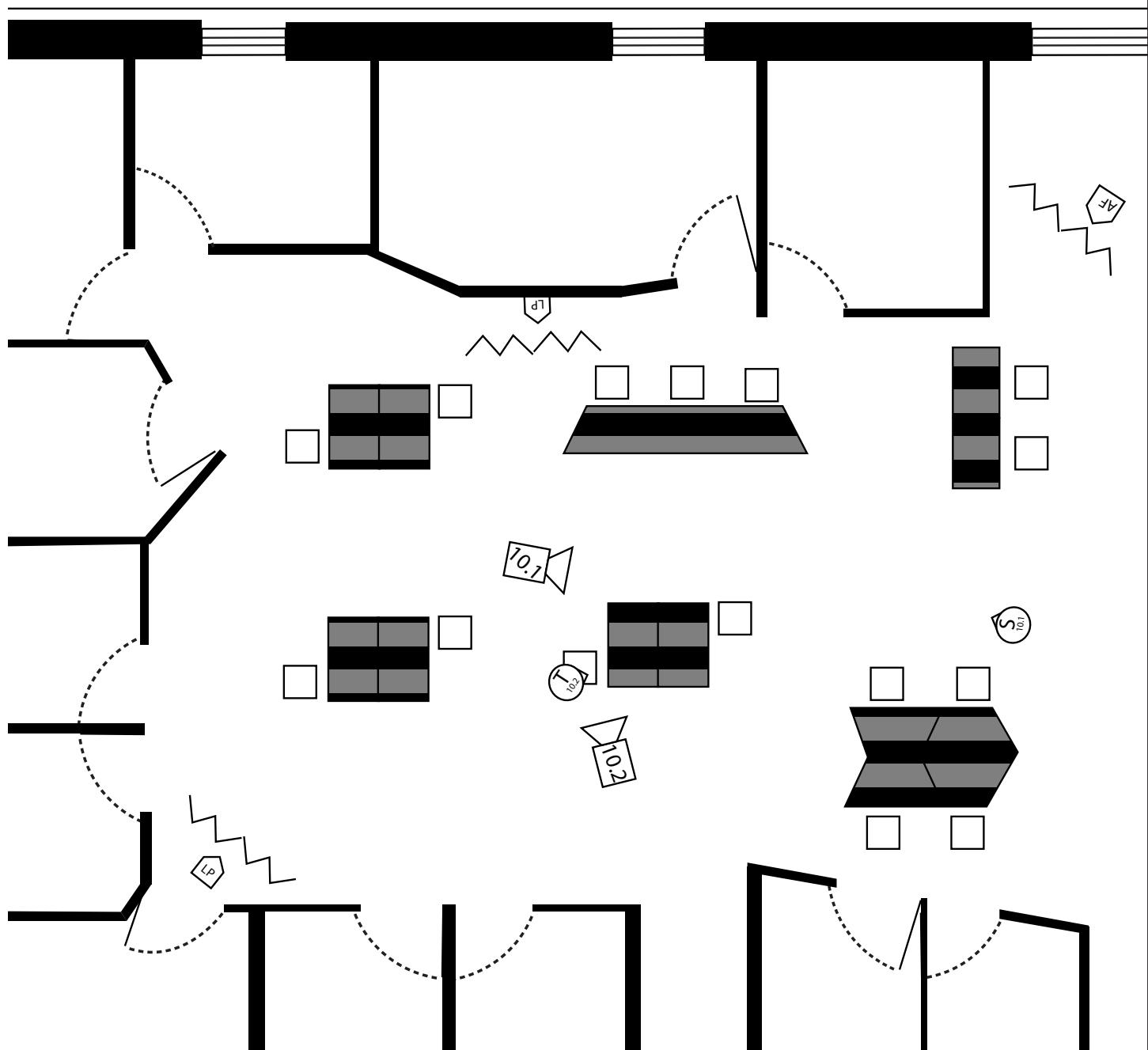
Door



Desk



Diffusion



Ryerson University 80  
Gould Street, Toronto  
M5B2M7

Used For: Office Space  
Scenes: 4, 6, 10



Camera



Window



Arri 650W Fresnel



Wall



Sun location



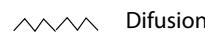
Lowel pro light



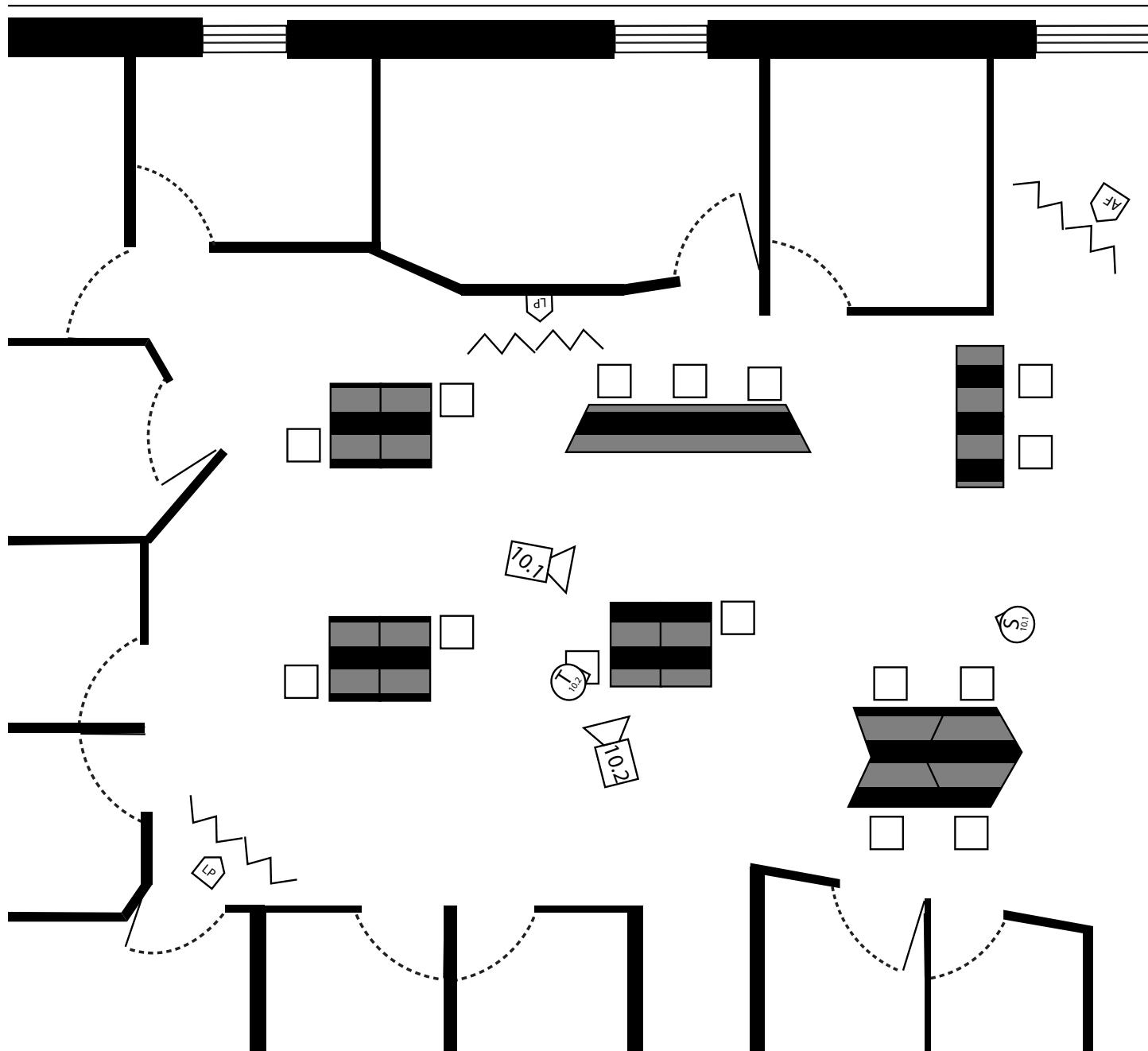
Door



Desk

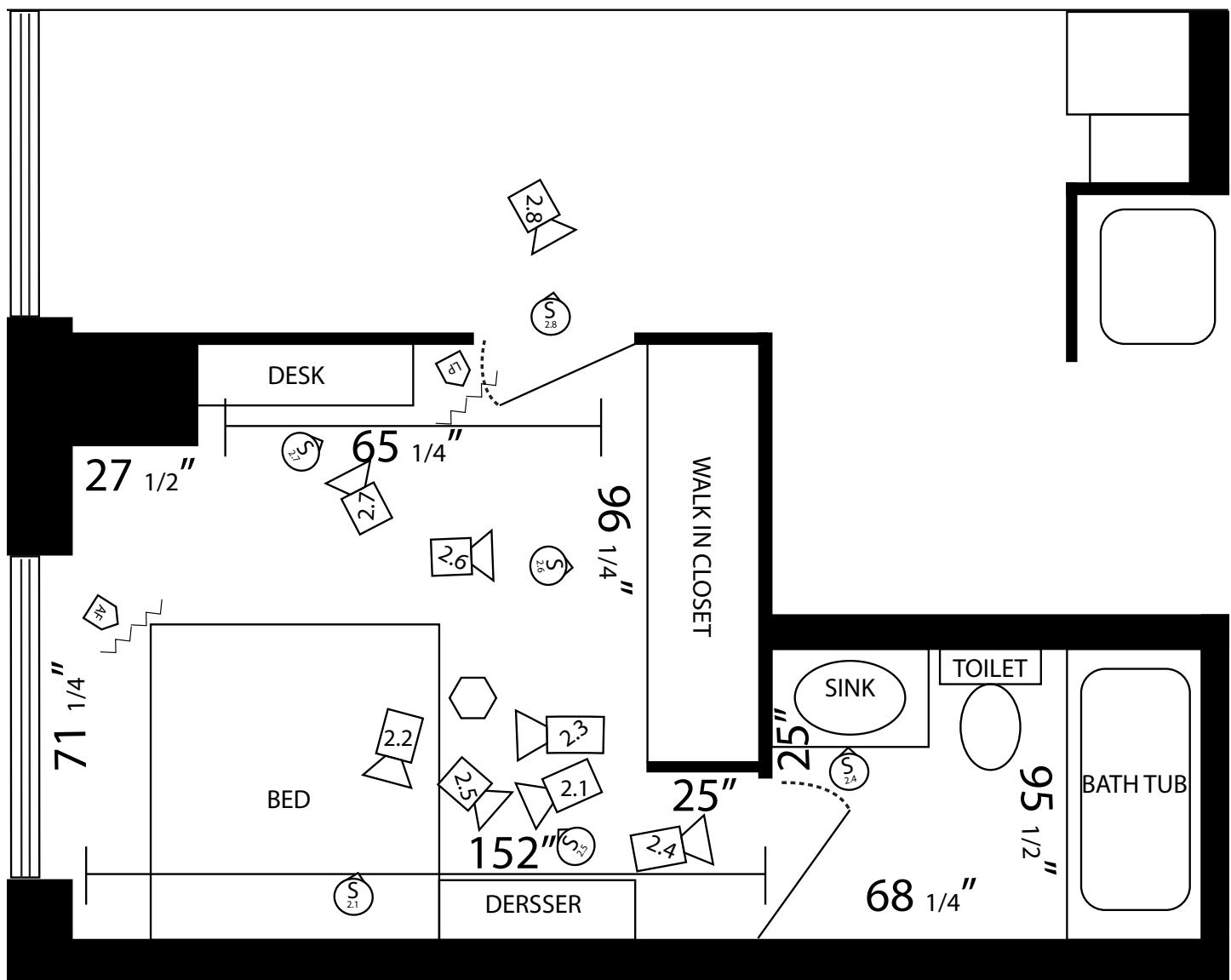
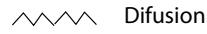
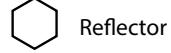
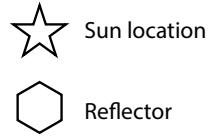
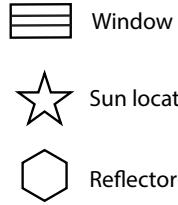
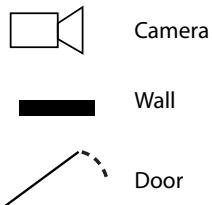
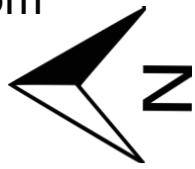


Diffusion



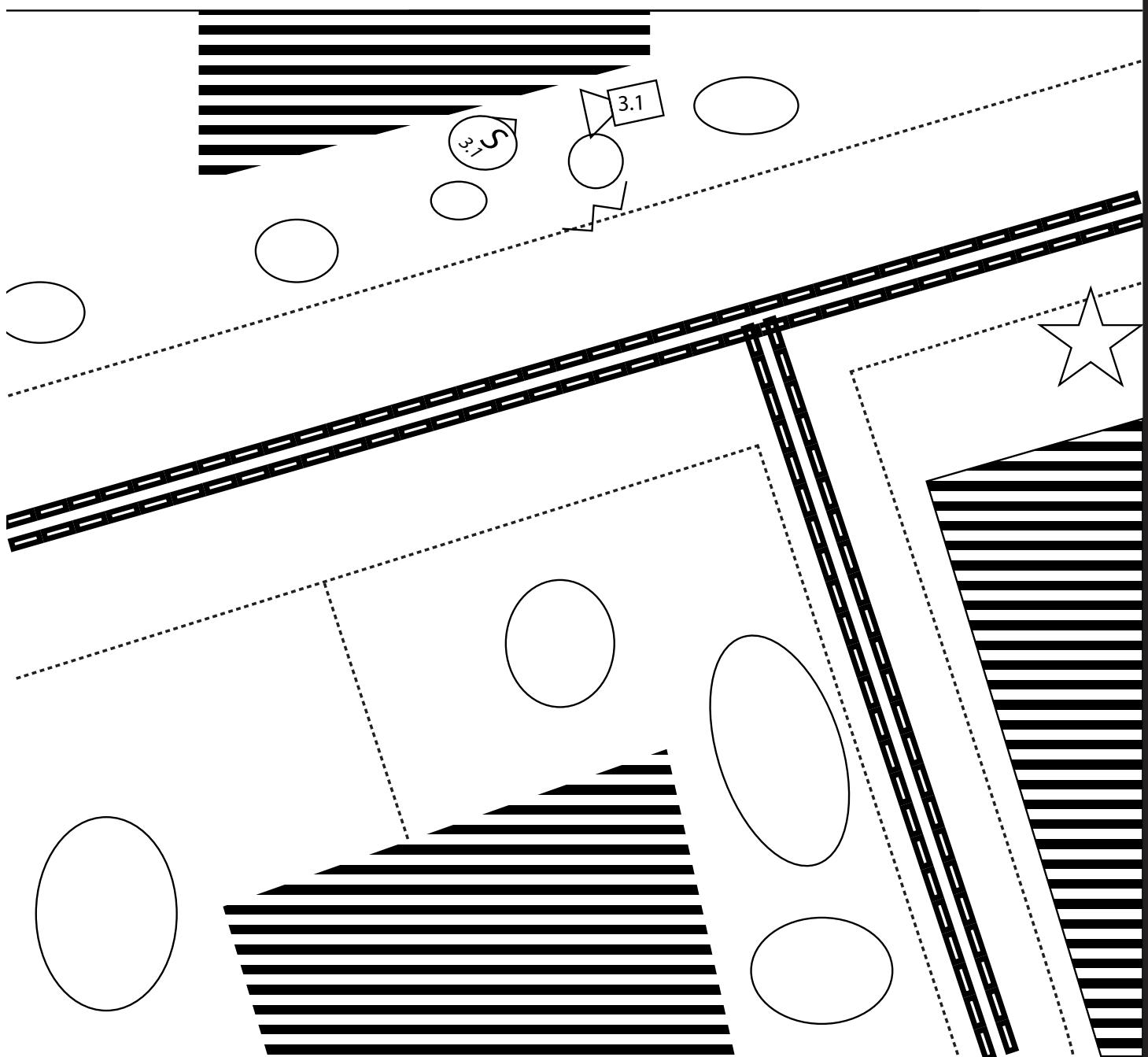
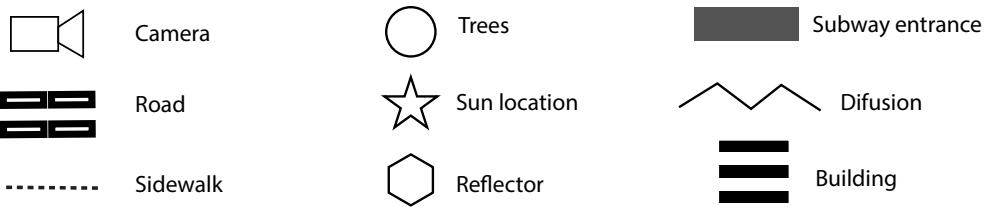
Lansdowne Ave at  
Dupont St  
Toronto

Used For: Apartment Bedroom  
Scenes: ②, 12



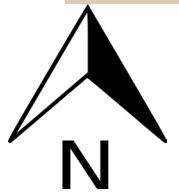
# King and University Toronto

Used For: City Streets  
Scene: ③



# King and University Toronto

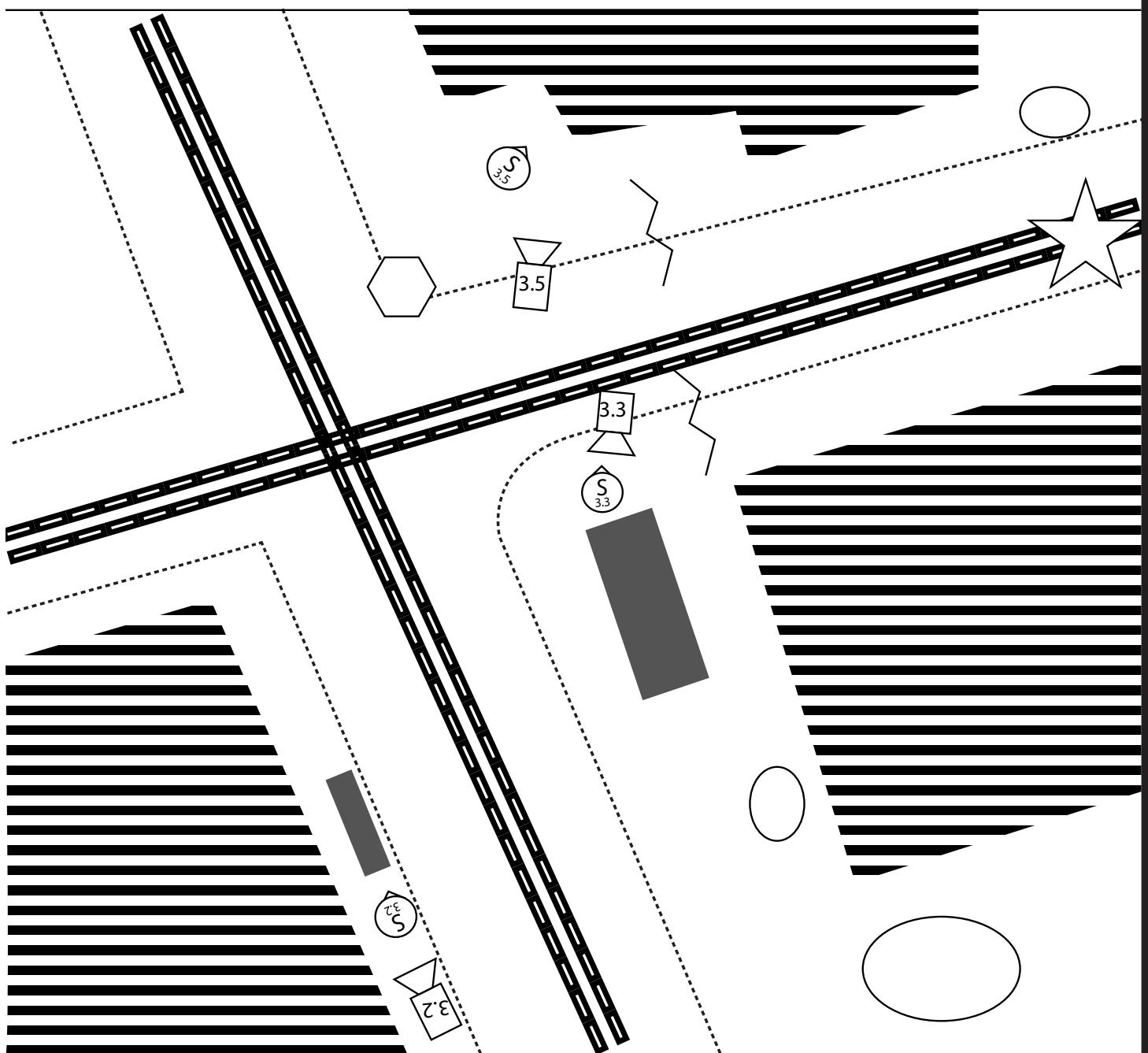
Used For: City Streets  
Scene: ③



The diagram consists of three icons: a camera lens on the left, a double-lined road in the center, and a dashed sidewalk line on the right.

The diagram consists of three symbols: a circle for 'Trees', a star for 'Sun location', and a hexagon for 'Reflector'.

The legend consists of three entries: 'Subway entrance' with a dark grey rectangle, 'Diffusion' with a wavy line, and 'Building' with three horizontal black bars.



Ryerson University  
80 Gould Street, Toronto  
M5B2M7

Used For: Office space  
Scenes: ④, 6, 10



Camera



Window



Arri 650 W Fresnel



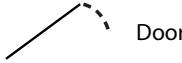
Wall



Sun location



Lowel pro light



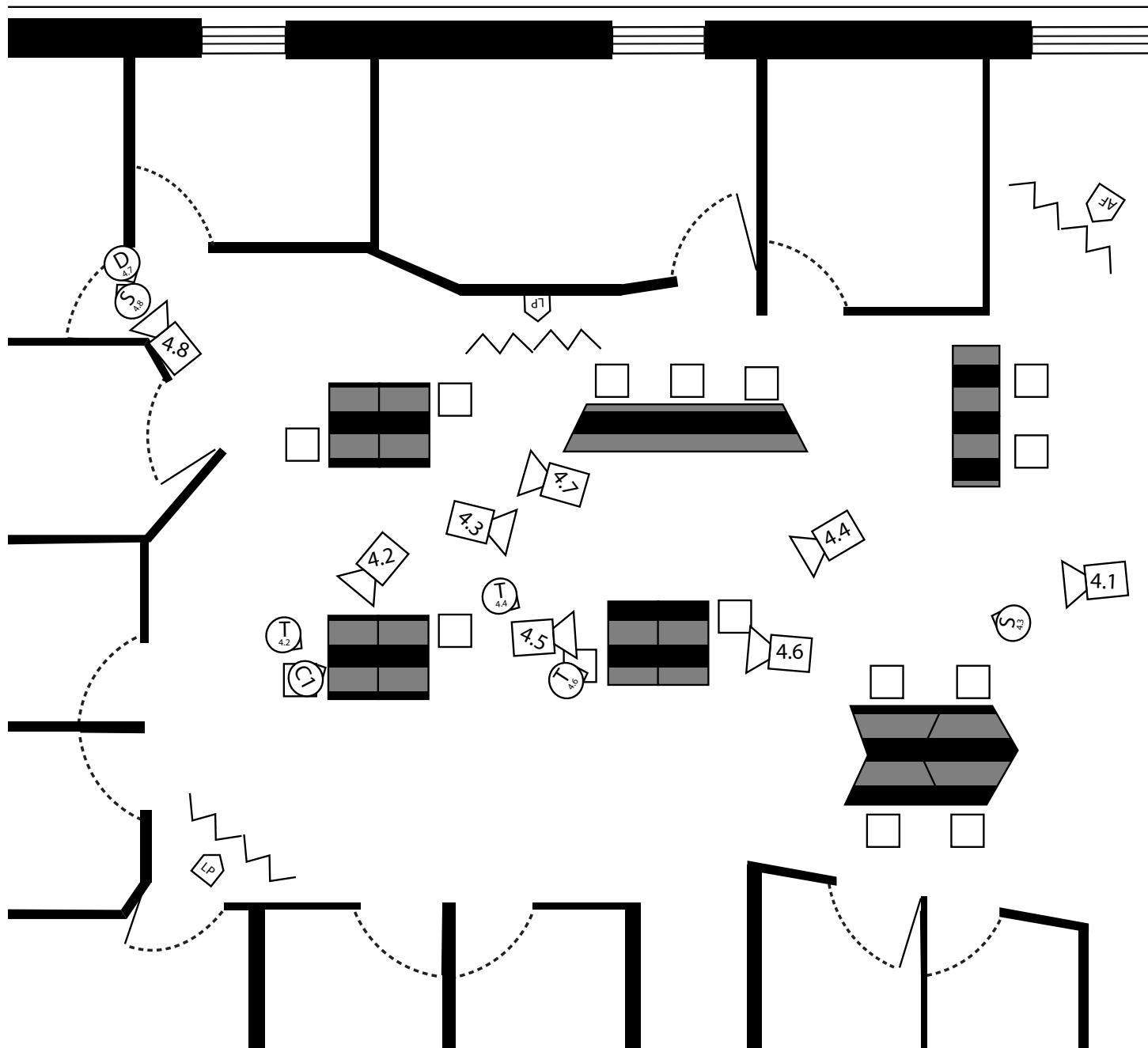
Door



Desk



Diffusion



Ryerson University  
80 Gould Street, Toronto  
M5B2M7

Used For: David's Office  
Scenes: 5, 10A, 13



Camera



Window



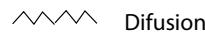
Kino LED 30



Wall



Desk



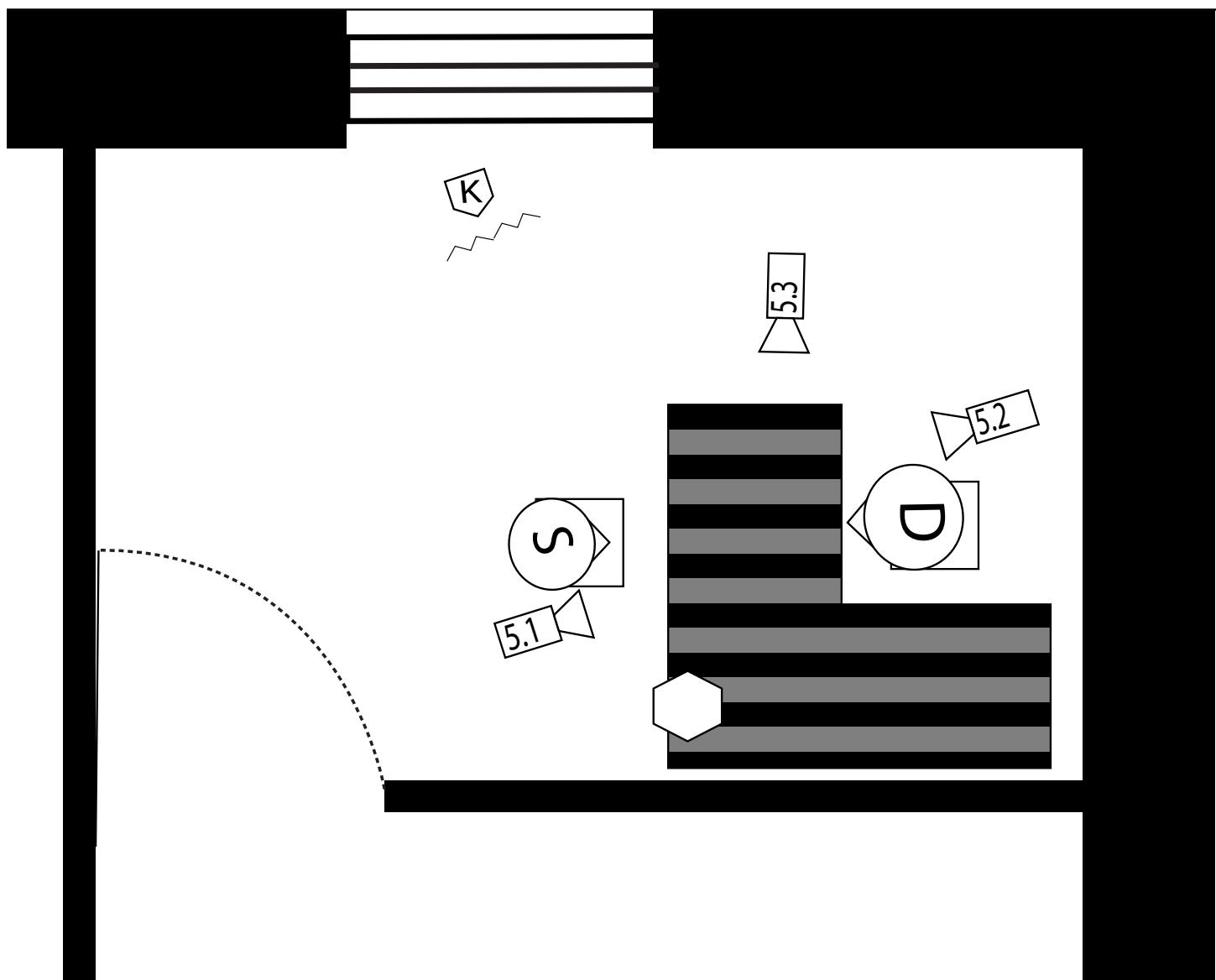
Diffusion



Door



Reflector



Ryerson University  
80 Gould Street, Toronto  
M5B2M7

Used For: Office Space  
Scenes: 4, 6, 10



Camera



Window



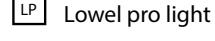
Arri 650 W Fresnel



Wall



Sun location



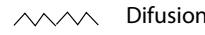
Lowel pro light



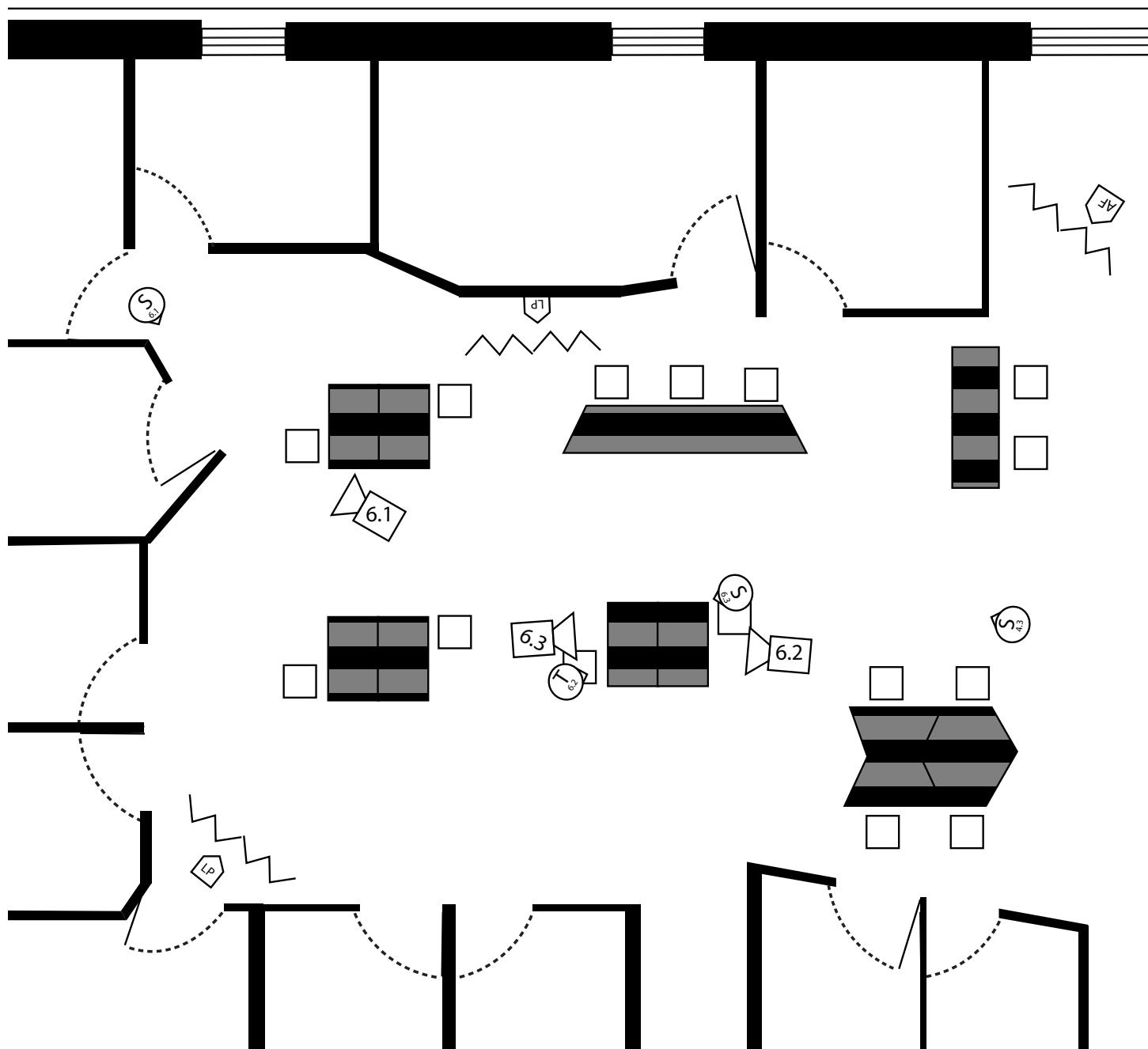
Door



Desk

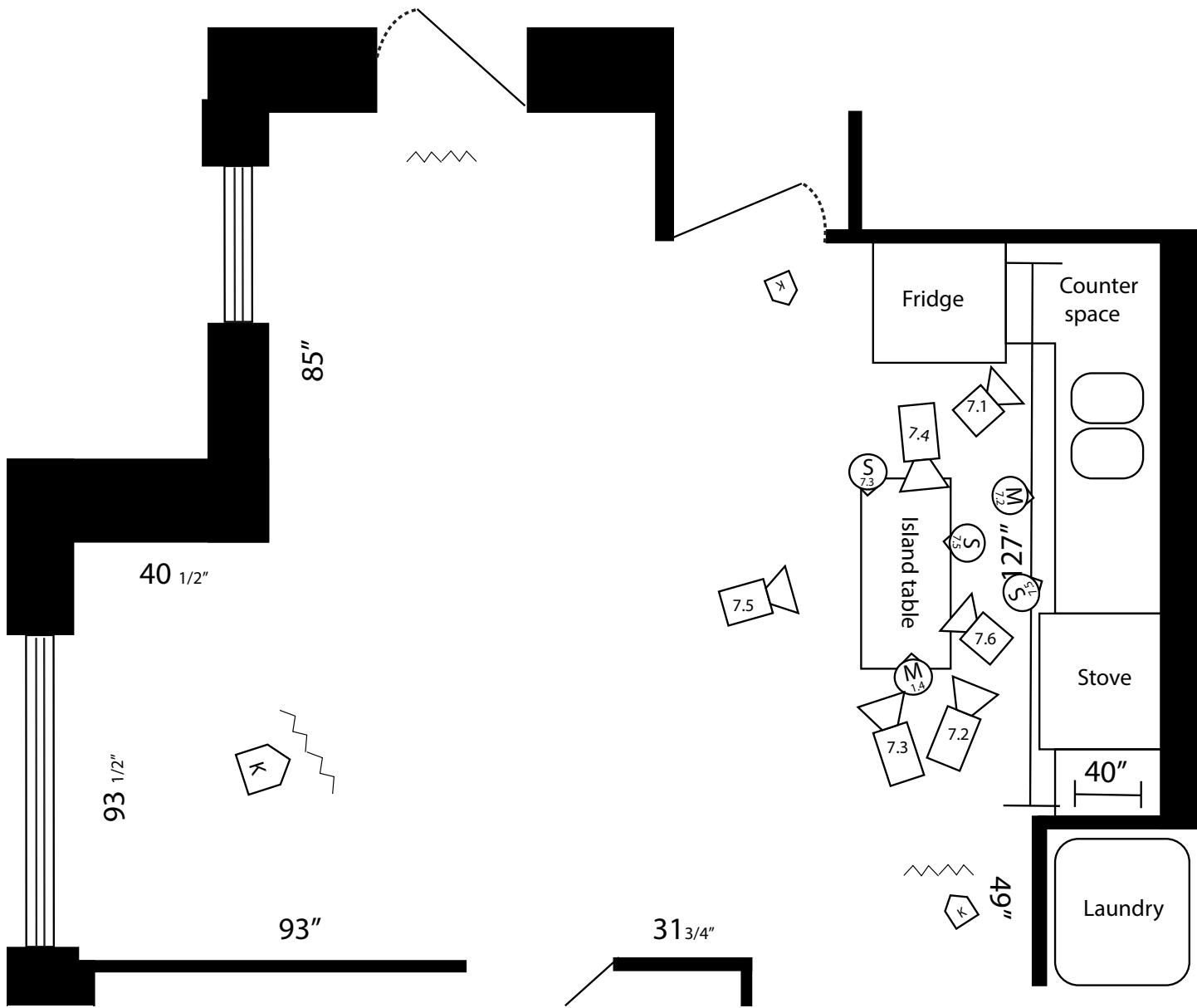


Diffusion



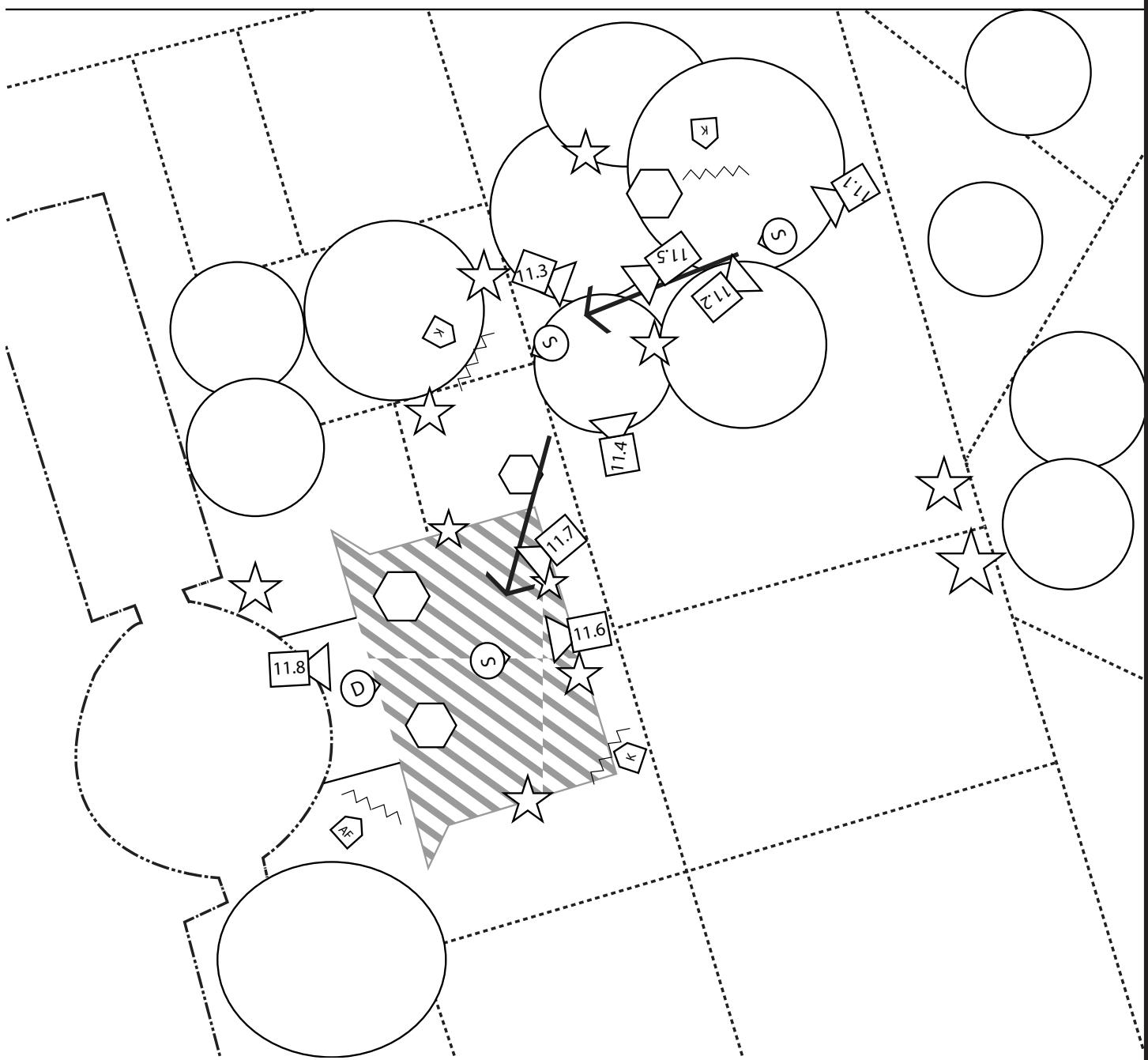
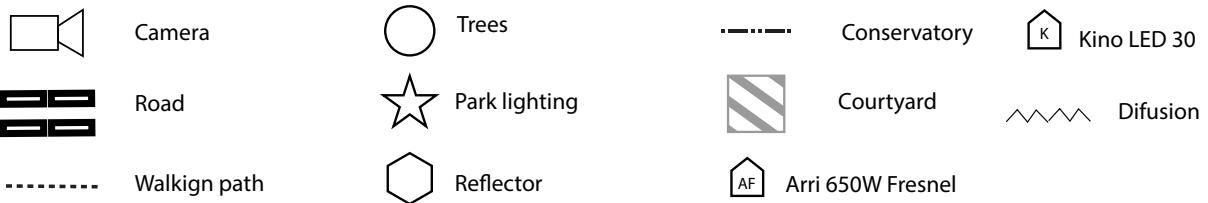
Lansdowne Ave at  
Dupont St Toronto

Used For: Apartment kitchen  
Scenes: 7



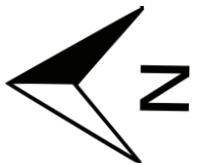
Alan Gardens  
160 Gerrard St E, Toronto  
M5A2E3

Used For: Park, Sidewalk- Ext.  
Scene: 8, 9, (11), 17A



Lansdowne Ave at  
Dupont St  
Toronto

Used For: Apartment Bedroom  
Scenes: 2 , 12



Camera



Window



Kino LED 30



Wall



Sun location



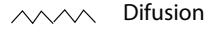
Arri 650W Fresnel



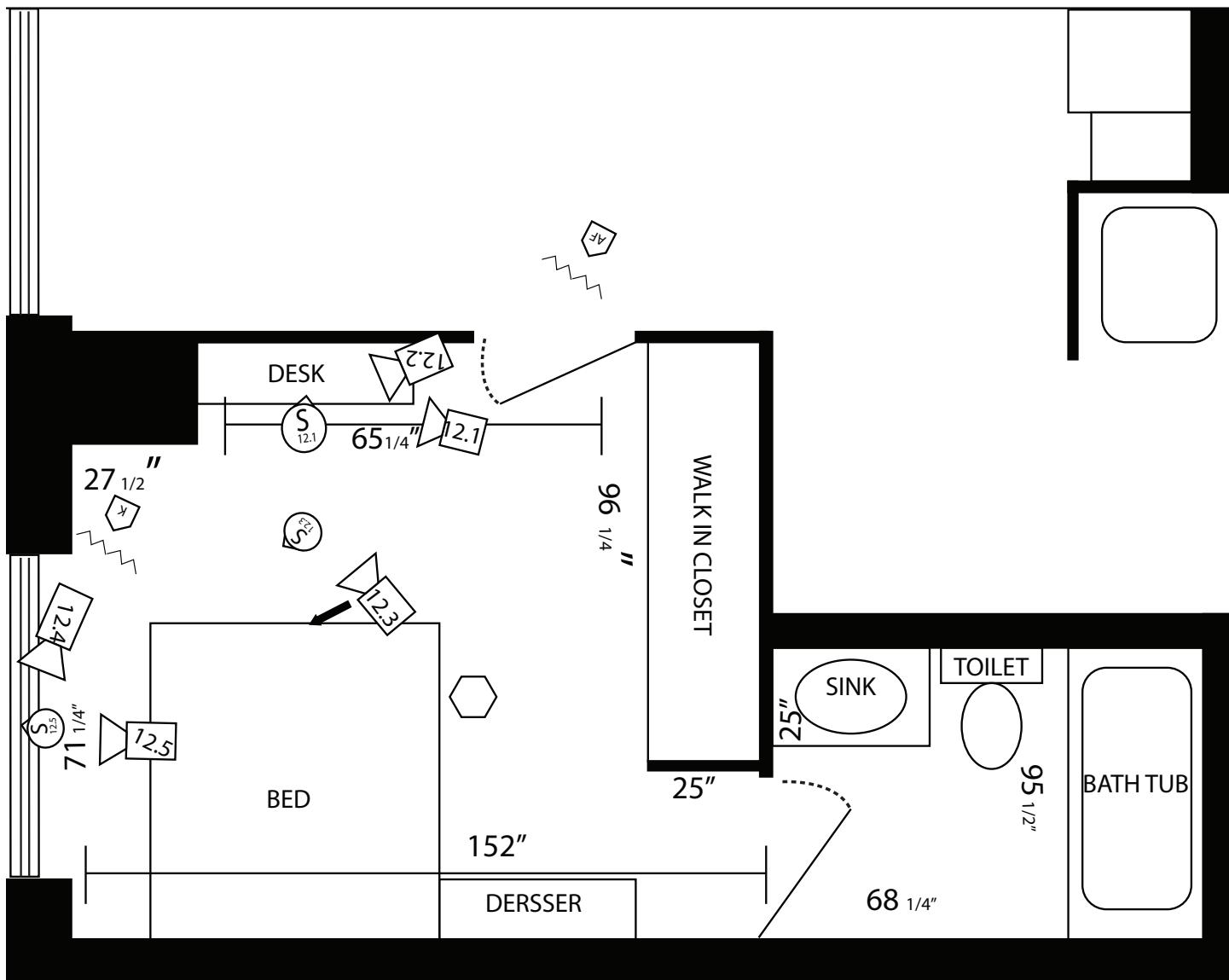
Door



Reflector

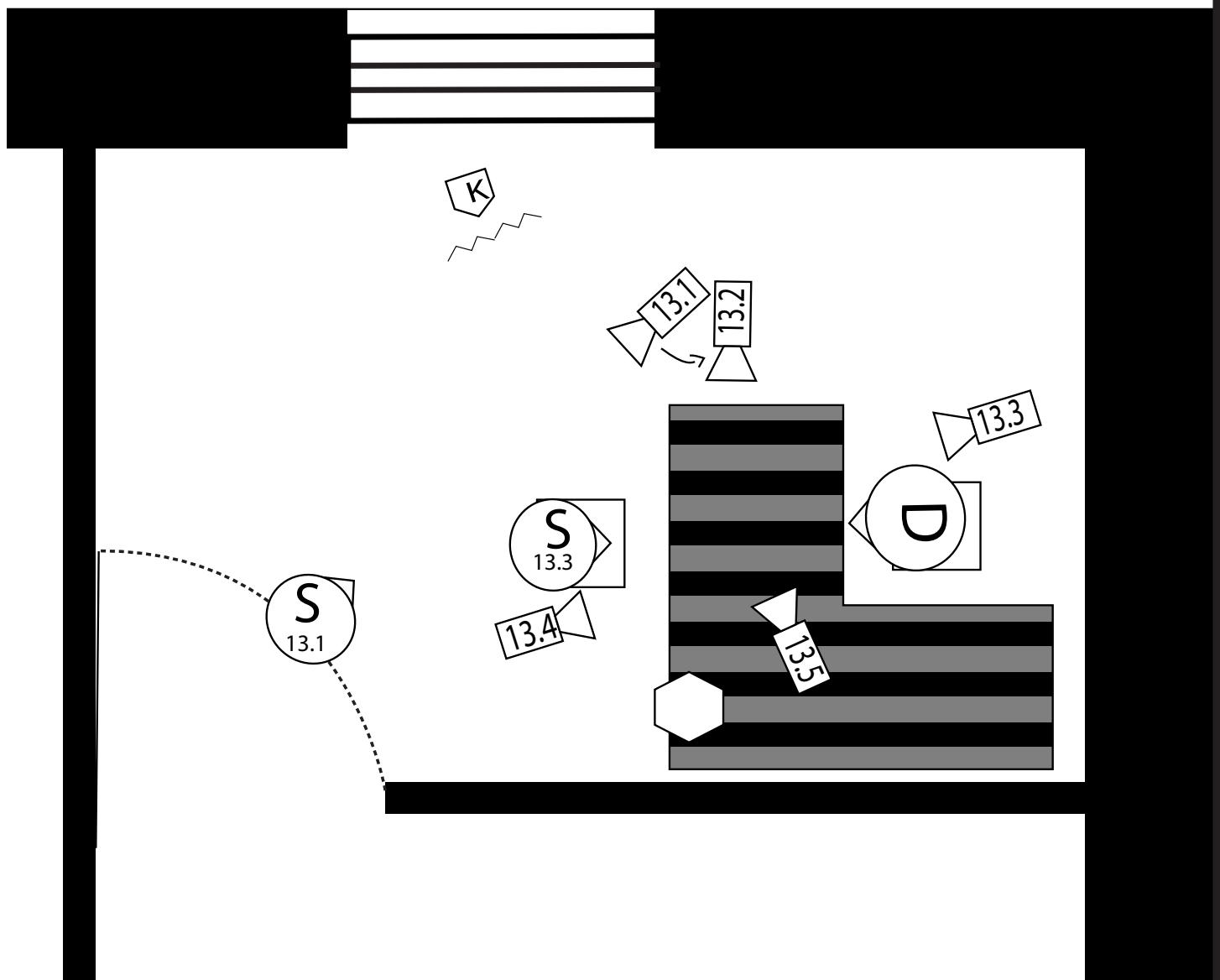
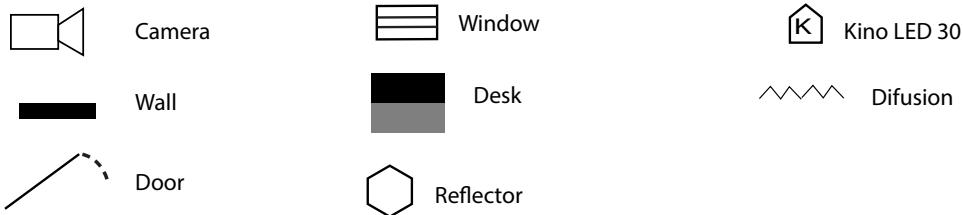


Diffusion



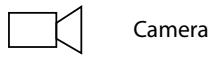
Ryerson University  
80 Gould Street, Toronto  
M5B 2M7

Used For: David's Office  
Scenes: 5, 10A, 11C

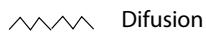


7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Parent's Car  
Scene: 14



Camera



Difusion



Arri 650W Fresnel



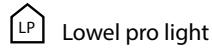
Projector



Window



Green Screen



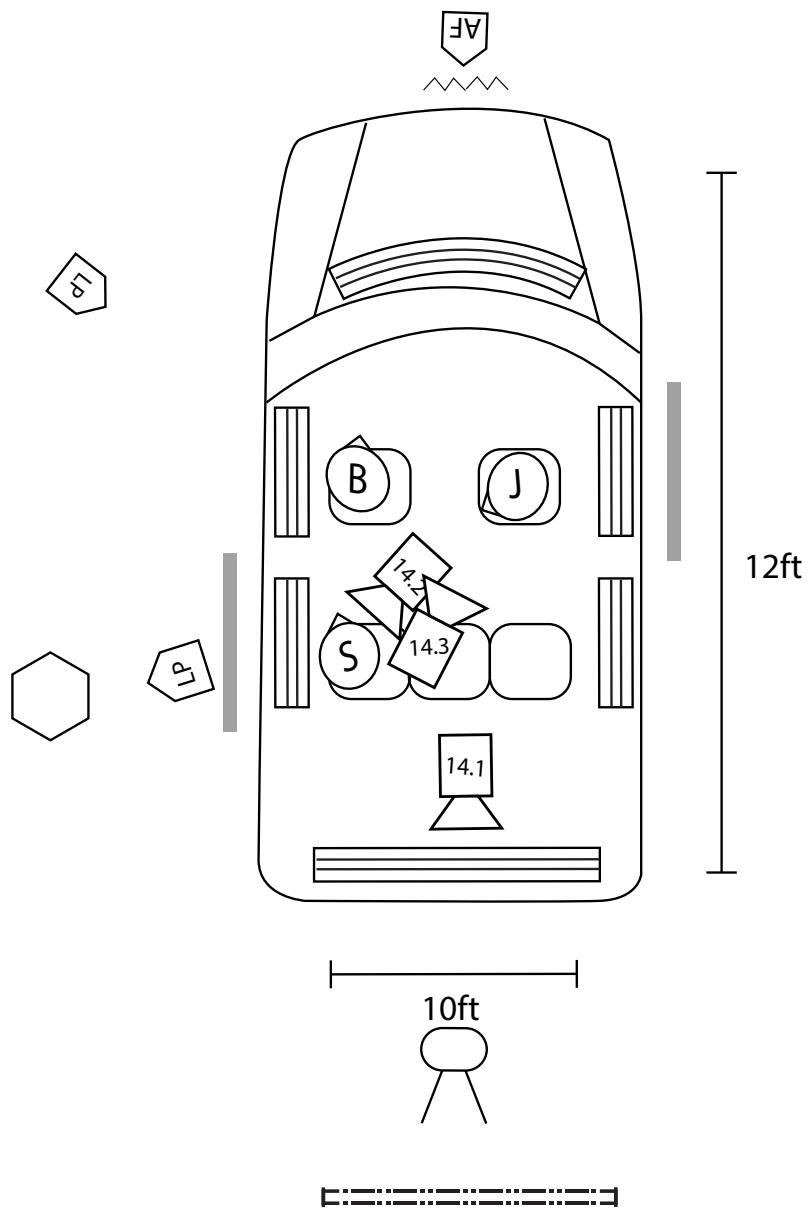
Lowel pro light



Reflector

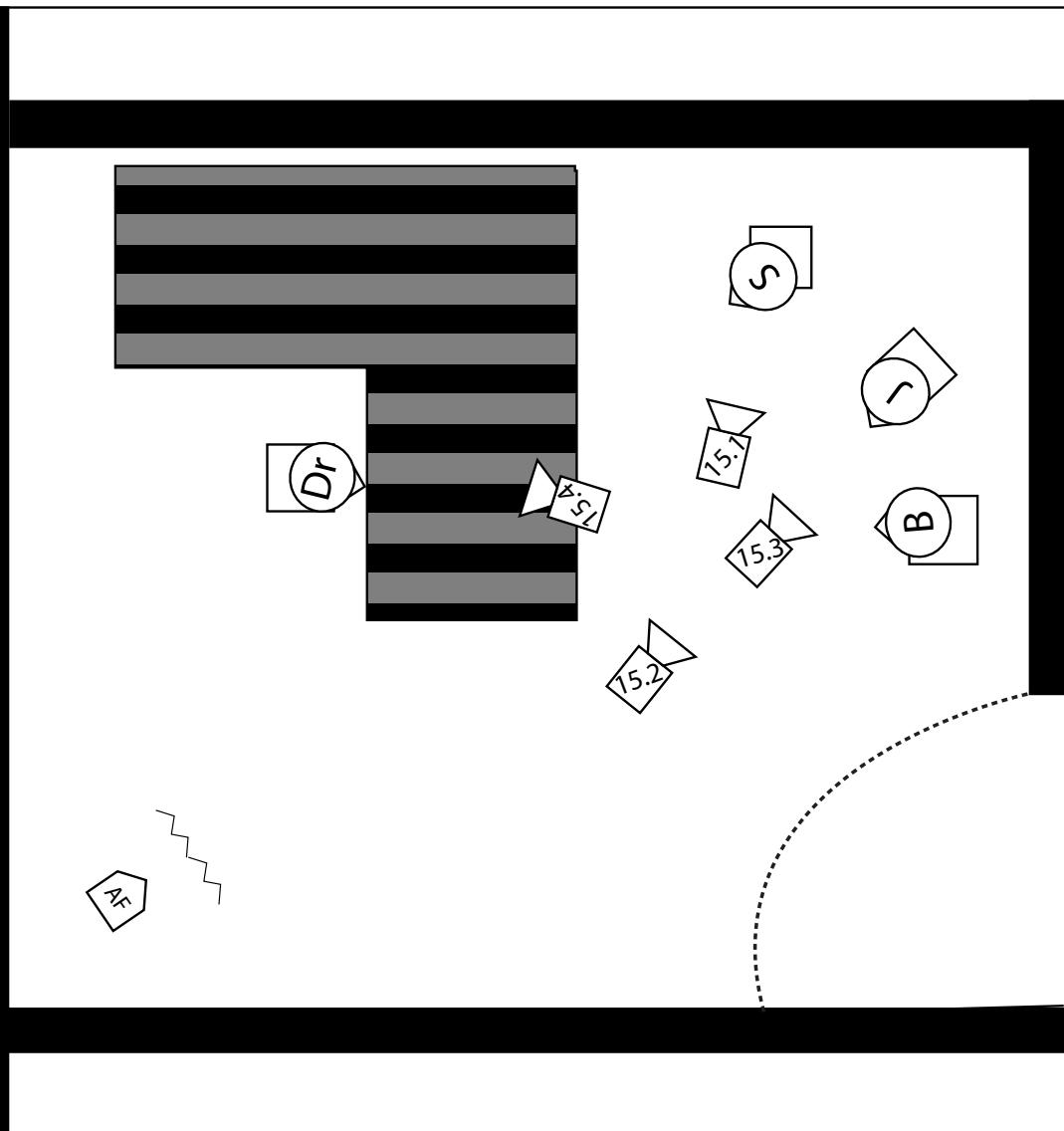
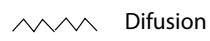
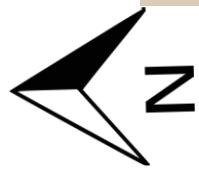


Projector screen



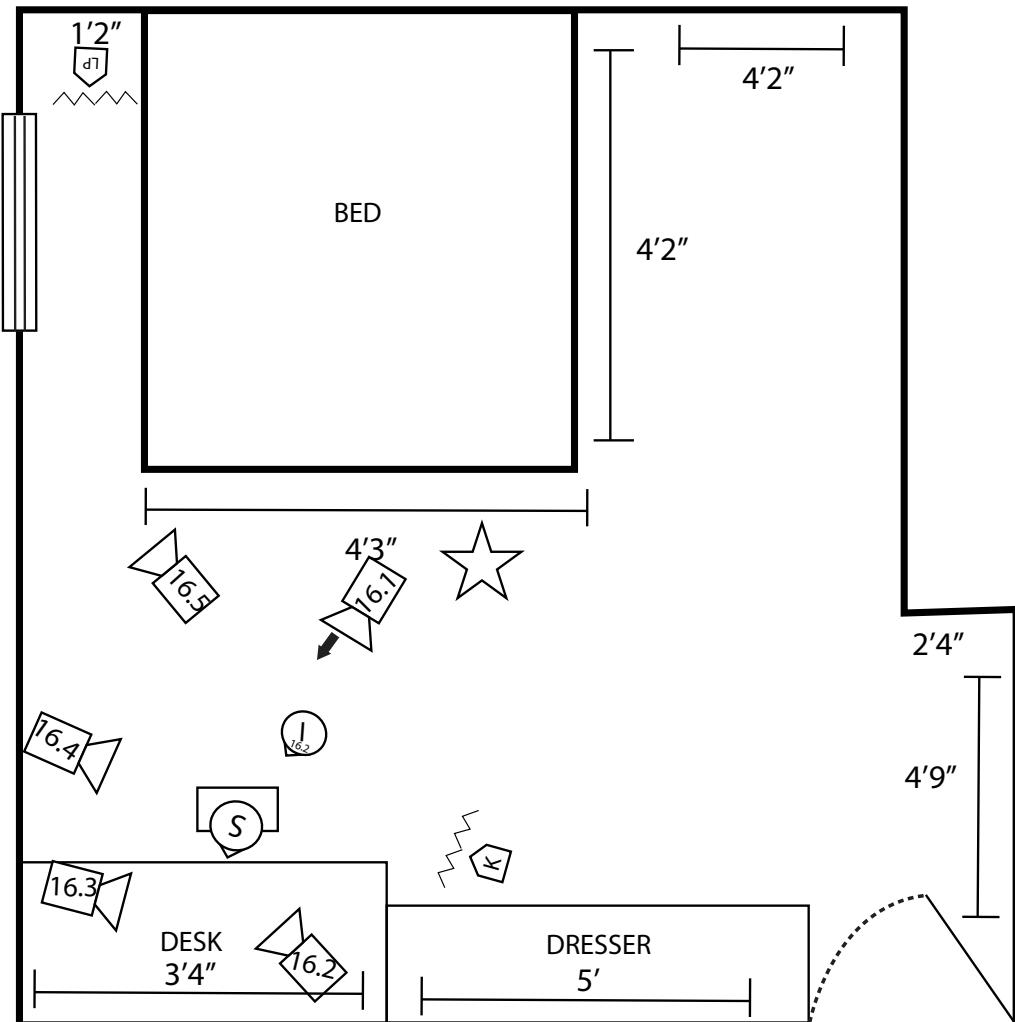
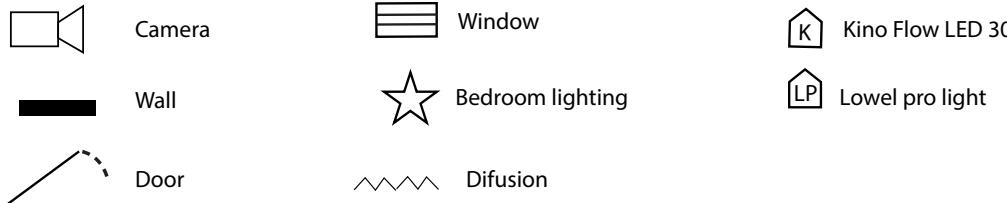
Ryerson University  
80 Gould Street, Toronto  
M5B2M7

Used For: Doctor's Office  
Scene: 15



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Bedroom  
Scenes: 16, 19, 21, 27A



Bendingo Circle  
Mississauga ON  
L5N1Z5

Used For: Suburban streets  
Scene: 17



Camera



Trees



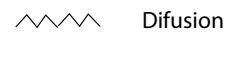
Portable LED



Road



Street lighting



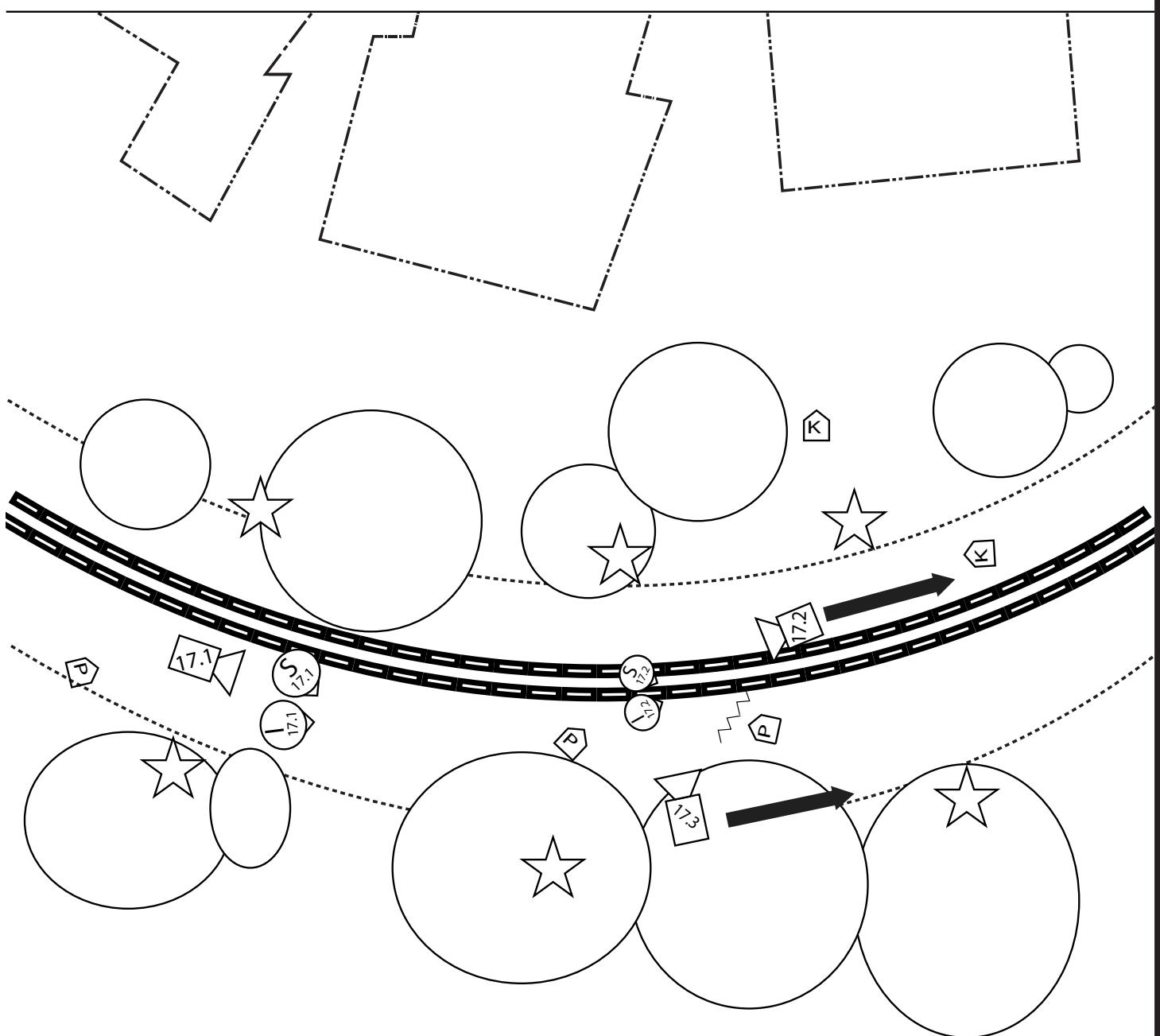
Diffusion



Sidewalk



Reflector



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Parent's House Kitchen  
Scenes: 18A, 22



Camera



Window



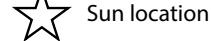
Kino Flow LED 30



Arri 650W Fresnel



Wall



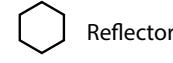
Sun location



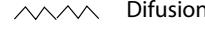
Lowel pro light



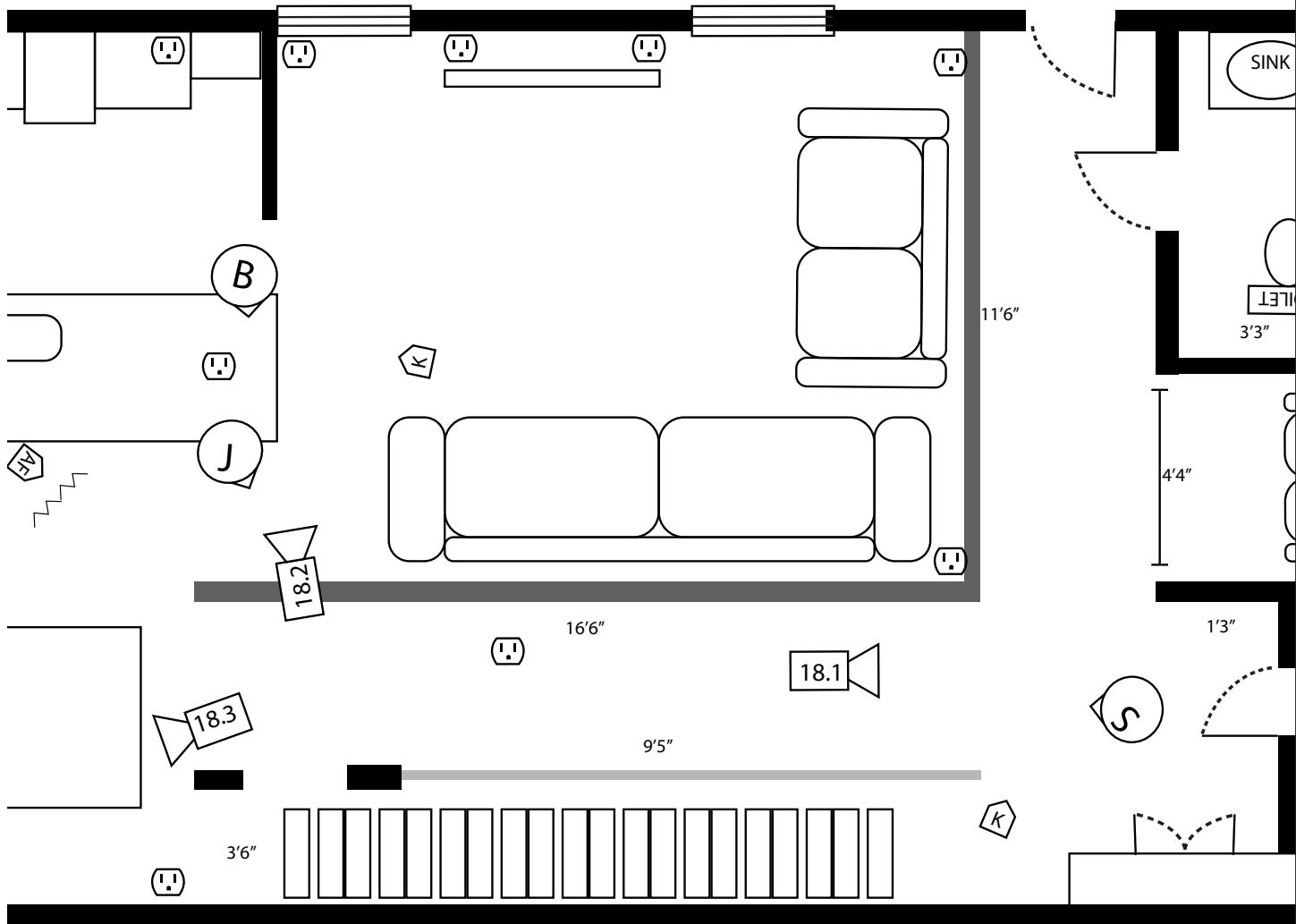
Door



Reflector

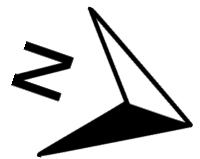


Diffusion

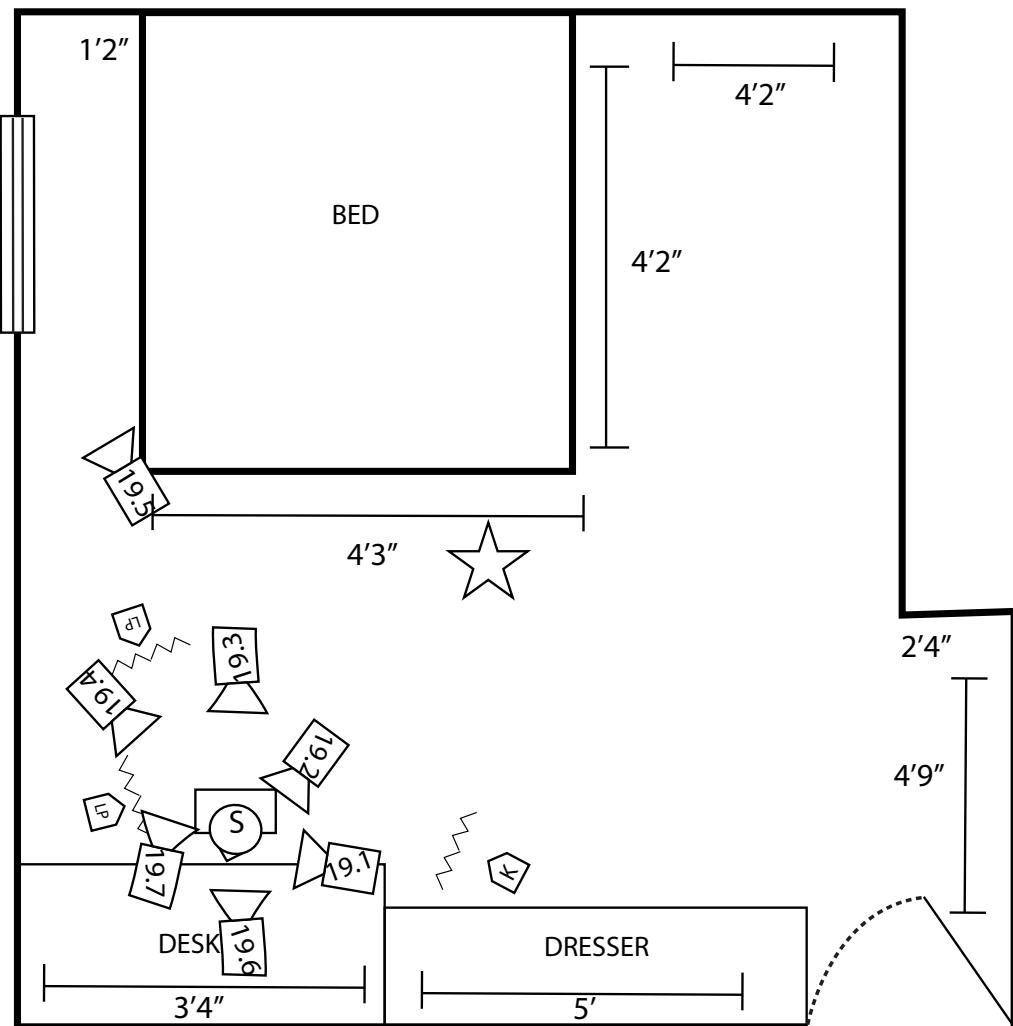


7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Bedroom  
Scenes: 16, 19, 21, 27A

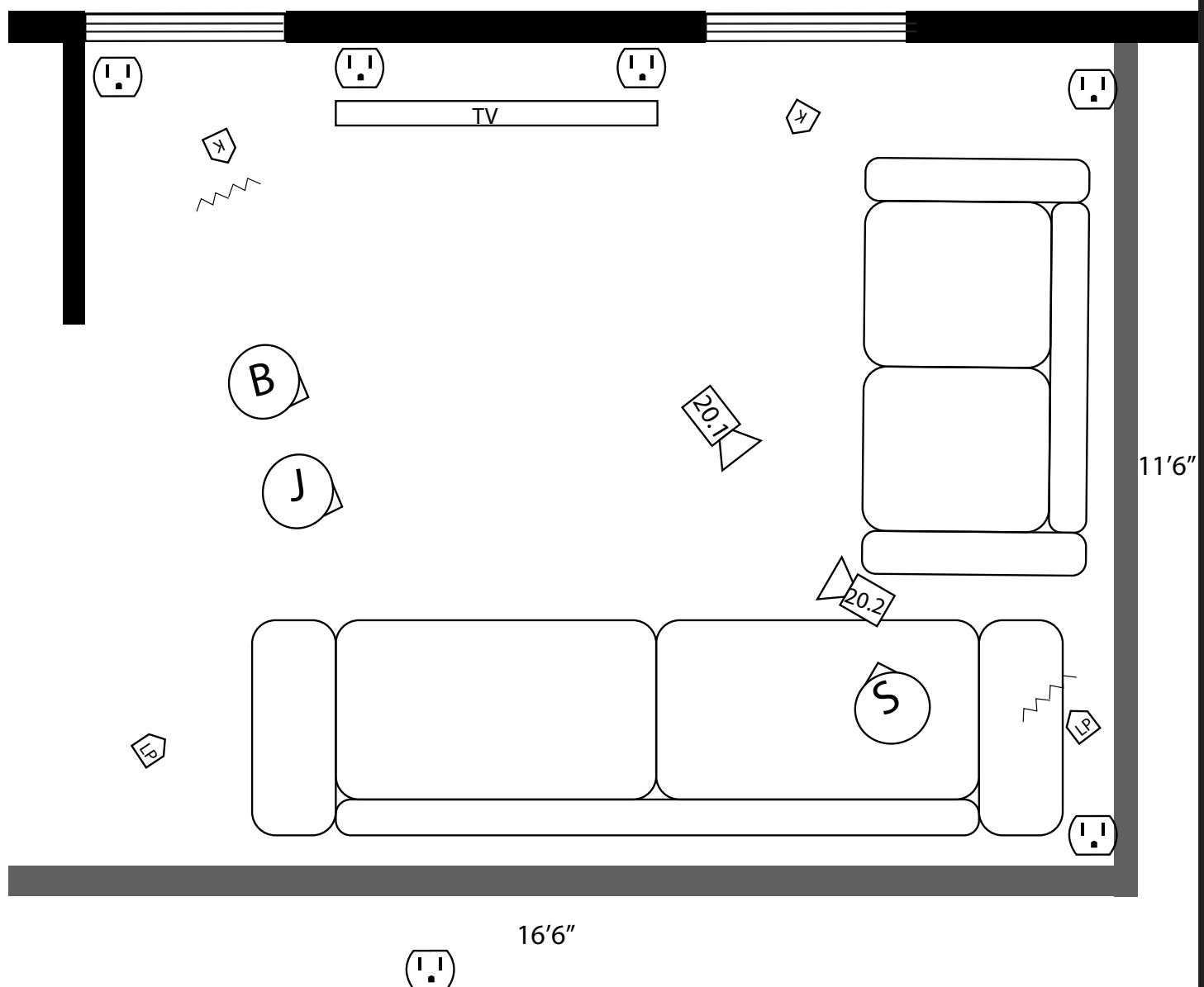
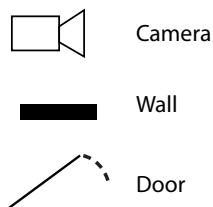


Camera  
Window  
Kino Flow LED 30  
Wall  
Bedroom Lighting  
Lowel pro light  
Door  
Diffusion



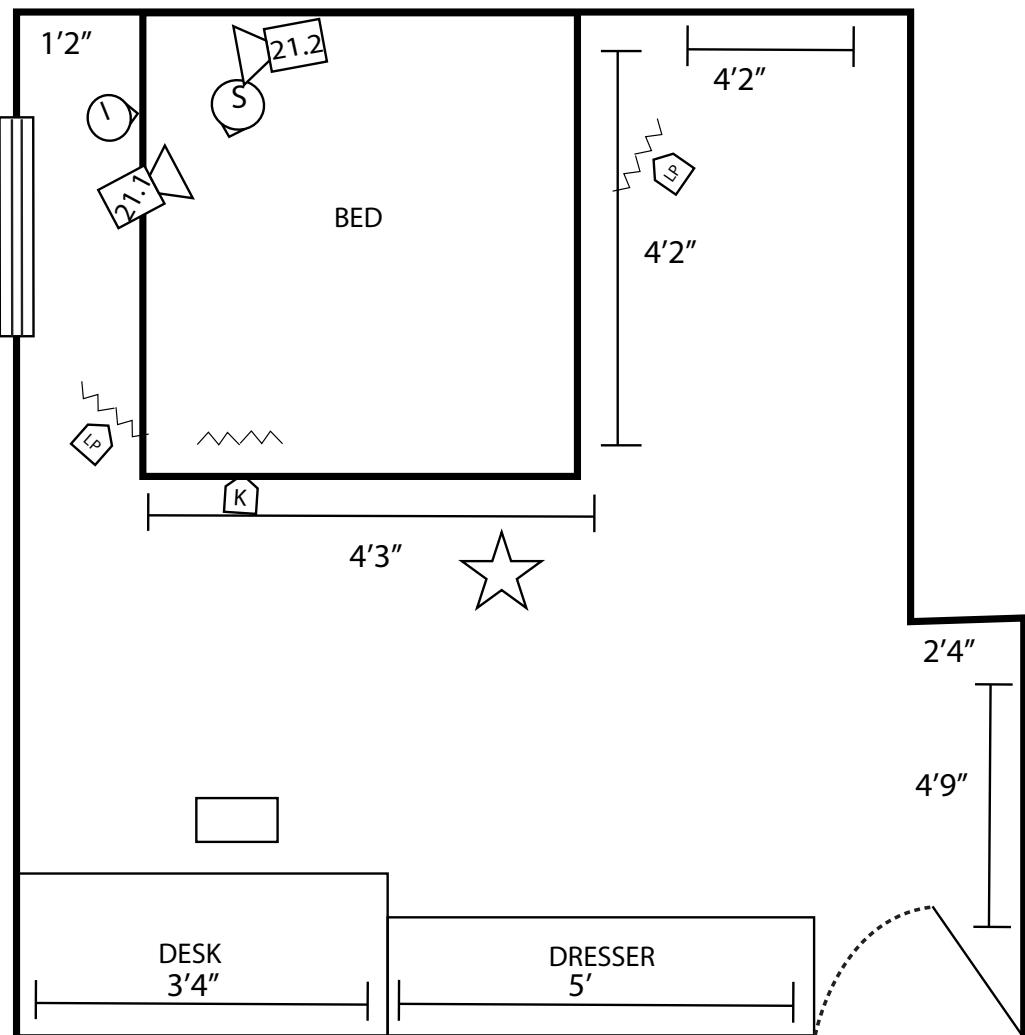
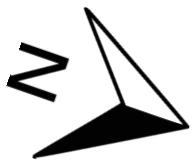
7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Parent's House Living Room  
Scene: 20



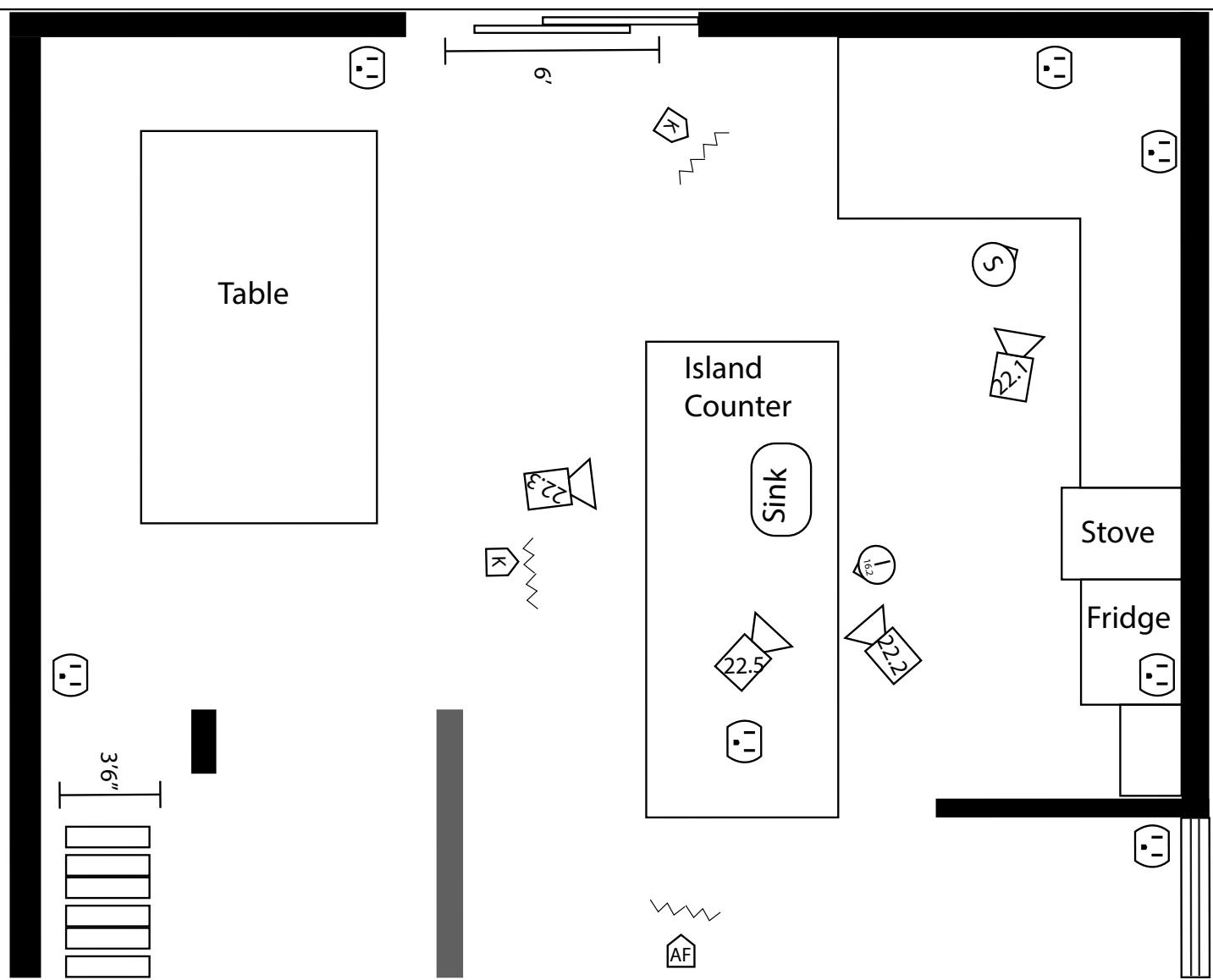
7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Bedroom  
Scenes: 16, 19, 21, 27A



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Parent's House Kitchen  
Scenes: 18A, 22



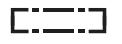
7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Isaiah's Car  
Scenes: 24, 26, 28

 Camera

 Diffusion

 Arri 650W Fresnel

 Projector screen

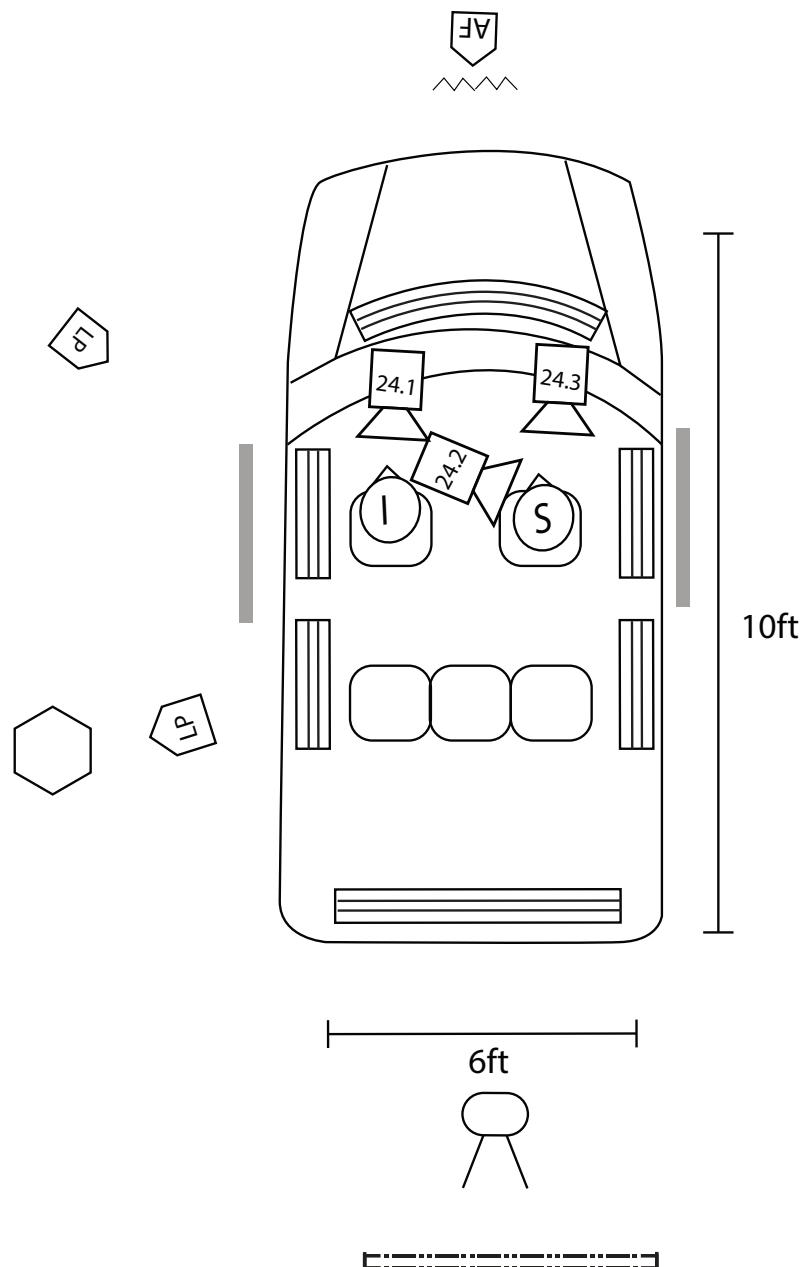
 Window

 Green Screen

 Lowel pro light

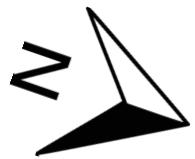
 Reflector

 Projector

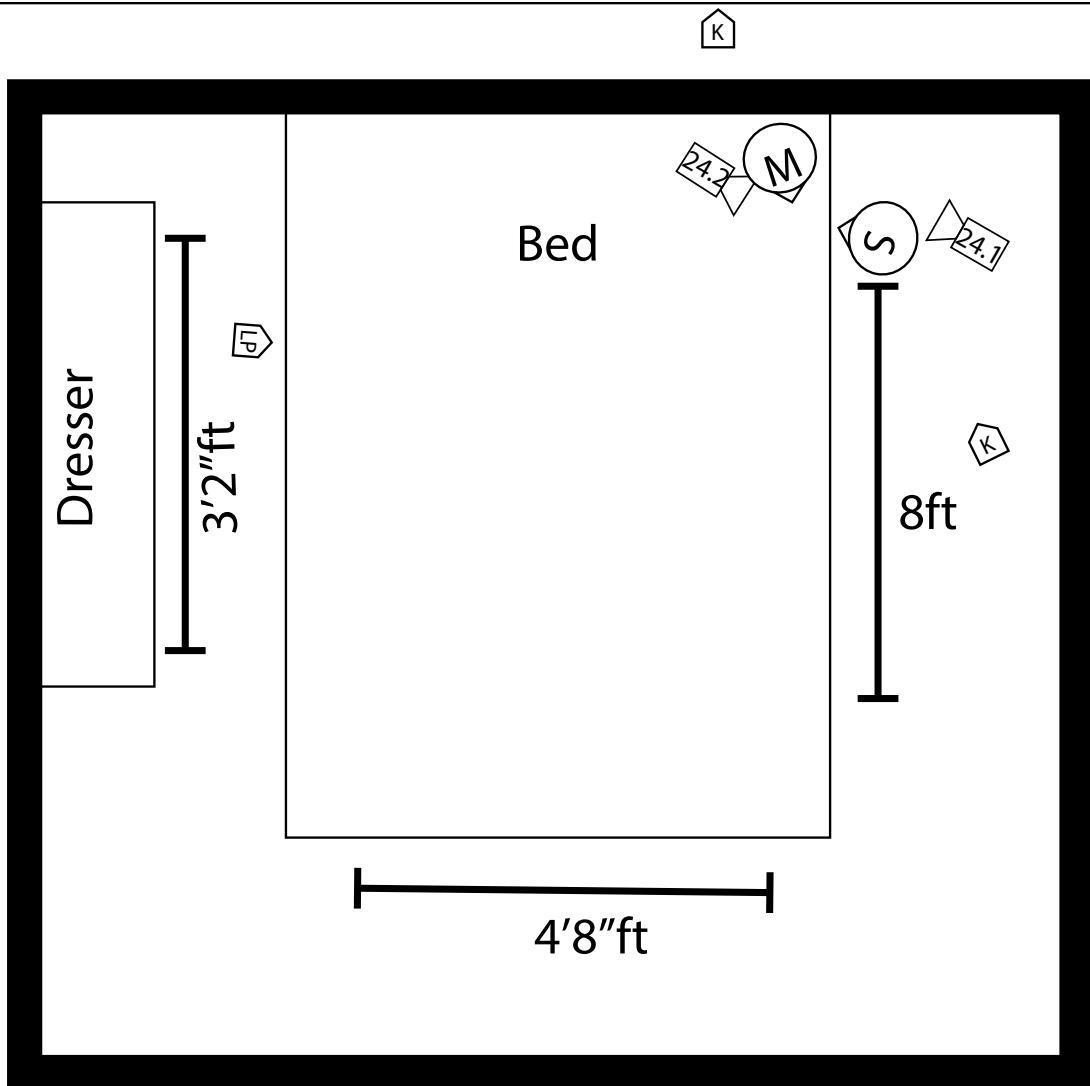


7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Millie's Bedroom  
Scenes: 24A

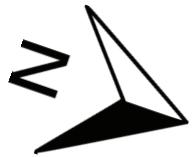


-  Camera
-  Window
-  Wall
-  Kino Flow LED 30
-  Door
-  Lowel pro light



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Parent's Bedroom  
Scenes: 25A, C, D



Camera



Window



Wall



Door



Kino Flow LED 30



Lowel pro light

7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Isaiah's Car  
Scenes: 24, 26, 28

 Camera

 Diffusion

 Arri 650W Fresnel

 Projector screen

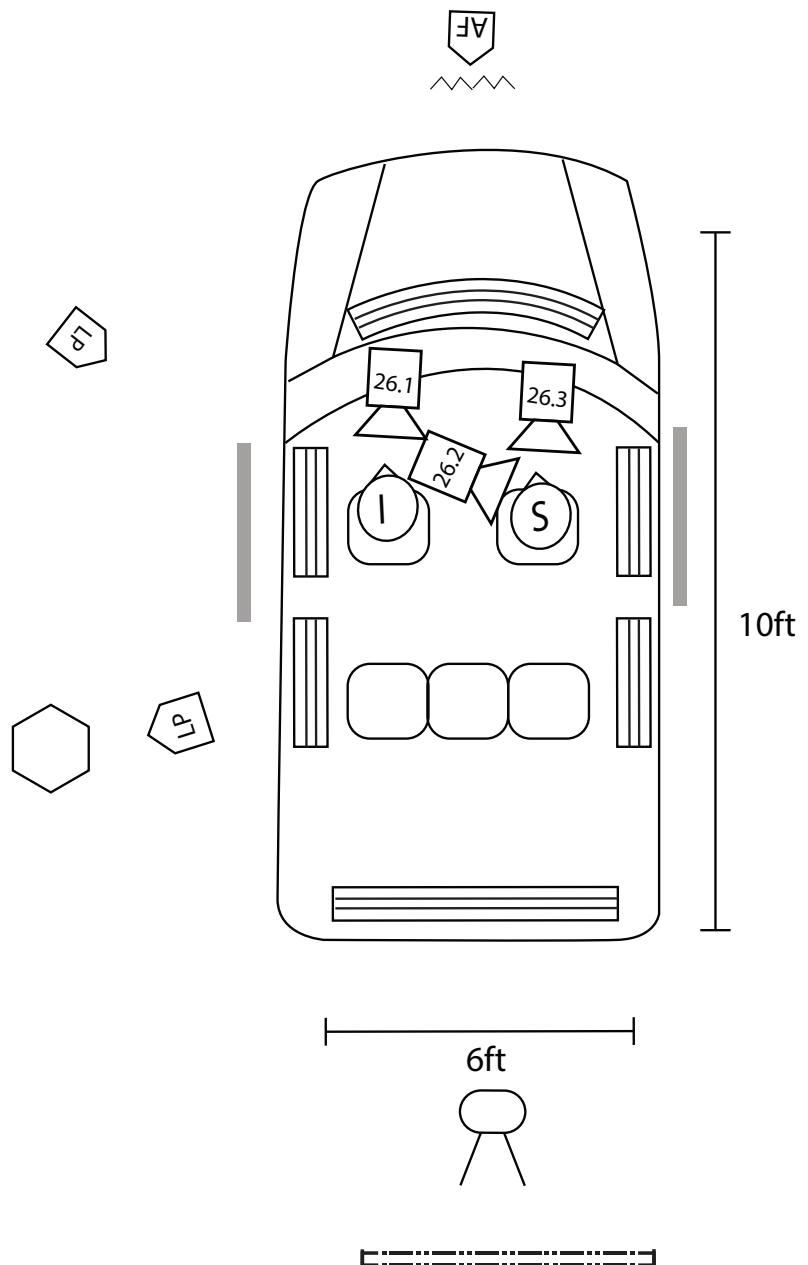
 Window

 Green Screen

 Lowel pro light

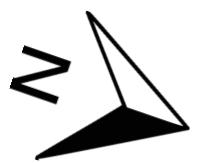
 Reflector

 Projector



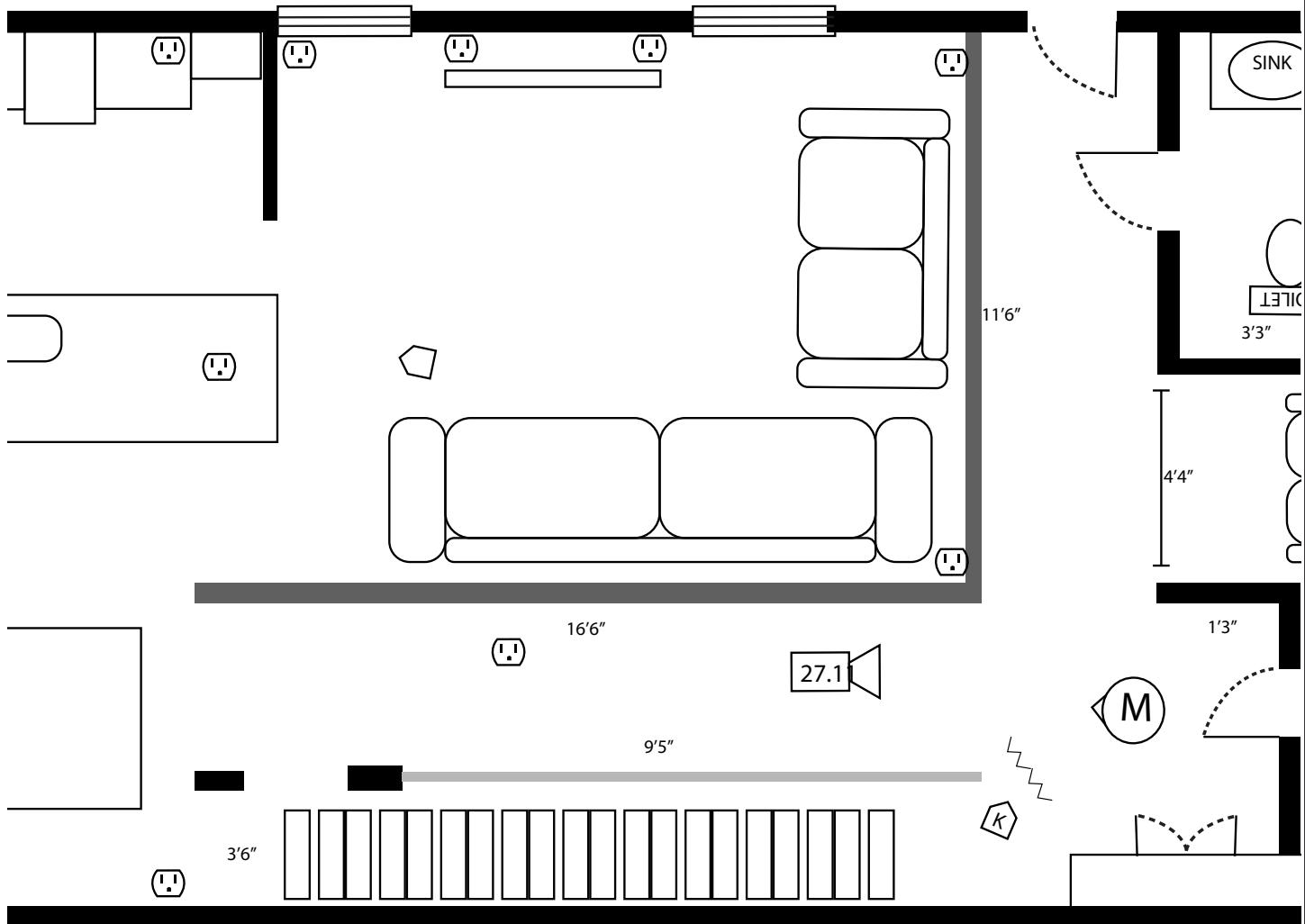
7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Front Door  
Scene: 27



Camera  
Wall  
Door

Window  
Kino Flow LED 30



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

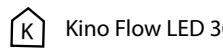
Used For: Bedroom  
Scenes: 16, 19, 21, (27A)



Camera



Window



Kino Flow LED 30



Wall



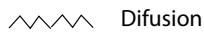
Bedroom Lighting



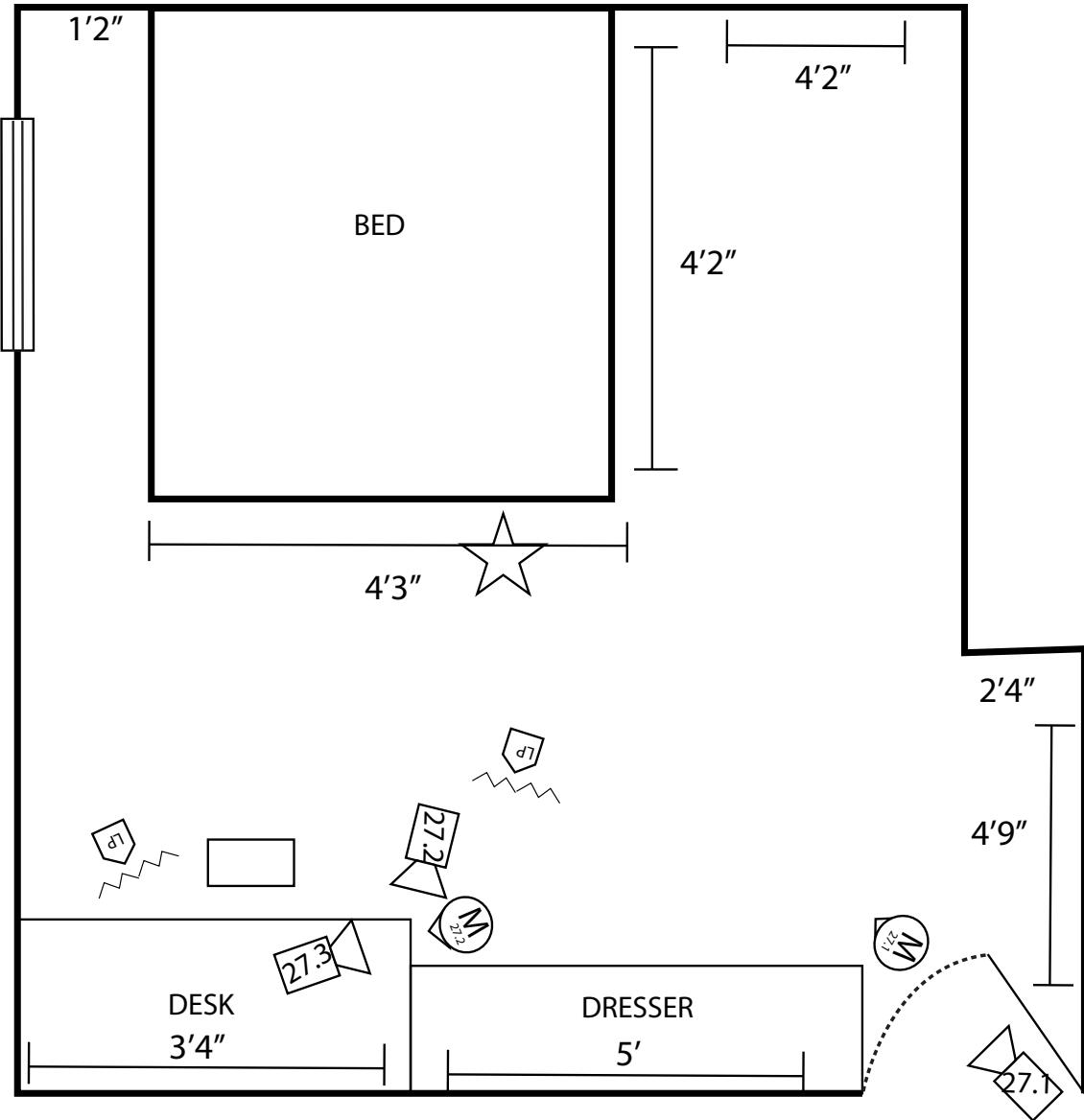
Lowel pro light



Door



Difusion



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Isaiah's Car  
Scenes: 24, 26, 28



Camera



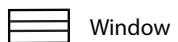
Difusion



Arri 650W Fresnel



Projector screen



Window



Green Screen



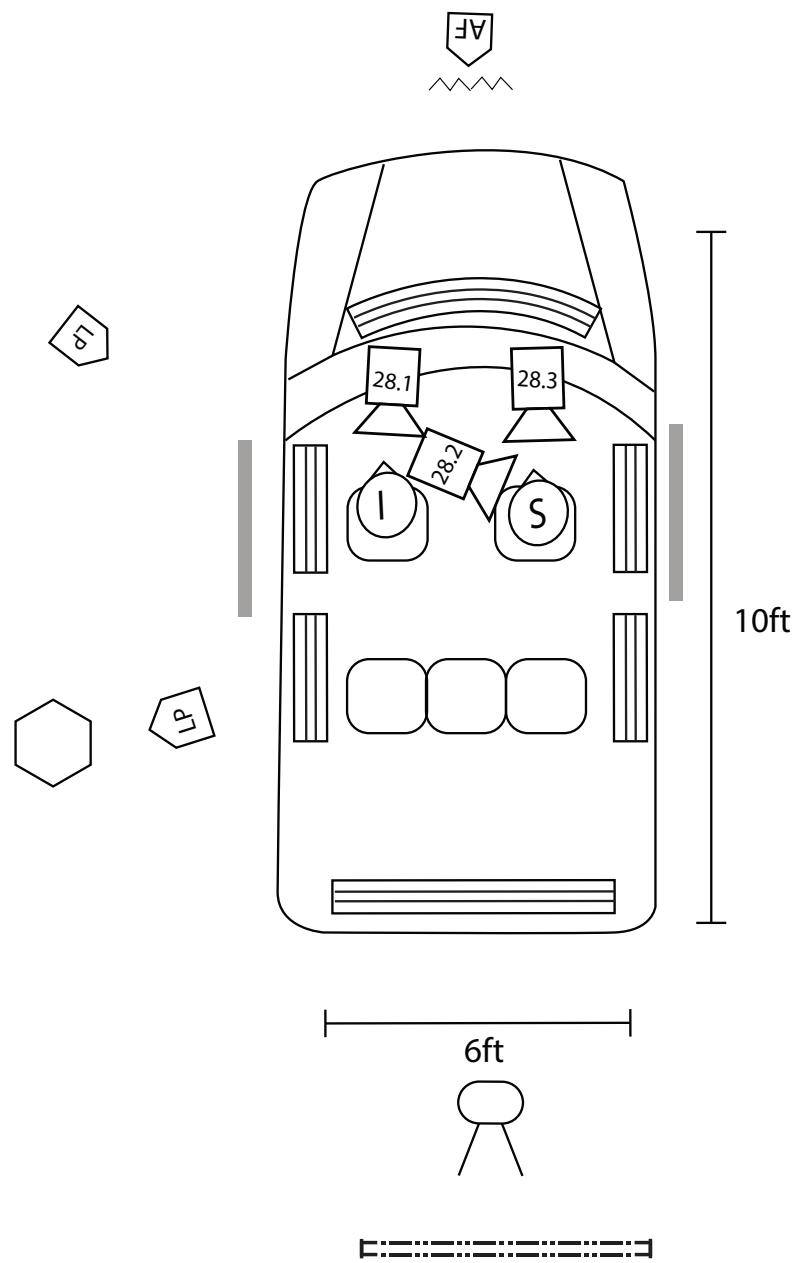
Lowel pro light



Reflector

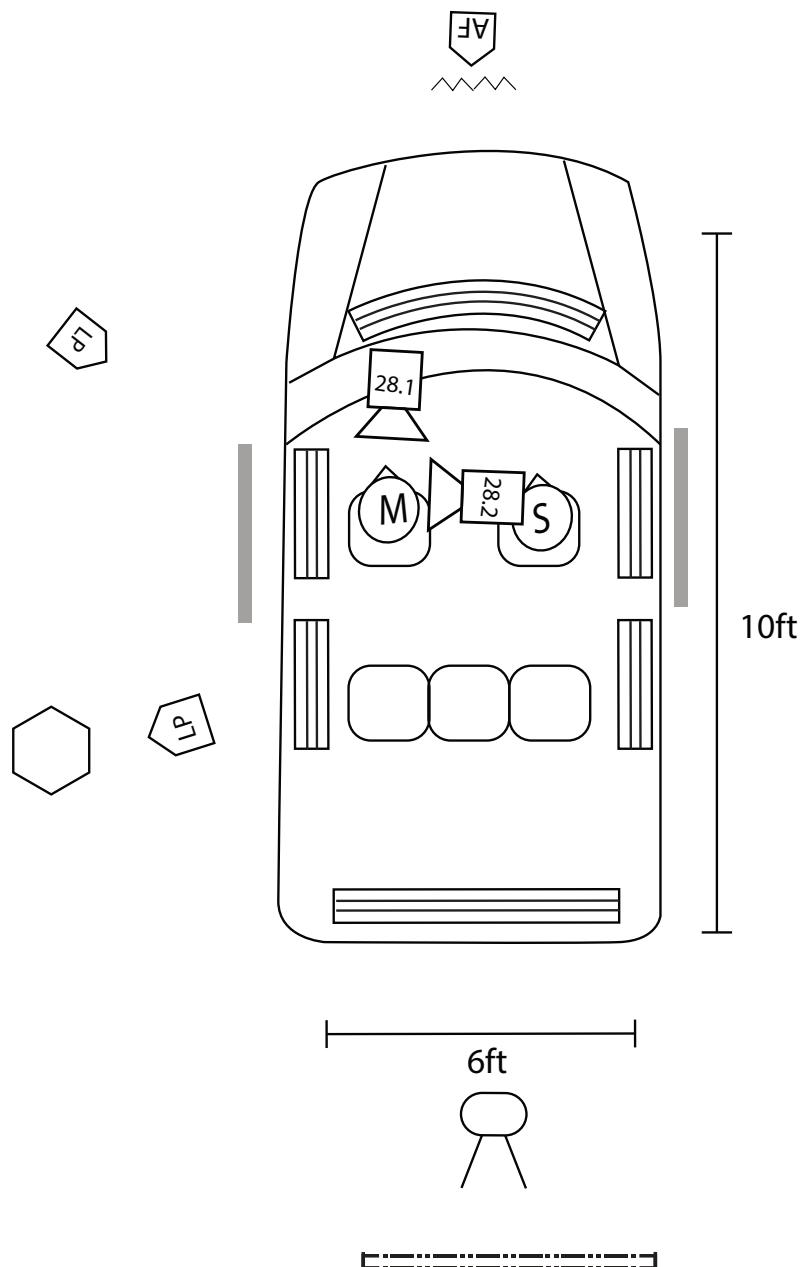
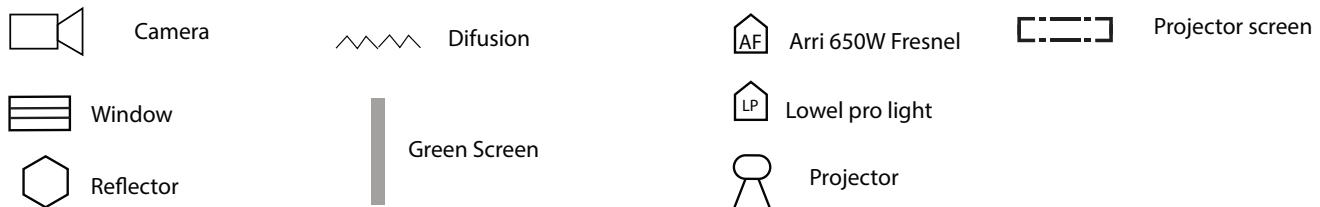


Projector



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Millie's Car  
Scenes: 28A, 29



1 Churchville Rd  
Brampton  
J6MR4F

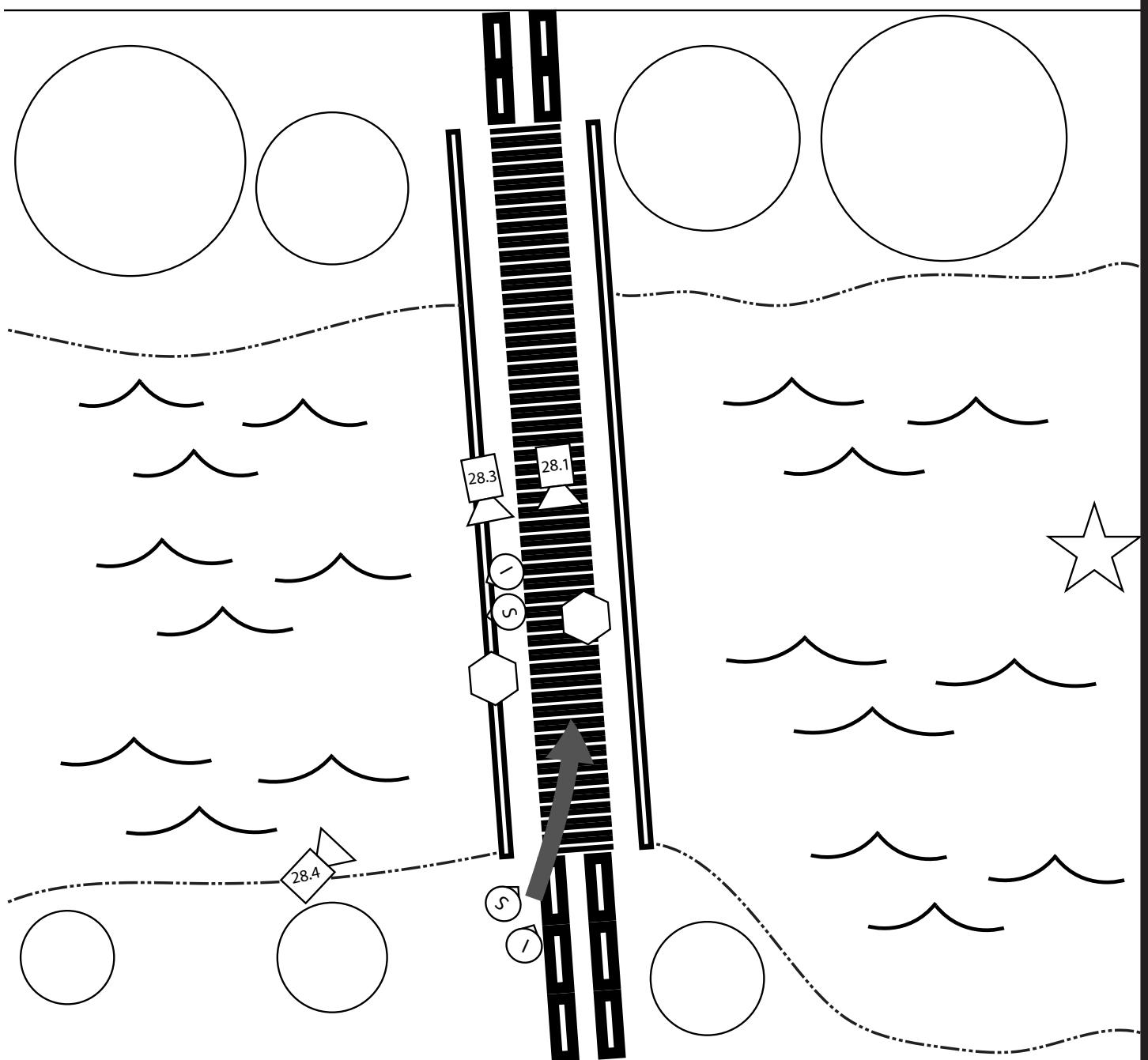
Used For: Rural Road- Ext.  
Scene: 1, (28B), 30



Camera  
Road  
Shore

Trees  
Bridge Railing  
River

Sun location  
Reflector



7168 Bendingo Circle  
Mississauga  
L5N 1Z5

Used For: Millie's Car  
Scenes: 28A, 29

 Camera

 Diffusion

 Arri 650W Fresnel

 Projector screen

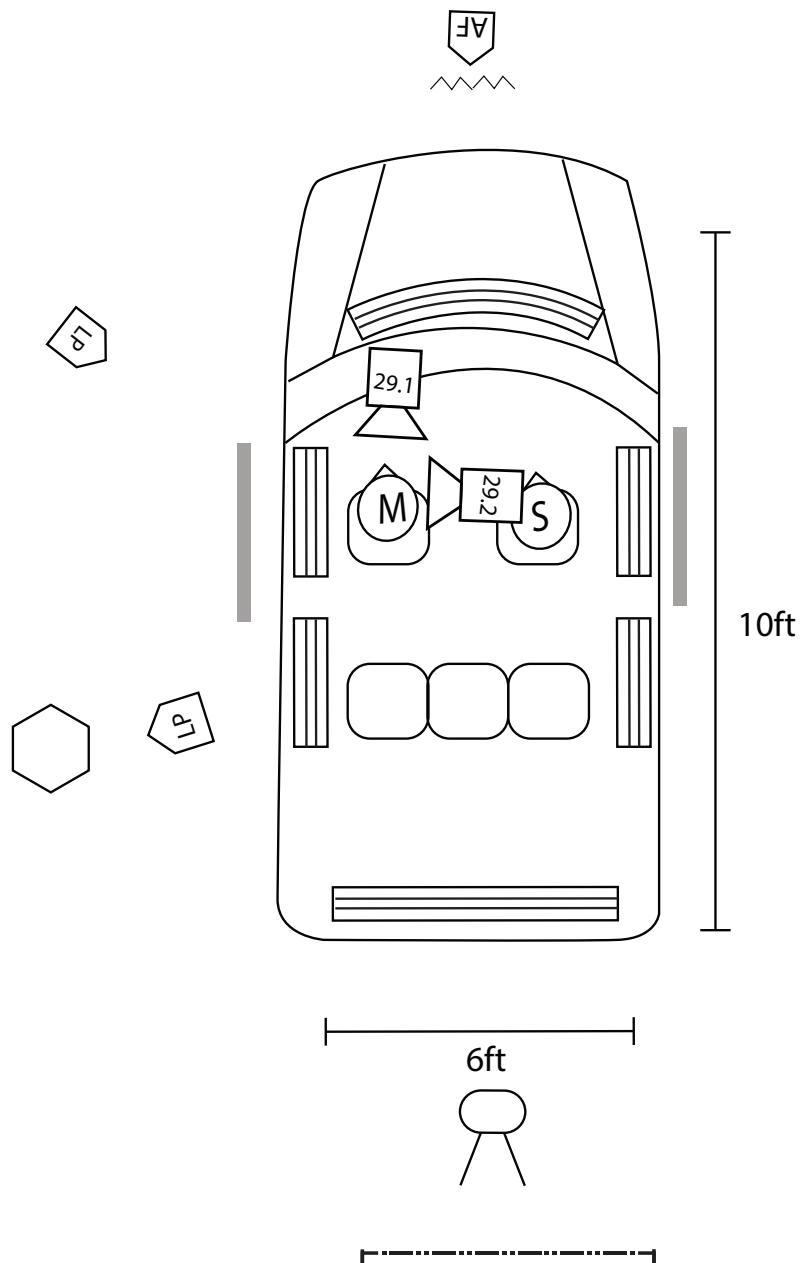
 Window

 Green Screen

 Lowel pro light

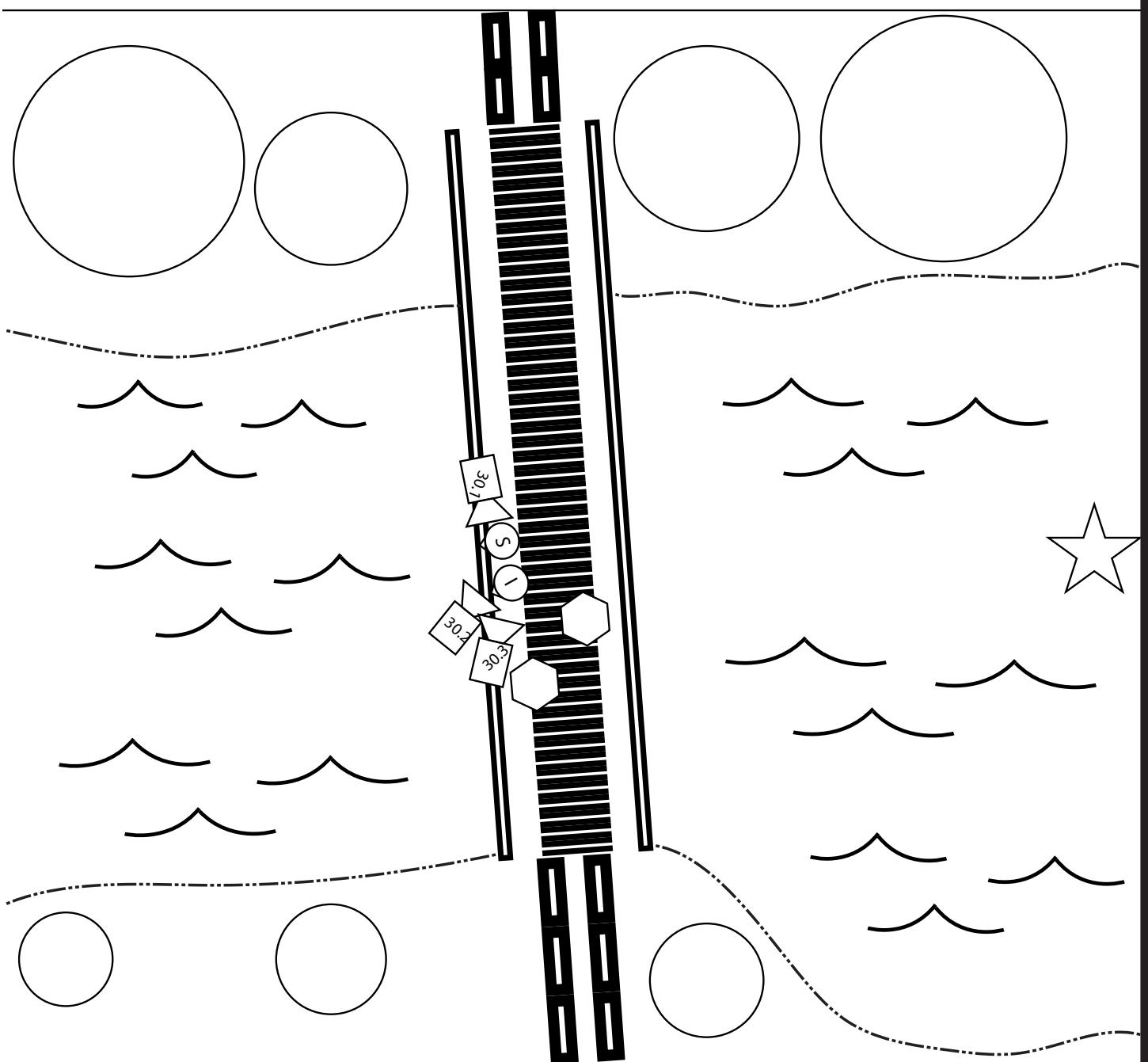
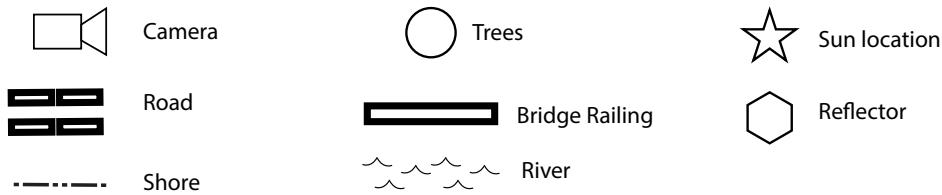
 Reflector

 Projector



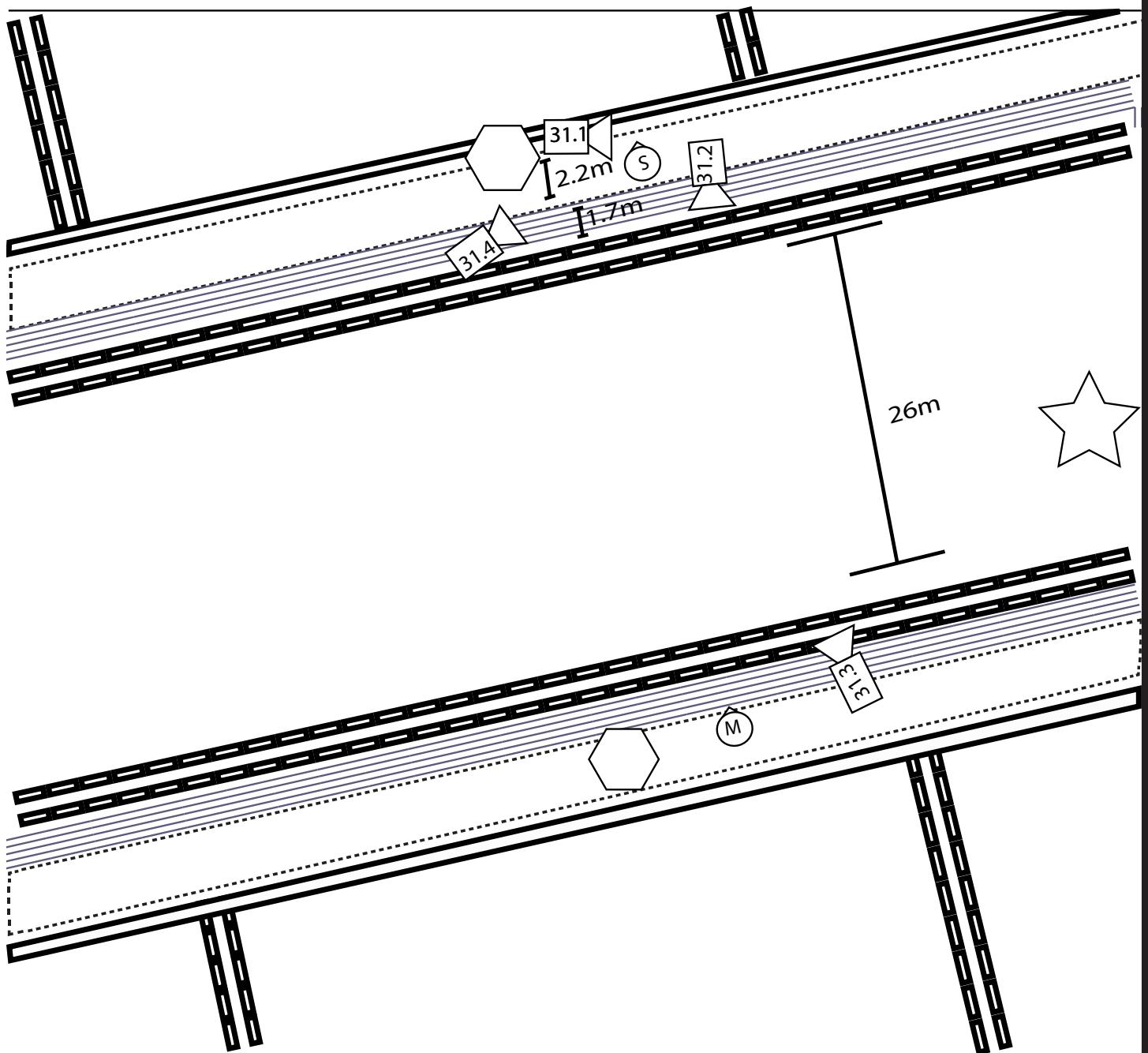
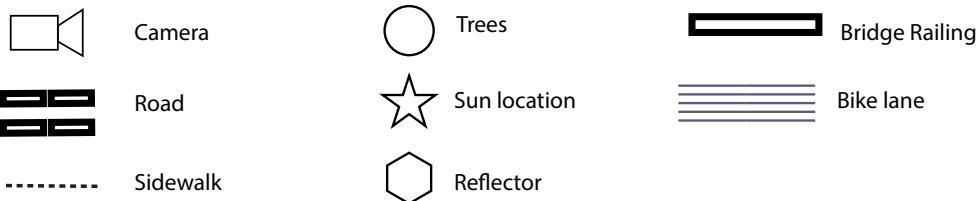
1 Churchville Rd  
Brampton  
J6MR4F

Used For: Rural Road- Ext.  
Scene: 1, 28B, (30)



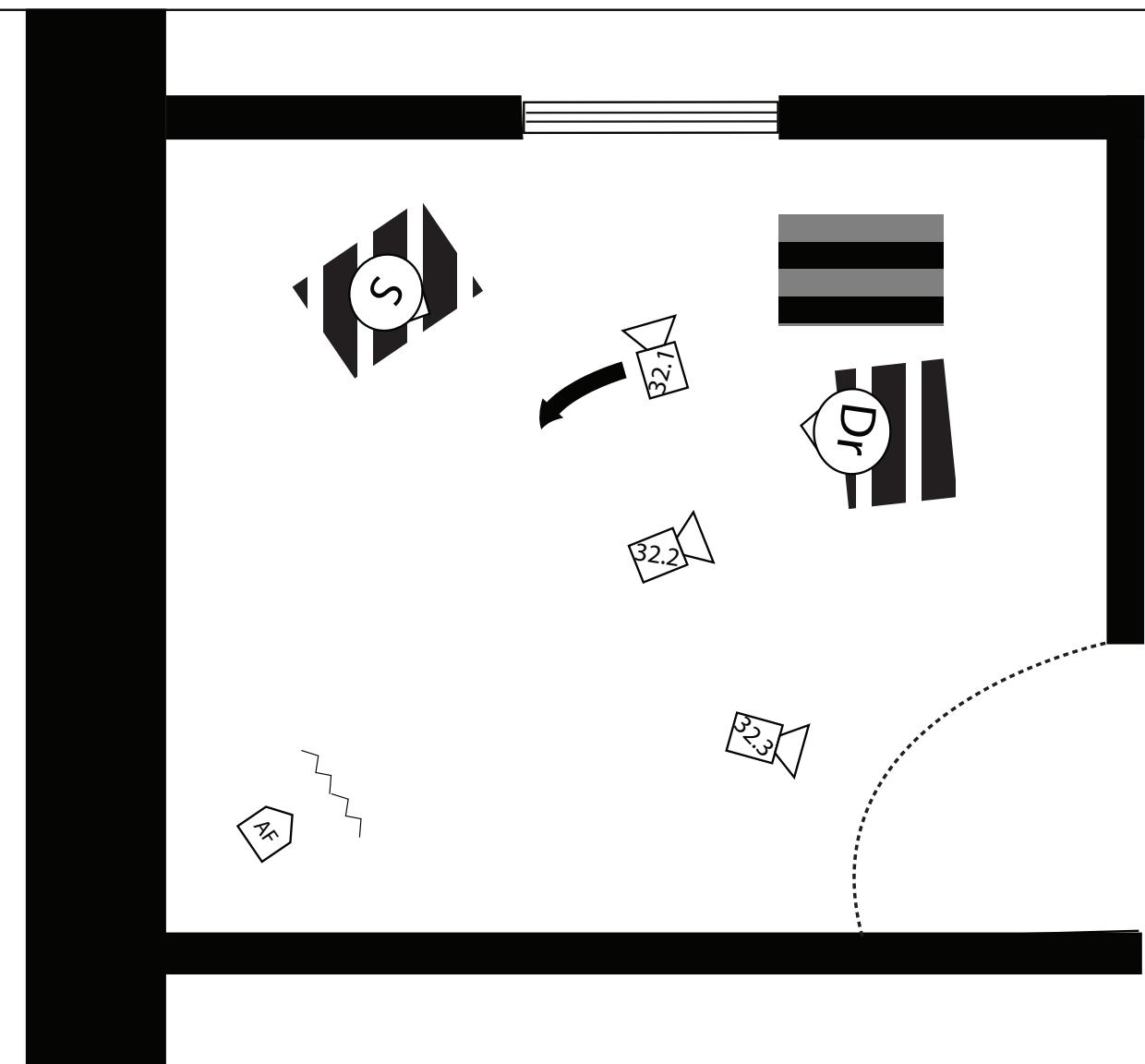
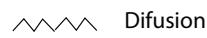
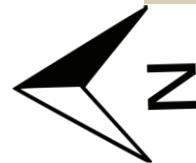
Bloor St. E  
Toronto

Used For: City Bridge  
Scene: 31



Ryerson University  
80 Gould Street, Toronto  
M5B2M7

Used For: Therapists Office  
Scene: 32



# PRODUCTION SCHEDULE

SCENE	I/E	SCENE SETTING		D/N	CAST ID	SHOOT LOCATION	PAGES	EST. (H)
SET UP								2
5	INT	<b>DAVID'S OFFICE</b> Skylar enters David's office and sits across from him. There are ...		DAY	1, 5,	Office Space	1 0/0	1.5
WARDROBE CHANGE								0.25
10A	INT	<b>DAVID'S OFFICE</b> David is sitting at his desk.		DAY	1, 5,	Office Space	1 0/0	1.5
MEAL BREAK								1
WARDROBE CHANGE								0.25
13	INT	<b>DAVID'S OFFICE</b> Skylar walks into David's office the next morning. She looks exha...		DAY	1, 5, 7,	Office Space	1 5/8	2
SET UP FOR THERAPIST/DOCTORS OFFICE FOR THE FOLLOWING DAY								1
End of Day 1 of 8 — 7AM-4:30PM — Total Pages: 3 5/8 pgs — Est. Time: 9.50h — Sat, Sep 12, 2020								
SET UP								0.25
32	INT	<b>THERAPIST'S OFFICE</b> FLASH FORWARD - 6 MONTHS LATER		DAY	1, 2, 14,	Office Space	1 2/8	2
WARDROBE CHANGE								0.25
15	INT	<b>DOCTORS OFFICE</b> Skylar and her parents are sitting in an office. There is a DOCTO...		DAY	1, 3, 6, 9,	Office Space	1 0/0	1
MEAL BREAK								1
WARDROBE CHANGE								0.5
4	INT	<b>OFFICE</b> In a calm workplace people are sitting at desks and typing on the...		DAY	1, 5, 7, 8,	Office Space	1 6/8	2
WARDROBE CHANGE								0.5
6	INT	<b>OFFICE</b> Skylar walking back to her desk, smiles at Tam and they exchange ...		DAY	1, 7,	Office Space	3/8	0.5
WARDROBE CHANGE								0.5
10	INT	<b>OFFICE</b> Skylar storms into the office space. She passes Tam who watches h...		DAY	1, 7,	Office Space	2/8	0.5
End of Day 2 of 8 — 7AM-4PM — Total Pages: 4 5/8 pgs — Est. Time: 9.00h — Sun, Sep 13, 2020								
SET UP								0.5
3	EXT	<b>CITY STREETS</b> Skylar is walking down the street. Upbeat music is playing. She s...		MORNING	1,	City Streets	2/8	1
MOVE TO PARENT'S HOUSE								1.5
17	EXT	<b>SUBURBAN STREETS</b> Skylar and Isaiah are running down the street together, holding h...		DAY	1, 2,	Suburban streets	2/8	1.5
MEAL BREAK								1
WARDROBE CHANGE								0.25
18	EXT	<b>PARENT'S HOUSE FRONT STEPS</b> Skylar and Isaiah are standing outside of her front door.		NIGHT	1, 2,	Parent's house	4/8	1
WARDROBE CHANGE								0.25
14A	EXT	<b>DRIVEWAY</b> The car pulls into a driveway and they start to get out. It's sti...		NIGHT	1, 3, 6,	Parent's house	2/8	1
SET UP FOR CAR SCENES								1.5
End of Day 3 of 8 — 12PM-9:45PM — Total Pages: 1 2/8 pgs — Est. Time: 9.50h — Mon, Sep 14, 2020								

SET UP								0.5
28A	INT	MILLIE'S CAR Millie is stuck in traffic as she drives back into the city. The ...		SUNRISE	4,	📍 Parent's house	2/8	1
29	INT	MILLIE'S CAR Millie is now frantically driving. The city bridge is right in fr...		SUNRISE	4,	📍 Parent's house	1/8	1
28	INT	ISAIAH'S CAR Skylar is looking out the window in Isaiah's car. The sun is risi...		SUNRISE	1, 2,	📍 Parent's house	1/8	1
MEAL BREAK								1
WARDROBE CHANGE								0.25
14	INT	CAR We see the city disappearing in the distance through the back win...		EVENING	1, 3, 6,	📍 Parent's house	4/8	1
WARDROBE CHANGE								0.25
24	EXT	ISAIAH'S CAR Skylar and Isaiah are in the car together. It is raining and ther...		NIGHT	1, 2,	📍 Parent's house	2/8	1
26	INT	ISAIAH'S CAR Skylar and Isaiah are still driving together. We see the city in ...		NIGHT	1, 2,	📍 Parent's house	4/8	1
DRIVeway FILMING SET UP								0.5
23	EXT	OUTSIDE PARENT'S HOUSE Isaiah and Skylar have run out of the house. They are rushing tow...		NIGHT	1, 2,	📍 Parent's house	5/8	1.5
End of Day 4 of 8 — 11AM-9PM — Total Pages: 2 3/8 pgs — Est. Time: 10.00h — Tue, Sep 15, 2020								
SET UP								1.5
9	EXT	SIDEWALK Skylar is walking to work when she turns the corner when WILL (Da...		MORNING	1, 16,	📍 Park 📍 Sidewalk	1 0/0	1
MOVE TO PARK LOCATION								0.25
8	EXT	PARK ISAIAH (Mid 20's, man, a kind face and tan skin) is sitting on a ...		MORNING	1, 2, 16,	📍 Park	1 6/8	1.5
MEAL BREAK								1
WARDROBE CHANGE								0.25
17A	EXT	PARK Isaiah and Skylar are sitting on a swing set finishing their ice ...		EVENING	1, 2,	📍 Park	6/8	1
11	EXT	PARK It's dark and there is someone running through a park. We realize...		NIGHT	1, 5,	📍 Park	4/8	1.5
MOVE TO SIDEWALK "PARKING" LOCATION								#
24B	EXT	OUTSIDE APARTMENT Skylar runs back to the car.		NIGHT	1, 2,	📍 Sidewalk	4/8	1
End of Day 5 of 8 — 12PM-9PM — Total Pages: 4 4/8 pgs — Est. Time: 9.00h — Fri, Sep 18, 2020								
SETUP								1
28B	EXT	RURAL BRIDGE Isaiah's car pulls over on the side of the road. We see the green...		SUNRISE	1, 2,	📍 Rural Bridge	4/8	1
30	EXT	RURAL BRIDGE Skylar is smiling at Isaiah and she starts to climb over the edge...		SUNRISE	1, 2,	📍 Rural Bridge	2/8	1
WARDROBE CHANGE								0.5
1	EXT	RURAL BRIDGE		DAY	1, 3, 4, 6,	📍 Rural Bridge	6/8	0.5
MEAL BREAK								1
MOVE TO PARENT'S HOUSE								2
16	INT	BEDROOM Skylar is writing at her desk. Her laptop is open to a page about...		DAY	1, 2,	📍 Parent's house	6/8	1
WARDROBE CHANGE								0.25

19	INT	BEDROOM	Skylar is sitting at her desk and looking in the mirror. She has ...	NIGHT	1, 3, 6,	📍 Parent's house	4/8	1.5
End of Day 6 of 8 — 5AM-2:45PM — Total Pages: 2 6/8 pgs — Est. Time: 9.75h — Sat, Sep 19, 2020								
SET UP								
27A	INT	BEDROOM	She goes inside the room Skylar has been staying in. She sees Sky...	NIGHT	4,	📍 Parent's house	2/8	0.5
24A	INT	MILLIE'S BEDROOM	Millie is sleeping but gets startled by Skylar waking her up.	NIGHT	1, 4,	📍 Parent's house	5/8	0.5
WARDROBE CHANGE								
25E	INT	PARENT'S HOUSE		NIGHT	3, 6,	📍 Parent's house	2/8	0.25
25C	INT	PARENT'S BEDROOM		NIGHT	3, 6,	📍 Parent's house	2/8	0.25
25A	INT	PARENT'S HOUSE		NIGHT	3, 6,	📍 Parent's house	2/8	1
MEAL BREAK								
20	INT	PARENTS HOUSE LIVING ROOM	Skylar wakes up on the couch in her parents house. The TV is on. ...	NIGHT	1, 3, 6,	📍 Parent's house	1 1/8	2
WARDROBE CHANGE								
22	INT	PARENT'S HOUSE KITCHEN	Isaiah and Skylar have sneaked downstairs into the kitchen of her...	NIGHT	1, 2,	📍 Parent's house	4/8	1.5
27	INT	FOYER/KITCHEN	Millie arrives at her parents house and walks through the kitchen...	NIGHT	4,	📍 Parent's house	2/8	0.5
18A	INT	PARENT'S HOUSE FOYER	Skylar enters through the front door. Jennifer and Bruce are both...	NIGHT	1, 3, 6,	📍 Parent's house	5/8	1
21	INT	BEDROOM	Skylar is sitting at her desk. The clock says 2am. Her laptop is ...	NIGHT	1, 2,	📍 Parent's house	4/8	1.5
End of Day 7 of 8 — 11AM-9:45PM — Total Pages: 4 5/8 pgs — Est. Time: 10.75h — Sun, Sep 20, 2020								
SET UP								
31	EXT	CITY BRIDGE	Skylar is standing at sidewalk on a highway bridge.	SUNRISE	1, 4,	📍 Prince Edward Viaduct Bridge	5/8	1
MEAL BREAK UNTIL AFTERNOON								
MOVE TO APARTMENT LOCATION								
WARDROBE CHANGE								
2	INT	APARTMENT BEDROOM	Skylar wakes up in her apartment. An alarm is going off. There ar...	MORNING	1,	📍 Apartment	3/8	1
WARDROBE CHANGE								
7	INT	APARTMENT KITCHEN	Skylar and Millie are in the apartment. Skylar is at the kitchen ...	NIGHT	1, 4,	📍 Apartment	1 4/8	1.5
WARDROBE CHANGE								
12	INT	APARTMENT BEDROOM	Skylar wakes up. She's fallen asleep on the desk in her room. The...	NIGHT	1,	📍 Apartment	3/8	1
25	EXT	APARTMENT PARKING	Millie is running outside to her car.	NIGHT	4,	📍 Apartment	2/8	1
25B	INT	MILLIE'S CAR	Millie is getting in her car.	NIGHT	4,	📍 Apartment	2/8	0.25
25F	INT	MILLIE'S CAR		NIGHT	4,	📍 Apartment	2/8	0.25
25D	EXT	MILLIE'S CAR		NIGHT	4,	📍 Apartment	2/8	0.25
End of Day 8 of 8 — 5:30AM-9PM — Total Pages: 3 7/8 pgs — Est. Time: 15.50h — Wed, Sep 23, 2020								

## *EQUIPMENT LIST*

Camera			
Item	Quantity	EDC	Rent
Sony FS7 Camera (shoot in 4k-option to edit down to 1080p)	1	yes	
Canon L Series Lens Kit	1		yes
Focus Tripod	1	yes	
FS7 Tripod Plate Adapter	1	yes	
64 and 128 XQD cards and case	1	yes	
4 pin XLR	1	yes	
Batteries and Charger	2	yes	
Odyssey 7Q Monitor	1	yes	
Clapperboard	1	yes	
Shoulder Mount	1	yes	
PVC Skateboard Dolly	1	yes	
Slider (due to space)	1		yes
Camera Mattebox	1		yes

Lighting and Grip			
Name	Quantity	EDC	Rent/Buy
ARRI 650W Fresnel	1		yes
Kino LED 30 Lights	2	yes (only 2)	
Portable LED	2		yes
Lowel Kit	1	yes	
10 Watt Bulbs (practicals)	5		yes
Reflectors	2		yes
Umbrellas	4	yes	
Flag Kit	1	yes	
CTO & CTB gels	2		yes
White and Black Foam Core	1 each		yes
C Stand	5	yes	
Grip Arms and Head (for C-stands)	5	yes	
Sand Bags	5	yes	
Clamps	6		yes
C47	20		yes
Extension Cords	Various		yes

Audio			
Name	Quantity	EDC	Rent
Zoom F8 Field Mixer	1	yes	
Long XLR cables	3	yes	
Headphones	2	yes	
Boompole with Pistol Grip	1	yes	
Shotgun Mic	1	yes	
Wireless Lavalier Mics	3	yes	
Windsocks Indoor and Outdoor	2	yes	
¼" Adapters	2	yes	
AA Batteries	24		yes

Other			
Name	Quantity	EDC	Rent/Buy
Milk Crate	2	yes	
Green Screen	1	yes	
2TB External Hard Drives	3		yes

# CASTING PLAN

<b>Skylar</b>	Skylar is a caucasian female in her early twenties. Her build is small, around 5'3" in height and weighing approximately 110lbs. Her hair is straight and strawberry blonde. She is attractive with fair features.
<b>Millie</b>	Millie, similar to her sister, is a caucasian female who is small in build. She is 20 years old, with brown hair and fair skin.
<b>Isaiah</b>	Isaiah is male and in his mid twenties. He will be cast with the inclusion of all ethnicities. He is built, strong and has sharp, attractive features.
<b>Jennifer</b>	Jennifer is Skylar and Millie's mother, and like her daughters has fair features. She is in her mid 50s but quite fit for someone of her age. Her hair is blonde.
<b>Bruce</b>	Bruce is the father of Skylar and Millie. He is in his mid 50s with grey hair and light eyes. He has a kind face and a balding head.
<b>Tam</b>	Tam (Tamara) is a female in her mid twenties. She is an attractive woman and mixed race with dark features. When finding the right fit, she will be cast with the inclusion of all ethnicities.
<b>David</b>	David is a male in his mid forties. Like Tam, he will be cast with the inclusion of all ethnicities.
<b>Will</b>	This man is in his 30-40s and will be cast with the inclusion of all ethnicities.

# WARDROBE LIST

Subject	Outfit	Sc.	Context	Items Needed	Where	Notes
Skylar	Outfit 1	1 14	Flashback to Summer	Graphic Tshirt Blue Jean Shorts Baseball Hat Sunglasses Sandals	Closets, thrift, old navy	Bright, floral colours Summer
	Outfit 2	2	Waking up in bed	Grey Shirt and Shorts	Closets, thrift, old navy	Sleep wear
	Outfit 3	3 4 5 6	Getting ready for work At the Office	White Blazer Peach Tank Top Black Jeans Brown Ankle Boots Light Pink Purse Watch Earrings	Closets, thrift, old navy	Work
	Outfit 4	7 8 10 10a	Meeting with Isaiah Bumping into Will Entering office Entering Davids Office	Beige Blazer White Blouse Black Work Pants Flats Necklace	Closets, thrift, old navy	Work?
	Outfit 5	11	Running through park		Closets, thrift, old navy	Messy
	Outfit 6	12	Working in bedroom	Large Cardigan Burgundy Tank Top Black Joggers Ankle Socks	Closets, thrift, old navy	Loungy
	Outfit 7	13	Goes to work	Dark Blouse Black Dress Pants Flats	Closets, thrift, old navy	Work
	Outfit 8	14 15	Dreaming of bridge	Grey Shirt and Shorts	Closets, thrift, old navy	Sleepwear
	Outfit 9	16	Back of parents car	Large Grey Sweater Tshirt Black Leggings Slip on Shoes	Closets, thrift, old navy	Messy, tired
	Outfit 10	17	Doctors Office	Long Grey Cardigan White Tshirt Black Ripped Jeans White Casual Shoes	Closets, thrift, old navy	Casual

	Outfit 11	18 19 20 20a 21 22 23 24 25 26 27 30 32 33	In bedroom writing With Isaiah at park Front door of house Parent Foyer Being Poisoned News on Tv Isaiah pops into room Looking into cupboard Running out of home Getting Millie Driving with Isaiah Towards bridge Climbing over bridge Police showing up	Big Long Sleeved Shirt Black Leggings Uggs/ Lounge Shoes	Closets, thrift, old navy	Longe, messy
	Outfit 12	34	Skylar in therapy	White Long Sleeved Shirt Loose Blue Jeans Casual Shoes	Closets, thrift, old navy	Gown or bright clothes to show purity
Millie	Outfit 1	1	Flashback to Summer	Graphic Tshirt Jean Skirt White Casual Shoes	Closets, thrift, old navy	Summer
	Outfit 2	3	Morning in Kitchen	Graphic Shirt and Shorts	Closets, thrift, old navy	Casual
	Outfit 3	7	Doing homework	Blue Blouse Light Blue Jeans Slip on Shoes Bracelets	Closets, thrift, old navy	Casual
	Outfit 4	15	In Skylar's bedroom	Jean Jacket White Tshirt Black Ripped Jeans	Closets, thrift, old navy	

				White Casual Shoes Braided Belt Bracelet		
	Outfit 5	26	Woken by Skylar	Graphic Shirt and Shorts	Closets, thrift, old navy	Sleepwear
	Outfit 6	28	Running to car	Black Crew Sweater Ripped Blue Jeans White Casual Shoes		Lounge
		28b	Phone call			
		28d	Phone call			
		28e	Phone Call			
		29	Looking at papers			
		31	Driving to bridge			
		33	Saving Skylar			
Isaiah	Outfit 1	8	Meeting Skylar	Grey Sweater T-shirt Black Jeans White Casual Shoes Watch Bracelets	Closets, thrift, old navy	Casual / Lounge
	Outfit 2	18	At Skylar's House	Jean Jacket	Closets, thrift, old navy	Casual / Lounge
		19	With Skylar at park	White T shirt		
		20	Front door of home	Black Joggers		
		23	Isaiah in bedroom	White Casual Shoes		
		24	Looking for poison	Watch		
		25	Run outside	Bracelets		
		27	Pick up Millie			
	Outfit 3	30	Driving in morning	Black Bomber Jacket	Closets, thrift, old navy	Casual
		32	On bridge	White Tshirt Grey Jeans White Casual Shoes Bracelet Watch		
	Outfit 4	34	Skylar in therapy	White Long Sleeved Shirt Light Blue Jeans	Closets, thrift, old navy	Casual

				White Casual Shoes Bracelet Watch		
David	Outfit 1	4 5	In the Office	Navy Blue Blazer Light Blue Collared Shirt Navy Blue Dress Pants Brown Dress Shoes Grey Tie Watch	Closets, rent	Well dressed, chic, wearing a suit
	Outfit 2	10 10a 11	In the Office In the park at night	Tan Blazer White Collared Shirt Tan Blazer Brown Dress Shoes Burgundy Tie Watch	Closets, rent	Work
	Outfit 3	13	In the Office	Light Grey Blazer White Collared Shirt Grey Checkered Pants White Casual Shoes	Closets, rent	Work
Tam	Outfit 1	4	In the Office	Striped Turtle Neck Beige Work Pants Work Heels	Closets, thrift, old navy	Work
	Outfit 2	6	In the Office	Floral Blouse Black Work Pants Black Heels Watch	Closets, thrift, old navy	Work
	Outfit 3	10	In the Office	Peach Blazer White Tshirt Black Jeans Peach Heels Necklace	Closets, thrift, old navy	Work
	Outfit 4	13	In the office	White Blouse Navy Blue Work Pants Nude Heels	Closets, thrift, old navy	Work
Jennifer	Outfit 1	1 14	Flashback Summer	Navy Blue T shirt Blue Jean Shorts White Casual Shoes Necklace	Closets, thrift, old navy	Summer

	Outfit 2	15 16 16a	Bringing Skylar Home  Driving  Heading inside	Beige Cardigan White Tshirt Dark Blue Jeans Beige Ankle Boots Bracelet Earrings	Closets, thrift, old navy	Casual
	Outfit 3	17 20a 21 22	Doctors Office  Worried about Skylar  Giving Skylar Tea  Skylar wakes up	Beige Blouse Black Jeans Flats Necklace Rings	Closets, thrift, old navy	Casual
	Outfit 4	28a 28c 28e	Phone call from Millie	Blue T Shirt Black Lounge Pants	Closets, thrift, old navy	Sleepwear
Bruce	Outfit 1	1 14	Summer by bridge  Flashback	Standard White Tshirt Knee Length Jean Shorts Black Belt White Socks Running Shoes	Closets, thrift, old navy	Classic Dad Summer Outfit
	Outfit 2	15 16 16a	Confronting Skylar  Driving  Getting out of car	Vintage Tshirt Light Blue Jeans Running Shoes Black Belt	Closets, thrift, old navy	Casual
	Outfit 3	17 20a 21 22	Doctors Office  House Foyer  Giving tea to Skylar  Skylar wakes up	Long Sleeved Tan Shirt White Collared Shirt Grey Work Pants Brown Casual Shoes Watch	Closets, thrift, old navy	Semi- Formal/ Professional
	Outfit 3	28a	Sleeping in bed	Grey Tshirt Plaid Pj Pants	Closets, thrift, old navy	Sleepwear
Will	Outfit 1	9	Confronts Skylar	Black Leather Jacket Black T Shirt Black Jeans Black Shoes	Closets, thrift, old navy	Clean and put together

# *PROP LIST*

Prop	Sc.	Context	Where	Notes
Guitar	1	Summer Flashback	Own / Rent	A guitar that has scratches or is worn out to show its use
Messy Clothes	2	Hanging in the Apartment Bedroom	Closets, thrift, old navy	
Phone	2, 25, 24a, 25b, 25c, 25d, 25e, 25f	Turning alarm off Phone call between Millie and Jennifer	Own	
Toothbrush	2	Getting ready	Own / Buy	
Hairbrush	2	Getting ready	Own / Buy	
Plants	2, 5, 32	Getting ready	Own / Rent	
Laptop	4, 6, 16, 21	At work	Own	
Filing Cabinets	5	Office environment	Rent	
Mug	7, 18a, 19	Breakfast / Poisoning	Own / Buy	
Paper towel	7	Breakfast kitchen supplies	Own / Buy	
Toaster	7	Kitchen supplies	Own / Buy	
Coffee Pot	7	Kitchen supplies	Own / Buy	
Paper	4, 7, 12, 13, 15, 16, 27a	Skylars work	Own / Buy	
Backpack	14a	Bag packed with Skylars clothes	Own / Buy	
Bags	14a	Holding Skylars belongings	Own / Buy	
Mirror	19	Skylar sees someone	Own	
TV	20	Reporter on TV	Own	
Clock	21	Clock at Skylars desk	Own / Buy	
Tea bag box	22	Skylar looking through cupboards	Own / Buy	
Rat Poison	22	Isaiah finding poison	Own / Buy	
Bag of Rice	27	Millie finding the 'poison'	Own / Buy	
Drawings	27a	Finding Skylars drawings	Own/ Create	
Inspirational Posters	32	Therapists Office	Own / Create	

# CALL SHEETS

Ryerson University  
Caligo Productions

Executive Producer  
Cassandra Sessa  
Director  
Cailiegh Heptinstall



7AM-4:30PM, Love Me Anyways

General Call Time

7:00am

Sat, Sep 12, 2020

Day 1 of 8



21 °C / 16

Sunrise 6:56am • Sunset 7:34pm  
Partly cloudy throughout the day.

Crew Call: 7:00am

Talent Call: 9:00am

Lunch: 12:15pm

Est. Wrap: 3:30pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 80 Gould St Toronto, ON M5B 2M7, Canada	300 Victoria St Toronto, ON M5B 2L5, Canada Paid parking garage	Mount Sinai Hospital 600 University Ave, Toronto, ON M5G 1X5, Canada (416) 586-4800

## SCHEDULE (3 5/8 pgs, Est. Time: 9.50h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
7:00am		SET UP					2.00h
9:00am	5	INT DAVID'S OFFICE Skylar enters David's office and sits across from him. There are ...	D	5, 1	Office Space	1 0/0	1.50h
10:30am		WARDROBE CHANGE					0.25h
10:45am	10A	INT DAVID'S OFFICE David is sitting at his desk.	D	5, 1	Office Space	1 0/0	1.50h
12:15pm		MEAL BREAK					1.00h
1:15pm		WARDROBE CHANGE					0.25h
1:30pm	13	INT DAVID'S OFFICE Skylar walks into David's office the next morning. She looks exha...	D	1, 5, 7	Office Space	1 5/8	2.00h
3:30pm		SET UP FOR THERAPIST/DOCTORS OFFICE FOR THE FOLLOWING DAY					1.00h
							TOTAL 3 5/8 9.50h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
PROPS	Plants, Papers
SET DRESSING	Filing cabinets
EXTRAS	Coworkers
MAKEUP	Exhausted

Ryerson University

Producer  
Cassandra Sessa  
Director  
Caileigh Heptinstall



7AM-4PM, Love Me Anyways

General Call Time

7:00am

Sun, Sep 13, 2020

Day 2 of 8



Sunrise 6:57am • Sunset 7:32pm  
Partly cloudy throughout the day.

Crew Call: 7:00am

Shooting Call: 7:15am

Lunch: 10:30am

Est. Wrap: 4:00pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 80 Gould St Toronto, ON M5B 2M7, Canada	300 Victoria St Toronto, ON M5B 2L5, Canada Paid parking garage	Mount Sinai Hospital 600 University Ave, Toronto, ON M5G 1X5, Canada (416) 586-4800

## SCHEDULE (4 5/8 pgs, Est. Time: 9.00h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
7:00am		SET UP					0.25h
7:15am	32	INT THERAPIST'S OFFICE FLASH FORWARD - 6 MONTHS LATER	D	14, 1, 2	Office Space	1 2/8	2.00h
9:15am		WARDROBE CHANGE					0.25h
9:30am	15	INT DOCTORS OFFICE Skylar and her parents are sitting in an office. There is a DOCTO...	D	1, 3, 9, 6	Office Space	1 0/0	1.00h
10:30am		MEAL BREAK					1.00h
11:30am		WARDROBE CHANGE					0.50h
12:00pm	4	INT OFFICE In a calm workplace people are sitting at desks and typing on the...	D	7, 8, 1, 5	Office Space	1 6/8	2.00h
2:00pm		WARDROBE CHANGE					0.50h
2:30pm	6	INT OFFICE Skylar walking back to her desk, smiles at Tam and they exchange ...	D	7, 1	Office Space	3/8	0.50h
3:00pm		WARDROBE CHANGE					0.50h
3:30pm	10	INT OFFICE Skylar storms into the office space. She passes Tam who watches h...	D	1, 7	Office Space	2/8	0.50h
TOTAL							4 5/8 9.00h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
PROPS	Laptops, Laptop, Notes, Plants, Inspirational posters
FOOD	Coffee
SOUND	Quiet chatter
VISUAL FX	Flashes, Isaiah walks away and disappears.
EXTRAS	People, OFFICE

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
-		SET UP					0.50h
-	3	EXT CITY STREETS Skylar is walking down the street. Upbeat music is playing. She s...	D	1	City Streets	2/8	1.00h
-		MOVE TO PARENT'S HOUSE					1.50h
-	17	EXT SUBURBAN STREETS Skylar and Isaiah are running down the street together, holding h...	D	2, 1	Suburban streets	2/8	1.50h
-		MEAL BREAK					1.00h
-		WARDROBE CHANGE					0.25h
-	18	EXT PARENT'S HOUSE FRONT STEPS Skylar and Isaiah are standing outside of her front door.	N	2, 1	Parent's house	4/8	1.00h
-		WARDROBE CHANGE					0.25h
-	14A	EXT DRIVEWAY The car pulls into a driveway and they start to get out. It's sti...	N	3, 6, 1	Parent's house	2/8	1.00h
-		SET UP FOR CAR SCENES					1.50h
						TOTAL 1 2/8	9.50h

Ryerson University  
Caligo Productions

Producer  
Cassandra Sessa  
Director  
Caileigh Heptinstall



12PM-9:30PM, Love Me Anyways

General Call Time

12:00pm

Mon, Sep 14, 2020

Day 3 of 8



21°C / 16

Sunrise 6:58am • Sunset 7:31pm  
Partly cloudy throughout the day.

Crew Call: 12:00pm

Talent Call: 12:30pm

Lunch: 4:30pm

Est. Wrap: 9:30pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 <a href="#">King Street West &amp; University Avenue</a> King St W & University Ave, Toronto, ON M5H, Canada	100 University Ave Toronto, ON M5H 4H2, Canada Paid hourly parking	<a href="#">Council of Academic Hospitals of Ontario</a> 200 Front St W suite 2301, Toronto, ON M5V 3L1, Canada (416) 205-1336
2 <a href="#">Bendigo Circle</a> Bendigo Cir, Mississauga, ON L5N, Canada	7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	<a href="#">Credit Valley Hospital Emergency</a> 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-4141
3 <a href="#">7168 Bendigo Cir</a> Mississauga, ON L5N 1Z5, Canada	7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	<a href="#">Trillium Health Partners - Credit Valley Hospital</a> 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-2200

## SCHEDULE (1 2/8 pgs, Est. Time: 9.50h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
12:00pm		SET UP					0.50h
12:30pm	3	EXT CITY STREETS Skylar is walking down the street. Upbeat music is playing. She s...	D	1	City Streets	2/8	1.00h
1:30pm		MOVE TO PARENT'S HOUSE					1.50h
3:00pm	17	EXT SUBURBAN STREETS Skylar and Isaiah are running down the street together, holding h...	D	2, 1	Suburban streets	2/8	1.50h
4:30pm		MEAL BREAK					1.00h
5:30pm		WARDROBE CHANGE					0.25h
5:45pm	18	EXT PARENT'S HOUSE FRONT STEPS Skylar and Isaiah are standing outside of her front door.	N	2, 1	Parent's house	4/8	1.00h
6:45pm		WARDROBE CHANGE					0.25h
7:00pm	14A	EXT DRIVEWAY The car pulls into a driveway and they start to get out. It's sti...	N	3, 6, 1	Parent's house	2/8	1.00h
8:00pm		SET UP FOR CAR SCENES					1.50h
						TOTAL	1 2/8 9.50h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
EXTRAS	People
FOOD	Coffees, Ice cream
VEHICLES	Car
VISUAL FX	Raining
SOUND	Slams
PROPS	Backpack, Bags

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
-		SET UP					0.50h
-	28A	INT MILLIE'S CAR Millie is stuck in traffic as she drives back into the city. The ...	D	4	Parent's house	2/8	1.00h
-	29	INT MILLIE'S CAR Millie is now frantically driving. The city bridge is right in fr...	D	4	Parent's house	1/8	1.00h
-	28	INT ISAIAH'S CAR Skylar is looking out the window in Isaiah's car. The sun is risi...	D	2, 1	Parent's house	1/8	1.00h
-		MEAL BREAK					1.00h
-		WARDROBE CHANGE					0.25h
-	14	INT CAR We see the city disappearing in the distance through the back win...	D	3, 6, 1	Parent's house	4/8	1.00h
-		WARDROBE CHANGE					0.25h
-	24	EXT ISAIAH'S CAR Skylar and Isaiah are in the car together. It is raining and ther...	N	1, 2	Parent's house	2/8	1.00h
-	26	INT ISAIAH'S CAR Skylar and Isaiah are still driving together. We see the city in ...	N	2, 1	Parent's house	4/8	1.00h
-		DRIVEWAY FILMING SET UP					0.50h
-	23	EXT OUTSIDE PARENT'S HOUSE Isaiah and Skylar have run out of the house. They are rushing tow...	N	2, 1	Parent's house	5/8	1.50h
							TOTAL 2 3/8 10.00h

Ryerson University  
Caligo Productions

Producer  
Cassandra Sessa  
Director  
Caileigh Heptinstall



11AM-9PM, Love Me Anyways

General Call Time

11:00am

Tue, Sep 15, 2020

Day 4 of 8



19° C / 13

Sunrise 7:01am • Sunset 7:30pm  
Partly cloudy throughout the day.

Crew Call: 11:00am

Talent Call: 11:30am

Lunch: 2:30pm

Est. Wrap: 9:00pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	Trillium Health Partners - Credit Valley Hospital 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-2200

## SCHEDULE (2 3/8 pgs, Est. Time: 10.00h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
11:00am		SET UP					0.50h
11:30am	28A	INT MILLIE'S CAR Millie is stuck in traffic as she drives back into the city. The ...	D	4	Parent's house	2/8	1.00h
12:30pm	29	INT MILLIE'S CAR Millie is now frantically driving. The city bridge is right in fr...	D	4	Parent's house	1/8	1.00h
1:30pm	28	INT ISAIAH'S CAR Skylar is looking out the window in Isaiah's car. The sun is risi...	D	2, 1	Parent's house	1/8	1.00h
2:30pm		MEAL BREAK					1.00h
3:30pm		WARDROBE CHANGE					0.25h
3:45pm	14	INT CAR We see the city disappearing in the distance through the back win...	D	3, 6, 1	Parent's house	4/8	1.00h
4:45pm		WARDROBE CHANGE					0.25h
5:00pm	24	EXT ISAIAH'S CAR Skylar and Isaiah are in the car together. It is raining and ther...	N	1, 2	Parent's house	2/8	1.00h
6:00pm	26	INT ISAIAH'S CAR Skylar and Isaiah are still driving together. We see the city in ...	N	2, 1	Parent's house	4/8	1.00h
7:00pm		DRIVEWAY FILMING SET UP					0.50h
7:30pm	23	EXT OUTSIDE PARENT'S HOUSE Isaiah and Skylar have run out of the house. They are rushing tow...	N	2, 1	Parent's house	5/8	1.50h
							TOTAL 2 3/8 10.00h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
VEHICLES	Car, Driving
SOUND	Message, Traffic
VISUAL FX	Raining, Flash of lighting, Sun is rising, Raining and thundering

Ryerson University  
Caligo Productions

Producer  
Cassandra Sessa  
Director  
Caileigh Heptinstall



12PM-9PM, Love Me Anyways

General Call Time

12:00pm

Fri, Sep 18, 2020

Day 5 of 8



20°C / 15  
Sunrise 7:02am • Sunset 7:23pm

Partly cloudy throughout the day.

Crew Call: 12:00pm

Talent Call: 1:30pm

Lunch: 4:15pm

Est. Wrap: 9:00pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 Allan Gardens 160 Gerrard St E, Toronto, ON M5A 2E5, Canada (416) 392-7288		Toronto General Hospital 200 Elizabeth St, Toronto, ON M5G 2C4, Canada (416) 340-3131
2 Carlton Street Carlton St, Toronto, ON, Canada	338 Jarvis St Toronto, ON M4Y 2G6, Canada	Toronto General Hospital 200 Elizabeth St, Toronto, ON M5G 2C4, Canada (416) 340-3131

## SCHEDULE (4 4/8 pgs, Est. Time: 9.00h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
12:00pm		SET UP					1.50h
1:30pm	9	EXT SIDEWALK Skylar is walking to work when she turns the corner when WILL (Da...	D	16, 1	Park, Sidewalk	1 0/0	1.00h
2:30pm		MOVE TO PARK LOCATION					0.25h
2:45pm	8	EXT PARK ISAIAH (Mid 20's, man, a kind face and tan skin) is sitting on a ...	D	1, 2, 16	Park	1 6/8	1.50h
4:15pm		MEAL BREAK					1.00h
5:15pm		WARDROBE CHANGE					0.25h
5:30pm	17A	EXT PARK Isaiah and Skylar are sitting on a swing set finishing their ice ...	D	2, 1	Park	6/8	1.00h
6:30pm	11	EXT PARK It's dark and there is someone running through a park. We realize...	N	5, 1	Park	4/8	1.50h
8:00pm		MOVE TO SIDEWALK "PARKING" LOCATION					0.00h
-	24B	EXT OUTSIDE APARTMENT Skylar runs back to the car.	N	2, 1	Sidewalk	4/8	1.00h
							TOTAL 4 4/8 9.00h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
EXTRAS	Man, SIDEWALK
FOOD	Bagels, Coffees, Ice cream.
GREENERY	Tree
SOUND	Hears whispering, Sirens
MAKEUP	Hair is messy, Bleeding
COSTUMES	Clothes torn
VEHICLES	Car

Ryerson University  
Caligo Productions

Producer  
Cassandra Sessa  
Director  
Caileigh Heptinstall



5AM-2:45PM, Love Me Anyways

General Call Time

5:00am

Sat, Sep 19, 2020

Day 6 of 8



Sunrise 7:05am • Sunset 7:23pm  
Mostly cloudy throughout the day.

Crew Call: 5:00am  
Talent Call: 6:00am  
Breakfast: 9:00am  
Est. Wrap: 2:45pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 Churchville Rd Brampton, ON L6Y, Canada	Creditview Road Creditview Rd, Brampton, ON, Canada Street parking and a small gravel lot (fits about 4 cars) available on Creditview Rd.	Trillium Health Partners - Credit Valley Hospital 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-2200
2 7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	Trillium Health Partners - Credit Valley Hospital 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-2200

## SCHEDULE (2 6/8 pgs, Est. Time: 9.75h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
5:00am		SETUP					1.00h
6:00am	28B	EXT RURAL BRIDGE Isaiah's car pulls over on the side of the road. We see the green...	D	1, 2	Rural Bridge	4/8	1.00h
7:00am	30	EXT RURAL BRIDGE Skylar is smiling at Isaiah and she starts to climb over the edge...	D	1, 2	Rural Bridge	2/8	1.00h
8:00am		WARDROBE CHANGE					0.50h
8:30am	1	EXT RURAL BRIDGE	D	1, 4, 6, 3	Rural Bridge	6/8	0.50h
9:00am		MEAL BREAK					1.00h
10:00am		MOVE TO PARENT'S HOUSE					2.00h
12:00pm	16	INT BEDROOM Skylar is writing at her desk. Her laptop is open to a page about...	D	2, 1	Parent's house	6/8	1.00h
1:00pm		WARDROBE CHANGE					0.25h
1:15pm	19	INT BEDROOM Skylar is sitting at her desk and looking in the mirror. She has ...	N	3, 1, 6	Parent's house	4/8	1.50h
							TOTAL 2 6/8 9.75h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
VEHICLES	Car
EXTRAS	Neighbourhood kids
FOOD	Snacks
PROPS	Guitar, Laptop, Papers, Tea, Mirror
SPECIAL LOCATION	Bridge
SOUND	Sound of her pencil on paper, Background noise is getting louder
VISUAL FX	Words like murder pop out, Sees someone behind her

## ADVANCE SCHEDULE (4 5/8 pgs, Est. Time: 10.75h)

Sun, Sep 20, 2020 • Day 7 of 8

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
-		SET UP					0.25h
-	27A	INT BEDROOM She goes inside the room Skylar has been staying in. She sees Sky...	N	4	Parent's house	2/8	0.50h

Ryerson University  
Caligo Productions

Producer  
Cassandra Sessa  
Director  
Cailiegh Heptinstall



11AM-9:45PM, Love Me Anyways

General Call Time

11:00am

Sun, Sep 20, 2020

Day 7 of 8



18°C / 12°C  
Sunrise 7:06am • Sunset 7:21pm  
Mostly cloudy throughout the day.

Crew Call: 11:00am

Talent Call: 11:15am

Lunch: 2:00pm

Est. Wrap: 9:45pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	Trillium Health Partners - Credit Valley Hospital 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-2200

## SCHEDULE (4 5/8 pgs, Est. Time: 10.75h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
11:00am	25	SET UP					0.25h
11:15am	27A	INT BEDROOM She goes inside the room Skylar has been staying in. She sees Sky...	N	4	Parent's house	2/8	0.50h
11:45am	24A	INT MILLIE'S BEDROOM Millie is sleeping but gets startled by Skylar waking her up.	N	4, 1	Parent's house	5/8	0.50h
12:15pm	25E	WARDROBE CHANGE					0.25h
12:30pm	25E	INT PARENT'S HOUSE	N	3, 6	Parent's house	2/8	0.25h
12:45pm	25C	INT PARENT'S BEDROOM	N	3, 6	Parent's house	2/8	0.25h
1:00pm	25A	INT PARENT'S HOUSE	N	3, 6	Parent's house	2/8	1.00h
2:00pm	26	MEAL BREAK					1.00h
3:00pm	20	INT PARENT'S HOUSE LIVING ROOM Skylar wakes up on the couch in her parents house. The TV is on. ...	N	3, 1, 6	Parent's house	1 1/8	2.00h
5:00pm	25	WARDROBE CHANGE					0.25h
5:15pm	22	INT PARENT'S HOUSE KITCHEN Isaiah and Skylar have sneaked downstairs into the kitchen of her...	N	1, 2	Parent's house	4/8	1.50h
6:45pm	27	INT FOYER/KITCHEN Millie arrives at her parents house and walks through the kitchen...	N	4	Parent's house	2/8	0.50h
7:15pm	18A	INT PARENT'S HOUSE FOYER Skylar enters through the front door. Jennifer and Bruce are both...	N	3, 1, 6	Parent's house	5/8	1.00h
8:15pm	21	INT BEDROOM Skylar is sitting at her desk. The clock says 2am. Her laptop is ...	N	1, 2	Parent's house	4/8	1.50h
							TOTAL 4 5/8 10.75h

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
-		SET UP					1.00h
-	31	EXT CITY BRIDGE Skylar is standing at sidewalk on a highway bridge.	D	4, 1	Prince Edward Viaduct Bridge	5/8	1.00h
-		MEAL BREAK UNTIL AFTERNOON					6.00h
-		MOVE TO APARTMENT LOCATION					1.50h
-		WARDROBE CHANGE					0.25h
-	2	INT APARTMENT BEDROOM Skylar wakes up in her apartment. An alarm is going off. There ar...	D	1	Apartment	3/8	1.00h
-		WARDROBE CHANGE					0.25h
-	7	INT APARTMENT KITCHEN Skylar and Millie are in the apartment. Skylar is at the kitchen ...	N	1, 4	Apartment	1 4/8	1.50h
-		WARDROBE CHANGE					0.25h
-	12	INT APARTMENT BEDROOM Skylar wakes up. She's fallen asleep on the desk in her room. The...	N	1	Apartment	3/8	1.00h
-	25	EXT APARTMENT PARKING Millie is running outside to her car.	N	4	Apartment	2/8	1.00h
-	25B	INT MILLIE'S CAR Millie is getting in her car.	N	4	Apartment	2/8	0.25h
-	25F	INT MILLIE'S CAR	N	4	Apartment	2/8	0.25h
-	25D	EXT MILLIE'S CAR	N	4	Apartment	2/8	0.25h
						TOTAL	3 7/8 15.50h

Ryerson University  
Caligo Productions

Producer  
Cassandra Sessa  
Director  
Cailiegh Heptinstall



11AM-9:45PM, Love Me Anyways

General Call Time

11:00am

Sun, Sep 20, 2020

Day 7 of 8



18°C / 12°C  
Sunrise 7:06am • Sunset 7:21pm  
Mostly cloudy throughout the day.

Crew Call: 11:00am

Talent Call: 11:15am

Lunch: 2:00pm

Est. Wrap: 9:45pm

## LOCATIONS

SET LOCATION	PARKING & NOTES	NEAREST HOSPITAL
1 7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	7168 Bendigo Cir Mississauga, ON L5N 1Z5, Canada	Trillium Health Partners - Credit Valley Hospital 2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada (905) 813-2200

## SCHEDULE (4 5/8 pgs, Est. Time: 10.75h)

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
11:00am	25	SET UP					0.25h
11:15am	27A	INT BEDROOM She goes inside the room Skylar has been staying in. She sees Sky...	N	4	Parent's house	2/8	0.50h
11:45am	24A	INT MILLIE'S BEDROOM Millie is sleeping but gets startled by Skylar waking her up.	N	4, 1	Parent's house	5/8	0.50h
12:15pm	25E	WARDROBE CHANGE					0.25h
12:30pm	25E	INT PARENT'S HOUSE	N	3, 6	Parent's house	2/8	0.25h
12:45pm	25C	INT PARENT'S BEDROOM	N	3, 6	Parent's house	2/8	0.25h
1:00pm	25A	INT PARENT'S HOUSE	N	3, 6	Parent's house	2/8	1.00h
2:00pm	25	MEAL BREAK					1.00h
3:00pm	20	INT PARENT'S HOUSE LIVING ROOM Skylar wakes up on the couch in her parents house. The TV is on. ...	N	3, 1, 6	Parent's house	1 1/8	2.00h
5:00pm	25	WARDROBE CHANGE					0.25h
5:15pm	22	INT PARENT'S HOUSE KITCHEN Isaiah and Skylar have sneaked downstairs into the kitchen of her...	N	1, 2	Parent's house	4/8	1.50h
6:45pm	27	INT FOYER/KITCHEN Millie arrives at her parents house and walks through the kitchen...	N	4	Parent's house	2/8	0.50h
7:15pm	18A	INT PARENT'S HOUSE FOYER Skylar enters through the front door. Jennifer and Bruce are both...	N	3, 1, 6	Parent's house	5/8	1.00h
8:15pm	21	INT BEDROOM Skylar is sitting at her desk. The clock says 2am. Her laptop is ...	N	1, 2	Parent's house	4/8	1.50h
							TOTAL 4 5/8 10.75h

## SPECIAL INSTRUCTIONS

DEPARTMENT	NOTES
PROPS	Tea, TV, Laptop, Clock, Tea bag boxes, Rat poison, Bags of rat poison, Bags of rice, Skylar's work, Pages with words and drawings that don't make sense.

START	SCENE	DESCRIPTION	D/N	CAST	LOCATION	PAGES	EST (H)
-		SET UP					1.00h
-	31	EXT CITY BRIDGE Skylar is standing at sidewalk on a highway bridge.	D	4, 1	Prince Edward Viaduct Bridge	5/8	1.00h
-		MEAL BREAK UNTIL AFTERNOON					6.00h
-		MOVE TO APARTMENT LOCATION					1.50h
-		WARDROBE CHANGE					0.25h
-	2	INT APARTMENT BEDROOM Skylar wakes up in her apartment. An alarm is going off. There ar...	D	1	Apartment	3/8	1.00h
-		WARDROBE CHANGE					0.25h
-	7	INT APARTMENT KITCHEN Skylar and Millie are in the apartment. Skylar is at the kitchen ...	N	1, 4	Apartment	1 4/8	1.50h
-		WARDROBE CHANGE					0.25h
-	12	INT APARTMENT BEDROOM Skylar wakes up. She's fallen asleep on the desk in her room. The...	N	1	Apartment	3/8	1.00h
-	25	EXT APARTMENT PARKING Millie is running outside to her car.	N	4	Apartment	2/8	1.00h
-	25B	INT MILLIE'S CAR Millie is getting in her car.	N	4	Apartment	2/8	0.25h
-	25F	INT MILLIE'S CAR	N	4	Apartment	2/8	0.25h
-	25D	EXT MILLIE'S CAR	N	4	Apartment	2/8	0.25h
						TOTAL	3 7/8 15.50h

# SAFETY PLAN

The following guidelines have been sourced from the *Safety Guidelines for the Film and Entertainment Industry Ontario* and will help suggest and outline a safe work environment during the production of *Love Me Anyways* - Caligo Productions.

[https://www.actratoronto.com/downloads/Safety\\_Guidelines\\_FilmTV\\_June2009.pdf](https://www.actratoronto.com/downloads/Safety_Guidelines_FilmTV_June2009.pdf)

## **SAFETY RESPONSIBILITIES AND DUTIES**

Safety is the responsibility of every individual engaged on a film or television production and takes precedence over expediency or short cuts. It is in the interest of high standards of safety on a set that any report of unsafe elements be welcomed as a sign of conscientiousness and professional competence. The OHSA requires workers to report any known workplace hazard to their employer or supervisor.

In most cases, as an employer or constructor, for example, it is the Producer's responsibility to take all reasonable precautions to protect the health and safety of all workers associated with the production. In order for there to be clear reporting lines to the Producer, productions are typically structured into Departments with Department Heads.

Workers have a responsibility to work safely and in compliance with the applicable health and safety legislation. This may include reporting any known hazardous situation to his/her Department Head or the crew Health and Safety Representative. The person receiving such a report is required to inform the Production Manager. If the Production Manager is not available, then the person receiving such a report should inform an Assistant Director or any "Other Person" designated by the Producer with greater access to the Producer, of all injuries or any hazardous situations. Production Managers or Other Persons should report to the Producer so that the Producer can assess what action may be required. An Other Person could be, but is not limited to, an Assistant Director, a Department Head, the person who is overseeing the work, or the crew Health and Safety Representative.

Given the nature of the industry, some workers, particularly Department Heads and those in a creative position, can impact not only the location of production but also can impact how a production set is structured and run. Where a worker has the ability to influence the working conditions of workers in general, a heightened awareness of health and safety issues should prevail and should require that all appropriate safeguards are in place.

Marketing Lead Sabrina Kauk, is first aid certified and will be present on all shooting days. We will have a full first aid kit on hand during shooting times, the location of the kit will be notified on call sheets.

## **FIRST AID**

1. This guideline should be read in conjunction with the Regulation for First Aid Requirements (R.R.O. 1990, Reg. 1101) under the Workplace Safety and Insurance Act, 1997.
2. The location of first aid kit(s) should be recorded on the call sheet. Also to be noted on the call sheet are the identities of the First Aider, set Nurse(s), Paramedic(s) and/or Doctor(s), as well as the designated Health and Safety Representative(s), for each union.
3. Every person should take precautions that are reasonable in their specific circumstances to protect their own health and safety and that of all cast and crew at or near the workplace, including the general public.
4. At least one (1) person on each set or location (including prep work) should be identified as a First Aider. The identification of the First Aider(s) should be determined by the Producer taking into consideration shooting and location requirements. The First Aider(s) will be:
  - a) in charge of a first aid kit; (provided by the Producer with the items required by Reg. 1101)
  - b) available to treat an injured person(s);
  - c) easily accessible for prompt treatment; and
  - d) qualified in first aid to the standards required by Reg. 1101.
5. Anyone who sustains an injury at a workplace should, without undue delay, use the first aid services and supplies provided by the Production Company.
6. Where first aid is administered to an injured person in the workplace, the applicable incident reporting forms shall be filed in a timely manner. The following information should be included:
  - a) the name of the injured person;
  - b) the date and time of the injury;
  - c) the exact location and nature of the injury to the worker;
  - d) the time when first aid was administered;
  - e) the nature of first aid treatment provided;
  - f) the name of the person who provided the first aid (e.g. First Aider, Nurse, Doctor or Paramedic);
  - g) the name of the person to whom the injury was reported; and
  - h) the name of any witnesses to the accident or incident.

## GUIDELINE NO.1

**Note:** Extra care needs to be taken when collecting, using and disclosing this information, from a privacy perspective. Confidential medical information should be collected and maintained in a manner consistent with the Personal Health Information Protection Act, 2004.

7. The production company at its expense shall ensure that first aid supplies and services required by the regulations are provided, supplied, maintained, and easily accessible to the cast and crew during working hours. Confidential medical information should be collected and maintained in a manner consistent with the Personal Health Information Protection Act, 2004.
8. Prior to the commencement of any work during the course of the production, the Production Manager, in consultation with the appropriate key personnel, should submit to the Producer for approval a listing of first aid services to be provided which should include:
  - a) the number of cast and crew as determined by the production, shooting and location requirements;
  - b) description of first aid available;
  - c) the planned methods of emergency transportation; and
  - d) the methods of two-way communication available.

**Note:** Sections 8, 9 and 10 of Reg. 1101 prescribe specific first aid items that must be provided depending on the size of the workforce. When 200 or more cast and crew members are working on any one shift, a first aid room should be provided by the Producer, and contain the items required by Reg. 1101.

9. Where cast and crew are engaged in work at a location, the Production Manager, with the assistance of the Location Manager, should provide the Heads of Departments with:
  - a) a list of emergency contacts;
  - b) a planned method of emergency transportation; and
  - c) a suitable first aid kit at each location and trained first aid personnel.
10. When stunt, SPFX, fire, underwater, or work at water's edge, etc. is scheduled, a properly trained medical provider for the circumstance (i.e. paramedics, lifeguards, etc.) should be standing by on set to administer medical treatment and emergency transportation as may be required. This guideline should be read and used in conjunction with Guideline #31, Water Hazards.

During Scene 3, character Millie will be in a kitchen cooking breakfast but we have suggested that the food will be pre-cooked and we will only have a close-up of someone who's more comfortable using a stove and oven to capture a quick shot.

## **HAZARDOUS MATERIALS (WHMIS)**

Workplace Hazardous Materials Information System Regulation (R.R.O. 1990, Regulation 860) generally requires suppliers and employers to identify hazardous materials, instruct/train their workers of proper use, handling and appropriate emergency response.

1. It is the recommended that the individual having control of, or being in possession of, any hazardous material to notify the production office, or cause them to be notified, and to advise the Assistant Director and Health and Safety Representative of location, purpose and hazards.
2. It is the responsibility of the Producer to ensure that hazardous materials are clearly marked and safely stored until use.
3. Hazardous materials should only be used under the direct supervision of an experienced individual knowledgeable in its effect and potential hazards.
4. The use of hazardous materials should be preceded by an announcement to the cast and crew of the hazard potential and emergency response plan.
5. Regulation 860 made under the Occupational Health and Safety Act, stipulates the requirements for all employers in the Province.

## **GUIDELINE NO. 2**

We will not be using commercial transport vehicles for equipment to drive, instead use a parked car and a green screen to create the illusion of someone driving. Nevertheless the following precautions will be taken to ensure any safety guidelines that are needed when and if we use a driving vehicle.

## TRANSPORTATION

This guideline is intended to be a reference for personnel using production vehicles.

1. All equipment and vehicles used in transporting equipment and/or personnel shall comply with all Transport Canada and Ontario Ministry of Transportation requirements. All equipment and vehicles must display a current Safety Inspection sticker that is acceptable to the Ontario Ministry of Transportation. In addition, the equipment and vehicles shall be maintained in good condition (as per section 25(1)(b) of OHSA).
2. All drivers of equipment and vehicles shall be experienced, qualified and licensed to drive such equipment and vehicles, and must hold a valid/current driver's license.
3. Prior to operation, all drivers should perform a circle check of the vehicle and address any concerns immediately, and should not operate the vehicle until safety concerns are addressed.
4. Where it is necessary to transport explosives, chemicals or hazardous materials, the vehicle must display any Hazardous Material symbols required by Transport Canada under the Transportation of Dangerous Goods Act and Regulations and must comply with all requirements.
5. Where it is necessary to transport explosives, chemicals or hazardous materials, the driver/operator must hold a current Industry Transportation of Dangerous Goods Certificate and have taken WHMIS training. In addition, section 25(2)(a) of OHSA requires employers to provide information, instruction and supervision to a worker to protect the health and safety of the worker.
6. All towed vehicles and equipment should have hitches that meet the regulated standards as set out in the weight regulations of the Ministry of Transportation, and should be inspected and approved by the Key Grip or other qualified personnel.
7. Any equipment not essential to the sequence should not be transported on or in the camera car.
8. Rear Towing - no person should be on the tow-bar or the exterior of the towed vehicle, except a Stunt person who is qualified to deal with the danger and risk involved. This does not include any towed camera platform designed for such a purpose.
9. Extra consideration should be given to the safety of personnel working on such vehicles during adverse conditions (e.g. bad weather, stunts and use of explosives).
10. The vehicle should only carry as many people as seat belts, and every person travelling in a motor vehicle should wear their seatbelt.

Scenes that include shooting at a bridge will not put characters at risk, we will ensure that their safety is met and not have them physically in a dangerous position. Character Skylar will almost climb the bridge but will be stopped before she gets into a position that could be dangerous.

## WORKING AT HEIGHTS

This guideline makes reference to the provisions regarding working at heights in the Regulation for Industrial Establishments (Reg. 851) and the Regulation for Construction Projects (O. Reg. 213/91) and also outlines best practices, procedures and equipment for film and television production.

The Regulation for Construction Projects applies during the installation / erection and removal of stages, set, sound systems and lighting systems for film and television production. The Regulation for Industrial Establishments applies while filming is in progress and while moving pre-constructed sets and stages related to an on-going production. In addition, the Regulation for Industrial Establishments applies during the manufacturing of sets in a shop prior to being transported to the venue.

### I Risk Assessment

1. A competent person should assess the risks associated with any job task and identify, control or eliminate any fall hazards.
2. The best option for eliminating a fall hazard is a guardrail system. A worker shall be adequately protected by a guardrail system that meets the requirements of the Regulation for Construction Projects or the Regulation for Industrial Establishments.
3. When the fall hazard cannot be eliminated, then the hazard shall be controlled by using a fall protection system in accordance with the Regulation for Construction Projects or the Regulation for Industrial Establishments.

### II Hazard Recognition

The Regulation for Industrial Establishments (including sections 13, 14 and 85) applies after the construction/erection of the set/stage has been completed. Section 85 applies where a worker is exposed to the hazard of falling and the surface to which he or she might fall is more than three metres below the position where he or she is situated. Section 13 sets out the situations where guardrails are required and section 14 outlines the specifications of a guardrail.

The Regulation for Construction Projects (including ss. 26.1-26.9) applies to construction projects including the installation/erection and removal of stages, set, sound systems and lighting systems. The protection in the regulation relating to fall hazards apply where a worker is exposed to any of the following hazards including but not limited to:

- falling from a height of more than 3 metres (approx. 10 feet);
- falling into operating machinery;
- falling into water or another liquid;
- falling into or onto a hazardous substance or object;
- falling through an opening in a work surface.

As part of safety precautions regarding lighting and cables throughout the whole production, our Audio/Technical Lead will take on the role to ensure all equipment is handled with care and no damage is made. These guidelines will help Caligo Productions in terms of electrical safety.

## **ELECTRICAL SAFETY**

This is intended only to highlight certain general principles contained in Appendix B - Electrical Safety. It is necessary for the entire Appendix to be read for a clear understanding of electrical safety as applied to film and television production.

1. The Gaffer/Lighting Director and/or the Generator Operator are in charge of all temporary power distribution systems for film or video production. They should be consulted prior to the use of any electrical system.
2. Under no circumstances should anyone, other than a trained technician or the designer of a fixture, attempt an "on the spot" repair to electrical equipment.
3. Stay clear of lighting fixtures and lamps.
4. Care should be taken not to walk on, or drive over, electrical cables.
5. The Electrical Department should have an Emergency Lighting System available to adequately light an escape route in the event of a blackout.
6. During an extreme electrical storm the Generator Operator may determine whether it is necessary to power down.

Section 182 of O. Reg. 213/91 prescribes the qualifications required to do electrical work during construction activities and recognizes training programs developed by MTCU such as Entertainment Industry Power Technician.

An Entertainment Industry Power Technician evaluates job requirements, plans, builds, installs, maintains and disassembles power distribution (main and sub-distribution), implements temporary power supplies, installs, controls and disassembles lighting, manages portable power supplies and maintains batteries. These individuals should have a mechanical aptitude and "hands on" skills and should be able to use many different types of hand and power and testing equipment. Such work may be performed on temporary installations up to, but not including, hardware connection to the power system of permanent buildings.

On the set of *Love Me Anyways*, our hair and make-up artist will ensure they use clean and sanitary products when used on cast. They will follow a strict guideline with each cast member to note any allergies or restrictions they may have.

## HAIR AND MAKE-UP

1. The term "Hairstylist" is a person holding a current Certificate of Qualification (licensed) by the Ministry of Training, Colleges & Universities (M.T.C.U.) only those persons holding a valid trade licence or inter-provincial red seal certificate shall be employed as a hairstylist (as per section 8 of O. Reg. 565/99 made under the Apprenticeship and Certification Act, 1998 (ACA)).
2. The Hairstylist/Make-up Artist should inform the people concerned of toxicity and possible health effects of products being used.
3. The Hairstylist/Make-up Artist should check with the Performer regarding sensitivities, allergies, skin reactions, etc.
4. It is the responsibility of the Performer to inform the Hairstylist/Make-up Artist of all known sensitivities, allergies, skin reactions, communicable diseases, etc.

### THE FACILITY

5. The hair and make-up room should:

- a) be clean;
- b) be maintained at a reasonable temperature;
- c) be well ventilated. The owner, or contractor of the building or vehicle is responsible to maintain air ventilation system(s);
- d) provide a hydraulic chair where possible. The importance of this requirement increases in direct relation to the duration of the production;
- e) have adequate lighting including both the interior and exterior of building location or vehicle, along with adequate lighting to all other vehicles or set;
- f) provide a first aid kit and a way to flush eyes with water if chemicals contact the eyes.

NOTE: When Reg. 851 applies, an eyewash fountain is required as per section 124 of the Regulations. When portable eyewash is used it should be kept free of dirt and bacteria and completely refilled after each use.

- g) if located in a vehicle, the hair make-up facility should be level(ed) and, where possible, provided with hot and cold running water.

Caligo Productions will ensure any food or catering services that are done during shoot days will follow strict guidelines to make sure food allergies and restrictions are taken into consideration before feeding cast and crew.

## **CRAFT SERVICES AND FOOD CATERING**

Reference should be made to the legal requirements in Food Premises Regulation (Reg. 562) made under the Health Protection and Promotion Act. The following are guidelines which discuss some of the requirements in Reg. 562.

Persons who are ill with contagious or infectious diseases shall not prepare or serve food, so as to prevent the spread of infection.

The food handler shall not have hand/skin lesions, and/or must wear clean latex or rubber gloves.

Hands shall be washed thoroughly and/or gloves changed before, after and between:

- each food preparation;
- handling raw and cooked foods;
- taking out the garbage;
- cleaning;
- using the washroom;
- sneezing, coughing, etc.;
- smoking; and
- before and after breaks

Clean clothes shall be worn. Personal hygiene and cleanliness can reduce the potential spread of disease/ illness. Clothing should not be used to wipe or dry hands, food or utensils.

Hair must be tied back, and/or in a hat, cap or net. Facial hair should be trimmed and clean.

Enclosed, non-slip rubber soled footwear should be worn at all times.

### **EQUIPMENT / WORK AREA**

All sinks should be equipped with hot and cold running water under pressure and should be kept clean. The hand washing sinks and equipment/dish washing sinks must be separated. The hand washing sinks must be properly supplied with soap in a dispenser and single service paper towels. The 2 or 3 compartment sinks for equipment and utensil washing must not be used for hand washing. The sinks must be properly supplied with detergent and a sanitizing agent to sanitize the equipment and utensils in the last sink.

Hand, dish soap and cleaning products must also be provided, labeled, and stored in a separate area from food.

## GUIDELINE NO. 37

The food facility should be inspected, maintained clean and free of grease accumulation, dirt, debris, rodent/insect infestation and spillage.

Multi-use plates and utensils shall be washed with hot water and soap and sanitized with an appropriate sanitizer. Pets shall not be allowed on or near any food service area.

Single service utensils shall not be re-used.

## FOOD HANDLING

Food that is held at improper temperatures becomes a breeding ground for a multitude of illness causing bacteria. These foods should be discarded after the first serving, and should never be re-served.

Food can quickly become contaminated if it is not kept at proper temperatures.

Food must be cooked to the minimum cooking temperatures specified in Reg. 562 (Food Premises) made under the Health Protection and Promotion Act. Hot food must be served and stored at 60°C (140°F) or higher at all times.

Refrigeration and cold food must be maintained at 4°C (41°F) or lower at all times. The freezer shall be kept at -18°C (0°F).

Potentially hazardous foods include protein or dairy products with a pH between 4 and 9. These include meat, fish, and poultry, cream sauces, salad dressings, egg, potato, macaroni salad, stews, cream pastries, pies, puddings and custards, etc. These potentially hazardous foods either displayed or stored at temperatures between 4°C (41°F) – 60°C (140°F) shall not be served.

When handling food, consider the following:

- a) All refrigerators should be equipped with thermometers and should be checked regularly to assure proper temperatures;
- b) Metal probe food thermometers should be available for checking food temperatures;
- c) Hot food such as stews, soups and meat pies that are cooked in bulk containers should be transferred to shallow containers (max.4" deep) for storage and stirred during cooling to assure proper cooling throughout;
- d) Foods should be covered at all times in storage, to prevent cross contamination;

- e) Frozen foods should be defrosted in a refrigerator, under running water, or in a microwave; and
- f) Foods such as pork, fish and poultry must be cooked thoroughly to prevent any contamination (i.e. salmonella).

Any problems or concerns regarding safe food handling and enforcement thereof should be directed to the local Public Health Department.

# LOCATIONS



## Prince Edward Viaduct Bridge

 SET ADDRESS  
Bloor Street East  
Bloor St E, Toronto, ON, Canada

 PARKING ADDRESS  
35 Erindale Ave  
Toronto, ON M4K 1R9, Canada

 PARKING INSTRUCTIONS  
Paid hourly parking

 NEAREST HOSPITAL  
The Salvation Army Toronto Grace Health Centre  
650 Church St, Toronto, ON M4Y 2G5, Canada  
(416) 925-2251

## Rural Bridge

 SET ADDRESS  
1 Churchville Rd  
Brampton, ON L6Y, Canada

 PARKING ADDRESS  
Creditview Road  
Creditview Rd, Brampton, ON, Canada

 PARKING INSTRUCTIONS  
Street parking and a small gravel lot (fits about 4 cars) available on Creditview Rd.

 NEAREST HOSPITAL  
Trillium Health Partners - Credit Valley Hospital  
2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada  
(905) 813-2200

## Apartment

 SET ADDRESS  
Lansdowne Ave At Dupont St  
Toronto, ON M6H 4J8, Canada

 PARKING ADDRESS  
Lansdowne Ave At Dupont St  
Toronto, ON M6H 4J8, Canada

 PARKING INSTRUCTIONS  
Private parking for 5 vehicles

 NEAREST HOSPITAL  
Toronto General Hospital  
200 Elizabeth St, Toronto, ON M5G 2C4, Canada  
(416) 340-3131

## Parent's house

 SET ADDRESS  
7168 Bendigo Cir  
Mississauga, ON L5N 1Z5, Canada

 PARKING ADDRESS  
7168 Bendigo Cir  
Mississauga, ON L5N 1Z5, Canada

 NEAREST HOSPITAL  
Trillium Health Partners - Credit Valley Hospital  
2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada  
(905) 813-2200

 LOCATION CONTACT  
14168060456

## Park

 SET ADDRESS  
Allan Gardens  
160 Gerrard St E, Toronto, ON M5A 2E5, Canada

 NEAREST HOSPITAL  
Toronto General Hospital  
200 Elizabeth St, Toronto, ON M5G 2C4, Canada  
(416) 340-3131

---

## Office Space

 SET ADDRESS  
80 Gould St  
Toronto, ON M5B 2M7, Canada

 PARKING ADDRESS  
300 Victoria St  
Toronto, ON M5B 2L5, Canada

 PARKING INSTRUCTIONS  
Paid parking garage

 NEAREST HOSPITAL  
Mount Sinai Hospital  
600 University Ave, Toronto, ON M5G 1X5, Canada  
(416) 586-4800

 LOCATION CONTACT  
14169795000

 LOCATION NOTES  
phone extension: **544327**

---

## City Streets

 SET ADDRESS  
King Street West & University Avenue  
King St W & University Ave, Toronto, ON M5H, Canada

 PARKING ADDRESS  
100 University Ave  
Toronto, ON M5H 4H2, Canada

 PARKING INSTRUCTIONS  
Paid hourly parking

 NEAREST HOSPITAL  
Council of Academic Hospitals of Ontario  
200 Front St W suite 2301, Toronto, ON M5V 3L1, Canada  
(416) 205-1336

---

## Suburban streets

 SET ADDRESS  
Bendigo Circle  
Bendigo Cir, Mississauga, ON L5N, Canada

 PARKING ADDRESS  
7168 Bendigo Cir  
Mississauga, ON L5N 1Z5, Canada

 NEAREST HOSPITAL  
Credit Valley Hospital Emergency  
2200 Eglinton Ave W, Mississauga, ON L5M 2N1, Canada  
(905) 813-4141

---

## Sidewalk

 SET ADDRESS  
Carlton Street  
Carlton St, Toronto, ON, Canada

 PARKING ADDRESS  
338 Jarvis St  
Toronto, ON M4Y 2G6, Canada

 NEAREST HOSPITAL  
Toronto General Hospital  
200 Elizabeth St, Toronto, ON M5G 2C4, Canada  
(416) 340-3131

# LOCATION SURVEYS

# LOCATION SURVEY FORM

**Show Title:** Love Me Anyways    **Scene #/Desc.:** Scene 2, 3, 7, 12, 15- Skylar and Millie's apartment

**Location Address:** 338 Jarvis Street Toronto

**Contact Name:** Vincent Yam

**Phone:** (647) 998-2888

**Scouted By:** Caileigh Heptinstall

**Date:** March 9, 2020

**Time:** 5:00pm

## NOTES

INTERIOR  EXTERIOR

<p>Lighting</p> <p>Kitchen/dining area:</p> <ul style="list-style-type: none"> <li>- 3 50-watt LEDs on ceiling</li> <li>- West facing window above sink</li> </ul> <p>Hallway:</p> <ul style="list-style-type: none"> <li>- 2 50-watt LEDs on ceiling</li> </ul> <p>Bedroom:</p> <ul style="list-style-type: none"> <li>- 1 50-watt LED on ceiling</li> <li>- South facing window</li> </ul>	<p>Power</p> <p>AMPS: 100</p> <p>Kitchen/dining area: AC OUTLETS: 15 CIRCUITS: 4 in kitchen (stove, fridge, north side and south side)</p> <p>Hallway: AC OUTLETS: 2 CIRCUITS: 1</p> <p>Bedroom: AC OUTLETS: 3 CIRCUITS: 1</p>
<p>Sound</p> <ul style="list-style-type: none"> <li>- This home is a semi attached so the walls on the East wall there are occasional noises from the neighbours</li> <li>- Behind the kitchen (outdoors) is a school yard that can be very loud during the week, but silent on weekends.</li> </ul>	<p>Dimensions</p> <p>Bedroom:</p> <ul style="list-style-type: none"> <li>- 11x10</li> </ul> <p>Kitchen:</p> <ul style="list-style-type: none"> <li>-</li> </ul>

<p>Access/Doorways</p> <ul style="list-style-type: none"> <li>- The easiest access into the building for bringing in equipment is through the front door, opening onto Jarvis Street. There is also a back door that opens into the parking spaces. Both doors are 36 inches (3 feet) wide.</li> </ul>	<p>Parking</p> <ul style="list-style-type: none"> <li>- 4 available parking spots behind the home with temporary parking available in the front</li> </ul>
<p>Facilities</p> <ul style="list-style-type: none"> <li>- 2 bathrooms in the house</li> <li>- Office space used as an equipment room</li> <li>- back bedroom used as a talent rest/change room</li> </ul>	<p>Safety</p> <ul style="list-style-type: none"> <li>- Fire alarms but no sprinklers</li> <li>- Kitchen has knives</li> </ul>
<p>Notes</p> <p>- Distance/Travel Time from RCC <u>450m (3 minute car ride, 9 minute walk)</u>   Via Car <input checked="" type="checkbox"/>   X  Transit <input checked="" type="checkbox"/>   On foot</p>	

## LOCATION SURVEY FORM



## LOCATION SURVEY FORM

**Show Title:** Love Me Anyways      **Scene #/Desc.:** Scene 18, 20, 27- Skylar's parents house

**Location Address:** 7168 Bendigo Circle

**Contact Name:** Larry Sessa

**Phone:** 416-806-0456      **Email:** lsess2@rogers.com

**Scouted By:** Cassandra Sessa      **Date:** March 9, 2020      **Time:** 3:00pm

### NOTES

INTERIOR  EXTERIOR

<p><b>Lighting</b></p> <p>Bedroom:</p> <ul style="list-style-type: none"> <li>- 1 60-watt light bulb on a fan</li> <li>- The window facing South</li> </ul> <p>Main Floor:</p> <ul style="list-style-type: none"> <li>- Living room has 8 50-watt LED's</li> <li>- Kitchen has 6 50-watt LED's, 10 40 watt LED's and 4 40-watt incandescent bulbs</li> <li>- Front hallway has 3 50-watt LED's and 3 lights, each with 2 60-watt incandescent bulbs</li> <li>- 3 windows facing West, front door facing North and backyard window facing South</li> </ul>	<p><b>Power</b></p> <p>Bedroom:</p> <ul style="list-style-type: none"> <li>- 4 outlets, 15 amp each</li> </ul> <p>Main Floor:</p> <ul style="list-style-type: none"> <li>- 6 outlets in living space but 15 on whole main floor 15 amp plug to a 15-amp breaker</li> <li>- 4 plugs per 1 15-amp breaker</li> </ul>
<p><b>Sound</b></p> <ul style="list-style-type: none"> <li>- This home is a semi attached so the walls on the East wall there are occasional noises from the neighbours</li> <li>- Streets are quiet, not near any busy intersections</li> </ul>	<p><b>Dimensions</b></p> <p>Bedroom:</p> <ul style="list-style-type: none"> <li>- SEE FLOOR PLAN</li> </ul> <p>Main Floor:</p> <ul style="list-style-type: none"> <li>- SEE FLOOR PLAN</li> </ul>

<p>Access/Doorways</p> <ul style="list-style-type: none"> <li>- No loading dock, all equipment and crew must come through the front door or the backyard sliding door which will be wider</li> <li>- Front door way is standard 3 feet wide and sliding back door is 5 feet wide</li> </ul>	<p>Parking</p> <ul style="list-style-type: none"> <li>- Parking is available 24/7 on the street and the driveway</li> </ul>
<p>Facilities</p> <ul style="list-style-type: none"> <li>- 4 bathrooms in the house</li> <li>- Big basement can be used as a holding room</li> </ul>	<p>Safety</p> <ul style="list-style-type: none"> <li>- Kitchen has knives</li> <li>- Staircases are narrow</li> </ul>
<p>Notes</p> <p>- Distance/Travel Time from RCC <u>45km (1 hour)</u>      Via Car <input checked="" type="checkbox"/> Transit <input type="checkbox"/> Other (specify)</p>	

## LOCATION SURVEY FORM



## LOCATION SURVEY FORM

**Show Title:** Love Me Anyways     **Scene #/Desc.:** Scene 8 Location Address:  
160 Gerrard Street Toronto

**Contact Name:** City of Toronto

**Phone:** 416-396-7378

**Scouted By:** Caileigh Heptinstall

**Date:** March 9, 2020    **Time:** 2:00pm

### NOTES

INTERIOR  EXTERIOR

<p>Lighting</p> <ul style="list-style-type: none"> <li>- natural lighting sources only</li> </ul>	<p>Power</p> <ul style="list-style-type: none"> <li>- no public accessible power, possibility of getting a permit to access park's power</li> </ul>
<p>Sound</p> <ul style="list-style-type: none"> <li>- Allan gardens is a public space located close to downtown Toronto. It is far enough away that noises of traffic and large crowds are unlikely to affect audio quality, however there are often emergency vehicle sirens that pass by the area.</li> </ul>	<p>Dimensions</p> <ul style="list-style-type: none"> <li>- SEE FLOOR PLAN</li> </ul>
<p>Access/Doorways</p> <ul style="list-style-type: none"> <li>- The gardens are accessible on the North by Carlton street, East by Sherbourne Street, South by Gerrard and by Jarvis on the West side. There are no obstructions or barriers when entering the park.</li> </ul>	<p>Parking</p> <ul style="list-style-type: none"> <li>- paid parking available on Carlton, Sherbourne, and Gerrard</li> </ul>
<p>Facilities</p> <ul style="list-style-type: none"> <li>- no public facilities on site, will rent out nearby space to provide washrooms</li> </ul>	<p>Safety</p> <ul style="list-style-type: none"> <li>- Located downtown, you are at risk to unpredictable behavior from pedestrians.</li> </ul>
<p>Notes</p> <ul style="list-style-type: none"> <li>- Distance/Travel Time from RCC <u>450m (3 minute car ride, 7 minute walk)</u></li> <li>- Transit <input checked="" type="checkbox"/> On foot</li> </ul>	<p>Via Car <input checked="" type="checkbox"/></p>

## LOCATION SURVEY FORM



## LOCATION SURVEY FORM

Show Title: Love Me Anyways      Scene #/Desc.: Scenes 1, 28B & 30 – Skylar standing at bridge

Location Address: Churchville Road Bridge, Brampton, ON

Contact Name: N/A

Phone: N/A

Scouted By: Caileigh Heptinstall & Ghezal Shunbuli      Date: April 9, 2020      Time: 5:00am

### NOTES

INTERIOR\_    EXTERIOR X

<p>Lighting</p> <ul style="list-style-type: none"> <li>- Natural lighting source</li> <li>- Use of reflectors with natural sunrise light (x2)</li> </ul>	<p>Power</p> <ul style="list-style-type: none"> <li>- No public accessible power</li> </ul>
<p>Sound</p> <ul style="list-style-type: none"> <li>- Churchville Road Bridge is a public space located in Brampton, ON. The possibility of public noise coming through are slim, although there might be nearby pedestrians.</li> </ul>	<p>Dimensions</p> <ul style="list-style-type: none"> <li>- N/A</li> </ul>

<p>Access/Doorways</p> <ul style="list-style-type: none"> <li>- There's a possibility of taking the Go Train from Union Station to Bramalea and taking a local bus to Churchville Road in Brampton (**only for those who don't need to carry equipment)</li> <li>- 34 mins drive from RCC with those who have a car + equipment</li> </ul>	<p>Parking</p> <ul style="list-style-type: none"> <li>- Nearest parking space is at Davis Campus, 6 mins drive from Churchville Road</li> </ul>
<p>Facilities</p> <ul style="list-style-type: none"> <li>- No public facilities on site, will rent out nearby space to provide washrooms and hold equipment</li> </ul>	<p>Safety</p> <ul style="list-style-type: none"> <li>- Public space, you are at risk to unpredictable behavior from pedestrians.</li> </ul>
<p>Notes</p> <ul style="list-style-type: none"> <li>- Distance/Travel Time from RCC <u>44.6 km (34 minute car ride)</u>      Via Car <u> X </u> Transit <u> X </u></li> </ul>	

## LOCATION SURVEY FORM

Attach location photographs.

Page 2 of 2



## LOCATION SURVEY FORM

Show Title: Love Me Anyways Scene #/Desc.: Scene 31 – Skylar standing at highway

Location Address: Prince Edward Viaduct – Bloor St E, Toronto, ON

Contact Name: N/A

Phone: N/A

Scouted By: Caileigh Heptinstall & Ghezal Shunbuli Date: April 9, 2020 Time: 5:30am

### NOTES

INTERIOR  EXTERIOR

<p><b>Lighting</b></p> <ul style="list-style-type: none"> <li>- Natural lighting sources</li> <li>- Use of reflectors with natural sunrise light (x2)</li> </ul>	<p><b>Power</b></p> <ul style="list-style-type: none"> <li>- No public power source available</li> </ul>
<p><b>Sound</b></p> <ul style="list-style-type: none"> <li>- Public space, can be loud at certain times of the day</li> <li>- Pedestrians walking by can cause extra background noise</li> </ul>	<p><b>Dimensions</b></p> <ul style="list-style-type: none"> <li>- 26m between both sidewalks on either side</li> </ul>

<p>Access/Doorways</p> <ul style="list-style-type: none"><li>- The closest subway station is Castle Frank on Line 2 of the TTC (5 mins walk)</li><li>- Since the location is exterior, there are no doorways</li></ul>	<p>Parking</p> <ul style="list-style-type: none"><li>- 425 Bloor Street East Parking Garage is the nearest parking space available</li><li>- 61 St James Avenue parking lot is also a 12 mins walk from Prince Edward Viaduct (\$10.50 per 2 hours)</li></ul>
<p>Facilities</p> <ul style="list-style-type: none"><li>- No public facilities on site, will rent out nearby space to provide washrooms</li></ul>	<p>Safety</p> <ul style="list-style-type: none"><li>- St. Michael's Hospital is an 8 mins drive</li><li>- First Aid Kit will be on hand</li><li>- Located downtown, you are at risk to unexpected behaviour by pedestrians</li></ul>
<p>Notes</p> <ul style="list-style-type: none"><li>- Distance/Travel Time from RCC <u>2.9 km (8 minute car ride, 34 minute walk)</u> Via Car <input checked="" type="checkbox"/> Transit <input checked="" type="checkbox"/></li></ul>	

## LOCATION SURVEY FORM

Attach location photographs.

Page 2 of 2



# *ELEVATIONS*

**BEDROOM**



**DINING ROOM**



**LIVING ROOM**



**KITCHEN**



# LOCATION REQUESTS



Date / Time Submitted: Tue Apr 07 21:06:39 EDT 2020

---

Thank you for submitting this Film Application.

Any questions or concerns regarding the application may be directed to:

Toronto Film & Television Office (TFTO)  
Toronto City Hall  
100 Queen Street West  
Main floor, Rotunda North  
Toronto, ON M5H 2N2

Phone: 416-338-FILM (3456)

Email: [filmtoronto@toronto.ca](mailto:filmtoronto@toronto.ca)



Date / Time Submitted: Tue Apr 07 21:06:39 EDT 2020

### Location Information

Production Company <a href="#">Caligo Productions</a>			
Project Title <a href="#">LOVE ME ANYWAYS</a>			
Location Manager Name <a href="#">Cassandra</a>	Location Manager Last Name <a href="#">Sessa</a>		
Assistant Location Manager Name	Assistant Location Manager Last Name		
Filming Location Type <a href="#">Parks or Community Centres</a>			
Park Name <a href="#">Allan Gardens</a>			
Exterior / Interior <a href="#">Exterior</a>			
Street # Suffix	Street Name	Type	Direction
<a href="#">160</a>	<a href="#">Gerrard</a>	<a href="#">St</a>	<a href="#">E</a>
From Street		Type	Direction
To Street		Type	Direction
Prep From Date	Prep From Time	Prep To Date	Prep To Time
<a href="#">2020-09-18</a>	<a href="#">13:30</a>	<a href="#">2020-09-18</a>	<a href="#">20:30</a>
Wrap From Date	Wrap From Time	Wrap To Date	Wrap To Time
Special Instructions <a href="#">Main character will be walking in the park</a>			

### Additional Information

Number of Cast and Crew <a href="#">12</a>	Number of Crew Vehicles <a href="#">2</a>
Number of Parking Spots <a href="#">2</a>	



Date / Time Submitted: Tue Apr 07 21:31:20 EDT 2020

Thank you for submitting this Film Application.

Any questions or concerns regarding the application may be directed to:

Toronto Film & Television Office (TFTO)  
Toronto City Hall  
100 Queen Street West  
Main floor, Rotunda North  
Toronto, ON M5H 2N2

Phone: 416-338-FILM (3456)

Email: [filmtoronto@toronto.ca](mailto:filmtoronto@toronto.ca)



Date / Time Submitted: Tue Apr 07 21:31:20 EDT 2020

## Location Information

Production Company <a href="#">Caligo Productions</a>			
Project Title <a href="#">LOVE ME ANYWAYS</a>			
Location Manager Name <a href="#">Cassandra</a>	Location Manager Last Name <a href="#">Sessa</a>		
Assistant Location Manager Name	Assistant Location Manager Last Name		
Filming Location Type <a href="#">Parks or Community Centres</a>			
Park Name <a href="#">Prince Edward Viaduct Parkette</a>			
Exterior / Interior <a href="#">Exterior</a>			
Street # Suffix	Street Name	Type	Direction
725	Bloor	St	E
From Street		Type	Direction
To Street		Type	Direction
Prep From Date	Prep From Time	Prep To Date	Prep To Time
2020-09-23	10:30	2020-09-23	19:00
Wrap From Date	Wrap From Time	Wrap To Date	Wrap To Time
Special Instructions <a href="#">Talent will be sitting near the bridge in the park</a>			

## Additional Information

Number of Cast and Crew <a href="#">12</a>	Number of Crew Vehicles <a href="#">1</a>
Number of Parking Spots <a href="#">1</a>	



Date / Time Submitted: Tue Apr 07 21:19:49 EDT 2020

---

Thank you for submitting this Film Application.

Any questions or concerns regarding the application may be directed to:

Toronto Film & Television Office (TFTO)  
Toronto City Hall  
100 Queen Street West  
Main floor, Rotunda North  
Toronto, ON M5H 2N2

Phone: 416-338-FILM (3456)

Email: [filmtoronto@toronto.ca](mailto:filmtoronto@toronto.ca)



Date / Time Submitted: Tue Apr 07 21:19:49 EDT 2020

## Location Information

Production Company <a href="#">Caligo Productions</a>			
Project Title <a href="#">LOVE ME ANYWAYS</a>			
Location Manager Name <a href="#">Cassandra</a>	Location Manager Last Name <a href="#">Sessa</a>		
Assistant Location Manager Name	Assistant Location Manager Last Name		
Filming Location Type <a href="#">Location</a>			
Exterior / Interior <a href="#">Exterior</a>			
Street # Suffix	Street Name	Type	Direction
	<a href="#">King</a>	<a href="#">St</a>	<a href="#">W</a>
From Street		Type	Direction
To Street <a href="#">University</a>		<a href="#">Type</a> <a href="#">Ave</a>	Direction
Prep From Date <a href="#">2020-09-14</a>	Prep From Time <a href="#">07:00</a>	Prep To Date <a href="#">2020-09-14</a>	Prep To Time <a href="#">08:30</a>
Wrap From Date	Wrap From Time	Wrap To Date	Wrap To Time
Special Instructions <a href="#">Talent will be walking down the street</a>			

## Additional Information

Catalyst Permission Inbox

**Cassandra Sessa** <cassandra.sessa@ryerson.ca>  
to Natalie ▾

Mon, Mar 16, 12:37 PM



Hi Natalie,

My name is Cassandra and I am in 3rd year Media Production. This year we are getting ready to complete our practicum next semester, and that involves a film my group has created.

One of our scenes requires an office and the Catalyst is a perfect place for this. I am emailing you asking permission to film in this work space, and possibly rent it out (or a section of the space) to complete our scene. We would be filming sometime between the middle of August or the beginning of September.

If you agree, I don't have some paperwork (release forms) for you to sign. Let me know, thank you.

Cassandra

MISSISSAUGA



## Mississauga - Film Permit - Application submitted confirmation

1 message

**Mississauga Film Permit Office** <film.office@mississauga.ca>  
To: cassandra.sessa@ryerson.ca



>> FILM PERMIT ONLINE APPLICATION

Dear customer

You have successfully submitted your film permit application. Please make sure you email the film office with your proof of insurance and any additional supporting documents that might be required, such as:

- Film notification letter
- Film signature sheet
- Site plan
- Equipment list

We'll contact you shortly to discuss the details of your permit and if we require further information to obtain approvals.

Please take note of your permit number below for future reference.

- Permit Number: 59966

Thank you,

The Mississauga Film & Television Office  
Culture Division  
City of Mississauga

# Location Filming Permit Application


**ATTENTION: Brampton Film Office**

Application Date:	April 7, 2020
<input checked="" type="radio"/> New Request	Permit Number (office use):
<input type="radio"/> Revised Request	

Personal information on this form is collected under the authority of Section 11 of the Municipal Act, 2001. The information will be used to process applications and in public notices. Questions about this collection may be directed to the City of Brampton, Specialist, Film Services, 2 Wellington St. W., Brampton ON L6Y 4R2 Tel: 905-874-3361. E-mail: [film@brampton.ca](mailto:film@brampton.ca)

**ADDITIONAL DOCUMENTS REQUIRED:**

**Mandatory:** Valid Certificate of Insurance    **If applicable:** Notification letter, Signature sheet, Traffic Control Plan, Application for Fireworks Permit, Pyrotechnic Permit. All production rentals of City-owned facilities or rentable public space will require the company to enter into a Rental Agreement and/or a Location Agreement

## PRODUCTION INFORMATION

**PROJECT TITLE:** Love Me Anyways

Synopsis:

Skylar Parks, a 22-year old living in New York city, is pursuing a career in journalism when research into a scandalous CEO turns her life around. After a series of threats and unusual events, Skylar begins to confuse reality with her illusions as she battles to figure out who can be

**Type:**  Feature Film  Commercial  TV Movie  TV/Web/Mini Series  Music Video  Student Film  
 Short Film  Documentary  TV Pilot      Episode No.      Artist:      Institution:

Production Company (Registered business name): Ryerson University

Address: 80 Gould St      Phone:

Location Manager: Cassandra Sessa      Cell: 647-389-2511      E-mail: [cassandra.sessa@ryerso](mailto:cassandra.sessa@ryerso)

Assistant LM:      Cell:      E-mail:

Producer(s): Cassandra Sessa      Director: Caileigh Heptinstall

Publicity Contact:      Phone:      E-mail:

Cast (on-location in Brampton):      Number of Cast & Crew: 12

Total Production Budget: \$ 12,000       CAD  USD

Estimated Spend In Brampton: \$       CAD  USD

**RESET FORM**

## FILMING DETAILS

Location Name and/or Address	INT/EXT	Filming Date (including setup and wrap)	Time (24-hour clock)
1 Chruchille Road	<input type="radio"/> Interior <input type="radio"/> Exterior	From: September 19 To: September 19	12:00 17:00
	<input type="radio"/> Interior <input type="radio"/> Exterior	From: To:	
	<input type="radio"/> Interior <input type="radio"/> Exterior	From: To:	

**Special Instructions:** Provide a brief description of scene(s).



Date / Time Submitted: Tue Apr 07 21:12:26 EDT 2020

---

Thank you for submitting this Film Application.

Any questions or concerns regarding the application may be directed to:

Toronto Film & Television Office (TFTO)  
Toronto City Hall  
100 Queen Street West  
Main floor, Rotunda North  
Toronto, ON M5H 2N2

Phone: 416-338-FILM (3456)

Email: [filmtoronto@toronto.ca](mailto:filmtoronto@toronto.ca)



Date / Time Submitted: Tue Apr 07 21:12:26 EDT 2020

### Location Information

Production Company	Caligo Productions		
Project Title	LOVE ME ANYWAYS		
Location Manager Name	Location Manager Last Name		
Cassandra	Sessa		
Assistant Location Manager Name	Assistant Location Manager Last Name		
Filming Location Type			
Location			
Exterior / Interior			
Exterior			
Street # Suffix	Street Name	Type	Direction
	Carlton	St	
From Street		Type	Direction
To Street		Type	Direction
Prep From Date	Prep From Time	Prep To Date	Prep To Time
2020-09-18	11:00	2020-09-18	13:30
Wrap From Date	Wrap From Time	Wrap To Date	Wrap To Time
Special Instructions			
Talent will be walking on the sidewalk			

### Additional Information



Date / Time Submitted: Tue Apr 07 21:14:33 EDT 2020

---

Thank you for submitting this Film Application.

Any questions or concerns regarding the application may be directed to:

Toronto Film & Television Office (TFTO)  
Toronto City Hall  
100 Queen Street West  
Main floor, Rotunda North  
Toronto, ON M5H 2N2

Phone: 416-338-FILM (3456)

Email: [filmtoronto@toronto.ca](mailto:filmtoronto@toronto.ca)



Date / Time Submitted: Tue Apr 07 21:14:33 EDT 2020

## Location Information

Production Company	Caligo Productions		
Project Title	LOVE ME ANYWAYS		
Location Manager Name	Location Manager Last Name		
Cassandra	Sessa		
Assistant Location Manager Name	Assistant Location Manager Last Name		
Filming Location Type			
Location			
Exterior / Interior			
Exterior			
Street # Suffix	Street Name	Type	Direction
	Carlton	St	
From Street		Type	Direction
To Street		Type	Direction
Prep From Date	Prep From Time	Prep To Date	Prep To Time
2020-09-23	19:00	2020-09-23	20:00
Wrap From Date	Wrap From Time	Wrap To Date	Wrap To Time
Special Instructions			
Talent will be walking on the sidewalk			

## Additional Information



Date / Time Submitted: Tue Apr 07 21:15:56 EDT 2020

---

Thank you for submitting this Film Application.

Any questions or concerns regarding the application may be directed to:

Toronto Film & Television Office (TFTO)  
Toronto City Hall  
100 Queen Street West  
Main floor, Rotunda North  
Toronto, ON M5H 2N2

Phone: 416-338-FILM (3456)

Email: [filmtoronto@toronto.ca](mailto:filmtoronto@toronto.ca)



Date / Time Submitted: Tue Apr 07 21:15:56 EDT 2020

## Location Information

Production Company <a href="#">Caligo Productions</a>			
Project Title <a href="#">LOVE ME ANYWAYS</a>			
Location Manager Name <a href="#">Cassandra</a>	Location Manager Last Name <a href="#">Sessa</a>		
Assistant Location Manager Name	Assistant Location Manager Last Name		
Filming Location Type <a href="#">Location</a>			
Exterior / Interior <a href="#">Exterior</a>			
Street # Suffix	Street Name	Type	Direction
	<a href="#">Carlton</a>	<a href="#">St</a>	
From Street		Type	Direction
To Street		Type	Direction
Prep From Date	Prep From Time	Prep To Date	Prep To Time
<a href="#">2020-09-18</a>	<a href="#">20:00</a>	<a href="#">2020-09-18</a>	<a href="#">21:00</a>
Wrap From Date	Wrap From Time	Wrap To Date	Wrap To Time
Special Instructions <a href="#">Talent will be walking on the sidewalk</a>			

## Additional Information

Address

[Schedule a viewing to unlock](#)

[Production Details](#) [Edit](#)

Status [Inquiry](#)

Shoot Date Wed 23rd Sep

Crew Size 5-10 people

Project Name Love Me Anyways 

Production Company Caligo Productions 

Want to learn more? Visit the [Help Center](#):

- Talking to homeowners
- Viewing spaces (scouts, tech scouts, walkthroughs)
- Booking spaces
- Insurance requirements

MESSAGE TIP 

Please do not include phone numbers, emails or websites



Hey Caileigh,

That works great!  
I've blocked it off for you on my end and if you send a booking request through we can lock it in.

Cheers,  
Kyrsten

Thursday at 7:41 PM



Hi Kyrsten,

Sounds great. The schedule has been finalized now and we are hoping to rent your space on September 23rd from 1-8pm. Sorry about the change in dates, we had to move a few things around to make our other locations work out. Let me know if this is okay with you!

Thanks,

Caileigh

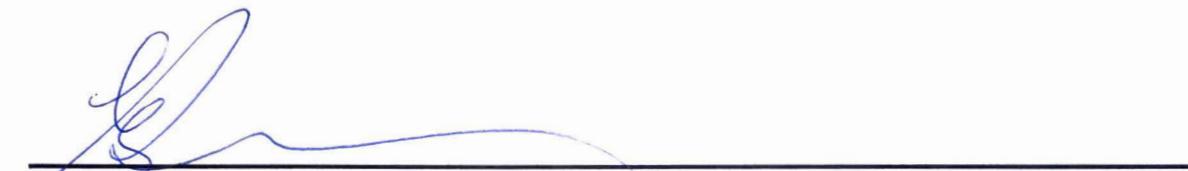
Thursday 10:00 PM

### **Tentative Location Agreement**

I agree to allow Caligo Productions to pursue permission to film at the following location:

7168 Bendigo Circle, Mississauga ON

This is dependent on their production, Love Me Anyways, being approved for production. Should this production be approved, all steps will be taken to ensure this location will be available to Caligo Productions on their required shoot day(s) in September 2020. These date(s) are subject to change. If this project is approved, permission to use this location as they require will be sought after in April and May of 2020. I foresee no barriers or issues in obtaining permission to film.



(Signature)



Lorenzo Sessa

(Print Name)



April 6/2020

(Date)

## USE OF VEHICLE

Film Love Me Anyway's  
Prod. Company Caligo Productions  
Address 80 Grand St.

Date April 6/20

Ladies and Gentlemen:

For good and valuable consideration, receipt of which is hereby acknowledged, I, the undersigned, grant to you, your agents, successors, licensees and assigns, the right but not the obligation to use the below-mentioned vehicle, and to include all or part of the trademarks, logos, and/or identifiable characters associated therewith ("Vehicle") in the

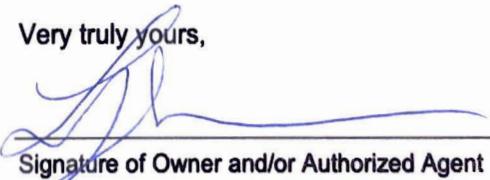
tentatively entitled

Love Me Anyway's (the "Picture"), without limitation as to time or number of runs, for reproduction, exhibition and exploitation, throughout the world, in any and all manner, methods and media, whether now known or hereafter known or devised, and in the advertising, publicizing, promotion, and exploitation thereof.

The undersigned represents that the consent of no other person or entity is required to enable Producer to use the Vehicle as described herein and that such use will not violate or infringe upon the trademarks, service marks, trade names, copyright, artistic and/or other rights of any third parties including the rights of publicity and/or privacy. The undersigned hereby releases Producer, Producer's agents, successors, licensees and assigns, from any claim of any kind or nature whatsoever arising from the use of the Vehicle, including but not limited to, those based upon defamation, invasion of privacy, right of publicity, copyright, or any other personal and/or property rights, and the undersigned agrees that the undersigned shall not now or in the future assert or maintain any such claim against Producer, Producer's agents, successors, licensees and assigns.

In granting of the foregoing rights and licenses, I acknowledge that I have not been induced to do so by any representative or assurance by you or on your behalf relative to the manner in which any of the rights or licenses granted hereunder may be exercised; and I agree that you are under no obligation to exercise any of the rights or licenses granted hereunder.

Very truly yours,

  
Signature of Owner and/or Authorized Agent

Lorenzo Sessa  
Please Print Name

  
Title/Company

7168 Badige Circle  
Address

AGREED AND ACCEPTED TO

By Beth

(416) 806-0456  
Phone Number

# HOLDING PLANS

# Holding Plans & Vehicles

## Holding Areas

### **Option 1: Contacts**

We will find family or friends within the areas of our shooting location to give us permission to store our equipment

### **Option 2: Airbnb**

In assumption we have shooting days back-to-back at the same location, we will consider renting an Airbnb for a night or two (ranging from \$150-250/night). Although spending money is not ideal, this will allow us to be in close proximity during these shooting days to hold our equipment or have people change/use the washroom if need be.

### **Option 3: Use of near-by facilities**

All our shoot locations are in proximity to coffee houses, the apartments of crew members, or any building that has a washroom and a place to eat for the cast if required.

## Vehicles

### **Option 1: Parking Lots**

All nearby parking lots are covered in final locations.

Half the crew members will have access to cars to transport crew, cast and equipment. If necessary, Ubers or Public Transit will be issued in case of emergency. Cost of this will be covered in our budget.

# POST-PRODUCTION



# *POST - PRODUCTION SCHEDULE*

## Post-Production Schedule

Date	Task
Sept. 12, 2020	Upload All Footage of First Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 13, 2020	Upload All Footage of Second Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 14, 2020	Upload All Footage of Third Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 18, 2020	Upload All Footage of Fourth Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 19, 2020	Upload All Footage of Fifth Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 20, 2020	Upload All Footage of Sixth Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 21, 2020	Upload All Footage of Seventh Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 23, 2020	Upload All Footage of Last Shooting Day & Backup + Review footage to ensure there's no issues
Sept. 25, 2020	Upload All Footage of <b>Pick-up</b> Shooting Day (if needed) & Backup + Review footage to ensure there's no issues
Sept. 26, 2020	Edit/File Organization
Sept. 27, 2020	Edit/File Organization
Sept. 30, 2020	Editor & Director pick the best takes

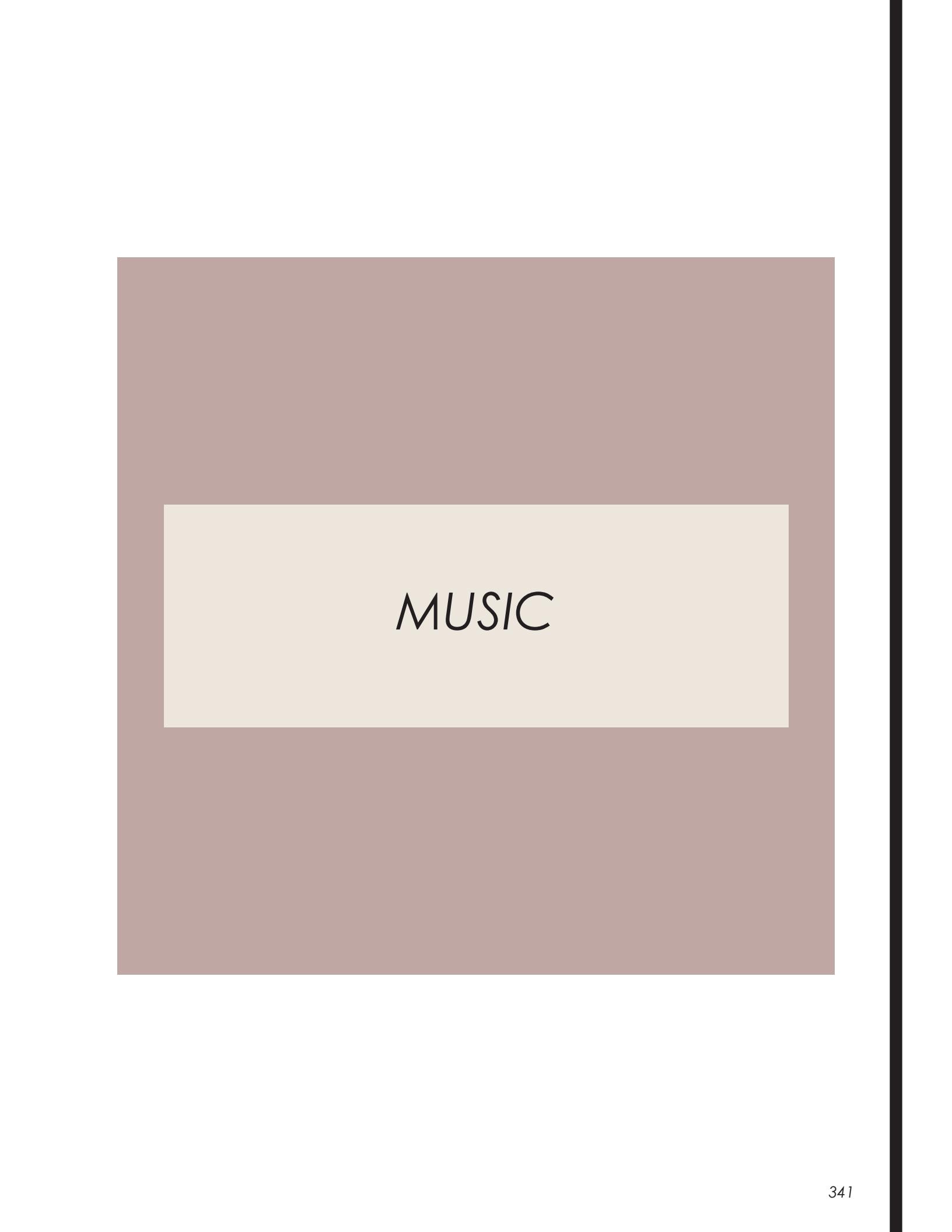
Date	Task
Oct. 1, 2020	Editor & Director pick the best takes
Oct. 6, 2020	<b>DUE:</b> First <b>Rough</b> cut of video + audio
Oct. 7, 2020	First Screening of First Cut with Exec Team

Oct. 12, 2020	<b>DUE:</b> Second Cut of Video + Audio (after feedback)
Oct. 13, 2020	Second Screening of Second Cut with Exec Team
Oct. 14, 2020	BEGIN: Long teaser trailer (90 seconds)
Oct. 17, 2020	<b>DUE:</b> Third Cut of Video + Audio (after feedback)
Oct. 17, 2020	Third Screening of Third Cut with Exec Team
Oct. 18, 2020	Show Advisor Third Cut of Video + Audio for feedback
Oct. 19, 2020	<b>DUE:</b> Long teaser trailer (90 seconds)
Oct. 20, 2020	Create credit list and add
Oct. 25, 2020	BEGIN: Feedback touches from advisor
Oct. 26, 2020	BEGIN: Short teaser trailer (30 seconds)
Oct. 30, 2020	<b>DUE:</b> Feedback touches & Picture Lock
Oct. 31, 2020	<b>DUE:</b> Short Teaser Trailer (30 seconds)

Date	Task
Nov. 2, 2020	Start Colour Correction + Adding Titles/Graphics
Nov. 4, 2020	Audio session - start to add music/SFX to each scene
Nov. 6, 2020	ADR Session - if needed
Nov. 10, 2020	Feedback session, Colour Grading & final touches
Nov. 11, 2020	Screening with exec team to discuss audio + graphics
Nov. 13, 2020	ADR Session #2 - if needed
Nov. 15, 2020	BEGIN: Final touches to graphics + titles
Nov. 16, 2020	Feedback session, Final Audio mix including dialogue
Nov. 17, 2020	VFX Lock
Nov. 21, 2020	<b>DUE:</b> Final Cut, Full Film
Nov. 22, 2020	Screening of Final Film with team

Nov. 24, 2020	BEGIN: Final Exported Film
Nov. 27, 2020	<b>DUE:</b> Final Exported Film

Date	Task
December, TBD	<b><u>DUE FINAL PROJECT</u></b>



MUSIC

Scene #	Music/Song	SFX
Opening Sequence	<i>Time Heals</i> by Vince Gabriel - (Premium Beat - \$49)	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
1	N/A	<p>Tone: Happy/reminiscing</p> <ul style="list-style-type: none"> <li>• Birds chirping</li> <li>• River (water) running</li> <li>• Laughter</li> </ul>
2	<i>Do You Hear Me Now?</i> By Grace Mesa - (Premium Beat - \$49)	<ul style="list-style-type: none"> <li>• Alarm</li> </ul>
3	<i>Do You Hear Me Now?</i> By Grace Mesa - (Premium Beat - \$49)	<ul style="list-style-type: none"> <li>• Traffic noise</li> <li>• Background chatter</li> <li>• Birds chirping</li> <li>• Ding at door as Skylar enters the coffee shop</li> </ul>
4	N/A	<ul style="list-style-type: none"> <li>• Laptop typing</li> <li>• Ambient office noise</li> </ul>
5	N/A	<ul style="list-style-type: none"> <li>• Laptop typing</li> </ul>
6	N/A	<ul style="list-style-type: none"> <li>• Laptop typing</li> </ul>
7	N/A	<ul style="list-style-type: none"> <li>• Laptop typing</li> <li>• Toaster</li> <li>• Coffee being poured into mug</li> </ul>
8	N/A	<ul style="list-style-type: none"> <li>• Birds chirping</li> <li>• Ambient park noise</li> </ul>
9	N/A	<ul style="list-style-type: none"> <li>• Background chatter</li> </ul>

10	N/A	<ul style="list-style-type: none"> <li>• Background chatter</li> <li>• Laptop typing</li> </ul>
11	N/A	<ul style="list-style-type: none"> <li>• Whispers</li> <li>• Movement in the bushes</li> <li>• Intensified ambient noises- ex. wind</li> </ul>
12	N/A	<ul style="list-style-type: none"> <li>• Camera flash</li> </ul>
13	N/A	<ul style="list-style-type: none"> <li>• Background chatter</li> </ul>
14	N/A	<ul style="list-style-type: none"> <li>• Voicemail beep</li> </ul>
14A	N/A	<ul style="list-style-type: none"> <li>• Car wheels on gravel</li> <li>• Car door slamming</li> </ul>
15	N/A	<ul style="list-style-type: none"> <li>• Hospital beeping</li> <li>• Background chatter</li> </ul>
16	N/A	<ul style="list-style-type: none"> <li>• Laptop typing</li> <li>• Pencil on paper</li> <li>• Intensified ambient noise- ex. Birds chirping, wind</li> </ul>
17	Tasty by Faberge- (Premium Beat - \$49)	<ul style="list-style-type: none"> <li>• Running footsteps</li> </ul>
17A	N/A	<ul style="list-style-type: none"> <li>• Old swing set rocking back and forth</li> </ul>
18	N/A	<ul style="list-style-type: none"> <li>• Crickets</li> </ul>
18A	N/A	<ul style="list-style-type: none"> <li>• Door opening</li> </ul>
19	N/A	<ul style="list-style-type: none"> <li>• Tea slurping</li> <li>• Suspense SFX</li> </ul>

<b>20</b>	N/A	<ul style="list-style-type: none"> <li>• Faded TV noise - reporter talking</li> </ul>
<b>21</b>	N/A	<ul style="list-style-type: none"> <li>• Window opening</li> </ul>
<b>22</b>	N/A	<ul style="list-style-type: none"> <li>• Opening and closing cupboards</li> </ul>
<b>23</b>	N/A	<ul style="list-style-type: none"> <li>• Running footsteps</li> <li>• Heavy breathing</li> </ul>
<b>24</b>	N/A	<ul style="list-style-type: none"> <li>• Rain</li> <li>• Car engine noise</li> </ul>
<b>24A</b>	N/A	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>24B</b>	N/A	<ul style="list-style-type: none"> <li>• Running footsteps</li> <li>• Car engine starting</li> </ul>
<b>25</b>	N/A	<ul style="list-style-type: none"> <li>• Running footsteps</li> </ul>
<b>25A</b>	N/A	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>25B</b>	N/A	<ul style="list-style-type: none"> <li>• Car door opening</li> </ul>
<b>25C</b>	N/A	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>25D</b>	N/A	<ul style="list-style-type: none"> <li>• Car engine starting</li> </ul>
<b>25E</b>	N/A	<ul style="list-style-type: none"> <li>• Running footsteps</li> </ul>
<b>25F</b>	N/A	<ul style="list-style-type: none"> <li>• Phone hanging up</li> <li>• Car driving away</li> </ul>
<b>26</b>	N/A	<ul style="list-style-type: none"> <li>• Birds chirping</li> </ul>
<b>27</b>	N/A	<ul style="list-style-type: none"> <li>• Footsteps</li> <li>• Fast movement</li> </ul>
<b>27A</b>	N/A	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>28</b>	N/A	<ul style="list-style-type: none"> <li>• Birds chirping</li> </ul>
<b>28A</b>	<ul style="list-style-type: none"> <li>• A Moment of Sorrow By Emmett Cooke - (Premium Beat - \$49)</li> </ul>	<ul style="list-style-type: none"> <li>• Traffic noises - car horns</li> <li>• Rain</li> </ul>

		<ul style="list-style-type: none"> <li>• Thunder</li> </ul>
<b>28B</b>	N/A	<ul style="list-style-type: none"> <li>• Car turning off</li> <li>• Footsteps</li> <li>• Birds chirping</li> </ul>
<b>29</b>	N/A	<ul style="list-style-type: none"> <li>• Car engine - driving fast</li> </ul>
<b>30</b>	N/A	<ul style="list-style-type: none"> <li>• River water - crashing waves</li> <li>• Screams</li> </ul>
<b>31</b>	N/A	<ul style="list-style-type: none"> <li>• Highway traffic - loud car horns, zooming cars</li> <li>• Police sirens</li> </ul>
<b>32</b>	N/A	<ul style="list-style-type: none"> <li>• Birds chirping</li> </ul>
<b>Closing Sequence</b>	<i>Storytelling Strings</i> by Evan Macdonald	<ul style="list-style-type: none"> <li>• N/A</li> </ul>

FINANCE



## FINANCING PLAN

Caligo Productions has a budget of roughly \$10,000 and our production plans on funding this budget through buy-ins, crowdfunding, fundraising and grants/scholarships. In the event that these plans don't work out, we have come up with alternate last case scenario options.

### Buy-In

The members of our groups are currently willing to contribute a total of \$250 each. Therefore, with 4 members of our group, it will amount to \$1000.

### Crowdfunding

Caligo Productions will look into utilising crowdfunding sites such as a GoFundMe and Indiegogo page. By doing this and persuading people to lend us money, we will offer merchandise, credits on the film, and a share in the money that we could receive in the final product. For people or organizations that donate to our film we will create a personal electronic thank you letter to create a personal touch.

### Fundraising

**Dinner/ Silent Auction:** Our plan for fundraising is to hold a dinner/dance and silent auction at a banquet hall rented out by our team. We will go out and solicit merchandise and gifts from local companies/stores such as hair salons, cafes, department stores and other retailers and auction these to our friends and family invited to our party. By doing this we will be charging people around \$60 for entry (depending on the final price of the venue and food) and this way, it will pay for itself plus profit, and then the money we receive from the auctions will go towards our production. Not only will this help us with our budget, but it will also spread the word of our production being made and hopefully draw more attention to our crowdfunding sites.

**Bake Sale:** Caligo Productions will hold a bake sale to raise money and interact with our audience. This will allow us to not only connect with our audience in person but we can also direct them to our digital platforms to stay updated on our production, fundraising events and screening of our film. Our bake sale may happen on campus or off campus locations to build an audience outside of the student body of Ryerson. After the sale we will need to deduct what we spent for the food and we can use the rest of the proceeds to fund our film.

**Lemonade Stand:** Over the summer or at the beginning of the fall term we will hold a lemonade stand on Ryerson's campus as a refreshing break. We will spin the wheel at the table where people can choose from 2 choices for the amount of spins that they get. \$5: gets you a cold lemonade, and one spin on the wheel to get a prize. \$10: gets you two cold lemonades, 2 spins and a Instagram shoutout. Some of the prizes that will be included but not limited to: gift cards, candy, dollar store prizes.

**Movie Night:** Another fundraiser that we may look into is having a movie night. With the use of equipment and spaces on campus we can run a movie night for our audience that will allow us to meet people and hang out. We will charge people \$10 for the screening of a film, some popcorn and a small drink.

## Grants & Scholarships

We will be applying to several Ryerson affiliated scholarships and numerous grants that apply to our situation. We will be applying for all the scholarships for the current year that apply to us, such as the ones on the Ryerson Award Spring website. Some of these include the A. N. Parsons Bursary, RU-Faculty of Arts Award, and the Scotiabank Mobility Award.

Other grants we will be applying to are the Roy W. Dean Film Grants (which grant us things other than money like access to equipment and famous creatives to help us out), and the Toronto Arts Council Grants.

## Last Case Scenario

In the event that our scholarships, silent auction and grants don't work out, our next step would be reducing our budget and taking out or downgrading some of our locations and post production necessities. Along with that, we would resort to a 2nd buy-in of either the same amount of even more, depending how much else is needed.

SOURCE	POTENTIAL FUNDING	% of Budget based on possible funding
Buy-in	\$1000 +	7%
Crowdfunding- Indiegogo	\$5000	70%
Fundraising	\$2000	22%
Silent Auction	\$1000	
Bake Sale	\$500	
Lemonade Stand	\$500	
Movie Night	\$500	
Ryerson Awards	\$1000	7%
Roy W. Dean Film Grant	\$3500	51%
Family Donations	\$1000	7%
<b>Total</b>	<b>\$13500</b>	<b>164%</b>

Budget: \$7,010

Budget Including Backup Prices: \$10,383

Total Confirmed Funding: \$1000

INDUSTRY  
&  
STUDENT BUDGET

# TOP SHEET

6	Description	Page #	Industry Total	Student Total	Student Back Up
1100	Story and Other Rights	2	4,500	0	
1200	Producer	3			
1300	Director	4	10,060	0	
1400	Cast	5	36,7680	0	
1500	Travel and Living	6	2,080	800	
1600	Miscellaneous	6		0	
1900	Fringe Benefits	6	11,501	0	
<b>TOTAL ABOVE-THE-LINE</b>			<b>64,909</b>	<b>800</b>	
2000	Production Staff	7	12,173	0	
2100	Extra Talent	8	3,3600	0	
2200	Art Direction	9	11,1280	0	
2300	Set Construction	10		0	
2400	Set Striking	10		0	
2500	Set Operations	11	4,236	678	
2600	Special Effects	12	176	176	
2700	Set Dressing	13	3,270	120	
2800	Property	14	3,664	0	
2900	Men's Wardrobe	15	3,746	400	
3000	Women's Wardrobe	16	5,285	400	
3100	Makeup and Hairdressing	17	3,956	0	
3200	Electrical, Rigging, and Operations	18	9,538	524	
3300	Camera Operations	19	25,311	800	1,500
3400	Sound Operations	20	4,076	50	312
3500	Transportation	21	5,4430	3000	
3600	Location	22	19,8070	1,632	
3700	Production Film and Lab	23	0		
3800	Stage Facilities	24	0	0	
3900	Process and Rear Projection	24	0	0	
4000	Second Unit	25		0	
4100	Tests	26		0	
4900	Fringe Benefits	26	72,379	0	
<b>TOTAL PRODUCTION PERIOD</b>			<b>187,548</b>	<b>5080</b>	<b>1812</b>
5000	Editing	27	19,377	0	
5100	Music	28	5000	1960	
5200	Post Production Sound	29	500	0	
5300	Post Production Film and Lab	30	0	0	
5400	Main and End Titles	31	500		
5900	Fringe Benefits	31			
<b>TOTAL EDITING PERIOD</b>			<b>20,877</b>	<b>196</b>	
6500	Publicity	32	6,250	600	
6700	Insurance	33	45,372	0	
6800	General Overhead	34	50	0	
7500	Fees, Charges, and Misc.	34	3,500	0	
7900	Fringe Benefits	34	-	0	
<b>TOTAL OTHER CHARGES</b>			<b>55,172</b>	<b>600</b>	<b>600</b>
<b>TOTAL ABOVE-THE-LINE</b>			<b>64,909</b>	<b>800</b>	<b>800</b>
<b>TOTAL BELOW-THE-LINE</b>			<b>263,597</b>	<b>5,876</b>	<b>2,412</b>
<b>ABOVE AND BELOW-THE-LINE</b>			<b>328,506</b>	<b>6,676</b>	<b>3,212</b>
<b>Contingency</b>			<b>16,425</b>	<b>334</b>	<b>161</b>
<b>Overhead</b>					
<b>Completion Bond</b>					
<b>GRAND TOTAL</b>			<b>344,932</b>	<b>7,010</b>	<b>3,373</b>

# STORY

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>1100 Story and Other Rights</b>								
1101	Story Purchase	1			FLAT		4,500	
1111	Screenplay Purchase Writer Fee		1		FLAT		6,888	
1114	Sequel Rights							
1121	Secretary							
1131	Copying							
1141	Research and Clearance							
1151	Script Timing							
1161	Script Consultant							
						<b>Total for 1100</b>	<b>4,500</b>	
	Writer is 2% of budget							

# PRODUCER

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>1200</b>	<b>Producer</b>				FLAT		<b>13,776</b>	
1201	Producer(s)	1						
	Living Allowance							
1211	Executive Producer(s)							
1221	Co-Producer(s)							
1231	Production Executive(s)							
1251	Secretaries							
1271	Assistant(s)						-	
1285	Other Charges							
						<b>Total for 1200</b>	<b>-</b>	
	Producer is 4% of budget							

## DIRECTOR

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>1300 Director</b>								
1301 Director(s)		1	10	days	FLAT		9,060	
1305 Second Unit Director(s)								
1306 Dialogue Director(s)								
1307 Secretaries								
1311 Casting Director		1	8	days	FLAT		1,000	
1315 Casting Assistant(s)								
1341 Location Casting								
1351 Personal Assistant(s)								
1385 Other Charges								
						<b>Total for 1300</b>	<b>10,060</b>	
Director:	<a href="https://www.dgc.ca/assets/Uploads/2020-New-Business-Development-Plan-Including-Directors.pdf">https://www.dgc.ca/assets/Uploads/2020-New-Business-Development-Plan-Including-Directors.pdf</a>							

## CAST

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>1400 Cast</b>								
1401 Stars		2	8	days	\$783		12,528	0
1421 Supporting Cast		5	8	days	\$529		21,160	0
1441 Day Players		7	2	days	\$220		3,080	0
1471 Stunt Coordinator						-	0	
1473 Stunt Personnel						-	0	
1475 Stunt Adjustments						-	0	
1481 Overtime Allowance						-	0	
1483 Looping, Fitting, etc.						-	0	
1485 Other Charges						-	0	
						<b>Total for 1400</b>	<b>36,768</b>	
Cast:	<a href="https://www.actra.ca/wp-content/uploads/2019-2021-IPA-rates.pdf?fbclid=IwAR032dNTFQTawq3BjLknjKDr_cgg22iYUDRSpLnpqEOfAgzIC-vBV1">https://www.actra.ca/wp-content/uploads/2019-2021-IPA-rates.pdf?fbclid=IwAR032dNTFQTawq3BjLknjKDr_cgg22iYUDRSpLnpqEOfAgzIC-vBV1</a>							
Supporting Cast:	<a href="https://www.actra.ca/wp-content/uploads/2019-2021-IPA-rates.pdf?fbclid=IwAR032dNTFQTawq3BjLknjKDr_cgg22iYUDRSpLnpqEOfAgzIC-vBV1">https://www.actra.ca/wp-content/uploads/2019-2021-IPA-rates.pdf?fbclid=IwAR032dNTFQTawq3BjLknjKDr_cgg22iYUDRSpLnpqEOfAgzIC-vBV1</a>							
Day Players:	<a href="https://www.actra.ca/wp-content/uploads/2019-2021-IPA-rates.pdf?fbclid=IwAR032dNTFQTawq3BjLknjKDr_cgg22iYUDRSpLnpqEOfAgzIC-vBV1">https://www.actra.ca/wp-content/uploads/2019-2021-IPA-rates.pdf?fbclid=IwAR032dNTFQTawq3BjLknjKDr_cgg22iYUDRSpLnpqEOfAgzIC-vBV1</a>							

# TRAVEL

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>1500 Travel and Living</b>								
1501	Travel and Living Expenses						-	0
1511	Accommodations						-	0
1521	Av. for Crew/Cast via Public Transpo	13	8 days		\$20	2,080	800	
1551	General Allowance						-	0
1585	Other Expense						-	0
						<b>Total for 1500</b>	2,080	800
<b>1600 Miscellaneous</b>								
1601	Miscellaneous						-	-
						<b>Total for 1600</b>	-	-
<b>1900 Fringe Benefits</b>								
1901	Payroll Service Charges						-	-
	SAG payroll						-	-
1999	Fringes						11,501	0
	FICA							
	SUI/FUI							
	Medicare							
	Worker's Comp.							
	SAG - Actor							
	Payroll Charges							
	Sales Tax							
	Clerical Comp.							
						<b>Total for 1900</b>	11,501	-
	8.5% + for each crew member							

# STAFF

Acct #	Description	Amount	Units	X	Rate	Total	RTA				
<b>2000 Production Staff</b>											
2001	Production Manager PREP SHOOT WRAP	1	8 days		\$546.85	4,375	0				
2005	Unit Production Manager										
2011	First Assistant Directors PREP SHOOT WRAP	1	8 days		\$525.75	4,206	0				
2021	Second Assistant Directors PREP SHOOT WRAP										
2029	DGA Trainee										
2031	Script Supervisors PREP SHOOT WRAP	1	8 days		\$33.82/hr	2,164	0				
2032	Technical Advisors										
2033	Production Coordinator PREP SHOOT WRAP										
2035	Production Secretary										
2037	Production Assistant(s)	1	8 days		\$30.23/hr	1,935	0				
2041	Choreographer(s)										
2061	Standby First Aid	1	8 days		\$27.72/hr	1,774	0				
2071	Welfare Worker(s)										
2081	Production Accountant(s) PREP SHOOT WRAP	1	8 days		\$449	3,592	0				
2084	Additional Hire										
2085	Other Charges										
					<b>Total for 2000</b>	<b>18,046</b>	<b>0</b>				

Production Manager	<a href="https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf">https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf</a>
First AD	<a href="https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf">https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf</a>
Script Supervisor	<a href="https://iatse.com/_content/documents/public/agreements/Current%20rates/2019-2020%20Tier%201%20Rates-Push-Pin-revised.pdf">https://iatse.com/_content/documents/public/agreements/Current%20rates/2019-2020%20Tier%201%20Rates-Push-Pin-revised.pdf</a>
Production Accountant	<a href="https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf">https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf</a>

## EXTRAS

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA		
<b>2100</b>	<b>Extra Talent</b>									
2101	Stand-ins						-	0		
	Stand-ins (Non-SAG)						-	0		
2103	Extras	6	5 days		\$112		3,360	0		
2105	Crowd Extras						-	0		
2107	Dancers, Skaters, etc.						-	0		
2121	Teachers, Welfare Workers						-	0		
2123	Interviews and Transportation						-	0		
2125	Atmosphere Cars						-	0		
2181	Casting Fees - Extras						-	0		
2185	Other Charges						-	0		
						<b>Total for 2100</b>	3,360	-		

Extras:

<https://www.mtlblog.com/news/ca/on/toronto/these-toronto-companies-want-to-pay-you-to-be-in-movies-and-tv-shows>

## ART DIRECTION

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>2200 Art Direction</b>								
2201	Production Designer	1	8	days	\$679.50		5,436	0
	PREP							
	SHOOT							
	WRAP							
2211	Art Director	1	8	days	\$586.50		4,692	0
2215	Assistant Art Director							
2217	Set Construction Coordinator							
2219	Set Designers and Draftsman							
2221	Model Makers							
2231	Sketch Artists							
2241	Set Estimators							
2261	Materials							
2271	Purchases	1					1,000	0
2285	Other Charges							
						<b>Total for 2200</b>	<b>11,128</b>	-
Production Designer						<a href="https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf">https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf</a>		
Art Director						<a href="https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf">https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf</a>		

# SET CONSTRUCTION

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>2300 Set Construction</b>								
2301	Set Construction - Payroll							
2302	Set Construction - Materials							
2303	Set Construction - Purchases							
2304	Set-Construction - Rentals							
2305	Electric Scaffolding							
						<b>Total for 2300</b>	-	-
<b>2400 Set Striking</b>								
2401	Set Striking							
						<b>Total for 2400</b>	-	-

# SET OPERATIONS

## SPECIAL EFFECTS

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>2600</b>	<b>Special Effects</b>							
2601	Foreman						-	0
2602	Other Effectsman						-	0
2603	Rigging - Effects and Explosions						-	0
2604	Effects - Striking						-	0
2605	Other Department Labor						-	0
2606	Materials						-	0
2607	Purchases						-	0
2608	Rentals	1	2 days		\$78	156	176	176
2609	Effects Boxes						-	0
2685	Other Charges						-	0
						<b>Total for 2600</b>	176	176
Rentals:								

## SET DRESSING

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>2700</b>	<b>Set Dressing</b>							
2701	Set Decorator	1	8 day		\$344.00	2,830	0	
	PREP							
	SHOOT							
	WRAP							
2711	On-Set Dresser					-	0	
2721	Lead Person					-	0	
2725	Swing Crew					-	0	
2747	Manufacturing Labor					-	0	
2751	Purchases	8 items				70	70	
2761	Rentals	15 items				370	50	
2781	Box Rentals					-	0	
2783	Repairs and Damages					-	0	
2785	Other Charges					-	0	
						<b>Total for 2700</b>	3,270	120

Set Decorator: [https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf?fbclid=IwAR1hTczOKOQkEC4ik3Lg\\_siCHIvUW\\_Owo3xIK2BriPcyt82G3RDKmfPbw](https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf?fbclid=IwAR1hTczOKOQkEC4ik3Lg_siCHIvUW_Owo3xIK2BriPcyt82G3RDKmfPbw)

# PROPERTY

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>2800</b>	<b>Property</b>							
2801	Property Master	1	8	days	\$33.82/hr		2,164	0
	PREP							
	SHOOT							
	WRAP							
2803	Assistant Property Master							
2805	Third Property Man							
2811	Animal Handlers - Trainers							
2821	Animals							
2831	Purchases	1				500	0	
2835	Rentals	1				500	0	
2841	General							
2845	Special Items							
2849	Ammunition and Explosions							
2851	Expendables							
2881	Box Rentals							
2883	Loss and Damage	1				500	0	
2885	Other Charges							
						<b>Total for 2800</b>	<b>3,664</b>	<b>-</b>

## MEN'S WARDROBE

## WOMEN'S WARDROBE

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3000 Women's Wardrobe</b>								
3001	Costume Designer							
3003	Wardrobe Supervisor							0
	PREP							
	SHOOT							
	WRAP							
3005	First Women's Wardrobe							
3007	Second Women's Wardrobe							
3009	Local Labor							
3011	Wardrobe Manufacturing							
3021	Wardrobe Purchases					4232	4,885	0
3031	Wardrobe Rentals						200	200
3041	Wardrobe Cleaning						100	100
3081	Wardrobe Damages						100	100
3083	Box Rentals							
3085	Other Charges							
						<b>Total for 3000</b>	5,285	400
Purchases:		<a href="https://www2.hm.com/en_ca/men.html">https://www2.hm.com/en_ca/men.html</a>						

# MAKEUP

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3100</b>	<b>Makeup and Hairdressing</b>							
3101	Makeup Supervisor	1	8 days		\$27/hr		1,728	0
	PREP							
	SHOOT							
	WRAP							
3103	Second Makeup Artist							
3105	Additional Labor							
3107	Hair Stylist							
3111	Hairdressing Supervisor	1	8 days		\$27/hr		1,728	0
	PREP							
	SHOOT							
	WRAP							
3113	Second Hairstylist							
3121	Body Makeup							
3131	Purchases						500	0
3133	Appliances Manufacturing							
3141	Rentals							
3143	Box Rentals - Makeup							
3145	Box Rentals - Hair Stylists							
3151	Purchases - Hair Pieces							
3153	Rentals - Hair Pieces							
3185	Other Charges							
						<b>Total for 3100</b>	<b>3,956</b>	-

Makeup Supervisor:	<a href="http://www.nabet700.com/producers/2019/01/23/2019_nabet_ratespdf.pdf">http://www.nabet700.com/producers/2019/01/23/2019_nabet_ratespdf.pdf</a>
Hairdresser Supervisor:	<a href="http://www.nabet700.com/producers/2019/01/23/2019_nabet_ratespdf.pdf">http://www.nabet700.com/producers/2019/01/23/2019_nabet_ratespdf.pdf</a>

# ELECTRICAL

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3200 Electrical</b>								
3201	Gaffer	1	8 days		\$257.00		2,056	0
	PREP							
	SHOOT							
	WRAP							
3211	Best Boy						-	0
	PREP							
	SHOOT							
	WRAP							
3221	Electrical Operations - Labor						-	0
	PREP							
	SHOOT							
	WRAP							
3231	Generator						-	0
3241	Wind Machine Operator						-	0
3245	Local Electrical Operators						-	0
3251	Electrical Equipment	10	8 days		\$845	6,600	7,458	500
3265	Globes and Expendables						-	
3271	Repairs						-	
3275	Generator Rentals						-	
3277	Fuel (Generators)						-	
3279	Purchases				FLAT		\$20	24
3281	Box Rentals						-	
3283	Loss / Damage						-	
3285	Other Charges						-	
						<b>Total for 3200</b>	9,538	524

Gaffer:	<a href="https://1cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf">https://1cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf</a>
Electrical Equipment:	<a href="https://ontariocamera.com/">https://ontariocamera.com/</a>
Purchases:	<a href="https://ontariocamera.com/">https://ontariocamera.com/</a>

## CAMERA

Director of Photography:	<a href="https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf">https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf</a>
Cam OP:	<a href="https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf">https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf</a>
Cam Assist:	<a href="https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf">https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf</a>
Still Photographer:	<a href="https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf">https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf</a>
Camerz Package:	<a href="https://ontariocamera.com/">https://ontariocamera.com/</a>

# SOUND

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA	Backup
<b>3400</b>	<b>Sound Operation</b>								
3401	Sound Mixer								
	Package	1	2	week	\$86	172	194		194
3411	Boom Person	1	8	day	\$352.00		2,816	0	0
3415	Sound Utility						-		
3417	Playback Operator(s)						-		
3420	Purchases						-		
3421	Tape						-		
3431	Sound Channel						-		
3441	Walkie Talkies						-		
3451	Special Equipment						-		
3452	Playback						-		
3483	Equipment Repairs						-		
3485	Other Charges	6	8	day	\$118	944	1,066	50	118
					<b>Total for 3400</b>	4,076	50	312	

Package:	<a href="https://ontariocamera.com/">https://ontariocamera.com/</a>
Boom Person:	<a href="https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf">https://1.cdn.ep.com/wp-content/uploads/Ontario-Ratebook-2019.pdf</a>
Other Charges:	<a href="https://ontariocamera.com/">https://ontariocamera.com/</a>

# TRANSPORTATION

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3500</b>	<b>Transportation</b>							
3501	Transportation Coordinator	1	8	days	\$25.04/hr		1,602	0
	PREP							
	SHOOT							
	WRAP							
3503	Driver Captain							
3505	Driver Co-Captain							
3511	Drivers	1	8	days	\$20.96/hr		1,341	0
	PREP							
	SHOOT							
	WRAP							
3531	Vehicle Rentals	1					1,000	0
	Production Van							
	Camera / Sound Van							
	Prop / Set Van							
	Makeup / Wardrobe Trailer							
3551	Dressing Room Rentals							
	Honeywagon							
3571	Picture Cars	1					500	0
3581	Fuel	1					500	300
3583	Repairs and Maintenance	1					500	
3584	Mileage Allowance							
3585	Other Charges							
						<b>Total for</b>	<b>5,443</b>	<b>300</b>
	Transportation Coordinator:							
	Drivers:							

## LOCATION

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3600</b>	<b>Location</b>							
3601	Location Manager(s)	1	8 days		\$454.74		3,683	0
3611	Police / Fire Personnel Security	1	1 day		\$74/hr		592	592
3621	Meals		8 days		\$23	\$50	4,232	400
3631	Site Rentals	4					10,000	240
3641	Travel / Accommodations	1					1,000	300
3645	Courtesy Payments							
3651	Custom Fees, Duties, etc.							
3653	Film Shipment							
3655	Foreign Travel Permits							
3657	Flight Insurance							
3661	Location Scouting							
3671	Location Contact							
3683	Loss and Damage							
3685	Other Charges (Permits)						300	100
						<b>Total for</b>	<b>19,807</b>	<b>1,632</b>

Location Manager:	<a href="https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf">https://www.dgc.ca/assets/Uploads/2020-Rate-Sheet-excluding-Directors-2.pdf</a>
Police/ Fire Personnel:	<a href="http://www.torontopolice.on.ca/paidduty/">http://www.torontopolice.on.ca/paidduty/</a>
Meals:	<a href="https://www.thumbtack.com/p/catering-costs">https://www.thumbtack.com/p/catering-costs</a>
	<a href="https://catering.subway.com/Cart/Menu3.aspx?gID=6001">https://catering.subway.com/Cart/Menu3.aspx?gID=6001</a>
Site Rental:	<a href="https://www.setscouter.com/">https://www.setscouter.com/</a>

## FILM AND LAB

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3700</b>	<b>Production Film and Lab</b>							
3701	Picture Negative						-	0
3711	Film Processing Includes video preparation						-	0
3715	Normal Developing AVID-style transfer						-	0
3719	Forced Developing						-	0
3721	One Light Dailies						-	0
3725	Timed Dailies						-	0
3731	Special Laboratory Work						-	0
3741	Stills - Negative and Lab						-	0
3751	Sound Transfer Dailies						-	0
3753	Labor						-	0
3755	Magnetic Stripe						-	0
3785	Other Charges						-	0
						<b>Total for 3700</b>	-	-

# STAGE

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>3800 Stage Facilities</b>								
3801	Studio Stage Rental							
3802	Distant Location Stage Rental							
3803	Test Stage Rental							
3804	Additional Studio Facilities							
3805	Studio Personnel Required							
3885	Other Charges							
<b>Total for 3800</b>							-	-
Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	
<b>3900 Process and Rear Projection</b>								
3901	Rear Projection							
3985	Other Charges							
<b>Total for 3900</b>							-	-

## SECOND UNIT

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>4000</b>	<b>Second Unit</b>							
4001	Production Staff					-	0	
4002	Cast					-	0	
4003	Extra Talent					-	0	
4004	Set Construction					-	0	
4005	Set Striking					-	0	
4006	Set Operations					-	0	
4007	Set Dressing					-	0	
4008	Property					-	0	
4009	Men's Wardrobe					-	0	
4010	Women's Wardrobe					-	0	
4011	Makeup and Hairdressing					-	0	
4012	Electrical					-	0	
4013	Camera					-	0	
4014	Sound					-	0	
4015	Special Effects					-	0	
4016	Locations					-	0	
4017	Transportation					-	0	
4018	Purchases					-	0	
4019	Rentals					-	0	
4085	Other Charges					-	0	
						<b>Total for 4000</b>	-	-

## TESTS

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>4100</b>	<b>Tests</b>							
4101	Tests						-	0
4185	Other Charges						-	0
						<b>Total for 4100</b>	-	-
Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	
<b>4900</b>	<b>Fringe Benefits</b>							
4999	Fringes						72,379	0
	FICA							
	SUI/FUI							
	Medicare							
	Worker's Comp.							
	SAG - Actor							
	Payroll Charges							
	Sales Tax							
	Clerical Comp.							
						<b>Total for 4900</b>	72,379	-
	8.5% + for each crew member							

# EDITING

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>5000</b>	<b>Editing</b>							
5001	Editor	9	x		weeks	\$2153/week	19,377	0
	PREP							
	SHOOT							
	POST							
5011	Assistant Editor(s)							
5015	Apprentice Editor							
5017	Additional Hire							
5021	ADR Editor							
5025	Sound Effects Editor							
5031	Music Editor							
5051	Projection							
5055	Projection Location							
5059	Film Messenger							
5061	Cutting Rooms							
5065	Equipment Rentals							
	PREP							
	SHOOT							
	POST							
5071	Purchases							
5077	Coding							
5083	Continuity Script							
5085	Other Charges							
							<b>Total for 5000</b>	19,377
								-

# MUSIC

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>5100</b>	<b>Music</b>							
5101	Composer/Conductor							
5111	Musicians							
5113	Arrangers							
5115	Copyists							
5117	Lyricist							
5121	Coaches, Vocal Instructor							
5131	Singers, Chorus							
5141	Labor, Moving Instruments							
5151	Synchronization License							
5153	Recording Rights							
5161	Music Fees						500	196
5171	Special Instrument Rental							
5185	Other Charges							
						<b>Total for 5100</b>	500	196

# POST SOUND

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>5200</b>	<b>Post Production Sound</b>							
5201	Transfer							
5211	ADR Facilities							
5215	Foley Facilities	1		day	\$500		500	
5217	Scoring							
5221	Music Dub Down							
5223	Narration							
5241	Temporary Dub							
5243	Pre Dub							
5251	Dubbing							
5257	Magnetic Stock							
5261	Music and Effects (Foreign)							
5271	Other Purchases							
5275	Rentals							
5285	Other Charges							
						<b>Total for 5200</b>	500	0
Foley Facilities:								
	<a href="http://multibeat.com/rates/">http://multibeat.com/rates/</a>							

## POST FILM AND LAB

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>5300</b>	<b>Post Production Film and Lab</b>							
5301	Reprints - One Light Color							
5305	Black and White Reversal Prints							
5311	Negative Cutting							
5321	Answer Print							
5331	Protective Master Positives							
5335	Inter Negatives							
5341	Optical Effects							
5351	Optical Negative - Processing/Print							
5361	Process Plates							
5363	Stock Footage							
5371	Video Transfers							
5375	One-inch Video Masters							
5383	Shipping Charges							
5385	Other Charges							
						<b>Total for 5300</b>	-	0

## TITLES

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>5400</b>	<b>Main and End Titles</b>							
5401	Main and End Titles				FLAT		500	0
5411	Foreign Textless Version							
						<b>Total for 5400</b>	500	0
<b>Acct #</b>	<b>Description</b>	<b>Amount</b>	<b>Units</b>	<b>X</b>	<b>Rate</b>	<b>Subtotal</b>	<b>Total</b>	
<b>5900</b>	<b>Fringe Benefits</b>							
5999	Fringes						-	0
	FICA							
	SUI/FUI							
	Medicare							
	Worker's Comp.							
	SAG - Actor							
	Payroll Charges							
	Sales Tax							
	Clerical Comp.							
						<b>Total for 5900</b>	-	0
Main and End Titles:								

## PUBLICITY

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>6500</b>	<b>Publicity</b>							
6501	Publicity Firm Fee							
6502	Unit Publicist				FLAT		4,550	0
6503	Negatives, Prints, Supplies							
6504	Production Publicity Costs				FLAT		1,200	500
6585	Other Charges							
	Festivals						500	100
						<b>Total for 6500</b>	6,250	600
Unit Publicist:								

## INSURANCE

# OVERHEAD

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	RTA
<b>6800</b>	<b>General Overhead</b>							
6801	Corporate Expense						-	0
6811	Office Rentals						-	0
6821	Furniture/Equipment Rentals						-	0
6835	Office Supplies						-	0
6841	Telephone and Telegraph						-	0
6851	Printing and Copying					50	50	0
6855	Postage and Delivery						-	0
6861	Entertainment						-	0
6871	Additional Allowances						-	0
6875	Production Service Organization						-	0
6885	Other Charges						-	0
						<b>Total for 6800</b>	50	0

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	
<b>7500</b>	<b>Fees, Charges, and Misc.</b>							
7501	Legal Fee				FLAT		3,500	0
7511	Tax Accounting						-	0
7531	MPAA Rating Fee						-	0
7541	Dialogue Continuity						-	0
7585	Other Charges						-	0
						<b>Total for 7500</b>	3,500	0

Acct #	Description	Amount	Units	X	Rate	Subtotal	Total	
<b>7900</b>	<b>Fringe Benefits</b>							
7999	Fringes						-	
	Sales Tax							
						<b>Total for 7900</b>	-	0

MARKETING



# OVERVIEW

## OBJECTIVES

Our goal is to create a strong brand that people will recognize and will catch their attention on digital platforms and in traditional spaces by creating attractive visual and engaging content. This will come in hand with crowdfunding, searching for volunteers for production, screenings and ultimately build an interest in the making of the film as well as the film itself. To reach our target demographic we will breakdown the content created into two segments

- Digital Segment: social media, blog, website
- Traditional Segment: posters, pins/stickers, business cards

By using these forms of content, we hope to reach a broad amount of people from our intended target audience. Using digital platforms will allow us to engage and interact with people interested in our film. Our demographic is knowledgeable about technology, making digital promotion the most effective. Even though we will have multiple platforms, they won't all be used at one time. It is best to spread out the content posted or distributed evenly so the audiences are not overwhelmed by the amount of content and want to turn away from it. This will also allow us to create a range of content through blogs, Instagram stories and posts, videos, websites as a little bit of something for everyone.

### Goals

- build an audience
- develop a professional online presence through social media platforms, our website and funding pages to create support from investors, community groups as well as our audience
- create the creative process of creating a short film from pre-production to production to post production of Love Me Anyways

## TARGET DEMOGRAPHIC

Geographic	Region	Toronto / GTA, Canada, United States
	City Size	Metropolitan
	Density	Urban
Demographics	Gender	Male and Female (non binary?)
	Age	18-35 yrs. old
	Occupation	Students, Late teens / Young Adults, Early in their Careers, Renting / First Time Home Owners
	Cultural Backgrounds	All ethnicities
		18 - 24: \$25,000 - \$33,000 25 - 35: \$45,000+ (Elkins 2019)
	Education	High School Diploma Enrolled / Completed College/University Enrolled / Completed Post graduate studies
Psychographics	Behaviors	Engaged, Experimental, open to new experiences, Curious, emotional
	Values	Urban life, focus on community and local growth, education, liberals, LGBTQ+, feminism
	Interests	Food, Travelling, Experiences
	Media Usage	Social Media, Smartphones, Electronic Devices, Music, Streaming Sites (Netflix, Hulu, Amazon Prime, YouTube)

Our target audience is males and females 18-35 years old. This is a large demographic but through research, it is discovered that people with Schizophrenia can develop this illness from late teens to early twenties for men and late twenties to early thirties for women (NAMI). This isn't to say that our target is only for people with Schizophrenia or a mental illness but a way to help young adults that want to have a greater knowledge and understanding of how their family, friends or community members may feel, see and hear the world through the eyes of Skylar, our protagonist. Since this illness can start in young adults, there is a higher chance that this demographic may have exposure from family or friends that may have it.

Late teens and young adults are often open to learning new things and trying to make sense of the world as they may have moved out for school or starting their own life (Pearson 2017). This makes them a target that would be interested in short films about mental health which has become a common topic of discussion over the past couple of years. They are learning and experiencing new things. These new things may be able to help others and themselves through hard times.

This demographic is tech savvy as they grew up in a time where many of the technologies that we use today, came out during their adolescence. Therefore, this makes it easier to advertise and attract this audience. Although they are interested in learning new things, a continuously changing fact is the attention spans of people which according to Microsoft is 12 seconds (Contributor 2018). This is often affected by the amount of content that is seen everyday, so it will be important to keep things relevant, appealing and simple as well as engaging to keep their interest over platforms that they visit often like YouTube and Instagram or Netflix.

# MARKETING PERSONAS

## Emily Grey

age: 25

residence: Toronto, Ontario

education: Bachelor Degree

occupation: Finance

marital status: Single



*"Doing the best in this moment puts you in the best place for the next moment" ~ Oprah Winfrey*

Emily is an hardworking and caring individual who went to school in Toronto's Ryerson University. Over the last couple of years she has worked hard to find a job that relates to her degree. She has found a lot of difficulty in finding a job that balances with her workplace and her personal life. She receives majority of her information for news and trends through the internet and social media platforms like Instagram and Facebook. Like many millennial she looks for new experiences whether its through travelling or locally in her community.

### Comfort With Technology

INTERNET



SOFTWARE



MOBILE APPS



SOCIAL NETWORK



### Criteria For Success:

A stable job

Healthy lifestyle

Financially stable

Learning new things through experiences

### Needs

- Convenience and efficiency when shopping online, buying food or products.
- Like to have options and to choose from.
- Stable career.

### Wants

- Financial and workplace stability is something that is very important as she looks to settle into a place of her own.
- In search of a healthy lifestyle and a open to learning and growing.
- Looking for a change in the world.

### Values

- She takes a lot of value in experiences whether it be locally, in the workplace or in her personal life.
- Strong understanding of mental and physical health.

### Fears

- making the wrong decision
- not having enough money to be independent
- helpless to what is happening in the world

# BRANDING GUIDELINES

Caligo Productions is committed to creating a brand that our audience for, Love Me Anyways, will recognize. We will keep a consistent theme with the marketing materials and campaigns by using similar typefaces, colours and design elements.

Typeface: Century Gothic

- Headers: Bold / Outline / 16pt / all caps
- Sub headers: Thin / Italicized / All caps
- Sub Sub headers: Bold / All Caps / 14pt

Colours

- Colours will tie in with the feel and mood of the film through the use of neutral colours of pink, blue, beige. Moving with the theme of the progression of the film, there will be light colours but with a dark undertone signifying that something is not right. This is also shown through the use of cool and warm tones to reflect the common theme of light vs. dark

Vector Design Style

- the style / graphic design elements will use a drawing style through the use of black and / or white lines which indicate a certain vulnerability in relation to the main protagonist
- The style will play a lot with elements of lightness and darkness which is depicted in our film through the protagonist
- Designs elements: bridge, paper, journal, pensl, scribble writing, hands, flowers, plants

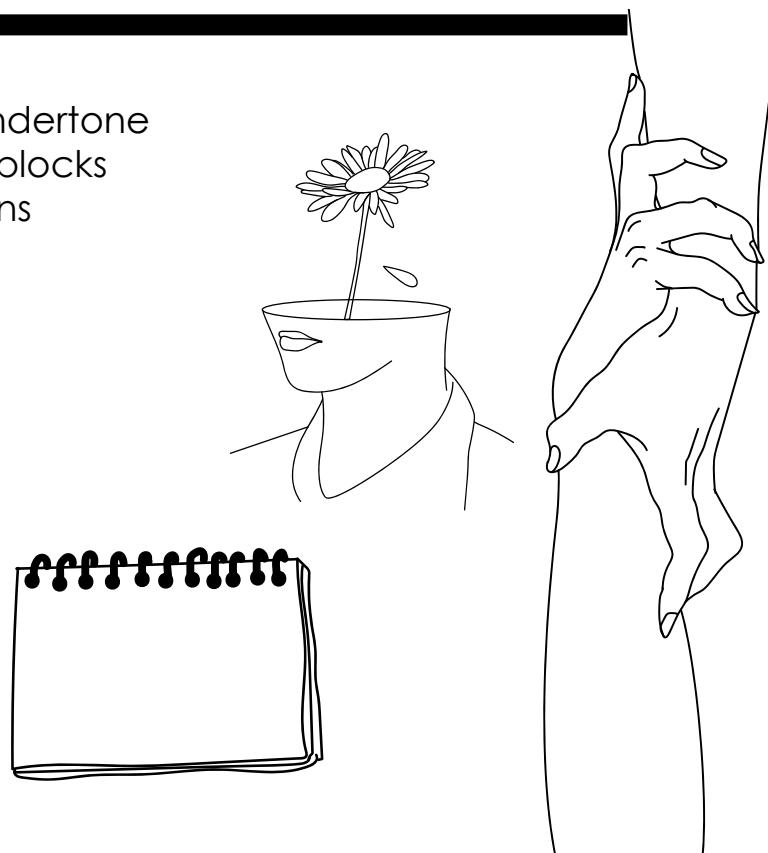
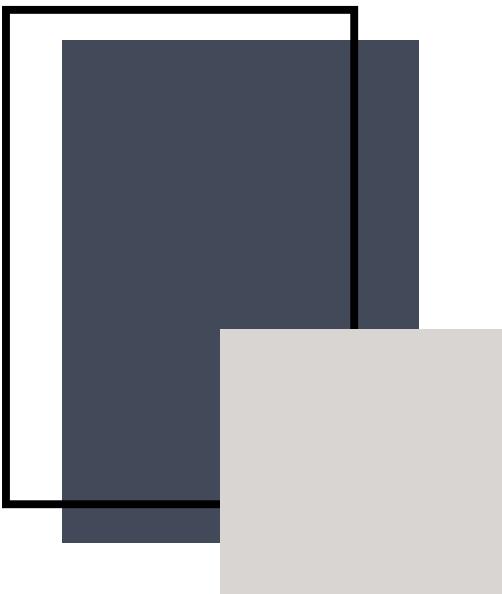
To keep our audience engaged but not overwhelmed by content and information Caligo Productions will keep the content that we post relevant to our film whether that be the film itself, cast and crew, funding campaigns or themes that are relevant to our style and film.

Caligo Productions is dedicated to connecting with their audience by creating interactive elements to allow us to interact with our audience on a different level which will take form both digitally and traditional forms of communication. By focusing our attention to a limited amount of social media platforms it will allow us to have a stronger connection and focus on the audiences within those platforms which will also consist of our audience as platforms like Instagram and Facebook are the most common used platforms for our demographic

## BRANDING IDENTITY

### Style:

- light but with a dark undertone
- use of black lines and blocks
- drawing style illustrations



### Colour: Neutral



Font: Century Gothic

Headers/ Titles: Bold or Outlined and Capitalized

**LOVE ME ANYWAYS**

**LOVE ME ANYWAYS**

Sub - headers: Italicized

Normal Text/ Paragraphs: Regular

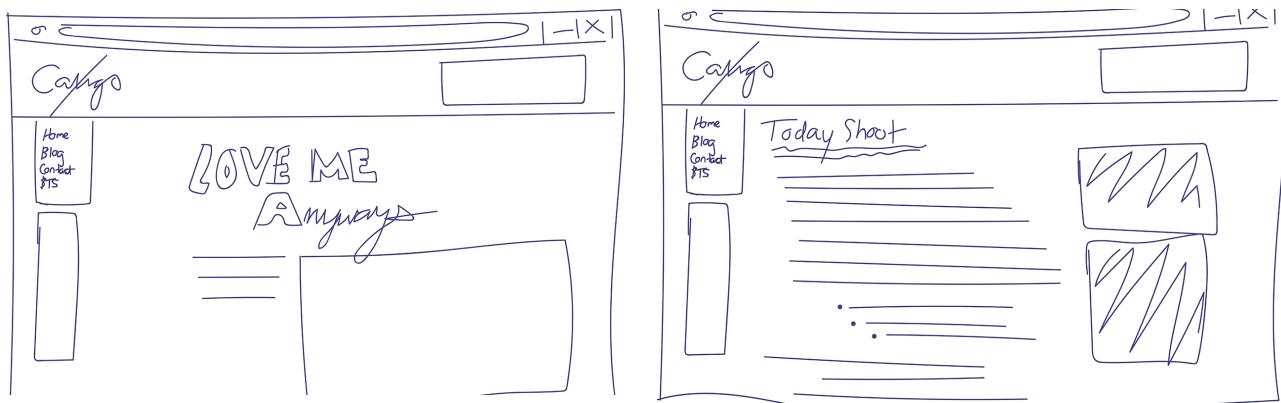
**CALIGO**  
Productions

# MARKETING PLAN

# MARKETING MATERIALS

## Website

Our website will be used to promote our crowdfunding pages and an overall image/look of what our film is about, about the crew and BTS footage to create interest and showcase the creative process of a short film. It will include our logo, branding style, about us, contact information, trailer, EPK and fundraiser page as well as behind the scenes photographs and videos showcasing the creative process of a short film.



## Blog

Alongside our website, we will post bi- weekly blog posts that discuss the creative process of a short film which may be inspiration or an insight to other people to create their own film. These blogs will also build interest with our audience over the course of pre-production, production and post- production. Based on our demographic, the blog posts won't be any longer than about 500 words to make sure that the information is concise, interesting and informative without getting our audience bored and wanting to click out of it. These posts will also use visual pieces like photographs, videos and graphic design to catch people eyes and create a more interactive experience.

## Trailer

We plan to create a short teaser that will give some information on our film and what it's about while building interest to wanting to see the film and what happens next. This will work well as an opener for our website as well as postings on social platforms like Instagram and Facebook.

## SOCIAL MEDIA PLANS

### Instagram

When: We will create a Love Me Anyways Instagram account once we are green lit. If so, around May we will open the social media accounts so we can use the account to create and build an audience and advertise for fundraising over the summer and into the fall.

We will post on our Instagram once a week to keep consistency and our audience up to date. We will use Instagram stories to promote our fundraisers such as a banquet / silent auction, lemonade stand, bake sale and movie night. All posts for our events will be posted at least two weeks in advance to give our audience enough time to see promotional material. This will also be dependent on the type of event as some may need a longer period of advertising.

Why: Instagram is one of the more popular social platforms towards our demographic, mainly the first half of our demographic from 18-25. This will allow us to reach a vast majority of our demographic through the posting stories, images, videos and vector graphics. It is accessible as it is free and popular for promoting visual content and with the use of a business account it will help us track our audience and posting schedule times.

### Plan

- One post per week
- Create an aesthetic for our Instagram grid that will go with our branding identity
- Posts will consist of: information about our film, crew and cast, IG stories and posts during pre production, production and post production, short documentary styled behind the scene videos and photographs
- Promotion for fundraising: banquet, lemonade stand, bake sale, merchandise
- Release of teasers, and trailer in promotion of the premiere of the film
- Photographs of local spots or items used in the film
- Create content that is consistent and align with common global, national or interesting events

## Facebook

When: Once greenlit, our Facebook page will be launched shortly after our Instagram launch if not at the same time to create multiple platforms for our demographic to discover our film.

We will use Facebook as a focus on our fundraising such as crowdfunding, or advertisement for our events. We will also be engaged in our community by posting other Toronto based events or articles that are relevant to our film. Similar to Instagram, we will advertise ahead of time to give people time to see our advertisements.

Why: Facebook is the second most popular social platform used by our demographic. It is mostly used for our second half of our audience of 25-35 years old. It is a great platform that can include not only images but with a focus on crowdfunding for our IndieGoGo page. Similar to Instagram it will be used to promote our film and inform our audience about important dates or events that they may be interested in.

## Plan

- Weekly posts directly connected to our film or trending topics related to film
- About us section, logo, description and contact list
- Posts will consist of: information about our film, crew and cast, photos and videos during pre- production, production and post production, short documentary styled behind the scene videos and photographs
- Promotion for crowdfunding and fundraisers
- Release of teasers, and trailer in promotion of the premiere of the film
- Being engaged with our audience by posting and sharing relative articles, images that relate to our film

## Traditional Segment

### Posters

We will create attractive posters that will catch the eye of our target audience to attract them to our promotional events and fundraisers. They will provide people that are not following us on our social platforms to learn about our film and events that we have coming up. This will include a call to action of our website and social media handles. We can place these posters around campus, local cafes (with acceptance), and spaces that have a high volume of traffic. This form of media will be used to advertise our bake sales, lemonade stands, movie nights or banquet events.

### Business cards

Business cards will include our logo/design and our contact information such as our email, social handles and website. The cards will be used for handing out during our promotional fundraisers and events as an easy point of reference for people attending, building a connection with our audience and allow them and us to continue our engagement with our audience. Also for those times when we meet potential sponsors, or networking industry professionals.

### Stickers

Similar to the posters, we will also use stickers in a generic way that will build interest in what these stickers are about. They will be placed around campus and high traffic areas where we know our target demographic will see it often like on walls, light poles, doors and windows and if seen a handful of times. We hope that if our audience sees it enough times it will entice people to find out what these stickers are all about. As a part of our fundraisers (lemonade stand, movie night, silent auction) we may also use our stickers as a prize. This will also mean that the design will be aesthetic but also generic so they can use it on their water bottles, phones cases or laptops.

## MERCHANDISE PLAN

Flyers Copyrite Student Discount \$0.49 for 11 x 17	Colour Printing and Copying 11" x 17" Quantity: 100 \$49
Business Cards Vistaprint	Paper Thickness: Standard Paper Stock: Matte Corners: Standard 100 = \$15.00 250 = \$16.00
Stickers Vistaprint.ca	Shape: Rounded REctangle Finish: Matte Size 3.5 x 2 Vertical Quantity: 50 \$18.74
Stickeryou.com	Removable Vinyl Stickers (Laptop Stickers) 3.50 x 2.00 Page Removable Quantity: 50 \$52.37

## DISTRIBUTION PLAN

### Festivals

Name	Category	Entry Fee
Toronto Short International Film Festival	Short Films	\$34
Canada Shorts	Short films	\$25
Toronto Independent Film Festival	Low budget films	\$45
ReelWorld	Narrative shorts	\$5

### Streaming Platforms

Name	Category	Entry Fee
Kanopy	Streaming	\$350 for 3 yr license make 60%

# MARKETING SCHEDULE

## MARKETING TIMELINE

<p>May 2020:</p> <ul style="list-style-type: none"> <li>- Prep for Social Media Content</li> <li>- Launch of social media platforms           <ul style="list-style-type: none"> <li>- Instagram Launch @lovemeanyways</li> <li>- Facebook Launch @lovemeanyways</li> </ul> </li> </ul>	<p>June 2020</p> <ul style="list-style-type: none"> <li>- Begin PR Outreach</li> <li>- Begin Website Development</li> <li>- Weekly Instagram and Facebook Posts</li> <li>- Begin Creating Content for Social Media</li> </ul>
<p>July 2020</p> <ul style="list-style-type: none"> <li>- PR Outreach for Film</li> <li>- Launch Website</li> <li>- Weekly Instagram and Facebook Posts</li> <li>- Create a IndieGogo page</li> <li>- Begin Creating Content for Social Media</li> </ul>	<p>August 2020</p> <ul style="list-style-type: none"> <li>- Weekly Instagram and Facebook Posts</li> <li>- Launch "Behind Love Me Anyways" blog (photos and videos) on website</li> <li>- Social Media campaigning for IndieGogo</li> <li>- Social Media campaigning for Summer Fundraiser: Lemonade Stand</li> <li>- Prep for Bake Sale Fundraiser</li> <li>- Promote Silent Auction Fundraiser</li> </ul>
<p>September 2020 - November 2020</p> <ul style="list-style-type: none"> <li>- PR Outreach for Film</li> <li>- Weekly Instagram and Facebook Posts</li> <li>- Bi-Weekly "Behind Love Me Anyways" blogs</li> <li>- Instagram Stories of creation of Film</li> <li>- Social Media campaigning for IndieGogo</li> </ul>	<p>December 2020</p> <ul style="list-style-type: none"> <li>- PR Outreach for Film</li> <li>- Weekly Instagram and Facebook Posts</li> <li>- Bi-Weekly "Behind Love Me Anyways" blogs</li> <li>- Social Media campaigning for IndieGogo</li> </ul>
<p>Early 2021</p> <ul style="list-style-type: none"> <li>- PR Outreach: Film Distribution</li> <li>- Screenings for Testimonials</li> <li>- Social Media campaign for Film Distribution</li> <li>- Weekly Instagram and Facebook Posts</li> <li>- Bi-Weekly "Behind Love Me Anyways" blogs</li> </ul>	

May 2020							
Su	Mo	Tu	We	Th	Fr	Sa	Social Media
26	27	28	29	30	1	2	Website
							PR Outreach
							Funding
							Blog / Other
3	4	5	6	7	8	9	
10	11	12	13	14	15	16	
			PREP/SHOOT: Promo for Social Media				
17	18	19	20	21	22	23	
24	25	26	27	28	29	30	
31	1	2	3	4	5	6	
POST: Editing an							

## June 2020

Su	Mo	Tu	We	Th	Fr	Sa	Social Media
31	1	2	3	4	5	6	Website
			LAUNCH: Instagram/ Facebook				PR Outreach
		PREP/ SHOOT: Website Design					Funding
		Begin PR Outreach					Blog / Other
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	1	2	3	4	

July 2020							
Su	Mo	Tu	We	Th	Fr	Sa	Social Media
28	29	30	1	2	3	4	Website
			PREP/ SHOOT: Promo for Website				PR Outreach
							Funding
							Blog / Other
5	6	7	8	9	10	11	
Launch Countdown for Website			Promote Website				
			LAUNCH: Website				
			PREP/SHOOT: IndieGoGo Page				
12	13	14	15	16	17	18	
			PREP / SHOOT/: IndieGogo Page				
19	20	21	22	23	24	25	
Campaign for Indie Gogo							
			LAUNCH: IndieGogo Page				
26	27	28	29	30	31	1	



September 2020							
Su	Mo	Tu	We	Th	Fr	Sa	Social Media
30	31	1	2	3	4	5	Website
			PREP / SHOOT Charcter bios				PR Outreach
							Funding
			Bake Sale Fundraiser				Blog / Other
6	7	8	9	10	11	12	
			#1 Character Bio				BTS Shooting
13	14	15	16	17	18	19	
			#2 Character Bio				
20	21	22	23	24	25	26	
			#3 Character Bio				Interviews with Cast and Crew
27	28	29	30	1	2	3	
			#4 Character Bio				
PREP: BTS Blogs							

## October 2020

Su	Mo	Tu	We	Th	Fr	Sa	Social Media
27	28	29	30	1	2	3	Website
				PREP: Weekly Posts			PR Outreach
							Funding
							Blog / Other
4	5	6	7	8	9	10	
			Weekly Post				
Promoting IndieGogo							
BTS Day #1							
11	12	13	14	15	16	17	
PREP: Teaser Trailer Promo			Weekly Post (BTS)				
18	19	20	21	22	23	24	
			Weekly Post: Release of Short Teaser Trailer				
BTS Day #2							
25	26	27	28	29	30	31	
PREP: Long Teaser Trailer			Weekly Post (BTS)				
PREP Blogs for November							

November 2020							
Su	Mo	Tu	We	Th	Fr	Sa	Social Media
1	2	3	4	5	6	7	Website
PREP: Weekly Posts/ Promo for Trailer			Weekly Post				PR Outreach
							Funding
							Blog / Other
BTS Blog #3							
8	9	10	11	12	13	14	
			Weekly Post Release of Longer Teaser Trailer				
15	16	17	18	19	20	21	
			Weekly Post				
BTS Blog #4							
22	23	24	25	26	27	28	
			Weekly Post				
29	30	1	2	3	4	5	
BTS Blog #5							

December 2020							
Su	Mo	Tu	We	Th	Fr	Sa	Social Media
29	30	1	2	3	4	5	Website
			Weekly Post	PREP: Weekly Posts			PR Outreach
			PR Outreach				Funding
			PREP Blogs for December				Blog / Other
6	7	8	9	10	11	12	
			Weekly Post				
Blog #6							
13	14	15	16	17	18	19	
			Weekly Post				
20	21	22	23	24	25	26	
			Weekly Post				
Blog #7							
27	28	29	30	31	1	2	
			Weekly Post				



## February 2020

Su	Mo	Tu	We	Th	Fr	Sa	Social Media
31	1	2	3	4	5	6	Website
	PREP: Premiere Event Promo						PR Outreach
							Funding
							Blog / Other
7	8	9	10	11	12	13	
Premiere Event Promo							
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	25	26	27	28	29	30	
					PREMIERE		

## PROMOTIONAL OUTREACH

To attract third party attention and industry professionals for our film, we will contact a series of media organizations that will attract the members of our demographic. During pre-production we will create a relationship with these organizations and continue this relationship throughout our production and post production to help reach a larger audience.

### Ryerson University Organizations

- The Eyeopener
  - [theeyeopener.com](http://theeyeopener.com)
  - Student newspaper operated by full time Ryerson students
  - Weekly publications
- The Ryersonian
  - [ryersonian.ca](http://ryersonian.ca)
  - Journalism student newspaper

### Toronto Media Organizations

- The Gate
  - [thegate.ca](http://thegate.ca)
  - entertainment magazine for film and television
  - A Toronto online entertainment magazine
- BlogTO
  - [blogTO.ca](http://blogTO.ca)
  - Toronto blog with a variety of articles on events, photos, and special features
- Now Toronto
  - [nowtoronto.com](http://nowtoronto.com)
  - resource for news, entertainment, and events

# ELECTRONIC PRESS KIT

Our EPK will be available once production is complete on our website for easy access to press.

#### Elements within the EPK:

1. One Sheet: Including the title, length, country of origin, name of director, writer, producer, lead actors, tagline, short synopsis and photograph of film. This will be used as a hook to get people interested in our film.
2. Long Synopsis: A description that will take the reader on a journey of what our film is about.
3. Cast and Crew: This will contain information about the cast and crew. Including career achievements, previous credits, interesting facts and involvement in the creation of this film.
4. Festivals and Awards: Where we have screened our film and awards that we have received.
5. Press: Reviews and media stories that have talked about our film to build credibility. This will contain reviews or testimonials about our film. We will screen it to people in the industry and to our target audience to create some sort of credibility and hype.
6. Funding: A list of people and/or organizations and sponsors who invested in the project
7. Copyright Information: © Caligo Productions, Love Me Anyways 2020
8. Photos/ Mood Board: Our mood board to give a look and feel for our film. This will give them a visual look into what our film looks like. As well as 2 - 3 key photographs that best represent our film. Including headshots of directors and lead actors. These photographs will be high resolution for the use of press publication. Photographs will also be available in lower resolution for website publications.
9. Contact Information: Including our website address, links to YouTube for our trailer, and email addresses. This will give people the option and easy access of reference to our contact information as well as creating a call to action.

# ADMINISTRATIONS



# *CREW LIST*

## EXECUTIVE CREW

NAME	POSITION	PHONE	EMAIL
Cassandra Sessa	Producer	647-389-2511	cassandra.sessa@ryerson.ca
Caileigh Heptinstall	Director/Co-Writer	705-340-9083	caileigh.heptinstall@ryerson.ca
Ghezal Shunbuli	Lead Writer	416-953-7830	ghezal.shunbuli@ryerson.ca
Sabrina Kauk	Marketing Lead	905-716-6513	skauk@ryerson.ca
TBD	Director of Photography	TBD	TBD
TBD	Audio Lead	TBD	TBD
TBD	Lead Editor	TBD	TBD

## SECONDARY CREW

TBD	Camera Operator 1	TBD	TBD
TBD	Camera Operator 2	TBD	TBD
TBD	Audio PA	TBD	TBD
TBD	Camera/Lighting PA	TBD	TBD
TBD	Costume Director	TBD	TBD
TBD	Hair/Makeup	TBD	TBD
TBD	Audio/Editing PA	TBD	TBD
TBD	Set PA	TBD	TBD
TBD	Set PA	TBD	TBD
TBD	Script Supervisor	TBD	TBD

## CAST LIST

ROLE	ACTOR/ACTRESS	PHONE	EMAIL
Skylar Parks	TBD	TBD	TBD
Millie Parks	TBD	TBD	TBD
Isaiah	TBD	TBD	TBD
Tam	TBD	TBD	TBD
Jennifer Parks	TBD	TBD	TBD
Bruce Parks	TBD	TBD	TBD
David	TBD	TBD	TBD
Will	TBD	TBD	TBD

# INSURANCE

**CANADIAN UNIVERSITIES RECIPROCAL INSURANCE EXCHANGE**
**CERTIFICATE OF INSURANCE**

<b>INSURED</b> <p>Ryerson University    350 Victoria Street    Toronto, ON, M5B 2K3</p> <p>Contact: Philani Moyo    Title: Risk and Insurance Officer    Tel: 416-979-5000 x 553772    Email: philani.moyo@ryerson.ca    Reference:</p>	<b>CERTIFICATE HOLDER</b> <p>City of Toronto Film Office</p> <p>100 Queen Street West    Toronto, ON, M5H 2N2</p> <p>Contact:    Title:    Tel:    Fax:    Email:</p>
<b>Nature of Operations:</b> Filming - DATES: September 23, 2020 held @ Prince Edward Viaduct bridge	
<b>Certificate No:</b> 85371	
<b>Issue Date:</b> 04/03/2020	

This is to confirm that insurance as described herein is in full force and effect on behalf of the Named Insured and as more fully described in said policies and any endorsements thereto and is subject to all the terms, exclusions, limits and conditions of such policies. This certificate provides proof of insurance only where a limit is shown. Where indicated the Certificate Holder has been added as an Additional Insured but only with respect to liability arising out of the operations of the Named Insured.

POLICY	EFFECTIVE	EXPIRY	LIMIT	POLICY
2027L1	01/01/2020	01/01/2021	2,000,000.00	<b>COMPREHENSIVE GENERAL LIABILITY</b>  Covering all premises and operations of the Named Insured including blanket contractual liability, professional and malpractice liability, cross liability, tenant's legal liability and employer's liability. The limit per occurrence is inclusive for bodily injury, personal injury and property damage.  <input checked="" type="checkbox"/> Certificate Holder as Additional Insured
<b>EDUCATIONAL INSTITUTIONS ERRORS AND OMISSIONS</b>				
Covering Errors and Omissions Liability and Professional Liability of the Named Insured on a claims made basis.				
<b>PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees (Includes Excess Property where applicable).  <input type="checkbox"/> Certificate Holder as Additional Insured/Loss Payee (ATIMA)				
<b>EXCESS PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is in excess of \$5,000,000 and is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees. Issued and signed on behalf of Subscribing Insurers.				

CURIE undertakes to provide 30 days written notice to the Certificate Holder in the event of any material change and/or cancellation of the described policies.



Authorized Representative

**CANADIAN UNIVERSITIES RECIPROCAL INSURANCE EXCHANGE**
**CERTIFICATE OF INSURANCE**

<b>INSURED</b> <p>Ryerson University    350 Victoria Street    Toronto, ON, M5B 2K3</p> <p>Contact: Philani Moyo    Title: Risk and Insurance Officer    Tel: 416-979-5000 x 553772    Email: philani.moyo@ryerson.ca    Reference:</p>	<b>CERTIFICATE HOLDER</b> <p>City of Toronto Film Office</p> <p>100 Queen Street West    Toronto, ON, M5H 2N2</p> <p>Contact:    Title:    Tel:    Fax:    Email:</p>
<b>Nature of Operations:</b> Filming - DATES: September 19, 2020 held @ Allan Gardens	
<b>Certificate No:</b> 85372	
<b>Issue Date:</b> 04/03/2020	

This is to confirm that insurance as described herein is in full force and effect on behalf of the Named Insured and as more fully described in said policies and any endorsements thereto and is subject to all the terms, exclusions, limits and conditions of such policies. This certificate provides proof of insurance only where a limit is shown. Where indicated the Certificate Holder has been added as an Additional Insured but only with respect to liability arising out of the operations of the Named Insured.

POLICY	EFFECTIVE	EXPIRY	LIMIT	POLICY
2027L1	01/01/2020	01/01/2021		<b>COMPREHENSIVE GENERAL LIABILITY</b> Covering all premises and operations of the Named Insured including blanket contractual liability, professional and malpractice liability, cross liability, tenant's legal liability and employer's liability. The limit per occurrence is inclusive for bodily injury, personal injury and property damage. <input checked="" type="checkbox"/> Certificate Holder as Additional Insured
<b>EDUCATIONAL INSTITUTIONS ERRORS AND OMISSIONS</b>				
Covering Errors and Omissions Liability and Professional Liability of the Named Insured on a claims made basis.				
<b>PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees (Includes Excess Property where applicable).				
<input type="checkbox"/> Certificate Holder as Additional Insured/Loss Payee (ATIMA)				
<b>EXCESS PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is in excess of \$5,000,000 and is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees. Issued and signed on behalf of Subscribing Insurers.				

CURIE undertakes to provide 30 days written notice to the Certificate Holder in the event of any material change and/or cancellation of the described policies.



Authorized Representative

**CANADIAN UNIVERSITIES RECIPROCAL INSURANCE EXCHANGE**
**CERTIFICATE OF INSURANCE**

<b>INSURED</b> <p>Ryerson University    350 Victoria Street    Toronto, ON, M5B 2K3</p> <p>Contact: Philani Moyo    Title: Risk and Insurance Officer    Tel: 416-979-5000 x 553772    Email: philani.moyo@ryerson.ca    Reference:</p>	<b>CERTIFICATE HOLDER</b> <p>City of Toronto    Film Office</p> <p>100 Queen Street West    Toronto, ON, M5H 2N2</p> <p>Contact:    Title:    Tel:    Fax:    Email:</p>
<b>Nature of Operations:</b> Filming - DATES: September 18, 2020 held @ 154 Carlton St, Toronto	
<b>Certificate No:</b> 85370	
<b>Issue Date:</b> 04/03/2020	

This is to confirm that insurance as described herein is in full force and effect on behalf of the Named Insured and as more fully described in said policies and any endorsements thereto and is subject to all the terms, exclusions, limits and conditions of such policies. This certificate provides proof of insurance only where a limit is shown. Where indicated the Certificate Holder has been added as an Additional Insured but only with respect to liability arising out of the operations of the Named Insured.

POLICY	EFFECTIVE	EXPIRY	LIMIT	POLICY
2027L1	01/01/2020	01/01/2021	2,000,000.00	<b>COMPREHENSIVE GENERAL LIABILITY</b>  Covering all premises and operations of the Named Insured including blanket contractual liability, professional and malpractice liability, cross liability, tenant's legal liability and employer's liability. The limit per occurrence is inclusive for bodily injury, personal injury and property damage.  <input checked="" type="checkbox"/> Certificate Holder as Additional Insured
<b>EDUCATIONAL INSTITUTIONS ERRORS AND OMISSIONS</b>				
Covering Errors and Omissions Liability and Professional Liability of the Named Insured on a claims made basis.				
<b>PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees (Includes Excess Property where applicable).				
<input type="checkbox"/> Certificate Holder as Additional Insured/Loss Payee (ATIMA)				
<b>EXCESS PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is in excess of \$5,000,000 and is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees. Issued and signed on behalf of Subscribing Insurers.				

CURIE undertakes to provide 30 days written notice to the Certificate Holder in the event of any material change and/or cancellation of the described policies.



Authorized Representative

**CANADIAN UNIVERSITIES RECIPROCAL INSURANCE EXCHANGE**
**CERTIFICATE OF INSURANCE**

<b>INSURED</b> <p>Ryerson University    350 Victoria Street    Toronto, ON, M5B 2K3</p> <p>Contact: Philani Moyo    Title: Risk and Insurance Officer    Tel: 416-979-5000 x 553772    Email: philani.moyo@ryerson.ca    Reference:</p>	<b>CERTIFICATE HOLDER</b> <p>City of Brampton</p> <p>2 Wellington St W    Brampton, ON, L6Y 4R2</p> <p>Contact:    Title:    Tel:    Fax:    Email:</p>
<b>Nature of Operations:</b> Filming - DATES: September 19, 2020 held @ Churchville Road Bridge	
<b>Certificate No:</b> 85373	
<b>Issue Date:</b> 04/03/2020	

This is to confirm that insurance as described herein is in full force and effect on behalf of the Named Insured and as more fully described in said policies and any endorsements thereto and is subject to all the terms, exclusions, limits and conditions of such policies. This certificate provides proof of insurance only where a limit is shown. Where indicated the Certificate Holder has been added as an Additional Insured but only with respect to liability arising out of the operations of the Named Insured.

POLICY	EFFECTIVE	EXPIRY	LIMIT	POLICY
2027L1	01/01/2020	01/01/2021	3,000,000.00	<b>COMPREHENSIVE GENERAL LIABILITY</b>  Covering all premises and operations of the Named Insured including blanket contractual liability, professional and malpractice liability, cross liability, tenant's legal liability and employer's liability. The limit per occurrence is inclusive for bodily injury, personal injury and property damage.  <input checked="" type="checkbox"/> Certificate Holder as Additional Insured
<b>EDUCATIONAL INSTITUTIONS ERRORS AND OMISSIONS</b>				
Covering Errors and Omissions Liability and Professional Liability of the Named Insured on a claims made basis.				
<b>PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees (Includes Excess Property where applicable).				
<input type="checkbox"/> Certificate Holder as Additional Insured/Loss Payee (ATIMA)				
<b>EXCESS PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is in excess of \$5,000,000 and is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees. Issued and signed on behalf of Subscribing Insurers.				

CURIE undertakes to provide 30 days written notice to the Certificate Holder in the event of any material change and/or cancellation of the described policies.



Authorized Representative

**CANADIAN UNIVERSITIES RECIPROCAL INSURANCE EXCHANGE**
**CERTIFICATE OF INSURANCE**

<b>INSURED</b> <p>Ryerson University    350 Victoria Street    Toronto, ON, M5B 2K3</p> <p>Contact: Philani Moyo    Title: Risk and Insurance Officer    Tel: 416-979-5000 x 553772    Email: philani.moyo@ryerson.ca    Reference:</p>	<b>CERTIFICATE HOLDER</b> <p>City of Toronto</p> <p>100 Queen St W    Toronto, ON, M5H 2N2</p> <p>Contact:    Title:    Tel:    Fax:    Email:</p>
<b>Nature of Operations:</b> Filming - DATES: Sep 14, 2020 held @ University & King	
<b>Certificate No:</b> 85379	
<b>Issue Date:</b> 04/03/2020	

This is to confirm that insurance as described herein is in full force and effect on behalf of the Named Insured and as more fully described in said policies and any endorsements thereto and is subject to all the terms, exclusions, limits and conditions of such policies. This certificate provides proof of insurance only where a limit is shown. Where indicated the Certificate Holder has been added as an Additional Insured but only with respect to liability arising out of the operations of the Named Insured.

POLICY	EFFECTIVE	EXPIRY	LIMIT	POLICY
2027L1	01/01/2020	01/01/2021	2,000,000.00	<b>COMPREHENSIVE GENERAL LIABILITY</b>  Covering all premises and operations of the Named Insured including blanket contractual liability, professional and malpractice liability, cross liability, tenant's legal liability and employer's liability. The limit per occurrence is inclusive for bodily injury, personal injury and property damage.  <input type="checkbox"/> Certificate Holder as Additional Insured
<b>EDUCATIONAL INSTITUTIONS ERRORS AND OMISSIONS</b>				
Covering Errors and Omissions Liability and Professional Liability of the Named Insured on a claims made basis.				
<b>PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees (Includes Excess Property where applicable).				
<input type="checkbox"/> Certificate Holder as Additional Insured/Loss Payee (ATIMA)				
<b>EXCESS PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is in excess of \$5,000,000 and is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees. Issued and signed on behalf of Subscribing Insurers.				

CURIE undertakes to provide 30 days written notice to the Certificate Holder in the event of any material change and/or cancellation of the described policies.



Authorized Representative

**CANADIAN UNIVERSITIES RECIPROCAL INSURANCE EXCHANGE**
**CERTIFICATE OF INSURANCE**

<b>INSURED</b> <p>Ryerson University    350 Victoria Street    Toronto, ON, M5B 2K3</p> <p>Contact: Philani Moyo    Title: Risk and Insurance Officer    Tel: 416-979-5000 x 553772    Email: philani.moyo@ryerson.ca    Reference:</p>	<b>CERTIFICATE HOLDER</b> <p>The Catalyst - Ryerson University</p> <p>350 Victoria St    Toronto, ON, M5B 2K3</p> <p>Contact:    Title:    Tel:    Fax:    Email:</p>
<b>Nature of Operations:</b> Filming - DATES: Sep 12-13, 2020	
<b>Certificate No:</b> 85378	
<b>Issue Date:</b> 04/03/2020	

This is to confirm that insurance as described herein is in full force and effect on behalf of the Named Insured and as more fully described in said policies and any endorsements thereto and is subject to all the terms, exclusions, limits and conditions of such policies. This certificate provides proof of insurance only where a limit is shown. Where indicated the Certificate Holder has been added as an Additional Insured but only with respect to liability arising out of the operations of the Named Insured.

POLICY	EFFECTIVE	EXPIRY	LIMIT	POLICY
2027L1	01/01/2020	01/01/2021	2,000,000.00	<b>COMPREHENSIVE GENERAL LIABILITY</b>  Covering all premises and operations of the Named Insured including blanket contractual liability, professional and malpractice liability, cross liability, tenant's legal liability and employer's liability. The limit per occurrence is inclusive for bodily injury, personal injury and property damage.  <input type="checkbox"/> Certificate Holder as Additional Insured
<b>EDUCATIONAL INSTITUTIONS ERRORS AND OMISSIONS</b>				
Covering Errors and Omissions Liability and Professional Liability of the Named Insured on a claims made basis.				
<b>PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees (Includes Excess Property where applicable).				
<input type="checkbox"/> Certificate Holder as Additional Insured/Loss Payee (ATIMA)				
<b>EXCESS PROPERTY</b>				
"All Risks" of direct physical loss or damage to property of the Named Insured and to property for which the Named Insured has agreed to be responsible. The limit per loss is in excess of \$5,000,000 and is inclusive for repair/replacement of buildings and contents, including the interests of lessors and/or mortgagees. Issued and signed on behalf of Subscribing Insurers.				

CURIE undertakes to provide 30 days written notice to the Certificate Holder in the event of any material change and/or cancellation of the described policies.



Authorized Representative

# CONTRACTS

## **Release for Ryerson and Research Partner Use 2020/2021**

I/We the undersigned Caligo Productions grant Ryerson University and its research partners and all those acting on its authorized behalf the right to use the production entitled *Love Me Anyways* and/or its BTS material and/or its website in part or in its entirety for any promotional, educational, or research purposes.

Educational and research purposes will allow any public showing of said material within Ryerson University or externally on networks such as Rogers, which includes but is not limited to the university's internal television station which broadcasts throughout the university, and its residences and online streaming. Promotional purposes is defined as using part or whole of said material in compilation reels to be shown to internal and external bodies for the purpose of promoting Ryerson University and /or its faculties and partners.

The Production team agrees to indemnify and hold Ryerson University and its research partners harmless of, from and against all claims that may arise out of loss or damage of produced material, an claim, demand, civil or criminal proceeding which is related to a breach of their representations and warranties including such breaches in relation to the infringement of copyright (including moral rights), trade marks, confidential information or any other intellectual property rights and in relation to the use of any performances, and any other related rights in the creation of said project.

The Production team would retain all other copyright claims.

Cassandra Sessa

 April 4, 2020

Caileigh Heptinstall

 April 4, 2020

Ghezal Shunbuli

 April 4, 2020

Sabrina Kauk

 April 4, 2020

### **Group Contract for *Caligo Productions***

We, *Caligo Productions* understand that our deliverable responsibilities to our Practicum production include:

#### **Main Production**

*Love Me Anyways* is about 22-year old Skylar Parks who begins to deal with the internal struggles of her realization of her schizophrenia. With this story we will include:

- A complete bible for our production
- A list of deliverables we have accomplished
- A concise description of what our film will look like

#### **EPK**

Our production group will deliver an Electronic Press Kit, as outlined in the Practicum Handbook. The EPK will be about *Love Me Anyways*. Both the Main Production and the EPK will be delivered on time, as per the deadline set in the Practicum course outline. Upon completion of the project, we will be able to use the final production for demo reel purposes.

The group jointly owns the copyright on the finished production bible. We will therefore each own 25% of the copyright.

- We agree to actively contribute to this project and only submit work completed to the best of our abilities.
- We agree to be professional and honest in all of our production endeavours.
- We will deliver all materials required of us by their deadlines.
- We will attend all production meetings with our advisor, and will arrange our life's schedule to allow for this. If we are unable to attend a meeting due to unforeseen circumstances (e.g., illness, emergency), we will contact our producer immediately (or his/her designate) to let them know of our inability to attend, and the reason why. As soon as possible after the meeting, it is our responsibility to get any relevant information, notes, paperwork, etcetera, as needed to fulfill our obligations as a member of the group.

We have read and understood the above contract and agree to abide by the rules and guidelines set forth within it.

**Cassandra Sessa** 

Dated at Toronto, this 5 day of April, 2020.

**Caileigh Heptinstall** 

Dated at Toronto, this 10 day of April, 2020.

**Ghezal Shunbuli** 

Dated at Toronto, this 4 day of April, 2020.

**Sabrina Kauk** 

Dated at Toronto, this 10 day of April, 2020.

**Individual Contract for Cassandra Sessa, Acting as Producer Within the  
Production Group Caligo Productions**

I, **Cassandra Sessa**, acting as **Producer**, understand that my responsibilities include, but are not limited to, the following:

- Maintain organization of paperwork, ongoing projects, maintaining the production timeline and ensuring fellow group members are within the right time frame
- Creating quotes, dealing with finances, other necessary documents, and being on top of money and resources necessary for completing the film
- Maintain communication between team members, making sure everyone keeps a healthy and safe relationship
- Drafting contracts
- Ensure safety standards are met

I agree to the above undertakings. Upon successful completion of these and other responsibilities as deemed necessary by the group, I will receive due credit on the production as *Producer*. Upon completion of the project, I will be able to use the final production for demo reel purposes.

- I understand that I am expected to help wherever my assistance may be needed, even if it is outside the job description listed above.
- I agree to actively contribute to this project and only submit work completed to the best of my abilities.
- I understand that constructive criticism is needed to grow both as a student and as a person, and that mistakes, when made either by me or by others, should be considered as learning experiences.
- I agree to be professional and honest in all of my production endeavours.
- I will be on time and ready to work on all scheduled on-location assignments.
- I will deliver all materials required of me by their deadlines, as established by the producer, or his/her designate.
- I will attend all production meetings, and will arrange my life's schedule to allow for this. If I am unable to attend a meeting due to unforeseen circumstances (e.g., illness, emergency), I will contact the producer immediately (or his/her designate) to let them know of my inability to attend, and the reason why. As soon as possible after the meeting, it is my responsibility to get any relevant information, notes, paperwork, etcetera, as needed to fulfill my obligations as a member of the group.

Financially, I am responsible for 10% of the production's expenses, which will be approximately \$250. I understand that this figure may vary somewhat, and I agree to pay the proper proportion when the actual production budget has been established.

The group jointly owns the copyright on the finished production. Each member of this group owns 25% of the intellectual property.

I have read and understood the above contract and agree to abide by the rules and guidelines set forth within it.

Print Name

Signature 

Dated at Toronto, this \_\_\_\_ day of \_\_\_, 20 \_\_\_\_.

**Individual Contract for Caileigh Heptinstall, Acting as Director/Co-Writer Within the Production Group Caligo Productions**

I, **Caileigh Heptinstall**, acting as **Director/Co-Writer**, understand that my responsibilities include, but are not limited to, the following:

- Put substantial contributions to the conception or design of the work; or the acquisition, analysis, or interpretation of data for the work
- Drafting the work or revising it critically for important intellectual content
- Make crucial yet reasonable decisions to the script and/or paperwork
- Directing cast and being able to articulate the intended vision of the DOP and Producer
- Providing guidance for fellow group members

I agree to the above undertakings. Upon successful completion of these and other responsibilities as deemed necessary by the group, I will receive due credit on the production as *Director/Co-Writer*. Upon completion of the project, I will be able to use the final production for demo reel purposes.

- I understand that I am expected to help wherever my assistance may be needed, even if it is outside the job description listed above.
- I agree to actively contribute to this project and only submit work completed to the best of my abilities.
- I understand that constructive criticism is needed to grow both as a student and as a person, and that mistakes, when made either by me or by others, should be considered as learning experiences.
- I agree to be professional and honest in all of my production endeavours.
- I will be on time and ready to work on all scheduled on-location assignments.
- I will deliver all materials required of me by their deadlines, as established by the producer, or his/her designate.
- I will attend all production meetings, and will arrange my life's schedule to allow for this. If I am unable to attend a meeting due to unforeseen circumstances (e.g., illness, emergency), I will contact the producer immediately (or his/her designate) to let them know of my inability to attend, and the reason why. As soon as possible after the meeting, it is my responsibility to get any relevant information, notes, paperwork, etcetera, as needed to fulfill my obligations as a member of the group.

Financially, I am responsible for 10% of the production's expenses, which will be approximately \$250. I understand that this figure may vary somewhat, and I agree to pay the proper proportion when the actual production budget has been established.

The group jointly owns the copyright on the finished production. Each member of this group owns 25% of the intellectual property.

I have read and understood the above contract and agree to abide by the rules and guidelines set forth within it.

Print Name

---

Signature *Caileigh Heptinstall*

Dated at Toronto, this      day of      , 20      .

**Individual Contract for Ghezal Shunbuli, Acting as Lead Writer Within the Production Group Caligo Productions**

I, **Ghezal Shunbuli**, acting as **Lead Writer**, understand that my responsibilities include, but are not limited to, the following:

- Create a script; create a script that surrounds the director's vision and bring it to life
- Work with Director to develop characters that match the storyline and show their true potential for this film
- Create a fully blocked script in order to film this production in the fall
- Alongside Producer: additional paperwork that needs to get done

I agree to the above undertakings. Upon successful completion of these and other responsibilities as deemed necessary by the group, I will receive due credit on the production as *Lead Writer*. Upon completion of the project, I will be able to use the final production for demo reel purposes.

- I understand that I am expected to help wherever my assistance may be needed, even if it is outside the job description listed above.
- I agree to actively contribute to this project and only submit work completed to the best of my abilities.
- I understand that constructive criticism is needed to grow both as a student and as a person, and that mistakes, when made either by me or by others, should be considered as learning experiences.
- I agree to be professional and honest in all of my production endeavours.
- I will be on time and ready to work on all scheduled on-location assignments.
- I will deliver all materials required of me by their deadlines, as established by the producer, or his/her designate.
- I will attend all production meetings, and will arrange my life's schedule to allow for this. If I am unable to attend a meeting due to unforeseen circumstances (e.g., illness, emergency), I will contact the producer immediately (or his/her designate) to let them know of my inability to attend, and the reason why. As soon as possible after the meeting, it is my responsibility to get any relevant information, notes, paperwork, etcetera, as needed to fulfill my obligations as a member of the group.

Financially, I am responsible for 10% of the production's expenses, which will be approximately \$250. I understand that this figure may vary somewhat, and I agree to pay the proper proportion when the actual production budget has been established.

The group jointly owns the copyright on the finished production. Each member of this group owns 25% of the intellectual property.

I have read and understood the above contract and agree to abide by the rules and guidelines set forth within it.

Print Name *Ghezal Shunbuli*

Signature *Ghezal*

Dated at Toronto, this 4 day of Oct, 20 20.

Individual Contract for Sabrina Kauk, Acting as **Marketing Lead** Within the  
Production Group *Caligo Productions*

I, **Sabrina Kauk**, acting as **Marketing Lead**, understand that my responsibilities include, but are not limited to, the following:

- Creating a Marketing Plan: create a plan to market our production that can be used throughout pre production, production and post production
- working with Creative lead to create a branding style
- Social Media Platforms and Website: creating and maintaining posts on platforms
- Market Analytics
- creating publicity for production by contacting publications, and other organizations
- Alongside Producer: organizing and fundraising

I agree to the above undertakings. Upon successful completion of these and other responsibilities as deemed necessary by the group, I will receive due credit on the production as *Marketing Lead*.

Upon completion of the project, I will be able to use the final production for demo reel purposes.

- I understand that I am expected to help wherever my assistance may be needed, even if it is outside the job description listed above.
- I agree to actively contribute to this project and only submit work completed to the best of my abilities.
- I understand that constructive criticism is needed to grow both as a student and as a person, and that mistakes, when made either by me or by others, should be considered as learning experiences.
- I agree to be professional and honest in all of my production endeavours.
- I will be on time and ready to work on all scheduled on-location assignments.
- I will deliver all materials required of me by their deadlines, as established by the producer, or his/her designate.
- I will attend all production meetings, and will arrange my life's schedule to allow for this. If I am unable to attend a meeting due to unforeseen circumstances (e.g., illness, emergency), I will contact the producer immediately (or his/her designate) to let them know of my inability to attend, and the reason why. As soon as possible after the meeting, it is my responsibility to get any relevant information, notes, paperwork, etcetera, as needed to fulfill my obligations as a member of the group.

Financially, I am responsible for 10% of the production's expenses, which will be approximately \$250. I understand that this figure may vary somewhat, and I agree to pay the proper proportion when the actual production budget has been established.

The group jointly owns the copyright on the finished production. Each member of this group owns 25% of the intellectual property.

I have read and understood the above contract and agree to abide by the rules and guidelines set forth within it.

Print Name *Sabrina Kauk*

Signature *Sabrina Kauk*

Dated at Toronto, this 10 day of April, 2020.

