



travel day.

BY JIM MAKICHUK

PROPERTY OF BADLAND COMPANY
DIRECTOR SHIRLEY PETCHPRAPA PRODUCER JIM MAKICHUK
818 995-4742 badland@dslextreme.com



Travel Day

Proposal for a Feature Film

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TRAVEL DAY - Project Summary

The intent is to produce and distribute a character-driven comedy/drama **feature film** tentatively entitled **TRAVEL DAY**, for television and film markets worldwide for a budget of \$900,000.

The project is written and produced by **Jim Makichuk** and directed by Shirley Petchprapa, and with a cast that has the interest of world-acclaimed four-time Academy Award Nominee **Liv Ullman** and Academy Award nominee **Sally Kirkland**. There is a strong possibility of another as-yet unnamed actress of Academy Award status expressing interest. The producer will also bring in several exceptional and well-known actors in cameo roles, whose interest in the material will bring an added quality to a film of this budget. After major festival exposure, which will enhance the project further, a limited theatrical release is anticipated, followed by ancillary markets including but not restricted to both US and International television and theatrical markets, internet subscribers, pay-for-view and DVD sales.

The producer and director believe they have a project that will fit very comfortably into the international film festival and art-house theater circuit, all of which will ensure further ancillary markets. Similar films such as the recent *WENDY AND LUCY*, *AWAY FROM HER*, *FROZEN RIVER*, *LITTLE MISS SUNSHINE*, *SWEET LAND* and older independent films like *TRIP TO BOUNTIFUL*, *INTERVIEW*, *STRAIGHT STORY*. These and many others have established a profitable market for character-driven stories. In addition, **TRAVEL DAY** places itself firmly into the “*movies about movies*” genre, a niche market populated by such award-winners and financial successes as *THE PLAYER*, as well as arthouse successes like *SWIMMING WITH SHARKS*, *LIVING IN OBLIVION* and others.

The audience for character-driven stories like *TRAVEL DAY* has steadily increased over the years and lower budgeted films like these now are regarded as showcases for major actors who feel the need to do stories about the human condition. It is not uncommon for smaller independent films like this to receive film awards and nominations ranging from major international festivals as well as major American festivals and award presentations.

The producers believe that the key to a successful film of this genre is to make it for a realistic amount that has the best potential for revenue and profits. With new digital cameras and editing systems, films of this budget can equal studio pictures in their quality and appeal.

TRAVEL DAY – Story Synopsis

“Travel Day” - that day which is required to transport the performer to the location of a film production is considered a travel day.

Inspired by a true story, TRAVEL DAY revolves around four individuals thrown together into an unlikely circumstance wherein what was supposed to be a routine road trip turns out to be anything but that, resulting in a twenty-four hour adventure that they’ll never forget.

It begins with **Katherine**, a fading foreign movie star of the 70’s, stepping off a jetliner into a winter-landscaped city. She’s greeted by two men, one, **Paul**, is a struggling actor usually accustomed to playing very minor roles in runaway Hollywood movies, and who grew up with fantasies about Katherine. The other man is **Tom**, a teamster driver who doesn’t really care about movie stars or *artistes*. His job is simple; get them to the remote location with a minimum of hassles in eight hours.

They set out into rural and increasingly isolated foothills that lead into foreboding mountains, Katherine with her wine bottle gift tucked under her arm and Paul, overwhelmed at his co-passenger’s presence. Katherine, unfamiliar to North American wilderness, is awed and more than a little apprehensive about this journey and keeps aloof from the two men. In her mind, anything can happen in the wilderness where wild wolves and grizzly bears lurk at every corner waiting for victims and she keeps the wine to herself.

Then – **Ashley** appears. Cynical for her 15 years and hitchhiking in the middle of nowhere. Tom picks her up despite Katherine’s fears of serial killers and rabid wild animals – he knows you can’t leave a girl, anyone, out here alone in winter. Conflict immediately rises in the passenger van as the four strangers attempt to deal with each other. A truck stop café provides rural characters and revelations for all the characters and they continue into the heart of the mountains where a truckstop and bar reveals Ashley’s real plan and an emotional confrontation for both women, not to mention a basketball-playing chicken.

But the final fates of our characters comes in a snowstorm that forces them to take shelter in an old mountain church where each of their pasts comes into play to help them confront their own conflicts.

TRAVEL DAY – The Cast

At this time, the production has been extremely fortunate in obtaining the interest of Academy-Award Nominees **Liv Ullman** and **Sally Kirkland** to play the lead role of KATHERINE. *At this point, we will not get a Letter of Interest (LOI) until such time that the full budget is in place and we can make an offer to the management of either actress.*

Sally Kirkland's portrayal of the leading character in ANNA led to a Golden Globe award and an Academy Award nomination. With well over 80 feature films to her credit and working with actors like Jim Carrey, Kevin Costner, Harvey Keitel, Leonard Nimoy, Keith Carradine and director Oliver Stone, Sally continues to make her mark on Hollywood.

Ms. Ullman is best known for her several award-winning performances for acclaimed Swedish film Director Ingmar Bergman. She has been nominated for Academy Awards four times and has won numerous other awards including Golden Globes, LA Film Critics, National Society of Film Critics, New York Film Critics, Venice Film Festival and many others. Ms. Ullman is regarded as one of her generation's greatest actors. Ms. Ullman's English-language films include Lost Horizon, Zandy's Bride, A Bridge Too Far, 40 Carats and Mindwalk.

The part of KATHERINE has not been cast for reasons noted above. Casting will occur in late summer, and we believe the role of KATHERINE can be a great part for women past the age of 50 who rarely find a lead part as good as this one. The list of leading women in their late 50's and early 60's promises great potential in casting should certain actresses be available. For details of Sally Kirkland and Liv Ullmann see **Appendix "B"**.

SCREEN ACTORS GUILD (SAG)

Travel Day will fit into SAG's Low Budget Agreement with the following considerations aimed at enabling low budget films to be made at rates and concessions not given to higher budgeted films:

- Total budget of less than \$2,500,000
- Day rate of \$504
- Weekly rate of \$1752
- No consecutive employment (except on overnight location)
- Six day work week with no premium
- Reduced overtime rate
- Reduced number of Background Performers covered

TRAVEL DAY – Writer & Producer & Director

WRITER & PRODUCER

Jim Makichuk has written TRAVEL DAY and will also produce the film. He began his career in the Detroit area working as newswriter, soundman and film cameraman. He began a film company, ROCKY MOUNTAIN FILMS, with acclaimed director Phillip Borsos. They produced two short films, CADILLAC and COOPERAGE which won a Genie for Best Short in 1976 as well as finishing as a finalist in the 1976 Academy Awards.

After several years of working in television commercials and documentaries Jim formed Badland Pictures and in 1980 wrote, produced and directed GHOSTKEEPER, a 35mm suspense thriller distributed by New World Pictures. Since then, Jim has written 16 produced feature length films and 30 hours of episodic television as well as producing and/or co-producing duties.

He currently has two projects in development, including EMPEROR OF MARS which he wrote and will direct for Nomadic Entertainment, and GHOSTS OF ODESSA, to be directed by David Winning for Groundstar Entertainment. For detailed credits see **Appendix “D”**.

DIRECTOR

Shirley Petchprapa was born and raised in New York City, her first foray into film was in her teens with a Hi8 camera after seeing her father shoot and splice 8mm film for the family. She majored in Art in college but her fascination with the medium never dissipated even through a successful ten-year career as an award winning Graphic Designer/Art Director (MTV, The FADER Magazine, Russell Simmons’ ONEWORLD Magazine) and Photographer (Jay Z, Ice Cube, Nas) after which she decided to pursue filmmaking exclusively.

She began by editing a full-length feature documentary (LA BRUJA), which screened at several New York Film Festivals. Later she produced, shot and edited several documentary pieces one of which won the IFP/Current TV Award and was screened at the IFP Film Festival in New York. She proceeded to direct, co-produce, co-write, edit and sound design ASYLUM, a TV pilot starring Craig ‘muMs’ Grant (HBO’s Oz) which was subsequently walked into the Sci-Fi Channel by Tom Fontana (creator of HBO’s Oz) in early 2007.

Often directing, shooting and editing her own material she has worked with the likes of Andre Royo (HBO’s The Wire), Seal, and The Bullitts crafting visual stories in the form of short narratives, webisodes, experimental pieces and music videos. Currently residing in Los Angeles, Shirley is involved in several feature projects. For more details see **Appendix “C”**. Her reel is available online at www.issara.net/reel.html .

TRAVEL DAY - The Company

The Limited Liability Company (LLC) to be named Travel Day Films will be formed at that time when the production is ready to begin and limited partners/investors have had evidence of financing structure, distribution interest, finalized budget, crew list, cast list and letters of commitment and all other aspects of the production are assured. No investments will occur before this time, unless through third parties for any necessary costs associated with the development process of motion pictures.

TRUSTEE & ATTORNEY

At the appropriate time, a mutually agreed-on TRUSTEE will be appointed for the production of the film. The trustee would make available the funds for production as well as administer the returns, recoupments, deferrals and profit sharing. At this time the producer has obtained the services of an entertainment attorney in Los Angeles.

Advantages of an LLC include:

- The LLC combines the tax benefits of a partnership with the limited liability benefits provided by a corporation.
- LLC's are generally more flexible with regard to certain issues than either S corporations or limited partnerships.
- The LLC can be operated in a fairly democratic and informal manner like a general partnership without the burdens of the more formal corporate maintenance.

SCHEDULE OVERVIEW

Upon receiving total funding of \$900,000 the commencement of production shall be as follows:

- Set up and facilitate LLC and production company accounts and payroll.
- Begin hiring of cast and crew, camera rentals, production and post-production facilities.
- Initiate pre-production, including location scouting, set design where needed and studio arrangements.
- Begin production 20 days.
- Begin festival marketing and advertising.
- Complete production & pickup shots
- Begin post production including editing, sound and final mix to completed film of approximately 90 minutes.
- Enter film festivals and begin distributor talks within US/Canada and acquire foreign sales agent(s) as required.

For a more detailed schedule see **Appendix "F"**.

TRAVEL DAY – Investor Participation & Recoupment

Ownership & Revenues

The title and all rights will be owned by the producing company. A mutually agreeable Trustee, assigned at the time of formation of the LLC will hold all revenues until such time that they are required to be distributed. Revenues will be returned in the following order as follows:

- Cash equity investors to a total of 125% of their investment.
- SAG and/or WGA payments/deferments as required by low-budget deals.
- Deferred equity investors (including cast & crew).
- Goods & Services investors.

Following that, all revenues will be shared, in perpetuity, as follows:

- 60% to Cash Investors
- 40% to production company & deferred equity investors, Goods & Services investors and Other investors
-

Formulas for the above investors will be finalized prior to financing of the film by all parties and will reflect a fair and honest division of revenues for both monies invested and deferments and goods and services.

TRAVEL DAY is anticipated to be completed by February 2010, and then be made available for film festivals and markets, which include Sundance, American Film Market and Cannes, all occurring within the first few months of the year. There are also numerous other festivals, all of which will assist in sales.

TRAVEL DAY – Sales Projections

While not intended to indicate actual or expected earnings of TRAVEL DAY, similarly-budgeted character-driven independent films could consider the following revenues, which could reasonably be expected on a film of this type. Since art-house films are affected by festival awards and word-of-mouth the following figures represent a typical film with good reviews and festival exposure. For more details see: **Appendix “A”**.

These totals are conservative and reflect average-to-high receipts for films of this budget and theme. Some films do astronomical business, such as Little Miss Sunshine, and as such is not included in the following figures as few small independent movies earn that much. **Figures represent a 3-year projection only.* Company will enter into further future negotiations with distributors in perpetuity. A name star also affects the distribution and revenues and the producers will have a known Academy-nominated Actress as the lead.

	LOW	MEDIUM	HIGH
North America (excl. Mexico)			
US Theatrical	350,000	750,000	\$1,000,000
US Video/DVD	100,000	200,000	375,000
US Television	100,000	350,000	450,000
US Pay-per-view	75,000	250,000	300,000
Canada Theatrical	250,000	550,000	750,000
Canada Television	125,000	250,000	450,000
Canada Video/DVD	75,000	150,000	350,000
Canada Pay-per-view	75,000	150,000	250,000
*Foreign: (incl. theatrical/TV/Video)			
Europe	175,000	275,000	500,000
Asia/Pacific Rim	50,000	150,000	200,000
Latin America	50,000	100,000	200,000
Eastern Europe	35,000	50,000	100,000
Other (China, India, Israel, Middle East, Pakistan, S. Africa, Turkey)	25,000	75,000	150,000
Totals	1,485,000	3,300,000	5,075,000

**Foreign rates as reflected in Hollywood Reporter’s annual “Going rate” price guide. For individual grosses see Appendix “C”. Above figures represent gross revenues. Considering an average distributor income of 35% on all revenues, plus 50% exhibitor percentage charged against theatrical distribution only, the following figures are possible;*

Theatrical US/Canada less 50%	300,000	650,000	875,000
All US/Canada TV/DVD less 35%	550,000	877,500	1,413,750
Foreign Sales less 35%	217,000	422,500	747,500
Net First Revenues to Investors	1,067,500	1,950,000	2,162,125

Travel Day – Marketing & Distribution.

Marketing of Travel Day will begin 30 days before the filming commences. Press releases and biographies of above the line creative talent will be forwarded to distributors, networks, cable companies and new media.

Distribution presents a unique conundrum; obtaining a distributor before the film is finished can and usually does mean a lower monetary offer benefiting the distributor and not always guaranteed distribution. Waiting till the film is completed is a risk as well as the film could mean a higher distribution fee, especially after some festival awards but again no guarantee of distribution. We are discussing distribution with several distributors at this time but have not received an acceptable offer at this stage.

Once a final cut of the film is completed, applications will be completed to the top 10 festivals, which will include the prestigious Sundance Festival, followed by others including Slamdance, American Film Market, Cannes, Venice and other festivals that specialize in art-house films. At the same time, preliminary inquiries to US distributors will be carried out, while waiting for entry to film festivals. These include arthouse-driven companies like Paramount Classics, IFC Films, Showtime, Lions Gate, Warner Independent, Think Film and newly formed DF Indie Studios of NYC, specializing in low budget features.

THEATRICAL RELEASES are the first preferred source of revenue and, while they often do not recoup total production costs, will enhance the subsequent video and TV distribution deals. In the event a theatrical deal is not offered, then the producers will consider a self-promoted minimum 2-week theatrical window negotiated with arthouse theater operators to assist in increasing the sales price of a film.

The two most popular methods of distribution are either a pick-up by a major studio or a sales agent who will represent the feature film to all world markets or a combination of both. Many such deals are concluded at film festivals for this type of art-house feature film.

VIDEO SALES often equal or surpass theatrical revenues. Typically video sales are projected at 3 times the film's theatrical rentals, less distributor/exhibitor percentages. A relatively new market, Pay-on-Demand/Pay-per-view is now becoming a lucrative market for independent films and already has rivaled DVD sales.

TELEVISION SALES would be pay-TV (HBO, Showtime, etc), followed by network TV, followed by cable TV. A pay-TV deal would be sought in conjunction with theatrical and video rights. Unlike most products, a film's shelf life continues in perpetuity and, after the initial licensing of 1-5 years, may be sold and resold almost indefinitely.

Travel Day – The Budget

The budget of TRAVEL DAY is approximately \$900,000 and given the saleable elements of its cast and proven experience of the cast, writer/producer, director and experienced crew, it represents an impressive value for the dollar. The budget also requires concessions of any unions and/or guilds to accommodate the production in order to make this film.

The current budget is based on the Screen Actor’s Guild Low Budget Agreement which allows for reduced rates for SAG actors during the production and thus enables the producers to obtain experienced actors at a favorable lower rate.

The writer will also use the Writer’s Guild of America (WGA) Low budget film contract which offers a lower rate for the screenplay.

The remaining non-union crew will be paid rates on a level that is standard for a budget of this size.

For a detailed budget topsheet, see **Appendix “E”**.

Travel Day – Schedule & Locations

Preproduction begins November 2009 for 3 weeks and includes final casting and crew arrangements, equipment rentals, office space as required, legalities, and locations.

Principal photography begins December, 2009 for 20 days at 5-day weeks. One week will be on location in mountain areas with snow. Three weeks will film in interior studio sets in Los Angeles to avoid greater costs of location shooting.

Post-production will begin November 21 for approximately 8 weeks with the intention of having a completed cut for Sundance Film Festival application in early 2010 as well as other festivals and markets.

Second-unit travel shots and pickup shots will be done by Director and DP following principal photography.

For a more detailed schedule see **Appendix “F”**.

Travel Day - Conclusion

“The good news is today everybody can make a film, the bad news is today everybody can make a film” – anonymous.

This often-repeated quote relates directly to low budget independent films, primarily but not restricted to those features shot on consumer video cameras and edited at home. What was once something done only by experienced and talented moviemakers has now been invaded by amateurs in much the same way the music industry has (take William Hung for example). This year alone, the major festivals have received over 2000 completed feature films.

However, most of those 2000-plus films will never see an audience larger than the filmmaker’s family and friends and it has to do with two facts.

Not everybody has a good story and not everybody can make a good movie.

Good storytellers are most often born, not created. Everybody can make a film today, but the overwhelming majority are just not very good and will not find distribution.

We believe that our production represents acknowledged talent and experience with feature film track records as well as a sensitivity to the market and the story we want to tell. It is our goal to create, at the very minimum, a feature-length film of industry standard in writing, performance and directing and with audience appeal for our specific market. At its best, it will be a touching and warm-hearted story of individuals who, through learning more about each other, find new hope in their own lives.

All of the major components in TRAVEL DAY, actors, writer, producer and director, Director of Photography, Editor and others, have already succeeded, over the course of their individual careers and life experience, at creating stories that reflect everything that TRAVEL DAY will encompass.

Appendix "A"

Independent Film Grosses (theatrical)

Each film reflects a theme or premise reflected in Travel Day including;

- Diverse age in lead cast
- Road trip.
- Movie location setting.
- Most have similar production budgets below \$1 million.
- Combination of drama and character-driven comedic moments.
- Lead cast reflects known actor(s) as well as unknowns.
- Rural and small town settings.

All grosses are theatrical only, except Little Miss Sunshine and come from <http://www.the-numbers.com/>

Away From Her

Total US Gross \$4,548,331
Released May 4, 2007 (exclusive)
September 11, 2007 (DVD Sale)

Worldwide Gross \$100,523,181
US DVD Sales: \$55,489,304
Released July 26, 2006 (limited)

Wendy and Lucy

Total US Gross \$856,942
Worldwide Gross \$955,830
Released December 10, 2008 (exclusive)
May 5, 2009 (DVD Sale)

Sweet Land

Total US Gross \$1,706,325
Released October 13, 2006 (limited)
July 10, 2007 (DVD Sale)

The Trip to Bountiful

Total US Gross \$7,466,662
Released December 20, 1985

The Straight Story

Total US Gross \$6,197,866
Released October 15, 1999 (limited)

Pieces of April

Budget \$300K (estimated)
Gross: \$2.36 mil
Released August 25, 2006 (limited)

Living in Oblivion

Total US Gross \$1,111,790
Released July 14, 1995 (limited)

Frozen River

Total US Gross \$2,503,902
Released August 1, 2008 (exclusive)
February 10, 2009 (DVD Sale)

Venus

Total US Gross \$3,347,411
Worldwide Gross \$4,022,411
Released December 21, 2006 (exclusive)

Interview

Total US Gross \$416,417
Released July 13, 2007 (limited)
December 11, 2007 (DVD Sale)

Once

Total US Gross \$9,445,857
Worldwide Gross \$18,997,174
December 18, 2007 (DVD Sale)

Little Miss Sunshine

Total US Gross \$59,891,098

State and Main

Total US Gross \$6,920,692
International Gross \$2,261,808
Released December 22, 2000

Addendix "B"

Potential Actresses

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Videos ([see all 6](#))



Overview

Date of Birth: [16 December 1938, Tokyo, Japan](#) [more](#)

Contact: View [agent](#) and [manager](#) contact info on [IMDbPro](#).

Mini Biography: Liv Ullmann's father was a Norwegian engineer who used to work abroad... [more](#)

Trivia: Grew up in and went to school in Trondheim, Norway. [more](#)

STARmeter: **Down 8%** in popularity this week. See [rank & trends](#) on [IMDbPro](#).

Awards: Nominated for 2 Oscars. Another 40 wins & 12 nominations [more](#)

NewsDesk: [Transformers: Are the critics right or totally out of touch?](#)
(From [The Geek Files](#). 30 June 2009, 8:03 AM, PDT)
['Extraordinary' Natasha Richardson was beloved Broadway star](#)
(From [Gold Derby](#). 19 March 2009, 11:53 AM, PDT)

Filmography

Jump to filmography as: [Actress](#), [Director](#), [Writer](#), [Soundtrack](#), [Thanks](#), [Self](#), [Archive Footage](#)

Actress:

- 2000s
 - 1. [I et speil i en g te](#) (2008) Grandmother
... aka I et speil i en g de (Denmark)
... aka Through a Glass, Darkly (International: English title)
- 1990s
 - 2. [The Danish Poet](#) (2006) (voice) Narrator
... aka Den danske dikteren (Norway)
- 1980s
 - 3. [Saraband](#) (2003) (TV) [Marianne](#)
... aka Saraband (Finland)
... aka Sarabanda (Italy)
... aka Sarabande (Germany)
- 1970s
 - 4. [Zorn](#) (1994) (TV) Emma Zorn
- 1960s
 - 5. [Dr mspel](#) (1994) Ticket Seller
... aka Dr mspel (Sweden)
... aka Dreamplay
- 1950s
 - 6. [The Long Shadow](#) (1992) Katherine
... aka A t kz l  apa (Hungary)
 - 7. [Oxen](#) (1991) Mrs. Gustafsson
... aka The Ox
 - 8. [Sadako and the Thousand Paper Cranes](#) (1991) (voice) Narrator
 - 9. [Mindwalk](#) (1990) Sonia Hoffman
- 1940s
 - 10. [The Rosegarden](#) (1989) Gabriele
... aka Der Rosengarten
- 1930s
 - 11. [La amiga](#) (1988) Maria
... aka Die Freundin (West Germany)
... aka La amiga - Die Freundin (West Germany)
... aka The Girlfriend (USA)
 - 12. ["Gli indifferenti"](#) (1988) TV mini-series Maria Grazia
... aka "A Time of Indifference" (International: English title)
 - 13. [Gaby: A True Story](#) (1987) Sari
 - 14. [Mosca addio](#) (1987) Ida Nudel
... aka Farewell Moscow (International: English title)



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15. [Sperjamo che sia femmina](#) (1986) Elena
... aka Let's Hope It's a Girl
... aka Pourvu que ce soit une fille (France)
16. [King Kongs Faust](#) (1985) (uncredited) Berlin Film Fest Footage
... aka King Kong's Fist
17. [The Bay Boy](#) (1984) Mrs. Campbell
... aka Un printemps sous la neige (Canada: French title) (France)
... aka Bad Company (USA: video box title)
18. [The Wild Duck](#) (1984) Gina
19. [La diagonale du fou](#) (1984) Marina Fromm
... aka Dangerous Moves (USA)
20. [Jacobo Timerman: Prisoner Without a Name, Cell Without a Number](#) (1983) (TV) Mrs. Jacobo Timerman
... aka Prisoner Without a Name, Cell Without a Number
21. ["Jenny"](#) (1982) TV mini-series Jenny Winge
22. [Richard's Things](#) (1980) Kate Morris
23. [Fruen fra havet](#) (1979) (TV)
24. [Players](#) (1979) (uncredited)
25. [Höstsonaten](#) (1978) Eva
... aka Autumn Sonata (USA)
... aka Herbstsonate (West Germany)
... aka Sonate d'automne (France)
26. [The Serpent's Egg](#) (1977) Manuela Rosenberg
... aka Das Schlangenei (West Germany)
27. [A Bridge Too Far](#) (1977) Kate Ter Horst
28. [Ansikte mot ansikte](#) (1976) Dr. Jenny Isaksson
... aka Face to Face (USA)
29. [Leonor](#) (1975) Leonor
... aka Léonor (France)
... aka Mistress of the Devil (USA: TV title)
30. [Trollflöten](#) (1975) (TV) (uncredited) Woman in Audience
... aka The Magic Flute (Europe: English title) (USA)
31. [The Abdication](#) (1974) Queen Kristina
32. [Zandy's Bride](#) (1974) Hannah Lund
... aka For Better, for Worse (USA: TV title)
33. [40 Carats](#) (1973) Ann Stanley
34. [Scener ur ett äktenskap](#) (1973) [Marianne](#)
... aka Scenes from a Marriage (USA)
35. [Lost Horizon](#) (1973) Catherine
36. [Viskningar och rop](#) (1972) Maria (and her mother)
... aka Cries and Whispers (USA)
37. [Pope Joan](#) (1972) Pope Joan
... aka She Who Would Be Pope (UK: restored version)
... aka The Devil's Imposter (USA: recut version)
38. [Nybyggarna](#) (1972) [Kristina](#)
... aka The New Land
... aka Unto a Good Land (International: English title: informal title)
39. [Utvandraman](#) (1971) [Kristina](#)
... aka The Emigrants (USA)
40. [The Night Visitor](#) (1971) Ester Jenks
... aka Lunatic (USA: reissue title)
... aka Papegojan (Sweden)
... aka Salem Come to Supper
41. [De la part des copains](#) (1970) Fabienne Martin - Joe's wife
... aka Cold Sweat (UK) (USA)
... aka De vrienden laten groeten (Belgium: Flemish title)
... aka From the Boys (International: English title: informal literal title)
... aka L'uomo dalle due ombre (Italy)
42. [En passion](#) (1969) [Anna Fromm](#)
... aka A Passion (UK)
... aka The Passion of Anna (USA)
43. [An-Magritt](#) (1969) An-Magritt
44. [Skammen](#) (1968) Eva Rosenberg
... aka Shame (USA)
45. [Vargtimmen](#) (1968) Alma Borg
... aka Hour of the Wolf (USA)
46. [Cocktail party](#) (1967) (TV)
47. [Persona](#) (1966) [Elisabeth Vogler, The Actress](#)
48. [Smeltedigelen](#) (1965) (TV)
... aka The Crucible (International: English title: literal title)
49. [De kalte ham Skarven](#) (1965) Ragna
50. [Kort är sommaren](#) (1962) [Eva](#)
... aka Pan
... aka Short Is the Summer
51. [Tonny](#) (1962) Kari
... aka Tonny on the Wrong Road

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Videos [\(see all 27\)](#)



Overview

Date of Birth: [31 October 1941](#), [New York City, New York, USA](#) [more](#)

Contact: View [agent](#), [manager](#), [publicist](#) and [legal](#) contact info on [IMDbPro](#).

Mini Biography: Feisty, hard-working, famously liberal, with the trademark peroxide blonde hair... [more](#)

Trivia: Daughter and namesake of fashion editor Sally Kirkland. Her mother was... [more](#)

STARmeter: **Up 9%** in popularity this week. See [rank & trends](#) on [IMDbPro](#).

Awards: Nominated for Oscar. Another 5 wins & 2 nominations [more](#)

NewsDesk: [DVD Review: Take a Bite Out of 'The Hunger: The Complete First Season'](#)

(From [HollywoodChicago.com](#). 22 June 2009, 5:00 AM, PDT)

[E1 Bringing Elsewhere and Hunger Home in June](#)

(From [Dread Central](#). 30 April 2009, 2:47 PM, PDT)

US TV Schedule: [Fri, July 3 4:30 AM TVLAND Three's Company Jack Looks for a Job #2.2](#) [more](#)

Filmography

Jump to filmography as: [Actress](#), [Producer](#), [Miscellaneous Crew](#), [Director](#), [Casting Director](#), [Writer](#), [Thanks](#), [Self](#), [Archive Footage](#)

Actress:

[In Production](#)

[2000s](#)

[1990s](#)

[1980s](#)

[1970s](#)

[1960s](#)

- [Untitled Paul Cruz Pilot](#) (2009) (TV) (*post-production*) Sally Kirkland
- [Devil's Land](#) (2009) (*post-production*) Sarah Murphy
- [Under the Knife](#) (2009) (*completed*) Pat Mazur
- [Fast Track](#) (2009) (*completed*) Mediator
- [Redemption](#) (2009/I) Mrs. Allport
- ["Head Case"](#) Dr. Goode's Mother (3 episodes, 2007-2009)
 - [Tying the Not](#) (2009) TV episode
 - [Parental Guidance Suggested](#) (2008) TV episode Dr. Goode's Mother
 - [Ladies Night](#) (2007) TV episode Dr. Goode's Mother
- [Oak Hill](#) (2008) Elizabeth St. James
- [The Ear of the Beholder](#) (2008) Marlana
- [Richard III](#) (2008) Queen Margaret
- [Bald](#) (2008) Elise
- [Spiritual Warriors](#) (2007) Realtor
- [Big Stan](#) (2007) Madame Foreman
- [Resurrection Mary](#) (2007) Lois
- [Blind Spot](#) (2007) Penelope Denmore
- [Factory Girl](#) (2006) (uncredited) Grandma Sedgwick

advertisement

Ads by pulse360

Los Angeles Jobs: Make...

(17) \$39/hr part-time jobs open.
Requirements: Just a computer.
NetNews-Dail...

Los Angeles Residents: Make...

\$63/hr part-time jobs open.
Requirements: Just a computer.
Daily-Job-Ne...

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16. [Coffee Date](#) (2006) Mrs. Muller
17. [Off the Black](#) (2006) Marianne Reynolds
18. [Fingerprints](#) (2006) Mary
19. [A-List](#) (2006) Olga
20. [Hollywood Dreams](#) (2006) Minster at Wedding
21. [Chandler Hall](#) (2005) Sally
22. ["Wanted"](#) Sheila Beckwith (1 episode, 2005)
 - [The Promise of Darkness](#) (2005) TV episode Sheila Beckwith
23. [What's Up, Scarlet?](#) (2005) Ruth Zabinski
24. [Encore](#) (2005) Iris
25. [Adam & Steve](#) (2005) Mary
26. [Neo Ned](#) (2005) Shelly
27. [Bloodlines](#) (2004) Joyce
28. [An Eye for an Eye](#) (2004) Rachel
29. [Mango Kiss](#) (2004) Emilia
 - ... aka Mango Me
30. [Bruce Almighty](#) (2003) Anita
31. [Boxer Shorts](#) (2002) (V) Raissa (segment "Audit")
32. [Another Pretty Face](#) (2002) (TV) [Sylvie Tucker](#)
33. [Wish You Were Dead](#) (2002) Penelope Wilson
34. [Night of the Wolf](#) (2002) (TV) Rose Handy
35. [The Rose Technique](#) (2002) Helen
 - ... aka Deranged (USA: video title)
36. [Mothers and Daughters](#) (2002) Nana
 - ... aka The Chocolate Fairy (USA)
37. [A Month of Sundays](#) (2001) Katherine St. Croix
38. ["Resurrection Blvd."](#) Mrs. De La Vega (1 episode, 2001)
 - [El Que Necesita](#) (2001) TV episode Mrs. De La Vega
39. [Out of the Black](#) (2001) Elizabeth Malby
 - ... aka Buried Lies (USA: video title)
40. ["Strong Medicine"](#) Stella Riggs, Peter's Mother (1 episode, 2001)
 - [Donors](#) (2001) TV episode Stella Riggs, Peter's Mother
41. [Audit](#) (2001) Raissa
42. [Thank You, Good Night](#) (2001) Doreen
43. [Another Woman's Husband](#) (2000) (TV) Roxie
44. [The Boys Behind the Desk](#) (2000)
45. ["Felicity"](#) Professor Annie Sherman (4 episodes, 1999)
 - [Portraits](#) (1999) TV episode Professor Annie Sherman
 - [Family Affairs](#) (1999) TV episode Professor Annie Sherman
 - [Crash](#) (1999) TV episode Professor Annie Sherman
 - [Ancient History](#) (1999) TV episode Professor Annie Sherman
46. [Twinkle Toes](#) (1999)
47. ["Days of Our Lives"](#) Tracey / ... (3 episodes, 1999)
 - ... aka "Cruise of Deception: Days of Our Lives" (USA: summer title)
 - ... aka "DOOL" (USA: informal short title)
 - ... aka "Days" (USA: short title)
 - [Episode #1.8558](#) (1999) TV episode Tracey
 - [Episode #1.8557](#) (1999) TV episode Tracy Simpson
 - [Episode #1.8548](#) (1999) TV episode Tracey
48. [Edtv](#) (1999) [Jeanette](#)
 - ... aka Ed TV (USA: poster title)
49. [Starry Night](#) (1999) Detective Brook Murphy
50. ["Wasteland"](#) Dawnie's Mother (1 episode, 1999)
 - [Best Laid Plans](#) (1999) TV episode Dawnie's Mother
51. [Wilbur Falls](#) (1998) Roberta Devereaux
 - ... aka Dead Silence (USA: video title)
52. [Brave New World](#) (1998) (TV) Linda
53. [Paranoia](#) (1998) Dr. Kurtzwell
54. [The Island](#) (1998) [Marilyn Monroe](#)
 - ... aka Norma Jean, Jack and Me
55. [Little Ghost](#) (1997) Mother Ghost
56. [The Westing Game](#) (1997) (TV) Sydelle Pulaski
 - ... aka Get a Clue (USA: video title)
57. [Excess Baggage](#) (1997) Louise
58. ["The Hunger"](#) Mrs. Garington (1 episode, 1997)
 - [Bridal Suite](#) (1997) TV episode Mrs. Garington
59. ["Women: Stories of Passion"](#) Annie (1 episode, 1997)
 - [Motel Magic](#) (1997) TV episode Annie
60. ["The Nanny"](#) Tattoo Lady (1 episode, 1996)

Appendix “C”

Director’s Vision

By Shirley Petchprapa

Many times when I get to the end of a script I have immediate verbal reactions to the story and it’s characters. This indicates to me that the film never left the left side, the analytical side of my brain. When I finished reading Travel Day I remember feeling that it was a wonderful story. There were no cerebral analyses or rationalizations, it was just a great story told with subtle sensibilities and real characters. As a director I intend to reach the senses before intellect, right brain before left, because for me, these are what films and art serve to impress.

I have always been a visual person. I began drawing before I could walk and live with a sense of creating and observing aesthetic melodies everyday of my life. For me, much can be told through a juxtaposition of images without a drop of dialogue. Travel Day is set in a rich landscape of visual metaphor. From the winter season to the changing altitudes, these elements all lend themselves to a texturing of low contrasts and monochromatic hues that tell the story of change, discovery and isolation in their images alone. These characters come together on the empty roads, the prairie vastness, the lonely truck stops with its wayward patrons and the camaraderie of a shared open road.

The characters in this film represent not only several generations in age but also lifestyles, nationalities and culture. Bringing them together in this way gives us a chance to see how people’s perceptions and understandings can be very distant from the truth. Their meeting becomes a wonderful opportunity to humanize those things that they don’t comprehend as well as gaining access to things and people they would not ordinarily have. All four of the characters will face themselves in a way they have never done or have avoided doing up to this point. It is their perennial, often subconscious, need to move from point A to B, literally and figuratively, as seen through the coming together of these four people who would never have crossed paths in a world were difference can offer some of the most profound realizations.

Making a feature film is a discipline in all ways both creatively and technically. From maintaining a look, sustaining a mood, bringing the audience into a story and having them invest to understanding light, image and camera.

On shooting this film, there are several principles that I try to always apply. There is no such thing as arbitrary framing. Each angle communicates what I as a filmmaker want the audience to see. As each character’s boundaries open and close, it will be reflected in framing, lens selection and selective focus. I use focus and framing very carefully to craft a character’s frame of mind, isolation, the feeling of public domain and all of the nuances in between. This is also used in capturing their surroundings, as the setting of the story is always a character in the film.

I am very meticulous in selecting my frames. Excessive coverage is no substitute for knowing what you need visually to tell a story.

I like to think of where they are traveling as representative rather than specific. This highway could be any highway. That truck stop could be any truck stop. What is most important are their characteristics, which make production design a key player in the creating of these images. Every setting the characters occupy will impact their psychology in some way. Even the quality of the air they breathe will change a character's experience.

*Editing and pacing of the film are essential considerations for translating the space that each of these characters inhabit. When I shoot, I often have the editing in mind having edited all of my works prior to this. For these characters, their time away from the major action is just as important as the time they spend interacting with the other characters. These moments give us an intimacy with them; alone time, something I often think is missing in character-driven stories such as *Travel Day*.*

We will be photographing on 35mm film in order to draw out all of the aesthetic nuances that film is so adept at doing. Technically, people like to say that film is capable of maintaining the details in the shadows where digital falls flat. To make another metaphoric comparison, this is how I would like to tell this story; bringing focus to things in the shadows, looking into people's shadows, seeing into the shadows of background action et al.

On acting, the performances of the actors will meld into the flow of imagery quite lyrically. The idea is to never feel a misplaced line or movement, as you should never hear a misplaced note in a sonata. Nothing superfluous or deficient is my ideology when it comes to making a film. Less is always more.

I like to think that as someone who enjoys being sensitive to the lives, experiences and pathologies of others gives me a nice vantage point in which to tell this story.

As suspected, this was an arduous exercise in delineating the sensibilities I would like to bring to this film. I hope I have in the very least communicated to you the importance I place in feeling a film.

Thank you,

Shirley Petchprapa

SHIRLEY PETCHPRAPA

917 482 4332 / shirley@issara.net / www.issara.net
Directing Reel can be viewed at: www.issara.net/reel.html

THE CHASE (09) Director/DP/Editor /Sound Design - Music Video ~ IssaraFilms
CATCH (09) Director/DP/Editor - Web Series ~ Indie City Ent.
STAY RUNAWAY (08) Director/DP/Animator/Editor - Music Video ~ IssaraFilms
KXLL KXLL KXLL (08) Director/DP/Editor - Music Video ~ Indie City Ent.
UNDER (08) Director/DP/Editor /Sound Design- Short ~ IssaraFilms
ROLLING (08) Director/DP/Editor - Music Video ~ IssaraFilms
DUMB (08) Director/DP/Editor - Music Video ~ IssaraFilms
THAT I HAVE LIVED (08) Director/DP/Editor - Music Video ~ IssaraFilms
ROLLING (08) Director/DP/Editor - Music Video ~ IssaraFilms

JUST REY (07) Director/Editor - Short~ IssaraFilms
Ft. Rey Reyes ('Les Chevaliers du Ciel')

HELLO (07) Director/Editor - Short~ IssaraFilms
Ft. Rey Reyes ('Les Chevaliers du Ciel')

DEADLY DRAGON SOUND (07) Director/DP/Editor – Short Doc ~ IssaraFilms
PARKOUR NYC (07) Director/DP/Editor – Short Doc ~ IssaraFilms
**Winner IFP/Current TV Award*

SUPREME MORALES Director/DP/Editor – TV Pilot Pitch ~ IssaraFilms
Ft. Andre Roro (HBO's The Wire), 'Lemon' Anderson (Inside Man)

THE SECRET LIVES OF SOCCER MOMS (07) Director/DP/Editor – TV Pilot Pitch ~ IssaraFilms
Ft. Andre Roro (HBO's The Wire)

ASYLUM (06) Director/Co-Writer/Co-Producer/Editor /Sound Design
Ft. Craig 'muMs' Grant (HBO's OZ) - TV Pilot Pitch ~ Asylum Ventures

OTHER PROJECTS (in development 2009)

Untitled Writer/Director/DP/Editor
Character driven story about the final days before a girl confesses to a crime.

Other:
Award-winning Graphic Artist/Art Director in publication and web.
Photographer who has shot some of the biggest names in Hip-Hop.

Appendix "D"

JIM MAKICHUK

(818)995-4742 ~ badland@dslextreme.com

MAIDEN VOYAGE (2004)	Writer – Feature ~ Carlton America
SLIPSTREAM (2004)	Rewrites (Uncredited) – Feature – Promark Ent.
TARGET(2003)	Writer-co-producer Ind. Feature Westfilms/ACI
GENTLE BEN (2002)	Writer – MOW ~ Hallmark Entertainment
ROUGH AIR (2001)	Writer – MOW ~ Carlton America
GREEN MAIL(2001)	Co-Writer – Ind. Feature ~ Promark Entertainment
ROSWELL (99)	Writer - MOW ~ Paramount/Singer/White
PRIMAL FORCE (99)	Rewrites - MOW ~ Paramount/Singer-White
ESCAPE FROM MARS (99)	Rewrites - MOW ~ Paramount//Singer-White
BERMUDA TRIANGLE (99)	Rewrites - MOW ~ Paramount/Singer-White
DREAM HOUSE (98)	Writer - MOW ~ Paramount/Singer/White
RIDDLER'S MOON (98)	Rewrites - MOW ~ Paramount/Alliance
LOST SOULS (98)	Rewrites - MOW ~ Paramount/Alliance
HIGHLANDER	Writer ~ multiple episodes
THE ODYSSEY	Writer ~ 1/2-hr fantasy series (CBC)
DESTINY RIDGE	Writer/Senior Story Editor ~ 1-hr drama series CTV
MOM P.I.	Writer/Senior Story Editor. ~ 1/2-hr series CBC)
LIGHTNING FORCE	Writer/Consultant ~ multiple episodes (Viacom)
BETRAYAL OF SILENCE	Writer ~ Feature drama ~Lifetime Channel
GHOSTKEEPER	Writer-Director ~ Feature ~ Badland Pictures/New World

OTHER PROJECTS (in development 2009)

Emperor of Mars	Writer/Director ~ Coming-of-age period feature/ Nomadic Pictures, shooting summer 2010
Ghosts of Odessa	Writer ~ Suspense-thriller aboard a sunken submarine. Groundstar Entertainment 2010.

Other:

- Television News writer/camera
- Director/Producer of Commercials and Documentary Films
- Writer/Producer/Camera COOPERAGE, Award-winning Best Short Film
- Writer/director video features : THE TOWER and NIAGARA
- Instructor UCLA Extension Screenwriting Class

Addendix "E"

The Budget

Exec Prod: TBA
 Producer: TBA
 Producer: Jim Makichuk
 Writer: Jim Makichuk
 Director: Shirley Petchprapa
 DP: TBA
 PM: TBA
 Budget prepared by Jim Makichuk

Based on 20-day shoot/5-day weeks
 Stock: HD digital
 Location: California
 Prep Start: November 07
 Shoot Start: December 07
 Postprod: 8 weeks

Acct#	Category Title	Page	Total
01.00	STORY RIGHTS/ACQUISITIONS	1	\$47,460
02.00	SCENERIO	1	\$1,750
03.00	DEVELOPMENT COSTS	1	\$1,700
04.00	PRODUCER	1	\$31,246
05.00	DIRECTOR	1	\$35,596
06.00	STARS	1	\$111,925
TOTAL "A"			\$229,677
10.00	CAST	2	\$28,673
11.00	EXTRAS	2	\$7,952
12.00	PRODUCTION STAFF	3	\$43,761
13.00	DESIGN LABOUR	3	\$9,293
14.00	CONSTRUCTION LABOUR	3	\$4,640
15.00	SET DRESSING LABOUR	3	\$6,153
16.00	PROPERTY LABOUR	4	\$11,503
17.00	SPECIAL EFFECTS LABOUR	4	\$3,745
18.00	WRANGLING LABOUR	4	\$4,280
19.00	WARDROBE LABOUR	4	\$11,503
20.00	MAKEUP/HAIR LABOUR	4	\$5,885
22.00	CAMERA LABOUR	4	\$23,596
23.00	ELECTRICAL LABOUR	5	\$8,560
24.00	GRIP LABOUR	5	\$6,420
25.00	PRODUCTION SOUND LABOUR	5	\$10,190
26.00	TRANSPORTATION LABOUR	5	\$3,852
28.00	PROD.OFFICE EXPENSES	5	\$7,150
29.00	STUDIO/BACKLOT EXPENSES	6	\$20,400
30.00	LOCATION OFFICE EXPENSES	6	\$2,500
32.00	UNIT EXPENSES	6	\$13,750
33.00	TRAVEL & LIVING EXPENSES	6	\$22,740
34.00	TRANSPORTATION	7	\$19,100
35.00	CONSTRUCTION MATERIALS	7	\$15,000
36.00	ART SUPPLIES	8	\$2,250
37.00	SET DRESSING	8	\$5,000
38.00	PROPS	8	\$6,700
39.00	SPECIAL EFFECTS	8	\$4,750
40.00	ANIMALS	8	\$2,500
41.00	WARDROBE SUPPLIES	8	\$6,500
42.00	MAKEUP/HAIR SUPPLIES	8	\$2,900
45.00	CAMERA EQUIPMENT	8	\$34,500
46.00	ELECTRICAL EQUIPMENT	9	\$19,000
47.00	GRIP EQUIPMENT	9	\$16,750
48.00	SOUND EQUIPMENT	9	\$2,000
49.00	SECOND UNIT	9	\$8,500
51.00	PRODUCTION LABORATORY	9	\$58,125
TOTAL PRODUCTION "B"			\$460,118

Acct#	Category Title	Page	Total
60.00	EDITORIAL LABOUR	10	\$26,715
61.00	EDITORIAL EQUIPMENT	10	\$16,500
62.00	VIDEO POST PROD.(PICTURE)	10	\$20,000
63.00	VIDEO POST PROD.(SOUND)	11	\$20,500
66.00	MUSIC	11	\$10,000
67.00	TITLES/OPTICALS/STK.FTG.	11	\$7,000
68.00	VERSIONING	11	\$1,500
TOTAL POST PRODUCTION "C"			\$102,215
70.00	UNIT PUBLICITY	11	\$23,175
71.00	GENERAL EXPENSES	11	\$23,250
TOTAL OTHER "D"			\$46,425
	COST OF ISSUE: 0.00% (0 Excluded)		\$0
	COMPLETION BOND: 0.00%		\$0
	CONTINGENCY: 10.00%		\$65,000
	TOTAL ABOVE-THE-LINE		\$229,677
	TOTAL BELOW-THE-LINE		\$608,758
	TOTAL ABOVE & BELOW-THE-LINE		\$838,434
	GRAND TOTAL		\$903,434

Appendix "F" The Schedule

JULY – OCTOBER 2009

- Begin legal paper work incl. contracts/etc.
- Become signatory to WGA/Option Screenplay
- Hire Casting director for all roles
- Prepare final budget.
- Begin key crew inquires of the following:
 - o Director of Photography
 - o Production Manager
 - o Editor
 - o Production Designer
 - o Wardrobe
 - o Sound Design
 - o 1st Assistant Director

NOVEMBER 2009

- Bring on Production Manager
- Funding transfers as required
- Director of Photography begins
- Production Designer begins
- Finalize shooting schedule
- Contact Insurance company
- Contact laboratory (Los Angeles)
- Finalize Lead Cast & supporting actors
- Set up publicity and marketing strategy
- Confirm locations and offices
- Preproduction on location begins
- Bring key personnel on board including:
 - o Grips and Gaffers
 - o Wardrobe
 - o Sound Design
- Finalize shooting schedule

DECEMBER 2009

- Begin Principal photography (4Weeks/20 days)
- Finish shooting/close down location production
- Continue Editing
- Continue publicity/marketing
- Music score
- Publicity/Marketing including film festivals
- Acquisition queries
- Reshoots/pick-ups with basic crew
- Submit budget audit

JANUARY 2010

- First Cut edit available
- Finish music score/rights
- Prepare for mix/opticals/final print
- Publicity/marketing including film festivals
- Acquisition queries.
- Director's Cut

FEBRUARY 2010

- Final Cut
- Final Mix/CGI effects
- Final print made
- Copies for distributors
- Contact Sundance Festival and other festivals.
- Acquisition discussions begin with late fall 2010 release date.