

SCRIPT SUPERVISOR'S END OF DAY REPORT

Day of Photography: _____
 Day of Week: _____
 Date: _____
 Production Co.: _____
 Production: _____

Crew Call: _____
 First Shot: _____
 Lunch: _____
 First Shot: _____
 Dinner: _____
 First Shot: _____
 Wrap: _____

Slate Numbers Shot: _____

Scenes Completed: _____

Totals: _____ **Omitted Scenes:** _____

| | Today | Previous | Total | | | |
|---------------------|-------|----------|-------|--------------------|-------------------------|--------------------------------|
| Slates | | | | Total in Script | +/- Added Omitted | Adjusted Total in Script |
| Setups | | | | | | |
| Completed Scenes | | | | | | |
| Pages | | | | | | |
| Time | | | | | | |

Added Scenes: _____

Comments / Reasons for Delay: _____ **Shots Still Owed:** _____

 Script Supervisor

SCRIPT SUPERVISOR'S DAILY LOG

Title: **Unholy**
 Shoot Day: **16** of **19**
 Production Co: **Unholy Films, LLC**
 Weather: **Sunny**

Date: **2/2/05**
 Director: **Daryl Goldberg**
 Camera: **Jeff Maher**
 Script Supervisor: **Kirstie Bingham**

Crew Call: **7:00a** First Shot: **10:05a** Lunch: **1:23p** First Shot: **2:27p** Dinner: First Shot: Wrap: **7:38p**

| Time Code | Roll | Scene | Tk | Print | Snd | Time | Lens | Shot Desc. | Comments |
|-----------|------|-------|------|-------|------|------|-------|---------------------------------|-------------------------------------------------------------------------------------|
| 20:00:30 | 20 | 21 | 1 | | Sync | 1:25 | 99 | PAN LUC room | Pan around room; prompts problems; LUC left frame too early; wearing his black UGgs |
| 20:02:02 | | 21 | 2 | | | 0:38 | | | Change props a little; smoked too soon; 03:11 restart |
| 20:02:45 | | 21 | 3 | ✓ | | 1:58 | | | Nods his head while on phone getting bad news |
| 20:04:45 | | 21 | 4 | ✓ | | 2:05 | | | 05:30 restart |
| 20:07:09 | | 21 | 5 | ✓ | | 2:09 | | | 7:33 restart - stomach growl LUC |
| 20:09:26 | | 21 | 6 | | | X | | | Bad for camera, sound |
| 20:10:25 | | 21 | 7 | ✓ | | 1:38 | | | Whispering at top in BG during pan |
| 20:12:13 | | 21A | SER | ✓ | | | VAR | INSERTS of room stuff | TS - tail slated as 1 instead of SER |
| 20:13:43 | | 21B | 1 | | | 1:20 | 8 | MASTER room | True master |
| 20:15:14 | | 21B | 2 | ✓ | | 1:30 | | | Cheat bong & TV a little; problems lighting bng; bong obscures his face |
| 20:16:XX | | 21B | 3 | ✓ | | X | | | Bong obscures LUC's face on couch |
| 20:16:53 | | 21C | 1 | | | 0:34 | 73 | CU LUC gets bad news - dolly in | See breath @ end |
| 20:17:36 | | 21C | 2 | ✓ | | 0:36 | | | Faster dolly; small puffs of breath visible |
| 20:18:19 | | 21D | 1 | ✓ | | 0:13 | 77 | INSERT phone drop | 2 drops - second looked best |
| 20:18:38 | | WILD | 1012 | ✓ | | X | | ROOM TONE LUC's apt | |
| | | | | | | | | | * * * COMPANY MOVE * * * |
| 20:19:51 | | 34 | 1 | | | 4:55 | 3 | MASTER on MAR/LUC/CHAR | |
| 20:24:53 | | 34 | 2 | ✓ | | 1:08 | | | Adj. MARs light |
| 20:26:06 | | 34 | 3PU | ✓ | | 2:00 | | | Slated as 3 |
| 20:28:11 | | 34 | 4PU | ✓ | | 2:08 | | | |
| 20:30:19 | | 34 | 5 | ✓ | | | | | Eyeline problems |
| 20:31:40 | | 34 | 6 | ✓ | | 4:07 | | | Speeded up the dim down |
| 20:35:52 | | 34A | 1 | ✓ | | 2:42 | 68 | CU on LUC | Plane - framed RT (physically left) |
| 20:38:37 | | 34A | 2 | ✓ | | 2:35 | | | Add LUC more look @ MAR |
| 20:41:16 | | 34B | 1 | ✓ | | 2:33 | 73 | CU of MAR | Smidge of LUC in frame |
| 21:00:30 | 20 | 34B | 2 | | | X | | | |
| 21:03:14 | | 34C | 1 | ✓ | | 2:25 | 42 | CU on CHAR | Starts standing |
| 21:05:52 | | 34C | 2PU | ✓ | | 1:07 | | | PU + 2 line inserts ("Really?" & "That's all she knows.") |
| 21:07:11 | | 34D | 1 | | | X | 42 | GER POV on CHAR, shot | Flash out of sync |
| 21:07:22 | | 34D | 2 | | | X | | | Slated as series. |
| 21:07:39 | | 34D | 3 | ✓ | | 0:19 | | | Added line (missed in prev. takes); added gun to chin |
| 21:08:03 | | 34D | 4 | ✓ | | 0:10 | | | Break in shot; continued at 8:18 |
| 21:08:18 | | 34D | 5 | ✓ | | 0:48 | | | Puts shell in pocket & pulls out "more"; loads gun; tight in |
| 21:09:17 | | 34E | 1 | ✓ | | 0:14 | 44/73 | SFX - CHAR through hole in GER | Rack hole to CHAR |

Setup

SCRIPT SUPERVISOR'S DAILY LOG (Cont'd)

Unholy

Unholy Films, LLC

2/2/05

| Time Code | Roll | Scene | Tk | Print | Snd | Time | Lens | Shot Desc. | Comments |
|-----------|------|-------|------|-------|------|------|-------|------------------------------------|---------------------------------------------------------------------------------------|
| 21:09:44 | 21 | 34E | 2 | ✓ | Sync | 0:14 | 44/73 | SFX - CHAR through hole in GER | Rack focus hole to CHAR |
| 21:10:15 | | 34F | 1 | ✓ | | 0:18 | 83 | ECU through hole to CHAR | Dripping blood |
| 21:10:45 | | 34G | 1 | ✓ | | 0:36 | 29 | HH LUC enters GER's - looks around | Enters on frame RT at "end" of line, but GER not visible |
| 21:11:31 | | 34G | 2 | ✓ | | 0:45 | 34 | | Killed flare; curtain came down on his entry; hard flicker at end |
| 21:12:21 | | 34H | SER | ✓ | | 0:27 | 76 | INSERT triangle stick on wall | Last of 3 best |
| 21:12:53 | | 34J | 1 | | | X | 0 | HH CHAR/GER enter w/MAR | GER has gun - may not be useable because of LUC entry |
| 21:13:09 | | 34J | 2 | | | 0:20 | | | Light visible through crack in curtain at door |
| 21:13:36 | | 34J | 3 | ✓ | | 0:21 | 8 | | |
| 21:14:02 | | 34K | 1 | ✓ | | 0:37 | 51 | 2 shot GER/MAR | |
| 21:15:30 | | 34K | 2 | ✓ | | X | | | Great on lines |
| 21:16:07 | | 34K | 3 | ✓ | | 0:32 | 54 | | Plane |
| 21:16:45 | | 34L | 1 | ✓ | | 0:36 | 99 | CU GER/MAR | |
| 21:17:27 | | 34M | 1 | ✓ | | 1:10 | | ECU single MAR | Brim of GER's hat in frame sometimes |
| 21:17:45 | | 34N | 1 | ✓ | | | | CU single GER | Plane |
| 21:17:45 | | 34N | 2 | ✓ | | 0:38 | | | |
| 21:18:28 | | 34P | 1 | ✓ | | X | 68 | MED MAR response to CHAR's shot | Actual eyeline; 2 takes at actual eyeline, 1 cheated (better) |
| 21:19:06 | | 34Q | 1 | ✓ | | X | 30 | MASTER GER dial from top | Puts gun down @ top; enters from RT into frame; skipped chunk; some parts ok; stumble |
| 21:22:35 | | 34Q | 2 | • | | 0:36 | 32 | | Changed entry & eyeline; plane; OK for top |
| 21:23:27 | | 34Q | 3 | ✓ | | 1:34 | | | |
| 21:25:12 | | 34Q | 4PU | ✓ | | 1:10 | | | 2 takes - "Die Soldaten" - corrections of lines on paragraph |
| 21:26:33 | | 34R | 1 | ✓ | | X | 34 | DOLLY GER dialogue | Line swap |
| 21:27:08 | | 34R | 2 | • | | 0:26 | | | Lost it after trinity (that part OK) |
| 21:27:43 | | 34R | 3 | ✓ | | 0:59 | | | Dolly speed increased |
| 21:28:48 | | 34R | 4 | | | X | | | Lines |
| 21:29:39 | | 34R | 5 | | | X | | | Lines |
| 21:31:43 | | 34R | 6 | ✓ | | 1:58 | | | A few skips, but good overall |
| 21:32:24 | | 34R | 7 | | | 0:35 | | | Dropped china ball a little |
| 21:34:34 | | 34R | 8 | • | | 0:45 | | | Forgot lights @ top; ok until lines |
| 21:35:32 | | 34R | 9 | ✓ | | 0:55 | | | First paragraph only |
| 21:35:59 | | 34S | 1 | ✓ | | X | 38 | CU GER | |
| 21:40:42 | | 34S | 2 | ✓ | | 4:37 | | | Series of line corections after main scene |
| 21:40:56 | | 34T | 1 | ✓ | | X | 56 | CU GER w/rocking dolly | |
| 21:40:56 | | 34U | SER | ✓ | | X | | INSERT light switch | Works best for on; off doesn't go low enough to read as off |
| 21:41:53 | | 1013 | WILD | ✓ | | 1:00 | | | |
| 21:43:17 | | 34V | 1 | ✓ | | X | 69 | INSERT of gun on ground | Last drop best |
| 21:44:51 | | 34W | 1 | ✓ | | 1:00 | | INSERT of green TV | Unslated insert of the TV |
| | | | | | | | | | * * * END OF DAY * * * |

Setup

HOPE
...and beware of the experiment.

BANG!

Residue of the shotgun blast lingers in the air.

Martha turns on her front and peers through a crack in the cellar door...

MARTHA
Hope? Hope!? Hope!

Flickers of light illuminate Hope, lying in a pool of her own blood.

DISSOLVE TO: *

21 INT. APARTMENT - DAY D3 21

21

A rat hole. Girly magazines, laundry, and alcohol create a butter of unimaginable proportions.

21A

LUCAS TOWNSEND, early 30's, has unkempt hair and timid eyes never resting in one spot for too long. *

Lucas takes a long hit off his PIPE.

The phone rings.

Lucas winces as he strains to pick up the receiver.

He inadvertently coughs into the phone...

LUCAS

Yeah?

(beat)

I've told you people to put me on your do not call list.

(beat)

The army doesn't have a do not call list? Well, um, you don't want me. I'm gay!

ONLY said "Army" line in setup 21.

(Beat)

I don't care if you didn't ask, I'm telling!

OTHERS: "I'm super, super, super gay" & "I am gay, gay"

Lucas slams the phone down.

The phone rings again.

Lucas grasps the receiver and shouts...

21

21B

LUCAS
 I told you I fuck dudes!
 (Beat)
 Oh, Ma! No. I thought you were
 the...

Lucas drops the phone on the ground. His face turns pale.

DISSOLVE TO:

22

EXT. BRICK ABODE - DAY D4

22

22

A harsh wind whips up the thrashing of twirling oak
 branches...

Toyota keys

~~Charlie Longfellow muscles a suitcase in each arm, as he
 staggers toward Martha, pressed against an aged TOYOTA, in
 the arms of her son, Lucas.~~

~~Charlie sets the luggage next to the duo.~~

in the trunk, then
 walks to Martha's
 window

CHARLIE

Those are the last of 'em.

~~Martha and Lucas are fettered to their trance. One last
 glimpse at the brick abode. A long standing home is being
 left behind.~~

Charlie takes Martha's hand through the car window

CHARLIE

You be safe, Martha.

~~Martha isn't able to stomach a response. She forces a smile
 and uses Lucas as a crutch to edge into the automobile.~~

~~Lucas enters the driver's side.~~

Charlie paces back and forth until...

CHARLIE

Wait. Wait! Martha, please...

Martha glances at Charlie from within the rattletrap...

CHARLIE

Don't go?

Lucas turns on the car

Martha cringes as she nods to Lucas. The Toyota drives off.

23

INT. TOYOTA/DRIVING - MOMENTS LATER D4

23

23A

23B

23C

Lucas positions one hand on the wheel, and the other on
 Martha's hand.

Toyota keys

33A

33B

33C

33D

Lucas and Martha follow orders.

GERTRUDE

Well, come on.

34

INT. TRAILER - MOMENTS LATER N4

34

A conspiracy theorist's paradise. An eerie lair full of news clippings, snippets, and scraps ranging from SHADOW GOVERNMENTS to ROSWELL, NEW MEXICO.

Lucas examines a triangle made of jagged sticks, when he touches it...

LUCAS

Ow!

He pricks his finger.

Martha sits down on a ragged old sofa.

GERTRUDE

Don't sit!

Martha hops back to her feet.

GERTRUDE

You won't be staying long.

LUCAS

What is all of this?

GERTRUDE

My life.

T-3PU Gertrude turns a switch on the wall. The mobile home goes dark. Visibility is obscured.

MARTHA

What are you doing?

Only whispers from now on.

GERTRUDE

We're not alone.

(beat)

They're always watching.

LUCAS

Who?

34G

34J

34H
triangle

shotgun

Toyota keys

Bag for charlie

Cherry tomatoes

34

34A

34B

34C

34Q

34W

Unslated - insert of TV

34V

Gun being dropped

34U

Turning on and off light switch

34T

GER CU w/rocking of dolly

*
*
*
*
*

*

34

34A

34B

34C

34Q

GERTRUDE

Die Soldaten...The Soldiers. His Soldiers.

Pause.

MARTHA

What was my daughter involved with, Mrs...

GERTRUDE

...Longfellow.

Gertrude takes a long contemplative breath.

GERTRUDE

Lester Krauss.

LUCAS

A boyfriend?

GERTRUDE

Lester Krauss is the most infamous occultist of all time. Often described as "the wickedest man in the world." Practitioner of the Black Magick.

LUCAS

A Witch?

GERTRUDE

To put it politely...

MARTHA

And the soldiers?

GERTRUDE

Die Soldaten. His followers. For decades they've worked in union with Lester Krauss on his experiment. Underneath the very land which we walk upon. Right in the heart of the Dowingtown Woods...

In Q1 skip to \$\$

*

-T-2PU CHARLIE

Ah! We appreciate the information, Gertrude. I'm sure you'd like us out of your hair.

LUCAS

Wait a sec. Experiment?

34

34A

34B

34C

34Q

34R

34S

CHARLIE

That's all she knows.

Gertrude peers at Charlie.

-T-4PU

-T-4R

GERTRUDE

That's all I've told you.

(beat)

Krauss's experiment dealt with the evolution of warfare. What's referred to as "The Unholy Trinity": Time Travel, Invisibility, and Mind Control. Many believe to this day the experiment continues to exist, utilizing unwilling subjects. These subjects don't remember the unimaginable torture bestowed upon them. Only the after effects. Body parts disappearing. Insanity. Painful memory lapses. But I wouldn't imagine one would want to remember Krauss using his own jagged encrusted nails as a scalpel.

\$\$ skipped to in Q1

~~Lucas dry heaves.~~

LUCAS

Why warfare? What's it to him?

GERTRUDE

Nothing at all. But it's worth the world to the very government who works in conjunction with the Necromancer. Our own administration has put a witch on its payroll. Imagine what they can do with the ability to control time, visibility, and the mind?

Jaws drop.

MARTHA

Why my daughter?

GERTRUDE

That, I cannot tell you. Downington is full of his soldiers. The possibilities of who may have exposed her are endless.

*

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34**34A****34B****34C****34Q****34R****34S**

Gertrude switches the light switch back on as everyone except her winces.

GERTRUDE

I never stopped loving you,
Charlie.

Charlie blushes.

CHARLIE

Really?

GERTRUDE

But we both know why I left.

Beat.

GERTRUDE

Trust no one.

Gertrude exchanges paranoid glances with each guest.

GERTRUDE

Now get out.

MARTHA

My pleasure.

34K**34L****34M****34N**

GERTRUDE

Can I offer you some advice,
Martha?

MARTHA

Yes?

GERTRUDE

Don't meddle in the occult. Your
daughter is dead. But believe you
me, the truth can be more
horrifying than burying your first
born.

MARTHA

Now may I offer you some advice,
Mrs. Longfellow?

GERTRUDE

Offer away, Martha.

Martha clenches her fists. A new expression of forcefulness
that we have yet to see from her.

34K

34L

34M

34N

MARTHA

Next time you decide to propagate
your paranormal insanity on
someone, make sure it's not on me
or my family.

GERTRUDE

You think *that* was insanity? I just
hit the tip of the iceberg, Martha.
Just imagine if Hitler himself -

34D

34E

34F

KABOOM!

Gertrude has been SHOT in the chest and she plummets to the
trailer floor.

Charlie holds Gertrude's rifle in his hand.

Long pause.

Charlie's bold stare is no longer reminiscent of the hapless
innocent old man we once thought we knew...

CHARLIE

She knew too much.

(beat)

They'll come for you next.

Charlie turns the rifle towards his own chest as Martha's and
Lucas' jaws drop to the floor.

34P

Martha shrieks as...

MARTHA

Charlie!?!

KABOOM!

35

EXT. BRICK ABODE - NIGHT N4

35

35

35A

35B

Martha and Lucas once again stand outside their home. Zombie
like expressions. Unable to leave...

LUCAS

"They'll come for you next?"

Toyota keys

MARTHA

It's true, isn't it?

LUCAS

But Charlie Longfellow? And our own
Government? Experimenting on Hope?

35

35A

35B

MARTHA
We need to go to the authorities.

LUCAS
And say what?

MARTHA
We witnessed a murder, Lucas!

LUCAS
And we're the only ones who
survived, Ma. How does that look?
And after we say Charlie ^{*}shot
himself, should we discuss the time
travel or the invisibility first?

Longfellow

MARTHA
(beat)
Follow me.

36 **36** INT. ATTIC - MOMENTS LATER N4

36

Martha gawks at her husband's SHOTGUN in its holder. The same atrocity Hope used to end her life. Lucas unknowingly sways back and forth behind her.

36A

Martha bites down and clenches her teeth as she perches on her toes, fidgets with the holder, and tugs the shotgun off its mantle.

She spins around to face Lucas. He flinches.

Martha checks the holster.

MARTHA
One bullet left.

She stares at Lucas.

LUCAS
That's your plan? If they come for us, shoot them with the one bullet?

MARTHA
We're not going to wait.
We're going after them.
(beat)
Get some rest. Tomorrow we kill
Lester Krauss.