

ESCARGO PRODUCTIONS

THE MERCY LIST

Is someone you love on the list?

Investors Packet

Happy Frog Films, LLC
www.HappyFrogFilms.com
JanWilson@happyfrogfilms.com
818-522-6191

Escargo Productions
scarlet.karimian@gmail.com
818-913-6449

THE MERCY LIST

Is someone you love on the list?

~~ Great news! We are proud to announce that "The Mercy List" screenplay made the top 10% of the Nicholl Fellowship. This is the screenwriting competition run by the Academy (the Oscars) and is the most prestigious writing contest in the world. ~~

Thank you for your interest in **The Mercy List**. This packet includes information on our project including the synopsis, treatment, characters, actors attached, our crew, descriptions of the mental issues that the script deals with, selected scenes, budget and financial incentives, the director's vision, festival plans, and information on the location.

I wrote this script specifically with actor Terrance Zdunich in mind for the lead role of the shamefully flawed Tanner. I also wrote the charming sociopath Marty expressly for Michael Chieffo, and Beth Grant as the worn down, but warm-hearted Brenda. And I'm delighted and flattered that all three actors have agreed to star in the film.

Terrance has a huge loyal (and downright obsessed) fan base who will delight in seeing him play such a layered and psychologically complex character. Michael Chieffo is a veteran of many TV shows and movies, most recently **Argo** and **Better Call Saul**, and he will surely give a chilling turn as sociopathic Marty Carmichael. Beth Grant is one of those fantastic character actresses who is instantly recognizable. As soon as people see her they inevitable say "oh yeah, I know her!" She's been in many movies such as **No Country for Old Men**, **Little Miss Sunshine**, **Donnie Darko**, and **The Artist** and the TV show **The Mindy Project**.

In all three cases I am having our actors play *against type*, as I find that this is when many actors really grow and give fantastic, career-furthering performances. Terrance usually plays fantastical and outlandish characters, such as in the huge cult hit **Repo! The Genetic Opera**, but will now give his straight dramatic skills a chance to shine. Michael usually plays 'the nice guy' (and he certainly is in real life), but now he'll show us his dark and chilling side. Beth is usually given roles where she is strict, conservative and downright nasty. This time she will be free to let her inner groovy, hippie-check nature take over.

The Mercy List is a character-driven drama, but it is also a psychological thriller. At times dark and twisted, and other times funny and insightful with a dash of romance, it is the type of indie film that allows actors to shine, gets great word-of-mouth and "indie buzz." This gives it huge potential for becoming a sleeper hit such **Parasite**, **Midsommar**, **Promising Young Woman** or **The Whale**. All of which were rewarded with multiple awards, including Oscars. Our characters must face the questions "Can one change one's true nature?" and "Is it okay to do something bad if it's for 'the greater good'?" **The Mercy List** offers no easy answers here, and audiences will be left to discuss, even argue, these challenging issues.

We hope you will join us on this journey to bring my passion project to the big screen.

Thank you,



Jan Wilson
Owner, Happy Frog Films

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The Mercy List

Is someone you love on the list?

Story



Logline: A Peeping Tom unwisely befriends a mercy killer in order to learn the fate of his sister.

Tagline: Is someone *you* love on the list?

Drama / psychological thriller

Synopsis:

Tanner Zelinski (Terrance Zdunich) is a pharmacist in a mid-size drug store with a morbid interest in serial killers, cults and poisons. He's friends with the ex-hippie store manager, Brenda (Beth Grant), but the other employees think he's a bit odd and keep their distance. After being forced to work with Tanner and seeing his charming and smart side, a skittish young cashier, Lydia, develops a crush on him. Little does she know about his voyeuristic tendencies. Tanner is a textbook-case Peeping Tom.

One day Tanner recognizes a customer, Marty (Michael Chieffo), as a 'mercy killer' recently released from prison. Marty had boasted that by 'humanely' killing mentally ill homeless people he was doing God's work. Tanner awkwardly tries to befriend him. Aside from his gruesome fascination, Tanner has another reason for wanting to get close to Marty: Tanner's sister disappeared years ago and he wants to find out if Marty was responsible. Since Marty has narcissistic personality disorder he loves the attention and eagerly takes Tanner as a friend and potential protégé.

But Marty starts to get inside Tanner's head. Tanner craves answers in order to better understand his own shameful voyeuristic secrets, but doesn't necessarily like what he hears. Without realizing the full implications, Tanner allows both Lydia and Brenda to be sucked into Marty's dangerous vortex of narcissism along with him.

Premise: Too much self-examination can be self-defeating.

Central questions: Can one change their true nature? Is it okay to do something bad if it's for "the greater good?"

Characters



Tanner

Tanner is a pharmacist in his 30s who works in a mid-size drug store. He's very good at his job. He's intelligent and has an unrelenting curiosity of all things. But due to his long hair, morbid interest in serial killers and poisons, and the fact that he keeps to himself, the younger employees at the store think of Tanner as a bit creepy. Unbeknownst to them, a childhood incident has left Tanner with a lifelong struggle with voyeurism, which shames him.

Marty

Marty's in his 50s, a friendly guy who enjoys bowling. And he's fresh out of prison. Fifteen years ago Marty went to prison for one murder. Just one. He has Narcissistic Personality Disorder (NPD), so Marty bragged about being a 'mercy killer' for a dozen or more people. But he's smart, he knows how to get away with it. He killed mentally ill homeless people. No one reported them missing or even noticed. Everyone assumed they wandered off to another neighborhood. Marty bragged to the police about his 'work' as a mercy killer, but they had to let him walk. No body, no proof of a crime, no arrest. Ultimately they could only pin one murder on him. He plea bargained, did 15 years, and now he's out of prison. He's not exactly as infamous as Dahmer, Manson or Bundy -- and due to his NPD, this fact actually *bothers* him.



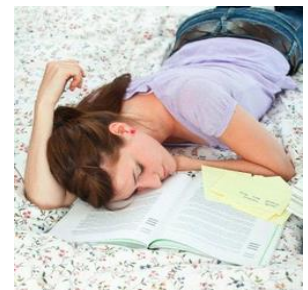
Brenda

She is the ex-hippie den mother of the store. She started working at the store years ago for "fun money" but has since gotten a divorce and now she 'needs' the job, has worked her way up to manager and feels trapped there. She gets along with everyone, smoothes out any problems, and tries to make everyone happy. She's good friends with Tanner by now. She's lonely and looking for a nice man, but she doubts at her age – mid 50s - she'll be able to find anyone.



Lydia

She's a 19 year-old college kid working part time. She's not sure what she wants to do with her life, hasn't even picked her major. She's afraid she isn't smart enough to find something she's good at or interested in. Since she works up at the front registers, it's usually easy for her to give Tanner a wide berth. But one night one of the pharmacy techs quits and Brenda makes her work back in the pharmacy section with Tanner. She is very uncomfortable around him at first, but as each night goes by, she ends up thinking he's pretty cool. And then this turns into a crush – of which Tanner is initially oblivious. Her friends would be horrified if they knew about her crush, but at least Lydia is finally thinking for herself.



Cast

Terrance Zdunich - "Tanner"

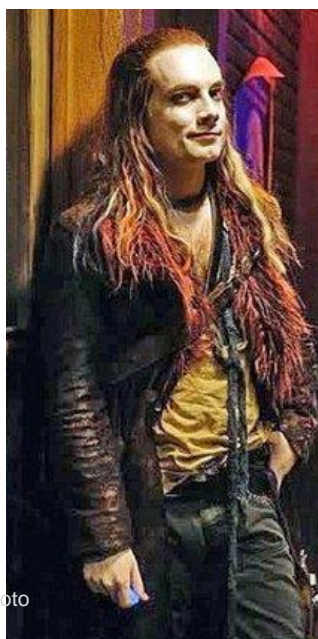
Most people know Terrance Zdunich (pronounced zuh-DOO-nitch) best as the co-creator of the Lionsgate & Twisted Pictures film ***Repo! The Genetic Opera***, in which he plays the cult-favored role of GraveRobber. The 2008 film became an instant cult classic, earning him a large, fiercely loyal fan base. He has been described as "powerful and spooky" by the LA Weekly, "a great voice" (thelamusicscene.com) who "struts the stage with imposing ambiance" (OC Metro).

Born and raised in Santa Ana, California, Terrance studied acting at the South Coast Repertory Theatre. While there, he met Darren Smith, and the two began writing and performing ten minute rock operas. These ten minute operas grew into longer performance pieces, and eventually morphed into a stage version of ***Repo! The Genetic Opera***, with Terrance playing GraveRobber. Darren and Terrance were soon making the rounds on the Los Angeles rock club circuit with a full cast performing ***Repo!*** onstage. They quickly gained a legion of fans.



Photo by Suthi Picotte

Repo! The Genetic Opera – The Movie



Lionsgate photo

The stage version of ***Repo!*** soon caught the eye of ***Saw II, III*** and ***IV*** director Darren Lynn Bousman and Lionsgate. Terrance was cast in the film version alongside Paul Sorvino, Anthony Stewart Head and Sarah Brightman. Midnight showings of ***Repo!*** now play across the country, with many fans showing up in costume as Terrance's GraveRobber character. He is in high demand at horror and sci-fi conventions, attending as many as half a dozen a year. He is usually greeted onstage by enough fan screams and pandemonium to rival any rock star.

"The biggest surprise of all is co-writer Terrance Zdunich as the GraveRobber, a sort of troubadour character who appears intermittently and introduces the epilogue. He has a wonderfully dark singing voice and a commanding presence that makes you wish he was in the film more."

Film Threat Magazine, November 2008

"Terrance Zdunich...who, it is worth mentioning, gives one hell of a performance as GraveRobber - a sinister yet heroic drug dealer who functions as a narrator of sorts throughout the film."

Ain't It Cool News, March 2008

"Terrance Zdunich is the biggest surprise of the film in his role of GraveRobber.... Terrance truly embodies the dark charisma of his role and punctuates his narration of the drama with a uniquely memorable vocal performance."

Hollywood.com, 2008

"A standout in a relatively small role, Zdunich brings a jaunty, seductive, and pithy vibe to this dynamic and wildly entertaining sci-fi, rock and roll horror opera."

Buzzine Magazine, 2008

"The best number is performed by co-writer Zdunich, who, as the ghoulish GraveRobber, may be the pic's most engaging character, despite his unpleasant occupation."

Variety, July 2008

“Every moment in Repo! oozes with talent....in fact it wouldn’t be fair for me to single out anyone in particular...though I do think that Zdunich is going to get a lot of attention for his goth rock god portrayal of GraveRobber.”

Alternative Film Guide, 2008

“It’s Zdunich’s first feature film role, but if the fates are kind it won’t be his last – his GraveRobber belts out some of the film’s best songs, functioning as macabre narrator, and inviting comparisons to both *The Rocky Horror Picture Show*’s Richard O’Brien and *Cabaret*’s Joel Grey.”

FEARnet, 2008

Terrance's song "Zydrate Anatomy" was a massively popular song with **Repo!** fans.



The Tutor

In addition to being a talented performer, Terrance is also an accomplished artist. In 2010 he starred in a 14-part series of tutorials entitled ***Painting a Still Life with Terrance Zdunich*** directed by Shem Andre Byron. It is described as “a series of online how-to videos, a seemingly innocent collection of art lessons from ‘The Tutor’. Pupils will notice, however, that their instructor’s methods are...less than traditional and, like the lives of his characters, deceptively darker than imagined.” The

series is based on Terrance’s graphic novel ***The Molting***.

As the “Bob Ross meets Ted Bundy” character called simply “The Tutor” his performance is creepy, yet humorous and charming at the same time. Though his artistic endeavors and class assignments become increasingly darker and more disturbing each week, viewers were so enthralled by The Tutor that they not only viewed his sessions each week, but devotedly completed whatever homework he asked them to do and posted it online for his approval.

Count Tarakan

In the fall of 2011 a strange and wonderful music video suddenly and mysteriously appeared on the internet. It was a cover version of the song ***Istanbul, Not Constantinople*** by a scary “bad ass Russian” known simply as “Count Tarakan.” No one knew who he was, but the video went viral.

“Count Tarakan is the original Bad Ass Russian in this amazing, insane rendition of Istanbul!”

FunnyOrDie.com, September 2011

“This is one music video we absolutely couldn’t pass up, not only because it’s brilliantly funny, but mostly because it’s one of the most bizarre things we’ve seen this week... you’ll have to watch the clip to fully experience the glory that is Count Tarakan (a.k.a. Bad Ass Russian). There’s so much awesome packed into this three-minute clip it staggers the imagination.”

FEARnet.com, September 2011

Only several months later did Terrance reveal that he indeed was Count Tarakan. It is a credit to his versatility that even hardcore **Repo!** fans (and personal friends!) did not recognize him.





The Devil's Carnival

In 2012 Zdunich's army of fans were elated to learn about another collaboration with **Repo!** director Darren Lynn Bousman called **The Devil's Carnival**, best described as an off-kilter heavy metal gothic burlesque horror film. A colorful cast comes together to tell the tale of three recently deceased people who arrive in Hell at The Devil's Carnival, a sinister amusement park run by Lucifer.

In the spirit of the live-film experience, and emulating their marketing technique that made **Repo!** a success, the cast and crew of **The Devil's Carnival** embarked on a cross-country tour, screening **The Devil's Carnival** at theaters in select cities. Shows have been sold out and sometimes even overbooked to accommodate the lines of fans that line up for hours before the shows.

"Hell is nothing more than a carnival ruled by whacky wayfarers and the big man with the horns himself, played brilliantly by none other than Zdunich himself."

ArtistsDirect.com, April 2012

"The three souls must now face their flaws firsthand in the carnival, as arranged by the imposingly-horned Lucifer, impressively portrayed by Zdunich himself."

GothicBeauty.com, April 2012

"As Lucifer, though, Zdunich really comes into his own; while he may have won fans over worldwide with his portrayal of Graverobber in *Repo!*, it's here where as a performer Zdunich seems to be more confident, and his command over every scene is astonishing to behold."

Horrorchick.com, April 2012

"Zdunich has the strongest presence and best voice in the cast."

Horror.com, April 2012

Through art-based projects such as **The Molting** and **Painting a Still Life with Terrance Zdunich** he has attracted a whole new fan base. Coupled with his **Repo!** and **The Devil's Carnival** fans, he has many devotees who will undoubtedly rush to see any new film he is in. Terrance lives in Los Angeles, California with his pet Madagascar hissing cockroaches.

The role of Tanner was written specifically for Terrance by screenwriter Jan Wilson. Terrance has already signed a letter of intent to star as Tanner in **The Mercy List**.

Michael Chieffo - "Marty"



Michael Chieffo's first paid performance was when he was three years old. He learned early that being the youngest of eight children meant he had to be pretty entertaining in order to get attention in the crowd that was his family. On a family trip to Niagra Falls, three year-old Michael danced and cavorted so much that a complete stranger gave him a quarter for being so entertaining. An actor was born.

Even the mere location of Michael's upbringing ensured that he would be drawn to the entertainment business. He was born in Huntington, New York, about 30 miles north of New York City and the setting of F. Scott Fitzgerald's

The Great Gatsby, and the house in which the Chieffo clan lived was once

owned by Fanny Brice, the 1920s star comedienne of the Ziegfield Follies and the subject of the feature film **Funny Girl** starring Barbara Streisand.

In junior high Michael joined the magic club and started doing magic shows for children's birthday parties. He was then cast in the lead role Harold Hill in the ninth grade musical **The Music Man**. It

was a big success and from that point on he was known as the “Actor” of the school. It was a mantle he was happy to wear.

Michael studied drama at the Juilliard School attending in the fall of 1973. He was in Group VI, and John Houseman was the dean. He was blessed to study with incredibly talented fellow classmates including Robin Williams, Kelsey Grammar, and Frances Conroy to name a few.

After Juilliard he studied with Herbert Berghof at HB Studios and took a scene study class with Julie Bovasso. After moving to Los Angeles he joined The Harvey Lembeck Comedy workshop and was later accepted into The Ensemble Studio Theatre West moderated by John Randolph. Other coaches and teachers have been David Kaplan, Ernie Martin, Todd Danieluski and Catherine Carlen.

He has worked as an actor for over thirty years on stage, screen and television. Most recently Michael was seen on **Mad Men, The Defenders, The Mentalist, Without a Trace, Criminal Minds,** and **Bones**. Other guest star television appearances he has enjoyed are **The West Wing, Boston Legal, CSI, Roswell** and **The X-Files** just to name a few.



Favorite roles include playing the great Art Carney opposite Brad Garrett's Jackie Gleason in the CBS movie **Gleason** and playing Dave Madden/Reuben Kincaid in **Come On Get Happy (The Partridge Family Story)** on ABC. Film roles include **Crimson Tide, Disclosure, Natural Disasters** and **L.A. Confidential** as the coroner, and most recently the Academy Award-winner for Best Picture **Argo**.

Michael recently finished a year run, in the stage production of **Bill W. and Dr. Bob**, playing Dr. Bob at Theatre 68 in Hollywood. Other favorite stage productions include The Ahmanson's, Christopher Reeve and Christine Lahti production of **Summer and Smoke** in the role of Roger Doremus, and Uncle Luigi in the L.A. Production of **Tony and Tina's Wedding**.

Michael is very happily married to actress, writer, producer Beth Grant and is the extremely proud father of their talented actress daughter Mary Chieffo. They all live happily with their pets in Valley Village, California. The role of Marty was written specifically for Michael by screenwriter Jan Wilson. Michael has already signed a letter of intent to star as Marty in **The Mercy List**.

Beth Grant - "Brenda"



One of Hollywood's most recognizable faces, Beth Grant has starred in over seventy feature films including Best Picture Academy Award nominated **Little Miss Sunshine**. She delighted in creating the character you love to hate, Pageant Official Jenkins, making Beth the happy recipient of the Screen Actors Guild Award for Best Ensemble Cast In A Feature Film. She was Best Picture Academy Award winner **No Country for Old Men** as Carla Jean's cranky mother, Academy Award winner **Crazy Heart**, and Best Picture Academy Award winner **The Artist**.

Other popular studio pictures include **Donnie Darko, Rock Star, The Rookie, Matchstick Men, Rain Man, City Slickers II: The Legend of Curly's Gold, To Wong Foo Thanks for Everything, Julie Newmar, A Time to Kill** and **Speed**.

Beth has appeared in over thirty plays from Los Angeles to New York including two productions at The Ahmanson, William Inge's **Picnic** (with Jennifer Jason Leigh) and Tennessee Williams' **Summer and Smoke** (with Christopher Reeve) under the direction of Circle Rep's Marshall W. Mason. She has created roles in the world premieres of **Holy Ghosts** by Romulus Linney, **On A Southern Journey** by Maya Angelou, **The Day Emily Married** by Horton Foote, **Sordid Lives, The Trials and Tribulations of a Trailer Trash Housewife** by Del Shores and **Grace and Glorie** by Tom Ziegler.

Beth is a recipient of The Los Angeles Drama Critics Award and The L.A. Stage Alliance Award and The Backstage West Garlan Award for Best Actress in a Leading Role for Del Shores' ***The Trials and Tribulations of a Trailer Trash Housewife***, and an Ovation Award for Best Actress in a Play for The Colony Theater's ***Grace and Glorie***.

On television, Beth was a favorite on the ***Six Feet Under*** episode ***Six Feet Under: In Case of Rapture***. She married then cheated on Jason Lee on ***My Name Is Earl***. She has been a regular or recurred on many television shows including ***Malcolm in the Middle***, ***King of the Hill***, ***Yes, Dear***, ***Everwood***, ***Delta***, ***Wonderfalls***, ***Jericho*** and ***The Mindy Project***.

She has guest-starred in hundreds of hit television series such as ***Friends***, ***The X-Files***, ***Angel***, ***CSI: Crime Scene Investigation***, ***Pushing Daisies***, ***Medium***, ***Criminal Minds***, ***Modern Family***, ***American Dad***, ***The Office*** and ***Dexter***. Grant starred in Tony Hillerman's ***A Thief of Time***, produced by Robert Redford, ***The Image*** with Albert Finney, ***Switched at Birth***, and ***Fall from Grace***.

Beth has produced documentaries, comedy reviews, and television; she has run a theatre company, raised money for schools and was a celebrity coordinator for Jimmy Carter's first presidential campaign. But what she really loves to do is act. Grant is a student of Milton Katselas at The Beverly Hills Playhouse. She is married to actor Michael Chieffo, they have one child, Mary Chieffo.



The role of Brenda was written specifically for Beth by screenwriter Jan Wilson

Crew

Jan Wilson - Writer, Director, Producer



I was born and raised in *Breaking Bad* territory -- Albuquerque, New Mexico. I was destined to be a writer since the third grade after writing my first book, *Bert the Monkey*. It was a great success with my teacher, he was impressed that it had "a beginning, middle, and end." I wasn't sure what that meant but I could tell it was a good thing. I was already instinctively writing in a three-act structure.

In middle school our class read a movie script out loud. I'd never seen a script before. A revelation! "I'm not a novelist, I'm a *screenwriter*!" The clouds parted. Angels sang. Golden light shone down upon the script on my desk. Days later I decided my friends and I should invent our own storyline for our favorite TV show, make up dialogue and write it all down. I loved it, but my friends lost interest after an hour. It was my valiant attempt to create my very own writers room! They went for pizza and never returned to the writing. But I never stopped.

In high school I loved all things English, so after graduation I went to art school in London. I explored haunted chalk caves, got known as a 'regular' at my neighborhood pub, kissed my favorite rock star in the gorgeous countryside, visited spiritualist churches every week, and walked in the footsteps of Oscar Wilde and Virginia Woolfe. Oh, and I studied a little bit, too. England rocked!

I eventually got homesick, returned to America and earned my B.A. in psychology with a concentration in parapsychology (ESP, ghosts, paranormal phenomena). I did some legitimate ghostbusting! With TV shows and movies getting more character-driven this psychology degree is a great tool for writing layered, psychologically realistic characters.

Wanderlust struck again. I went to Moscow and taught English to Russians. My time there inspired me to write the feature *900 Days* about the siege of Leningrad.

After reading *900 Days*, Cinemotion Group (a Moscow-based production company) hired me to write a feature script about famous ballerina Mathilde Kschessinska, who was Tsar Nicholas' first love before there was *Nicholas and Alexandra*.

- Semifinalist in the Nicholl Fellowship (the top 3% of 4225 entrants) with *900 Days*.
- Feature script *The Mercy List* made top 10% in the Nicholl Fellowship (top 10% of 7442 entrants).
- Semifinalist in the Austin Heart of Film screenwriting contest with *900 Days*.
- Top Ten Finalist in Francis Ford Coppola's American Zoetrope screenwriting contest (out of over 2000 entrants) with *900 Days*; Coppola himself was the final judge that year.
- *Milo* (now titled *The Postman's Reign*) was a quarterfinalist in the AAA screenwriting contest (sponsored by *Creative Screenwriting* magazine).

Scarlet Karimian - Producer

Scarlet Karimian owes her life in America to her Armenian father's deep love of films. Back when he was living in Iran, most films were banned, and this ban was strictly enforced. But his desire to watch these films refused to die, and he was soon running a booming black-market film business out of his home. People from all over would seek him out for his huge rental collection. He was even jailed for a month when officials discovered his pseudo-Blockbuster operation. Other Iranians also refused to go along with the movie ban, thus his rental business was very profitable. This financial boost is what enabled him and family, including baby Scarlet, to move to America. Scarlet inherited her father's passion for movies, which eventually led to her enrolling in UCLA where she studied Film & Television. She has experience in casting, and worked in development at Tobey Maguire's production company, Maguire Entertainment. Scarlet is president of Escargo Productions. *The Mercy List* will be co-produced with Escargo Productions.



Scott Uhlfelder - Cinematographer

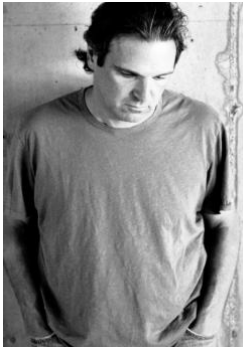


An LA transplant, Scott Uhlfelder found his passion for cinematography while shooting skateboarding videos on the streets of Miami. He further refined his talents at the University of Central Florida where he was one of the most sought after directors of photography among his peers. It was in school and on set where Scott was able to develop his natural style of shooting. In the last few years his work has appeared on screen at The LA Film Festival, AFI Fest, SXSW, Slamdance, and Sundance, for which he has received high commendations for his work. To view Scott's narrative and commercial reels visit his website at www.scottu.com.

Cameron Teisher - Editor

Cameron is an Emmy-nominated editor who has worked on such shows as Tori Spelling's ***Tori and Dean: Inn Love, Miss Advised***, and ***The Rachel Zoe Project***, as well as the Chaz Bono documentary ***Becoming Chaz***, for which he received an Emmy nomination. See part one of ***Becoming Chaz*** at: http://www.youtube.com/watch?v=YmSSrIWoeVs&feature=player_embedded

Adam Gorgoni - Composer



A native of New York City and the son of a studio musician, film composer Adam Gorgoni's scoring credits include Sundance favorite ***Starting Out in the Evening***, Karen Moncrieff's ***Blue Car*** and ***The Dead Girl*** which was nominated for three Independent Spirit Awards in 2006 including Best Picture and won the Grand Prize at the Deauville Film Festival, the hit comedy ***Waiting*** for Lions Gate Films, the HBO documentary ***I Knew It Was You***, and many others. Television work includes three seasons of USA Network's ***Necessary Roughness***, the critically acclaimed CW series ***Aliens in America***, Lorne Michaels' ABC comedy ***Sons and Daughters*** as well as shows for NBC, Disney, Discovery Channel, Bravo and National Geographic among others.

Rami Rank – Unit Production Manager

Rami's career began as the production coordinator on the independent feature ***Unbeatable Harold*** starring Dylan McDermott and Henry Winkler. For the next five years he continued to work as a production coordinator and manager on independent films and television shows such as ***Help Me Help You***, ***Swingtown*** and most notably, Showtime's hit series ***Dexter***.



Eventually Universal asked Rami to join their team that oversaw the studio back lot and stages. During his tenure at Universal, his duties expanded as he helped develop Universal's Virtual Production business and took over its management. In this capacity he worked to further the capabilities of real time visual effects, allowing productions to complete their VFX shots in camera, rather than wait weeks or month for them to be completed in a traditional fashion. Since departing Universal, Rami has continued to production manage, most recently on Original Production's series, ***Barry'd Treasure*** – a spinoff of the A&E hit ***Storage Wars***.

Rami has extensive experience in the television, feature and reality worlds. He has shot both in and out of California and understands how to balance the hunt for rich tax incentives against the cost of shooting on distant location. Rami holds a B.S. in Film and Television Production from Boston University, and an MBA from Arizona State.

Mental Issues

Voyeurism

More commonly known as being a "Peeping Tom."

Description

The object of voyeurism is to observe unsuspecting individuals, usually strangers, who are naked, in the process of undressing or engaging in sexual acts. The act of looking or peeping is undertaken for the purpose of achieving sexual excitement. The observer generally does not seek to have sexual contact or activity with the person being observed.

If orgasm is sought, it is usually achieved through masturbation. This may occur during the act of observation or later, relying on the memory of the act that was observed. Frequently, a voyeur may have a fantasy of engaging in sexual activity with the person being observed. In reality, this fantasy is rarely attempted or consummated.



Causes

There is no scientific consensus concerning the basis for voyeurism. Most experts attribute the behavior to an initially random or accidental observation of an unsuspecting person who is naked, in the process of disrobing, or engaging in sexual activity. Successive repetitions of the act tend to reinforce and perpetuate the voyeuristic behavior.

Demographics

Voyeurism is more common in men, however the prevalence of voyeurism is not known. The U.S. society is increasingly voyeuristic (as in the example of "real" television); however diagnosis is made only when this is a preferred or exclusive means of sexual gratification.

The onset of voyeuristic activity is usually prior to the age of 15 years. There are no reliable statistics pertaining to the incidence of voyeurism in adulthood.

Diagnosis

According to the mental health professional's handbook, Diagnostic and Statistical Manual of Mental Disorders ("DSM-IV"), two criteria are required to make a diagnosis of voyeurism:

- Over a period of at least six months, an individual must experience recurrent, intense, sexually arousing fantasies, sexual urges, or behaviors that involve the act of observing an unsuspecting person who is naked, in the process of disrobing, or engaging in sexual activity.
- The fantasies, sexual urges, or behaviors to watch other persons must cause clinically significant distress or impairment in social, occupational, or other important areas of functioning; it must be disruptive (mentally or physically) to his or her everyday functioning.

Treatments

Behavioral therapy is commonly used to try to treat voyeurism. The voyeur must learn to control the impulse to watch non-consenting victims, and just as importantly to acquire more acceptable means of sexual gratification. Outcomes of behavioral therapy are not known. There are no direct drug treatments for voyeurism.

Prognosis

Once voyeuristic activity is undertaken, it commonly does not stop. Over time, it may become the main form of sexual gratification for the voyeur. Its course tends to be chronic. The prognosis for eliminating voyeurism is poor because most voyeurs have no desire to change their behavior.

Narcissistic Personality Disorder

Description

Narcissistic personality disorder is a mental disorder in which people have an inflated sense of their own importance and a deep need for admiration. Those with NPD believe that they're superior to others and have little regard for other people's feelings. But behind this mask of ultra-confidence lies a fragile self-esteem, vulnerable to the slightest criticism. What they crave more than anything is *attention*, negative or positive. They will pull everyone around them into their weird world where they are always the *star*. Examples of NPD are Charles Manson, David Koresh, and Jim Jones. NPD is sometimes called "The God Complex."



Cause

It's not known what causes narcissistic personality disorder. As with other mental disorders, the cause is likely complex. In the past, experts believed excessive praise, admiration and indulgence from parents may lead to a pathologically inflated sense of self. Today, however, psychiatrists believe parental neglect is more likely responsible. Other evidence points to genetics or psychobiology — the connection between the brain and behavior and thinking.

Demographics

Approximately 1% of the general population suffer from NPD, mostly males.

Diagnosis

According to the mental health professional's handbook, Diagnostic and Statistical Manual of Mental Disorders ("DSM-IV"), five or more of the following criteria are required to make a diagnosis of NPD:

- Has a grandiose sense of self-importance (e.g., exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements)
- Is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love
- Believes that he or she is "special" and unique and can only be understood by, or should associate with, other special or high-status people (or institutions)
- Requires excessive admiration
- Has a sense of entitlement, i.e., unreasonable expectations of especially favorable treatment or automatic compliance with his or her expectations
- Is interpersonally exploitative, i.e., takes advantage of others to achieve his or her own ends
- Lacks empathy: is unwilling to recognize or identify with the feelings and needs of others Is often envious of others or believes that others are envious of him or her
- Shows arrogant, haughty behaviors or attitudes

Treatments

Treatments for NPD include a variety of pharmacologic, individual, and group approaches. None, however, have been shown to be particularly effective. Many people believe that since NPD is, as the name implies, simply a type of *personality*, it is not likely to change, just as most people's personalities are pretty much set in early childhood.

Prognosis

Since narcissists believe they can do no wrong, it is unusual for them to seek therapy, and those who do are generally reluctant to be truthful and open with mental health professionals. Unfortunately, individuals treated for NPD tend to progress very slowly, and rarely remain in treatment long enough for significant improvement to be made.

Budget & Comparables

We are putting together a team of highly qualified and skilled individuals that we believe are capable of making a high-quality film that will move audiences and garner serious attention from critics. Here is the basic information of the film and the attachments that we already have.

Genre: Drama/Thriller

Rating: R for sexual situations, violence & language

Budget: \$3-5 million USD

Language: English

Audience: Ages 18-45

Location: Albuquerque, New Mexico.

Format: We are planning to shoot digitally (as opposed to film) as this will greatly reduce costs and will still look great.

Comps

All of these films have garnered multiple nominations and wins, including the two most prestigious awards, the Academy Awards and Independent Spirit Awards. Though worldwide grosses are not always an accurate means of assessing any yields in investments, they are a fairly good indicator. Here are successful but small budget films with dark content similar in tone to “The Mercy List” from the last decade.

Title	Budget in USD Millions	Worldwide Gross in USD millions	Awards
The Whale (2022)	10	55	Won Academy Award
Aftersun (2022)	3	8	Nominated for Academy Award Won Independent Spirit Award
Promising Young Woman (2020)	10	18	Nominated for Academy Award Won Independent Spirit Award
Nomadland (2020)	5	40	Won Academy Award Won Independent Spirit Award
Midsommar (2019)	9	48	Nominated for Spirit Award
Parasite (2019)	11	263	Won Academy Award Won Independent Spirit Award
BlackKkKlansman (2018)	15	93.5	Won Academy Award Nominated for Independent Spirit Award
Get Out (2017)	4.5	256	Won Academy Award Won Independent Spirit Award
Call Me By Your Name (2017)	4.5	43	Won Academy Award Won Independent Spirit Award
Three Billboards Outside Ebbing, Missouri (2017)	15	163	Won Academy Award Won Independent Spirit Award
Moonlight (2016)	4	65	Won Academy Award Won Independent Spirit Award
Manchester By the Sea (2016)	9	79	Won Academy Award Won Independent Spirit Award
Room (2015)	13	35	Won Academy Award Won Independent Spirit Award
Nightcrawler (2014)	8.5	47	Nominated for Academy Award Won Independent Spirit Award
Dallas Buyer’s Club (2013)	5	55	Won Academy Award Won Independent Spirit Award
The Sessions (2012)	1	10	Nominated for Independent Spirit Award

Budget top sheet:

"The Mercy List"
Budget a/o 11/26/13

Producers: Scarlet Karimian
Director: Jan Wilson
Line Producer: Rami Rank

Principal Photography: 23 Days
Shooting Location: Albuquerque
Unions: SAG, IA, Teamsters

Acct#	Category Description	Page	Total
1100	Development	1	4,200
1200	Story & Other Rights	1	15,000
1400	Producers Unit	1	110,935
1500	Directors Unit	2	25,000
1600	Talent	3	134,244
1700	ATL - Travel and Living	5	60,649
TOTAL ABOVE-THE-LINE			350,028
2100	Production Staff	6	260,614
2200	Art Direction	10	68,076
2300	Set Construction	11	0
2400	Set Dressing	11	128,609
2500	Property Department	13	65,834
2600	Camera Operations	14	206,216
2700	Electric Operations	17	121,429
2800	Grip Operations	19	106,200
2900	Production Sound	21	61,948
3100	Special & Visual Effects	22	0
3200	Set Operations	22	155,401
3300	Wardrobe Department	24	97,703
3400	Makeup & Hair Department	25	56,192
3500	Locations	27	184,111
3600	Transportation Department	31	267,509
3700	Studio Facilities	34	0
3900	Extras	35	34,384
4000	Production Film & Lab	36	0
4100	2nd Unit	36	0
4200	BTL - Travel and Living	37	71,010
TOTAL PRODUCTION			1,885,236
5100	Editing	39	121,498
5200	Post Production Film and Lab	39	70,300
5300	Post Production Sound	40	35,000
5400	Titles, Post and VFX	41	13,500
5500	Music	41	23,819
TOTAL POST PRODUCTION			264,117
6200	Publicity	42	0
6300	Production Legal	42	33,000
6400	Insurance	42	50,800
6500	Miscellaneous Fees and Charges	42	8,000
TOTAL OTHER			91,800
Acct#	Category Description	Page	Total
	Total Above-The-Line		350,028
	Total Below-The-Line		2,241,153
	Total Above and Below-The-Line		2,591,181
	Grand Total		2,591,181

Incentives



The following is information from The New Mexico Film Commission (www.NMFilm.com). They have a **25% refundable tax credit** for films shot in New Mexico.

They also have a program called the Film Crew Advancement Program where a production company is **reimbursed 50% of a participant's wages** for up to 1040 hours physically worked by the qualifying crew member in a specialized craft position. This on-the-job training program is in addition to the 25% film production tax rebate.

New Mexico's competitive film credit, awe-inspiring locations and professional crew will assist us in making a cost-effective, high-quality film.

New Mexico Film Commission's Incentives

25% Refundable Film Production Tax Credit

Per statute, if your project is intended for commercial exploitation and exhibition, it is eligible to receive a 25% refundable tax credit on direct and post-production expenditures subject to state taxation. We are also excited to announce that a bill just passed in March that included language allowing an additional 5% credit on direct production expenditures for qualifying television series or on resident wages and fringes for productions that utilizes a sizeable soundstage for 10 or 15 days of principal photography. (The number of required days is based on the size of the project's budget.)

There is no minimum budget or spend requirement. And New Mexico does not require submission of a distribution plan from the production company to take advantage of the film credit. There is no application fee and no pre-qualification. New Mexico's direct qualifying expenditures include, but are not limited to, resident payroll (fringes included), non-resident per diem, rentals/expendables from vendors with local physical presence, as well as property rentals and location fees. Non-resident talent that have a management company, aka actor's loan out, may also qualify for the credit through a personal business service (or "super loan out,") often established by the payroll company, for up to a \$5M tax credit. Payment for post-production services may also qualify when those services are rendered in New Mexico and are subject to state taxation.



After production, and upon submission of the tax application and backup documentation, the New Mexico Tax and Revenue Department conducts an internal review, free of charge, to determine the project's approved claim amount per the qualifying expenditures (a 3 to 6 month process). As this is a fully refundable tax credit, the company files their state tax (or informational) return after the close of their taxable year to receive the check or deposit. The filing entity does not have to be based in NM and may not have other tax liability, yet may still file a return to receive the credit. The credit is not transferable or assignable. For projects that cross taxable years, a claim is submitted for each year in which expenditures occurred.

A credit claim of less than \$2M per taxable year will be paid out immediately upon authorization of the

filed tax return. A credit claim of \$2M-\$5M will be paid out in two payments: one immediately upon authorization of the filed return and the second twelve months later. A tax credit of \$5M or more will be paid in three installments and requires an external CPA audit.

New Mexico allocates \$50M each July 1 to expend on authorized credit claims. If the \$50M has been expended in a given year, your company will still receive the credit; however, your (first) authorized claim will be paid at the beginning of the upcoming fiscal year (July 1).

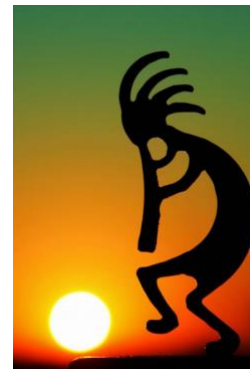
For additional details, please view the links in the drop down under "Refundable Tax Credit" on the side menu and do not hesitate to contact us directly at 505-476-5600. We look forward to assisting you with your project.^[L]_{SEP}

Sincerely,
Nick Maniatis, Director
New Mexico State Film Office

Getting Started!^[L]_{SEP}

25% Refundable Film Production Tax Credit has:

- No minimum budget requirement
- No minimum spend requirement
- No minimum shoot day requirement
- No minimum resident hire requirement
- No pre-qualifying
- No application fees
- No brokers needed
- \$50M allocated each July for pay-outs ("rolling cap")
- A dedicated "Film Unit" at the NM Tax & Rev Dept.



Receive a 25% Tax Credit on all direct production expenditure (which includes New Mexico crew) and expenditures for post production services that are subject to taxation by the State of New Mexico. Eligible productions include feature films, independent films, television, regional and national commercials, documentaries, animation, video games, webisodes, and post-production. Non-resident actors and on-camera stunt performers may also qualify.

Qualifying Expenditures^[L]_{SEP}

Any of the following "direct production expenditures" made in New Mexico qualify:

- Expenditures in New Mexico directly attributable to the production of a film or commercial audiovisual product;
- Expenditures subject to taxation by the State of New Mexico;
- Expenditures that are not claimed by another taxpayer for their film production tax credit;
- Expenditures that do not exceed the usual and customary cost of the goods and services acquired when purchased by unrelated parties; the Secretary of Taxation and Revenue Department (TRD) may determine the value of the goods or services when the buyer and seller are affiliated persons or the sale or purchase is not an arm's length transaction;
- Wages or salaries, fringe benefits or fees for talent, management, and labor to a person who is a New Mexico resident;

- Resident employee fringe benefits paid to a payroll company including pension, health & welfare, holiday, vacation; workers compensation insurance will qualify only if purchased through a New Mexico based agent;
- Payment to a personal services business for the services of a non-resident performing artist (actors and on-camera stunt performers only) if the personal services business pays gross receipts tax in New Mexico on the portion of those payments qualifying for the tax credit and deducts and remits withheld income tax pursuant to Subsection I of Section 7-3A-3 NMSA 1978 or causes to be deducted and remitted income tax at the maximum rate in New Mexico on the portion of those payments qualifying for the tax credit.
- *As applied to direct production expenditures for the services of performing artists, the film production tax credit authorized by this section shall not exceed five million dollars (\$5,000,000) for services rendered by all performing artists in a production for which the film production tax credit is claimed, meaning collectively, actors' salaries, including tax, up to \$20 million are eligible.* ^[SEP]

Any of the following expenses qualify when provided by a New Mexico vendor that has a physical presence in New Mexico [which includes employment by the vendor of a New Mexico resident(s) as that term is defined in the Income Tax Act]:

- Costs of the story and scenario to be used for a film;
- Costs of set construction and operations, wardrobe, accessories, and related services;
- Costs of photography, sound synchronization, lighting, and related services;
- Costs of editing and related services;
- Rental of facilities and equipment (including location fees);
- Leasing of vehicles: not including the chartering of aircraft for out-of-state transportation, however including New Mexico-based chartered aircraft for in-state transportation directly attributable to the production shall be considered a direct production expenditure provided that only the first one hundred dollars (\$100) of the daily expense of leasing a vehicle for passenger transportation on roadways in the state may be claimed;
- Food and lodging: provided that only the first one hundred fifty dollars (\$150) of lodging per individual per day is eligible to be claimed;
- Commercial airfare if purchased through a New Mexico-based travel agency or company for travel to and from New Mexico or within New Mexico that is directly attributable to the production: *scouting expenditures prior to production will qualify so see bullet above when making scouting arrangements;*
- Insurance coverage and bonding if purchased through a NM-based insurance agent, broker or bonding agent;
- Post-production expenditures for services that are directly attributable to the production of a commercial film or audiovisual product, that are performed in New Mexico and that are subject to taxation by the State of New Mexico;
- Other approved direct costs of producing a film in accordance with generally accepted entertainment industry practices.

Post Production Services and the 25% Refundable Tax Credit

There are two ways post production services will qualify for the 25% Refundable Film Production Tax Credit : either a project is shot in another state or country, but the company uses a New Mexico Post Production facility or vendor for any of the post services, or a production that shoots in New Mexico also does the post here. The services must be rendered in New Mexico and subject to state taxation in either case. In essence, these services will qualify whether the company only does post in New Mexico (Stand-Alone Post Production) or does post work in NM after the production shoots in NM.

Film Crew Advancement Overview

FCAP is an incentive for production companies to help create more job opportunities for New Mexican film and television crew professionals. A production company is reimbursed 50% of a participant's wages for up to 1040 hours physically worked by the qualifying crew member in a specialized craft position. This on-the-job training program is in addition to the 25% film production tax rebate.

As an example, a New Mexican Grip who is ready to move up to the Best Boy position and has no credits as a Best Boy or only one credit as a Best Boy from a film or television project (that had a budget over one million) would qualify. The Key Grip would be that crew member's mentor.

Step One:

Fill out the Film Production Company Registration Form (if you have already applied for the 25% Tax Rebate or Film Investment Loan program and have already filled out this form, please skip to Step Two).

Step Two:

As soon as the production has opened offices in New Mexico, submit the FCAP Application Part I and New Mexico W-9 form to the NMFO Workforce Development Programs Manager via or email to Rochelle Bussey.

Attachments

- **Terrance Zdunich** ("Tanner"), actor, fan favorite of cult classics *Repo! The Genetic Opera* and *The Devil's Carnival*. Has signed Letter of Intent.
- **Michael Chieffo** ("Marty"), actor, 30-year veteran of dozens of movies & TV shows, including *Argo* and *L.A. Confidential*. Has signed Letter of Intent.
- **Beth Grant** ("Brenda"), actress, veteran of over 70 TV shows and over 80 movies including *The Artist*, *Crazy Heart*, *No Country for Old Men*, *Little Miss Sunshine* and *Donnie Darko*.
- **Jan Wilson**, producer, writer, director. Nicholl Fellowship semifinalist for *900 Days*. Wrote *Milo*.
- **Scarlet Karimian**, producer, head of Escargo Productions.
- **Scott Uhlfelder**, cinematographer, his work has appeared on screen at The LA Film Festival, AFI Fest, SXSW, Slamdance, and Sundance, for which he has received high commendations for his work such as *Douchebag* and *The Attic Door*.
- **Rami Rank**, unit production manager, unit production manager, production coordinator & manager on independent films & television shows such as *Help Me Help You*, *Swingtown* and Showtime's hit series *Dexter*.
- **Cameron Teisher**, editor, Emmy-nominated for Chaz Bono documentary *Becoming Chaz*.
- **Adam Gorgoni**, composer, scored indie gems *The Dead Girl*, *Starting Out in the Evening*, *Blue Car* and the TV show *Necessary Roughness*.

Director's Vision

I've been a screenwriter for a long time, and very happy writing scripts with the idea of handing them over to someone else to direct. However, I always knew that eventually I would write a script that was so personal that I would want to direct it myself. A story that is so close to my heart, one that I visualized so clearly in mind while writing it I feel as if I've already directed it. As the creator of this story, I know the intricacies of the plot, the characters, their character arcs, the subtle nuances of some crucial scene details and the emotional impact I want the audience to be left with better than anyone. This story is my baby, there is no one who is more passionate about bringing it to the screen, which makes me uniquely qualified to direct it.

The story revolves around the questions "is it okay to do something bad if it's for the greater good?" and "can one change their true nature?" As a drama and psychological thriller, ***The Mercy List*** will entertain and engage the audience, but also cause people to debate these questions long after the movie ends. This is the type of movie that will get a lot of buzz due to its flawed but interesting characters and the ethical questions that they face which have no easy answers. Voyeurism is a topic that is rarely dealt with in films, particularly when it is the hero of the story that struggles with this issue, not the villain. And it seems to be a topic that many people are fascinated with, even though they don't know much about it. Our film explores what goes on in the mind of the voyeur, and the issues of shame and guilt that go with it. Anti-heroes like Tanner are particularly popular lately, as we've seen with TV shows like ***Dexter*** and ***Breaking Bad***, and movies like ***Shame***. Audiences love them despite their massive flaws and questionable behavior and root for them not to get caught.

I wrote this film with the lead actors Terrance Zdunich, Michael Chieffo and Beth Grant in mind. And I am humbled and thrilled that all three of them have agreed to play Tanner, Marty, and Brenda respectively. Watching these wonderful actors bring these complex and nuanced characters to life will be a joy to watch.

This film will have a gritty, realistic look to it similar to ***Winter's Bone***, ***The Wrestler*** and ***Monster***, all of which were Oscar nominees/winners. Though considered a drama or psychological thriller, ***The Mercy List*** has elements of humor and charm. And above all, it is a character-driven piece with huge potential given the skill and compelling screen presence of the lead actors and the extraordinary reception these types of indie films have recently received. In the past several years indie films of this type have been heaped with awards and word-of-mouth buzz, which in turn increases the audience and box-office profit.

The script for *The Mercy list* made the top 10% of the prestigious 2015 Nicholl Fellowship screenwriting competition, and this only increases my confidence that this film has great potential to be both an indie crowd pleaser as well as receiving critical acclaim. The Nicholl contest is run by the Academy, a.k.a. The Oscars, so in a sense we have already received Oscar attention.

I am proud of the script and excited to direct this film.



Jan Wilson

Film Festivals & Marketing

Creating great buzz around a film is essential for its success these days, and this is especially true for indie films. Buzz can begin before a film even starts shooting.

Social media, such as Facebook and Twitter, is an effective (and free!) way to get the word out about projects and gain attention. This has already begun before we've shot any footage and will continue as we film with photos and stories from the set. This method is particularly effective when you have someone like Terrance Zdunich on the project since he already has a large fan base. This helps build buzz for the film before it's even been shot.



We already have a Twitter account (<https://twitter.com/TheMercyList>) and a Facebook page (<https://www.facebook.com/TheMercyList>) where fans can discuss the movie and we can keep them informed on screenings, events and any news about the film. We already have many fans, and many are already Tweeting about the movie and excited to see it. Terrance has over 20,000 Facebook "Friends" (fans) and over 7700 followers on Twitter.

We will do whatever we can to get the word out and generate interest in our film -- before we film, during and after - including live interviews and panels, print interviews, Q&As at screenings, etc.

Distribution



We plan to take this film to the best film festivals, namely Sundance, Toronto, Berlin, and South By Southwest in order to obtain distribution and get good word of mouth going. However, crossing our fingers and hoping for a lucrative distribution deal is no longer a smart filmmaker's Plan A.

The old distribution model of a regular theatrical release is broken. This mainly consisted of hoping and praying that a distributor picks up your film, shows it in a theater and then releases it on DVD months later. Alternative distribution is the way of the future and we fully believe this is a great Plan A. If Plan B happens and Harvey Weinstein comes a-calling with a lucrative distribution deal, we will definitely answer that call with a yes. However, most distribution deals these days are not very lucrative for the filmmakers or the investors. The answer to that is self-distribution, now known as alternative distribution. The filmmakers keep the rights to the film, except perhaps we can find some foreign distribution offers that might be worth

exploring.

We have already geared our Facebook and Twitter campaigns to guide fans to the 'stay in touch' page of our website where anyone who is interested in the movie signs up for an email mailing list. This is the basis for targeting fans who want to see the film, whether it's in a theater, VOD (video on demand) or buying the DVD.

Whether we get a distribution deal or do it ourselves, current marketing research is showing that "day and date" releasing is a smart and profitable way of releasing a movie. Please take a look at this excellent (and short!) article that explains the "day and date" approach: <http://5thcinema.com/blog/2013/03/day-and-date-release/> In short it means that a film is released in the theaters, available for purchase on DVD and viewable via VOD on the same day. This enables the filmmakers to capitalize on all the buzz they've generated all at one instead of trying to sell their DVDs months later when the buzz has died down and their potential audiences have forgotten about the film. Contrary to what industry experts initially expected, this approach of having DVD and VOD options available at the same time the film is in the theaters did NOT diminish the box office profit, but rather boosted it and increased the buzz. The first "big" movie to succeed with this approach was **Margin Call**

(starring Kevin Spacey) and it is a good film to look at and dissect its day and date marketing campaign. **Arbitrage** (starring Richard Gere) also used day and date releasing to great success. Take a look at the marketing case studies for both **Margin Call** and **Arbitrage** at the websites listed below.

www.hollywoodreporter.com/news/sundance-2012-margin-call-video-on-demand-zach-quinto-283033
www.hollywoodreporter.com/news/sundance-how-arbitrages-vod-gamble-412594

Day and date releasing also drastically decreases piracy, which is a big problem with indie films. If we have a lot of fans wanting to see the film and they live in a country where it is not released or even a small American town where our film isn't playing, they will not want to wait months for the DVD release. These are people who WANT to pay to see our movie, why would we not give them the means to do so? If we don't, they are likely to pirate it, which takes money out of the investors' pockets. Day and date releasing solves this problem. Someone who lives in a small town where indie films might not play can still see it at the film's height of popularity and buzz.

Even if we don't get a lucrative distribution deal there is another way filmmakers can make sure their films get seen in a theater: filmmakers can "four-wall" a theater. This means the filmmakers rent a theater for a flat fee and show the film themselves, keeping all profit from the tickets sales for themselves. This is also a great way to get the film seen if we don't get it into any film festivals. However, this can be a risky endeavor for the filmmakers. Luckily companies like Tugg (www.tugg.com) are revolutionizing the four-walling method. Via Tugg, the filmmakers choose the theater they want, and decide how much profit they need to make in order to make the screening feasible. They get word out about the screening to fans, fans sign up for pre-sales for the screening. Tugg keeps track of all of this, calculates how many seats need to be pre-sold in order for the filmmakers to make their desired profit. Only if and when this amount of pre-sales is reached is the theater booked and the fans are charged for their tickets. The theater gets paid, the filmmakers get paid and the fans get to see their movie, everyone is happy. Often times these four-wall screenings are turned into "events" by having the cast and crew appear for a Q&A, to sign autographs and just meet the fans.

Thanks to our growing email mailing list and 'fans' we will already have, finding the audiences for these four-wall events and DVDs and VODs will be built-in by the time the movie is completed.

This is our Plan A. We are ready to do Plan A, even though it's a lot of work. If Plan B rears its head with a nice big juicy distribution deal, well, fantastic, we'll go to Plan B. But we aren't going to pin our hopes on Plan B....we're going to make this movie a success either way.

The Mercy List

“Is someone YOU love on the list?”

Treatment by Jan Wilson

It's nighttime in a lovely suburban front yard. Green grass, flowers line the pathway leading to the front door. Bushes and trees frame the house. No moon tonight.

A pair of human feet plod across the garden path. Soft, quiet shoes. A window beckons. Lights on, no curtains. The feet leave the path and quietly make their way to the secluded window.

Later, the yard is still and quiet. The white night-blooming jasmine seems to glow in the darkness. A garden gnome watches in silence. The human feet return. Faster this time. Scurry down the path toward the street. Gone.

The next day Tanner Zelinski, mid 30s, arrives at Best Val-U Drug, a medium-size chain store. He's the pharmacist. He wears soft, quiet shoes. Two 19 year-old college girls, Lydia and Rochelle, are cashiers up front. They snicker as Tanner comes in. His long hair and morbid interests cause them to call him "The Creepy One" behind his back. He knows he's considered odd by the young girls, but he doesn't really mind. He happily goes to work in the pharmacy at the back of the store. He likes his job and he's good at it. He knows all about the medicines and drugs. He's in his domain.

The store manager is Brenda, in her 50s. She is a colorful vision in a flowing skirt, multiple bangles, and sandals. The crisp "Best Val-U Drug" apron she wears does not disguise her granola nature. She is the ex-hippie den mother of the Best Val-U Drug employees. She and Tanner get along great, they chat before their shifts begin.

Brenda tells Lydia, the more impressionable and skittish of the two young cashiers, that she needs to work back in the pharmacy with Tanner tonight because one of the pharmacy techs quit. Lydia is mortified, but she agrees.

Back in the pharmacy Tanner's boss barely contains his disdain for Tanner's long hair, but Tanner remains the consummate professional, so there's really no reason to find fault with him. Lydia is given a brief training on how to work in the pharmacy – she's not to ever touch the drugs, she can only handle the prescriptions once they are in the bags ready for customer pick-up, and she is shown how to enter the prescription information into the computer, which Tanner will double-check of course. She's told "Knowing Tanner, he'll triple-check it."

Later that evening an elderly woman comes in to pick up her prescription and Lydia watches, with some surprise, as Tanner deals with her with grace, kindness and incredible skill. Lydia's impressed. In the break room Lydia makes an attempt to chat with Tanner. It's a bit awkward, but it's a start.

Before Tanner's break ends he goes out onto the loading dock at the back of the store. One of the guys who works in the warehouse is Wade, mid 30s. A big overgrown kid. He and Tanner mention going to a nightclub to see a band. Tanner's startled by a noise nearby. There's a disheveled-looking man rooting through the dumpster. Wade just explains, "Don't worry about him. That's Crazy Yellow Pants. I let him dig out fresh cardboard to sleep on." Wade goes back inside. Brenda comes out.

Brenda's shift is ending, she's waiting for her ride. She's going to see a play with her 'women's group'. Tanner jokes that it's a group for angry divorced women. Brenda says that no, it's a nice group of women and they are helping her heal her lonely heart after her divorce. Tanner makes fun of

Brenda's hippie nature, and Brenda makes fun of Tanner's morbid interests; serial killers and poisons and things she considers gruesome. They are truly friends and are only ribbing each other. In fact Brenda likes Tanner so much that she wants to fix him up with her daughter Sara. Tanner says no, he's just not up for that. She says she thinks love can fix all. He only rolls his eyes. "Such a hippie."

Before closing time Lydia's fellow cashier Rochelle passes by the pharmacy. Tanner inadvertently makes himself look even more morbid by joining their conversation and discussing different ways to commit suicide, such as with four cigarettes. Even though Rochelle is turned off, Lydia is intrigued and asks him how on earth smoking four cigarettes can kill you. He explains, "No, not smoking. Ingesting them. Nicotine is an insecticide, it's poisonous to humans too. You could put several cigarettes in a glass of water for an hour, filter it, drink the water, and be dead in a few hours. It'd taste horrendous though." Lydia's fascinated. Rochelle is disgusted and leaves. This is the first sign of Lydia's allegiance shifting from alpha dog Rochelle to underdog Tanner.

After watching Tanner constantly flicking his hair out of his face all night as he leans over to fill prescriptions Lydia boldly announces, "Tanner? I have an idea."

Lydia stands behind Tanner braiding his hair as he sits on his stool. It's a long process, and he closes his eyes as she runs her hands through his hair. She takes her time. She finishes, and ties it off. Looks good. He's a bit slow to come back to life.

A customer approaches the counter, and Lydia goes to help him. It is Marty Carmichael, in his late 50s. He's dropping off a prescription for an asthma inhaler. Tanner sees him, and all of his calmness evaporates. His eyes lock onto Marty. He stands to get a better look. Doesn't take his eyes off him. Strains to hear the chitchat between Marty and Lydia, but it's just pleasantries. Tanner stares at Marty as he leaves the pharmacy. Watches him until he is out of sight, deep in the aisles of the store.

After work Tanner goes to visit his mother, who is out in her garden killing slugs with salt. Tanner brings up his sister Tessa, reminisces how Tessa used to love to play in the yard when she was little. Mrs. Zelinski doesn't want to discuss Tessa. Tanner tells his mother that the salt she uses to kill the slugs damages the plants; it'd be better to use ammonia. It works better, plus the extra nitrogen is good for the plants. She says "Really? Okay, I'll have to remember to get some." "I've got some." He stands up to go get it. "You have it *with you*?" He explains enigmatically, "In the car. I use it too."

In living room he passes by old high school photos of his older sister Tessa. A flashback montage begins, quickly intercut news footage from the early 1990s and 'man on the street' interviews with citizens. A reporter says "...self-proclaimed 'mercy killer' Bennett Langley now retracts all claims he made only two weeks ago of killing as many as a dozen or more people in the past three years...."

Old news footage of "Marty Carmichael" a.k.a Bennett Langley, younger, with darker hair. He's escorted by cops from a courthouse. A polite smile for the cameras. A perky morning TV show host puts on her 'serious face'. "Langley confessed, some would even say bragged, about finding mentally ill homeless people whom he termed 'hopeless' and killing them." Her co-host chimes in. "Experts are speculating that Langley has narcissistic personality disorder, sometimes called 'The God Complex.' And with a possible plea bargain, Langley could serve only 14-18 years."

Back in his mom's garden with the ammonia Tanner admits that he thinks he saw Bennett Langley, the serial killer he always assumed was responsible for his sister's disappearance. Possibly in denial, his mom says no, Tessa wasn't murdered, she just ran away and never returned. Apparently Tessa's teen years were not happy at home. Tanner reminds her that Langley targeted 'helpless' people on the street, maybe he considered heroin addicts helpless too. Maybe Tessa was one of his many victims. Mrs. Zelinski still says no. "A mother knows. He didn't get her. I can feel it." Tanner replies, "I don't wanna *feel* it. I want to *know* it. I want a list."

Tanner tosses and turns that night. He eventually gets out of bed, gets dressed. His house is tastefully decorated with somewhat morbid things. Antique poison bottles. A nicely framed “Helter Skelter” movie poster. Many books on crimes and killers in addition to his job-related books on chemicals, toxins, poisons and medicines. Tanner grabs his keys and heads out.

Tanner’s nighttime search for another window to peep into is intercut with Tanner sitting in a nice comfortable club chair. He speaks to an unseen companion. He begins a shameful, yet eventually therapeutic session. “Damaged. I’m damaged.” He explains how his voyeurism began in childhood by accidentally seeing neighbors having sex in their yard. The problem deepened. Now Tanner is a hardcore voyeur, a.k.a. a Peeping Tom. He cannot have a normal relationship with a woman. Until now it’s a secret he’s never told anyone, but it’s very healing to speak about it. He admits that watching someone who doesn’t know they are being watched feels very empowering.

The next night Lydia actually offers to help in the pharmacy again instead of subjecting Rochelle to do it. Tanner asks Lydia to ring up an item for him, a bottle of ammonia, and then uses it to concoct something. Lydia is curious, asks him what he is compounding. He says he is making himself some smelling salts, which are sometimes used to cure headaches.

Back to Tanner’s therapy session in the club chair. He continues to explain his condition. He is trying to use aversion therapy on himself to help curb his voyeurism. He’s not used to talking so much – he stops to sip some bottled water before continuing. When he gets the urge to go peeping he takes a deep whiff of the smelling salts. A deep whiff of that will stop almost any behavior in its tracks.

Back in the pharmacy Lydia is still chatting with Tanner when Marty Carmichael (a.k.a Bennett Langley) returns to pick up his prescription. Lydia, having no idea that Marty is a killer who has been released on parole, is super friendly with him. Marty is indeed a very chatty and friendly man. Tanner’s morbid curiosity gets the best of him and he joins in the conversation. Marty and Lydia are both avid bowlers and Tanner enthusiastically exclaims that he is too, and he finagles an evening of bowling for all three of them. Probably not the coolest thing to do to include an innocent 19 year-old girl in his quest to find the truth about his sister’s fate, but Tanner is socially awkward and is unable to arrange the social interaction without Lydia. After the date is set, Marty leaves. Only then does Tanner implore, “Lydia, I need you to teach me how to bowl.”

After work Lydia and Tanner hit the bowling alley for Tanner’s first bowling lesson. Lydia asks why on earth he said he loved bowling when he’s obviously never played before. Wanting to believe in this underdog she readily accepts his answer that Tanner felt sorry for Marty, he seemed lonely and thought it’d be nice to go out with him. This only makes Lydia like him more. A crush is developing.

As they eat nachos and sodas Tanner asks Lydia about what her major is. She doesn’t know, hasn’t picked one yet. Tanner tries to help her narrow down her interests but frankly she doesn’t seem very enthused to be in college at all. But to Lydia, “creepy” Tanner is now becoming “interesting” Tanner.

She tells him that her dad wants her to be a lawyer, but she doesn’t seem interested in that. Tanner tells her with great sincerity that he hopes that whatever it is that she ends up doing, he hopes it’s something *she* loves to do. That seems like a foreign idea to her, she lets it sink in.

Late at night Tanner and Wade listen to a heavy metal band in a crowded, darkened nightclub. An attractive woman has her eye on Tanner, but he doesn’t bite. Wade can’t imagine why not. Tanner’s therapeutic voiceover continues, he explains that he doesn’t date. He can’t have normal sex, so what’s the point? Women don’t want to date a freak, and that’s what he is. Tanner turns down the attractive woman, but as he watches her walk away he takes his small vial of smelling salts and takes a strong whiff. Wade can’t understand why Tanner would turn down a sexy woman. Tanner jokingly offers her to Wade, but Wade admits he already has a secret hot affair going with a cougar.

The next morning Lydia looks like hell on toast. She obviously has a hangover. Tanner doesn't bust her, he keeps her secret. And he lets her onto a very powerful and secret cure for a hangover: water. He gives her a big bottle of it and explains that alcohol severely dehydrates you, so the best cure for a hangover is to drink water. She follows the advice of her new crush.

Tanner then goes to the warehouse where he realizes his friend Wade is stealing from the company. Tanner doesn't approve, but agrees to say nothing.

Lydia goes to the front of the store to get change for the register. Rochelle makes some snarky comments about Tanner, but this time Lydia defends him. Brenda knows a crush when she sees one. She says nothing to embarrass Lydia.

Finally it is time for Tanner and Lydia to meet Marty at the bowling alley. Marty indeed does show up. Marty and Lydia really bond. Lydia's father moved away years ago when her parents divorced, and Marty instantly tries to be a surrogate father to her. Tanner is uncomfortable with this for obvious reasons, but can't really say anything. And Tanner is mortified to learn that Marty is now working at a home health care business. "There's a lot of poor, terminal people who suffer so greatly. So you and I are in the same business, sort of. *Taking care of people.*" Tanner is mortified to think what this might mean in Marty's sociopathic mind.

Tanner manages to finish the game, keeping his eye on Marty and Lydia. She has a great time, she really likes Marty, and Marty's narcissistic personality disorder loves the fact that he has a fan in Lydia. Tanner is distracted during the game by a wholesome-looking young woman playing on the lane next to him. As his daydream unfolds, his voiceover continues to explain the peculiar subtleties of voyeurism. "To be clinically diagnosed as a voyeur the subject must have recurrent, intense or sexually arousing fantasies, sexual urges, or behaviors of observing others in states of undress or involved in sexual activity who are unaware that they are being observed." His voyeurism daydream echoes this; even in his fantasy Tanner never interacts or touches his dream woman, in fact she never knows he is there.

After the night of bowling Tanner realizes he was a fool to get involved with a known serial killer and to drag Lydia with him. He tries to politely end the evening, but Marty seems fixated on his 'fan' Lydia and implies to Tanner that he'd like to "be there" for Lydia more, help fill the gap her father's absence left. In order to take Marty's focus off of Lydia Tanner admits he knows who Marty really is. Marty accuses Tanner of being a "murder groupie", one of those people obsessed with murderers and crimes. Tanner says no way, he just recognized him because Tanner was a teen when Marty was on the news and remembers the media talking about his mercy killings. Tanner doesn't admit that he

wants to know if his sister was one of Marty's victims. Instead, Tanner says he admired that Marty put mentally ill homeless people out their misery and thinks Marty has been misunderstood by society. Mission accomplished – Lydia is pretty much forgotten and Marty immediately fixates on Tanner – his newest fan and possible disciple. Marty basks in Tanner's praise. Tanner pretends not to be horrified by Marty's claims long enough to get in the car with Lydia and get the hell out of there.

On the drive home Tanner is distracted. Not only was it a close call with a serial killer, but he can't get his voyeuristic fantasy of the woman at the bowling alley out of his head. His voiceover from the club chair explains that going to peep shows would seem like a good substitute for peeping, but it doesn't work. The girls at the peepshow know they are being watched, so it doesn't satisfy the need. That deep need to watch someone who doesn't know him, and doesn't know he's there. Sure, the peep show girls will pretend like they don't know he's there if he asks them to, but it isn't the same. There's just nothing as good as finding a "good window."

Lydia boldly gives Tanner a goodnight kiss on the cheek before she hops out of the car. Tanner takes out the smelling salts, but hesitates. Changes his mind. Tosses them out the window, then drives to

one of his favorite peeping haunts. He continues "A clinical diagnosis of 'voyeur' is made only when this is a preferred or exclusive means of sexual gratification. Yup, that's me."

Tanner returns to his old peeping haunt from before. He hides outside her window, watches her. An average-looking woman in a robe gets ready for bed. She brushes her hair. Puts lotion on her face. Then she pulls her pajamas from a drawer. Tanner watches her, transfixed. He unzips his pants. Begins to pleasure himself. He closes his eyes, enveloped in bliss. Much better than ammonia.

He opens his eyes again to watch her. But she is standing at the window - merely two feet from him. For several seconds they stare at each other, each too shocked to move. She gets a good look at him. Then she SCREAMS. Tanner flees from the window. Stumbles through the bushes as he zips his pants up. "You fucking creep! I saw you!" Tanner flies across the yard and down the street.

Tanner's voiceover continues from his club chair: "The second criteria is that the subject's fantasies, urges, or behaviors must cause significant distress or are disruptive to his everyday functioning."

Tanner hauls ass to his car and stumbles to get in, panicking. "Stupid fucker! I'm a fucking idiot!" His voiceover continues: "Voyeurism is difficult to treat and nearly impossible to cure."

In the club chair: "You know what 'voyeur' literally means? The origins of the word? It comes from Old French. It means..." A long moment passes before he can get the words out. "...one who lies in wait." He clasps his hands together to stop them from shaking. "I'm a fucking predator! Lurking, waiting, catching them at their most vulnerable moment. And I can't even do it face to face. I'm violating them from afar. Like a fucking coward."

Tanner's pretty shaken up from being seen by the Window Woman. He ends up at a bar and gets stink-eyed drunk. Thanks to the alcohol his long-suppressed desire for punishment finally surfaces. Tanner looks around the bar. He could probably take most of them in a fight. Nah, no point. Finally he finds someone bigger and tougher than he is. He picks a fight. Luckily the kind seen-it-all-before bartender saw what was coming, intervenes and sends Tanner home in a cab.

The next day, Lydia notices Tanner over in line at the cashier before his shift. He looks terrible. She catches his eye, gives him a "what's wrong?" gesture. He simply holds up a large bottle of water. Recognizing his hangover cure, Lydia can't help but laugh.

Back in the pharmacy later that night Tanner's trying to work, but as he leans over to work his hair falls in his face repeatedly. "Lydia?" She glances over. He points to his hair, a silent plead.

Lydia finishes up a nice braid on Tanner. He closes his eyes. "Rough night last night?" she asks. He nods. "Tanner, why don't you just put it into a ponytail?" He shrugs. Doesn't elaborate, so she continues to braid his hair for him.

Later that night Tanner is taking a break out on the loading dock, playing basketball. Brenda comes out, initially mistaking Tanner for Wade. Wade plays basketball on his breaks, so she thought Wade was out here. She teases Tanner about Lydia having a crush on him. They both toss some hoops. Brenda lets it slip that she's having an affair too, that's why she's been in a better mood lately. Tanner suddenly realizes that it's Wade that Brenda is having the hot affair with. He teases her. She laments that he teases her because she is so much older than Wade and they are probably a bad match, but Tanner says no, he is only kidding. He thinks it's nice that they each found each other.

Tanner goes back inside, finds Wade and bounces the basketball off his head, scolds him. "You're sleeping with her AND stealing from her?!" Wade doesn't really think things through. He never put it together that if Brenda is the store manager it will reflect badly on her that stock is going missing.

Tanner heads back to work in the pharmacy. He glances out into one of the aisles and sees Marty

doing some shopping. Tanner ducks out of sight in time, Marty didn't see him. Tanner sits safely out of sight. He sees a flyer taped to the wall. "Come to the McKenzie Art Fair!"

He stares at it. Then goes to the counter, lingers until Marty sees him. Tanner pretends that he just now sees Marty and waves him over. Tanner uses Marty's narcissistic personality disorder to his advantage; he tells Marty he bets he's got a really great eye for art and thought he might want to accompany Tanner to the art fair. Marty jumps at the chance to further impress his protégé. When Marty suggests they also invite Lydia Tanner implies that he wants to talk to Marty about "his work" – his mercy killings, so they should go alone. That's an offer Marty's ego can't refuse.

Tanner is pleased with himself that he kept Lydia out of the equation. But then he's alarmed to see Brenda approaching the pharmacy. Brenda and Marty meet. Instant attraction. They shake hands, flirt. Tanner finally gets her attention and buzzes her into the pharmacy so she can do her managerial duties. But it's too late, she's already been charmed by Marty. Brenda pats Marty's arm before she drags herself away from him. Tanner notices the touch.

Cut back to Tanner in the club chair. "The other night Lydia was braiding my hair. Nothing sexual, she was just getting it out of my face for me. But...have you ever had a woman run their fingers through your hair? Or brush it? Feels so good." He pauses, lost in the memory of it. "I should have known something was up with me when I had her do that. I could have just put it into a ponytail myself. What shot through my mind as she was doing it was..." He has to stop. This hits him hard. "...oh my god, it feels so good to be touched by a woman." He takes a long drink from his water bottle to help him hide his wavering voice. "I do miss that intimacy."

Although Tanner was planning on meeting Marty at the arts fair, Marty takes it upon himself to show up at Tanner's house to get him. The other night Tanner convinced Marty that he wasn't a 'murder groupie' – yet Tanner's home says otherwise. The books, the framed "Helter Skelter" print, the antique poison bottles...all betray him. Marty is showing up at any second – Tanner panics, runs through the house, hides things, pulls things down off the walls, tries to hide all evidence of his morbid

leanings. Just as Marty knocks on the door, Tanner looks around and is greatly relieved to see that everything looks okay. But just as he opens the door Tanner realizes he is wearing a Charles Manson t-shirt! He whips it off before opening the door. Marty finds that a bit odd that Tanner has been expecting his arrival yet answers the door shirtless. Great, Tanner's off to a weird start.

Tanner jokes to himself that he must be an idiot to willingly go somewhere with a known serial killer. *Yet he goes.*

At the arts fair Tanner gets a firm footing back with Marty by letting Marty feel like an art expert. Tanner laps it up, and leads the conversation to Marty's "true work" – his mercy killings. Tanner tap dances around what he really wants – a list of victims; is his sister on that list? The conversation is a gentle give and take, Tanner carefully pulls information out of Marty without being too obvious. Pretends to be sympathetic to Marty's "cause" and covers his horror as he listens to Marty's detailed story of how he brought home a mentally ill homeless man, gave him a nice warm bath and cooked him a wonderful meal – Marty claims to be a gourmet cook after all – and then injected him with enough drugs to send him off to a peaceful death. Marty indeed is convincing at making it seem like the quality of life of his victims were practically non-existent. They are usually so ill that they don't know what's going on around them, they are constantly in a state of disorientation, don't have enough presence of mind to eat or bathe. The women get repeatedly raped and they can't even process what's happening to them.

Marty adds, "I know I helped these people. It was for their own good. But there WAS something in it for me. An unexpected gift. I knew that would be their last meal, their last glass of wine. To know all

evening long that I was watching their last day on earth was incredible. I was watching a secret unfold. It was *empowering*." Tanner takes a moment to let that familiar word sink in -- "empowering".

Tanner's distressed to realize that Marty and Tanner have some common ground. Then he regroups. He tells Marty that he will design a website to further his cause, to get his movement to a wider number of people. Marty's been in prison for 15 years – he is not at all internet savvy, so he loves this idea, he truly needs Tanner's help for this. Tanner convinces Marty that if they phrase their words carefully it's perfectly legal to have a website. They won't actually instruct people to become mercy killers, they will simply state facts. Tanner of course has no intention of actually making such a website public. He can build one, show it to Marty, but not make it go live on the internet.

Tanner digs for information, pretending it's for the website. "So first of all, what are the basic 'rules'? Who exactly are the people you 'help'? Is there a minimum age limit? Do they have to be mentally ill? Like what about those teenage drug addicts out on the streets? You ever 'help' anyone like that?" He waits for the critical answer. Marty thinks. "You know, perhaps I should go home and write down a formal manifesto. Then we can go from there." Damn, so close to getting his answer, but Marty unknowingly sidesteps it.

A collage catches Marty's eye, and he ends up purchasing it. After all, he needs to rebuild his new life and needs some new art for his empty apartment. They put the art in the car, then Marty heads back to Tanner's home to drop him off. Marty asks if instead of going home Tanner would like to come back to Marty's apartment to help him decide where to hang the new artwork.

This invitation sparks several visions in Tanner's head: First, a small darkened room, grime-covered windows. Peeling wallpaper. Bare light bulb shining over an old table filled with odd, disturbing instruments. Secondly, an obsessively clean, pristine white-tiled room. Glass medical jars full of

weird samples line neat shelves. Windows covered with aluminum foil. Lastly, a large loft or warehouse, bare mattresses on the floor, trash scattered everywhere. Walls completely covered with newspaper clippings and victim photos.

Tanner snaps out of his 'serial killer lair' vision. But his morbid curiosity wins out over caution and he hears himself say, "Sure, I'll help. Why not?"

Marty's place is a nice middle-class building. Nothing fancy, nothing creepy. Marty trudges up the stairs with the art. Tanner follows, says quietly to himself, "Seriously, what the hell's wrong with me?"

Tanner is somewhat disappointed to see that Marty's apartment is a perfectly normal, very clean apartment. They hang the art, have some wine. Tanner makes a veiled joke about Marty's "work". Marty's not amused. "It's no joking matter deciding who lives and dies. I take my work very seriously." Tanner boldly asks him "Are you still...deciding? Will there be more decisions?" Marty only gives a polite, chillingly "normal" smile, and turns his attention back to admiring his collage. Tanner is filled with dread.

Lydia works with Tanner in the pharmacy the next day. She's proud that Tanner has taught her how to decipher the Latin-heavy prescriptions and she can actually read them now. She's very chipper around Tanner now, they are actually getting along great. But then Brenda's grown daughter Sara pops by to pick up a prescription. This is the daughter that Brenda has been pushing Tanner to date. And they do seem like a good match. Sara is casual, yet hip, attractive, smart. Sara is telling Tanner about a cool band she saw recently at a small nightclub.

Lydia is quite put out when she sees Tanner pull Sara off to the side so they can chat privately. Lydia tries to overhear them, but can't. A few minutes later when Sara leaves Lydia's jealousy is hard to hide. "She seems nice. You must like her, taking her off for a secret little conversation." Tanner laughs. "Lydia, it's the law. It was a new prescription, I'm legally required to counsel her." "What, off

in the corner like that?" "Well yes, privacy issues, medical ethics. You don't shout a customer's medical conditions across the store." She happily takes her break, relieved to know that she still has Tanner all to herself.

With Lydia on break, Tanner hears a customer at the counter, and is about to go help her. But he freezes. It's the Window Woman from the bedroom window. He drops to the floor behind the counter before she can see him. She keeps calling out for service, ringing the bell, but Tanner is plastered to the floor, only a few feet away. He's a nervous wreck, doesn't move, doesn't breathe.

Lydia's in the bathroom with her iPod on, she doesn't hear the bell in the distance. She is playing with her makeup, adding some new eye shadow, touching up her lip gloss.

After hearing the bell for service being rung over and over, Tanner's boss, the pharmacist-in-charge, comes back to the pharmacy from a back office. He sees Tanner hiding. Waits on the woman, then calls Tanner into his office.

The boss says he doesn't know what is going on, he won't pry, but he is disappointed in him. Since Tanner is usually so professional and great at his job he's willing to overlook this one weird incident. So now the voyeurism is not only interfering with his sexual and personal life, but it's affecting his job.

While Tanner is in his boss's office getting chewed out, Marty comes to the store to pick Brenda up for a date. Brenda thought it'd be easier if he picked her up at the store, and she'll just leave her car

there, he can drop her off later. Rochelle watches him open the door for her, and they drive off. "What a nice man."

Tanner walks across the parking lot of a café to get a cup of coffee that night. He sits outside for a few minutes. Crazy Yellow Pants sits nearby winding twine around a plastic spoon spouting his important nonsense. He's sunburned and dirty, but he keeps busy with his twine. Tanner watches him, wondering about his quality of life.

Wade passes by, sees Tanner, joins him. Wade just got paid is headed for the strip clubs. He invites Tanner, who of course says no. Wade mentions that he much prefers a more "private" type of show, and it sounds like he means that he sometime peeps too. Tanner is so relieved! Maybe he's not such a freak after all. Just as a bit of his shame starts to dissipate, Wade makes it clear that what he's referring to is watching porn in the privacy of his own home. The disappointment hollows Tanner out.

Brenda and Marty stroll through the park after their romantic dinner. She had a lovely time. The Moroccan restaurant he took her to was a big hit. But Marty maintains that he could cook a Moroccan dinner much better, but he supposes the restaurant did okay. He brags about having a huge cabin up near Blanchard Lake, perhaps they could have a weekend getaway soon. She says she'd love to.

Lydia trots down an aisle in the store, heading for the pharmacy. But Tanner's boss, the pharmacist-in-charge, heads her off and tells her he hired a new pharmacy tech so there's no need for her to work in the pharmacy anymore, she's free to return to the front registers. She's gutted. No more Tanner.

Later that night Lydia manages to 'bump into' Tanner as he heads out to the loading docks to get some fresh air on his break and follows him out. Tanner mentions that the new pharmacy tech seems nice, that he just moved here from Indiana. "Or did he say Illinois? I always get those two mixed-" Lydia blindsides him with an urgent kiss.

For a few seconds he struggles to get his bearings, his balance. He's caught completely off-guard; no time to object or analyze. Lydia's passion quickly overwhelms him. Tanner takes the helm. He transitions her awkward lunge into a deep, lustful kiss. He leans into her until she's happily pinned against a stack of pallets. For a blissful moment, they abandon themselves to the kiss. But then it is

Tanner who pulls away. She's only 19, he's in his mid-thirties. He doesn't feel right about it. He puts a stop to it, she is embarrassed, and runs back inside. But what shocks him is that he not only wanted to kiss her, but he *enjoyed* it. A bit of hope for this voyeur?

Near closing time and the store is almost empty. Marty pops over to the pharmacy, and mentions that he just dropped Brenda off from a lovely date. Tanner's not happy that Brenda is now involved too, but the date's over, no harm done. Marty stands at the counter chatting about the date, but politely steps aside when a customer approaches. Marty's stunned when the customer starts screaming at Tanner, "You! You! You're the one! What's your name?! You're that pervert!" She turns to Marty, distressed. "Call the cops! He was peeping in my window! Pervert!" Marty thinks she must be nuts, laughs, turns to Tanner. "What's wrong with her? Is she supposed to be on anti-psychotic meds?" But when he sees Tanner's panic-stricken face, Marty's smile fades. The Window Woman screams that Tanner will go to jail, begs Marty to call the cops.

Tanner can't speak. Covers his mouth in horror, shame. He backs into a corner. Covers his eyes, sinks to the floor behind the counter. Tries to disappear.

The Window Woman gathers her wits, pulls her phone from her purse. "I'll call them myself!" Marty lunges at her, rips the cell phone from her hand. Bends her flip-phone in half the wrong way. Wires dangle. She's stunned. "What the hell are you doing?" Marty grabs her, keeps her from bolting.

Lydia's been stocking shelves in the nearby cosmetics department. She stands, wide-eyed, listening to the ruckus. She darts toward the pharmacy.

Marty keeps his grip on the Window Woman. A calm washes over him. "Yes. Let's call the police. Come with me." He leads her back through the warehouse doors.

Tanner still sits, slumped in the corner of the pharmacy. Lydia bangs on the door. He finally crawls over and hits the buzzer to let her in. "Tanner, who the hell was that? What the hell is going on?"

The warehouse is empty and dark. Marty finds a doorway, *any* open doorway, and leads the Window Woman to it. "There's a phone in here." He stands aside, as if to let her go in first. "I do apologize for breaking your cell phone. I was confused. I'll pay for it, of course." As she steps through the door, Marty lifts her purse strap from her shoulder. In a flash he whips it over her head. Pulls it tight. She is nearly knocked off her feet as he uses her long purse strap as a garotte. Her legs kick. Arms flail. She can't breathe, can't scream. "I prefer a more humane method. But you took us by surprise."

Lydia sits on the pharmacy floor with Tanner trying to grasp what's causing his meltdown.

"What? What do you mean? Why were you looking in her window?" Tanner can't even look her in the eye. "Because I'm a fucking pervert. That's how I get off!" Lydia leans away from him a bit. He still won't look at her. "I don't understand. You accidentally saw her through her window?" "No. Not accidentally. On purpose, Lydia, I do it on purpose! I've done it my whole life!" He finally meets her eye. On the verge of tears. "I'm a voyeur, Lydia." "A what?" "Peeping Tom. Sexual deviant."

Lydia recoils from him. Lets it sink in. He reaches out to touch her hand. "Lydia... please don't think-" She yanks her hand away from him. "You like watching women? Through their windows? And they don't know?" He nods. "You're a Peeping Tom?" "Yes." She pouts. She shakes her head. "No. No. No!" Touches his shoulder, strokes his hair. "You're *nice*, Tanner! You don't really do that, do you? Not on purpose?" "I'm messed up, Lydia. I can't help it." He sobs. "I'm just so fucked up. "But. But...maybe you just...you need to be with a woman who..." She flounders, there's no excuse to grasp onto. "No, there's no excuse, no explanation. No way to rationalize it! I break the law! I violate these women!" She gasps. "Violate?" "Not physically. But I violate their privacy! Don't you get it? I get off spying on them!" She shoves him away. Tears stream down his face. "I like it, Lydia. I love it!"

When I'm out there, hiding in the bushes, watching...it feels so good." Lydia stumbles to her feet. Takes a few steps back. "When I can find that perfect window, and I can take my time, and she doesn't know I'm watching...it's heaven." With pleading eyes, he whimpers... "I can't help it, Lydia. Something's wrong with me. I can't help it." Lydia cries too. "Rochelle was right about you." She runs out of the pharmacy. He lets her go.

Tanner wallows in self-pity for a moment. Then notices how quiet it is. "Shit, where'd they go?"

As Tanner rushes out onto the loading dock he sees Marty covering the Window Woman's body with cardboard in the darkness. Tanner totally freaks out. Marty tries to explain to Tanner that they can't have busybody women impeding their progress, there are so many hopeless people who need their 'help.' "Nosy women will only bring us trouble." But Marty explains that ultimately he killed the Window Woman for Tanner – so she wouldn't get him into trouble. Guilt on top of guilt now for Tanner. Telling Tanner that he'll take care of getting rid of the body doesn't exactly make Tanner feel

better. Marty worries that Lydia may have overheard and will have to be 'dealt with.' Tanner lies through his teeth, assures him that Lydia was way up front manning a cashier station.

Up near the front registers Marty sees Lydia, notices she's a bit upset. Lydia doesn't explain that she is devastated by Tanner's creepy admissions. She asks Marty if he wants to go bowling. He says yes, but not tonight, he has to go to his cabin tonight.

Rochelle and Lydia watch as Brenda comes out of the little boutique next door, waving a little bag. They joke that if she's already buying lingerie it must have been a very good date with Marty!

Rochelle notices that Lydia seems upset, quiet. "What's wrong, did Tanner hit on you or do something creepy?" Lydia pauses. Thinks. But then she decides to think for herself, not be guided by Rochelle's snideness. She says nothing about Tanner.

Tanner rushes up to the front, and after Lydia and Rochelle assure him that there are no more customers in the store he insists on closing early. Locks the door, closes out their registers even though it's not quite closing time. He goes into Brenda's office to put the register drawers in the safe. Lydia wanders in. She finally asks him point blank. "Have you peeped at me?" After all, he's given her a ride home, he knows where she lives. He's dumbstruck. "Oh Lydia, no of course not! You're my *friend*." She's not convinced.

As they all leave the store Tanner notices that Brenda's car is still in the parking lot. The girls verify that yeah, Marty did drop her off earlier. But she bought some lingerie next door about half an hour ago, perhaps their date wasn't exactly over. Lydia says that Marty has a cabin up near the lake. "You know how nosy Brenda is, she probably begged him to see it." Tanner panics to think that 'nosy' Brenda left with Marty. He locks up, then flies out of the store.

Tanner speeds in his car toward the lake. He calls Brenda, but gets her voicemail. He leaves several panicked messages to call him back as soon as possible. He drives out of town onto the dark highway. Out on the highway he gets Brenda's voicemail again.

Tanner finally arrives at Blanchard Lake. The dark landscape is dotted with a dozen cabins lit up by occupants. Which one is Marty's?

Brenda is sitting with her daughter Sara in the café across the parking lot from the store. They talk about the date Brenda had with Marty and Brenda shows her the little camisole she bought herself as a treat. She once again tries to set Sara up with Tanner. Sara agrees that Tanner is her type, but she's flirted with him and he doesn't seem to respond.

Meanwhile Tanner's been driving past the largest cabins on the lake. But he doesn't see Marty's car,

so he goes on to the next one. He looks into the darkness at another large cabin. A woman inside moves by the window. He's transfixed for a moment. Turns his head away. "Zelinski, god damn."

Finally Tanner finds Marty's car in front of a cabin. A *small* cabin. Figures. Tanner should have known that Marty exaggerated about his assets. He's about to knock on the door when his cell rings. He backs away from the door to answer it. He's relieved to hear that it's Brenda, and she's at her car in the store parking lot. He says he just overreacted to something that happened in the store, and never mind, everything's fine. He quietly leaves Marty's porch. Too late. Marty has already heard him and opens the door. "Hi, come on in!" Crap.

Marty welcomes Tanner to his cabin. Marty assumes Tanner was freaked out about what happened at the store and came to talk about that. Tanner readily agrees to this excuse, and says yeah, Lydia mentioned a cabin up here, so he tracked him down. When Tanner asks if Marty dumped the body in the lake Marty scoffs, saying lakes are too easy to drag. He's evasive, but assures Tanner that he's good at what he does and not to worry about it. When Tanner asks for more specific details about Marty's killings, Marty turns the tables. Referring to the voyeurism, Marty says, "Seems there's more to you than meets the eye." Marty wants to know more about that before he'll answer any of Tanner's questions. Tanner gets it, "I have dirt on you, so you want dirt on me." Tanner sits down in a comfortable club chair. He takes a deep breath and starts to talk. "Damaged. I'm damaged." Tanner's voiceover has not been a session with a therapist, he's been spilling his guts to *Marty*.

Tanner ends his tale by trying to convey to Marty that the kiss on the loading dock with Lydia has filled him with new hope. Not that he's interested in her, she's just a child. But the fact that he felt desire for her tells him that perhaps he's not as hopeless as he thought. Maybe he can have a normal sexual relationship with a woman after all.

But Marty doesn't jump on his hope bandwagon yet. He suddenly asks him "Why are you so fascinated with serial killers? Or "mercy killers" in my case." Tanner takes a second to adjust to Marty's sudden gear change. Tanner maintains that he isn't fascinated with them, he just thought Marty wanted to go bowling and was trying to be nice. But Marty doesn't buy it anymore. "Cut the crap. Brenda told me. She mentioned, lovingly of course, that you were the local serial killer expert."

Tanner finally owns up to it. "I'm interested in psychology, what's going on in their minds. I find it fascinating how they could deviate from the norm so much." "No." "No?" "No, that's not why you're interested. You're drawn to them because you *relate* to them." "No I don't. I'm not a serial killer." "You can relate to the killer because they stalk their prey...just as you do. If you can figure out the reason why they are messed up, maybe you can fix yourself, too. But Tanner, even if you do find the answer to that, it won't change anything. *It's who you are.*" Tanner's struck silent. Rings true.

Marty continues, "You're like me. Intellectually superior to the common people. Why hope to be like they are? Simpletons. We both get off watching people's most intimate moments. My way is more intellectual of course, watching their last moments of life is a spiritual epiphany. Whereas yours is purely animalistic. Primal. But we all pick the methods that best suit us." Marty leans forward in his chair. Delivers the stinger. "*You lie in wait.*" Tanner can't deny any of it.

Marty reminds Tanner of how similar they are. "I understand how intoxicating it is to be a witness to someone's most intimate moments. Sex and death. The two most raw, soul-bearing things a person can experience."

He encourages Tanner to enjoy this delicious feeling of empowerment. To embrace who he is and stop living a life filled with guilt. Marty's spiel is starting to make sense to Tanner. A life without guilt would be such a wonderful way to live.

Meanwhile back in town, Lydia and Rochelle do homework in Lydia's bedroom. Lydia stops working

on her homework, says she's not going to do it. Rochelle scolds her. "It's due tomorrow, dumbbell." Lydia tells her matter-of-factly that she is going to drop out of college and do what she really wants: she's going to cosmetology school. Rochelle tries to bully her into reconsidering, but Lydia thinks for herself now. She touches up her lipstick. "I'm going to do hair and makeup. I love it."

Back in the cabin, Tanner has laid bare his soul in the club chair. Now he wants his information. He plays on Marty's narcissism. "The media always say your victim count was 'a dozen or more.' Couldn't have been that many, could it? You keep track? I mean, a dozen, that's impressive, Marty. IF it's true." "It's true. Actually the final count was 15." Tanner grabs a paper and pen. "Okay, so there was the nurse...."

Marty's narcissistic personality disorder can't resist adding to the list as Tanner writes. "Elderly black man, foreign accent." Tanner feigns excitement, writes it down. "Okay, that's three." "Schizophrenic woman, short dark hair, about 60 years old. Old man, long white hair, always carried newspapers." Marty continues his list finally mentioning the "blonde woman with track marks."

Tanner freezes upon hearing this. He asks how old she was, Marty says about 40. Tanner casually asks if he ever killed teenagers. "No, never anyone younger than about 24." Whew. Relief. Tanner finally has his answer. His sister could not have been on this list. There's no reason why Marty would have omitted anyone.

Marty continues to impress his young protégé by telling how lovely and peaceful their passings were. "After I gave him the injection, it took just a few minutes, but the furrow in his forehead started to lessen. You could practically see the stress and confusion leave his body. It was the most peaceful, wonderful thing I've ever experienced." Tanner nods thoughtfully. Yes, it does actually sound like a release for the poor mentally ill person. Then Tanner, ever the pharmacist, asks "What drug did you use?" "Pavulon." "JUST Pavulon?" "Yes."

Tanner absolutely loses his cool. "My god, Marty. If you give someone an injection of pancuronium bromide it puts them into a conscious paralysis. Conscious! They can feel everything! They are wide awake! It may look peaceful, but those people felt every minute of their long painful death by suffocation." Now it's Marty's turn to be rendered speechless. Tanner continues, "Can you imagine? You are slowly suffocating to death, yet you can't move. You can't speak. You can't scream. Can't even gasp. You just have to lay there, completely helpless, feeling the life drain out of you. To feel that agony, their air running out.

Imagine the mental anguish, the emotional panic they went through as they asphyxiated to death! I can't imagine a more horrific way to die."

Tanner regains his senses. "What the fuck's wrong with me? I'm taking moral advice from a serial killer now?!" Marty retains his composure. He says that he sleeps at night. He knows he is doing God's work. Putting the hopeless out of their misery. Marty then implies that perhaps Tanner is hopeless too. He can't even reciprocate when a cute little coed wants him? Marty says Tanner is kidding himself if he thinks there's hope for him. He can't change his nature. "I don't like hopeless people. It upsets me to see people like you suffer. I feel the need to help."

Tanner starts to panic. He's hopeless? Does that mean Marty now wants to put Tanner out of his misery? What is Marty alluding to? Is he going to poison Tanner too? Tanner looks at the bottle of water he's been sipping all evening. It's almost empty now. Tanner jumps up, "What is it? What did you give me?!" Tanner darts around the room, panicking. "What did you do to me?!"

Tanner runs to the bathroom and flings open the medicine cabinet. He looks for an emetic, something to induce vomiting. He finds none. Tanner drops to his hands and knees, flings the toilet seat up. Sticks his fingers down his throat. Vomits messily, mostly water.

Marty strolls up to the open bathroom door, hands in pockets. Tanner is puking up as much as he can. Aim is not high on his priority list. "You fucker!" "Tanner. You're making a mess." Tanner's hair is wet with sweat, sticking to his face. His shirt is wet with sweat and vomit. He's a crumpled mixture of sobbing and dry heaves. "I'm not fucking hopeless!"

Tanner induces more vomiting, but it's mostly dry heaves now. He gags and chokes. Snot and tears and spit everywhere. Marty leans against the doorframe, watching Tanner collapsed on the floor. Howls his lament. "I'm not hopeless. I'm not!"

There's absolutely nothing left in him to puke up. His sobs subside. He catches his breath. He's *fine*. "Well that was quite a show, Tanner." Tanner looks up at him, his face a sweaty, exhausted mess. Marty says, "I'm not sure if I'm amused or offended." He surveys the mess Tanner made all over the floor. "Why would I kill you? You're my *friend*."

Marty cleans up the mess in the bathroom with bleach and water. He explains how silly - but telling - Tanner's assumption is that he's so hopeless that Marty would want to get rid of him. "You know every type of poison and toxin under the sun. Exactly what kind of poison did you think you'd ingested that is flavorless, scentless and colorless?" Tanner is too worn out to respond. Marty continues to scrub and wipe down the toilet and floor. "There's no such thing. You *of all people* should have known that." "I panicked." "You certainly did."

Marty explains that he needs Tanner now more than ever. There are so many hopeless people out there, many of them he knows from his work at the home health care company. Tanner realizes that he is never going to stop killing. Tanner pours the rest of the bleach into the bucket. Marty protests, he doesn't need that much bleach. Tanner ignores him. Opens a bottle of toilet bowl cleanser. He adds it to the bucket of bleach. Tanner leaps out of the bathroom and slams the door behind him.

Tanner drops a towel on the floor. Holds the door shut and kicks the towel up against the crack under the door. Marty yells from inside the bathroom. "Tanner! What on earth...?!" Tanner pulls harder on the door as Marty tries to open it. Marty coughs. "Let me out! Tanner!" Coughing gets worse. Painful hacking. "My eyes are burning, let me out!" Tanner pulls on the doorknob with all his weight. Buries his mouth and nose in his sleeve without letting go of the door. Keeps his eyes shut tight.

Marty's shouts continue, "Jesus! Can't breathe! Arrr!" Marty's coughs and gasps turn into anguished cries of painful asphyxiation.

About 60 seconds is all it takes. Tanner hears the THUD. Silence. He coughs a bit, but doesn't let go of the door yet. After a moment, Tanner picks up the towel, covers his nose and mouth. Cracks the door open. Marty is sprawled out, hard to get the door open. Dead or unconscious? Tanner pushes the door harder, peeks in. Marty's eyes are wide open. Dead.

Tanner holds the towel to his face, grabs his victim list off the table and runs out of the cabin.

Tanner waits a while, then calls the cops. He says he wasn't feeling good and he vomited, then he laid down for a while. He assumes Marty was cleaning up the mess, closed the bathroom door so he didn't wake Tanner up, and made a common mistake of adding hydrochloric acid to bleach. Makes one of the deadliest gases known to man. And in a tiny windowless bathroom someone with asthma wouldn't have had a chance at survival. The cop asks why Marty didn't rush out of the bathroom. Tanner thinks. "Umm...panicked maybe?" "Yeah, I guess. People panic." Tanner agrees. "They certainly do."

A few days later, Tanner is back at work. He's in the break room. Tired, worn out, looks terrible. Rochelle and Lydia come into the break room. Lydia and Tanner make eye contact, but he looks away first. Rochelle sees Tanner, says "let's go." Rochelle leaves. Lydia hesitates, but then follows

her out. Tanner runs his hands through his hair. Puts his head down on the table. Closes his eyes. Rests. Nothing but silence for a moment.

But then, a soft THUD on the table. A hand strokes his head. He opens his eyes. A bottle of water. Lydia smiles and leaves. He stares at the bottle of water. A peace offering. Same brand as the water from the cabin. *Great.*

Later out back on the loading dock Tanner sits with a sobbing Brenda, consoling her. "I finally found a good man, and the next day he's dead. My luck." Tanner says that he's only telling her this because it might make her feel better, but Marty used to be in prison for something bad. Really bad. So she's better off without him. "I sure can pick 'em." "I should have said something." "Oh Tanner, it's not your fault. You obviously had no idea he was bad news when you met him, otherwise you never would have let us get involved. You're not an idiot." He lets that one sink in. "Aren't I?" Without being too specific he says he is fucked up and has serious issues. She assures him that everyone has the capacity to change, he can at least try. He sighs, "SUCH a hippie."

Later, Tanner's up by the front when Sara comes in looking for her mom. Tanner says Brenda went on her lunch break. Sara thanks him and turns to go. But this time Tanner calls her back. "Hey, you like music, right? There's this cool band playing at the Dingo Bar tomorrow night. Wanna go?"

Out in the parking lot Crazy Yellow Pants is digging through a trash bin. He talks to a passerby who ignores him. "I'm going to Moscow tomorrow to marry a general's daughter. I gotta find her buttons or she won't marry me." He wears no shoes. He's grimy and surely reeks. He finds discarded broken sunglasses in the bin. He puts them on. "I'm ready now." He laughs a contented laugh and boogies on down the street.

At home Tanner studies the unfinished list of victims. Pulls an encyclopedia of crime from his bookshelf. Flips to a chapter on Bennett Langley. Lays the victim list inside the book. Snaps the book shut.

The end.