

Making Apocalypse Now

Episode 15: Medevac



Forward

By **CINEMATYLER**

Thanks so much for your support! As problematic as it is for a number of reasons, this is such an interesting scene. Among all the other problems during the production thus far, it's amazing that they managed to incorporate a real natural disaster into the movie.

In my opinion, the weird sex-for-fuel subplot really messes with how the audience views the characters. The characters, here, as supposed to be likable instead of interesting. A scene like this appears in *Full Metal Jacket* with the men haggling with the prostitute, but it makes sense because Kubrick keeps us at a distance from all of the characters—even

Joker. In *Full Metal Jacket*, we can find the characters deplorable and interesting at the same time and even a scene like the prostitute scene works with Joker's arc and the overall themes of the movie.

In *Apocalypse Now*, this scene is like reaching for too many themes at once and, because everything has been set up to make these characters relatable, having them engage in such a scene has an effect that I believe Coppola didn't intend. I thought it might be interesting to try re-framing the scene in a way that fixes some of these problems. Check it out.

CONTENTS



Characters

-Pg 3-



The Original Scene

-Pg 4-



New Treatment

-Pg 14-



Selected Comments

-Pg 17-

CHARACTERS



Francis Ford Coppola:

The Hero. A director coming off the massive success of *The Conversation* and *The Godfather* parts I and II is about to embark on a journey that will test his limits—physically, mentally, and spiritually. Will he change the film industry? Will he survive?



Jerry Zeisler:

The Left-Hand. Along with playing one of the most mysterious characters in the movie, Zeisler would assist Coppola in completing his vision. He would give everything to the project, including giving up his chance to rest by staying behind during the hiatus to make sure the production was getting back on its feet.



Eleanor Coppola:

The Eyes. It is through Eleanor Coppola's eyes that we will see most of the story of the making of *Apocalypse Now*. Her documentary *Hearts of Darkness: A Filmmaker's Apocalypse* will have the honor of being a making-of documentary that many consider almost as good as the film itself.



Martin Sheen:

The Face. An actor yearning to become a movie star will go through a journey similar to his character, Willard. In order to exorcise his demons, he must face his one true enemy... himself.

Original Scene

1975 DRAFT

Milius' Medevac Scene

You can see in this original version of the scene, Willard is played as sort of what we would consider today to be a modern-day antagonist. It almost reads more like a John Milius sexual fantasy than a complex gray-area scene. Considering even Milius seemed to be embarrassed for having written it, you can see how it nearly ruins the characters we have invested so much time in so far.

the last correspondence to leave Nu Mung Ba. It is addressed to Kurtz' wife. He opens the letter -- it is written in a scrawled savage hand to no one in particular. It reads:

Sell the house
Sell the car
Sell the kids
Find someone else
Forget it
I'm never coming back
Forget it --

He folds up the letter.

118 CLOSE SHOT - WILLARD

He looks out at the ominous jungled mountains.

DISSOLVE TO:

119 FULL SHOT - P.B.R. - RIVER OUTPOST - RAIN

The P.B.R. pulls in towards an American outpost that is being used as a forward medical evacuation center. Various helicopter pads are SEEN, but only one helicopter -- the H-34 painted with Playboy rabbits that brought the girls to Hau Fat. Several soldiers in rain-coats come out on the dock as the P.B.R. pulls up.

Original Scene

120 MED. SHOT - WILLARD, SOLDIERS

Willard looks into some empty tents -- looks around the dreary muddy camp. Two soldiers pass.

WILLARD

Soldier -- where's your C.O.?

SOLDIER

Stepped on a booby trap, sir --
got blown all to hell --

WILLARD

Well, who's in command here?

SOLDIER

I don't know -- don't have any
idea -- I'm just the night man --

He turns and walks off babbling incoherently --

WILLARD

What about you, soldier?

The soldier he was talking to turns around smiling idiotically and making animal noises. He stumbles off after his friend.

121 MED. SHOT - DIFFERENT ANGLE - WILLARD

He looks around disgustedly.

VOICE (O.S.)

(whispering)

Captain --

Willard turns around looking for where the voice came from.

VOICE (O.S.)

(continuing)

Over here, Captain --

He turns to see the Hollywood Agent under the flap of a large tent so that he won't get wet. He wears the same clothes as before, but is much dirtier. He motions Willard into the tent.

122 INT. TENT - MED. SHOT - WILLARD, AGENT

They duck inside -- it is dark and damp.

(CONTINUED)

Original Scene

122 CONTINUED:

On cots around a stove sit the three playmates and the pilot. The nearest one, CATHY, a blonde, picks leeches out of her feet. The other two, TERRI and LYNDA, play cards with the helicopter pilot. Willard looks over the situation.

AGENT

You came in on that boat, didn't you?

WILLARD

Yeah --

AGENT

Where are you headed?

WILLARD

What's it matter? Get to the point.

AGENT

Look -- you know the girls -- That's Terri -- she was playmate of --

WILLARD

Yeah, I caught your show at Hau Fat.

They all look over.

AGENT

Oh -- I see -- Well, girls, this is Captain -- eh --

WILLARD

Captain Willard -- go ahead.

AGENT

Look -- we got in a little trouble -- they rudely took our helicopter for MedEvac work on this -- uh Operation Brute Force -- They just brought it back this morning.

WILLARD

Yeah.

AGENT

Well I mean like they also took our fuel -- We've been here two days.

(CONTINUED)

Original Scene

122 CONTINUED: (2)

WILLARD

Dreadful.

AGENT

Look -- the girls could get killed -- we're not supposed to be this close to combat, I mean real combat.

WILLARD

Well --

AGENT

We could use some fuel -- just a half drum -- just enough to get us out a here.

WILLARD

We need all our fuel.

He turns and starts to leave.

AGENT

But, Captain, think what these girls have done for the boys -- think of how they've risked --

Willard is almost out of the tent.

TERRI

Captain --

He turns around.

TERRI

(continuing)

It's really rough here -- Captain -- we're just not built for it --

The Pilot laughs.

PILOT

That's rich --

TERRI

Do us a favor -- I'd do one for you -- if I could --

Willard just stares at her -- even though she's in jeans and field jacket she is something to see -- The Agent takes Willard aside -- Terri goes back to the others.

(CONTINUED)

Original Scene

122 CONTINUED: (3)

AGENT

Look -- you know who that is,
Captain -- you know what she's
saying -- you'll never see stuff
that good outside of a magazine
for the rest of your life.

WILLARD

I'm not that fond of blondes --
maybe I like brunettes --

AGENT

Take your pick -- they all like
you -- I can tell --

WILLARD

I like all of them --

AGENT

Good -- like I said, take your
pick.

WILLARD

I said I like all of them.

AGENT

Now just a second -- I'm doing
you a favor, buddy -- what're you
trying to pull?

Willard turns to leave again.

WILLARD

We need all our fuel anyway.

AGENT

Wait -- wait -- don't get up tight
-- what I meant was we'd need a
whole drum for that --

WILLARD

Sit down -- we'll talk about it.

Willard sits down on a metal chair -- motions the Agent
to do likewise.

AGENT

What's there to talk about -- this
whole thing disgusts me.

WILLARD

My men --

(CONTINUED)

Original Scene

122 CONTINUED: (4)

AGENT
What!

WILLARD
That's what there is to talk
about -- my men -- I take good
care of my men --

The girls are trying to pretend they're not listening --
the helicopter Pilot is cackling to himself.

AGENT
You're out of your skull --

WILLARD
We have a lot of pride in our
unit --

AGENT
How far do you think you can
push -- what kind of people do
you think --

WILLARD
Esprit de corps --

AGENT
No -- absolutely not --

WILLARD
One for all -- all for one --

AGENT
You can keep your fucking fuel --

Willard gets up.

WILLARD
You make some of your closest
friends in the army -- war has a
way of bringing men together.

AGENT
Get out --

WILLARD
Men of all races -- nationalities --

He gets up and starts out.

AGENT
Two drums --

(CONTINUED)

Original Scene

122 CONTINUED: (5)

Willard turns around slowly.

AGENT
(continuing)
Two whole drums --

WILLARD
We can use some fifty caliber and
a 16 too --

AGENT
I don't know what you're talking
about -- Get fucked --

WILLARD
I will -- I assure you that --
You got a fifty on that H-34 --
leave the ammo in boxes -- I'll
get my men to bring the first drum
with 'em --

He turns to go under the tent flap.

WILLARD
(continuing)
Have the girls freshen up a bit --
comb their hair -- put on
something -- you know what I mean --

He leaves.

123 FULL SHOT - P.B.R. - CREW

They are all working on patching the boat and cleaning
it up in general. Mr. Clean sits in f.g., cleaning an M-16.

CLEAN
You keep this thing in this
condition an' it's gonna jam,
Lance -- mark my words.

LANCE
Why don't you go pet the water
buffaloes -- get off my back.

Behind them on the beach stand several water buffaloes
eating mud or whatever they do. They are painted jungle
brown and green camouflage with grey bottoms -- on their
sides the words have been stenciled in black:

(CONTINUED)

Original Scene

123 CONTINUED:

1 Each --
Buffalo, Water B-1A
U.S. Army No. 15239

Willard walks through them down to the boat.

CHIEF
Careful, Captain, they've been
known to charge.

WILLARD
All right I got a little surprise
for you --

They all look up.

WILLARD
(continuing)
I've arranged with those people
we saw at Hau Fat to give us some
50 caliber in trade for a couple
a drums of fuel --

CHEF
No shit.

WILLARD
Chef -- since you're such a fan
of Miss December's I think you
should be detailed with Lance and
Clean to take the first drum up
there.

CHEF
I don't believe you --

CHIEF
What're you trying to say, Captain --

WILLARD
You'll see soon enough -- get going,
sailor --

CHIEF
No shit -- hot damn --

124 INT. TENT - MED. SHOT - LYNDA, CHEF

He has followed her into the tent awe-struck -- she
casually starts unbuttoning her fatigue jacket and taking
off her pants. He just stands there, his arms at his
sides.

Original Scene

124 CONTINUED:

CHEF

I've got every one of your pictures -- I've got the centerfold -- the Playmate's review -- the Playmate of the Year run-off -- everything, even the calendar --

LYNDA

Well, get undressed and let's get it over with --

CHEF

I can't believe it -- I'd a never even got to see you if it wasn't for this war --

She lies down on the cot in only her panties.

CHEF

(continuing)

You wouldn't mind -- uh kinda draping that jacket over you sort of the way you were in the calendar, would you?

LYNDA

Come on -- cut this crap -- I gotta get back to Saigon --

CHEF

Just let me look awhile -- I just don't believe --

CUT TO:

125 INT. TENT - CLOSE SHOT - LANCE, CATHY

They have just finished making love. Cathy looks very pleased. Lance finishes tying his boots -- she draws on his back. He gets up -- starts to leave.

LANCE

Well -- uh thanks -- see you around.

CATHY

Yeah.

He leaves -- she pulls herself up and starts combing her hair -- Mr. Clean walks in.

(CONTINUED)

Original Scene

125 CONTINUED:

CATHY
(continuing)
Who are you?

CLEAN
I'm next --

She shrugs.

DISSOLVE TO:

126 INT. TENT - MED. SHOT - WILLARD, TERRI

He finishes tying on his boots -- pulls on his jacket -- his gun belt and picks up his M-16. She looks up at him --

WILLARD
Ma'am -- I'd like to thank you for what you an' all your friends have done for us -- I want you to know that me an' the men appreciate you coming all this way -- riskin' your lives -- living uncomfortably an' doing all you can to entertain us. I want you to know personally, Miss, that for the past few minutes you have made me feel at home.

She picks up a shoe to throw at him. He turns, exits f.g.

WILLARD
(continuing)
Just wanted to say that, ma'am.

The SHOE CLANGS off his helmet.

CUT TO:

127 EXT. THE P.B.R. APPROACHING DO LUNG BRIDGE - FULL SHOT - NIGHT

The boat edges in toward the wrecked bridge in the distance. Along the banks are sandbagged fortifications with U.S. soldiers in them. There is a bright fire burning uncontrolled in the distance; the sparks and white light from welding on the bridge momentarily lights up the night.

(CONTINUED)

New Treatment

ALTERNATE VERSION



Hey, you! Come here!

Here is a new treatment I threw together that re-frames the scene in such a way that it doesn't make our patrol boat crew out to be predatory opportunists. Apologies for the clichés.

Medevac Scene

When the patrol boat docks at the battered medevac location, Willard, Chef, and Lance go take a look around. Chief asks Clean to stay behind with him while he looks at a problem with the boat's engine. Willard, Chef, and Lance walk around the evacuation center—muddy and half-destroyed destroyed by the rain that continues to beat down.

The three come across two barefoot soldiers

making their way through the mud. Willard asks where the commanding officer is and one of the soldiers says that he stepped on a land mine a while ago and that he doesn't know who is in command anymore.

A voice calls out to them from a tent nearby. It is the agent from the earlier Playboy show. The agent asks the three men to come to the tent to talk. Willard isn't sure, but Chef and Lance recognize him from the show and head over, hoping the Bunnies are nearby. Willard follows.

When they enter the dark damp tent, sure enough, they see the three Playboy Bunnies from the show at Hau Phat huddled around a small stove. Chef and Lance scramble to make themselves presentable while Willard crosses his arms. The

New Treatment

ALTERNATE VERSION

agent asks where they are headed and Willard butts in saying it doesn't matter and tells the Agent to get to the point. The Agent says that their helicopter was confiscated help to evacuate the wounded from Operation Brute Force and it was brought back without enough fuel to make it to Saigon. He tells them that they have been stranded there for two days and asks for some fuel so they can leave. Willard says no.

Chef and Lance ask Willard if they can, at least, hang out for a while. Willard agrees and Chef and Lance go over to talk to the Bunnies.

Meanwhile, back at the boat, Chief and Clean work on the engine. Chief asks Clean to start the engine when he says so. Chief tinkers with the engine for a bit and then calls out to Clean. Clean turns the starter and it works. Clean asks Chief if he learned all this stuff in the army. Chief tells him that he used to be a mechanic back in the States.

In the tent, Lance and Chef are having a great time with the Bunnies. The Bunnies are impressed by Lance's surfing and Chef's culinary training. They have been surviving on canned food and Chef shows them how to make it taste better. Willard sits in a corner and one of the Bunnies asks what his deal is. Lance and Chef say that they don't know much about him. One of the Bunnies says that she can do a Tarot card reading on him to figure him out.

She takes his hand and leads him into an administrative tent. Willard reluctantly goes with her. The Agent and the two other Bunnies exchange glances. One of the Bunnies asks Chef to go to the Huey with him so she can show him where she is keeping her birds away from the rain. Lance and



the third Bunny sneak off to the surgical tent.

In the administrative tent, the Bunny begins the Tarot card reading. She flips over cards and tells him that he is on a great journey. She asks where he is going and he says it's classified. She flips over some more cards and tells him that he has been on this journey for a long time and that he is looking for somebody. She implies that the person he might be looking for is himself. He asks her how the journey ends. She has him pick a card. He picks one and turns it over. It is the 'Death' card. His eyes widen, but she tells him that the Death card doesn't necessarily mean death—just the end of something and the beginning of something else.

In the Huey, Chef and the Bunny start to get frisky. He reveals that he has her centerfold and takes it

New Treatment

ALTERNATE VERSION

around everywhere with him. He gets her to put on a wig and poses her to look the way she does in the picture. He finally gets everything perfect and tells her that he can't believe he is here with her. She tells him that the pose isn't right—she was posed differently in the centerfold. He argues that he has been looking at it every day for months and that she's wrong. He brings the picture out of his pocket and unfolds it. She looks at it and says, "That's Miss December. I'm Miss May."

Finally, in the surgical tent, the Bunny moves closer to Lance and puts her hand on his thigh. He asks her what it was like during the Playboy show. She says that she felt like a zoo animal with everyone staring at her. Lance starts rubbing the Bunny's shoulders and she begins to cry. He asks her what is wrong. She said that 'they' made her do things that she didn't want to do. She starts talking cryptically about what sounds like sexual assaults by the agent and people in the industry. She reveals to Lance that she thought if she had sex with him, they might be able to get some fuel so they can go back home.

When the three men arrive back at the boat, they agree to give the Bunnies some fuel. Chief protests and thinks that they traded fuel for sex. Annoyed, he tells them that if they run out of fuel during a firefight, he wants to know if it was worth it.

When the three bring the barrel of fuel to Bunnies' tent, Willard brings the Agent into the other tent. Willard pulls a gun on the Agent and tells him that he knows about the sexual assaults. He tells the Agent that there are plenty of corpses around no one will question what happened to him. The Agent cries and begs and, ultimately, Willard lets him go.



They made me do things...

Selected Comments

PLAYBOY SCENE

S

symbol☒☒

Great essay, Bill Graham had a tragic life, he escaped the holocaust, changed his name to Graham only to die in a tragic helicopter accident.



deadpan80

gotta love that slow realization of dread and confusion on McGraw's face as she realizes he's going to get going and going and not being sure what he's going to say next

A

Alien Soup

There comes a point at which the "powers that be" have to back down and allow the real doers to have their say. It reminds me of an episode during the Oscar selection screening for Visual Effects nominations. It was the year Titanic was nominated, and James Cameron appeared to speak about the film and its effects. Each speaker was limited to a few minutes to deliver their information, and were signaled by a light bulb next to the podium when they exceeded their allotted time. James Cameron quickly exceeded his time, and when the light turned on, he glibly quoted something he had heard from another renown figure, "When you have something say, take your time", then casually reached to the glowing light bulb, unscrewed it, and continued speaking for 5 or 10 more minutes.

P

Paul Gaskins

1:43 I had no idea that a playboy bunny went out there for the troops, miss collins is a damn American hero for that and a good patriot and a woman that cared for our fighting boys in Vietnam. The amount of hate most of the entertainment industry as well as most of the youth showed towards men of that war was intense and it was real and for her to go out there to the country itself to show that people still care

J

John Watson

5:51 "There were 1500 English and American extras including students" – the back rows were high school kids from the corporate compounds in Manilla. My friend Mitch was one of them, his dad then working for Mobil – he said they were all given haircuts, Army clothes, and fake cameras to hold.

Selected Comments

PLAYBOY SCENE



David Easton

Your work on this series is truly OUTSTANDING! I don't know if I've seen every episode yet (don't think so!), but as they pop up, and I get a chance to see another, it's really awe-inspiring, to learn so much about one of my favorite films, and obviously, one of the greatest films ever made; these vignettes only attest to that even more!

I live in Asia and have traveled extensively throughout The Philippines. I think people should be aware, that the 3 locations used in "The Philippines", aren't exactly near each other, despite all in one country. Philippines is a MASSIVE country, and Iba, discussed here, is on the west coast of Luzon (the main and biggest island, the 15th largest island in the world!), while Laguna, and Pagsanjan River, are in central Luzon, while Baler Bay is way up on the east coast of Luzon. Each is FAR AWAY from any significantly sized 'cities'. These places are many, many hours of travel apart from one another (without airports), on tiny roads that can only be described as utility grade TODAY!... I can't imagine what shape they were in during the mid-70s.

On one of my trips (about 5 years ago), I met a couple of people who worked on production with A.N., and we chatted all evening over drinks at a beach bar... They told me several stories about the production, and it was great to meet them. As your series shows, it must have been one hell of a ride making A.N. !!! Cheers



Eoin Brennan

What I love most about this scene is Willard's indifference to the whole thing. All the others are foaming at the mouth like wild animals, thrown into hysteria by some female flesh. Whereas Willard seems unimpressed, unmoved by it all, his mission is what matters and he's not distracted by sexuality. This is kind of a metaphor for a man's life in general, he has to stay focused on his mission, weak men get dragged off course by the lure of sex and never reach their potential.



David

"Charlie didn't get much USO," was the only line reference to the USO. They did sneak it in!



Brian Long

A number of the extras in the scene were missionary kids from very conservative families who had no idea what was going to be filmed.

Patrons

THANK YOU!!!

Adam	Brian Tinsely	Danial Sami	Ego Tripp
Adam Levitt	Bryant	Daniel	Eirik Berntsen
Adam Nojszewski	bun ben ko	Daniel Martin-Mc-	Eli Morgan Gesner
Adam Savage	Calin Lacea	Cormick	Emily
adnriy	Caracasaurian	Daniel Snitting	Emma Needham
Agustin Herrera	Cary McManus-Davis	Darin Boville	eoin myxolodian
Aj Salvo	CH	Darren Kellaway	Eric Dyck
Alberto Pereira	Charlotte Ostrov	Darren Simon	Eric Garson
Alberto Ulloa DP	Chris	Dave Carroll	Eric Long
Alex Sadier-Gane	Chris Carman	Dave Cavanaugh	Ethan Parfoot
Alexander Fryer	Chris Maddox	Dave Nagy	Eugenio Triana
Alexey kolbekhin	Chris Markham	Davanzane Hayes	ExitPursuedByABear
Allyn Quigley	Chris Talerico	David Dilling	Fabian Gordon
Andre K	Chris Washburn	David Gosciny	Farrell McGovern
Andrés Yang	Chris Weston	David Kehn	felixgwen
Andrew J. Brown	Chris Wright	David Lieb	Florian Wyss
Andrew Mullins	Christiaan Phleger	David Russell	Gene Marcus
Andrew Napier	Christian Belmonte	David Sheffield	Geoff Harrison
Andy Stobirski	Christopher Chen	David Spake	Giant Sparkplug
Anton Jaeger	Christopher Clark	David Thornthwaite	Graeme Neil Reid
Antonio Zapiain Luna	christopher day	Dean Snow	Graham Carter
ap	Christopher Oberling	Deathpoul	Gregor P
Arnaldo Leon	Christopher Wenham	Denver Bravado	halfsquatch
atd8vii	Chuck Harper	Dermot Power	Harry Pfeiffer
Aurora Borealis	Cinereous Mourner	Dianne Knudsen	Have Goals
Bart Kiggen	Clint Armstrong	Dick Hertz	Hernan Marques
Ben Barnes	Colin Christian	Dillon Norton	Hugh
ben hengst	Colleen Cupido	Dinnen Frank	Ian Silvester
Ben Watson	Costas Stergiou	Donald	Íl Danno
BigSalad	Craig Borders	Doug	Ingimundur Guð-
Bill Bates	Cristian Hampus	Drew	mundsson
Bob Lyness	Cristopher Novick	Dwayne Monroe	Intercut Podcast
Borys Vengerov	cthuljew	Eastern Magus	INTJ loves her INTP
Brad Macpherson	d10e	Ed Salter	Ioan Scripcariu
bree hopper	dablamb	Eddie Bowen	Ivan Fedorov
Brendan Larkin	damian karras	Edmond Woodfork	Ivar HEGGEN
Brendan Smith	Dan Caffee	Edwin Jed Fish Gould	Izzy Folsom
BRIAN GRANILLO	Dan Josefsson	III	J K

Patrons

THANK YOU!!!

Jac Jack	Joseph Dillman	Matt	Paul Lashmana
Jack McDonough	Joshua Antal	Matt Dancer	Paul Spence
Jacob from Holland	Joshua Carroll	Matt Finnegan	Paul Thomas
Jacob Ritter	Julian Wyllie	Matt Rice	Peter Foster
Jacob Wiebold	Justin Gaudet	Matthew Bouchard	Peter Runkel
Jakub Łabeński	kcdg.dave	Matthew Lloyd	Peter Williamson
James A. Ireland	Keaton Smith	Matthew Miller	Phil Strahl a.k.a. Pixel
James Day	Keith	Matthew Reyes	Prophecy
james fentress	Keith J Pickett	Matthew Weinstein	Pineapples
James R. Miro	Kelly Ryan	Mauro Vargas	pitgamer
James Webb	Ken Duncan	mcceri	POWER TOOLS
Jan Holst	Keon Hedayati	Michael Andre	Quincy Battieste
Jan van Huizen	Kevin Boyd	Michael Fitzhugh	Quintin Owsley
Jason Arber	Kevin Griffin	Mihir Vashi	quirkformity
Jason Dufrane	Kheng Lai Tan	Mike Bird	R Ciampa
Jason Phillips	Kieran Stephens	mina jaweed	Raja Thiagarajan
Jason Yeh	kip calendine	Minna	Ramble
jaz h	Konstantin Bredyuk	Moez Solis	Rap Upz
Jeff Preiss	Kreme_Sauce	MrMcKonz	Rex Dotson
Jeff Wilson	Larry Williams	Ned Price	Ricardo P-Man
Jens Sylvester Wese-	Lee Bailham	Neither-Neither	Ricardo Rafael Rodri-
mann	lee jones	Nick	guez Reali
Jeremy Bell	Leo Leigh	Nick Scafidi	Richard
Jim Raden	Lily Blanchard	Nick's Personal Sym-	Richard M Campbell
jittisoolt	Logan	phony	Richard Mawle
Joel Shapiro	loose wire	Nicolas Marechal	Richard Millett
Joey Steel	Loren Greenblatt	Nikita Liamzine	Rob Gilleece
jogrnaut	Luis Romero	Nikita Shpanko	Rob Williamson
John Cusack	Luis Trevino	Noah Smith	Robert Decker
John Donaldson	Makabe Rokurota	Oblomov	Robert Panico
John Dunn	Make Stuff	Odet Abadia	Robert Scharba
John Edge	Manon Raja	Oliver	Robin Miller
Johnny North	Mark Hammer	Oran Carroll	Rodney
Johnny Oldfield	Marshall Crawford	Orapher	Ronald Ladouceur
Jon Ireland	marshall Harrison	P K	Rory Weden
Jon Power	Martin Forchemer	Paolo Barbolini	Royce Stephens
Jonathan R Charles	Mateya Lucic	Paul	Rune Olsen
Jordan	Mats Helgesson	Paul John Showalter	Ryan Bailey

Patrons

THANK YOU!!!

Ryan Ellis	Todd Groves
Sam Harwood	Todd Hitomi
Samuel Handwich	Todd Peterman
Samuel McAlpine	Tom May
Scott	Tom Vohasek
Scott Rehorn	tony stone
Scott South	Tord Nyttun
Seamus Lavan	Trev Goldring
Sean Brennen	Trevor Bennett
Sean Brosmith	Trevor Blohm
Sean Doyle	Trevor Ramirez
Sean Vale	TV's Ross
Seth Lochhead	unos hombres buenos
Shane Reynolds	VAUCHER ARCHITECT
Shannon Gump	veeti tuominen
Shawn Hunter	Victor LaValle
SilentGhost	Viktor Puchinger
Simo Iiskola	warren blyth
Slater Jost	Way of Cats
Spencer Somlyody	Will Turpin
SpiderCoffee	William Cawfield
Stefan Johnson	William Tompkins
Stephen Glenn	woodruff phillips
Steve Katz	Xenia Nobl
Steve Wyshywaniuk	xnewdayrisingx
Steven Medcraft	Zachary Sersland
Stuart Schwartz	ZeosPantera
Taylor DeLuca	Zerj
TEB	Zeropayton
Tee Bae Bae	Zig
Tenderloin Stew	
The Brad Show	
The Little Poet That Could	
Thomas Chen	
Thomas Colella	
Tim Perfetto	
timothy vollmer	