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We're all waiting for something

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We're all waiting for something

Abstract

One reason I knew I wanted to join the Eastern Michigan University Honors College (EMU HC) was because I would be allowed to make a film for my Honors Senior Thesis Project. Of course, joining the Honors College would help me to widen my academic boundaries and surround me with other students who were as passionate about succeeding both in the classroom and out as I was. However, in the end, I knew that with all of the hard work I would put in throughout my entire college career, whether it was in honors or non-honors classes, in film courses or in general education courses, that same hard work would cumulate in a film project that would be made of my blood, sweat, and tears – figuratively, I hoped – that I will have worked on for close to a year, if not longer.

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We're All Waiting For Something

Honors Senior Thesis

Eastern Michigan University

Honors College

Electronic Media and Film Studies (with a Concentration in Film Studies)

Fall 2009

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Introduction

One reason I knew I wanted to join the Eastern Michigan University Honors College (EMU HC) was because I would be allowed to make a film for my Honors Senior Thesis Project. Of course, joining the Honors College would help me to widen my academic boundaries and surround me with other students who were as passionate about succeeding both in the classroom and out as I was. However, in the end, I knew that with all of the hard work I would put in throughout my entire college career, whether it was in honors or non-honors classes, in film courses or in general education courses, that same hard work would cumulate in a film project that would be made of my blood, sweat, and tears – figuratively, I hoped – that I will have worked on for close to a year, if not longer.

I applied for and was then accepted to the EMU HC while majoring in Electronic Media and Film Studies (with a Concentration in Film Studies) and minoring in Marketing. I started at EMU during the Fall 2006 semester and will be graduating during Fall 2009 (a semester “early”). I took two honors courses per semester for my first five and then concentrated on my Honors Senior Thesis Project during my last two. I attended two required thesis workshops my third year and was ready to turn onto the long, bumpy road that is the thesis process.

The adventure of creating a thesis is long and difficult and my adventure was no exception. One of my hopes for someone writing a thesis paper or creating a thesis project is that they find excitement, interest, and/or discover new things about their topic. I believe that I, in regards to this hope, was again no exception. This paper exists to describe and explain my thesis adventure: the experiences, the ups and downs, the days

and nights, the filming and editing, and the writes and rewrites, among other steps, that was creating my Honors Senior Thesis Project: the film *We're All Waiting For Something*.

Brainstorming

Every writer has his or her own, specialized process when going about writing whether it is an article or book, play or movie, a piece of fiction or non-fiction. Whenever I get an idea for a fictional story, it is usually based off of something that I hear or see – like a famous (or not-famous) quote, a picture, or even something I walk by on my way down the sidewalk. My inspiration for my Creative Project was a postcard entry as seen on the PostSecret website (<http://postsecret.blogspot.com>). PostSecret was created by a man named Frank Warren and is described as such on the website: “PostSecret is an ongoing community art project where people mail in their secrets anonymously on one side of a postcard”.¹

The postcard I drew inspiration from depicts six people sitting on two benches. Written above them is: “We're all waiting for something.” What the people shown are waiting for cannot be told, but that is the beauty of the image. A grayscale copy is shown below:



¹ Warren, Frank. *PostSecret*. Web. November 2009 (continuous access). <<http://postsecret.blogspot.com/>>.

In the end, it is a simple image with a simple message that holds a tremendous amount of weight in the truth. The first thing that I thought when I first saw that PostSecret entry was, in fact, about how true I felt that statement was. I had never really thought about “waiting” before in such a large way, but after seeing this image, that is exactly what popped into my head. I instantly thought, *We really are all waiting for something*. We may be waiting for the bus, an interview, or graduation, or we may be counting down the days until we find happiness, success, or inspiration. I know that it certainly gave me something to think about and that is exactly why I chose to use that as my basis for my Thesis Project.

What I did, shortly after discovering that image, is relate the picture to an interest of mine: quotations. I went about looking for quotes that had to do with the concept of waiting. I went through a single website's entire selection of quotes that dealt with this idea and made a list. I finished my list with a couple hundred quotes and, as the days went by, I narrowed them down and finally ended up with 24, or so, quotes left. After finalizing this list I grouped together the quotes that I felt related most closely with one another and discovered that I had six categories. I labeled each of these six categories with an overall “something” for which a person or people could be waiting. After coming up with general character descriptions and story ideas, I decided to cut my number of stories from six to three. While I would have wished I could keep all six stories, my reasoning in cutting the number in half was that I would have difficulty in developing any sort of character and story within a 10-minute window (given the goal of the film being

roughly 60 minutes long). It would even be difficult to fully develop characters and stories within a 20-minute window, but I would have a much better opportunity to do so while still being able to provide a small variety of “somethings” that people could be waiting for in my film. The three that I chose to portray in the movie are the same three that I mentioned above: happiness, success, and inspiration. I believe these three ideas are widely desired throughout the world, so, by choosing them, I would be trying to create stories that related to a wide variety of people.

When it came time to choose a thesis advisor, I knew who I was going to ask first. Even though, at that point, I had never had a class with Dr. John Cooper, I knew that he taught the Electronic Moviemaking course and I had heard from some of his students that he was a nice guy. We met shortly after I got in contact with him and, once I told him my idea for the project, he said that it sounded very interesting and that it was not like the ideas that he usually heard from his students. That instantly made me feel better about my project before I even got started on the official script – let alone filming!

Pre-Production

Writing

With brainstorming and story-deciding completed, the next task was to write an original draft of the script. When it comes to each stage of filmmaking, the hardest part is just getting started. Once you finally get yourself to dive right into the writing, filming, or editing stage, it starts to become much easier than when you were just getting ready to

start.

In order to make the script look as professional as possible, I used the script formatting program, Celtx. This program, a semi-comparable, free version of Final Draft, helps scriptwriters to keep track of character descriptions, scene order, scene notes, and, of course, script format. It automatically aligns everything on the page: character names, parentheticals, dialogue, slug lines, blocks of description, and transitions. I had many notes before I even opened Celtx to start writing the “official” rough draft, so typing them up was my first step. After that, I just went wherever my mind wandered and, if I ever got stuck (the infamous writer's block!), I either took a break or I just pushed through it. This is not to say that I “forced” out the script, but I knew how I wanted each of the stories to begin and end, so any roadblocks that I encountered and “pushed through” could be rewritten after the entire script was done.

Rewriting

Once I finally got to type the words “Fade to Black,” I, like I imagine many others, breathed a huge sigh of relief. That relief quickly subsided, however, once it was time to start rewriting. Do I change the characters? Do I change the location? Does the story flow? Do I need to add or delete a scene? Can I reword any dialogue to make it better? More realistic? What description can I add to help improve the script reading experience? Have I gone crazy?

The answer to that last question is an almost-certain 'yes.'

At least, that is what it feels like, at times.

After I finished writing the original draft for the three stories in *We're All Waiting For Something*, I knew I had to take a break. When working so hard for so long on a single project, sometimes you just have to take a step back and find some breathing room for yourself before continuing. Once I caught my breath, I grabbed up my three-ring binder that contained the script, my story ideas, my character ideas, and quotes, and began to read.

I did not start editing the script with specific ideas in mind of what to change or how to change it. Instead, I just went along as if it were a research paper, correcting typos, run-ons, unrealistic dialogue. What I wanted most out of this script was for it to make sense and for the characters to be able to interact with one another. I knew that it would prove difficult to put my “vision” on screen, simply due to the fact that I would not be casting actors, but relying, instead, on my friends and others who were amazing enough to give up their time and energy to help me complete the film portion of my thesis project.

The original draft of the *We're All Waiting For Something* script is attached as Appendix A. Appendix A consists of copies of each of the three stories and, on them, all of my pre-filming edits. Due to the fact that I wrote these edits in pencil, the edits are difficult to see, but they are still visible enough to tell just how much I changed and moved around. Most of them are to create a script that flows more smoothly with

consistent active tense, arrows indicating dialogue movement, deletion of unnecessary dialogue, and insertion of much needed dialogue. Due to my lack of resources (as a result of my \$0 budget), the cast listing, and location changes and requirements, many of the changes made in the rewrite were for accommodation purposes, so long as they were not detrimental to the written script. Of course, all of this was happening with the fact in mind that a lot of what would end up in the final pre-filming script would not *exactly* be what ended up on screen. This is practically a rule when it comes to filmmaking – what you *see*, not, necessarily, what is written, is what you get. This is especially true when the writer and the director are two different people, however, it can also be the case when they are one in the same (such as the case here). Sacrifices and changes, much like in everything else, must be made. All I wanted to make sure in each story was that the individual story themes (“Happiness,” “Success,” and “Inspiration”) were said, even in passing, in a scene in each, respective story as well as the quotes that would be shown on the intertitles that preceded each story.

Casting (and Recasting) and Finding Crew

Before I even left school for the summer break between Winter 2009 and Fall 2009, I was already trying to figure out who would be available and willing to be on camera for my story. At least one of the stories was written with one person in mind – my friend, who, for the purposes of anonymity in this paper portion of my thesis, I will call “M.” I knew that M would definitely try and help in any way she could whenever she could. Aside from being extremely lucky that M was willing to star in one of the stories

and act as a crew member when not on screen, I was beside myself when M was also willing to help me find other on-screen thespians. While I, of course, was still a factor in the decision-making process, her unspoken agreement to help out took an immense weight off my shoulders which gave me a little bit extra space to breathe.

Casting a no-budget student film can be a very difficult and frustrating process. Time management must be a top priority as well as locations for scenes/stories so that those who have offered their help have to take as little time out of their lives as is necessary as well as travel as short a distance as is possible. I already felt like I was taking advantage of them, therefore I wanted to make sure that the whole process was going to be as easy for them as I could make it, because I knew that it was the least I could do as payback for their generosity.

One bump in the road happened when one of the girls that had offered to help me out (and who had volunteered one of her friends to help out) unofficially, however effectively, canceled on me. Even though I was upset, I was not too surprised by the news, so I knew that I had to get right back on the horse and find two girls who would be my replacement lead and supporting characters in the first story that would appear on screen. After much deliberation with M, we casted a high school friend, “K”, as the lead and doubled-up M's on-screen duties by placing her into the supporting role.

When I first started thinking about who to cast in my film, I either knew – or wanted, rather – that I was going to use the same people (where possible) in each of the stories or use all different people on-screen. As it turned out, I compromised between those two options and only had one obviously repeated actor. I was very hesitant in doing

so, but after much thought and conversation to get opinions from others, it was decided that it was either: A) Not a big deal, B) Relatively unnoticeable, and/or C) A necessity. In the end, it was fine by me: All of the actors would play only one character in the entirety of the film except for M who would portray the supporting female in the first on-screen story and the lead female in the third on-screen story.

My film had a cast.

The crew positions, on the other hand, were much easier to fill. This was because I filled most of them. Where I needed them to, cast members would help position the camera and/or the microphone, but other than that, I had one other crew person during each story. “S”, a friend from high school who did sound for some of the theatre productions and who is also a “film person” was my “boom mic operator” for the first and third stories (while being the lead actor in the second). When S was on screen, M was my operator and, when a boom mic was not needed or an operator was unavailable, the mic was set up as best it could so that I could handle it and the camera at the same time.

Filling most of the crew positions – writer, director, camera person, audio, and whatever else became necessary during filming – was certainly difficult. However, it was a difficulty I was expecting and, therefore, was not one for which I was unprepared. I knew that I was going to have to make compromises between the script, locations, and actors – to name just a few of the variables. There was so much that had to be pre-planned in order to complete this film, however I knew that I also had to come up with

general ideas for certain scenes or locations so that, when the time came to film them (or there, meaning at a particular location), I could be ready for anything that was controllable.

Location Scouting

The locations to be used for the external scenes were quite easy to scout, because they were specifically built into the storyline. There were two key external locations that were not “tied” to an internal location used in two of the three stories. What I mean by not being “tied’ to an internal location” is filming external scenes at locations that were not in the front yards, back yards, or down the street from the internal locations/houses that I was able to use.

The two external locations that I used were a local park (the name of which was changed in the script) and an area called “Creekside” that has been nicely built up in my hometown. These two places provided lovely and lively backdrops to the written scenes while helping to enhance the realism of the script and the characters contained within it. Creekside, especially, looked great on the hi-definition camera I used, due to its density of trees, rock-edged paths, light nets hanging overhead between trees, and the peaceful feeling created by the quiet, slow-moving creek a mere few yards away. My wish was that I would have been able to use this area more *and* more of the area. What is seen of Creekside on screen is, of course, just a small fraction of what can be seen walking around it in real life.

My three internal locations were all houses: my house, M's house, and “J's” house.

The biggest reason that these three places were used was, of course, because of my lack of resources. All three places were local to filming, easy to get to for my cast and crew, and would be fairly easy to move around in with the film equipment (and people!).

“Re-Location Scouting”

This section exists because of a chain of changes. The cast and the script mutually changed and, because of that, I found it necessary to switch around the locations. The three mentioned in the section above were always the original locations, but what changed was what stories they were a part of – which characters' houses they were.

As I was writing the script for “Success,” I was picturing J's house in my head the entire time. I was never necessarily expecting that to be the location I used, but to have some sort of setting pictured in my head made the process of getting through the entirety of the “Success” script that much easier. Film, while it, of course, involves sound, has always been a visual art. I think that if you do not even have a temporary or substitute picture in your head as you write a scene, then you will never get that script finished – or, at the very least, it will be very difficult to do so. Once the casting and script changes were practically finalized, then it was time to film.

And it was time for a deep breath.

Production

Filming and Directing

I believe that filming and directing should go hand in hand. Admittedly, not every director needs to be the camera person, such as I was, however, barring any emergencies, any filming should be done with a director (or co-director or assistant director) on set. Sometimes it is heard that a director is not on set and just “calls the shots” from a different state, country, or maybe even continent! Like I said, sometimes this is required and necessary, but whenever it is not, the director should be at the helm, in order to help the process of filming run as smoothly as is humanly possible.

While this film project was not my first – nor my first one in the director's chair – it was certainly my biggest and most difficult one to date. It is my biggest due to the fact that it has the largest cast I have dealt with while filming, the longest script, the most production equipment, and the most post-production equipment. All of the same reasons can be applied to the “most difficult” description plus the additions of my, for the most part, being the lone crew person and, with some assistance here and there by “R,” I was the lone editor, working on audio and video post-production work.

None of this was, of course, unexpected to me. I signed up for it and I volunteered for it. I knew exactly what I was getting into: the good times and bad, the long days and nights, the fun bloopers and the frustrating dropped lines, and knowing that, every so often, there will be a surprise and I must be ready to rework whatever needed to be done in order to get everything filmed and edited into a nice, neat DVD package.

Filming commenced on Saturday, May 23rd, 2009 and finished on Saturday, August 1st, 2009. All of the filming was done, on average, during a few-hour span per

day, one or two days per week. On some weeks there was no filming (for a variety of reasons) and on other weeks there were more than two days during which filming occurred or, instead, filming days were seven- or eight-hours long. These may seem like long days, but, when comparing them to more-professional/non-student work days, these may only be half as long! The time spent filming each story overlapped with the time spent filming the other stories, so logs became very important when capturing my footage and remembering when I shot what scenes and in what locations. Logs of each day of filming can be found in Appendix B. They include the clip number from each reel, the scene number within the corresponding story, and a description of the clip (the clip name, the slug line for each scene, what take number it was, and what angle, where applicable).

No matter what day or what time it was, I knew that I had to be as available as I could be to film. This was *my* project, but I was asking many *other* people to give up their time and energy (whenever they could squeeze it in!) to memorize, travel, carry equipment, and/or make multiple outfit changes. I was not paying these people for their efforts, therefore I had to make every effort to accommodate to *them* to make the process as easy for them as I could, because I felt it unfair to ask for more.

Learning the Production Equipment

One surprise that occurred a couple days before filming began was the camera that I was about to use. While I do have a camcorder, it is a small, hand-held one that would really be best for shorts or home videos. Because of this, I figured I would be using R's camcorder. This camcorder was no professional piece of equipment, however it

would be much better than using what I had. However, a couple days before filming started, R came up to me with what can be described with my thought:

That is one fancy camera!

Now, this camera is not a professional camera, either, however it is, in fact, a “prosumer” camera. The term “prosumer” is a combination of the words “professional” and “consumer.” The category of prosumer cameras is right in-between the professional and consumer levels. It is better than a camera that “regular people” would go out and buy, but not as good as what would potentially be found on a professional film set. Meaning, if people are able to save up for it, they are probably what an aspiring filmmaker would buy in order to make independent films.

R also allowed me to use his external omnidirectional microphone, because the camera's internal mic would result in poor sound quality when needing important audio like dialogue. Omnidirectional microphones record sound from all directions – one option as opposed to other mics like unidirectional ones, for example. With all of these loaned pieces of equipment, I knew that I had to be extremely aware of the location, position, and handling of every single item, so that I could return it in the same condition in which I received it (yet another reason I was the lone camera person).

Refilming

Some days on set just do not work like one might want them to work; this is not

an expectation of perfection or exact fulfillment of the imagination's pre-planning, but it is just a statement of fact. During the filming of *We're All Waiting For Something*, we had a few stressful days due to difficult and/or long passages of dialogue that needed to be “just right.” Again, this was not an aspiration for perfection, but the “just right” quality for certain sections of dialogue was desired, since they were what tied the overall theme of “waiting” throughout each story. For “Happiness,” the back and forth in the opening sequence as well as a scene near the end was needed to help establish the friendship between the two lead characters as well as what the “waiting” conflict was in the story. The “just right” dialogue in “Success” came in generally short sentences, but they included important details that following scenes depended on to make sense. Lastly, in “Inspiration,” the goal was to try and fit two longer scenes into one day's film-time, but we quickly realized that we needed to stop for the day, to take a break, and finish the next.

While those difficulties led me to want to re-film sequences, only one became an **absolute** necessity. It is extremely challenging to keep continuity and, if I could have had more time (and resources) I would have re-filmed more than I was able. The only scene that was re-filmed, however, was a back and forth between the lead in “Inspiration” and a supporting character. While another scene in this story would have been more satisfying if re-filmed, what made the actual re-filmed scene so important was not for visual continuity, but for storyline continuity. While editing, I discovered that a singular word in the dialogue could potentially throw off and confuse viewers, should they notice this discrepancy. Therefore, I asked M and “G” if they would be willing to come back to the

park location and re-film. They graciously said “yes” and, after a word change and a day's re-shoot, we were able to make the storyline much more consistent. Thanks to more familiarity and practice with that scene's lines, editing became much easier and more aesthetically pleasing as well!

Insert a million thanks to everyone who helped out here.

Post-Production

Editing

Before this project, I had never edited anything longer than 10 minutes in length. I also had never edited anything in a program other than Windows Movie Maker or iMovie. This was my introduction to Final Cut Pro.

Cue 'dun dun duhhh!' sound effect.

Even with my lack of editing experience, I have always found it to be a very enjoyable aspect of filmmaking. It can be very frustrating at times, much like most other steps of the process, but it can be very bothersome when you cannot make that edit just like you want. You work on it and work on it and work on it, but no matter how much you try, it just does not seem to want to work. After who knows how long, you finally convince yourself to stop for the day, take a short break, or move on to a different sequence before

returning and trying to tackle it again. It is nice once you do go back and you are able to make that edit just like you want, but you also have to ask yourself, *Why wasn't I able to do this before?*

Final Cut Pro and Soundtrack Pro

Thanks to R, I had *seen* Final Cut Pro (FCP) before and heard of Soundtrack Pro, DVD Studio Pro, and the other programs contained in Final Cut Studio: I just had never used them before this project. All of these programs have a fairly steep learning curve, so it can be very intimidating to jump right into them. However, after a couple of pointers involving importing video from the P2 memory card in the Panasonic HVX-200 camera that R let me borrow and the “razor blade” tool in FCP, that is just what I did.

As was mentioned earlier, the Panasonic camera that I used is a “prosumer” camera and, because of that, it has many different functions and styles in which you can film. I ended up filming at a high level of quality – so much so that the 16 GB P2 card could only hold roughly 16 minutes of footage. Because of this limit, I had to make sure that filming was running as smoothly and efficiently as we could possibly make it. If this was unavoidable or if we had a long day ahead of us, I took R's external computer and hard drive with me so that I could transfer the footage and clear out the memory card during a lunch break and then “get back to it” when it was time.

One of the greatest aspects of the P2 card is that it saves each clip as its own file. This means that, instead of a continuous stream of footage like one would find on a tape, every time I stopped recording, a new file was created on the card. When I imported the

video from a P2 card, I was able to “log” each clip with its own information, which helps create easily accessible footage, making editing easier and more swift. This memory card is also nicer than a tape in certain instances, because you do not have to worry about the timecode involved.

Getting into a “rhythm” or finding a good “flow” can be difficult and, when it came to filming this project, it did take some time. Part of this was, of course, because casting, location, and writing decisions had to be changed, but some of this is also inherent in the process. While we were all warming up to this rhythm, I was able to take the time between filming days to start learning FCP. The first couple days of filming consisted of shorter clips with little dialogue and action, which helped me to start learning the basics of FCP. As time passed and more footage was shot, my ability to capture and log footage and then edit it became more fluid. I was able to find my “editing rhythm.” I do not believe that I was ever fully aware of a particular “process” or “style” that I developed as an editor, but I was later told, while helping edit a group project in CTAT 333 during the Fall 2009 semester, that I was “efficient.”

Always a good thing when editing, right?

Once I ran out of the first couple of days' video to edit, I realized that I was going to have to edit the sound. I double-checked with R that Soundtrack Pro was the program that I was going to edit the sound in and, once he said yes, I opened it up and my eyes went wide and my jaw dropped.

How in the world do you use this program?

While Soundtrack Pro, as mentioned earlier, has a steep learning curve (like FCP), I looked through the manual to figure out what I needed to do and, when necessary, I “googled” what I wanted to know. One of the hardest things to work on was the ambient noise. Because the microphone available to me was omnidirectional, it picked up sound from all directions – including sounds I may not have wanted. Whenever this happened, the best thing I could do was to gently soften the ambient noise as much as I could before it would distort the quality of the sound worse than if I had done nothing at all. Other distortions that I had to delete or replace included “clicks and pops” in the microphone as well as sounds that were made by the tripod during filming. Once I was close to getting all the video and audio edited, it was time to add in (and adjust the levels of) the background music.

Music

While writing the script for *We're All Waiting For Something*, I knew that I had three options to choose from in regards to any music that I would use in the background of the three stories. My first option was that I could write and record my own. Option two was hoping for the best and trying to find something fitting on Freeplaymusic.com, a website that allows people to use the posted music royalty-free as long as they do not try to sell the product after inserting the Freeplay music. (If someone does desire to sell a

project that uses Freeplay music, Freeplay requires a fee.) My last option would be to ask a singer-songwriter that I know if she would be gracious enough to let me use her music.

The problem with option one is that it would add onto my workload and it would take away time I would be devoting to filming/editing. Option two would be better in the sense that the music is already written and recorded, however one sometimes has to search and search and search Freeplay to find music that is “just right” - or music that is “almost right.” This means that the post-production process would be faster, but it may not be what I want. The last option, asking “A” if I could use her music, could have been troublesome, because her music is all copyrighted. The worst thing A could say is “No” or “I’d rather you not,” but she was extremely gracious and said “Yes.” In regards to the copyrights held over the music, A owns them and, as she said, as long as I have her permission and I give her proper credit, I would be allowed to use her music, royalty-free. (A letter with both of our signatures giving me permission to use her music can be seen as Appendix C.)

I used the four songs off of A's demo CD. These four songs are: “Focus,” “In My Dream,” “Wallflower,” and “Wishing.” I already thoroughly enjoyed these songs, but, when I went to line them up with different scenes in the three stories of *We're All Waiting For Something* and its end credit sequence, I realized how perfect some of the lyrics lined up with what the characters are waiting for in each story. Because of this so-called “perfection” (if there really is such a thing), I had that much more fun editing. I found it quite exciting to see (and hear) how much these songs could add to each of the stories and the end credits of the film.

The DVD

Simple DVD Design

After all of the long and difficult work that was planning, filming, and editing an hour-long movie, it was time to design the DVD. While there are many DVD-worthy items, I decided that it would be best to keep the DVD that I was going to turn into the EMU Honors College “nice and simple.” Therefore, I decided that what I wanted to do was put together a nice background image for the menu and have only one option on screen: “Play.”

DVD Studio Pro

The program I used to make the DVD was DVD Studio Pro, another program in the Final Cut Studio pack. Since I was completely new to the program, I used a built-in menu template and adjusted it as I desired, with the help of R. Again, I wanted to keep it simple, so, besides the compression of the video and burning of the DVD, adjusting the menu and chapter markers was what took the most time in the design.

Differences in Viewing Experience

Depending on the television or computer screen that a viewer watches the DVD on, they may encounter different viewing experiences. It may lack quality when played back on a standard-definition television (SDTV) or the scenes where filters were used

may be “pixelated” in portions of the screen or transitions may not be as “smooth”. Unfortunately, during compression, one of the filters in “Inspiration” was distorted, yellowing one of the shots. This yellowing example, however, lasts for just the one shot, so, luckily the rest of the scene was not changed. I believe these examples to be the “worst” or “noticeable” ones, however I do not believe them to be utterly detrimental to the viewing of the film nor, hopefully, the enjoyment of it.

Conclusion

Problems Encountered

No matter the project, there are going to be problems that are encountered along the way. The first one, after getting the script finished, was casting. As mentioned previously, “Inspiration” had to be recast, but, luckily, M stepped up and offered even more of her time and energy as well as found K to assist. This turned out to be a great call, because, on the first day of filming with M and K, a friend, “N,” stopped by the set and we were able to cast him as another character in that same story.

The biggest problem while filming *We're All Waiting For Something* had to have been the lighting. While video can be lightened and darkened in FCP, that can only happen so much before the video becomes too washed out or grainy in quality. With some of the scenes, however, we had to film no matter the conditions, due to availability of actors, etc. When filming one of the external scenes, it was very dark outside, but since around ten people were there to help film, we had to get it finished. I did end up

lightening the video in FCP, to its detriment, unfortunately, but one way we were able to get light into at least part of the scene was to use the headlights of the car of two of the people who were leaving the house after the “movie night get-together” in *Happiness*. Another too-dark lighting problem was when we filmed an internal day scene at night. While it may seem strange on video, the location in which we were filming is actually naturally dark during the day, so it was not too unusual, so I hope it does not detract from that scene or that story.

Another lighting-related problem involved scenes being too bright. In order to darken the scene before filming even started, I used the “zebra stripe” setting on the camera. When you activate this setting, zebra stripes appear on the viewfinder display, indicating portions of the frame that are overexposed. After this, the camera operator can adjust another setting on the camera that either allows less (or more) light in through the camera lens. I was able to do this for many of the external scenes, but, even after darkening the shots a bit more in FCP, whenever the sky was in the shot, it was generally much brighter in contrast to anything on the ground. Video quality-wise, however, it seems to be better to darken shots than brighten them, so this problem was not as much of a bother as previous ones.

Overall Quality and Satisfaction with Available Resources

Overall, even with the problems that were encountered and the lack of certain resources, I feel that *We're All Waiting For Something* turned out well. This project was more about the process – the planning, the creating, the producing – than the actual

product itself, therefore I feel that I was successful. I designed a very large project that required a great amount of time on many days, with many overlapping steps. I had to schedule writing, filming, and editing times, incorporating the schedules of all those who agreed to help me.

Another important indicator of the success of this project was the fact that it was a learning experience. I was learning how to make films out in the field, instead of studying, reading, or listening to a lecture *about* the field. That is the most useful way to learn how to create films: by *creating* them. It is about the experience not the education. While classes certainly help, especially if they are production courses or if they just incorporate field projects, the information may not help until the student is on set with a camera in hand. One may be able to prepare themselves as best they can, but they cannot be *completely* sure what it is like until they dive into it. As James Cameron said, “You can read all the books about film-making...but you have to really see how it works on a day-to-day basis...”

Final Thoughts

When you have to have a hand, due to desire or necessity, in every aspect of the project you are working on, like a film, it can make you feel like you have split yourself into tiny pieces just to be able to assign each one to its own subfield of filmmaking. Each tiny piece of you goes out on its own and writes, directs, works the camera, acts, edits, holds the microphone, builds the set, decorates the set, or sets the lighting, and then finally, when all is said and done and the film has become a singular film strip or

audio/video file, you are able to glue all of those tiny pieces back together, take a deep breath, sit down in a comfy chair with popcorn and a pop, and relish the fact that, no matter if the product is funny or sad, popular or unpopular – you can sit back and say, “I did that.” Every little piece of you can say, “Yeah, I did that.”

I believe filmmaking to be an interesting field in that some filmmakers find the process absolutely frustrating and stressful while others do not, but, in the end, everyone can sit down, look at each other and say, hopefully proudly, that they had a hand in the finished product. Some days filming can be a lot of fun while others are, in fact, quite stressful. However, once everything is filmed and edited together, it feels very rewarding; a rush of satisfaction just washes over the filmmaker. At least, that is one of the goals. I am very glad that I was given the opportunity to join the Honors College and work hard for three and a half years to lead up to the creation of this project. Things could have been better, but things could have been worse, but maybe that is the case when it comes to most everything. I feel very proud to have been a student at Eastern Michigan University and a member of its Honors College and I know that I will carry these three and a half years' worth of memories – whether it feels like it has actually been that long or not – for the rest of my life.

We're All Waiting For Something

Christina N. Bigler

Based on an entry as posted on PostSecret
at
<http://postsecret.blogspot.com>

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FADE UP

INTERTITLE:

"You gotta quit waiting for something to happen and start doing something about it."

FADE DOWN

FADE IN

INT. ALEXIS HARRISON'S BEDROOM - NIGHT

ALEXIS HARRISON, late-teens, sits at a brown wood desk lit up by a bright desk lamp. There are textbooks, spiral notebooks, and loose papers strewn about the desk. On the wall there are certificates, plaques and letters, indicative of Alexis's success in school. She is scribbling notes intensely onto her notebook paper while furiously flipping through one of her textbooks like she cannot be interrupted. Her laptop sits open nearby and she types notes into a word processor on there as well.

MRS. HARRISON (O.S.)
Alexis?! Are you hungry? Ready for dinner?

ALEXIS HARRISON
(turning around in her chair)
No, mom! Not right now! I have too much work to do! Nothing but homework for me tonight!

MRS. HARRISON (O.S.)
Don't study too hard, you need to eat soon!

ALEXIS HARRISON
I know mom, I know! (laughing, to herself) I know.

Alexis turns back around in her chair and starts reading and writing some more. Suddenly she stops, takes a deep breath, and lets her head seemingly slam onto the desk. After a moment, her phone lights up, ringing, and Alexis eventually answers.

ALEXIS HARRISON (CONT'D)
Hello? (pause) Oh, not much...well, that's not entirely true...a whole lot of the same thing, really. Homework, homework, homework.

(MORE)

(CONTINUED)

CONTINUED:

2.

ALEXIS HARRISON (CONT'D) (cont'd)

Nothing but ^{she} (pause, suddenly serious) What's wrong? (pause) Wh... What?

As Alexis continues listening, she abruptly stands up and rushes out of the room. Moments later, she comes back, turns off her desk lamp and shuts her laptop lid. The door is heard as it slams shut.

EXT. ANDREWS' HOUSE/FRONT PORCH/YARD-- LATER THAT NIGHT

Alexis pulls into the frame and parks her car. The lights shut off and she gets out, shuts and locks the door, and walks up the front yard/driveway. A girl, RACHEL ANDREWS, is sitting on the dimly-lit porch. She is wearing jeans, and a thin sweater. She looks like she has been crying.

Alexis stops short of the porch.

ALEXIS HARRISON

Talk? Or listen?

RACHEL ANDREWS

(sniffling)

Talk.

Alexis sits down on the porch step and looks up at her friend.

RACHEL ANDREWS (CONT'D)

(she takes a deep breath)

He sat me down...he took hold of my hand and looked straight into my eyes and said...'Rach...I...I just can't do this anymore...' He felt that with school and - and work...that he just didn't have the time to devote to me...or to us...I don't know. I told him I didn't need a lot of time - that I was willing to wait, but he didn't want to keep me. He told me to find someone who could take care of me now... I - I don't know, I couldn't listen to the whole thing. I mean, I didn't zone out or anything like that, I just...I was...I am...in complete...disbelief...I mean, I know that he's stressed and frustrated and all that from not having a lot of free time, but I

(MORE)

(CONTINUED)

CONTINUED:

3.

RACHEL ANDREWS (CONT'D) (cont'd)
know he's just trying to save up
money and everything...I don't mind *understand*
that at all...I was trying to
support him...I guess I wasn't
doing a very good job or
something...

Stop (hand)
ALEXIS HARRISON
You can't seriously believe that,
can you?

Wagon
RACHEL ANDREWS
Well, what else is there? Isn't the
"no time for me" thing just an
excuse? *I mean*... I thought maybe I
did something wrong and that was
just one of those lines that people
use to let the other person down
gently.

Handwritten circle around Alexis's line with arrows pointing to Rachel's line
ALEXIS HARRISON
Rach...you're crazy...you're being
ridiculous, actually... He was
insanely crazy about you... He is
still, I ~~bet~~ *bet* you. Trust me on that.
one. Like you said - it's just
stress and frustration...it gets to
people sometimes and they just need
some time to get over it. Sometimes
you just have to play the waiting
game.

Handwritten circle around Rachel's line with arrows pointing to Alexis's line
RACHEL ANDREWS
(sigh)
I hate the waiting game...

ALEXIS HARRISON
(laughing)
I know you do...so do I. But once
he's out of school for the summer
and is just working...he'll have
all this free time and there's only
one thing that he'll want to fill
it up with. *at first*

Alexis gives a very reassuring smile to Rachel and nods her head until Rachel smiles back in reply.

RACHEL ANDREWS
I am crazy. *Handwritten mark*

(CONTINUED)

CONTINUED:

4.

ALEXIS HARRISON
And I highly agree.

Both friends start laughing, at and with one another. As the laughter dies down, Alexis places her head on her friend's knee and hugs her leg.

RACHEL ANDREWS
You were doing homework?

ALEXIS HARRISON
Loads of it. *Yes, I was*

RACHEL ANDREWS
Of course you were...you're the homework girl.

ALEXIS HARRISON
(lifting her head) *Yes*
The homework girl? What is that supposed to mean?

RACHEL ANDREWS
Let's just say if you had a job, you'd be the female version of Jonathan. *Oh, not a big...*

Alexis looks at Rachel with her mouth wide open.

ALEXIS HARRISON
(playfully questioning look)
Is that such a bad thing? *That I do my homework?*

RACHEL ANDREWS
No, no, not necessarily... (beat)
Well, right now, yes...not for you, for Jonathan...but no, not a bad thing. You're a hard worker, an academic. You're just not the biggest socializer...

ALEXIS HARRISON
I was not built that way, thank you very much.

RACHEL ANDREWS
Yeah, I know you weren't...but what about your friends? What about a boyfriend? What if there was a guy you liked? (pause) *IS there a guy you like?!*

(CONTINUED)

CONTINUED:

5.

ALEXIS HARRISON
(secretively)
That is for me to know...and you to
never find out.

RACHEL ANDREWS
(excitedly)
There is! I knew it!

ALEXIS HARRISON
Yeah, yeah...you know nothing.

RACHEL ANDREWS
I know all.

Alexis stands up from the porch step and starts walking down
the ~~front yard~~. Rachel jumps up after her.

RACHEL ANDREWS (CONT'D)
Wait, wait!

Rachel catches up with Alexis and grabs onto her,
~~accidentally knocking both of them~~ onto the ground.

RACHEL ANDREWS (CONT'D)
OUCH!

ALEXIS HARRISON
Tell me about it! Oh my goodness!
Ow! Why'd you push me ~~down?~~+

RACHEL ANDREWS
(rolling around)
I didn't mean to! Oh my...ow. I'm
so sorry! (sits up) Are you okay?

ALEXIS HARRISON
(lying down, rubbing her head)
Yeah...I'm okay. Just caught me by
surprise, ~~is all~~.

The two girls lie in the grass and stare up at the ~~night~~
sky, ~~looking for stars~~.

ALEXIS HARRISON (CONT'D)
I hate living so close to downtown, *I love looking at*
sometimes...you can't see the stars *the stars...*
that often.

me RACHEL ANDREWS
Yeah... I know what you mean.
(beat, sits up, beat) You've got to
tell me.

(CONTINUED)

CONTINUED:

6.

ALEXIS HARRISON

Tell you what?

stares at
Rachel gives Alexis an "are you kidding me 'what?'" kind of look.

ALEXIS HARRISON (CONT'D)

~~Ah, that.~~ *what?*

RACHEL ANDREWS

Yes, that. *Michael.*

ALEXIS HARRISON

Finger (beat)
His name is...

RACHEL ANDREWS

~~...is? Is what?!~~ Tell me!

ALEXIS HARRISON

~~Whoa, calm down...~~

RACHEL ANDREWS

Sorry, I'm just excited.

ALEXIS HARRISON

Why in the world are you excited about me liking someone? ~~It's not that big of a deal.~~

RACHEL ANDREWS

~~...I don't know...because...it's such a...rare occurrence, that's all...~~

ALEXIS HARRISON

(laughing)

Okay, okay...his name... (deep *3/5 Michael* breath) ...is Michael.

RACHEL ANDREWS

(lying back down)

~~Ah...Michael... (beat, springs back up) Wait, Michael?! As in Michael, Michael?!~~

ALEXIS HARRISON

Yes, yes...they're one in the same.

RACHEL ANDREWS

gods!
Oh my god, I can't believe it! You like Michael!

(CONTINUED)

*And you by her
[up] [up] [up] [up] [up]
[down]*

*Michael, 0/5
[up] [up] [up] [up] [up]
[down] [down] [down] [down] [down]*

CONTINUED:

7.

ALEXIS HARRISON
Whoa, whoa, calm down, you sound like a high school girl who can't contain herself.

RACHEL ANDREWS
That's amazing! Michael?! (beat, lies back down) Wow... (smiles) You like Michael...

ALEXIS HARRISON
Yeah...I do. (smiles)

RACHEL ANDREWS
(beat)
You've got to tell Jim.

ALEXIS HARRISON
(standing up)
See? This is why I don't tell you things.

RACHEL ANDREWS
Who are you kidding, you tell me everything!

ALEXIS HARRISON
(laughing, suspiciously)
I don't tell you everything.

RACHEL ANDREWS
(in shock)
You don't tell me everything?!
(beat) You've got to tell him.

ALEXIS HARRISON
(walking away)
Goodnight, Rach. I'll talk to you tomorrow. (beat, yelling over her shoulder) And you should really put some shoes on!

RACHEL ANDREWS
(laughing, looking at her feet)
Goodnight, Lex.

Rachel lies back down in the grass as Alexis gets into her car and drives away.

RACHEL ANDREWS
(quietly, to herself)
She likes Michael. Huh. (smiles)

Handwritten notes:
Alexis Harrison
That's amazing!
Yeah...I do.
You've got to tell Jim.
See? This is why I don't tell you things.

Handwritten notes:
Goodnight, Rach. I'll talk to you tomorrow.
And you should really put some shoes on!

Handwritten notes:
Walks through the gate
gets into her car
drives away

Rachel gets up, slowly, and enters her house.

INT. ALEXIS HARRISON'S BEDROOM - THE NEXT MORNING

Alexis wakes up and sits up in bed for a moment. After rubbing her eyes/face and yawning, she grabs her phone and turns it on. As she waits for it to finish loading, she puts on her watch and ring. She stares at her phone's display.

ALEXIS HARRISON
(tired, confused)
Voicemail?

Alexis listens to the voicemail as she opens the lid to her computer.

ALEXIS HARRISON (CONT'D)
(quietly)
Crap, forgot to shut down.

She exits the room.

INT. HARRISON'S KITCHEN - CONTINUOUS

Alexis stops short of the kitchen. She looks at her phone, dials a number, and waits.

ALEXIS HARRISON (CONT'D)
Pick up, pick up, pick up... (beat)
We are NOT having a movie night, so just stop your "let's-get-Alexis-and-Michael-together" scheme, okay? It's not going to work, just so you know. I'm not going to do that... (shuts phone) ...stupid voicemail...

Alexis sees a note on the counter and picks it up.

ALEXIS HARRISON (CONT'D)
'Lex - there was some leftover pancake mix from breakfast, so I made it up if you want to finish them off... Love you, Mom'

Alexis looks up and in the direction of the stove and smiles.

ALEXIS HARRISON (CONT'D)
Delicious.

Handwritten notes:
Alexis begins to rub her mobile...
to make phone...

Handwritten notes:
Alexis gets her phone...
turns on light looks in...
the camera...
All...
Love you, Mom...
Delicious...
that contains a bit of...
pancake mix.

INT. ALEXIS HARRISON'S BEDROOM - AFTERNOON

Alexis is back at her desk, working as hard as ever. This time, the curtains are open, letting in the bright sun, lighting up the whole of her bedroom. She is now out of her pajamas and dressed in jeans and a t-shirt. Her phone lights up, ringing - she picks it up and looks at the display, before answering.

ALEXIS HARRISON (answering)

We are NOT having a movie night!

(pause) No! (laughing) Can't you just let this go? (beat) Oh, who am I kidding, of course you can't...

(extended pause, she writes some notes) Just promise me you won't try anything, then... (pause)

Thanks... (beat) When and where?

(laughing, rolling her eyes) I don't know if I can, I have a lot

of work to catch up on... can we do

it in a couple of days? Like,

Friday, or something? Okay, I'll

see you then.

INT. ANDREWS' HOUSE/FOYER - FRIDAY NIGHT

Rachel walks to her front door, opens it, and sees that Alexis is standing there.

ALEXIS HARRISON

I cannot believe I'm here. I absolutely cannot believe I'm here.

RACHEL ANDREWS

(laughing)

Good.

ALEXIS HARRISON

You better keep your promise, that's all I have to say.

RACHEL ANDREWS

(holding up the Boy Scouts symbol)

I promise.

ALEXIS HARRISON

Doesn't that mean 'be prepared'?

RACHEL ANDREWS

(looking at her hand)

Oh, right. Whoops. (laughing)

Alexis
Rachel
Rachel steps aside and Alexis steps into the house, with Rachel closing the door behind her. Alexis takes off her coat and shoes and follows Rachel down the hallway.

INT. ANDREWS' HOUSE/FAMILY ROOM - CONTINUOUS

RACHEL ANDREWS
Okay, guys, Lexie's here, let's get the movie started!

The group of friends send up a roaring "yay" and someone presses play.

RACHEL ANDREWS (CONT'D)
(pointing to the couch)
Saved you a seat.

Rachel sits down at the end of the couch and Alexis sits next to her - also next to MICHAEL WILLIAMS.

Somebody turns off the light, so that the glow from the TV screen is the only light in the room.

MICHAEL WILLIAMS
(quietly)
Hey, Lex.

ALEXIS HARRISON
(quietly)
Hey, Michael...how are you?

MICHAEL WILLIAMS
I'm doing pretty good - just keeping busy. How about you?

ALEXIS HARRISON
Oh, the same...loaded down with school work. Finals are crazy, though.

MICHAEL WILLIAMS
Yeah...sounds about right.
(laughing)

INT. ANDREWS' HOUSE/FAMILY ROOM - LATER

RACHEL ANDREWS
Does anybody want anything to drink? We have water, orange juice, milk, coke, cherry coke, dr. pepper, sprite...?

Some people raise their hands.

(CONTINUED)

Handwritten notes:
- Alexis
- Rachel
- Michael Williams
- Alexis Harrison
- Rachel Andrews
- Lexie
- Friends
- Movie
- Light
- TV screen
- Family room
- Couch
- End of couch
- Next to Michael Williams
- Quietly
- Hey, Lex
- Hey, Michael...how are you?
- I'm doing pretty good - just keeping busy. How about you?
- Oh, the same...loaded down with school work. Finals are crazy, though.
- Yeah...sounds about right.
- (laughing)

Handwritten notes:
- Okay, guys, Lexie's here, let's get the movie started!
- The group of friends send up a roaring "yay" and someone presses play.
- Saved you a seat.
- Rachel sits down at the end of the couch and Alexis sits next to her - also next to MICHAEL WILLIAMS.
- Somebody turns off the light, so that the glow from the TV screen is the only light in the room.
- MICHAEL WILLIAMS (quietly) Hey, Lex.
- ALEXIS HARRISON (quietly) Hey, Michael...how are you?
- MICHAEL WILLIAMS I'm doing pretty good - just keeping busy. How about you?
- ALEXIS HARRISON Oh, the same...loaded down with school work. Finals are crazy, though.
- MICHAEL WILLIAMS Yeah...sounds about right. (laughing)

CONTINUED:

11.

RACHEL ANDREWS
Okay, Katie, what do you want?

KATIE REINHART
Cherry Coke, please.

RACHEL ANDREWS
~~Okay,~~ Phil?

PHIL HANSON
Milk, please.

RACHEL ANDREWS
Anybody else? I'll pop some
popcorn, too. (she leans forward)
Do you want anything to drink,
Michael?

MICHAEL WILLIAMS
Um...well...I guess I could go for
some Dr. Pepper...but I can get it,
it's okay.

RACHEL ANDREWS
No, no worries, Lex and I'll get
it. Just sit back and enjoy the
movie.

MICHAEL WILLIAMS
(to Alexis)
Thanks.

ALEXIS HARRISON
(taken by surprise by her
newfound task)
No problem.

Rachel practically pulls Alexis off the couch and into the
kitchen.

~~INT. ANDREWS' HOUSE/KITCHEN~~ - CONTINUOUS

ALEXIS HARRISON (CONT'D)
(rubbing her arm)
Can I have my arm back, please? My
goodness...

RACHEL ANDREWS
Sorry, I didn't mean to hurt you.

Rachel gets into the fridge and pulls out the requested
drinks as well as a cup from the nearby cupboard.

(CONTINUED)

CONTINUED:

12.

ALEXIS HARRISON
What's going on?

RACHEL ANDREWS
(quietly)
Why haven't you said anything to
Michael?

ALEXIS HARRISON
Are you kidding me? I thought you
said on the phone that you were
going to drop this. You promised
me. *we were passed
this*

RACHEL ANDREWS
You're right
No, I promised that I would try. I
didn't say that I wasn't, for sure,
not going to do anything.

ALEXIS HARRISON
That doesn't make me feel any
better! *Oh, great -- thanks for being a friend.*

RACHEL ANDREWS
(handing Alexis drinks)
Sorry. I can't help it. *I do try.*

ALEXIS HARRISON
You've really got to try... I mean
it. *Alexis starts sneezing
his head as Rachel.*

Rachel holds up the Boy Scouts symbol again.

ALEXIS HARRISON (CONT'D)
Wait
Where you a boy scout in a past
life? Geez. (laughing)

Alexis turns around and walks back into the family room.
When she does, Rachel looks at her hand and manipulates it
into different symbols, trying to think of what "I promise"
looks like.

ALEXIS HARRISON (CONT'D) (O.S.)
Here you go,
Phil...Katie...Michael... Rachel's
about to pop the popcorn, I think.

Rachel hears her name and springs into action - *she* gets out the
popcorn from the ~~pantry~~ *pantry* and, while opening it, heads to the
microwave - opens it, and turns it on.

AL FRENCHMANS? DONT GO HOME - LATER (WTR)
WTR NIGHT
INT. ANDREWS' HOUSE/FOYER

The group of friends, excluding Rachel and Alexis, are getting their shoes and coats on and hugging each other goodbye. Michael is the last one to exit the house, but, before he does, he gives Rachel a quick hug and then Alexis.

MICHAEL WILLIAMS

Bye guys, it's been fun...thanks for the invite.

RACHEL ANDREWS

You're welcome, Michael. See you soon?

MICHAEL WILLIAMS

Of course.

RACHEL ANDREWS

Good.

MICHAEL WILLIAMS

Night, Rachel.

RACHEL ANDREWS

Bye, Michael.

MICHAEL WILLIAMS

(smiling)

Bye, Lex...see you later.

ALEXIS HARRISON

Definitely...goodnight Michael.

Michael turns and heads out the door and Alexis shuts the door behind him. She turns around to a questioning look on Rachel's face.

ALEXIS HARRISON (CONT'D)

What?

RACHEL ANDREWS *(w-s-d)*

~~I just~~ I just don't completely understand you, I guess. Sometimes, at least, it's almost like you're afraid to be happy.

ALEXIS HARRISON *(w-s)*

I'm only 20 years old, Rachel, I'm in no hurry to get married.

(CONTINUED)

CONTINUED:

14.

RACHEL ANDREWS

Maybe you're not...but I'm not asking you to get married... I'm just... I'm just asking you to ~~not~~ forgo something that could actually be amazing, and turn into a forever kind of something.

ALEXIS HARRISON

(~~putting on her shoes and coat~~)

Rach, I just...

RACHEL ANDREWS

What if he's meant for you? But you pause and someone snatches him up first?

ALEXIS HARRISON

...then would he really be meant for me if he ends up with someone else?

Alexis opens the ~~front~~ ^{back} door and Rachel ~~follows her~~ ^{heads} out.

EXT. ANDREWS' HOUSE/FRONT PORCH/YARD - CONTINUOUS

ALEXIS HARRISON (CONT'D)

Look, it's not like he's waiting around for me.

RACHEL ANDREWS

Did you see the way he looks at you? Smiles at you? Did you hear the way he talks to you?

ALEXIS HARRISON

Those aren't admissions, Rach!

RACHEL ANDREWS

What if they are?

ALEXIS HARRISON

(crying, yelling, intense)
Oh yeah? And what if I'm scared? What if I'm utterly terrified to say anything? No, I'm not at all afraid to ruin the friendship, because I don't think that would happen. No, I'm not afraid of telling him, I'm afraid of his answer...his response...or maybe

(MORE)

(CONTINUED)

CONTINUED:

15.

ALEXIS HARRISON (cont'd)
 even the lack thereof! What if I'm
 just too afraid?!

RACHEL ANDREWS
 (intense, sympathetic,
 empathetic)

What if both of you are scared to
 say something? Somebody needs to
 step up. What if he is waiting for
 you? Why don't you go out and get
 him? If you know how you feel and
 there is any part of you - even the
 tiniest, slightest part of you -
 that thinks that he just might,
 maybe like you, why don't you tell
 him how you feel? Just go right up
 to him and tell him: 'I am crazy
 about you.' And if you can't do it
 in person, tell him over the phone.
 If you can't do it to his voice,
 send him a message. Go online, send
 him an email - go on Facebook for
 all I care. Sure, you might think
 it's lame - and so what if it is?
 If any part of you thinks that he
 might like you, that he may, in
 fact, be waiting for you and it
 turns out that he is - he couldn't
 care less how you tell him - he
 just wants you to tell him. There
 are many persons ready to do what
 is right because in their hearts
 they know it is right. But
 they hesitate, waiting for the
 other fellow to make the first move
 - and he, in turn, waits for you.
 You gotta quit waiting for
 something to happen and start doing
 something about it. This is your
 something.

Alexis stands there, in the Andrews' front yard, and begins
 to break down, crying. She kneels down onto the ground, and
 sits on her knees. She hangs her head low for a moment and
 then looks up at her best friend, tears in her eyes.

ALEXIS HARRISON
 (crying, sigh)
 What would I say?

Rachel stands there, smiling, beaming at Alexis.

(CONTINUED)

CONTINUED:

16.

RACHEL ANDREWS

I don't know...just make sure it's
not five pages of you rambling...

ALEXIS HARRISON

(laughing, sarcastic)

...but I'm good at rambling. I know
no other way.

the two friends continue talking.
Leaves room
INT. ALEXIS HARRISON'S BEDROOM - LATER THAT NIGHT

the floor
Alexis turns on her desk lamp, shuts her bedroom curtains, and sits down at her desk. She opens up a browser window and goes to Facebook. She clicks onto Michael's profile page and clicks "send a message"... Alexis types "Michael-" and then stops. She then exits out of her browser and opens up a Microsoft Word document on her computer.

BTW 10:30
Alexis begins to type out her note and mumbles things out every so often. Multiple dissolving shots show a progressively longer and longer note on her computer screen. At the end, it is seen that the note is considerably long. Alexis saves the note.

ALEXIS HARRISON (CONT'D)

(under her breath)

BTW
I'll edit it tomorrow.

The clock dissolves into an hour earlier on the display, but it is the next evening - it now reads 12:10 a.m.

ALEXIS HARRISON (CONT'D)

Hello? Hey, Rach... No, I haven't sent it...I just need some more time. I wrote it last night, but I've been editing it and whatnot throughout today - well, I guess, technically it was yesterday morning, since it was after midnight when I got home...kind of like right now... (pause) Yeah, yeah, I know...it was a bit long. (laughing, beat) Well, it's important, I want to take my time. (beat) If I can bring myself to do it, then yes, I'll probably do it tonight. (beat, sarcastic accent) Well it's hard to work on it, when someone's chattin' away at ya on the phone. (beat) Mhmm... (beat) Okay, yeah... I'll tell you tomorrow.

(CONTINUED)

CONTINUED:

17.

INT. ALEXIS HARRISON'S BEDROOM - THE NEXT MORNING
Wakes up at her laptop and presses the buttons she looks down and
 Alexis sits down in her desk chair and begins taking long, *carpal*
 slow breaths. *She sits down and starts*

ALEXIS HARRISON (CONT'D)
 (whispering, eyes closed)
 You can do it...just...click send.
 It's not that difficult.
 Click...click... (a little more
 intense) Click!!!

Alexis opens her eyes and looks down at her keyboard. Her hands move onto the touchpad of her laptop and the mouse on her screen hovers over "send."

ALEXIS HARRISON (CONT'D)
 Sen-n-n-n-n-d... (beat, clicks
 touchpad) Click.

The laptop screen says "Message sent." Alexis's eyes instantly close and she inhales sharply.

ALEXIS HARRISON (CONT'D)
 (under her breath)
 Crap, crap, crap, crap, crap, crap,
 crap... (deep breath, opens eyes,
 rests head on hands - beat) Well,
 it's too late now. (beat) Shut
 Down. (beat) Sleep. Now.

Alexis shuts her laptop lid, climbs into bed, and turns off her desk lamp. *stands up and leaves the*

ALEXIS HARRISON (CONT'D)
 Oh I'm gonna regret that in the
 morning... *As hell as to when will she regret this?*

INT. ALEXIS HARRISON'S BEDROOM - THE NEXT MORNING

Alexis sits at her computer and signs into Facebook. *she looks at her laptop*

ALEXIS HARRISON
 (sigh)
 Nothing.

She shuts her laptop lid and looks out her windows.

INT. HARRISON'S KITCHEN - CONTINUOUS

Alexis walks into the kitchen to find yet another note on the counter, waiting for her. She picks it up and reads.

ALEXIS HARRISON (CONT'D)

Alexis: Your father and I went out to the store to grab a few things for tomorrow night. Hope you slept well. Mom.

Once Alexis is done reading, she sets the note back down on the counter.

ALEXIS HARRISON (CONT'D)

(slight laugh)

Are they ever going to be home when I wake up?

All of a sudden, the Harrison's dog comes up to Alexis and she kneels down to pet it.

ALEXIS HARRISON (CONT'D)

Hey, puppy...want to go for a walk?

She continues to pet the dog and smiles.

EXT. HARRISON'S HOUSE/FRONT YARD - CONTINUOUS

Alexis walks out of the house with the dog on a leash, dressed in jeans, a t-shirt, and a pair of tennis shoes. She turns around to shut and lock the door. Once locked, she and the dog walk down the driveway and continue down the sidewalk.

EXT. ANDREWS' HOUSE/BACKYARD - CONTINUOUS

Rachel is sitting in her backyard, relaxing, and enjoying the sun shine. Her phone rings and she picks it up to answer.

RACHEL ANDREWS

Hello? (pause) Really? (pause) I think that's great. (beat) Well, I do if you do... (smiles broadly) No, I, uh, I think that would be fine. That should be fine. Just take it easy and everything should be okay. Be cautious, uh, you know, careful. Just don't put too much pressure on the situation, you

(MORE)

(CONTINUED)

CONTINUED:

19.

RACHEL ANDREWS (cont'd)
knew? It'll be fine...it'll be
great. (pause) Yeah...I really
think so.

EXT. WILLIAMS' HOUSE/FOYER - CONTINUOUS

Michael is standing at the front door of his house, looking
outside—he is holding his cell phone, talking on it.

MICHAEL WILLIAMS

Thank you.

He hangs up his phone, puts it in his pocket and heads out
the door.

EXT. SIDEWALK - CONTINUOUS

Alexis continues to walk down the sidewalk with the dog. She
gets to the corner, looks around to make sure cars aren't
coming, and crosses the street.

EXT. SIDEWALK - CONTINUOUS

Michael is walking down the sidewalk, hands casually in his
pockets. He looks around the neighborhood, smiles, and looks
at his shoes as he walks.

EXT. SIDEWALK - CONTINUOUS

Alexis gets to another corner and turns, encouraging the dog
to catch up with her. She continues down this new street,
her street.

EXT. HARRISON'S HOUSE/FRONT YARD - CONTINUOUS

Michael is standing at the Harrison's front door, waiting,
for someone to open it. When no one does, he turns around
and takes the two steps down to the sidewalk that leads to
the driveway. He sees Alexis walking down the sidewalk, as
Alexis approaches the driveway. Her walking slows as does
Michael's as he heads down the driveway.

Alexis and the dog reach the bottom of the driveway and
Michael stops at the middle. They stare at each other. She
tilts her head, questioning his presence. She looks at the
dog and kneels down to pet it.

(CONTINUED)

CONTINUED:

20.

MICHAEL WILLIAMS

It took you long enough.

walks into the backdoor and follows
~~Alexis stands back up and Michael finishes walking down the driveway.~~

ALEXIS HARRISON

What?

MICHAEL WILLIAMS *stands nervously*

I said...it took you...long enough.

31
When he's through talking, he smiles at Alexis to help get his point across. She opens her mouth as if to say something, but doesn't. She cautiously smiles.

ALEXIS HARRISON

32
You gotta quit waiting for something to happen and start doing something about it.

Michael continues to smile, kneels down, and pets the dog. He takes a quick glance towards Alexis and continues on with the dog. Alexis just stands there, staring down at them, smiling.

FADE OUT

33
All
Yeah, I think so, too.

EX7. ANDREWS' BACKYARD - CONTINUOUS

34
Ariel is standing in her backyard, looking to Alexis and Michael. She smiles at the result and begins slowly to walk towards her house.

35
Good job, Alex.

UNHAPPY
SMILE

FADE UP

FADE UP

FADE UP

INTERTITLE:

"Every problem is just an opportunity waiting to be made use of."

FADE DOWN

FADE IN

EXT. MAUDLIN PUBLIC PARK - DAY

RUSSELL JACKSON is seen wearing jeans, a t-shirt, tennis shoes, and a baseball cap. He stands in the middle of Maudlin Public Park taking pictures on his "simple" digital camera of anything and everything, anyone and everyone. He just turns, points, and clicks. He stops for a moment, looks around, and begins flipping through the pictures he has taken already.

After he looks through a few of them, he looks up, turns off his camera, and begins walking away.

EXT. PARKING LOT - LATER THAT DAY

Russell is walking to his car - he unlocks the door, gets in, and locks it. He then proceeds to open up his roll of pictures that he just got developed and shuffles through them. As he goes through them, he sets a couple/few aside so that they are separate from the rest.

Once Russell goes through the whole roll, he reaches into his back seat, grabs a photo album, and flips through it until he gets to some blank pages where he inserts the photos that he just set aside. When he's finished, he sets all the items in the passenger seat, buckles his seat belt, and starts his car to drive away.

INT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE - THAT EVENING

Russell walks into his house and sees a pile of mail on the nearby table.

RUSSELL JACKSON
(under his breath)
Ah, thanks, Robby.

(CONTINUED)

CONTINUED:

2.

Russell picks up and shuffles through the mail and finds a couple of envelopes with his name on them. He eyes one of the envelopes with an unsure look on his face.

RUSSELL JACKSON
William Hartford? Who in the world
is William Hartford?

As Russell sits down on the couch, he opens the envelope, and pulls out a piece of paper.

RUSSELL JACKSON
(reading the letter, speeds through unimportant parts)
"Dear Mr. Jackson. On behalf of myself and the other members of the William Hartford Magazine Company, I am pleased to offer you a spot in our fast track, two week, competitive photography internship program, complete with a \$1,000 stipend and a chance to be hired on full-time at the conclusion of the program. You have been chosen based on your outstanding work in your sample portfolio submission pieces for one of the three positions available from a pool of 100 accepted applicants. I, and the rest of the staff here at WHMC, hope that you are still interested in our company and decide to take us up on our offer. Please let us know by the close of business on Friday, May 22nd. You can reach us by email at fast-trackinternship@whmc.com or by phone Monday through Friday from 8 a.m. to 8 p.m. at 614-555-0807. We hope to hear back from you and congratulations! With best wishes, sincerely, William J. Hartford, president William Hartford Magazine Company."

Russell sets the letter down on his lap, still holding onto it. Russell's roommate, ROBERT MARSHALL walks in and sees Russell sitting, blankly, on the couch.

ROBERT MARSHALL
Hey, man, what's up?

Russell just sits there with barely a reaction to Robert's entrance.

(CONTINUED)

CONTINUED:

3.

ROBERT MARSHALL
(walking closer)

Hey, Russ...you okay?

Russell ^{does not react} continues to sit there, so Robert steps even closer and claps his hands together, causing Russell to jump and instantly look up at Robert.

RUSSELL JACKSON
Oh, hey, Robby...how's it going?

ROBERT MARSHALL
Great, man... What's going on?

RUSSELL JACKSON
What do you mean?

ROBERT MARSHALL
Well, I walk in, ask 'what's up?' and you don't even respond...? It looked like you were dazed or something.

RUSSELL JACKSON
(realizing what's going on)
Oh, sorry, man... I just... I got this letter in the mail.

Russell holds up the letter to show to Robert.

ROBERT MARSHALL
Oh yeah, I saw that you got something mail. Who or what is (leaning in to see the letterhead) the William Hartford Magazine Company?

RUSSELL JACKSON
They're a magazine company.

ROBERT MARSHALL
Yes...that's...probably true...seeing as how it's in their name and all.

RUSSELL JACKSON
Right, sorry. I'm just...I'm kind of in shock right now, that's all.

ROBERT MARSHALL
(starting to do things around the room)
I can tell. What's going on?

(CONTINUED)

CONTINUED:

4.

RUSSELL JACKSON
I got a letter from them saying
that they want to offer me a
competitive internship they have
coming up!

Robert stops in his track as Russell stands up from the couch.

ROBERT MARSHALL
Are you serious?! Dude, that's
awesome!

RUSSELL JACKSON
(laughing)
Dude?

ROBERT MARSHALL
You know what I mean... That's
great, Russ.

RUSSELL JACKSON
(smiling)
Thanks.

The two friends and roommates step nearer to each other to clasp hands and hug for a congratulations exchange. When they finish, they step back from one another.

ROBERT MARSHALL
So...when does it start?

RUSSELL JACKSON
I'm supposed to let them know that
I want to accept it by this Friday.

ROBERT MARSHALL
(surprised)
Whoa, that's really fast.

RUSSELL JACKSON
Yeah, it is...but I guess it kind-
of gets into the spirit of the
competition, since it's only two
weeks long... It makes it really
feel like a 'go, go, go' kind of
thing.

ROBERT MARSHALL
Yeah, that's true... (beat) But,
seriously, man...that's really
great. Congratulations.

(CONTINUED)

CONTINUED:

5.

Handwritten:
Russell
Marshall

RUSSELL JACKSON

Thanks.

ROBERT MARSHALL

When does the competition start?

RUSSELL JACKSON

If I remember correctly from the application, I think it's Monday.

ROBERT MARSHALL

Like, a week from today, Monday?

RUSSELL JACKSON

Yeah.

ROBERT MARSHALL

Ah. Okay. (beat) Well, if you need help with anything, let me know.

RUSSELL JACKSON

Thank you.

ROBERT MARSHALL

You're welcome.

The two men stand there, awkwardly, for a few moments. ~~Once those moments have passed, they both do a little head nod/bob, purse their lips, tap fingers/hands on their arms/legs - they're trying to think of something else to say.~~

ROBERT MARSHALL (CONT'D)

You hungry? I got some pizza on the way home.

RUSSELL JACKSON

I am starving, thank you.

Robert and Russell turn around and walk out of the room, headed towards the kitchen.

EXT. CREEKSIDE - ONE WEEK LATER/DAY

Russell and Robert ~~are walking down the sidewalk at~~ Creekside. Russell has his digital camera and they both have something to drink in their hands.

Handwritten:
water bottles.

ROBERT MARSHALL

So, what exactly do you have to do for this competition?

(CONTINUED)

CONTINUED:

6.

RUSSELL JACKSON

Well, it lasts two weeks and we have a different category or theme or whatever for each of the weeks. During each respective week, ^{As of now} ~~uh~~ ^{→ 50} we, ~~uh~~ have to take ~~100~~ pictures. Well, we can probably take more ~~than that~~, but we have to submit ⁵⁰ ~~100~~ pictures, and then label our top ten favorites.

ROBERT MARSHALL

Well, that doesn't seem to bad.

RUSSELL JACKSON

(laughing)

That's what I'm hoping, ~~yeah~~.

Russ stops walking to take a ^{some} couple of pictures, Robert ^{and} follows suit. stops with him.

ROBERT MARSHALL

And you're using that camera?

RUSSELL JACKSON

(looking at his camera)

What do you mean?

ROBERT MARSHALL

Oh, ^(sighing) sorry, I didn't mean anything by that... I guess I ~~just~~ thought people would need "fancy" cameras or something like that.

RUSSELL JACKSON

Oh, right. Well, the magazine company, ~~uh~~ they listed a bunch of requirements and restrictions on the application - or general information, rather - so that some people couldn't have a ~~big~~ advantage over others just because they have a better camera.

ROBERT MARSHALL

~~Oh, well~~, that's cool that they did that.

RUSSELL JACKSON

My thoughts exactly.

Russell takes a ^{some} couple of more pictures and begins walking again.

(CONTINUED)

CONTINUED:

7.

ROBERT MARSHALL

That's nice, though, because then the pictures that someone enters will be based more on talent than equipment - I've seen the stuff you've taken with that camera and it's...amazing.

Well, I've seen what you can do. You'd come home real.

RUSSELL JACKSON

You really think so? *(Really?)*

Yeah! ROBERT MARSHALL *(recommends someone)*

I do. And I shall hire you for my next special event and, afterwards, recommend you to all my family and friends.

And Robert... how?
Russell starts laughing, as does Robert, as they continue walking.

Do you ROBERT MARSHALL (CONT'D)

You don't have to print the pictures out, do you?

RUSSELL JACKSON

never do
Oh, God, I hope not. But, uh, no, we don't. They basically run the whole competition online, so we just have to upload and submit them digitally...or electronically... whichever...online.

ROBERT MARSHALL

Oh, well, that's good. That would rack up some crazy expenses.

RUSSELL JACKSON

Yeah, seriously.

Both
The two guys stop walking again.

ROBERT MARSHALL

So, your category for this week is nature?

RUSSELL JACKSON

who's seen the lake
Yeah, pretty much... I want to put an emphasis on natural motion, because the first place I thought of was here and thought of the creek and moving water and all that...

I thought of good place to go for or starting. All look... behind at... side.

(CONTINUED)

CONTINUED:

8.

ROBERT MARSHALL

Well, like I said, you can do anything with a camera, so I think you'll be fine, man.

Russell and Robert find a good clearing to take pictures of the water, so they stop walking. Russell makes a hand gesture towards Robert.

ROBERT MARSHALL (CONT'D)

(suspiciously)

What?

RUSSELL JACKSON

(stepping closer, pointing)

Here, stand a little closer to the

Robert looks around the area, ^{glances back at Russell,} pretending that Russell is talking to someone else.

ROBERT MARSHALL

(pointing to himself) ^{shaking his head}

Uh uh... I don't think so. I don't want you to take my picture, thank you very much. (beat) I came out here to support you in your...endeavors...but I absolutely refuse to be in one of your pictures.

Russell quickly snaps a candid picture of Robert.

ROBERT MARSHALL (CONT'D)

Real mature, man.

RUSSELL JACKSON

Come on, man, please? You don't even have to show your face or anything...just cover it with your hands or have your back towards me or something...

ROBERT MARSHALL

(shaking his head, sighing)

Fine, fine...

Robert angles away from the camera just a little bit so that his face is only partially showing. He unscrews his water bottle and let's the water fall into his mouth. Russell takes pictures of Robert, for a few moments.

(CONTINUED)

CONTINUED:

9.

RUSSELL JACKSON
Thanks, Robby...

ROBERT MARSHALL
(turning around)
You're welcome...

Russell ^{turns} rotates around and takes pictures of the surrounding trees, leaves moving - whatever he can see, he takes a picture of it.

INT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE - THAT EVENING

Russell and Robert walk up to their door and step inside their house - the kitchen light is still on.

RUSSELL JACKSON
Did you leave the light on?

ROBERT MARSHALL ^{shrugs}
No, I don't think so... I'm pretty sure we turned it off...

Russell goes to the sink to fill up his water bottle and stick it in the refrigerator, while Robert goes into the dining area and picks up a note he finds on the table.

ROBERT MARSHALL (CONT'D)
Ah!

RUSSELL JACKSON (O.S.)
What is it?

ROBERT MARSHALL
A note from your mom!

RUSSELL JACKSON ^{Robert}
(walking into the room)
Ah, well, that explains it. What does it say?

Russell continues passed Robert and sits down to take off his shoes.

ROBERT MARSHALL
"To the R boys: I just stopped by to put some food in your refrigerator and bread in your freezer, because I had a feeling which turned out to be correct, by the way - that you didn't have

scribble *thought you two might've forgotten to go to the store*
(MORE) *thought up* *ad just* (CONTINUED)

CONTINUED:

10.

the conference

ROBERT MARSHALL (cont'd)
~~any... A mother's intuition, huh? I~~
~~got home from my trip early if you~~
~~two want to go out to eat sometime.~~
 Oh - and Russ - I saw an envelope
 from William Hartford? Did you get
 that internship? Congratulations! I
 hope all is well with you two -
 love you both, Mom." (sets note
 down) I love being an adopted son.

RUSSELL JACKSON
 What? For the free food? *you're not even adopted!*

Maybe for the free food. Take all

ROBERT MARSHALL
 Maybe.

Russell laughs as he gets his second shoe off.

ROBERT MARSHALL (CONT'D)
 You didn't tell her you got it? *be satisfied?*

RUSSELL JACKSON
 Well, I haven't gotten it
 officially, technically...plus, she
 was on a trip, I didn't want to
 interrupt her.

ROBERT MARSHALL
 Yeah, yeah, sure... I'm going to go
 see what she put in the kitchen. *Wish*

you go to

RUSSELL JACKSON
 Okay. I'll be in my room
 transferring the pictures I took.

ROBERT MARSHALL
 Let me know if there are any good
 ones.

RUSSELL JACKSON
 Deal.

Robert turns around and goes back into the kitchen while
 Russell stands up and walks into his bedroom.

the living room

~~INT. RUSSELL JACKSON'S BEDROOM - CONTINUOUS~~

the living room

Once Russell gets into his room, he moves his desk chair out
 so he can sit down, sits, and then opens his laptop. He then
 signs into his account and hooks up his camera to the
 computer. When the camera is connected, he begins
 transferring the files over to his harddrive.

(CONTINUED)

CONTINUED:

11.

ROBERT MARSHALL (O.S.)

Yes!

Russell looks up towards the doorway into his bedroom. *higher and sees Robert walking towards*
 Suddenly, Robert appears. *the living room*

RUSSELL JACKSON

What is going on?

ROBERT MARSHALL

Your mom bought us marshmallows!

RUSSELL JACKSON

How in the world is that, in any way, exciting!

ROBERT MARSHALL

(sheepishly)

I don't know... I was going to make hot chocolate.

RUSSELL JACKSON

(matter-of-factly)

It's summer. Why would you want hot chocolate in the middle of summer?

ROBERT MARSHALL

Fine, I'll make smores.

Robert walks out of the frame *as* and Russell quickly jumps up
 and steps into the doorway. *the living room*

RUSSELL JACKSON

Make one for me?!

ROBERT MARSHALL (O.S.)

Oh, we'll see!

Russell goes to sit back down at his desk. *as he walks*

RUSSELL JACKSON

(laughing)

That's what I get for making fun of him.

Once the pictures finish transferring, Russell pulls them up in a preview window. He flips through them, one-by-one, to see how they turned out. Whenever he gets to a really good one, he lingers on it for a moment, before continuing on.

EXT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE - THE FOLLOWING WEEK

Russell and Robert are walking out of their house to their garage.

ROBERT MARSHALL

So, week number two: the opposite of week number one, huh?

RUSSELL JACKSON

Yeah, I guess so... Man-made. So, I'm thinking things like cars, buildings, paved roads... maybe even toys or artificial lights like lamps or something... I mean, I'm sure I can take some of those, but I don't really want to do 'usual' or 'typical' things that I assume everyone else would think of... I just don't know what else there is.

ROBERT MARSHALL

Well, I think that's a good start - I mean, I don't think I would've necessarily thought of toys... maybe fences... or... newspapers (points at one on the ground) Hey, maybe even a dog on a leash.

Robert laughs at his own suggestion when Russell stops him.

RUSSELL JACKSON

You know, I really like that idea.

ROBERT MARSHALL

Yeah?

RUSSELL JACKSON

Yeah, actually... newspapers and dog leashes...? They obviously wouldn't be around if we didn't think of them. Well, it's probably safe to assume, at least...

ROBERT MARSHALL

Yeah, exactly.

Russell takes a couple pictures of the newspaper that Robert was gesturing towards and they start walking again.

(CONTINUED)

CONTINUED:

13.

RUSSELL JACKSON
I wonder if there's anyone walking
their dog at the park right now?

*Maybe I can find
some things at the
park.*

ROBERT MARSHALL
Well, there's only one way to find
out.

Russell and Robert then turn the corner to walk off to the
park.

EXT. MAUDLIN PUBLIC PARK - LATER THAT DAY

The two guys stand around, *gazing toward the park's* trying to figure out what Russell
can photograph. They begin to walk around, slowly, looking
around for inspiration.

ROBERT MARSHALL (CONT'D)
(looking down)
How about a shoe?

Russell gives Robert a weird look.

RUSSELL JACKSON
How about as a last resort?

ROBERT MARSHALL
Right. (beat) Trees could be
man-made...

RUSSELL JACKSON
I suppose that's true...but I don't
know if the magazine would accept
it, since last week's theme was
nature...

ROBERT MARSHALL
Yeah, that's true...they probably
wouldn't understand what you're
going for with that one.

RUSSELL JACKSON
Exa-

Robert puts his hand on Russell's arm, indicating to him to
stop talking. He directs Russell's sight over to the nearby
path, where a woman is walking her dog with a leash.

ROBERT MARSHALL
(quietly)
Hurry up, hurry up!

(CONTINUED)

CONTINUED:

14.

Russell quickly raises his camera up and snaps a couple of pictures.

ROBERT MARSHALL (CONT'D)
Did you get it?

RUSSELL JACKSON
Here, let me see.

Russell lowers his camera a little bit and presses a couple of buttons on it so that he can get to the camera's menu. He goes back and previews the pictures that he just took.

RUSSELL JACKSON (CONT'D)
Yep, got 'em.

ROBERT MARSHALL
Awesome.

RUSSELL JACKSON (looking up)
Let's see...what else can I take pictures of?

ROBERT MARSHALL
(looking around, then suddenly loudly)
Frisbees! (beat) Sorry...that was a bit loud.

Russell puts a finger to his ear and rubs it a little.

RUSSELL JACKSON
(sarcastically)
Yeah...just a bit. (beat) I suppose Frisbees are good... (beat) It kind of goes along with nature and motion, too, though. Man-made things in motion within the context or confines of nature.

ROBERT MARSHALL
Yep, see? There you go. That's exactly what I was talking about.

Russell looks over at Robert, suspiciously.

ROBERT MARSHALL (CONT'D)
Okay, maybe not exactly, but you know what I mean.

Russell keeps staring at Robert. Robert slowly looks over at the photographer.

(CONTINUED)

CONTINUED:

15.

11:35 AM and Robert says "look at that sign"

ROBERT MARSHALL (CONT'D)
 Hey now, I'm just trying to be supportive... I don't have to be helping you out, remember?

RUSSELL JACKSON
 (laughing)
 Yeah, yeah, I know... I really do appreciate it, though, man... You really have helped me out the last couple of weeks.

ROBERT MARSHALL
 No problem. I just hope that you get this internship.

RUSSELL JACKSON
 Yeah... me too.

EXT. SIDEWALK - LATER THAT DAY

12:11 PM

Russell and Robert are walking down the sidewalk on the side of a street. Russell is taking pictures of cars passing, telephone poles, light posts, stop lights, and houses as they walk. They get to an intersection and cross the street. They pass a bank, a BP, a McDonald's, etc. and Russell continues to take pictures of the signs. All the while, Robert points to/gestures towards things that he thinks might be good subjects to take portraits of and Russell follows through as they talk about what they're seeing.

EXT. RUSSELL JACKSON AND ROBERT MARSHALL'S NEIGHBORHOOD - LATER THAT DAY

Russell and Robert are walking through their neighborhood as they head back to their house.

ROBERT MARSHALL
 Let me ask you something.

RUSSELL JACKSON
 Sure.

ROBERT MARSHALL
 What would you do, if...if...

About say "no".

RUSSELL JACKSON
 If what?

(CONTINUED)

CONTINUED:

16.

ROBERT MARSHALL
Well, you know...if...you don't get this internship...what would you do?

RUSSELL JACKSON
Well, I don't know, I guess.

ROBERT MARSHALL
I don't want to suggest that you won't get it, of course, because you're obviously going to do something in the photography field; I guess I just mean not getting this internship specifically... Have you applied to other magazines yet?

*Photography
Magazines*

You'll definitely be a photographer. (said)

RUSSELL JACKSON
No, not yet. I'm still looking through them, though, of course. (beat) I guess, if I don't get the Hartford internship, then...well...I'll just keep working at the store and wait until I can find other contests or internships that I can apply to or whatever...

ROBERT MARSHALL
Yeah, I figured.

RUSSELL JACKSON
What do you mean?

ROBERT MARSHALL
Well, like I said last week... I've seen your work and it can be absolutely stunning, I-mean... I don't know how you have the eye for things that you do, it's rather amazing... I just...well, you know me - not pessimistic, necessarily, but always trying to think of back-up plans, and everything.

*But, but do I
have to spend
money?*

RUSSELL JACKSON
Well, you're still going to hire me for your next special event and then recommend me to your family and friends, aren't you?

Mostly going to hire me - I only do that

(CONTINUED)

CONTINUED:

17.

ROBERT MARSHALL
Right! I mean yes. Yes I am.

RUSSELL JACKSON
(laughing)
Good.

ROBERT MARSHALL
Maybe that's what you could do.

RUSSELL JACKSON
What?

ROBERT MARSHALL
Just start advertising yourself and
your portfolio for different events
and whatnot. People could hire you
for special events like a wedding
or birthday or something. That
would be good.

RUSSELL JACKSON
(in agreement)
Yeah, that would be good. Good
thinking.

ROBERT MARSHALL
Thanks, I think. (laughing) But,
seriously... I just don't want you
waiting around for success and then
find out that all along, you should
have been out kicking down it's
door saying, 'Here I am!'

RUSSELL JACKSON
(laughing)
Is it bad that I'm picturing in my
head what it would look like to
knock down Success's door?

ROBERT MARSHALL
You're a photographer. Picturing
things is never bad.

RUSSELL JACKSON
Thanks.

ROBERT MARSHALL
You're welcome.

The two men arrive at their house. As Robert goes to walk
inside, Russell snaps a couple of pictures of him as he
moves up to the porch before he catches up with him.

Handwritten notes:
Should talk to
and see how
Russell
Very good
Yeah, I'd rather not
be working on the show
Can
you don't need a portfolio
but you need a portfolio
if you want to be successful
of your portfolio
Yeah, I'd rather not
be working on the show
Yeah, I'd rather not
be working on the show
Yeah, I'd rather not
be working on the show

18.

INT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE -
CONTINUOUS

Russell and Robert walk into their house and set their stuff
down on the kitchen table.

ROBERT MARSHALL
Are you going to transfer your
files over now?

RUSSELL JACKSON
Yeah, I think so... just to see what
I got and everything - see if I
need to go back out again or not.

ROBERT MARSHALL
Okay. Well, let me know if you need
a second opinion.

RUSSELL JACKSON
Of course.

INT. RUSSELL JACKSON'S BEDROOM - MOMENTS LATER

Russell walks into his bedroom, sits down at his desk, opens
his laptop and signs into his account. Once he gets his
camera connected to the computer and starts the file
transfer, he just stops and begins to stare. He remains
completely silent as he looks around, obviously thinking.
His eyes jerk towards the door when he hears Robert in the
other room.

After a few moments, Russell shuts his bedroom and gets out
a pad of paper and a pencil. As the finals continue to
transfer, Russell draws a square on the paper and begins
writing out an advertisement for himself. "Photographer
available for your special event Portfolio sample available
upon request (Please) call 614-555-3961 (or) email
russell_jackson_photography@yahoo.com"

Russell then crosses out "your" and adds an "s" to "event."
He crosses out the first "available" and adds "ready."

Russell marks a big "x" through the entire square ad, rips
off the piece of paper, crumples it up, and throws it over
his shoulder. He then sees that his image transfer is
complete and he begins flipping through them. There's a
knock at the door, so Russell opens it.

ROBERT MARSHALL
Hey, sorry to interrupt...

(CONTINUED)

CONTINUED:

19.

RUSSELL JACKSON

No, no, that's okay...what's up?

ROBERT MARSHALL

I just got a call from Luke - he was wondering if you and/or I were interested in going to see a movie.

RUSSELL JACKSON

Uh... (looks around, at his laptop) ...sure. Why not? What movie?

ROBERT MARSHALL

That's what he was hoping we could help decide. Right now it's Luke, Max, and Davis, and they can't seem to decide on one, so they were looking for our input.

RUSSELL JACKSON

Sure, yeah, I'll go. Let me finish looking through these pictures and get an idea of which ones are my favorites and I'll be ready to go.

ROBERT MARSHALL

Okay, great, I'll give him a call back and let him know. Do you have a particular movie in mind?

RUSSELL JACKSON

No, not really. If there's one you want to see, you can just say I'm all for that one and that should be fine.

ROBERT MARSHALL

(laughing)
Okay, yeah - I'll just go and call him back now.

RUSSELL JACKSON

Okay, great.

ROBERT MARSHALL

(pulling out his phone)
Okay.

Robert walks away, waiting for Luke to answer. Russell, still sitting at his desk, finishes looking through his pictures. When he's done, he turns around and see the crumpled piece of paper he threw behind him laying on the floor.

(CONTINUED)

CONTINUED:

20.

ROBERT MARSHALL (CONT'D) (O.S.)

(fading out)

Hey, Luke...so, I talked to Russell
about the movie...

Russell then turns back to his computer and starts flipping
through the pictures again. *shuts the lid.*

RUSSELL JACKSON *He then walks out towards the kitchen.*

~~I can't do this right now.~~

Russell shuts his laptop, pushes his chair far away from his
desk, stands up, and walks out of his bedroom, shutting the
door behind him.

EXT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE - LATER
THAT NIGHT *REJUNCTION*

Russell and Robert are ~~walking~~ *walk* down the sidewalk and head up
towards their house.

ROBERT MARSHALL

I think I'm going to turn in early
tonight... All this picture-taking
has exhausted me.

RUSSELL JACKSON

How does taking pictures exhaust
you?

ROBERT MARSHALL

Okay, okay, fine... Watching you
taking pictures is exhausting.

RUSSELL JACKSON

(laughing)
Yeah...that still doesn't make any
sense.

They walk up to the house and step inside.

INT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE - CONTINUOUS

ROBERT MARSHALL

See? I'm that tired. I'm not making
any sense now.

RUSSELL JACKSON

Go to bed, Robby.

(CONTINUED)

CONTINUED:

21.

ROBERT MARSHALL

~~Right-a-o, Russell.~~

Russell gives Robert a very concerned, surprised, and confused look - as in a, "why did you just say that?" kind of look.

ROBERT MARSHALL (CONT'D)

(stunned)

I'm - I'm sorry. I don't know why I just said that.

RUSSELL JACKSON

(laughing)

~~Goodnight, Robert.~~

ROBERT MARSHALL

~~Goodnight, Russ.~~

Robert starts to walk away, but suddenly stops.

ROBERT MARSHALL (CONT'D)

Oh, before I forget - when do you hear the final word on whether or not you get the internship? I meant to ask when we - when you - were taking pictures, but I completely forgot, apparently.

RUSSELL JACKSON

Uh, well... I think I'm going to upload my pictures tonight, because the deadline is at some point tomorrow evening...and then I believe it takes about two weeks after the deadline before any of the people in the competition hear one way or the other.

ROBERT MARSHALL

Oh, okay. (beat) Well, I'll see you in the morning.

RUSSELL JACKSON

'Night.

Russell sits down at the kitchen table and removes his shoes. He sets them aside, gets up and stretches, and walks to his bedroom. Once inside, he shuts the door behind him.

the living room
and just sits, slumped, for a moment. He looks around the room. Door closes, he

INT. RUSSELL JACKSON AND ROBERT MARSHALL'S HOUSE - TWO WEEKS LATER

Russell and Robert are sitting on the couch playing video games when, all of a sudden, Robert pauses the game.

RUSSELL JACKSON
Hey! What did you do that for?

ROBERT MARSHALL
I think I heard the mail truck.

RUSSELL JACKSON
Okay...so?

ROBERT MARSHALL
It's been two weeks, hasn't it? Shouldn't your letter be in the mail?

RUSSELL JACKSON
I said that they said it should take about two weeks - not two weeks exactly, necessarily.

ROBERT MARSHALL
I know, I know...but I think we should go check.

RUSSELL JACKSON
Geez, you're more excited about this than I am.

ROBERT MARSHALL
Not excited, just...curious.

RUSSELL JACKSON
Still...

ROBERT MARSHALL
And you should be more excited! You're about to get an internship!

RUSSELL JACKSON
Maybe. Maybe get an internship.

ROBERT MARSHALL
Sorry - I take that back - I don't want to jinx it.

RUSSELL JACKSON
(laughing)
Watch and you probably just did.

Handwritten notes:
Russell's letter
never came, but it's
probably in the mail

(CONTINUED)

CONTINUED:

24.

RUSSELL JACKSON
Just joking. It's something from
your girlfriend.

Russell hands Robert the envelope.

ROBERT MARSHALL *15/16 - the envelope is*
Thanks.

15/17 - the envelope is
Russell flips through a couple more envelopes.

RUSSELL JACKSON
Watch, it's the very last env-

He stops speaking. ~~interrupted by his own sense of psychic~~
ability. He holds the envelope up and turns it around so
that Robert can see the William Hartford Magazine Company
logo in the corner. Robert's eyes grow wide.

ROBERT MARSHALL
Are you going to open it?

RUSSELL JACKSON
Naw... I think I'll just sleep on
it for the night.

Robert ~~just~~ stares at Russell indicating that ~~this is not~~
~~the time for jokes.~~

RUSSELL JACKSON (CONT'D)
Fine, fine, I'm on it, I'm on it.

Russell turns the envelope back around and ~~begins to open it~~
~~slowly.~~ ~~to tease Robert.~~ He slowly pulls out the envelope
and slowly unfolds it. *15/18*

ROBERT MARSHALL
Just read it!

RUSSELL JACKSON
I'm getting there, I'm getting
there. Ahem. "Dear Mr. Jackson, on
behalf of myself and the other
members of the William Hartford
Magazine Company, I am sa-" *15/19*

Russell ~~just~~ stares at the paper, not wanting to read any
further. Sympathy washes over Robert's face, because he
~~knows what the rest of the letter says.~~

RUSSELL JACKSON (CONT'D)
(clearing his throat)
"-I am saddened to inform you that
your work for our fast-track
(MORE)

(CONTINUED)

CONTINUED:

25.

RUSSELL JACKSON (CONT'D) (cont'd)

competitive internship program did not earn you a finalized internship with our company. The board members here had one of the hardest times we've ever had, deliberating the winners of the competition and we regret to inform anybody with the news that we are unable to choose them. We appreciate all of your hard work and outstanding talent and we hope that you continue to pursue a career in photography - you have every right to become a celebrated professional in the field. So, please, do not lose hope or faith in your skills, because you can be sure that you have the perfect eye for beauty and excellence in photography. I hope that we will hear from you again - and soon - when we look for new people to fill new internships - or maybe as a response to any of our other current openings. Again, I regret to inform you of this news, but I do hope that we will work together one day. Sincerely, William J. Hartford, president William Hartford Magazine Company."

As he finishes the last sentence, Russell slowly sets the paper down on the couch before him and looks up at Robert. Robert is sitting there, jaw hanging open, in disbelief that his best friend did not get the job.

ROBERT MARSHALL

I... I don't understand.

RUSSELL JACKSON

Well... neither do I... I guess photography isn't for me - or, well... it isn't currently for me. Photography is what I want. It's what I've always wanted. I've been taking pictures my whole life, I'm certainly not going to give up now. I just have to wait a little bit longer for that success, huh?

ROBERT MARSHALL

This isn't fair. (standing up)
What's their number? I'm going to call them and-

(CONTINUED)

CONTINUED:

26.

RUSSELL JACKSON
 Whoa, whoa, whoa...calm down,
 Robby. It's okay—it's really
~~okay. I'm okay. I'll just be one of~~
 those people who doesn't get chosen
 for something and then, when I do
 make it big, the William Hartford
 Magazine Company is going to
~~re-gret-it. And greatly.~~

ROBERT MARSHALL
 (sits back down)
 I'm sorry...Russell.

Robert's phone begins to ring.

RUSSELL JACKSON
 It's okay. I'll just work harder
 and I'll make it next time.

Russell nods his head in response to Robert's ringing phone.

Yashtu! RUSSELL JACKSON (CONT'D)
 Go ahead, answer your phone.

Robert stands back up, answers his phone, and walks away
 into the kitchen. Russell also stands up and heads towards
 his bedroom, shutting the door behind him. *ready to burst on the couch, but remaining sitting*

~~INT. RUSSELL JACKSON'S BEDROOM - CONTINUOUS~~

gmb5 Russell ~~sits down at his desk,~~ *stares* staring at his laptop. He
 looks around, trying to digest the results of the internship
 competition. He turns around in his chair and looks down
 towards the floor. He stands up and then goes to sit on his
 bed. When he does, he leans over to pick up the crumpled
 piece of paper from underneath his beside table that he had
 kicked under there two weeks beforehand. He un-crumples the
 paper and sets it down on the table. He looks for and finds
 a pencil and begins writing, again.

FADE OUT

INTERTITLE
24
EXPLANATION

FADE UP

FADE UP

FADE UP

INTERTITLE:

"Life was always a matter of waiting for the right moment to act."

FADE DOWN

FADE IN

EXT. MAUDLIN PUBLIC PARK - AFTERNOON

COURTNEY AMBER, 20s, sits below a tree in Maudlin Public Park. She is reading, How To Monologues, her lips moving with every word she sees.

COURTNEY AMBER

(under her breath, every so often, becomes inaudible)

"Too many of us wait to do the perfect thing, with the result we do nothing. The way to get ahead is to start now. While many of us are waiting until conditions are 'just right' before we go ahead, others are stumbling along, fortunately ignorant of the dangers that beset them. By the time we have, in our superior wisdom, decided to make a start, we discover that those who have gone fearlessly on before, have, in their blundering way, traveled a considerable distance. If you start now, you will know a lot next year that you don't know now, and that you will not know next year, if you wait."

*Added in
How to
monologues*

DAHD
GUY (O.S.)

Heads up!

did
Courtney suddenly looks up, only to find herself preparing to duck out of the way of an incoming frisbee. The frisbee flies in and out of the screen.

two
FADE
GUY (CONT'D)

(walking by)

Sorry
Sorry about that... You okay?

(CONTINUED)

CONTINUED:

2.

COURTNEY AMBER

(laughing) *(laughing)*

Yeah, thanks - I'm okay. No worries.

DAVID

As GUY walks out of the frame, Courtney takes a quick peek back at him and then looks back to her book, so that he can't see her looking at him. She smiles.

COURTNEY AMBER

(sets book down, under her breath, eyes closed)

Too many of us wait...to do...the...perfect thing. Blah, blah, blah... If you s-start now, you will know a...a lot next year that you... (peeks at the book)...that you don't know now, (closes eyes) and that you will not know next year, if you... (opens eyes)...wait. (beat, confident) Wait. (nods head) Yeah.

*right
no longer
100-1000000*

Courtney stands up from her position on the ground and walks to the nearby path and down it until she disappears off screen.

INT. COURTNEY AMBER'S HOUSE/KITCHEN - LATER THAT DAY/EVENING

Courtney walks up to her house, unlocks the door, and steps inside into the kitchen, locking the door behind her. She sets her book down to get a glass of water, picks the book back up, and heads into the family/living room.

INT. COURTNEY AMBER'S HOUSE/FAMILY/LIVING ROOM - CONTINUOUS

Courtney sits down on the couch and places the glass of water and book (and keys) down onto the coffee table. As she unties her shoes, her cell phone begins ringing in the next room. She quickly jumps up off the couch, wearing only one shoe, and quickly exits the room. She answers her phone as she returns moments later.

COURTNEY AMBER

Hello? (pause) Oh, hey, how are you? (pause) You have great timing - I just got home and I didn't have my phone on me. (laughs) Oh, Marcus got a hold of you? (pause) Oh, good. Did he say...? (listens) We're meeting at Maudlin tomorrow?

(MORE)

(CONTINUED)

CONTINUED:

3.

COURTNEY AMBER (cont'd)

(beat) Really? (beat)
That's...extremely convenient.
(laughs) I just came from Maudlin.
(pause) realization) Oh, I didn't
think my name was drawn. You know,
I really like meeting the class at
different places -- near where
people live... I've never taken a
class like it before. (pause) Okay,
so tomorrow afternoon, at Maudlin,
at 3? (beat) Okay, I shall see you
then. (pause) Bye.

Courtney hangs up her phone and sets it down on the table.
She flops down on the couch, like she's completely exhausted.

After lying on the couch for a few moments, Courtney sits
up, stares at her glass of water, picks it up, stands up,
and heads into her bedroom.

COURTNEY AMBER

(stubs toe)

Ouch! Stupid...toe! Stupid
dresser...

Courtney shuts the bedroom door behind her.

EXT. MAUDLIN PUBLIC PARK - THE NEXT DAY/AFTERNOON

The acting class has gotten together to practice.

TEACHER

Okay, group... Right now, we're
going to split up into two groups
and come up with a reinterpretation
of whatever play - or monologue,
whichever - that you guys
choose...we're running out of time
right now, so let's just decide
what plays and we can work on them
next week. Does anybody have
suggestions?

The students remain silent and look around at everyone else
present.

TEACHER (CONT'D)

Right...okay. Well, let's start off
with something else. Let's pick
groups. Most likely, we should be
as even as possible, so, in order

(MORE)

(CONTINUED)

CONTINUED:

4.

LEADER
TEACHER (CONT'D) (cont'd)
to make the process quicker, let's
just split right here...and I'll be
on this side.

The teacher indicates the split, slicing an arm down the middle of the group and steps into the group on the left. The two newly-formed groups step slightly apart from each other and begin discussing what plays they want to do.

CARSON
So, does anyone have any ideas that
jump out at them?

Casey
CASEY
I'm almost thinking Charlotte's
Web... I know it seems a little
weird at first, but since it's a
reinterpretation, that we can do a
lot with it.

Me... of the group
There is a general consensus within the group to the idea
with head nods and soft "mnhmm" sound.

MARCUS
That's not a bad idea, Casey, I
like it... I think you're right,
Charlotte's Web is relatively
simple and there could be a lot
that's done with it...does anybody
else have any ideas or do we think
we want to try that one?

The other group members, excluding Courtney, agree with Charlotte's Web, while Courtney just stays silent.

CARSON
(looking at watch)
Okay, then, great. I think Teach is
right, we're almost out of time.
Unless there's anything anybody
wants to say, it looks like we can
probably go.

Carson pauses so that anyone can give their input, but no one does.

CARSON (CONT'D)
Okay...then I say we pack up and go
and think of some ideas for the
next time we meet. (beat) Break!

The group members laugh and break apart to pick up their things and leave.

(CONTINUED)

CONTINUED:

5.

Courtney is off packing up her bookbag as Marcus approaches her.

MARCUS
What's your problem?

COURTNEY AMBER
(taken aback)
What are you talking about?

MARCUS
Oh, I think you know what I'm talking about.

COURTNEY AMBER
(frustrated)
I honestly have no idea...

MARCUS
Why do you even come to this class?

COURTNEY AMBER
To get better at acting...why else would I be here?

MARCUS
You show up to these classes, yes...you come, you're here physically...but you stay silent the majority of the time, you never really volunteer.

COURTNEY AMBER
(offended)
Hey, now, what a minute...

MARCUS
No, I'm not going to wait, I'm going to talk right now. Why waste your time and energy - and money - taking this class? It's obvious in the way you act - and I mean as a person, not as an actress - that you want this to be something serious. I know that somewhere inside of you, part of you wants to see if you can be on stage or in front of the camera...so stop trying to get people to believe otherwise. It's one thing to make your audience believe you're this intriguing, interesting character - to play someone you aren't...but to

(MORE)

(CONTINUED)

Handwritten notes:
- "picks" above Courtney's line
- "Courtney she has book bag to take back." with arrow pointing to Courtney's line
- "You're kidding?" above Marcus's line
- "You show up to these classes..." with "You show up to these classes..." written above it
- "It's obvious in the way you act..." with "It's obvious in the way you act..." written above it
- "I know that somewhere inside of you..." with "I know that somewhere inside of you..." written above it
- "so stop trying to get people to believe otherwise..." with "so stop trying to get people to believe otherwise..." written above it
- "It's one thing to make your audience believe you're this intriguing, interesting character..." with "It's one thing to make your audience believe you're this intriguing, interesting character..." written above it
- "to play someone you aren't...but to" with "to play someone you aren't...but to" written above it

CONTINUED:

6.

MARCUS (cont'd)
try and actually be someone you're not? that's not good...at all...for you...for us... You need to decide what you want to do...what you're going to do...you need to decide...before you waste anymore of your money, and your and everyone else's time and energy.

Marcus abruptly begins to walk around. After a few steps, he stops, turns slightly around, and yells over his shoulder.

MARCUS (CONT'D)
Oh! And talent! And talent!...can't forget about that one. You can't go around wasting talent.

Courtney stands there in silence. Her eyes are wide in disbelief. Her mouth drops open a little bit and she begins to shake her head.

COURTNEY AMBER
I don't understand.

MARCUS
All I'm saying...is that you come to these classes. You want to be this great actress...we all want you to...but you don't put any effort into it. You are great at what you do, you just...you don't do it... It's like you're trying to hide that part of you, like you're trying to suppress it or something, and I just don't understand that at all. I don't get it. I would say, if you really don't want to be an actress, then fine, don't be...but if someone truly didn't want to be, they wouldn't be wasting everything, coming to these classes... I don't know what it is that you want or need to give you that push forward, to give you that aspiration that you need to really pursue this - the aspiration that I know you need...I don't know what it is that will give that to you...but I hope you figure it out...and I really hope you figure it out soon.

Marcus says also to Courtney, not her... pushing herself. Marcus (cont'd)

Marcus starts around and walks away, leaving Courtney to herself.

7.

INT. COURTNEY AMBER'S HOUSE/FAMILY/LIVING ROOM - LATER THAT AFTERNOON

Courtney walks into her family/living room and sits down on the couch, placing her keys on the coffee table. She looks around the room and has slightly labored breathing. After a few moments, she begins breathing heavily, almost to the point of hyperventilation/suffocation. She tugs at her shirt to try and get some air. Eventually, she grabs her keys off of the table and rushes out the door.

EXT. COURTNEY AMBER'S NEIGHBORHOOD - CONTINUOUS

After rushing out and locking her back door, Courtney takes off around the back of her house and begins walking down the street.

EXT. MAUDLIN PUBLIC PARK - MOMENTS LATER

Courtney walks down the path in the park, faster than normal pace, still breathing heavily. Eventually, she stops to lean against a tree to catch her breath. She has tears in her eyes.

DAVID (O.S.)

Heads up!

David's Frisbee from before flies into the frame and lands near Courtney's feet. She picks it up as he approaches. David walks into the frame.

COURTNEY AMBER

You really need to learn how to throw one of these things.

DAVID

(laughing)

Yeah...why do you think I'm here?

COURTNEY AMBER

Well, it seems to me like you're here to hit people.

DAVID

(playfully defensive)

I am not here to hit on people!

COURTNEY AMBER

(after a moment)

I said to hit people, not to hit on people.

(CONTINUED)

CONTINUED:

8.

DAVID
(embarrassed)

Oh.

COURTNEY AMBER
Unless that's your tactic, how you pick up girls by hitting them with Frisbees.

DAVID
Well... (beat) Let me see. (beat)
Is it working? (winks)

COURTNEY AMBER
Well... (beat) Let me see.

Courtney stares straight into David's eyes and, after a moment, hands David the Frisbee, and walks away.

DAVID
(looking at the Frisbee and then back up)
Ouch.

Courtney continues walking. David throws the Frisbee back to his friends.

DAVID (CONT'D)
Hey, guys, I'll be back!

GUYS
Okay!

David then catches up with Courtney and begins slowly walking beside her.

DAVID
(quietly, calmly)
So...what's wrong?

COURTNEY AMBER
Why? What do you mean?

DAVID
I don't know...it just seems like something's bothering you, that's all. You're not reading your books, you're not sitting under your tree.

COURTNEY AMBER
(laughs)
My tree?

(CONTINUED)

David looks at Courtney and hands her the Frisbee
David looks at the Frisbee and then back up
David catches up with Courtney

David looks over his shoulder and points to the tree

CONTINUED:

9.

DAVID

Okay, that one tree that you always sit under...what's going on?

COURTNEY AMBER

I think I'm done with all that.

DAVID

With all what?

COURTNEY AMBER

With all of it. Everything. The scripts, the monologues, the whole acting 'thing.' I'm just...I'm done.

David gently grabs her arm and steps in front of her to make her stop walking.

DAVID

(disbelief)

Are you kidding me?

COURTNEY AMBER

No. I'm...definitely being serious.

DAVID

You can't be done.

Courtney sidesteps him and continues walking.

DAVID (CONT'D)

That's just...the most ridiculous thing I've ever heard!

David catches up with her again.

COURTNEY AMBER

And why is that? You barely know me.

DAVID

No... I haven't known you very long...there's a difference.

COURTNEY AMBER

And how could you possibly know me already?

DAVID

Do you not remember me reading lines with you?

(CONTINUED)

CONTINUED:

10.

COURTNEY AMBER

Yeah, of course I-

DAVID

I saw your passion right there. I saw it. Sure, it might not have been unbridled or anything like that, but I think that's just because you don't - or can't - or won't - see the talent that you have. It's almost like you're refusing too. It's like you're waiting to be successful - you need that aspiration, that desire...it's just...the drive isn't there.

Courtney stops walking. She's teary-eyed.

COURTNEY AMBER

And what am I supposed to do about that? I can't force myself to want to do something.

DAVID

(stepping in front of her)

And I'm not asking you to...but, I think if you just give it a chance...one little chance...you'll realize that you won't have to force yourself to do anything...your body, your mind, your heart, your soul will be so hungry for it, that it'll drive you to do things you never thought you could - or would do.

David steps back a few steps, they look straight into each other's eyes. She wipes away a tear.

COURTNEY AMBER

You really think so?

DAVID

No. (beat) I know so. (beat) Life was always a matter of waiting for the right moment to act.

Courtney smiles, sighs and walks up to an past David.

COURTNEY AMBER

(as she's passing him)

Let's do it.

David turns around and walks with her.

(CONTINUED)

CONTINUED:

11.

DAVID
Right on.

COURTNEY AMBER
(laughs)
Did you just say 'right on'?

DAVID
(sheepishly) *calmly*
Uh...yes...I might have, *yes*

COURTNEY AMBER *Bye...*
Wow.

DAVID
What?

COURTNEY AMBER
(quickly, without hesitation)
Oh, nothing.

She begins to laugh at him.

DAVID
Hey, don't laugh at me!

David *5-10-01* elbows/nudges Courtney and she almost falls off to the side.

COURTNEY AMBER
Hey! You knocked me over!

DAVID
Almost knocked you over... There's a difference.

COURTNEY AMBER
(playfully slapping him)
Yeah, mmhmm... *the way he talks to her today is just so different for*

They both continue walking.

DAVID *what did you say (loud)*
Sorry... I didn't mean to almost knock you over.

COURTNEY AMBER
(laughs)
That's okay...you see me, so, I—
suppose it's okay. I won't hold it
against you. *like I know myself*

David says sorry to Courtney

(CONTINUED)

CONTINUED:

12.

DAVID
I see you?

COURTNEY AMBER
Well, with that little speech you
just gave...it's like you see me -
me.

DAVID
Yeah...I do... I see you.

COURTNEY AMBER
And there it is.

DAVID
There what is?

COURTNEY AMBER
That is how you hit on girls.

DAVID
(shocked, defensive)
What? Oh, no! I -

COURTNEY AMBER
Yeah, uh huh...

DAVID
Okay...maybe.

COURTNEY AMBER
Eh...that's okay. (beat) I'm glad
you see me.

She nudges him a bit and they both look at each other as
they continue walking down the path.

EXT. CREEKSIDE - THE NEXT WEEK

Courtney's acting class is gathered at Creekside, for class.

TEACHER
Okay, great job, everybody.

The students are gathering up their belongings and are ready
to leave, now that class has ended.

TEACHER (CONT'D)
Oh, wait, I almost forgot. For all
of you interested, which, I hope,
is all of you, there is an open
casting call at Maudlin middle
(MORE)

(CONTINUED)

CONTINUED:

13.

TEACHER (CONT'D) (cont'd)
 school -- why there, I have no idea,
 really... it seems to be a good
 in-the-middle-of-everywhere-type
 place... but anyways, the casting
 call is next Friday and Saturday -
 you don't have to go both days, nor
 sign up for either one - you can
 just show up either day when you're
 free. I believe it's Friday from
 five p.m. to nine p.m. and Saturday
 from eleven a.m. to seven p.
 m... well, I'm sure there's a break
 in there somewhere, but still... I
 really hope you guys go, it should
 be fun - even just for the
 experience... we don't have class
 next Friday, so you even have extra
 time to work for these auditions...
 So, I will see you guys in two
 weeks and I better hear about some
 - or ALL - of you having gone and,
 hopefully, getting callbacks. So,
 please, please, please go and good
 luck. I'll see you all in two
 weeks.

A couple of people clap, say "yeah, awesome," etc., as the
 encourage the idea. Marcus then walks up to Courtney as
 she's putting things back into her bag.

MARCUS
 Hey... look... about last week. I was
 pretty out of line and -

COURTNEY AMBER
 No, really, that's... well, I mean,
 you were a little, but even so, you
 were right. I really need to get my
 act together and decide what I want
 and am going to do. I was just
 being an idiot...

MARCUS
 No, no, not an idiot. It's hard.
 Life is hard. This business is
 hard... and I took it out on
 you... and I apologize.

COURTNEY AMBER
 (after a moment, gently)
 Thank you.

Courtney smiles and Marcus reciprocates before walking away.

(CONTINUED)

CONTINUED:

14.

COURTNEY AMBER (CONT'D)
 Hey! (Marcus stops and turns around) Are you going to the casting call next week?

MARCUS
 Yeah, I think so...you?

COURTNEY AMBER
 Yeah...I am.

MARCUS
 (smiles)
 Good.

Marcus walks away and Courtney turns the opposite way and starts walking with her bag. She gets out her cell phone and dials a number.

COURTNEY AMBER
 (walking down Creekside)
 Hey, David, it's me. (pause) I'm doing good, we just got out of class, how are you? (listens, laughs) Ah, very nice. (beat) Hey, I was just wondering if you were free next weekend. (pause) Yeah, either Friday or Saturday...probably Saturday. (pause) Well, our teacher said that there's an open casting call next weekend at Maudlin. (beat) No, uh, the middle school, not park. (listens) Are you sure? I mean, I don't want to twist your arm or anything like that. (beat, laughs) Ha, ha, okay, I'll get you a pizza to make up for it - fair enough. Are you going to be at the park tomorrow? (listens) Okay, good. I'll see you then.

Courtney hangs up, smiles, and continues walking down Creekside.

EXT. MAUDLIN PARK - THE NEXT WEEK

David is sitting under Courtney's tree. A Frisbee comes into the frame and flies by him. When it does, he looks over and sees Courtney.

(CONTINUED)

CONTINUED:

15.

DAVID
Hey, you forgot to warn me!

COURTNEY AMBER
Oh, right...sorry. I haven't had as much practice hitting on people with a Frisbee as you have.

DAVID
(raising an eyebrow)
Hitting on?

My own script
David (after a pause)
COURTNEY AMBER
(laughs, playfully)
~~Maybe. Maybe not. (smiles, beat)~~
So, this open casting call. What do you have to do?

3-2-1
COURTNEY AMBER
I'll probably just prepare a couple monologues - one short, one long and maybe a scene for two people.

DAVID
What can I do?

COURTNEY AMBER
Can you help me memorize all of these?

David jumps up from his sitting position below the tree.

DAVID
I'm on it.

MONTAGE:

Courtney and David are standing far apart, scripts in hand, gesturing towards one another, mouths moving.

David is sitting on the ground, holding a script while Courtney stands and is reciting something from memory.

David is standing next to Courtney, pointing out some things in the script.

Courtney and David are standing a few feet apart, reciting lines, and suddenly begin laughing.

David sits, listening to Courtney recite a monologue, and throws things he finds on the ground at her to see if she'll break character.

(CONTINUED)

CONTINUED:

16.

David walks around the area/Courtney as she keeps her eyes closed and is talking.

Courtney and David stand very close to each other, face to face, with their scripts behind their backs.

Courtney recites to David, sitting, and he starts laughing, so she throws the script at him.

END MONTAGE

Courtney and David are now lying on the ground, exhausted by the all the reading, reciting, acting, and memorizing they just did. They lie, spread out, with eyes closed and scripts scattered around them.

DAVID (CONT'D)

That was... (breath) ...a lot of memorizing. My goodness.

COURTNEY AMBER

I'm exhausted.

DAVID

Yeah, tell me about it. (beat)
So...

David opens his eyes and sits up and looks at Courtney. She opens her eyes.

COURTNEY AMBER

So what?

DAVID

Do you think you're ready?

Courtney follows suit and sits up and begins collecting their papers.

COURTNEY AMBER

I really, really hope so. (beat) I mean, I know that I didn't really seem like I was wanting this before - that I was wanting to act or audition or whatever - but all of a sudden, when Marcus just took me aside and laid it all out, I just... I guess the whole wanting to act thing was so inherent within me, so built into me that I didn't realize that it was even there...and then that realization just hit me like a tidal wave - no

(MORE)

(CONTINUED)

CONTINUED:

17.

COURTNEY AMBER (cont'd)
~~cliche intended~~ and now it's all
I can think about.

DAVID
(laughing/smiling)
Yeah, I think I know what you mean.

COURTNEY AMBER
Yeah?

DAVID
Yeah.

David just stares, locking right into Courtney's eyes. After a brief moment, she smiles.

COURTNEY AMBER
Ah.

DAVID
(smiling)
Yeah. (beat) Hey, are you hungry?
Do you want to go and get some
lunch?

COURTNEY AMBER
I think that sounds like a great
idea, I'm starving.

INT. COURTNEY AMBER'S HOUSE/BEDROOM - THAT NIGHT

Courtney walks into her bedroom and sits down on her bed. She gets out her computer, and checks a few things. After a few moments, she sets the computer on her bed, gets up, and walks over to some of her books.

COURTNEY AMBER
(sighing)
Two more days... (beat) I can do
it.

Courtney then takes a couple books off of the shelf and sits down in the middle of her bedroom floor. She takes out a pencil and begins making notes on a piece of paper stuck in one of the books. As she does so, she repeats some lines from the monologues in the books.

David just stares

*DAVID
You are so smart, I love
Courtney's response
Yeah, yeah, I know.*

*Courtney
sits down on
the bed.*

INT. COURTNEY AMBER'S HOUSE/BEDROOM - THE NEXT MORNING

Rays of sunlight shine in through Courtney's bedroom window and onto her face. She fell asleep among her scattered monologue books and notes the night before. She wakes up, only able to move slowly, because of a stiff neck and back. She tries to stretch and rub the stiffness away.

COURTNEY AMBER

(stretching)

Ouch. Let's not fall asleep on the floor again, please, okay self?
Okay.

in the neck and back

Courtney stands up and exits her bedroom.

INT. COURTNEY AMBER'S HOUSE/FAMILY ROOM/KITCHEN - CONTINUOUS

Courtney walks down the main staircase and heads into the kitchen. She gets out a bowl, a spoon, a box of cereal, and some milk. As she begins to eat, her cell phone starts ringing.

COURTNEY AMBER

(picking up the phone)

Hello? (beat) Hey, what's up?
(beat) Yeah, I know.

Courtney takes another bite of her cereal and looks at her watch.

COURTNEY AMBER (CONT'D)

Well, hopefully I'm ready. (beat, laughing) Yes, yes, I'm ready.
(beat) Uh, no...I think I'm just going to take it easy today. Go over the material some more throughout the day, but mostly just relax... I don't want to stress myself out the day before, you know? (beat) It's at Maudlin Middle School. (beat) It's supposed to start at 11, so I'll probably show up a bit earlier...although, I'm sure they'll be a ton of people there - I probably won't be able to go until it's past closing time and there's 20 people left... (beat) Meet you there? (beat) Okay, great. I will see you there tomorrow, then.

she will

continues eating
Courtney finishes up her bowl of cereal and heads towards the kitchen sink and finishes putting everything away. She heads back towards the staircase.

INT. COURTNEY AMBER'S HOUSE/BEDROOM - CONTINUOUS

Courtney goes back into her bedroom and to her closet.

COURTNEY AMBER (CONT'D)
(opening the closet)
What do people wear to auditions?...it's probably nothing super fancy...eh, I'll just wear...

Courtney pulls out a casual dress shirt and a pair of jeans. She tosses them onto her bed.

COURTNEY AMBER (CONT'D)
(laughing)
Yeah, sure...why not?

Courtney plops herself done on her bed. She rests her elbows on her legs as she crosses them. She places her head in her hands and rubs her face. Soon after, she looks over at the clothes she just picked out from her closet, takes a deep breath, and sighs.

Courtney begins shaking her head and laughing to herself before lying flat on the bed.

COURTNEY AMBER (CONT'D)
This is going to be good...no, it's going to be great... (beat) I can do this.

EXT. COURTNEY AMBER'S NEIGHBORHOOD - THE NEXT MORNING

Courtney, dressed in the outfit she picked the day before, steps out of her house, and locks the door behind her. She begins walking down her driveway and down the sidewalk with a folder full of her information in hand. At the end of street, Courtney is stopped by a voice.

DAVID (O.S.)
Courtney!

Courtney turns around and sees David walking up behind her.

COURTNEY AMBER
What are you doing here?

(CONTINUED)

CONTINUED:

20.

DAVID

What? Did you forget that I was meeting up with you before the big audition?

COURTNEY AMBER

Well, no, of course not...I just thought we were meeting there...not at the end of my street.

DAVID

Oh, fine, I see. I'll just go home then - no big deal.

David turns around and begins walking back in the direction he came. Courtney begins walking in the opposite direction of David. David realizes this, stops, and turns around.

DAVID (CONT'D)

Hey! You were supposed to stop me!

Courtney turns to face David and begins walking backwards.

COURTNEY AMBER

(pointing behind her)

Oh, sorry... You see, I have somewhere that I need to be, so I figured I didn't have any time to spare...either that or I didn't want to exert the energy!

David walks quickly towards Courtney while she slows down so he can catch up with her. She begins walking normally again.

DAVID

Thanks...a lot.

COURTNEY AMBER

Any time.

Courtney hooks her arm behind his and they continue walking.

EXT. MAUDLIN MIDDLE SCHOOL - THAT EVENING

Courtney and David are among the remaining twenty or thirty auditioners left in the Maudlin Middle School field. There are two casting directors sitting at a temporary table with everyone left waiting while one person gives their audition.

COURTNEY AMBER

(talking quietly)

See? I told you there would only be 20 people left by the time I

(MORE)

(CONTINUED)

CONTINUED:

21.

COURTNEY AMBER (cont'd)
go...watch, I'll end up being the
last person to go.

DAVID
Well, hey, stranger things have
happened.

COURTNEY AMBER *(staring at)*
What is that supposed to mean?

DAVID
Oh, I have no idea...it just felt
like the thing to say. (beat) Do
you want to go over your pieces one
more time?

*Courtney Amber
stares at David
and then shrugs.*

COURTNEY AMBER
No, I don't think so...that'll just
get me all mixed up.

DAVID
You ready?

COURTNEY AMBER
(deep breath)
Yeah... I, uh... Yeah, I am.

DAVID
Don't be nervous, okay?

COURTNEY AMBER
Easier said than done.

*David points at
Courtney and she
looks a little
frown.*

DAVID
But not impossible.

COURTNEY AMBER
Thank you.

DAVID
For what?

CASTING DIRECTOR #1 (O.S.)
Amber, Courtney! In five!

Courtney's head snaps in the direction of the casting
directors' table. She takes a nervous swallow and turns back
towards David.

COURTNEY AMBER
Uh oh...time has come it seems.

(CONTINUED)

CONTINUED:

22.

DAVID
(taking her hands) *Amber Courtney*
You're fine. You are fine. You will
be fine. You're going to do great.
Just take a deep breath.

Courtney does as instructed.

CASTING DIRECTOR #1 (O.S.)
Courtney Amber! You're up!

Courtney again looks quickly back and forth between the
casting directors' table and David.

DAVID
Go knock their socks off, Ms.
Amber.

Courtney gives David a strange look.

DAVID (CONT'D)
Or, you know, something that
doesn't sound so stupid.

COURTNEY AMBER *(David)*
Thank you.

DAVID
You're welcome.

her
They both give each other a reassuring smile. Courtney then
walks over to the casting directors' table and hands them
the folder. The two directors take out the papers and begin
reviewing Courtney's information while Courtney steps back a
few yards to prepare herself.

COURTNEY AMBER
(quietly, to herself)
You can do it, you can do it...

CASTING DIRECTOR #1
Okay, Ms. Amber, whenever you're
ready please.

Courtney closes her eyes, takes a deep breath and begins.

COURTNEY AMBER
(exhaling)
You can do it, Courtney...you can
do it.

Courtney opens her eyes and begins to smile.

FADE TO BLACK

Reel 1 --- WAWFS – Inspiration I – Only CA

Clip/Scene	Shots
I/II	02.1.1 – CA Comes Home/Front Door 2 – INT. CA House/KIT – LATER THAT DAY/EVENING Take 1
II/II	02.1.2 – CA Comes Home/Front Door 2 – INT. CA HOUSE/KIT – LATER THAT DAY/EVENING Take 2
III/II	02.2.1 – CA Comes Home/Kitchen 2 – INT. CA HOUSE/KIT – LATER THAT DAY/EVENING Take 1
IV/II	02.2.2 – CA Comes Home/Kitchen 2 – INT. CA HOUSE/KIT – LATER THAT DAY/EVENING Take 2
V/II	02.2.3 – CA Comes Home/Kitchen 2 – INT. CA HOUSE/KIT – LATER THAT DAY/EVENING Take 3
VI/II	02.3.1 – CA Comes Home/Heads to FR 2 – INT. CA HOUSE/KIT – LATER THAT DAY/EVENING Take 1
VII/II	02.3.2 – CA Comes Home/Heads to FR 2 – INT. CA HOUSE/KIT – LATER THAT DAY/EVENING Take 2
VIII/III	Blooper 1 3
IX/III	Blooper 2 3
X/III	Blooper 3 3
XI/III	03.1.1 – CA's Phone Call 3 – INT. CA'S HOUSE/FR – CONTINUOUS Take 1
XII/III	03.1.2 – CA's Phone Call 3 – INT. CA'S HOUES/FR – CONTINUOUS Take 2
XIII/III	Blooper 4 3
XIV/III	03.1.3 – CA's Phone Call 3 – INT. CA'S HOUSE/FR – CONTINUOUS Take 3
XV/V	05.1.1 – CA's Shaken 5 – INT. CA'S HOUSE/FR – LATER THAT AFTERNOON Take 1

XVI/V	05.1.2 – CA's Shaken 5 – INT. CA'S HOUSE/FR – LATER THAT AFTERNOON Take 2
XVII/VI	06.1.1 – CA Leaves 6 – EXT. CA'S NEIGHBORHOOD – CONTINUOUS Take 1
XVIII/VI	06.1.2 – CA Leaves 6 – EXT. CA'S NEIGHBORHOOD – CONTINUOUS Take 2
XIX/XII	12.1.1 – CA Wakes Up/Stairs and Preparation 12 – INT. CA'S HOUSE/KIT – CONTINUOUS Take 1
XX/XII	12.2.1 – CA Wakes Up/Food and Phone 12 – INT. CA'S HOUSE/KIT – CONTINUOUS Take 1 Angle: CA's Right
XXI/XII	Blooper 5 12
XXII/XII	Blooper 6 12
XXIII/XII	12.2.2 – CA Wakes Up/Food and Phone 12 – INT. CA'S HOUSE/KIT – CONTINUOUS Take 2 Angle: CA's Right
XXIV/XII	12.2.3 – CA Wakes Up/Food and Phone 12 – INT. CA'S HOUSE/KIT – CONTINUOUS Take 3 Angle: CA's Left

Reel 2 --- WAWFS – Inspiration II – Only CA

Clip/Scene	<u>Shots</u>
I/X	Blooper 7 10
II/X	10.1.1 – CA's Bedroom/Computer and Books 10 – INT. CA'S HOUSE/BED – LATER THAT WEEK Take 1 Angle: From Closet
III/X	10.1.2 – CA's Bedroom/Computer and Books 10 – INT. CA'S HOUSE/BED – LATER THAT WEEK Take 2 Angle: From Closet
IV/X	10.1.3 – CA's Bedroom/Computer and Books 10 – INT. CA'S HOUSE/BED – LATER THAT WEEK Take 3 Angle: From Window

Appendix B.3

V/X	10.2.1 – CA’s Bedroom/Sit and Study 10 – INT. CA’S HOUSE/BED – LATER THAT WEEK Take 1
VI/X	10.2.2 – CA’s Bedroom/Sit and Study 10 – INT. CA’S HOUSE/BED – LATER THAT WEEK Take 2
VII/X	10.2.3 – CA’s Bedroom/Sit and Study 10 – INT. CA’S HOUSE/BED – LATER THAT WEEK Take 3
VIII/X	Blooper 8 10
IX/X	10.2.4 – CA’s Bedroom/Sit and Study 10 – INT. CA’S HOUSE/BED – LATER THAT WEEK Take 4
X/XI	11.1.1 – CA’s Bedroom/Wakes Up 11 – INT. CA’S HOUSE/BED – THE NEXT MORNING Take 1
XI/XI	11.1.2 – CA’s Bedroom/Wakes Up 11 – INT. CA’S HOUSE/BED – THE NEXT MORNING Take 2
XII/XI	11.1.3 – CA’s Bedroom/Wakes Up 11 – INT. CA’S HOUSE/BED – THE NEXT MORNING Take 3
XIII/XIII	13.1.1 – CA’s Bedroom/Picks Out Clothes 13 – INT. CA’S HOUSE/BED – CONTINUOUS Take 1
XIV/XIII	13.1.2 – CA’s Bedroom/Picks Out Clothes 13 – INT. CA’S HOUSE/BED – CONTINUOUS Take 2
XV/XIII	Blooper 9 13
XVI/XIII	13.1.3 – CA’s Bedroom/Picks Out Clothes 13 – INT. CA’S HOUSE/BED – CONTINUOUS Take 3
XVII/XIII	Blooper 10 13
XVIII/XIII	Blooper 11 13
XIX/XIII	13.1.4 – CA’s Bedroom/Picks Out Clothes 13 – INT. CA’S HOUSE/BED – CONTINUOUS Take 4
XX/XIII	13.1.5 – CA’s Bedroom/Picks Out Clothes 13 – INT. CA’S HOUSE/BED – CONTINUOUS Take 5

Reel 3 --- WAWFS – Inspiration III – Acting Group

Clip/Scene	<u>Shots</u>
I/IV	04.1.1 – Acting Group Ends 4 – EXT. MAUD PUB PARK – DAY/THE NEXT WEEK Take 1
II/IV	04.2.1 – CA and M Fight 4 – EXT. MAUD PUB PARK – DAY/THE NEXT WEEK Take 1 Angle: From Behind
III/IV	04.2.2 – CA and M Fight 4 – EXT. MAUD PUB PARK – DAY/THE NEXT WEEK Take 2 Angle: From CA
IV/IV	04.2.3 – CA and M Fight 4 – EXT. MAUD PUB PARK – DAY/THE NEXT WEEK Take 3 Angle: From Marcus
V/IV	04.2.4 – CA and M Fight 4 – EXT. MAUD PUB PARK -DAY/THE NEXT WEEK Take 4 Angle: From CA

Reel 4 --- WAWFS – Inspiration IV – Acting Group

Clip/Scene	<u>Shots</u>
I/VIII	08.1.1 – Group Ends/Make Amends 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 1 Angle: Front
II/VIII	08.1.2 – Group Ends/Make Amends 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 2 Angle: Right
III/VIII	08.1.3 – Group Ends/Make Amends 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 3 Angle: Left
IV/VIII	08.2.1 – Make Amends 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 1 Angle: Front
V/VIII	08.2.2 – Make Amends 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 2 Angle: Left

VI/VIII	Blooper 12 8
VII/VIII	08.3.1 – Calling David 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 1 Angle: Outside Arc
VIII/VIII	Blooper 13 8
IX/VIII	08.3.2 – Calling David 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 2 Angle: Inside Arc
X/VIII	Blooper 14 8
XI/VIII	08.3.3 – Calling David 8 – EXT. CREEKSIDE – THE NEXT WEEK Take 3 Angle: Inside Arc

Reel 5 --- WAWFS – Inspiration V – CA and D in the Park

Clip/Scene	<u>Shots</u>
I/IX	09.1.1 – CA Wants To Practice 9 – EXT. MAUDLIN PARK – THE NEXT WEEK Take 1
II/IX	09.2.1 – Montage 9 – EXT. MAUDLIN PARK – THE NEXT WEEK Take 1
III/IX	09.2.2 – Montage 9 – EXT. MAUDLIN PARK – THE NEXT WEEK Take 1
IV/IX	09.2.3 – Montage 9 – EXT. MAUDLIN PARK – THE NEXT WEEK Take 1
V/IX	09.2.4 – Montage 9 – EXT. MAUDLIN PARK – THE NEXT WEEK Take 1
VI/IX	09.3.1 – Done Practicing 9 – EXT. MAUDLIN PARK – THE NEXT WEEK Take 1
VII/IX	N/A 1 9 – EXT. MAUDLIN PARK – THE NEXT WEEK
VIII/I	1.1.1 – Practicing 1 – EXT. MAUDLIN PUBLIC PARK – AFTERNOON Take 1

IX/I	01.1.2 - Practicing 1 – EXT. MAUDLIN PUBLIC PARK – AFTERNOON Take 2
X/VII	07.1.1 – CA Is Here 7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER Take 1
XI/VII	07.1.2 – CA Is Here 7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER Take 2
XII/VII	07.2.1 – CA’s Passion w/ Blooper 15 7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER Take 1
XIII/VII	07.2.2 – CA’s Passion w/ Blooper 16 7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER Take 2
XIV/VII	07.2.3 – CA’s Passion 7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER Take 3
XV/VII	07.2.4 – CA’s Passion 7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER Take 4

Reel 6 --- WAWFS – Inspiration VI – CA and D in the Park

Clip/Scene	<u>Shots</u>
I/VII	07.3.1 – Let’s Do It w/ Blooper 17 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 1 Angle: Outside Arc
II/VII	07.3.2 – Let’s Do It w/ Blooper 18 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 2 Angle: Outside Arc
III/VII	Blooper 19 7
IV/VII	07.1.1 – CA Is Here (Day 2) 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 1
V/VII	07.2.1 – CA’s Passion (Day 2) 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 1 Angle: CA Right
VI/VII	07.2.2 – CA’s Passion (Day 2) 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 2 Angle: CA Left

VII/VII	07.2.3 – Let’s Do It 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 3 Angle: Outside Arc
VIII/VII	07.3.4 – Let’s Do It 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 4 Angle: Inside Arc
IX/VII	07.3.5 – Let’s Do It 7 – MAUDLIN PUBLIC PARK – MOMENTS LATER Take 5 Angle: Behind Tree

Reel 7 --- WAWFS – Inspiration VII – CA and M Argue

Clip/Scene	<u>Shots</u>
I/IV	Blooper 20 4
II/IV	Blooper 21 4
III/IV	04.2.1 – CA and M Fight (Day 2) w/ Blooper 22 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 1 Angle: Two Shot
IV/IV	04.2.2 – CA and M Fight (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 2 Angle: Two Shot
V/IV	04.2.3 – CA and M Fight (Day 2) w/ Blooper 23 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 3 Angle: Two Shot
VI/IV	04.2.4 – CA and M Fight (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 4 Angle: OTS of CA
VII/IV	N/A 2
VIII/IV	04.2.5 – CA and M Fight (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 5 Angle: OTS of M
IX/IV	Blooper 24 4

X/IV	04.2.6 – CA and M Argue (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEK Take 6 Angle: OTS of M
XI/IV	Blooper 25 4

Reel 8 --- WAWFS – Success I – RJ Gets A Letter

Clip/Scene	<u>Shots</u>
I/III	Blooper 26 3
II/III	03.1.1 – RJ Picks Up The Letter 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 1
III/III	03.2.1 – RJ Reads The Letter 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 1
IV/III	Blooper 27 3
V/III	Blooper 28 3
VI/III	Blooper 29 3
VII/III	03.3.1 – Congratulations w/ Blooper 30 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 1 Angle: From Kitchen
VIII/III	Blooper 31 3
IX/III	N/A 3
X/III	03.3.2 – Congratulations w/ Blooper 32 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 2 Angle: From Kitchen
XI/III	Blooper 33 3
XII/III	Blooper 34 3
XIII/III	03.3.3 – Congratulations 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 3 Angle: From Kitchen
XIV/III	03.3.4 – Congratulations

	3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 4 Angle: From Living Room
XV/III	Blooper 35 3
XVI/III	Blooper 36 3
XVII/III	Blooper 37 3
XVIII/III	03.3.5 – Congratulations w/ Blooper 38 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 5 Angle: From Living
XIX/III	03.3.6 – Congratulations w/ Blooper 39 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 6 Angle: From Living Room

Reel 9 --- Happiness I – RA Learns of AH's Crush

Clip/Scene	<u>Shots</u>
I/II	03.1.1 – RA Arrives 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 1
II/II	03.1.2 – RA Arrives 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 2
III/II	03.2.1 – RA Learns 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 1 Angle: From Front
IV/II	03.2.2 – RA Learns 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 2 Angle: From Front
V/II	03.2.3 – RA Learns 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 3 Angle: From Front
VI/II	03.2.4 – RA Learns 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 4 Angle: From Front
VII/II	03.2.5 – RA Learns

	3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 5 Angle: From Front
VIII/II	03.2.6 – RA Learns 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 6 Angle: From Left
IX/II	03.2.7 – RA Learns 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 7 Angle: From Left

Reel 10 --- WAWFS – Happiness II – RA Learns of AH's Crush and Michael

Stops By

<u>Clip/Scene</u>	<u>Shots</u>
I/III	03.3.1 – RA Tries To Coax AH 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 1 Angle: From Left
II/III	03.3.2 – RA Tries To Coax AH 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 2 Angle: From Left
III/III	03.3.3 – RA Tries To Coax AH 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 3 Angle: From Left
IV/III	03.3.4 – RA Tries To Coax AH 3 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD – LATER THAT NIGHT Take 4 Angle: From Right
V/XXIII	23.1.1 – Michael Stops By 23 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD - CONTINUOUS Take 1
VI/XXIII	23.1.2 – Michael Stops By 23 – EXT. HARRISON’S/ANDREWS’ NEIGHBORHOOD - CONTINUOUS Take 2
VII/XIX	19.1.1 – Michael’s On The Phone 19 – EXT. WILLIAMS’ NEIGHBORHOOD - CONTINUOUS Take 1
VIII/XXI	Blooper 38 21
IX/XXI	Blooper 39 21
X/XXI	21.1.1 – Michael Turns Down The Alley

	21 – EXT. SIDEWALK – CONTINUOUS Take 1
XI/XXI	21.1.2 – Michael Turns Down The Alley 21 – EXT. SIDEWALK – CONTINUOUS Take 2
XII/XXI	Blooper 40 21
XIII/XXI	Blooper 41 21
XIV/XX and XXII	20/22.1.1 – Alexis Is Walking 20/22 – EXT. SIDEWALK – CONTINUOUS Take 1
XV/XXII	Blooper 42 22

Reel 11 --- WAWFS – Success II – RJ Gets Bad News

Clip/Scene	<u>Shots</u>
I/XII	12.1.1 – RM Hears The Mail Truck 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER Take 1 Angle: From Front
II/XII	12.1.2 – RM Hears The Mail Truck 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER Take 2 Angle: From Front
III/XII	Blooper 43 12
IV/XII	12.1.3 – RM Hears The Mail Truck 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER Take 3 Angle: From Left
V/XII	12.1.4 – RM Hears The Mail Truck 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER Take 4 Angle: From Left
VI/XII	Blooper 44 12
VII/XII	12.1.5 – RJ Hears The Mail Truck 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER Take 5 Angle: From Right
VIII/XII	Blooper 46 12
IX/XIV	14.1.1 – RJ Opens The Letter

	14 – INT. RJ’S/RM’S HOUSE – CONTINUOUS Take 1 Angle: From Front
X/XIV	14.1.2 – RJ Opens The Letter 14 – INT. RJ’S/RM’S HOUSE – CONTINUOUS Take 2 Angle: From Front
XI/XIV	14.1.3 – RJ Opens The Letter 14 – INT. RJ’S/RM’S HOUSE – CONTINUOUS Take 3 Angle: From Left
XII/XIV	14.1.4 – RJ Opens The Letter 14 – INT. RJ’S/RM’S HOUSE – CONTINUOUS Take 4 Angle: From Right
XIII/XIII	Blooper 47 13
XIV/XIII	13.1.1 – RJ Gets The Mail 13 – EXT. RJ’S/RM’S NEIGHBORHOOD – CONTINUOUS Take 1 Angle: From Driveway
XV/XIII	Blooper 48 13
XVI/XIII	Blooper 49 13
XVII/XIII	13.1.2 – RJ Gets The Mail 13 – EXT. RJ’S/RM’S NEIGHBORHOOD – CONTINUOUS Take 2 Angle: From Street

Reel 12 --- WAWFS – Happiness III – Movie Night and Fight

Clip/Scene	<u>Shots</u>
I/VII	07.1.1 – RA Arrives 7 – INT. AH’S LIVING ROOM – FRIDAY NIGHT Take 1
II/VIII	08.1.1 – Group Plays Guitar Hero 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 1 Angle: From Cove
III/VIII	08.1.2 – Group Plays Guitar Hero 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 2 Angle: From Behind Couch
IV/VIII	08.2.1 – Michael Arrives

	8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 1
V/VIII	08.2.2 – Michael Arrives 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 2
VI/VIII	08.2.3 – Michael Arrives 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 3
VII/VIII	08.2.4 – Michael Arrives 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 4
VIII/VIII	Blooper 50 8
IX/VIII	Blooper 51 8
X/VIII	Blooper 52 8
XI/VIII	08.3.1 – Greeting Michael 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 1 Angle: Across The Room
XII/VIII	08.3.2 – Greeting Michael 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 2 Angle: Across The Room
XIII/VIII	08.3.3 – Greeting Michael 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 3 Angle: At The Couch
XIV/VIII	08.3.4 – Greeting Michael 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 4 Angle: At The Couch
XV/IX	09.1.1 – Offering A Drink 9 – INT. AH’S LIVING ROOM – LATER Take 1 Angle: From Behind Couch
XVI/IX	09.1.2 – Offering A Drink 9 – INT. AH’S LIVING ROOM – LATER Take 2 Angle: In Front Of Couch
XVII/X	10.1.1 – Getting The Drink w/ Blooper 53 10 – INT. AH’S KITCHEN – CONTINUOUS Take 1 Angle: From Back Door
XVIII/X	10.1.2 – Getting The Drink w/ Blooper 54

	10 – INT. AH'S KITCHEN – CONTINUOUS Take 2 Angle: From Back Door
XIX/X	10.1.3 – Getting The Drink 10 – INT. AH'S KITCHEN – CONTINUOUS Take 3 Angle: From Back Door
XX/X	10.1.4 – Getting The Drink 10 – INT. AH'S KITCHEN – CONTINUOUS Take 4 Angle: From Doorway
XXI/X	10.1.5 – Getting The Drink 10 – INT. AH'S KITCHEN – CONTINUOUS Take 5 Angle: From Doorway
XXII/XI	Blooper 55 11
XXIII/XI	N/A 3 11
XXIV/XI	Blooper 56 11
XXV/XI	11.1.1 – Everyone Leaves 11 – INT. AH'S DINING ROOM – LATER THAT NIGHT Take 1
XXVI/XI	11.1.2 – Everyone Leaves 11 – INT. AH'S DINING ROOM – LATER THAT NIGHT Take 2
XXVII/XII	N/A 4 12
XXVIII/XII	12.1.1 – The Fight 12 – EXT. AH'S BACKYARD – CONTINUOUS Take 1 Angle: From Main Yard
XXIX/XII	12.1.2 – The Fight 12 – EXT. AH'S BACKYARD – CONTINUOUS Take 2 Angle: From Small Yard
XXX/XII	12.1.3 – The Fight 12 – EXT. AH'S BACKYARD – CONTINUOUS Take 3 Angle: From Small Yard
XXXI/XII	N/A 5 12
XXXII/XII	12.1.4 – Resolution

12 – EXT. AH’S BACKYARD - CONTINUOUS
 Take 4
 Angle: From Sidewalk

Reel 13 --- WAWFS – Happiness IV – All the Rest of the Scenes

Clip/Scene	<u>Shots</u>
I/IV	Blooper 57 4
II/IV	04.1.1 – AH Wakes Up To A Voicemail 4 – INT. AH’S LIVING ROOM – THE NEXT MORNING Take 1
III/V	05.1.1 – AH Looks For Food 5 – INT. H’S KITCHEN – CONTINUOUS Take 1
IV/V	05.1.2 – AH Looks For Food 5 – INT. H’S KITCHEN – CONTINUOUS Take 2
V/VI	Blooper 58 6
VI/VI	Blooper 59 6
VII/VI	06.1.1 – AH Okays The Movie Night 6 – INT. AH’S DINING ROOM – AFTERNOON Take 1
VIII/XIV	14.1.1 – AH Sends The Note 14 – INT. AH’S LIVING ROOM – THE NEXT MORNING Take 1 Angle: Across The Room
IX/XIV	Blooper 60 14
X/XIV	Blooper 61 14
XI/XIV	14.1.2 – Close-Up of Note w/ Blooper 62 14 – INT. AH’S LIVING ROOM – THE NEXT MORNING Take 2
XII/XIV	Blooper 63 14
XIII/XIV	Blooper 64 14
XIV/XIV	14.1.3 – AH Sends The Note 14 – INT. AH’S LIVING ROOM – THE NEXT MORNING Take 3 Angle: At End Of Couch

XV/XIII	13.1.1 – AH Tries To Send The Note 13 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 1
XVI/I/II	01/02.1.1 – RA Interrupts AH’s Studying 1/2 – INT. AH’S LIVING ROOM/KITCHEN – NIGHT/CONTINUOUS Take 1
XVII/I/II	01/02.1.2 – RA Interrupts AH’s Studying 1/2 – INT. AH’S LIVING ROOM/KITCHEN – NIGHT/CONTINUOUS Take 2
XVIII/XV	Blooper 65 15
XIX/XV	Blooper 66 15
XX/XV	15.1.1 – AH Hasn’t Heard Back From Michael 15 – INT. AH’S KITCHEN/LIVING ROOM – LATER THAT DAY Take 1
XXI/XV	Blooper 67 15
XXII/XV	15.1.2 – AH Hasn’t Heard Back From Michael 15 – INT. AH’S KITCHEN/LIVING ROOM – LATER THAT DAY Take 2
XXIII/XV	15.1.3 – AH Hasn’t Heard Back From Michael 15 – INT. AH’S KITCHEN/LIVING ROOM – LATER THAT DAY Take 3
XXIV/XVI	Blooper 68 16
XXV/XVI	16.1.1 – Time For A Walk 16 – INT. H’S KITCHEN – CONTINUOUS Take 1
XXVI/XVI	16.1.2 – Time For A Walk 16 – INT. H’S KITCHEN – CONTINUOUS Take 2
XXVII/XVIII	18.1.1 – RA Talks To Michael About AH 18 – EXT. ANDREWS’ HOUSE/BACKYARD – CONTINUOUS Take 1
XXVIII/XXIV	Blooper 69 24
XXIX/XXIV	24.1.1 – Lex Has Done Well 24 – EXT. ANDREWS’ BACKYARD – CONTINUOUS Take 1

Reel 14 --- WAWFS – Success III – Rest of the Interior Scenes

Clip/Scene	Shots
I/V	05.1.1 – At Home After Creekside Pictures 5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 1
II/V	05.1.2 – At Home After Creekside Pictures 5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 2
III/V	Blooper 70 5
IV/V	05.1.3 – At Home After Creekside Pictures 5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 3
V/V	05.2.1 – Transferring Creekside Pictures 5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 1
VI/V	05.2.2 – Transferring Creekside Pictures 5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 2
VII/VI	Blooper 71 6
VIII/VI	06.1.1 – Time To Take Man-Made Pictures 6 – EXT. RJ/RM’S HOUSE – THE FOLLOWING WEEK Take 1
IX/VI	06.1.2 – Time To Take Man-Made Pictures 6 – EXT. RJ/RM’S HOUSE – THE FOLLOWING WEEK Take 2
X/IX	09.1.1 – Transferring Park Pictures 9 – INT. RJ/RM’S HOUSE – CONTINUOUS Take 1
XI/IX	09.2.1 – Writing The Ad 9 – INT. RJ/RM’S HOUSE – CONTINUOUS Take 1
XII/IX	09.2.2 – Writing The Ad 9 – INT. RJ/RM’S HOUSE – CONTINUOUS Take 2
XIII/X/XI	10/11.1.1 – Time For A Break 10/11 – INT. RJ/RM’S HOUSE – LATER THAT NIGHT Take 1 Angle: From Bathroom
XIV/X/XI	10/11.1.2 – Time For A Break 10/11 – INT. RJ/RM’S HOUSE – LATER THAT NIGHT Take 2 Angle: From Bottom Of Staircase

Reel 15 --- WAWFS – Success IV – Rest of the Exterior Scenes

Clip/Scene	<u>Shots</u>
I/VII	07.1.1 – Man-Made Pictures 7 – EXT. MAUDLIN PUBLIC PARK – LATER THAT DAY Take 1
II/VII	07.1.2 – Man-Made Pictures 7 – EXT. MAUDLIN PUBLIC PARK – LATER THAT DAY Take 2
III/VII	07.1.3 – Man-Made Pictures 7 – EXT. MAUDLIN PUBLIC PARK – LATER THAT DAY Take 3
IV/I	01.1.1 – An Introduction 1 – EXT. MAUDLIN PUBLIC PARK – DAY Take 1
V/I	01.1.2 – An Introduction 1 – EXT. MAUDLING PUBLIC PARK – DAY Take 2
VI/II	02.1.1 – Looking Through Pictures 2 – EXT. PARKING LOT – LATER THAT DAY Take 1
VII/IV	Blooper 72 4
VIII/IV	Blooper 73 4
IX/IV	04.1.1 – Creekside Pictures w/ Blooper 74 4 – EXT. CREEKSIDE – ONE WEEK LATER/DAY Take 1
X/IV	04.1.2 – Creekside Pictures w/ Blooper 75 4 – EXT. CREEKSIDE – ONE WEEK LATER/DAY Take 2
XI/IV	04.1.3 – Creekside Pictures 4 – EXT. CREEKSIDE – ONE WEEK LATER/DAY Take 3
XII/IV	Blooper 76 4
XIII/IV	Blooper 77 4
XIV/IV	04.1.4 – Creekside Pictures 4 – EXT. CREEKSIDE – ONE WEEK LATER/DAY Take 4

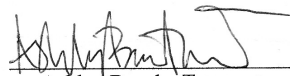
Reel 16 --- WAWFS – Inspiration VII – Audition Day

Clip/Scene	<u>Shots</u>
I/XIV	14.1.1 – D Catches Up With CA 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 1
II/XIV	Blooper 78 14
III/XIV	14.1.2 – D Catches Up w/ Blooper 79 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 2
IV/XIV	14.2.1 – Headed To The Audition 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 1
V/XIV	Blooper 80 14
VI/XIV	14.2.2 – Headed To The Audition w/ Blooper 81 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 3
VII/XIV	14.2.3 – Headed To The Audition 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 3
VIII/XIV	14.2.4 – Headed To The Audition 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 4
IX/XIV	14.2.5 – Headed To The Audition 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 5
X/XIV	14.2.6 – Headed To The Audition 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 6
XI/XIV	14.2.7 – Headed To The Audition 14 – EXT. CA'S NEIGHBORHOOD – THE NEXT DAY Take 7
XII/XIV	Blooper 82 14
XIII/XV	15.1.1 – Audio For Pre-Audition 15 – V.O. Take 1
XIV/XV	15.1.2 – Audio For Pre-Audition w/ Blooper 83 15 – V.O. Take 2
XV/XV	Blooper 84 15
XVI/XV	Blooper 85 15


November 2009

To The Eastern Michigan University Honors College,

I, Ashley Brooke Toussant, allow Christina Nichole Bigler, and only her, to use, royalty-free, four of my copyrighted songs, for her Honors Senior Thesis Project as part of her Highest/Double Honors requirements (University and Departmental Honors) for her membership in the Honors College at Eastern Michigan University. I give her permission to use the following songs, as written, performed, copyrighted, and owned by me with no payment due as long as proper credit is given. The songs "Focus," "In My Dream," "Wallflower," and "Wishing," will be used as musical accompaniment throughout her three-story, hour-long narrative/creative film project that will be turned in during her last semester at EMU (Fall 2009). Please visit www.ashleybrooketoussant.com for more information about my work.


Ashley Brooke Toussant

11-6-09
Date


Christina Nichole Bigler

4/6/09
Date

Christina N. Bigler

We're All Waiting For Something

Honors Senior Thesis

Eastern Michigan University

Honors College

Electronic Media and Film Studies (with a Concentration in Film Studies)

Fall 2009