

**Between Beats**

An Honors Thesis (HONRS 499)

By Abigail Hines

Thesis Advisor

Andrew Hosey

A handwritten signature in black ink that reads "Andrew Hosey". The signature is written in a cursive style with a large initial 'A' and 'H'.

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Abstract

For this project, I wrote and directed a short film. The film follows a young woman's life in the days preceding the one-year anniversary of her boyfriend's suicide. It shows the aftermath of the event rather than the event itself. The narrator is a writer, so we see her struggle to continue to do what she loves amidst the turmoil of her emotions. How do you do what you love, when the person closest to you is gone? How can you access the places of your mind that you need to write, when they are numb, inaccessible? We see her bond more closely with a neighboring friend as she goes through this internal struggle to accept her history and truly make it a part of her past. The purpose of this film is to create a piece of moving and current art that will evoke critical thought and stirring emotions from its viewer.

Acknowledgements

I would like to thank my thesis advisor Andrew Hosey for challenging me and pushing my limits as a filmmaker and a writer. He motivated me to make this script the best it could possibly be, so that the end result could be something to be proud of. I'd also like to thank the actors Elysia Smith, Philip Johnson, and Timothy Jon Grindle, for giving me their time and their emotions to mold into characters that once only lived in my brain. I'd like to thank Kenny Hamilton for giving me the permission to use his music in the entire film; it captured exactly what I wanted it to, and was the perfect fit. Many thanks to Stacey Novak, Julianne Swanson, and Paulina Kay for their permission to use their artwork in my film. I'd like to thank Jill Christman for inspiring me to tell my stories in the first place and for the use of her memoir *Darkroom* in the film. Lastly, I'd like to thank Damon Jones, Nate Hess, Paulina Kay, Nick Ambro, Sarah Wright, Ian Gibson, Kara Miller, and Kenzie Grob for their help as crew on the production/ post-production of the film.

## Project Rationale

Since I am a telecommunications major and heavily involved in the creative writing community, I wanted to create something for my senior thesis that combined both areas of my life. I thought that writing and directing a film would not only be a good representation of the education I've received at Ball State, but a tangible piece of evidence of what I can do, to show future employers.

I started this project with a script about place and inspiration. How does location effect product? Can you be creative and find inspiration if you are in a physical location that you don't love? Is location just an excuse—can you be creative and make art regardless of where you are, as long as you change your mind? While I liked the idea behind this script, I didn't feel the story was strong enough. Over the course of fall semester the script went through many rewrites and revisions until it evolved into what it is now—a story of love, loss, and the steps it takes to find healing.

Since writing is a large part of my life, the current script for this movie was loosely based on a story I wrote about a journey a mother takes with her daughter after her husband's suicide. Their physical journey is to New York City to spread his ashes in the Harbor, but their emotional journey is just beginning. I took this story and transformed it into a feasible script, something I could

accomplish with the locations and actors and actresses I had here in Indiana. So I brought the narrator down to my own age, and based it in an undetermined location. It follows a young woman's life in the days preceding the one-year anniversary of her boyfriend's suicide. It shows the aftermath of the event rather than the event itself. Since this is a story she needed to tell, it is told completely from her perspective; the suicide was something where only the deceased was involved, and that would have taken the attention away from her. The narrator is a writer, so we see her struggle to continue to do what she loves amidst the turmoil of her emotions. How do you do what you love, when the person are closest to is gone? How can you access the places of your mind that you need to write, when they're numb, inaccessible? We see her bond more closely with a neighboring friend as she goes through this internal struggle to accept her history and truly make it a part of her past.

One of my main goals with this script was to try and "show" three-dimensional characters without "telling." In order to flesh them out, I used clothing, accessories, and objects to tell stories. I didn't want to just say that she was a writer. I wanted it to show in the books you saw in her room, on the paper and pen she chose to write with. I wanted her neighbor Jack to be quirky, but I didn't want that to be said. So I worked with the costume designer to create a look for him that would tell about his life, without having to break the "show don't tell" rule.



After I wrote the script, I started pre-production work. I knew I only wanted to film in two locations—Rector Suites Apartments and the Gardens of Memory Cemetery. I talked to the landlord/ manager of both places and obtained permission without any problem.

After finding a cast, I did a few read-throughs of the script with them to make sure they understood the film and what I was looking for with their characters. In my opinion, that is one of the most important jobs of a director. In order to get the best work from your actors, you have to explain every aspect of the character they're going to portray. The more they know, the better performance you'll receive. It was such a learning experience to work with each actor/actress individually and mold my directing style into what each one needed individually. Communication is the hardest part of any job, but if it is done well, you'll have a great end result. After my rehearsals with the actors, I had them practice without me. Since all of the relationships within the film were crucial, it was important to make sure the actors' relationships were close in real life.

As a producer as well as a director, I had to make shot lists and shooting schedules to give the cast/crew, buy props and food for the days of shooting, and make sure everyone was aware of their jobs. It was challenging to plan all the logistics of the film as well as the creative aspects, but it was a good learning experience.

We filmed the entire film in one weekend (Friday, Saturday, and Sunday). We started shooting about two hours behind schedule on Friday because of missing equipment, but we made up for lost time and finished right on schedule. We were behind schedule again on Saturday because we had to re-shoot one of Friday's scenes. Fortunately the crew was hardworking and willing to stay a few hours late in order to finish what needed to get done. We stayed on schedule all day Sunday. All of our scenes were outdoors on this day, and fortunately we finished right before it began to storm. Overall, it was a successful weekend.

After we finished production, we moved into post-production. My editor, Mark Passine spent a month editing together different cuts and meeting with my advisor and I to make various changes. It was a new experience for me to work with an editor who had not previously been a part of the film's production. Usually, I edit all of my own pieces. I had to learn how to communicate my ideas to him so he could put my desires into action. Sometimes we ran into creative differences, which was difficult, but we learned to compromise and work with each other's ideas.

Phil Johnson, T.J. Grindle, and Joy Hines worked on all of the artwork for the animation transitions. Sarah Wright, an animation major at Ball State, created all of the animations with the hand drawn assets. Nate Hess worked for two weeks recording voiceovers, mixing audio, and setting the music levels. Overall, the postproduction process went very smoothly and we finished right on schedule.

I wanted this whole movie to be a collaboration of creativity. I obtained permission from an independent musician in West Virginia to use his music. An artist in Indianapolis created one of the pieces of featured artwork. A visual communications student at Ball State donated a painting she made to use on the walls. Jill Christman, a memoirist and creative writing professor at Ball State allowed me to use her book in a few shots. I think there is a definite art to cinematography, and I tried to create a specific style with every shot. Overall, I wanted the film to have a beautiful feel. I wanted the shots to be set-up artistically, the depth of field to be shallow so the background faded away. I wanted the decorations to express things about the characters, that didn't need to be told, only seen. Fellow students donated their time to create the animations and design an industry sized movie poster. Overall, "the look" of the film was just important to me as the story, because I wanted to illustrate the point that there can be beauty and peace amidst heartache. While working on this project, I learned quite a bit about leadership and my creative process. I am confident that I reached my goal: to create a moving and current piece of art that will evoke critical thought and stirring emotions from its viewers.

Between Beats

By

Abby Hines

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FADE IN

Animation (ink drawing on parchment paper): A bird is in a wire cage; she hops back and forth on her perch. The cage door opens, and she flies out, off screen. The bird flies over a silhouette of a city. She flaps her wings, hanging mid air, then flies off screen. Ink blot 'rain' consumes the screen in black ink.

TITLE: Between Beats

FADE TO BLACK.

1. INT. ANNA'S APT- NIGHT

FADE IN

ANNA is sitting on her bed with a laptop. She looks like she's nineteen or maybe twenty-five-- like her emotions have matured but she's stuck in the same small body. She's wearing jeans and a button up shirt, rings, and chipped black nail polish. CU of her computer screen-- she's using Word. She's typing, but every time she writes a sentence she gets frustrated and erases it.

ANNA-V.O

At first, I thought it was the computer. The cold clacking the keys make when pressed, the screen staring back at me with its binary glare, that line constantly blinking, blinking, blinking--shut UP.

Anna slams her laptop shut and picks up the pencil and notebook that are in the pile of books next to her. She leans back against the headboard and stares at the wall, thinking. Every so often she'll start writing, but the piece is always erased or crumpled before her thoughts are completed.

ANNA-V.O

So I switched to pencil, thinking maybe the friction of lead scratching paper, skin clenching wood, inspiration meeting motivation, would make something happen. But that didn't work; nothing works. Every time I try to write-- to do the one thing I love most-- my mind freezes. It's like I'm stuck in one of those dreams

(MORE)

(CONTINUED)

ANNA-V.O (cont'd)

where a murderer is walking towards me, and all I want to do is run and scream, but I can't because my legs are too heavy and my throat is too tight. Maybe there's a part of me that's missing, a piece of my brain that's cracked; maybe it broke when you left.

Anna puts down the notebook. She plays with her cat, then gathers clothes into a laundry basket and leaves the room.

2. INT. LAUNDRY ROOM-NIGHT

Anna is sitting at a table, laptop open, papers strewn across its surface.

JACK enters the room with an empty laundry basket. He's young--early twenties, medium build, brown hair. He's wearing cuffed jeans, no shoes, and a bathrobe. He walks to a machine and begins to unload his dry, clean clothes.

JACK  
Hello Miss Anna

Anna looks up from her computer.

ANNA  
Well hello Mr. Jack.

JACK  
How come you haven't been by the coffee shop lately?

Anna stares at her computer, not making eye contact.

ANNA  
(distracted)  
My phone is broken.

Jack smiles.

JACK  
That's a lie, and a terrible excuse.

ANNA  
I know. I've been busy.

(CONTINUED)



JACK

Too busy for coffee? With what?

Anna leans back in her chair and looks over at Jack.

ANNA

Well, last night I drank two bottles of wine by myself. Impressed?

Jack sits down next to her.

JACK

Not really, but how did that go?

ANNA

It was mostly depressing and a little weird. I spent twenty minutes dancing with the cat to Lady Gaga. Then I googled pictures of french fries because I was starving but couldn't leave the apartment.

JACK

I don't like Lady Gaga.

ANNA

Me either.

JACK

Have you been doing any writing?

Anna shuffles with her computer. She doesn't take her eyes of the screen as she replies.

ANNA

Well, last night I wrote: *Why did Michael name this cat Captain Bananas? What an asshole.*

Anna shuts her computer.

JACK

Sounds like a solid start.

ANNA

Yea, something like that.

She looks down, then back up, straight ahead. Her eyes are distracted.

ANNA  
Sunday is one year.

JACK  
Since Michael...?

She turns to look at Jack, and cuts him off.

ANNA  
Mhmm.

JACK  
How are you feeling about that?

ANNA  
A little bitter. A little angry.  
But mostly just sad.

JACK  
What are you going to do?

The emotion leaves Anna's face; she realizes she's showing weakness.

ANNA  
I don't know, probably buy some more wine and dance the night away with the 'ole Captain again. But in all honesty, probably nothing. Maybe read or watch a movie. I don't really want to think about it.

JACK  
Well if you need anything, just let me know.

ANNA  
Okay, but I won't need anything.  
I'll be fine

JACK  
Alright, well, I'm going to head upstairs.

ANNA  
You didn't even fold your clothes.

JACK  
I'm not going to fold them when I'm just going to wear them again soon.

Jack begins to leave the laundry room. Anna calls to his retreating frame.

(CONTINUED)

ANNA

GROSS.

Anna returns to her notebook.

ANIMATION: CU of an open page of her notebook. A doodled fly flies over ink waves. A whale jumps out from the waves and swallows her.

3. INT. ANNA'S APT- NIGHT

Anna is sleeping in her bed, tossing and turning.

ANNA-V.O

Nighttime is always the hardest.  
Some evenings I sleep fine, but  
other nights my mind is filled with  
memories of you.

BRIEF MONTAGE- MEMORIES OF MICHAEL

3A INT. ANNA'S APT- AFTERNOON

CU of Michael's hands, his eyes, his mouth, Michael sitting at a table, his head in his hands.

ANNA-V.O (CONT.)

I remember your eyes; they were  
tired and grey. Your skin always  
smelled like cologne and  
cigarettes. And your  
hands--calloused, trembling, safe,  
warm.

3. INT. ANNA'S APT- NIGHT

Anna jolts awake. The clock reads two a.m. She looks confused and reaches over to the empty side of her bed as if she's looking for something, someone. She pulls her hand back when she realizes what she's doing and turns onto her side. She faces the wall, eyes open.

BRIEF MONTAGE- MEMORIES OF MICHAEL CONT.

3B INT. ANNA'S APT- DAY

Quick shots of Michael holding Anna's face as they lie next to each other. His mouth is smiling, but his eyes are sad. More quick shots.

ANNA-V.O (CONT.)

But they are still only memories,  
and I wake up alone, reaching for  
your ghost. My God, I need to break  
that habit.

3C INT. ANNA'S APT- NIGHT

Michael and Anna are fighting. She's pleading, he's ignoring. she grabs his arm, and he turns to look at her. There is no compassion in his eyes. He pulls away from her grip and walks out of the room.

ANNA-V.O (CONT.)

They say a human heart does not  
rest in death or in sleep, but in  
the time between beats. In the  
split second the heart takes to  
fill with blood, its muscles relax.

3. INT. ANNA'S APT- NIGHT

CU OF ANNA'S FACE.

ANNA-V.O (CONT.)

I want to find that quiet space,  
that deep breath, that resting  
place hidden inside the chaos; I'm  
ready for peace.

She squeezes her eyes shut.

4. EXT. ANNA'S APT- MORNING

It's morning. Anna is outside her apartment building, stretching. She's wearing exercise clothes. The air is cold, and her warm breath forms a cloud of fog around her face. She begins to run.

ANNA-V.O

I took up running; I thought you  
should know. I like the contrast of  
cold air on my hot skin. I like the  
burn, the cramps in my side, the

(MORE)

(CONTINUED)

ANNA-V.O (cont'd)  
tightening of my calves, that  
insatiable hunger for oxygen. I  
like making my muscles stretch and  
strengthen and move. Movement. I  
want to move forward. I run every  
day, but I feel like I'm standing  
still.

Anna stops running to catch her breath. She puts her hand on her knees and stretches her back. She begins again.

5. INT. ANNA'S APT- AFTERNOON

Anna is cleaning her apartment. She dusts shelves and washes the counters; She begins to washing the bathroom floor on her hands and knees.

BRIEF MONTAGE: MEMORIES OF MICHAEL CONT.

5A INT. ANNA'S APT- NIGHT

CU of Michael's hand on the bathroom floor, the top of his head, his closed eyes.

5. INT. ANNA'S APT- AFTERNOON

Anna stops washing the floor and stands. She wipes her hands on her pants and mumbles to herself.

ANNA  
(mumbling)  
That's as clean as it's going to  
get.

BRIEF MONTAGE- ANNA DOES MORE CHORES AROUND THE HOUSE

6. INT. ANNA'S APT- AFTERNOON

Anna unpacks a bag of groceries.

6A INT. ANNA'S APT- AFTERNOON

She plays with the cat

6B. INT. ANNA'S APT- AFTERNOON

She mixes a bowl of cookie dough. There's a knock on the door.

ANNA

COME IN

Jack opens the door and sticks his head in the apartment.

JACK

I'm going to the grocery store; I thought maybe you might need something.

Anna yells from the kitchen.

ANNA

I already went today. So no.

JACK

Are you sure?

ANNA

(still yelling)  
Stop being annoying.

He steps into the apartment.

JACK

What are you doing in there?

Anna walks to the door.

ANNA

Baking cookies so I can be fat and domestic.

JACK

You're crazy.

ANNA

I already know that.

Jack laughs; Anna licks the mixing spoon.

JACK

Alright, well I'm leaving. Call me if you need me.

Anna smiles as she shuts the door behind Jack.

(CONTINUED)



ANNA

Byyyye.

She shuts the door and the timer goes off. She runs to the kitchen. There's a doodle of a whale on the fridge.

ANIMATION: The whale jumps out of the water. A bird emerges from its open mouth and flies up a cliff.

7. INT. ANNA'S APT- NIGHT

Anna is sitting at her desk. She's listening to music and checking her phone. CU of her hand on the touch screen. She listens to her newest voice mail. It's from her mother. CU of her phone as she goes to delete the message. Instead, her finger misses its mark and deletes a voice mail from Michael. She looks down and realizes what she's done.

ANNA

NO. Nonononono.

She's frozen in place. Her breaths shorten as she attempts to hold back tears. This is the first time the audience sees her this emotional. She rustles through papers on her desk, then moves to the closet, looking for something important. Finally she finds it-- a photo on the top shelf of her closet, underneath her sweaters. She sits on the floor of the closet, and stares at the photo. Her emotions creep into her facial features; she realizes she doesn't want to be alone right now.

She grabs her keys and walks out of the apartment to Jack's apartment next door.

8 INT. OUTSIDE JACK'S APT- NIGHT

She knocks. He answers. She rambles.

ANNA

I I I deleted it. The voice mail.  
The one part of him I had left. I  
deleted his voice. It's gone and  
and and I think maybe you're right;  
maybe I need someone right now.

She overwhelms herself to the point of tears. He pulls her inside his apartment.

8A INT. JACK'S APT- NIGHT

JACK  
Shhh shhh. What voice mail are you  
talking about?

Anna begins to gather herself. She sits on the living  
room floor.

ANNA  
He left me this dumb message the  
day before he died, about picking  
up cat litter on my way home. I  
kept it so I could always have his  
voice. Just in case I missed him or  
I started to forget.

She looks over at him.

ANNA  
No part of him is ever coming back.

JACK  
I know.

ANNA  
NO, like, I will never hear him  
laugh again; I will never feel his  
hands or smell his breath; I will  
never make fun of the stupid voices  
he used to make or get pissed when  
he plays his music too loud. He's  
gone forever, and I'm here, barely  
alive.

JACK  
(forceful)  
You're living, in your own way.

ANNA  
Sleeping and eating and working is  
not living.

JACK  
You run.

ANNA  
I do that so I won't get fat.

JACK  
No you don't. I know you better  
than that.

(CONTINUED)

ANNA  
You don't know me.

JACK  
Anna, stop it.

ANNA  
You don't. You don't know the me  
from before that night, so you  
can't really know who I am now.

JACK  
I know that you're strong. That's  
something you've always been.  
Michael gave up. He gave you up.  
Right now, you're giving him power  
that he doesn't deserve.

Anna stares ahead, eyes unfocused.

ANNA  
I still remember how he looked that  
night.

8B INT. ANNA'S APT- NIGHT

Anna walks through the front door. CU of her feet. The cat  
slinks around her legs. As she walks, a hand on the ground  
comes into the shot. It's Michael. She bends and breaks. She  
puts her face close to Michael's mouth, listening for  
breath.

ANNA-V.O  
I walked through the door, and I  
stepped on a pill. My stomach fell;  
I knew what happened. I saw his  
hand, and then top of his head  
motionless on the bathroom floor. I  
held my face too his mouth praying  
I would feel a breath or see his  
chest move even a little.

8A INT. JACK'S APT- NIGHT

She continues to stare ahead.

ANNA  
His skin was so cold. He must have  
been there for hours.

8B. INT. ANNA'S APT- NIGHT

Anna's holding Michael's head in her hands.

ANNA-V.O

I couldn't move. His face didn't look angry or happy or sad. It was just relaxed. Like he had finally fallen asleep.

8A INT. JACK'S APT- NIGHT

Anna looks at Jack.

ANNA

I keep thinking I'm going to find a note or some tangible explanation somewhere, but there's nothing. Nothing. Not a note or a text message or a letter that he mailed so it would arrive postmortem. I gave him years of my life, and he left me with nothing but his cold body on my bathroom floor. Why didn't he let me help him? I begged him to tell me what was wrong I offered to go to therapy with him. Hell, I even brought him surprises whenever I could: food he liked or movies he mentioned wanting to see. But it didn't work. Nothing worked.

Anna pauses. Jack sits in silence next to her. There's nothing for him to say.

ANNA (CONT.)

I'm glad you didn't live here then.

JACK

Why's that?

ANNA

Because you wouldn't have liked me; I was a fool.

JACK

No weren't; you just loved him.

ANNA

That wasn't love, it was desperation.

(CONTINUED)

JACK

Sometimes they're the same thing.

ANNA

But they shouldn't have to be.

JACK

Yea, but I mean you shouldn't have to be sitting here on my dirty floor crying over your boyfriend's suicide. But you are. And it's okay. You're going to be okay.

Anna stares ahead.

ANNA

I want to write again.

JACK

Then just write.

ANNA

I can't. The part of me that loved and laughed and felt strongly about anything is numb, and I don't know what I have to do to feel again.

JACK

I think you just need some time. You're on the right road, but you haven't arrived where you want to be yet.

Anna leans her head against his shoulder and wipes her nose.

ANNA

I'm sorry for getting snot on your shirt.

JACK

When?

ANNA

Right now.

JACK

That's okay. It's one of the ones I didn't fold.

ANNA

Gross.

The camera pulls back from the two. Anna closes her eyes and falls asleep.



## 9. INT. JACK'S APT- NIGHT

Jack stands, slowly lifting her into his arms.

## 9A INT. ANNA'S APT- NIGHT

He walks into Anna's apartment and places her on her bed. He takes off her shoes and covers her with a blanket. He walks out the door, closing it silently behind him.

The movement of the door shutting causes a paper to fall on the floor. It's a to-do list with a drawing of a barren tree doodled on the bottom. CU of the paper.

ANIMATION: A bird flies to the tree. There is a tombstone under the branches. She perches on a branch, then flies off screen.

FADE TO BLACK

## 10. INT. ANNA'S APT- DAY

A knock on the door echoes through the apartment. Anna wakes with a jolt. She looks around confused, first at yesterday's clothes still clinging to her body, then at the front door where the knocks are still ringing. She mumbles gibberish in sleepy murmurs, wraps herself in a blanket, and opens the front door. Jack is standing there, keys in hand.

JACK  
Go get dressed.

Jack pushes through the doorway and into the living room. Anna stands back still waking up, confused.

ANNA  
What? Where are we going?

JACK  
Just go get ready. You'll see.

Anna walks to her room looking back at Jack skeptically. She shuts the door.

## 11. EXT. CEMETERY- DAY

Anna and Jack stand side by side over a grave. Jack is holding a notebook and a pen.

(CONTINUED)



ANNA

This is ridiculous. I don't want to be here.

JACK

Just...come on.

Anna sighs, plopping herself down on the grass, facing the tombstone. Jack hands her the notebook and pen.

JACK

Good. Now, write. Michael didn't leave you a note, but that doesn't mean you can't leave one for him.

ANNA

Fine.

Jack walks back to the car. Anna turns to look him.

ANNA

(shouting)

This is really dumb, you know that right?

JACK

Shut up!

Anna turns back to the gravestone. She opens the notebook and the photo she had been searching for/found the night before falls out. She picks it up and looks at it. She begins to write.

CU shots of Anna writing in the notebook. CU of the letter shes writing reveals that all the narration until now has been the contents of this letter.

ANNA-V.O

I'm sitting here now, writing this, ready to say goodbye.

BRIEF MONTAGE: MEMORIES OF ANNA AND MICHAEL

11A INT. ANNA'S APT- DAY

It's morning. They're talking while laying in bed. The sun peeks through the blinds and falls softly on their faces.

ANNA-V.O (CONT)

Not as a response, but as a release.

11B INT. ANNA'S APT- NIGHT

They're playing with Michael's cat.

ANNA-V.O (CONT.)

I'm writing because I want to sleep through the night without waking up, looking for you.

11C INT. ANNA'S APT- DAY

They're fighting.

ANNA-V.O (CONT.)

I want to laugh at things that aren't even funny, and smile just because I want to.

11D INT. ANNA'S APT- DAY

It's a new day. Michael's playing music; they're laughing.

ANNA-V.O (CONT)

I don't want to feel guilty for being happy, even though I know you were in so much pain.

11E INT. ANNA'S APT- NIGHT

Quick shots from the scene where Anna finds Michael in the bathroom; everything moves in reverse.

ANNA-V.O (CONT.)

I'm writing this for you, so that someday I'll be able to write for me.

11. EXT. CEMETERY- DAY

Anna stands and folds the letter in half. She places it by the gravestone, under a bouquet of flowers that were already there.

ANNA-V.O (CONT.)

I'm writing for love, and I'm writing for peace, and I'm writing for hope that someday everything will okay.

(CONTINUED)

Wide shot of Anna in the distance, taking one last look at the grave. She turns and walks away-- small steps into the future.

FADE TO BLACK.



Jack: Outfit #1



Anna:  
Outfit # 1

# Anna- Death Scene







Anna:  
Night # 1



Anna & Michael: Night #2



Anna: Running



Anna- Outfit #2





Michael:  
Death  
Scene



Jack:  
Outfit #2







Anna:  
Flashback #3

# Anna: Outfit #3







Jack:  
Outfit #3



Michael:  
Flashback  
Smoke





# Michael: Flashback #2



Anna:  
Flashback # 1

# CALL SHEET

DAY/DATE		2/26/11			LOCATION: Rector Suites		TITLE	Between Beats
DAY	2	OF	3	DAYS	533 W. Adams St. Muncie, In. 47306		Production Mobile Phone	260.409.9641
INT	X	EXT					Production Phone	
35MM	N/A	16MM	N/A					

Category	NAME	PHONE	CALL	Category	NAME	PHONE	CALL
Exec. Prod.	Abby Hines			Sat/Props	Paulina Pupek		
Director	Abby Hines	260.409.9641	3:30 PM				
Art Director	Paulina Pupek	231.670.2348	3:30 PM				
DP/ Cam Op	Damon Jones	317.417.6202	3:30 PM				
Gaffer	Paulina Pupek						
Key Grip/ Cam 2	Ian Gibson	859.663.0943	3:30 PM				
Audio Mix	Nick Ambro	317.753.1110	3:30 PM				
Boom	Nate Hess	219.796.6023	3:30 PM				
Wardrobe	T.J. Grindle	260.249.9309	3:30 PM				
Script Sup/Cont.	Kara Miller	260.367.1046	3:30 PM				
P.A. - Talent	Kenzie Grob	815.216.0653	3:30 PM				
P.A. - Crew	Kara Miller						
Mu/Hair	Paulina Pupek						

## FOOD

ITEM	VENDOR	PHONE	CALL
Catering	Dominos	(765) 289-3030	2:45 PM

## Talent

Talent	Character	Call Time	Call Time Location	Telephone #
Elysia Smith	Anna	5:00 PM		574.354.1937
T.J. Grindle	Michael	3:45 PM		260.249.9309

Special Notes:



# CALL SHEET

DAY/DATE		2/26/11			LOCATION: Rector Suites		TITLE	Between Beats
DAY	2	OF	3	DAYS	533 W. Adams St. Muncie, In. 47306		Production Mobile Phone	260.409.9641
INT	X	EXT					Production Phone	
35MM	N/A	16MM	N/A					

Category	NAME	PHONE	CALL	Category	NAME	PHONE	CALL
Exec. Prod.	Abby Hines			Sat/Props	Paulina Pupek		
Director	Abby Hines	260.409.9641					
Art Director	Paulina Pupek	231.670.2348	10:30 AM				
DP/ Cam Op	Damon Jones	317.417.6202	10:15 AM				
Gaffer	Paulina Pupek						
Key Grip/ Cam 2	Ian Gibson	859.663.0943	10:15 AM				
Audio Mix	Nick Ambro	317.753.1110	10:15 AM				
Boom	Nate Hess	219.796.6023	10:15 AM				
Wardrobe	T.J. Grindle	260.249.9309	10:30 AM				
Script Sup/Cont.	Kara Miller	260.367.1046	10:15 AM				
P.A.- Talent	Kenzie Grob	815.216.0653	10:30 AM				
P.A.- Crew	Kara Miller						
Mu/Hair	Paulina Pupek						

## FOOD

ITEM	VENDOR	PHONE	CALL
Catering	Subway	765-289-7339	2:45 PM
Catering	Spaghetti/Salad	-----	8:30 PM

## Talent

Talent	Character	Call Time	Call Time Location	Telephone #
Elysia Smith	Anna	10:45 AM		574.354.1937
Phil Johnson	Jack	1:15 PM		317.691.9452
T.J. Grindle	Michael	5:00 PM		260.249.9309

Special Notes:

# CALL SHEET

<b>DAY/DATE</b>		2/26/11			<b>LOCATION: Gardens of Memories/ Rector Suites</b>	<b>TITLE</b>	<b>Between Beats</b>
<b>DAY</b>	3	<b>OF</b>	3	<b>DAYS</b>	Cemetery: 10703 North State Road 3 Muncie, IN	<b>Production Mobile Phone</b>	260.409.9641
<b>INT</b>		<b>EXT</b>	X			<b>Production Phone</b>	
<b>35MM</b>	N/A	<b>16MM</b>	N/A				

Category	NAME	PHONE	CALL	Category	NAME	PHONE	CALL
Exec. Prod.	Abby Hines			Sat/Props	Paulina Pupek		
Director	Abby Hines	260.409.9641	10:30 AM				
Art Director	Paulina Pupek	231.670.2348	10:30 AM				
DP/ Cam Op	Damon Jones	317.417.6202	10:30 AM				
Gaffer	Paulina Pupek						
Key Grip/ Cam 2	Ian Gibson	859.663.0943	10:30 AM				
Audio Mix	Nick Ambro	317.753.1110	10:30 AM				
Boom	Nate Hess	219.796.6023	10:30 AM				
Wardrobe	T.J. Grindle	260.249.9309	10:30 AM				
Script Sup/Cont.	Kara Miller	260.367.1046	10:30 AM				
P.A.- Talent	Kenzie Grob	815.216.0653	10:30 AM				
P.A.- Crew	Kara Miller						
Mu/Hair	Paulina Pupek						

## FOOD

ITEM	VENDOR	PHONE	CALL
Catering	Panera	(765) 286-5452	10:30 AM

## Talent

Talent	Character	Call Time	Call Time Location	Telephone #
Elysia Smith	Anna	10:45 AM	Rector Suites	574.354.1937
Phil Johnson	Jack	12:30 PM	Rector Suites	317.691.9452

### Special Notes:

We will carpool to Gardens of Memory Cemetery.



## Production Schedule

Film: Between Beats  
 Day: 1 Date 2/25

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Time	Shot	Set	D/N	Description/Takes	Pages	Talent	Props/FX
4:00	3A-1	INT	D	Wide Take: 1 Best:1	5	3	Cigarette, ashtray
4:20	3A-2	INT	D	Medium Take: 1 Best:1	5	3	Cigarette, ashtray
4:40	3A-3	INT	D	CU of Face Take: 1 Best:1	5	3	Cigarette, ashtray
5:00	3A-4	INT	D	CU Mouth Take: 1 Best:1	5	3	Cigarette, ashtray
5:20	11B-1	INT	N	Wide Take: 1 Best:1	16	1 and 3	Cat
5:40	11B-2	INT	N	CU of cat Take: 1 Best:1	16	1 and 3	Cat
6:00	11D-1	INT	N	Wide Take: 1 Best:1	16	1 and 3	Guitar
6:20	11D-2	INT	N	Medium Takes: 2 Best: 2	16	1 and 3	Guitar
6:40	11D-3	INT	N	CU of 1 Takes: 2 Best:2	16	1 and 3	Guitar
7:00	11D-3	INT	N	CU of 2 Takes: 2 Best:2	16	1 and 3	Guitar
8:00	3C-1	INT	N	(Don't Use) Wide Takes: 8 Best:8	6	1 and 3	Living Room 2
8:20	3C-2	INT	N	Wide Dolly Takes: 3 Best:3	6	1 and 3	Living Room 2
9:00	3-1	INT	N	Wide Dolly Takes: 3 Best:3	5-6	1	Alarm
9:15	3-2	INT	N	Medium Takes: 2 Best: 2	5-6	1	Alarm
10:00	1-1	INT	N	(Don't Use) Wide Takes: 4 Best: 4	5-6	1	Bedroom 1/laundry
10:15	1-2 (Slated 8B-1)	INT	N	(Don't Use) Medium Takes: 3 Best:3	1-2	1	Bedroom 1/laundry
10:30	1-3 Slated 8B-2)	INT	N	(Don't Use ) OVS of laptop Take: 1 Best:1	1-2	1	Bedroom 1/laundry
11:00	8B-1	INT	N	Dolly-floor Takes: 9 Best: 9	1-2	1 and 3	Death props
	8B-2	INT	N	Wide Takes: 2 Best: 2	11-12	1 and 3	Death props
	8B-3	INT	N	Medium Takes: 3 Best: 3	11-12	1 and 3	Death props
	8B-4	INT	N	CU of hand Takes: 3 Best: 3	11-12	1 and 3	Death props
	8B-5	INT	N	CU Takes: 2 Best: 2	11-12	1 and 3	Death props

Talent Legend:  
 1. Anna  
 2. Jack  
 3. Michael

Production Schedule

Film: Between Beats  
 Day: 2A Date: 2/26/11

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Time	Shot	Set	D/ N	Description	Pages	Talent	Props/FX
11:00	3B-1	INT	D	Wide Takes: 1 Best: 1	6	1 and 3	Bedroom 2
11:15	3B-2	INT	D	CU of 1 Takes: 1 Best: 1	6	1 and 3	Bedroom 2
	3B-3	INT	D	CU of 3 Takes: 2 Best: 1	6	1 and 3	Bedroom 2
	5-1	INT	D	Wide-washing windows Takes: 3 Best: 3	7	1	Cleaning
	5-2	INT	D	CU Takes: 2 Best: 2	7	1	Cleaning
	5-3	INT	D	Wide groceries Takes: 4 Best: 4	7	1	Groceries
	5-4	INT	D	Wide washing floor Takes: 6 Best: 6	7	1	Cleaning
11:45	5-5	INT	D	Medium floor Takes: 1 Best: 1	7	1	Cleaning
	6B-1 (slated: 6A-1)	INT	D	Medium 1-kitchen Takes: 3 Best: 3	8-9	1 and 2	Cookies
	6B-3 (slated: 6A-3)	INT	D	Wide Dolly 1 Takes: 8 Best: 8	7	1	Living Room 1
	6B-4 (slated: 6A-4)	INT	D	Medium of 3 Takes: 9 Best: 9	7	1	Living Room 1
	6B-5 (slated: 6A-5)	INT	D	Medium legs Takes: 2 Best: 2	8-9	1 and 2	Cookies
	6B-6 (slated: 6A-6)	INT	D	CU drawing Takes: 1 Best: 1	8-9	1 and 2	Cookies
4:30	10-1	INT	D	CU of 2 Takes: 8 Best: 8	14	1 and 2	Bedroom 1
	10-2	INT	D	CU of 1 Takes: 5 Best: 5	14	1 and 2	Bedroom 1

Talent Legend:  
 1. Anna  
 2. Jack  
 3. Michael

Production Schedule

Film: Between Beats  
 Day: 2b Date: 2/26/11

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Time	Shot	Set	D/N	Description	Pages	Talent	Props/FX
7:15	8-1 (Slated as 9)	INT	N	OVS Takes: 4 Best: 4	9-11	1 and 2	Picture/keys
	9A-1 (Slated as 9)	INT	N	Wide Takes: 3 Best: 3	14	1 and 2	Bedroom 1
	9A-2 (Slated as 9-2)	INT	N	Medium Takes: 2 Best: 2	14	1 and 2	Bedroom 1
	8-2	INT	N	Dolly Takes: 5 Best: 5	9-11	1 and 2	Picture/keys
10:00	7-1	INT	N	Medium Takes: 5 Best: 5	9	1	Bedroom 1
	7-2	INT	N	OVS of phone Takes: 2 Best: Both	9	1	Bedroom 1
	7-3	INT	N	Wide Takes: 4 Best: 4	9	1	Bedroom 1
	7-4	INT	N	CU Hand Takes: 1 Best: 1	9	1	Bedroom 1
	7-5	INT	N	CU Face Takes: 1 Best: 1	9	1	Bedroom 1
	7-6	INT	N	CU of Picture Takes: 1 Best: 1	9	1	Bedroom 1
	1-1	INT	N	Dolly Takes: 1 Best: 1	9	1	Bedroom 1
	1-2	INT	N	Medium Takes: 1 Best: 1	14	1 and 2	Living Room 3
	1-3	INT	N	OVS of laptop Take: 2 Best: 2	1-2	1	Bedroom 1/laundry
	2-1	INT	N	Wide of 1 Takes: 3 Best: 3	2-5	1 and 2	Laundry Room
	2-2	INT	N	Wide of 2 Takes: 2 Best: 2	2-5	1 and 2	Laundry Room
	2-3	INT	N	Medium of 2 with WM Takes: 4 Best: 4	2-5	1 and 2	Laundry Room
	2-4	INT	N	Medium Takes: 1 Best: 1	2-5	1 and 2	Laundry Room
	2-5	INT	N	CU of 1 Takes: 3 Best: ?	2-5	1 and 2	Laundry Room
	2-6	INT	N	CU of 2 Takes: 3 Best: ?	2-5	1 and 2	Laundry Room
	2-7	INT	N	Wide Takes: 4 Best: ?	2-5	1 and 2	Laundry Room
	2-8	INT	N	Medium Takes: 2 Best: 2	2-5	1 and 2	Laundry Room
	2 Not slated	INT	N	CU of paper Takes: 1 Best: 1	2-5	1 and 2	Laundry Room

	2-9	INT	N	Pan Takes: 1 Best: 1	2-5	1 and 2	Laundry Room
	2-10	INT	N	Wide WM Takes: 1 Best: 1	2-5	1 and 2	Laundry Room
11:30	8A	INT	N	Medium pan Takes: 3 Best: ?	10-13	1 and 2	Living Room 3
	8A-2 (slated 8B)	INT	N	Medium Takes: 2 Best: 2	10-13	1 and 2	Living Room 3
	8A	INT	N	CUs/ Dolly Takes: 15 Best: ?	10-13	1 and 2	Living Room 3

Talent Legend:

1. Anna
2. Jack
3. Michael



## Production Schedule

Film: Between Beats  
 Day: 3 Date: 2/26/11

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Time	Shot	Set	D/N	Description	Pages	Talent	Props/FX
11:00	10-3	INT	D	Wide Takes: 3 Best: 3	14	1	Bedroom 1
	10-4	INT	D	Medium Takes: 4 Best: 4	14	1	Bedroom 1
11:00	4-1	EXT	D	Wide Dolly- Stretch Takes: 5 Best: 5	6-7	1	Running
	4-2	EXT	D	CU feet Takes: 2 Best: 2	6-7	1	Running
	4-3	EXT	D	CU face Takes: 2 Best: 2	6-7	1	Running
	4-4	EXT	D	Wide Takes: 1 Best: 1	6-7	1	Running
	4-5	EXT	D	CU feet Takes: 1 Best: 1	6-7	1	Running
	4-6 (slated 4-5)	EXT	D	Wide Dolly Takes: 7 Best: 7	6-7	1	Running
	4-7	EXT	D	CU face Takes: 1 Best: 1	6-7	1	Running
1:30	11	EXT	D	Wide Takes: 3 Best: ?	14-17	1 and 2	Cemetery
	11-2	EXT	D	Medium of 2 Takes: 3 Best: ?	14-17	1 and 2	Cemetery
	11-3	EXT	D	Medium of 1 Takes: 3 Best: ?	14-17	1 and 2	Cemetery
	11-4	EXT	D	Medium of 1 (ground) Takes: 2 Best: 2	14-17	1 and 2	Cemetery
	11-5	EXT	D	Pan Takes: 1 Best: 1	14-17	1 and 2	Cemetery
	11-6	EXT	D	CU of writing Takes: 1 Best: 1	14-17	1 and 2	Cemetery
	11-7	EXT	D	CU of paper Takes: 1 Best: 1	14-17	1 and 2	Cemetery
	11-8	EXT	D	Wide Takes: 1 Best: 1	14-17	1 and 2	Cemetery
				<b>All of the above (Scene 11) were only slated as Scene 11 take 1-15</b>			

Talent Legend:

1. Anna
2. Jack
3. Michael

Between Beats

By

Abby Hines

First Draft: 9.29.10  
Second Draft: 11.1.10  
Third Draft: 1.10.11  
Fourth Draft: 1.13.11  
Fifth Draft: 1.21.11  
Sixth Draft: 1.30.11  
Seventh Draft: 2.4.11

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FADE IN

Animation (ink drawing on parchment paper): A bird is in a wire cage; she hops back and forth on her perch. The cage door opens, and she flies out, off screen. The bird flies over a silhouette of a city. She flaps her wings, hanging mid air, then flies off screen. Ink blot 'rain' consumes the screen in black ink.

TITLE: Between Beats

FADE TO BLACK.

1. INT. ANNA'S APT- NIGHT 4

FADE IN

*Light-off  
early*

ANNA is sitting on her bed with a laptop. She looks like she's nineteen or maybe twenty-five-- like her emotions have matured but she's stuck in the same small body. She's wearing jeans and a button up shirt, rings, and chipped black nail polish. CU of her computer screen-- she's using Word. She's typing, but every time she writes a sentence she gets frustrated and erases it.

ANNA-V.O

At first, I thought it was the computer. The cold clacking the keys make when pressed, the screen staring back at me with its binary glare, that line constantly blinking, blinking, blinking--shut UP.

Anna slams her laptop shut and picks up the pencil and notebook that are in the pile of books next to her. She leans back against the headboard and stares at the wall, thinking. Every so often she'll start writing, but the piece is always erased or crumpled before her thoughts are completed.

ANNA-V.O

So I switched to pencil, thinking maybe the friction of lead scratching paper, skin clenching wood, inspiration meeting motivation, would make something happen. But that didn't work; nothing works. Every time I try to write-- to do the one thing I love most-- my mind freezes. It's like I'm stuck in one of those dreams

(MORE)

(CONTINUED)



ANNA-V.O (cont'd)

where a murderer is walking towards me, and all I want to do is run and scream, but I can't because my legs are too heavy and my throat is too tight. Maybe there's a part of me that's missing, a piece of my brain that's cracked; maybe it broke when you left.

Anna puts down the notebook. She plays with her cat, then gathers clothes into a laundry basket and leaves the room.

2. INT. LAUNDRY ROOM-NIGHT: §

Anna is sitting at a table, laptop open, papers strewn across its surface.

JACK enters the room with an empty laundry basket. He's young--early twenties, medium build, brown hair. He's wearing cuffed jeans, no shoes, and a bathrobe. He walks to a machine and begins to unload his dry, clean clothes.

JACK

Hello Miss Anna

Anna looks up from her computer.

ANNA

Well hello Mr. Jack.

JACK

How come you haven't been by the coffee shop lately?

Anna stares at her computer, not making eye contact.

ANNA

(distracted)

My phone is broken.

Jack smiles & ~~stares~~ *stares* from her

JACK

That's a lie, and a terrible excuse.

ANNA

I know. I've been busy.

(CONTINUED)

JACK

Too busy for coffee? With what?

Anna leans back in her chair and looks over at Jack.

ANNA

Well, last night I drank two bottles of wine by myself. Impressed?

~~Jack sits down next to her.~~

JACK

Not really, but how did that go?

ANNA

It was mostly depressing and a little weird. I spent twenty minutes dancing with the cat to Lady Gaga. Then I googled pictures of french fries because I was starving but couldn't leave the apartment.

JACK

I don't like Lady Gaga.

ANNA

Me either.

JACK

Have you been doing any writing?

Anna shuffles with her computer. She doesn't take her eyes of the screen as she replies.

ANNA

Well, last night I wrote: *Why did Michael name this cat Captain Bananas? What an asshole.*

Anna shuts her computer.

JACK

Sounds like a solid start.

ANNA

Yea, something like that.

She looks down, then back up, straight ahead. Her eyes are distracted.

(CONTINUED)

ANNA  
Sunday is one year.

JACK  
Since Michael...?

She turns to look at Jack, and cuts him off.

ANNA  
Mhmm.

JACK  
How are you feeling about that?

ANNA  
A little bitter. A little angry.  
But mostly just sad.

JACK  
What are you going to do?

The emotion leaves Anna's face; she realizes she's showing weakness.

ANNA  
I don't know, probably buy some more wine and dance the night away with the 'ole Captain again. But in all honesty, probably nothing. Maybe read or watch a movie. I don't really want to think about it.

JACK  
Well if you need anything, just let me know.

ANNA  
Okay, but I won't need anything. I'll be fine

JACK  
Alright, well, I'm going to head upstairs.

ANNA  
You didn't even fold your clothes.

JACK  
I'm not going to fold them when I'm just going to wear them again soon.

Jack begins to leave the laundry room. Anna calls to his retreating frame.

(CONTINUED)

ANNA

GROSS.

Anna returns to her notebook.

ANIMATION: CU of an open page of her notebook. A doodled flies over ink waves. A whale jumps out from the waves and swallows her.

3. INT. ANNA'S APT- NIGHT <sup>4</sup>

Anna is sleeping in her bed, tossing and turning.

ANNA-V.O

Nighttime is always the hardest.  
Some evenings I sleep fine, but  
other nights my mind is filled with  
memories of you.

BRIEF MONTAGE- MEMORIES OF MICHAEL

3A INT. ANNA'S APT- AFTERNOON <sup>4</sup>

CU of Michael's hands, his eyes, his mouth, Michael sitting at a table, his head in his hands.

ANNA-V.O (CONT.)

I remember your eyes; they were  
tired and grey. Your skin always  
smelled like cologne and  
cigarettes. And your  
hands--calloused, trembling, safe,  
warm.

3. INT. ANNA'S APT- NIGHT

Anna jolts awake. The clock reads two a.m. She looks confused and reaches over to the empty side of her bed as if she's looking for something, someone. She pulls her hand back when she realizes what she's doing and turns onto her side. She faces the wall, eyes open.

BRIEF MONTAGE- MEMORIES OF MICHAEL CONT.

3B INT. ANNA'S APT- DAY 3

Quick shots of Michael holding Anna's face as they lie next to each other. His mouth is smiling, but his eyes are sad. More quick shots.

ANNA-V.O (CONT.)

But they are still only memories,  
and I wake up alone, reaching for  
your ghost. My God, I need to break  
that habit.

3C INT. ANNA'S APT- NIGHT 3

Michael and Anna are fighting. She's pleading, he's ignoring. she grabs his arm, and he turns to look at her. There is no compassion in his eyes. He pulls away from her grip and walks out of the room.

ANNA-V.O (CONT.)

They say a human heart does not  
rest in death or in sleep, but in  
the time between beats. In the  
split second the heart takes to  
fill with blood, its muscles relax.

3. INT. ANNA'S APT- NIGHT

CU OF ANNA'S FACE.

ANNA-V.O (CONT.)

I want to find that quiet space,  
that deep breath, that resting  
place hidden inside the chaos; I'm  
ready for peace.

She squeezes her eyes shut.

4. EXT. ANNA'S APT- MORNING 5

It's morning. Anna is outside her apartment building, stretching. She's wearing exercise clothes. The air is cold, and her warm breath forms a cloud of fog around her face. She begins to run.

ANNA-V.O

I took up running; I thought you  
should know. I like the contrast of  
cold air on my hot skin. I like the  
burn, the cramps in my side, the

(MORE)

(CONTINUED)



ANNA-V.0 (cont'd)  
tightening of my calves, that  
insatiable hunger for oxygen. I  
like making my muscles stretch and  
strengthen and move. Movement. I  
want to move forward. I run every  
day, but I feel like I'm standing  
still.

Anna stops running to catch her breath. She puts her hand on her knees and stretches her back. She begins again.

5. INT. ANNA'S APT- AFTERNOON 6

Anna is cleaning her apartment. She dusts shelves and washes the counters; She begins to washing the bathroom floor on her hands and knees.

BRIEF MONTAGE: MEMORIES OF MICHAEL CONT.

5A INT. ANNA'S APT- NIGHT 3

CU of Michael's hand on the bathroom floor, the top of his head, his closed eyes.

5. INT. ANNA'S APT- AFTERNOON

Anna stops washing the floor and stands. She wipes her hands on her pants and mumbles to herself.

ANNA  
(mumbling)  
That's as clean as it's going to  
get.

BRIEF MONTAGE- ANNA DOES MORE CHORES AROUND THE HOUSE

6. INT. ANNA'S APT- AFTERNOON 2

Anna unpacks a bag of groceries.

6A INT. ANNA'S APT- AFTERNOON 2

She plays with the cat

6B. INT. ANNA'S APT- AFTERNOON

She mixes a bowl of cookie dough. There's a knock on the door.

ANNA  
COME IN

Jack opens the door and sticks his head in the apartment.

JACK  
I'm going to the grocery store; I  
thought maybe you might need  
something.

Anna yells from the kitchen.

ANNA  
I already went today. So no.

JACK  
Are you sure?

ANNA  
(still yelling)  
Stop being annoying.

He steps into the apartment.

JACK  
What are you doing in there?

Anna walks to the door.

ANNA  
Baking cookies so I can be fat and  
domestic.

JACK  
You're crazy.

ANNA  
I already know that.

Jack laughs; Anna licks the mixing spoon.

JACK  
Alright, well I'm leaving. Call me  
if you need me.

Anna smiles as she shuts the door behind Jack.

(CONTINUED)



ANNA

Byyyye.

She shuts the door and the timer goes off. She runs to the kitchen. There's a doodle of a whale on the fridge.

ANIMATION: The whale jumps out of the water. A bird emerges from its open mouth and flies up a cliff.

7. INT. ANNA'S APT- NIGHT 7

Anna is sitting at her desk. She's listening to music and checking her phone. CU of her hand on the touch screen. She listens to her newest voice mail. It's from her mother. CU of her phone as she goes to delete the message. Instead, her finger misses its mark and deletes a voice mail from Michael. She looks down and realizes what she's done.

ANNA

NO. Nonononono.

She's frozen in place. Her breaths shorten as she attempts to hold back tears. This is the first time the audience sees her this emotional. She rustles through papers on her desk, then moves to the closet, looking for something important. Finally she finds it-- a photo on the top shelf of her closet, underneath her sweaters. She sits on the floor of the closet, and stares at the photo. Her emotions creep into her facial features; she realizes she doesn't want to be alone right now.

She grabs her keys and walks out of the apartment to Jack's apartment next door.

8 INT. OUTSIDE JACK'S APT- NIGHT 2

She knocks. He answers. She rambles.

ANNA

I I I deleted it. The voice mail.  
The one part of him I had left. I  
deleted his voice. It's gone and  
and and I think maybe you're right;  
maybe I need someone right now.

She overwhelms herself to the point of tears. He pulls her inside his apartment.

8A INT. JACK'S APT- NIGHT 6

JACK

Shhh shhh. What voice mail are you talking about?

Anna begins to gather herself. She sits on the living room floor.

ANNA

He left me this dumb message the day before he died, about picking up cat litter on my way home. I kept it so I could always have his voice. Just in case I missed him or I started to forget.

She looks over at him.

ANNA

No part of him is ever coming back.

JACK

I know.

ANNA

NO, like, I will never hear him laugh again; I will never feel his hands or smell his breath; I will never make fun of the stupid voices he used to make or get pissed when he plays his music too loud. He's gone forever, and I'm here, barely alive.

JACK

(forceful)

You're living, in your own way.

ANNA

Sleeping and eating and working is not living.

JACK

You run.

ANNA

I do that so I won't get fat.

JACK

No you don't. I know you better than that.

(CONTINUED)

ANNA  
You don't know me.

JACK  
Anna, stop it.

ANNA  
You don't. You don't know the me  
from before that night, so you  
can't really know who I am now.

JACK  
I know that you're strong. That's  
something you've always been.  
~~Michael gave up. He gave you up.  
Right now, you're giving him power  
that he doesn't deserve.~~ ) cut

Anna stares ahead, eyes unfocused.

ANNA  
I still remember how he looked that  
night.

8B INT. ANNA'S APT- NIGHT 5

Anna walks through the front door. CU of her feet. The cat  
slinks around her legs. As she walks, a hand on the ground  
comes into the shot. It's Michael. She bends and breaks. She  
puts her face close to Michael's mouth, listening for  
breath.

ANNA-V.O  
~~I walked through the door, and I  
stepped on a pill. My stomach fell;  
I knew what happened. I saw his  
hand, and then top of his head  
motionless on the bathroom floor. I  
held my face too his mouth praying  
I would feel a breath or see his  
chest move even a little.~~ ) cut

8A INT. JACK'S APT- NIGHT

She continues to stare ahead.

ANNA  
~~His skin was so cold.~~ He must have  
been there for hours.

8B. INT. ANNA'S APT- NIGHT

Anna's holding Michael's head in her hands.

ANNA-~~GO~~

~~I couldn't move~~ His face didn't look angry or happy or sad. It was just relaxed. Like he had finally fallen asleep.

8A INT. JACK'S APT- NIGHT

Anna looks at Jack.

ANNA

I keep thinking I'm going to find a note or some tangible explanation somewhere, but there's nothing. Nothing. Not a note or a text message or a letter that he mailed so it would arrive postmortem. ~~I gave him years of my life, and he left me with nothing but his cold body on my bathroom floor. Why didn't he let me help him? I begged him to tell me what was wrong I offered to go to therapy with him. Hell, I even brought him surprises whenever I could: food he liked or movies he mentioned wanting to see. But it didn't work. Nothing worked.~~

Anna pauses. Jack sits in silence next to her. There's nothing for him to say.

ANNA (CONT.)

I'm glad you didn't live here then.

JACK

Why's that?

ANNA

Because you wouldn't have liked me; I was a fool.

JACK

No weren't; you just loved him.

ANNA

That wasn't love, it was desperation.

(CONTINUED)

JACK  
Sometimes they're the same thing.

ANNA  
But they shouldn't have to be.

JACK  
Yea, but I mean you shouldn't have to be sitting here on my dirty floor crying over your boyfriend's suicide. But you are. And it's okay. ~~You're going to be okay.~~

Anna stares ahead.

ANNA  
I want to write again.

JACK  
Then just write.

ANNA  
I can't. The part of me that loved and laughed and felt strongly about anything is numb, and I don't know what I have to do to feel again.

JACK  
I think you just need some time. You're on the right road, but you haven't arrived where you want to be yet.

Anna leans her head against his shoulder and wipes her nose.

ANNA  
I'm sorry for getting snot on your shirt.

JACK  
When?

ANNA  
Right now.

JACK  
That's okay. It's one of the ones I didn't fold.

ANNA  
Gross.

The camera pulls back from the two. Anna closes her eyes and falls asleep.



## 9. INT. JACK'S APT- NIGHT |

Jack stands, slowly lifting her into his arms.

## 9A INT. ANNA'S APT- NIGHT ✓

He walks into Anna's apartment and places her on her bed. He takes off her shoes and covers her with a blanket. He walks out the door, closing it silently behind him.

The movement of the door shutting causes a paper to fall on the floor. It's a to-do list with a drawing of a barren tree doodled on the bottom. CU of the paper.

ANIMATION: A bird flies to the tree. There is a tombstone under the branches. She perches on a branch, then flies off screen.

FADE TO BLACK

## 10. INT. ANNA'S APT- DAY S

A knock on the door echoes through the apartment. Anna wakes with a jolt. She looks around confused, first at yesterday's clothes still clinging to her body, then at the front door where the knocks are still ringing. She mumbles gibberish in sleepy murmurs, wraps herself in a blanket, and opens the front door. Jack is standing there, keys in hand.

JACK

Go get dressed.

Jack pushes through the doorway and into the living room. Anna stands back still waking up, confused.

ANNA

What? Where are we going?

JACK

Just go get ready. You'll see.

Anna walks to her room looking back at Jack skeptically. She shuts the door.

## 11. EXT. CEMETERY- DAY 6

Anna and Jack stand side by side over a grave. Jack is holding a notebook and a pen.

(CONTINUED)



ANNA

This is ridiculous. I don't want to be here.

JACK

Just...come on.

Anna sighs, plopping herself down on the grass, facing the tombstone. Jack hands her the notebook and pen.

JACK

Good. Now, write. Michael didn't leave you a note, but that doesn't mean you can't leave one for him.

ANNA

Fine.

Jack walks back to the car. Anna turns to look him.

ANNA

(shouting)

This is really dumb, you know that right?

JACK

Shut up!

Anna turns back to the gravestone. She opens the notebook and the photo she had been searching for/found the night before falls out. She picks it up and looks at it. She begins to write.

CU shots of Anna writing in the notebook. CU of the letter she's writing reveals that all the narration until now has been the contents of this letter.

ANNA-V.O

I'm sitting here now, writing this, ready to say goodbye.

BRIEF MONTAGE: MEMORIES OF ANNA AND MICHAEL

11A INT. ANNA'S APT- DAY

It's morning. They're talking while laying in bed. The sun peeks through the blinds and falls softly on their faces.

ANNA-V.O (CONT)

Not as a response, but as a release.

11B INT. ANNA'S APT- NIGHT 2

They're playing with Michael's cat.

ANNA-V.O (CONT.)

I'm writing because I want to sleep through the night without waking up, looking for you.

11C INT. ANNA'S APT- DAY 1

They're fighting.

ANNA-V.O (CONT.)

I want to laugh at things that aren't even funny, and smile just because I want to.

11D INT. ANNA'S APT- ~~DAY~~ NIGHT 3

It's a new day. Michael's playing music; they're laughing.

ANNA-V.O (CONT)

I don't want to feel guilty for being happy, even though I know you were in so much pain.

11E INT. ANNA'S APT- NIGHT

Quick shots from the scene where Anna finds Michael in the bathroom; everything moves in reverse.

ANNA-V.O (CONT.)

I'm writing this for you, so that someday I'll be able to write for me.

11. EXT. CEMETERY- DAY

Anna stands and folds the letter in half. She places it by the gravestone, under a bouquet of flowers that were already there.

ANNA-V.O (CONT.)

I'm writing for love, and I'm writing for peace, and I'm writing for hope that someday everything will okay.

(CONTINUED)

Wide shot of Anna in the distance, taking one last look at the grave. She turns and walks away-- small steps into the future.

FADE TO BLACK.

Mono ~~009~~

Production Schedule

Film: Between Beats  
 Day: 1 Date 2/25

✓ = Bad Audio    ✓ = Best Take

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Time	Shot	Set	D/N	Description	Pages	Talent	Props/FX
<del>4:00</del>	3A-1	Table-hazy	D	Takes:	5	3	Cigarette, ashtray
5:30							
<del>4:20</del>	3A-2 → 3A-3		D		5	3	Cigarette, ashtray
5:40							
<del>4:40</del>	3A-3 → 3A-2		D		5	3	Cigarette, ashtray
5:40							
<del>5:00</del>	3A-4		D		5	3	Cigarette, ashtray
5:20	11B-1		N		16	1 and 3	Cat
5:40	11B-2		N		16	1 and 3	Cat
6:00	11D-1		N			1 and 3	Guitar
6:20	11D-2		N			1 and 3	Guitar
6:40	11D-3		N			1 and 3	Guitar
8:00	3C-1		N	N		1 and 3	
8:20	3C-2		N	<del>    </del>		1 and 3	
8:40	3C-3		N			1 and 3	
9:00	3-1		N			1	Alarm
9:15	3-2		N			1	Alarm
9:30	3-3		N			1	Alarm
9:45	3-4		N			1	Alarm
10:00	1-1		N			1	Bedroom 1/laundry
10:15	1-2		N			1	Bedroom 1/laundry
10:30	1-3		N			1	Bedroom 1/laundry
10:45	1-4		N			1	Bedroom 1/laundry
11:00	8B-1 → 1-2		N			1 and 3	Death props
11:20	8B-2 → 1-3		N			1 and 3	Death props
11:40	8B-3		N			1 and 3	Death props
12:00	8B-4		N			1 and 3	Death props
12:20	8B-5		N			1 and 3	Death props

Dinner Break

6:02

Best Take

Take  
 8B |||||  
 8B ||  
 8B3-|||  
 8B2-||

Best Take  
 9  
 2  
 3  
 2

Take    Best Take  
 8B4-|||    3

Talent Legend:

- 1. Anna
- 2. Jack
- 3. Michael



# Production Schedule

Film: Between Beats  
 Day: 2A Date: 2/26/11

✓ = Bad Audio  
 ✓ = Best Take

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Takes      Best Take

3

Time	Shot	Set	D/N	Description	Pages	Talent	Props/FX
11:00	5-1	INT	D	Wide- dusting <i>washing window</i>	7	1	Cleaning
11:15	5-2	INT	D	CU- dusting <i>window</i>	7	1	Cleaning
11:30	<del>5-3</del>	INT	D	Wide- washing floor - 6	7	1	Cleaning
11:45	<del>5-4</del>	INT	D	Medium- floor. CU - 1	7	1	Cleaning
12:00	5-5	INT	D	CU- hand	7	1	Cleaning
12:15	5-6	INT	D	CU-face	7	1	Cleaning
12:30	<del>6-1</del>	INT	D	Wide groceries (4)	7	1	Groceries
12:45	<del>6-2</del>	INT	D	CU of groceries	7	1	Groceries
1:00	6A-1	INT	D	Wide	7	1	Living Room 1
1:15	6B-2	INT	D	CU	7	1	Living Room 1
1:30	6A-1	INT	D	Medium 1-kitchen 3	8-9	1 and 2	Cookies
	<del>6A-2</del>	INT	D	CU bowl	8-9	1 and 2	Cookies
	6A-3	INT	D	Dolly	8-9	1 and 2	Cookies
	6A-4	INT	D	Medium 2-foyer	8-9	1 and 2	Cookies
	6A-5	INT	D	Medium 1-foyer <i>Medium legs</i>	8-9	1 and 2	Cookies
	6A-6	INT	D	Medium pan- kitchen <i>CU doorway</i>	8-9	1 and 2	Cookies
3:00	<b>LUNCH</b>						
4:30	10-1	INT	D	Wide CU1	14	1 and 2	Bedroom 1
	10-2	INT	D	Medium CU2	14	1 and 2	Bedroom 1
	10-3	INT	D	Dolly wide	14	1 and 2	Bedroom 1
	10-4	INT	D	CU of 1 - Median	14	1 and 2	Bedroom 1
	10-5	INT	D	CU of 2	14	1 and 2	Bedroom 1
5:15	3B-1	INT	D	Wide	6	1 and 3	Bedroom 2
	3B-2	INT	D	CU of 1	6	1 and 3	Bedroom 2
	3B-3	INT	D	CU of 3	6	1 and 3	Bedroom 2

Talent Legend:  
 1. Anna  
 2. Jack  
 3. Michael

# Production Schedule

Film: Between Beats  
 Day: 2b Date: 2/26/11

A.D.: \_\_\_\_\_  
 UPM: \_\_\_\_\_

Numbered  
as g

Time	Shot	Set	D/N	Description	Pages	Talent	Props/FX
6:00	2-1	INT	N	Wide	2-5	1 and 2 <u>Takes Best</u>	Laundry Room
	2-2	INT	N	Medium of 1 <u>Wide 2</u>	2-5	1 and 2	Laundry Room
	2-3	INT	N	Medium of 2	2-5	1 and 2	Laundry Room
	2-4	INT	N	CU of 1	2-5	1 and 2	Laundry Room
	2-5	INT	N	CU of 2	2-5	1 and 2	Laundry Room
	2-6	INT	N	CU of laptop screen	2-5	1 and 2	Laundry Room
	2-7	INT	N	CU of WM	2-5	1 and 2	Laundry Room
	2-8	INT	N	Medium of 2 with WM	2-5	1 and 2	Laundry Room
7:15	<del>8-1</del>	INT	N	<del>Dolly of 1</del> <u>OV</u>	9-11	1 and 2 <u>    </u> <u>(4)</u>	Picture/keys
	<del>8-2</del>	INT	N	<del>Medium of 2</del> <u>Dolly</u>	9-11	1 and 2 <u>(5)</u>	Picture/keys
8:00	9A-1	INT	N	<del>Dolly Medium</del> <u>1 (2)</u>	14	1 and 2	Bedroom 1
	<del>9A-2</del>	INT	N	<del>Medium</del>	14	1 and 2	Bedroom 1
	<del>9A-3</del>	INT	N	<del>CU of paper</del>	14	1 and 2	Bedroom 1
8:45	<b>DINNER</b>						
10:00	7-1	INT	N	Medium	9	1	Bedroom 1
	7-2	INT	N	CU of phone	9	1	Bedroom 1
	7-3	INT	N	Dolly	9	1	Bedroom 1
	7-4	INT	N	Medium pan	9	1	Bedroom 1
	7-5	INT	N	CU	9	1	Bedroom 1
	7-6	INT	N	CU of hand	9	1	Bedroom 1
	7-7	INT	N	Dolly	9	1 <u>    </u> <u>(4)</u>	Bedroom 1
11:00	<del>9-1</del>	INT	N	Wide	14	1 and 2 <u>    </u> <u>(3)</u>	Living Room 3
11:30	8A-1	INT	N	Dolly forward	10-13	1 and 2	Living Room 3
	8A-2	INT	N	Wide pan	10-13	1 and 2	Living Room 3

Talent Legend:

1. Anna
2. Jack
3. Michael

9-2 Takes

Best Take





