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We're All Waiting for Something

Christina N. Bigler
Eastern Michigan University

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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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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
Problems Encountered

Overall Quality and Satisfaction with Available Resources

Final Thoughts

Appendix A

Appendix B

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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:

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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
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 graciously 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 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
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's 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 (Q.S.)
Alexis? Are you hungry? Ready for dinner?

ALEXIS HARRISON
(turning around in her chair)
No, mom! No right now! I have too much work to do! Nothing but homework for me tonight!

MRS. HARRISON (Q.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: 2.

ALEXIS HARRISON (CONT'D) (cont'd)
Nothing but... (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, RACHAEL 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?

RACHAEL ANDREWS
(sniffing)
Talk.

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

RACHAEL 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)

(continues)
CONTINUED:

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

ALEXIS HARRISON
You can't seriously believe that, can you?

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.

ALEXIS HARRISON
Rach... you're crazy... you're being ridiculous, actually... He was insanely crazy about you... He is still, I bet you. Trust me on that... 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.

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...

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

RACHEL ANDREWS
I am crazy.

(continued)
CONTINUED:

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...

RACHEL ANDREWS

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

ALEXIS HARRISON

(lifting her head)

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.

Alexis looks at Rachel with her mouth wide open.

ALEXIS HARRISON

(playfully questioning look)

Is that such a bad thing?

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:

ALEXIS HARRISON

(secretly)
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... oh... 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, I guess.

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,
sometimes... you can't see the stars
that often.

RACHEL ANDREWS

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

(CONTINUED)
CONTINUED:

ALEXIS HARRISON
Tell you what?
Rachel gives Alexis an "are-you-kidding-me-what?" kind of look.

ALEXIS HARRISON (CONT'D)
Ah...that...

RACHEL ANDREWS
Yes, that.

ALEXIS HARRISON
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 breath) ...is Michael.

RACHEL ANDREWS
(lying back down)
Ah...Michael... (busts, springs back up) Wait, Michael? As in Michael, Michael?

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

RACHEL ANDREWS
Oh my God, I can't believe it! You like Michael!
CONTINUED:  

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 him.

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. Muh. (smiles)
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 calling...
Let’s get Alexis and Michael from their ‘together’ scheme. Okay? It’s not going to work, just tell 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.
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.

ALEXIS HARRISON
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)
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. Alexis’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.

MICHAEL WILLIAMS
Yeah... sounds about right.

(Alexis laughs)

INT. ANDREWS’ HOUSE/FAMILY ROOM - LATER

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

Some people raise their hands.

(Continued)
Rachel gets into the fridge and pulls out the expected drinks as well as a cup from the pantry cupboard.

RACHEL ANDREWS	Sorry, what do you want?

PHIL HARRISON	Okay, Katie, what do you want?

RACHEL ANDREWS	Do you want anything to drink?

MICHAEL MILLETT	Um, well, I guess I could go for a milk, please.

RACHEL ANDREWS	Sure.

MICHAEL MILLETT	Okay, I'll get one.

RACHEL ANDREWS	Thanks.
CONTINUED:

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.

RACHEL ANDREWS
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!

RACHEL ANDREWS
(holding Alexis's drinks)
Sorry. I can't help it.

ALEXIS HARRISON
You've really got to try... I mean
it.

Rachel holds up the Boy Scouts symbol again.

ALEXIS HARRISON (CONT'D)
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 - gets out the
popcorn from the pantry and, while opening it, heads to the
microwave - opens it, and turns it on.
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
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
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 forget 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 door and Rachel follows her 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)
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 now? 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 in person, send him a message. Go online, send him an email; go on Facebook for all I care. Sure, you might think it’s none of your business what if it is? If any part of you thinks that he might like you, if he may, in fact, be waiting for you and if 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
(cries, sings)
What would I say?

Rachel stands there, smiling, bearing 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.

INT. ALEXIS HARRISON'S BEDROOM - LATER THAT NIGHT

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.

Alexis begins to type out her note and mumbles things under her breath 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)
I'll edit it tomorrow.

The clock dissolves into an hour earlier on the display, but it is the next evening - it now reads 10:10 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 on the phone. (beat) Mhmm... (beat) Okay, yeah... I'll tell you tomorrow.

(continued)
CONTINUED:

Alexis sits down in her desk chair and begins taking long, slow breaths.

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.

ALEXIS HARRISON (CONT'D)
Oh I'm gonna regret that in the morning...

INT. ALEXIS HARRISON’S BEDROOM - THE NEXT MORNING

Alexis sits at her computer and signs into Facebook.

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:

RACHEL ANDREWS (cont’d)
know? 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.

EXT. SIDEWALK - CONTINUOUS

Michael is walking down the sidewalk, hands casually in his
pockets. He looks around the neighborhood, smiles, and looks to 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.

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:

MICHAEL WILLIAMS
It took you long enough.
Alexis stands back up and Michael finishes walking down the driveway.

ALEXIS HARRISON
What?

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

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
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
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 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, Bobby.

(CONTINUED)
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 6 p.m. at 614-555-6607. We hope to hear back from you and congratulate! 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:

ROBERT MARSHALL
(walking closer)
Hey, Russ...you okay?

RUSSELL JACKSON
Yeah, yeah.

Russell continues to sit there, so Robert steps even closer and claps his hands together, causing Russell to jump and instantly look up at Robert.

ROBERT MARSHALL
Oh, hey, Robby...how's it going?

RUSSELL JACKSON
Great, man... What's going on?

ROBERT MARSHALL
What do you mean?

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

ROBERT MARSHALL
(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 in the 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:

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
close 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)

Wow, 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:

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. I 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/hop, 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.

ROBERT MARSHALL

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

(CONTINUED)
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, uh, we, uh, have to take 100 pictures. Well, we can probably take more than that, but we have to submit 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.

Russell stops walking to take a couple of pictures, Robert stops with him.

Robert Marshall
And you're using that camera?

Russell Jackson
(looking at his camera)
What do you mean?

Robert Marshall
Oh, 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 couple of more pictures and begins walking again.

(continued)
CONTINUED:

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.

RUSSELL JACKSON
You really think so?

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

Russell starts laughing, as does Robert, as they continue
walking.

ROBERT MARSHALL (CONT’D)
You don’t have to print the
pictures out, do you?

RUSSELL JACKSON
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.
The two guys stop walking again.

ROBERT MARSHALL
So, your category for this week is
nature?

RUSSELL JACKSON
Yeah, pretty much... I want to put
emphasis on natural motion,
because the first place I thought
of was here and thought of the
creek and moving water and all
that...

(Continued)
CONTINUED:

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, pretending that Russell is
talking to someone else.

ROBERT MARSHALL
(pointing to himself)
Uh huh... I don't think so. I don't
want you to take my picture, thank
you very much. (shat) 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:

RUSSELL JACKSON
Thanks, Robby...

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

Russell 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
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 sticks 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:SH)
What is it?

ROBERT MARSHALL
A note from your mom!

RUSSELL JACKSON
(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 freezer, because I had a feeling which turned out to be correct, by the way - that you didn't have...

(MORE)

(CONTINUED)
ROBERT MARSHALL (cont’d) 10.

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?

ROBERT MARSHALL
Maybe.
Russell laughs as he gets his second shoe off.

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

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.

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.

INT. RUSSELL JACKSON'S BEDROOM - CONTINUOUS

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
logs into his account and hooks up his camera to the
computer. When the camera is connected, he begins
transferring the files over to his hard drive.

(continued)
CONTINUED:

ROBERT MARSHALL (O.S.)

Yes!

Russell looks up towards the doorway into his bedroom. Suddenly, Robert appears.

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 s'mores.

Robert walks out of the frame and Russell quickly jumps up and steps into the doorway.

RUSSELL JACKSON

Make one for me!

ROBERT MARSHALL (O.S.)

Oh, we'll see!

Russell goes to sit back down at his desk.

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 you assume everyone else would think of... I just don't know what else is there.

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 staring 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?

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, 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)
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 he just took.

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

ROBERT MARSHALL
Awesome.

RUSSELL JACKSON
Let’s see... what else can I take pictures of?

ROBERT MARSHALL
(looking around, then suddenly loudly)
Prisbees! (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 Prisbees are good... (beat) It kind of goes along with nature and motion, too... though, man-made things in motion within the context of 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:

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
(leaving)
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

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...

RUSSELL JACKSON
If what?
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?

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.

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?

(Continued)
CONTINUED:

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 its 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.
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—fina...deal continues 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 614-555-3951 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 shoulders. 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:

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 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 sees the crumpled piece of paper he threw behind him laying on the floor.
CONTINUED:

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.

RUSSELL JACKSON
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

Russell and Robert are walking 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:

ROBERT MARSHALL
Right-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
Oh, 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.
INT. RUSSEL 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.

(continued)
Russell stands up and heads over to and out the door while Robert sits on the couch and waits for him to return. Robert just sits there, anxiously tapping his fingers and bobbing his head. Finally, Russell walks back in, and Robert perks up, excited. Russell starts laughing.

ROBERT MARSHALL
What? Why are you laughing?

RUSSELL JACKSON
You're like a dog that's excited to see its owner return home after a few hours.

ROBERT MARSHALL
Hey me, this is no time for insults... I'm just trying to be supportive, don't forget.

RUSSELL JACKSON
Yeah, I know...sorry.

ROBERT MARSHALL
That's okay. You can pay me back when you become the most noted photographer in the world.

RUSSELL JACKSON
Oh, yeah - I'll get right on that.

Russell sits down on the couch and sorts through the mail, every no often saying, "no."

ROBERT MARSHALL
Geez there's a lot of mail today.

RUSSELL JACKSON
Yeah, no kidding......-hast! Seems to be mostly credit card applications, though---all junk stuff.

ROBERT MARSHALL
(anticipatingly)
...except for...

RUSSELL JACKSON
Oh, here-

ROBERT MARSHALL
Huh?!

(continued)
CONTINUED:  

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

RUSSELL hands Robert the envelope.

ROBERT MARSHALL  
Thanks.

RUSSELL flips through a couple more envelopes.

RUSSELL JACKSON  
Watch, it's the very last one.

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, tears it open. He slowly pulls out the envelope and slowly unfolds it.

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-

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)
RUSSSELL JACKSON (CUNIT'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 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:

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
regret-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.

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.

INT. RUSSELL JACKSON'S BEDROOM — CONTINUOUS

Russell sits down at his desk, 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 bedside table that he had
kicked under there two weeks beforehand. He un-crumpled the
paper and sets it down on the table. He looks for and finds
a pencil and begins writing.

FADE OUT
INT. MAUDLIN PUBLIC PARK - AFTERNOON

COURTNEY AMBER, 26s, 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."

GUY (O.S.)
Heads up!

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.

GUY (CONT’D)
(walking by)
Sorry about that... You okay?

(continued)
CONTINUED:

COURTNEY AMBER
(laughing)
Yeah, thanks - I'm okay. No worries.

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. (dead, confident) Wait. (nods head) Yeah.

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:

COURTNEY AMBER (cont’d)
(beat) Really? (beat)
That’s...extremely convenient.
(Taughter) 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 7? (beat) Okay, I’ll 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:

TRAINER (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?

CASBY
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.

There is a general consensus within the group to the idea
with head nods and soft “mhm...” sound.

MARCUS
That’s not a bad idea, Cas... 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 pick-up-and go
and think of some ideas for the
next time we meet. (best) Break!

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

(continued)
CONTINUED:

Courtney is off picking 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: 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 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.
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 Prisbee 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?

(continues)
CONTINUED:

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:

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:

DAVID
Right on.

COURTNEY AMBER
(laughing)
Did you just say ‘right on’?

DAVID
(sheepishly)
Uh...yes...I might have.

COURTNEY AMBER

Wow.

DAVID

What?

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

She begins to laugh at him.

DAVID
Hey, don’t laugh at me!

David elbows/mudges 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, uhmm...

They both continue walking.

DAVID
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.

(continued)
CONTINUED.

DAVID
I see you.

COURTNEY AMBER
Well, with that little speech you just gave...it’s like you see 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 nudge him a bit and they both look at each other as they continue walking down the path.

EXT. CREEK SIDE - 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)
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)
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CONTINUED.

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.

EXIT. 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:

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?

COURTNEY AMBER
(laughs, playfully)
Maybe. Maybe not. (smiles, best)
So, this open casting call. What do you have to do?

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.

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:

COURTNEY AMBER (cont’d)
cliche intered—and now it’s all
I can think about.

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

Yeah?

COURTNEY AMBER

Yeah.

David just stares, looking 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.
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.

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 Mauldin 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.
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 down 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)
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
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
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
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:

DAVID
(taking her hands)
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
Thank you.

DAVID
You’re welcome.

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
## Appendix B.1

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

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

| X VI / V | 05.1.2 – CA’s Shaken
| 5 – INT. CA’S HOUSE/FR – LATER THAT AFTERNOON
| Take 2 |
| X VII / VI | 06.1.1 – CA Leaves
| 6 – EXT. CA’S NEIGHBORHOOD – CONTINUOUS
| Take 1 |
| X VIII / VI | 06.1.2 – CA Leaves
| 6 – EXT. CA’S NEIGHBORHOOD – CONTINUOUS
| Take 2 |
| X IX / XII | 12.1.1 – CA Wakes Up/Stairs and Preparation
| 12 – INT. CA’S HOUSE/KIT – CONTINUOUS
| Take 1 |
| X X / XII | 12.2.1 – CA Wakes Up/Food and Phone
| 12 – INT. CA’S HOUSE/KIT – CONTINUOUS
| Take 1
| Angle: CA’s Right |
| X XI / XII | Blooper 5
| 12 |
| X XII / XII | Blooper 6
| 12 |
| X X III / XII | 12.2.2 – CA Wakes Up/Food and Phone
| 12 – INT. CA’S HOUSE/KIT – CONTINUOUS
| Take 2
| Angle: CA’s Right |
| X X IV / 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

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<th>Clip/Scene</th>
<th>Shots</th>
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| 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
<p>| Angle: From Window |</p>
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### Reel 3 --- WAWFS – Inspiration III – Acting Group

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

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

<table>
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<tr>
<th>Clip/Scene</th>
<th>Shots</th>
</tr>
</thead>
</table>
| I/VIII | 08.1.1 – Group Ends/Make Amends  
Take 1  
Angle: Front  
8 – EXT. CREEKSID – THE NEXT WEEK |
| II/VIII | 08.1.2 – Group Ends/Make Amends  
Take 2  
Angle: Right  
8 – EXT. CREEKSID – THE NEXT WEEK |
| III/VIII | 08.1.3 – Group Ends/Make Amends  
Take 3  
Angle: Left  
8 – EXT. CREEKSID – THE NEXT WEEK |
| IV/VIII | 08.2.1 – Make Amends  
Take 1  
Angle: Front  
8 – EXT. CREEKSID – THE NEXT WEEK |
| V/VIII | 08.2.2 – Make Amends  
Take 2  
Angle: Left  
8 – EXT. CREEKSID – THE NEXT WEEK |
<table>
<thead>
<tr>
<th>VI/VIII</th>
<th>Blooper 12</th>
</tr>
</thead>
</table>
| 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

<table>
<thead>
<tr>
<th>Clip/Scene</th>
<th>Shots</th>
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</thead>
</table>
| 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 |
### Appendix B.6

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<th>IX/I</th>
<th>01.2 - Practicing</th>
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<tr>
<td></td>
<td>1 – EXT. MAUDLIN PUBLIC PARK – AFTERNOON</td>
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<tr>
<td>X/VII</td>
<td>07.1.1 – CA Is Here</td>
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<td>7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER</td>
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<tr>
<td>XI/VII</td>
<td>07.1.2 – CA Is Here</td>
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<td>7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER</td>
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<td>XII/VII</td>
<td>07.2.1 – CA’s Passion w/ Blooper 15</td>
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<td>XIII/VII</td>
<td>07.2.2 – CA’s Passion w/ Blooper 16</td>
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<td>07.2.3 – CA’s Passion</td>
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<td>07.2.4 – CA’s Passion</td>
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<td>7 – EXT. MAUDLIN PUBLIC PARK – MOMENTS LATER</td>
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| Reel 6 --- WAWFS – Inspiration VI – CA and D in the Park |

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<th>Clip/Scene</th>
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<td>I/VII</td>
<td>07.3.1 – Let’s Do It w/ Blooper 17</td>
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<td>Take 1</td>
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<td>Angle: Outside Arc</td>
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<td>II/VII</td>
<td>07.3.2 – Let’s Do It w/ Blooper 18</td>
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<td>7 – MAUDLIN PUBLIC PARK – MOMENTS LATER</td>
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<td>Blooper 19</td>
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<td>IV/VII</td>
<td>07.1.1 – CA Is Here (Day 2)</td>
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### Appendix B.7

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

<table>
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<tr>
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<tr>
<td>I/IV</td>
<td>Blooper 20 4</td>
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<tr>
<td>II/IV</td>
<td>Blooper 21 4</td>
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<tr>
<td>III/IV</td>
<td>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</td>
</tr>
<tr>
<td>IV/IV</td>
<td>04.2.2 – CA and M Fight (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 2 Angle: Two Shot</td>
</tr>
<tr>
<td>V/IV</td>
<td>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</td>
</tr>
<tr>
<td>VI/IV</td>
<td>04.2.4 – CA and M Fight (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 4 Angle: OTS of CA</td>
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<td>VII/IV</td>
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<td>VIII/IV</td>
<td>04.2.5 – CA and M Fight (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 5 Angle: OTS of M</td>
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<td>IX/IV</td>
<td>Blooper 24 4</td>
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Appendix B.8

<table>
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<tr>
<td>X/IV</td>
<td>04.2.6 – CA and M Argue (Day 2) 4 – EXT. MAUDLIN PUBLIC PARK – DAY/THE NEXT WEEK Take 6 Angle: OTS of M</td>
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Reel 8 --- WAWFS – Success I – RJ Gets A Letter

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<tbody>
<tr>
<td>I/III</td>
<td>Blooper 26 3</td>
</tr>
<tr>
<td>II/III</td>
<td>03.1.1 – RJ Picks Up The Letter 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 1</td>
</tr>
<tr>
<td>III/III</td>
<td>03.2.1 – RJ Reads The Letter 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 1</td>
</tr>
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<td>IV/III</td>
<td>Blooper 27 3</td>
</tr>
<tr>
<td>V/III</td>
<td>Blooper 28 3</td>
</tr>
<tr>
<td>VI/III</td>
<td>Blooper 29 3</td>
</tr>
<tr>
<td>VII/III</td>
<td>03.3.1 – Congratulations w/ Blooper 30 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 1 Angle: From Kitchen</td>
</tr>
<tr>
<td>VIII/III</td>
<td>Blooper 31 3</td>
</tr>
<tr>
<td>IX/III</td>
<td>N/A 3</td>
</tr>
<tr>
<td>X/III</td>
<td>03.3.2 – Congratulations w/ Blooper 32 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 2 Angle: From Kitchen</td>
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<tr>
<td>XI/III</td>
<td>Blooper 33 3</td>
</tr>
<tr>
<td>XII/III</td>
<td>Blooper 34 3</td>
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<tr>
<td>XIII/III</td>
<td>03.3.3 – Congratulations 3 – INT. RJ AND RM’S HOUSE – THAT EVENING Take 3 Angle: From Kitchen</td>
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<td>XIV/III</td>
<td>03.3.4 – Congratulations</td>
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### Reel 9 --- *Happiness I – RA Learns of AH's Crush*

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<th>Clip/Scene</th>
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</table>
| 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 |
| Reel 10 --- WAWFS – Happiness II – RA Learns of AH's Crush and Michael Stops By |
|-------------------------------|-----------------|
| **Clip/Scene** | **Shots** |
| 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 |
### Appendix B.11

#### 21 – EXT. SIDEWALK – CONTINUOUS
- Take 1

<table>
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<tr>
<th>XI/XXI</th>
<th>21.1.2 – Michael Turns Down The Alley</th>
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<td>XI/XXI</td>
<td>21 – EXT. SIDEWALK – CONTINUOUS</td>
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<td>Take 2</td>
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<th>XIII/XXI</th>
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<td>XIII/XXI</td>
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#### XIV/XX and XXII
- 20/22.1.1 – Alexis Is Walking
- 20/22 – EXT. SIDEWALK – CONTINUOUS
- Take 1

<table>
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<tr>
<th>XV/XXII</th>
<th>Blooper 42</th>
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<tr>
<td>XV/XXII</td>
<td>22</td>
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### Reel 11 --- WAWFS – Success II – RJ Gets Bad News

#### Clip/Scene | Shots
--- | ---
| I/XII | 12.1.1 – RM Hears The Mail Truck |
| I/XII | 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER |
| I/XII | Take 1 |
| I/XII | Angle: From Front |

| II/XII | 12.1.2 – RM Hears The Mail Truck |
| II/XII | 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER |
| II/XII | Take 2 |
| II/XII | Angle: From Front |

| III/XII | Blooper 43 |
| III/XII | 12 |

| IV/XII | 12.1.3 – RM Hears The Mail Truck |
| IV/XII | 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER |
| IV/XII | Take 3 |
| IV/XII | Angle: From Left |

| V/XII | 12.1.4 – RM Hears The Mail Truck |
| V/XII | 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER |
| V/XII | Take 4 |
| V/XII | Angle: From Left |

| VI/XII | Blooper 44 |
| VI/XII | 12 |

| VII/XII | 12.1.5 – RJ Hears The Mail Truck |
| VII/XII | 12 – INT. RJ’S/RM’S HOUSE – TWO WEEKS LATER |
| VII/XII | Take 5 |
| VII/XII | Angle: From Right |

| VIII/XII | Blooper 46 |
| VIII/XII | 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

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<th>Clip/Scene</th>
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<tr>
<td>I/VII</td>
<td>07.1.1 – RA Arrives 7 – INT. AH’S LIVING ROOM – FRIDAY NIGHT Take 1</td>
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<tr>
<td>II/VIII</td>
<td>08.1.1 – Group Plays Guitar Hero 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 1 Angle: From Cove</td>
</tr>
<tr>
<td>III/VIII</td>
<td>08.1.2 – Group Plays Guitar Hero 8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT Take 2 Angle: From Behind Couch</td>
</tr>
<tr>
<td>IV/VIII</td>
<td>08.2.1 – Michael Arrives</td>
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<td>Scene</td>
<td>Description</td>
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<tr>
<td>8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT</td>
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<td><strong>V/VIII</strong></td>
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<td>Take 1</td>
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<td>08.2.2 – Michael Arrives</td>
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<td>8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT</td>
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<td>Take 2</td>
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<td><strong>VI/VIII</strong></td>
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<td>08.2.3 – Michael Arrives</td>
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<td>8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT</td>
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<td>Take 3</td>
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<td>08.2.4 – Michael Arrives</td>
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<td>Take 4</td>
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<td><strong>VIII/VIII</strong></td>
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<td><strong>X/VIII</strong></td>
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<td>Blooper 52</td>
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<td><strong>XI/VIII</strong></td>
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<tr>
<td>08.3.1 – Greeting Michael</td>
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<td>8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT</td>
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<tr>
<td>Take 1</td>
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<td>Angle: Across The Room</td>
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<td><strong>XII/VIII</strong></td>
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<td>8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT</td>
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<tr>
<td>Angle: At The Couch</td>
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<tr>
<td><strong>XIV/VIII</strong></td>
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<td>08.3.4 – Greeting Michael</td>
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<td>8 – INT. AH’S LIVING ROOM – LATER THAT NIGHT</td>
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<td><strong>XV/IX</strong></td>
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<td>09.1.1 – Offering A Drink</td>
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<td>9 – INT. AH’S LIVING ROOM – LATER</td>
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<td>Angle: From Behind Couch</td>
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<tr>
<td><strong>XVI/IX</strong></td>
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<td>09.1.2 – Offering A Drink</td>
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<td><strong>XVII/X</strong></td>
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<td>10.1.1 – Getting The Drink w/ Blooper 53</td>
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<td>10 – INT. AH’S KITCHEN – CONTINUOUS</td>
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<td>10.1.2 – Getting The Drink w/ Blooper 54</td>
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<td>12.1.4</td>
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**Appendix B.14**
### Reel 13 --- WAWFS – Happiness IV – All the Rest of the Scenes

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<td>I/IV</td>
<td>Blooper 57 4</td>
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<tr>
<td>II/IV</td>
<td>04.1.1 – AH Wakes Up To A Voicemail 4 – INT. AH’S LIVING ROOM – THE NEXT MORNING Take 1</td>
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<tr>
<td>III/V</td>
<td>05.1.1 – AH Looks For Food 5 – INT. H’S KITCHEN – CONTINUOUS Take 1</td>
</tr>
<tr>
<td>IV/V</td>
<td>05.1.2 – AH Looks For Food 5 – INT. H’S KITCHEN – CONTINUOUS Take 2</td>
</tr>
<tr>
<td>V/VI</td>
<td>Blooper 58 6</td>
</tr>
<tr>
<td>VI/VI</td>
<td>Blooper 59 6</td>
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<td>VII/VI</td>
<td>06.1.1 – AH Okays The Movie Night 6 – INT. AH’S DINING ROOM – AFTERNOON Take 1</td>
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<td>14.1.1 – AH Sends The Note 14 – INT. AH’S LIVING ROOM – THE NEXT MORNING Take 1 Angle: Across The Room</td>
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<td>IX/XIV</td>
<td>Blooper 60 14</td>
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<td>X/XIV</td>
<td>Blooper 61 14</td>
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<td>Blooper 64 14</td>
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<td>13.1.1 – AH Tries To Send The Note</td>
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<td>XVI/I/II</td>
<td>01/02.1.1 – RA Interrupts AH’s Studying</td>
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<tr>
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<td>1/2 – INT. AH’S LIVING ROOM/KITCHEN – NIGHT/CONTINUOUS</td>
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<td>XVIII/XV</td>
<td>Blooper 65</td>
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<td>XIX/XV</td>
<td>Blooper 66</td>
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<tr>
<td>XX/XV</td>
<td>15.1.1 – AH Hasn’t Heard Back From Michael</td>
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<td>15 – INT. AH’S KITCHEN/LIVING ROOM – LATER THAT DAY</td>
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<td>Blooper 67</td>
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<td>15.1.2 – AH Hasn’t Heard Back From Michael</td>
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<td>15.1.3 – AH Hasn’t Heard Back From Michael</td>
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<td>15 – INT. AH’S KITCHEN/LIVING ROOM – LATER THAT DAY</td>
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<td></td>
<td>Take 3</td>
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<tr>
<td>XXIV/XVI</td>
<td>Blooper 68</td>
</tr>
<tr>
<td></td>
<td>16</td>
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<tr>
<td>XXV/XVI</td>
<td>16.1.1 – Time For A Walk</td>
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<tr>
<td></td>
<td>16 – INT. H’S KITCHEN – CONTINUOUS</td>
</tr>
<tr>
<td></td>
<td>Take 1</td>
</tr>
<tr>
<td>XXVI/XVI</td>
<td>16.1.2 – Time For A Walk</td>
</tr>
<tr>
<td></td>
<td>16 – INT. H’S KITCHEN – CONTINUOUS</td>
</tr>
<tr>
<td></td>
<td>Take 2</td>
</tr>
<tr>
<td>XXVII/XXVIII</td>
<td>18.1.1 – RA Talks To Michael About AH</td>
</tr>
<tr>
<td></td>
<td>18 – EXT. ANDREWS’ HOUSE/BACKYARD – CONTINUOUS</td>
</tr>
<tr>
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<td>Take 1</td>
</tr>
<tr>
<td>XXVIII/XXIV</td>
<td>Blooper 69</td>
</tr>
<tr>
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<tr>
<td>XXIX/XXIV</td>
<td>24.1.1 – Lex Has Done Well</td>
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<td></td>
<td>24 – EXT. ANDREWS’ BACKYARD – CONTINUOUS</td>
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<td>Take 1</td>
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</table>
### Reel 14 --- WAWFS – Success III – Rest of the Interior Scenes

<table>
<thead>
<tr>
<th>Clip/Scene</th>
<th>Shots</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/V 05.1.1 – At Home After Creekside Pictures</td>
<td>5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 1</td>
</tr>
<tr>
<td>II/V 05.1.2 – At Home After Creekside Pictures</td>
<td>5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 2</td>
</tr>
<tr>
<td>III/V Blooper 70</td>
<td>5</td>
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<tr>
<td>IV/V 05.1.3 – At Home After Creekside Pictures</td>
<td>5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 3</td>
</tr>
<tr>
<td>V/V 05.2.1 – Transferring Creekside Pictures</td>
<td>5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 1</td>
</tr>
<tr>
<td>VI/V 05.2.2 – Transferring Creekside Pictures</td>
<td>5 – INT. RJ/RM’S HOUSE – THAT EVENING Take 2</td>
</tr>
<tr>
<td>VII/VI Blooper 71</td>
<td>6</td>
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<tr>
<td>VIII/VI 06.1.1 – Time To Take Man-Made Pictures</td>
<td>6 – EXT. RJ/RM’S HOUSE – THE FOLLOWING WEEK Take 1</td>
</tr>
<tr>
<td>IX/VI 06.1.2 – Time To Take Man-Made Pictures</td>
<td>6 – EXT. RJ/RM’S HOUSE – THE FOLLOWING WEEK Take 2</td>
</tr>
<tr>
<td>X/IX 09.1.1 – Transferring Park Pictures</td>
<td>9 – INT. RJ/RM’S HOUSE – CONTINUOUS Take 1</td>
</tr>
<tr>
<td>XI/IX 09.2.1 – Writing The Ad</td>
<td>9 – INT. RJ/RM’S HOUSE – CONTINUOUS Take 1</td>
</tr>
<tr>
<td>XII/IX 09.2.2 – Writing The Ad</td>
<td>9 – INT. RJ/RM’S HOUSE – CONTINUOUS Take 2</td>
</tr>
<tr>
<td>XIII/XI 10/11.1.1 – Time For A Break</td>
<td>10/11 – INT. RJ/RM’S HOUSE – LATER THAT NIGHT Take 1 Angle: From Bathroom</td>
</tr>
<tr>
<td>Clip/Scene</td>
<td>Shots</td>
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<tr>
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</tbody>
</table>
| 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. CREEKSID – ONE WEEK LATER/DAY  
Take 1 |
| X/IV       | 04.1.2 – Creekside Pictures w/ Blooper 75  
4 – EXT. CREEKSID – ONE WEEK LATER/DAY  
Take 2 |
| XI/IV      | 04.1.3 – Creekside Pictures  
4 – EXT. CREEKSID – 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. CREEKSID – ONE WEEK LATER/DAY  
Take 4 |
## Reel 16 --- WAWFS – Inspiration VII – Audition Day

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

[Signature]
Ashley Brooke Toussant

[Signature]
Christina Nichole Bigler

Date
11/6/09

Date
4/6/09
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