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Figured Out

Josh Burk

Ouachita Baptist University

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SENIOR THESIS APPROVAL

This Honors thesis entitled

“Figured Out”

by

Josh Burk

and submitted in partial fulfillment of the
requirements for completion of the
Carl Goodson Honors Program
meets the criteria for acceptance
and has been approved by the undersigned readers.

(Name) thesis director

(Name) second reader

(Name) third reader

honors program director

May 3, 2007

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B559F

Carl Goodson Honors Program
Senior Thesis

"Figured Out"

by
Josh Burk

May 4, 2007

THESIS STATEMENT

Figured Out

"Figured Out" was my first student film, and it also served as my Senior Thesis for the Carl Goodson Honors Program at Ouachita Baptist University. I had always had the desire to work in the film industry, and I believed this project would give me some valuable experience.

Angela Marie Harger and I began conceptualizing the story in late 2005. We had a rough script by the spring of 2006, and then began the casting process. During that summer Angela finalized the screenplay, while I worked on developing the production schedules and project timelines. Shooting began in September of 2006 and lasted until December. I did most of the post-production work during Christmas Break, and completed the project in March.

We worked in cooperation with the Motion Picture Production Class and the Ouachita Mass Communications Department, and the entire production team received school credit for the project. Every Thursday we would hold two meetings. First, I would rehearse with the actors. We would run lines and discuss blocking. Then I would have a technical meeting with the crew. I would bring story boards and discuss my vision for the upcoming scenes. As a team, we worked to develop these ideas, and then determined all the preparations that needed to get done before filming.

On Mondays and Wednesdays (usually) we would shoot our movie at various times and locations. On an average day, we would complete three scenes in three hours. On many occasions, shoots would take much longer than anticipated, yet the entire production team was dedicated to working until we got it right.

The most straining thing about this project was working within the school schedule. We had to juggle two difficult roles, being full-time cast and crew as well as full-time students. There were inevitable scheduling conflicts with many other school related activities and events, and working around these constraints made producing this project all the more difficult. However, credit can only be given to the perseverance and sacrifice of everyone on the production team.

Through the creation of "Figured Out," I have learned so much about life and about myself. The production of this movie can be called nothing less than blessed. God's hand was very apparent in many aspects of making this movie. I truly believe that this work is inspired and has the potential to do great things.

I hope this project broadens the appeal of independent study at Ouachita, and hopefully more students will choose to do film projects in the future. The citizens of Arkadelphia and the students of Ouachita played a major role in helping make "Figured Out" a reality. However, if I were to do this project again, I would find someone to serve as a casting director. On many occasions we lacked people to play extras or bit roles which were needed in practically every scene. A casting director would have made the filmmaking process much easier.

Included in this document are the screenplay, some press kit information, the scene list, the shooting schedule, and a few supplementary materials. It is important to note, that most of these materials were produced before production actually started. Many filming dates were changed during the shooting process.

PRODUCTION NOTES

Figured Out

"The Fountain Scene"

In the initial production schedule, the filming of the fountain scene was placed in late November. This scene called for one of the lead actresses to completely submerge herself in water, and would be impossible to shoot in the middle of the winter. Fortunately, we realized this error in September while the forecast still predicted one last warm weekend. We made an emergency scheduling change, and began shooting late one Saturday night.

Due to our weather constraints, this scene had several one-take shots. Once our actress got wet, we could not dry her off again. We made sure that we were absolutely ready before we let her get wet, and fortunately for us, these shots turned out ok.

Even though it was still warm outside, the water was cold. It didn't take long for Angela, the actress, to start shivering, which is visible in the final product. In between takes, Angela drank steaming hot chocolate that our production designer, Judah, had graciously made.

Usually, our production team requested permission to use every location in our film, even the places on our campus. Because of our haste to get this scene completed, we forgot to ask the Dean of Students permission to use the school fountain. During our shoot (fortunately at the end), a University security officer approached us. We were kindly asked to leave the site. We had already gotten the footage we needed, so the shoot worked out.

"The Crying Scene"

Even though "Figured Out" is a really fun movie, it deals with a lot of serious issues. As first time filmmakers, shooting emotionally intense scenes was a brand new experience. Probably the three most straining scenes are the ones in which Kara (played by Mandi Moore) cuts herself. Because they were set in the same location, we planned to film these three all in one day. For these scenes we had a "closed set" where only a skeleton crew was allowed to be there. There was no need to ask Mandi to do these tough scenes except around the most essential people.

As a neophyte director, I had had very little experience getting actors to evoke emotion, much less get them to the point where they feel like cutting themselves. In the first scene we filmed, our actress was required to cry. Crying on command is not an easy task, so I did everything I could in order to help Mandi find that emotional state. Before each take, I would discuss with Mandi the emotions her character was feeling. I tried to explain the immense loss and helplessness her character felt, and I even tried to help elucidate memories and past experiences that could better help her embody Kara. Tremendous credit goes to Mandi for being able to find the spirit of Kara, and for the way she made herself vulnerable for this role. I am really satisfied with the way these scenes turned out.

CREW LIST
Figured Out

| | |
|-------------------------|---------------------|
| EXECUTIVE PRODUCER | Josh Burk |
| EXECUTIVE PRODUCER | Angela Marie Harger |
| DIRECTOR | Josh Burk |
| 1 st A.D. | Matt "Tiny" Joplin |
| 2 nd A.D. | Danny Brown |
| SCREENPLAY | Angela Marie Harger |
| DIRECTOR OF PHOTOGRAPHY | Danny Brown |
| LIGHTING DIRECTOR | Stephen Carter |
| BOOM OPERATOR | Jacob Bain |
| SOUND MIXER | Aaron Harp |
| PRODUCTION DESIGNER | Judah Burk |
| COSTUME & MAKEUP | Rachel Hinckley |
| ORIGINAL MUSIC COMPOSER | Clark Johnson |

CAST LIST
Figured Out

| | |
|---------------|---------------------|
| JEREMY | Michael Dyar |
| KARA | Mandi Moore |
| MATT | Lucas Hawthorne |
| DELIA | Angela Marie Harger |
| THOMAS | Jon Neal |
| HICK #1 | Mike Wainscott |
| HICK #2 | Tyler Sanford |
| DRUNK GUY | Greg Schwartz |
| DRUG GUY | Sam Coston |
| JAMIE | Jess White |
| P.O. GIRL | Kori Kidder |
| WAITRESS | Judah Burk |
| BOYFRIEND | Joseph Green |
| BLAKE | Kyle A. Thomas |
| DEALER | Jay Newman |
| PARTY GUY | Jonathan McCrary |
| PARTY GIRL | Lauren Heasley |
| PIERCING LADY | Christy Richardson |

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 1: Wednesday September 6, 2006

Scene 11 **EXT. LAWN IN BETWEEN DORMS. DAY.** 2-6/8 pgs
Scene 11 series. 2:45

| | | |
|------------------------------------|--|--|
| Cast 2. KARA 4. DELIA | Wardrobe Swimsuits for the girls | Props/Set Dressing Slip in Slide 2 beach towels fashion magazine |
|------------------------------------|--|--|

End of Day 1: - Total Pages 2-6/8 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 2: Monday September 11, 2006

Scene 21 **INT. THE LIBRARY. DAY.** 2 pg
Scene 21 series. 2:00

Cast

- 1. JEREMY
- 4. DELIA
- 5. THOMAS
- 20. JAMIE

Props/Set Dressing

School supplies, like backpacks and notebooks
Pencils

Scene 22 **INT. LIBRARY STUDY ROOM. DAY.** 2-7/8 pgs
Scene 21 series. 2:52

Cast

- 1. JEREMY
- 20. JAMIE

Props/Set Dressing

School supplies, like backpacks and notebooks

End of Day 2: - Total Pages 4-7/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 3: Wednesday September 13, 2006

Scene 2 **INT. JAMIE'S BEDROOM. MORNING.** 2/8 pg
 Scene 2 series. :15

| | | |
|-------------|---------------------------------------|---------------------------|
| Cast | Wardrobe | Props/Set Dressing |
| 20. JAMIE | Jamie needs clothes that she slept in | Alarm Clock |
| 28. BLAKE | | |

Hair/Make-Up
 Jamie needs to have day old make-up, as if she wit

Scene 3 **INT. JAMIE'S BATHROOM. MORNING.** 1/8 pg
 Scene 2 series. :08

Cast
 20. JAMIE

End of Day 3: - Total Pages 3/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 4: Monday September 18, 2006

Scene 10 **INT. CLASS ROOM. DAY.** 3/8 pg
Scene 8 series. :22

Cast

1. JEREMY
 16. DR. SIMMONS
 20. JAMIE

Extras

Several average looking people to fill the scene

Scene 13 **INT. CLASSROOM. DAY.** 1-7/8 pgs
Scene 13 series. 1:52

Cast

1. JEREMY
 3. MATT
 16. DR. SIMMONS
 19. STUDENT
 20. JAMIE

Extras

Several average looking people to fill the scene

Props/Set Dressing

Black sheets
 School supplies, like backpacks and notebooks

End of Day 4: - Total Pages 2-2/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 5: Wednesday September 20, 2006

Scene 6 **INT. WEIGHT ROOM. MORNING.** 1/8 pg
Scene 6 series. :08

| | | |
|-------------|--|--|
| Cast | Extras | Wardrobe |
| 3. MATT | 5 guys or more, all of whom are pretty big | Everyone should wear athletic clothes that give an |

End of Day 5: - Total Pages 1/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 6: Monday September 25, 2006

Scene 12

INT. OMEGA HOUSE. NIGHT.

1-4/8 pgs

Scene 12 series.

1:30

Cast

1. JEREMY
 4. DELIA
 5. THOMAS
 17. DRUNK GUY
 18. DRUG GUY
 28. BLAKE

Extras

Lots and Lots of party people

Wardrobe

Everyone in this scene needs to be dressed for a p

Props/Set Dressing

Beer
 A money box
 Dominoes box full of weed
 plastic cups of alcohol or beer

End of Day 6: - Total Pages 1-4/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 7: Wednesday September 27, 2006

Scene 44 **INT. KARA AND DELIA'S DORM ROOM. DAY.** 7/8 pg
Scene 44 series. :52

Cast
 2. KARA
 4. DELIA

Scene 4 **INT. DELIA AND KARA'S DORM ROOM. MORNING.** 4/8 pg
Scene 4 series. :30

Cast **Wardrobe**
 2. KARA Jogging Clothes for Kara
 4. DELIA

Scene 5 **EXT. STREET MORNING. MORNING.** 1/8 pg
Scene 4 series. :08

Cast **Wardrobe**
 2. KARA Jogging Clothes for Kara

End of Day 7: - Total Pages 1-4/8 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 8: Monday October 2, 2006

Scene 8 INT. CAFETERIA. MORNING. 1/8 pg
Scene 8 series. :08

Cast

1. JEREMY

Extras

Several average looking people to fill the scene
Jeremy needs a watch
Breakfast setting, glass of water

Props/Set Dressing

Scene 23 INT. CAFETERIA. EVENING. 4 pg
Scene 23 series. 4:00

Cast

2. KARA
3. MATT
4. DELIA

Bits/Doubles

Gaming Nerds

Wardrobe

Outfits for gamers that look extremely nerdy

Props/Set Dressing

A nerdy card game or something
Cafeteria trays and food

End of Day 8: - Total Pages 4-1/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 9: Wednesday October 4, 2006

Scene 7 **INT. MATT AND THOMAS' APARTMENT. MORNING.** 3/8 pg
 Scene 6 series. :22

Cast

3. MATT
 5. THOMAS

Wardrobe

Matt wearing the clothes from scene 6

Scene 19 **INT. THOMAS' AND MATT'S APARTMENT. NIGHT.** 6/8 pg
 Scene 19 series. :45

Cast

3. MATT
 5. THOMAS

Props/Set Dressing

Wallet with money
 Bath towel
 Computer
 Stapler

Scene 41 **INT. THOMAS' ROOM. NIGHT.** 2/8 pg
 Scene 29 series. :15

Cast

5. THOMAS

End of Day 9: - Total Pages 1-3/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 10: Monday October 9, 2006

Scene 25 **INT. CAR. DAY.** 2/8 pg
Scene 25 series. :15

Cast

1. JEREMY
 4. DELIA
 5. THOMAS
 30. ALL

Trans/Pic Vehicles

Jeremy's car

Scene 26 **EXT. HIGHWAY. DAY.** 1/8 pg
Scene 25 series. :08

Cast

1. JEREMY
 4. DELIA
 5. THOMAS
 30. ALL

Trans/Pic Vehicles

Jeremy's car

Scene 27 **INT. RESTUARANT. DAY.** 3-3/8 pgs
Scene 25 series. 3:22

Cast

1. JEREMY
 4. DELIA
 5. THOMAS

Props/Set Dressing

restuarant stuff

End of Day 10: - Total Pages 3-6/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 11: Wednesday October 11, 2006

Scene 30 **INT. MATT'S APARTMENT. NIGHT.** 1 pg
Scene 30 series. 1:00

| | |
|-----------------------------------|---|
| Cast 2. KARA 3. MATT | Props/Set Dressing a handful of sentimental items |
|-----------------------------------|---|

Scene 34 **INT. MATT'S ROOM. NIGHT.** 1-2/8 pgs
Scene 30 series. 1:15

Cast
 2. KARA
 3. MATT

Scene 37 **INT. MATT'S ROOM. NIGHT.** 6/8 pg
Scene 30 series. :45

Cast
 2. KARA
 3. MATT

End of Day 11: - Total Pages 3 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 12: Monday October 16, 2006

Scene 28 EXT. OMEGA HOUSE. NIGHT. 4/8 pg
Scene 28 series. :30

Cast Extras Props/Set Dressing
20. JAMIE a few party people, looking wasted Beer
28. BLAKE plastic cups of alcohol or beer
32. MAKE OUT GIRL Random alcohol stuff

Scene 31 INT. OMEGA HOUSE. NIGHT. 2/8 pg
Scene 28 series. :15

Cast Extras Bits/Doubles
28. BLAKE a few party people, looking wasted 3 to 5 guys looking like partiers
31. PARTY GUY 2
Props/Set Dressing
tequila, shot glasses

Scene 32 EXT. OMEGA HOUSE. NIGHT. 1/8 pg
Scene 28 series. :08

Cast Extras
1. JEREMY a few party people, looking wasted

Scene 33 INT. OMEGA HOUSE. NIGHT. 1-1/8 pgs
Scene 28 series. 1:08

Cast Props/Set Dressing Special Effects
1. JEREMY Beer vomiting
13. GIRL Random alcohol stuff
20. JAMIE tequila, shot glasses
28. BLAKE
31. PARTY GUY 2
32. MAKE OUT GIRL

End of Day 12: - Total Pages 2 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 13: Wednesday October 18, 2006

Scene 24 INT. KARA'S DORM ROOM. NIGHT. 4/8 pg
Scene 23 series. :30

Cast: 2. KARA
Wardrobe: Non-revealing underwear
Props/Set Dressing: Bath towel, knife
Special Effects: cutting blood or what not

Scene 40 INT. KARA AND DELIA'S DORM ROOM. NIGHT. 2/8 pg
Scene 30 series. :15

Cast: 2. KARA
Props/Set Dressing: knife
Special Effects: cutting blood or what not

Scene 52 INT. DELIA AND KARA'S DORM ROOM. NIGHT. 4/8 pg
Scene 47 series. :30

Cast: 2. KARA, 4. DELIA
Special Effects: Kara's dead body

End of Day 13: - Total Pages 1-2/8 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 14: Monday October 23, 2006

Scene 9

EXT. CAMPUS. MORNING.

Scene 8 series.

1/8 pg
:08

Cast

1. JEREMY
20. JAMIE

Extras

Several average looking people to fill the scene

End of Day 14: - Total Pages 1/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 15: Wednesday October 25, 2006

Scene 49 **EXT. BY A DUMPSTER. NIGHT.** 1-2/8 pgs
Scene 49 series. 1:15

| | |
|---------------------------------------|--|
| Cast 1. JEREMY 20. JAMIE | Props/Set Dressing video camera (maybe) hand sanitizer trashbags |
|---------------------------------------|--|

End of Day 15: - Total Pages 1-2/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 16: Monday October 30, 2006

Scene 35 **INT. WAITING ROOM. NIGHT.** 2-1/8 pgs
Scene 28 series. 2:08

Cast

1. JEREMY
 28. BLAKE
 33. NURSE

Scene 36 **INT. HOSPITAL ROOM. NIGHT.** 1-2/8 pgs
Scene 28 series. 1:15

Cast

1. JEREMY
 20. JAMIE

Wardrobe

maybe hospital clothes

Props/Set Dressing

IV, medical drip

Scene 38 **INT. HOSPITAL ROOM. NIGHT.** 2/8 pg
Scene 28 series. :15

Cast

1. JEREMY
 20. JAMIE

Wardrobe

maybe hospital clothes

Props/Set Dressing

IV, medical drip
 Bible

Scene 43 **INT. HOSPITAL ROOM. NIGHT.** 4/8 pg
Scene 28 series. :30

Cast

1. JEREMY
 20. JAMIE

Wardrobe

maybe hospital clothes

Props/Set Dressing

IV, medical drip
 Bible

End of Day 16: - Total Pages 4-1/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 17: Wednesday November 1, 2006

Scene 16 **EXT. LAKESIDE. NIGHT.** 3/8 pg
Scene 16 series. :00

| | | |
|--|--|--|
| Cast 25. GUY 26. ROB 27. GUY 2 | Props/Set Dressing gasoline can and other flammables | Special Effects An explosion |
|--|--|--|

Scene 17 **INT. BLAKE'S CAR. NIGHT.** 2-4/8 pgs
Scene 16 series. :00

| | | |
|---------------------------------------|--|--|
| Cast 20. JAMIE 28. BLAKE | Special Effects An explosion | Trans/Pic Vehicles Blake's car |
|---------------------------------------|--|--|

Scene 18 **EXT. LAKESIDE. NIGHT** 1/8 pg
Scene 16 series. :00

| | |
|---------------------------------------|--|
| Cast 20. JAMIE 28. BLAKE | Trans/Pic Vehicles Blake's car |
|---------------------------------------|--|

End of Day 17: - Total Pages 3 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 18: Monday November 6, 2006

Scene 20 **EXT. PARKING LOT. NIGHT.** 4/8 pg
 Scene 19 series. :30

| | |
|-------------|---------------------------|
| Cast | Trans/Pic Vehicles |
| 3. MATT | Matt's car |
| 29. DEALER | Dealer's car |

Scene 39 **EXT. PARKING LOT. NIGHT.** 2/8 pg
 Scene 30 series. :15

| | | |
|-------------|---------------------------|---------------------------|
| Cast | Props/Set Dressing | Trans/Pic Vehicles |
| 3. MATT | Steroid Stuff | Matt's car |
| 29. DEALER | | Dealer's car |

End of Day 18: - Total Pages 6/8 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 19: Wednesday November 8, 2006

Scene 14

INT. RESTAURANT. EVENING.

5-1/8 pgs

Scene 14 series.

5:08

Cast

2. KARA
3. MATT
21. PISSED OFF GIRL
23. WAITRESS
24. BOYFRIEND

Wardrobe

waitress outfit

Props/Set Dressing

napkins
menus
Drinks and a waitress tray

End of Day 19: - Total Pages 5-1/8 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 19: Wednesday November 8, 2006

Scene 14 **INT. RESTAURANT. EVENING.** 5-1/8 pgs
Scene 14 series. 5:08

Cast

- 2. KARA
- 3. MATT
- 21. PISSED OFF GIRL
- 23. WAITRESS
- 24. BOYFRIEND

Wardrobe

waitress outfit

Props/Set Dressing

napkins
menus
Drinks and a waitress tray

End of Day 19: - Total Pages 5-1/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 20: Monday November 13, 2006

Scene 47 **EXT. MATT AND THOMAS' APARTMENT. DAY.** 1/8 pg
Scene 47 series. :08

Cast
 4. DELIA

Scene 48 **INT. MATT AND THOMAS' APARTMENT. DAY.** 3 pg
Scene 47 series. 3:00

Cast **Props/Set Dressing**
 4. DELIA Computer
 5. THOMAS CD Player & CD

Scene 50 **INT. THOMAS' ROOM. NIGHT.** 1/8 pg
Scene 47 series. :08

Cast **Props/Set Dressing**
 5. THOMAS porn magazines

Scene 51 **EXT. MATT AND THOMAS' APARTMENT COMPLEX. NIGHT.** 4/8 pg
Scene 47 series. :30

Cast **Props/Set Dressing**
 3. MATT trashbags
 5. THOMAS Duffle bag full of baseball team stuff, including

End of Day 20: - Total Pages 3-6/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 21: Wednesday November 15, 2006

Scene 29 **INT. STUDENT CENTER. NIGHT.** 1-4/8 pgs
Scene 29 series. 1:30

Cast

4. DELIA
 5. THOMAS

Wardrobe

Delia needs to wear an outrageously stylish outfit
 a scarf that matches Delia's outfit

Props/Set Dressing

A backpack full of books
 A romanticism paper with an F

Scene 15 **EXT. ON CAMPUS. NIGHT.** 1 pg
Scene 15 series. 1:00

Cast

4. DELIA

Props/Set Dressing

A backpack full of books
 Cell Phone

Scene 42 **EXT. CAMPUS. NIGHT.** 2/8 pg
Scene 29 series. :15

Cast

4. DELIA

Wardrobe

Delia needs to wear an outrageously stylish outfit
 a scarf that matches Delia's outfit

End of Day 21: - Total Pages 2-6/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 22: Monday November 20, 2006

Scene 53 **INT. FUNERAL SERVICE. DAY.** 2/8 pg
Scene 53 series. :15

Cast

1. JEREMY
 3. MATT
 4. DELIA
 5. THOMAS
 20. JAMIE

Extras

people dressed for a funeral

Props/Set Dressing

Casket
 A picture of the deceased
 Flowers and funeral stuff

Scene 54 **EXT. CEMETERY. DAY.** 1-4/8 pgs
Scene 53 series. 1:30

Cast

1. JEREMY
 3. MATT
 4. DELIA
 5. THOMAS
 20. JAMIE

Extras

people dressed for a funeral

Props/Set Dressing

Flowers and funeral stuff

End of Day 22: - Total Pages 1-6/8 pgs.

Figured Out

PRODUCER: Josh Burk
DIRECTOR: Josh Burk
PRODUCTION MANAGER:
1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
Wednesday September 6, 2006
-- THROUGH --
Wednesday November 29, 2006

Shoot Day 23: Monday November 27, 2006

Scene 45 INT. PIERCING AND TATTOO PARLOR. DAY. 2-3/8 pgs
Scene 44 series. 2:22

Cast

2. KARA
4. DELIA
20. JAMIE
34. PIERCING LADY

Wardrobe

cartlidge earrings

Props/Set Dressing

A Piercing Needle
tattoo parlor stuff

Scene 46 EXT. GIRL'S DORM. EVENING. 7/8 pg
Scene 44 series. :52

Cast

2. KARA
3. MATT
4. DELIA
20. JAMIE

End of Day 23: - Total Pages 3-2/8 pgs.

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Shoot Day 24: Wednesday November 29, 2006

Scene 1

EXT. THE WOODS. NIGHT.

4-4/8 pgs

Scene 1 series.

4:30

Cast

1. JEREMY
2. KARA
3. MATT
4. DELIA
5. THOMAS
6. HICK 1
7. HICK 2
8. HICK 3
9. POLICEMAN 1
10. POLICEMAN 2
11. POLICEMAN 3
12. POLICEMAN 4

Extras

2 Non speaking police officers (maybe)

Wardrobe

Winter Clothes (Jeremy, Kara, Matt, Delia, Thomas)
 Hick Clothes for 3 guys
 5 to 6 police outfits
 Wallets for all characters and I.D.'s

Props/Set Dressing

8 Flashlights
 Beer
 Shotgun or 3

Trans/Pic Vehicles

Truck

End of Day 24: - Total Pages 4-4/8 pgs.

August 2006

Figured Out

| July 2006 | | | | | | | September 2006 | | | | | | |
|-----------|----|----|----|----|----|----|----------------|----|----|----|----|----|----|
| S | M | T | W | T | F | S | S | M | T | W | T | F | S |
| | | | | | | 1 | | | | | | 1 | 2 |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 23 | 24 | 25 | 26 | 27 | 28 | 29 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 30 | 31 | | | | | | | | | | | | |

| Monday | Tuesday | Wednesday | Thursday | Friday | Sat/Sun |
|-----------------|----------|-----------------|----------|--------|---------|
| | August 1 | 2 | 3 | 4 | 5 |
| | | | | | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 |
| | | | | | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 |
| | | | | | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 |
| | | | | | 27 |
| 28 | 29 | -Rehearsal Day- | 31 | | |
| | | | | | |
| -Rehearsal Day- | | -Rehearsal Day- | | | |

September 2006

Figured Out

| August 2006 | | | | | | | October 2006 | | | | | | | | |
|-------------|----|----|----|----|----|----|--------------|----|----|----|----|----|----|---|---|
| S | M | T | W | T | F | S | S | M | T | W | T | F | S | | |
| | | 1 | 2 | 3 | 4 | 5 | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6 | 7 | 8 | 9 | 10 | 11 | 12 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | | |
| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | | |
| 20 | 21 | 22 | 23 | 24 | 25 | 26 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | | |
| 27 | 28 | 29 | 30 | 31 | | | 29 | 30 | 31 | | | | | | |

| Monday | Tuesday | Wednesday | Thursday | Friday | Sat/Sun |
|----------------------|---------|------------------------|----------|-------------|---------|
| | | | | September 1 | 2 |
| | | | | | 3 |
| 4 | 5 | 6 | 7 | 8 | 9 |
| | | Day 1 Scs. 11 | | | 10 |
| -Rehearsal Day- | 11 | 12 | 13 | 14 | 15 |
| Day 2 Scs. 21, 22 | | Day 3 Scs. 2, 3 | | | 16 |
| | | | | | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 |
| Day 4 Scs. 10, 13 | | Day 5 Sc. 6 | | | 24 |
| | | | | | |
| 25 | 26 | 27 | 28 | 29 | 30 |
| Day 6 Sc. 12 | | Day 7 Scs. 44, 4, 5 | | | 31 |
| | | | | | |

October 2006

Figured Out

| September 2006 | | | | | | | November 2006 | | | | | | |
|----------------|----|----|----|----|----|----|---------------|----|----|----|----|----|----|
| S | M | T | W | T | F | S | S | M | T | W | T | F | S |
| | | | | | 1 | 2 | | | | 1 | 2 | 3 | 4 |
| 3 | 4 | 5 | 6 | 7 | 8 | 9 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 | 26 | 27 | 28 | 29 | 30 | | |

| Monday | Tuesday | Wednesday | Thursday | Friday | Sat/Sun |
|--------|---------------------------|-----------|----------|--------|-------------------------------|
| | | | | | October 1 |
| | | | | | 2 |
| | | | | | Day 8 Scs. 8, 23 |
| 3 | 4 | 5 | 6 | 7 | 8 |
| | Day 9 Scs. 7, 19, 41 | | | | 9 |
| | | | | | Day 10 Scs. 25, 26, 27 |
| 10 | 11 | 12 | 13 | 14 | 15 |
| | Day 11 Scs. 30, 34, 37 | | | | 16 |
| | | | | | Day 12 Scs. 28, 31, 32, 33 |
| 17 | 18 | 19 | 20 | 21 | 22 |
| | Day 13 Scs. 24, 40, 52 | | | | 23 |
| | | | | | Day 14 Sc. 9 |
| 24 | 25 | 26 | 27 | 28 | 29 |
| | Day 15 Sc. 49 | | | | 30 |
| 31 | | | | | 30 |
| | | | | | Day 16 Scs. 35, 36, 38, 43 |

November 2006

Figured Out

| October 2006 | | | | | | | December 2006 | | | | | | |
|--------------|----|----|----|----|----|----|---------------|----|----|----|----|----|-----|
| S | M | T | W | T | F | S | S | M | T | W | T | F | S |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | | | | | | | 1 2 |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 29 | 30 | 31 | | | | | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| | | | | | | | 31 | | | | | | |

| Monday | Tuesday | Wednesday | Thursday | Friday | Sat/Sun |
|-------------------------------|---------|---------------------------|----------|--------|---------|
| | | November 1 | 2 | 3 | 4 |
| | | Day 17 Scs. 16, 17, 18 | | | 5 |
| 6 | 7 | 8 | 9 | 10 | 11 |
| Day 18 Scs. 20, 39 | | Day 19 Sc. 14 | | | 12 |
| 13 | 14 | 15 | 16 | 17 | 18 |
| Day 20 Scs. 47, 48, 50, 51 | | Day 21 Scs. 29, 15, 42 | | | 19 |
| 20 | 21 | 22 | 23 | 24 | 25 |
| Day 22 Scs. 53, 54 | | | | | 26 |
| 27 | 28 | Holiday | 29 | 30 | |
| Day 23 Scs. 45, 46 | | Day 24 Sc. 1 | | | |

December 2006

Figured Out

| November 2006 | | | | | | | January 2007 | | | | | | |
|---------------|----|----|----|----|----|----|--------------|----|----|----|----|----|----|
| S | M | T | W | T | F | S | S | M | T | W | T | F | S |
| | | | 1 | 2 | 3 | 4 | | 1 | 2 | 3 | 4 | 5 | 6 |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 26 | 27 | 28 | 29 | 30 | | | 28 | 29 | 30 | 31 | | | |

| Monday | Tuesday | Wednesday | Thursday | Friday | Sat/Sun |
|--------|---------|-----------|----------|------------|---------|
| | | | | December 1 | 2 |
| | | | | | 3 |
| 4 | 5 | 6 | 7 | 8 | 9 |
| | | | | | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 |
| | | | | | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 |
| | | | | | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |
| | | | | | 31 |

Figured Out

PRODUCER: Josh Burk
 DIRECTOR: Josh Burk
 PRODUCTION MANAGER:
 1ST ASST. DIRECTOR: Matt Joplin

FILM SHOOTS - 24 DAYS:
 Wednesday September 6, 2006
 -- THROUGH --
 Wednesday November 29, 2006

Scene 1 **EXT. THE WOODS. NIGHT.** 4-4/8 pgs
Scene 1 series. 4:30

Cast

1. JEREMY
 2. KARA
 3. MATT
 4. DELIA
 5. THOMAS
 6. HICK 1
 7. HICK 2
 8. HICK 3
 9. POLICEMAN 1
 10. POLICEMAN 2
 11. POLICEMAN 3
 12. POLICEMAN 4

Extras

2 Non speaking police officers (maybe)

Wardrobe

Winter Clothes (Jeremy, Kara, Matt, Delia, Thomas)
 Hick Clothes for 3 guys
 5 to 6 police outfits
 Wallets for all characters and I.D.'s

Props/Set Dressing

8 Flashlights
 Beer
 Shotgun or 3

Trans/Pic Vehicles

Truck

Scene 2 **INT. JAMIE'S BEDROOM. MORNING.** 2/8 pg
Scene 2 series. :15

Cast

20. JAMIE
 28. BLAKE

Wardrobe

Jamie needs clothes that she slept in

Props/Set Dressing

Alarm Clock

Hair/Make-Up

Jamie needs to have day old make-up, as if she wit

Scene 3 **INT. JAMIE'S BATHROOM. MORNING.** 1/8 pg
Scene 2 series. :08

Cast

20. JAMIE

Scene 4 **INT. DELIA AND KARA'S DORM ROOM. MORNING.** 4/8 pg
Scene 4 series. :30

Cast

2. KARA
 4. DELIA

Wardrobe

Jogging Clothes for Kara

Scene 5 **EXT. STREET MORNING. MORNING.** 1/8 pg
Scene 4 series. :08

Cast

2. KARA

Wardrobe

Jogging Clothes for Kara

Continued on next page

| | | | | |
|----------|---|---|--|-------------------|
| Scene 6 | INT. WEIGHT ROOM. MORNING. <i>Scene 6 series.</i> | | | 1/8 pg :08 |
| | Cast 3. MATT | Extras 5 guys or more, all of whom are pretty big | Wardrobe Everyone should wear athletic clothes that give an | |
| Scene 7 | INT. MATT AND THOMAS' APARTMENT. MORNING. <i>Scene 6 series.</i> | | | 3/8 pg :22 |
| | Cast 3. MATT 5. THOMAS | Wardrobe Matt wearing the clothes from scene 6 | | |
| Scene 8 | INT. CAFETERIA. MORNING. <i>Scene 8 series.</i> | | | 1/8 pg :08 |
| | Cast 1. JEREMY | Extras Several average looking people to fill the scene | Props/Set Dressing Jeremy needs a watch Breakfast setting, glass of water | |
| Scene 9 | EXT. CAMPUS. MORNING. <i>Scene 8 series.</i> | | | 1/8 pg :08 |
| | Cast 1. JEREMY 20. JAMIE | Extras Several average looking people to fill the scene | | |
| Scene 10 | INT. CLASS ROOM. DAY. <i>Scene 8 series.</i> | | | 3/8 pg :22 |
| | Cast 1. JEREMY 16. DR. SIMMONS 20. JAMIE | Extras Several average looking people to fill the scene | | |
| Scene 11 | EXT. LAWN IN BETWEEN DORMS. DAY. <i>Scene 11 series.</i> | | | 2-6/8 pgs 2:45 |
| | Cast 2. KARA 4. DELIA | Wardrobe Swimsuits for the girls | Props/Set Dressing Slip in Slide 2 beach towels fashion magazine | |
| Scene 12 | INT. OMEGA HOUSE. NIGHT. <i>Scene 12 series.</i> | | | 1-4/8 pgs 1:30 |
| | Cast 1. JEREMY 4. DELIA 5. THOMAS 17. DRUNK GUY 18. DRUG GUY 28. BLAKE | Extras Lots and Lots of party people | Wardrobe Everyone in this scene needs to be dressed for a p | |
| | Props/Set Dressing Beer A money box Dominoes box full of weed plastic cups of alcohol or beer (more...) | | | |

| | | |
|---|---|--|
| Scene 13 | INT. CLASSROOM. DAY. <i>Scene 13 series.</i> | 1-7/8 pgs 1:52 |
| Cast 1. JEREMY 3. MATT 16. DR. SIMMONS 19. STUDENT 20. JAMIE | Extras Several average looking people to fill the scene | Props/Set Dressing - scene sheets School supplies, like backpacks and notebooks |
| Scene 14 | INT. RESTAURANT. EVENING. <i>Scene 14 series.</i> | 5-1/8 pgs 5:08 |
| Cast 2. KARA 3. MATT 21. PISSED OFF GIRL 23. WAITRESS 24. BOYFRIEND | Wardrobe waitress outfit | Props/Set Dressing napkins menus Drinks and a waitress tray |
| Scene 15 | EXT. ON CAMPUS. NIGHT. <i>Scene 15 series.</i> | 1 pg 1:00 |
| Cast 4. DELIA | Props/Set Dressing A backpack full of books Cell Phone | |
| Scene 16 | EXT. LAKESIDE. NIGHT. <i>Scene 16 series.</i> | 3/8 pg :00 |
| Cast 25. GUY 26. ROB 27. GUY 2 | Props/Set Dressing gasoline can and other flammables | Special Effects An explosion |
| Scene 17 | INT. BLAKE'S CAR. NIGHT. <i>Scene 16 series.</i> | 2-4/8 pgs :00 |
| Cast 20. JAMIE 28. BLAKE | Special Effects An explosion | Trans/Pic Vehicles Blake's car |
| Scene 18 | EXT. LAKESIDE. NIGHT <i>Scene 16 series.</i> | 1/8 pg :00 |
| Cast 20. JAMIE 28. BLAKE | Trans/Pic Vehicles Blake's car | |
| Scene 19 | INT. THOMAS' AND MATT'S APARTMENT. NIGHT. <i>Scene 19 series.</i> | 6/8 pg :45 |
| Cast 3. MATT 5. THOMAS | Props/Set Dressing Wallet with money Bath towel Computer (more...) | |

Props/Set Dressing
Stapler

Scene 20 **EXT. PARKING LOT. NIGHT.** 4/8 pg
Scene 19 series. :30

| | |
|--------------------------------------|---|
| Cast 3. MATT 29. DEALER | Trans/Pic Vehicles Matt's car Dealer's car |
|--------------------------------------|---|

Scene 21 **INT. THE LIBRARY. DAY.** 2 pg
Scene 21 series. 2:00

| | |
|--|---|
| Cast 1. JEREMY 4. DELIA 5. THOMAS 20. JAMIE | Props/Set Dressing School supplies, like backpacks and notebooks Pencils |
|--|---|

Scene 22 **INT. LIBRARY STUDY ROOM. DAY.** 2-7/8 pgs
Scene 21 series. 2:52

| | |
|---------------------------------------|--|
| Cast 1. JEREMY 20. JAMIE | Props/Set Dressing School supplies, like backpacks and notebooks |
|---------------------------------------|--|

Scene 23 **INT. CAFETERIA. EVENING.** 4 pg
Scene 23 series. 4:00

| | | |
|---|-------------------------------------|---|
| Cast 2. KARA 3. MATT 4. DELIA | Bits/Doubles Gaming Nerds | Wardrobe Outfits for gamers that look extremely nerdy |
| Props/Set Dressing A nerdy card game or something Cafeteria trays and food | | |

Scene 24 **INT. KARA'S DORM ROOM. NIGHT.** 4/8 pg
Scene 23 series. :30

| | | |
|---|--|--|
| Cast 2. KARA | Wardrobe Non-revealing underwear | Props/Set Dressing Bath towel knife |
| Special Effects cutting blood or what not | | |

Scene 25 **INT. CAR. DAY.** 2/8 pg
Scene 25 series. :15

| | |
|--|---|
| Cast 1. JEREMY 4. DELIA 5. THOMAS 30. ALL | Trans/Pic Vehicles Jeremy's car |
|--|---|

Continued on next page

| | | | | |
|----------|---|--|--|-------------------|
| Scene 26 | EXT. HIGHWAY. DAY. <i>Scene 25 series.</i> | | | 1/8 pg :08 |
| | Cast 1. JEREMY 4. DELIA 5. THOMAS 30. ALL | Trans/Pic Vehicles Jeremy's car | | |
| Scene 27 | INT. RESTUARANT. DAY. <i>Scene 25 series.</i> | | | 3-3/8 pgs 3:22 |
| | Cast 1. JEREMY 4. DELIA 5. THOMAS | Props/Set Dressing restuarant stuff | | |
| Scene 28 | EXT. OMEGA HOUSE. NIGHT. <i>Scene 28 series.</i> | | | 4/8 pg :30 |
| | Cast 20. JAMIE 28. BLAKE 32. MAKE OUT GIRL | Extras a few party people, looking wasted | Props/Set Dressing Beer plastic cups of alcohol or beer Random alcohol stuff | |
| Scene 29 | INT. STUDENT CENTER. NIGHT. <i>Scene 29 series.</i> | | | 1-4/8 pgs 1:30 |
| | Cast 4. DELIA 5. THOMAS | Wardrobe Delia needs to wear an outrageously styled scarf a scarf that matches Delia's outfit | Props/Set Dressing A backpack full of books A romanticism paper with an F | |
| Scene 30 | INT. MATT'S APARTMENT. NIGHT. <i>Scene 30 series.</i> | | | 1 pg 1:00 |
| | Cast 2. KARA 3. MATT | Props/Set Dressing a handful of sentimental items | | |
| Scene 31 | INT. OMEGA HOUSE. NIGHT. <i>Scene 28 series.</i> | | | 2/8 pg :15 |
| | Cast 28. BLAKE 31. PARTY GUY 2 | Extras a few party people, looking wasted | Bits/Doubles 3 to 5 guys looking like partiers | |
| | Props/Set Dressing tequila, shot glasses | | | |
| Scene 32 | EXT. OMEGA HOUSE. NIGHT. <i>Scene 28 series.</i> | | | 1/8 pg :08 |
| | Cast 1. JEREMY | Extras a few party people, looking wasted | | |

Continued on next page

| | | | | |
|----------|--|--|---|-------------------|
| Scene 33 | INT. OMEGA HOUSE. NIGHT. <i>Scene 28 series.</i> | | | 1-1/8 pgs 1:08 |
| | Cast 1. JEREMY 13. GIRL 20. JAMIE 28. BLAKE 31. PARTY GUY 2 32. MAKE OUT GIRL | Props/Set Dressing Beer Random alcohol stuff tequila, shot glasses | Special Effects vomiting | |
| Scene 34 | INT. MATT'S ROOM. NIGHT. <i>Scene 30 series.</i> | | | 1-2/8 pgs 1:15 |
| | Cast 2. KARA 3. MATT | | | |
| Scene 35 | INT. WAITING ROOM. NIGHT. <i>Scene 28 series.</i> | | | 2-1/8 pgs 2:08 |
| | Cast 1. JEREMY 28. BLAKE 33. NURSE | | | |
| Scene 36 | INT. HOSPITAL ROOM. NIGHT. <i>Scene 28 series.</i> | | | 1-2/8 pgs 1:15 |
| | Cast 1. JEREMY 20. JAMIE | Wardrobe maybe hospital clothes | Props/Set Dressing IV, medical drip | |
| Scene 37 | INT. MATT'S ROOM. NIGHT. <i>Scene 30 series.</i> | | | 6/8 pg :45 |
| | Cast 2. KARA 3. MATT | | | |
| Scene 38 | INT. HOSPITAL ROOM. NIGHT. <i>Scene 28 series.</i> | | | 2/8 pg :15 |
| | Cast 1. JEREMY 20. JAMIE | Wardrobe maybe hospital clothes | Props/Set Dressing IV, medical drip Bible | |
| Scene 39 | EXT. PARKING LOT. NIGHT. <i>Scene 30 series.</i> | | | 2/8 pg :15 |
| | Cast 3. MATT 29. DEALER | Props/Set Dressing Steroid Stuff | Trans/Pic Vehicles Matt's car Dealer's car | |

Continued on next page

| | | | | |
|----------|---|--|---|-------------------|
| Scene 40 | INT. KARA AND DELIA'S DORM ROOM. NIGHT. <i>Scene 30 series.</i> | | | 2/8 pg :15 |
| | Cast 2. KARA | Props/Set Dressing knife | Special Effects cutting blood or what not | |
| Scene 41 | INT. THOMAS' ROOM. NIGHT. <i>Scene 29 series.</i> | | | 2/8 pg :15 |
| | Cast 5. THOMAS | | | |
| Scene 42 | EXT. CAMPUS. NIGHT. <i>Scene 29 series.</i> | | | 2/8 pg :15 |
| | Cast 4. DELIA | Wardrobe Delia needs to wear an outrageously stylish outfit a scarf that matches Delia's outfit | | |
| Scene 43 | INT. HOSPITAL ROOM. NIGHT. <i>Scene 28 series.</i> | | | 4/8 pg :30 |
| | Cast 1. JEREMY 20. JAMIE | Wardrobe maybe hospital clothes | Props/Set Dressing IV, medical drip Bible | |
| Scene 44 | INT. KARA AND DELIA'S DORM ROOM. DAY. <i>Scene 44 series.</i> | | | 7/8 pg :52 |
| | Cast 2. KARA 4. DELIA | | | |
| Scene 45 | INT. PIERCING AND TATTOO PARLOR. DAY. <i>Scene 44 series.</i> | | | 2-3/8 pgs 2:22 |
| | Cast 2. KARA 4. DELIA 20. JAMIE 34. PIERCING LADY | Wardrobe cartlidge earrings | Props/Set Dressing A Piercing Needle tattoo parlor stuff | |
| Scene 46 | EXT. GIRL'S DORM. EVENING. <i>Scene 44 series.</i> | | | 7/8 pg :52 |
| | Cast 2. KARA 3. MATT 4. DELIA 20. JAMIE | | | |
| Scene 47 | EXT. MATT AND THOMAS' APARTMENT. DAY. <i>Scene 47 series.</i> | | | 1/8 pg :08 |
| | Cast 4. DELIA | | | |

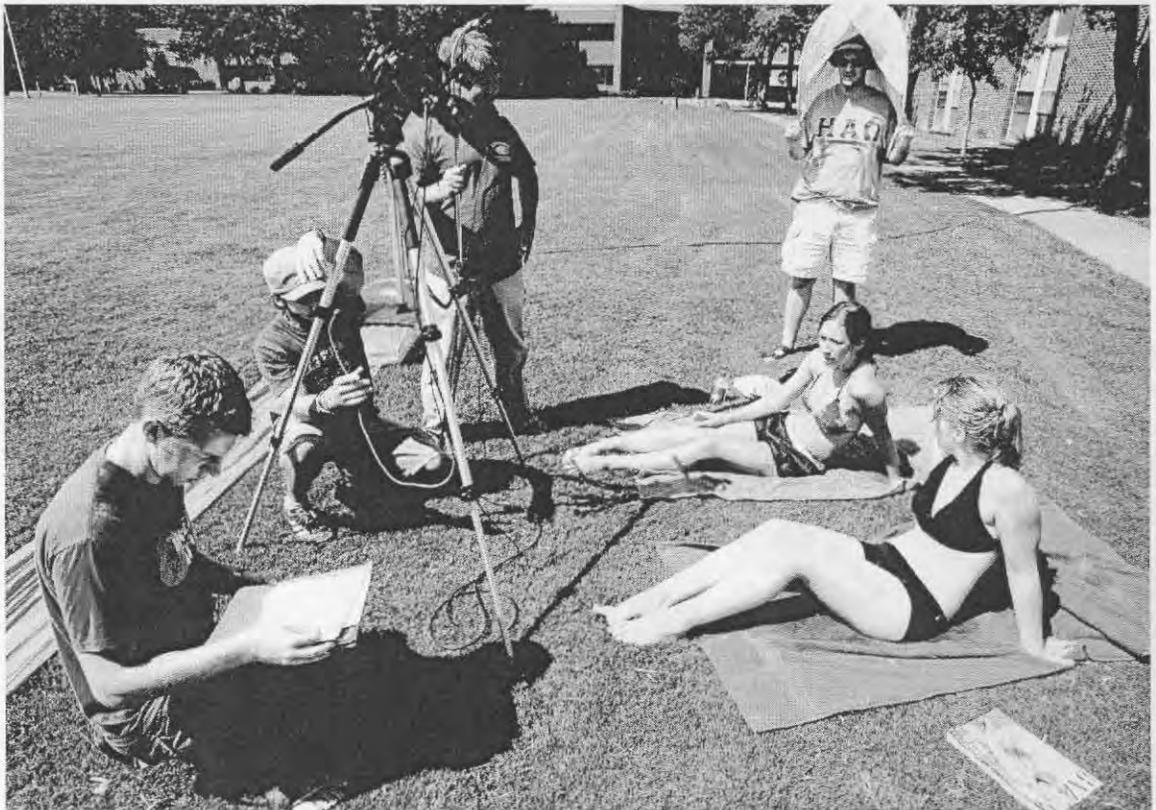
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|----------|---|---|---|-------------------|
| Scene 48 | INT. MATT AND THOMAS' APARTMENT. DAY. <i>Scene 47 series.</i> | | | 3 pg 3:00 |
| | Cast 4. DELIA 5. THOMAS | Props/Set Dressing Computer CD Player & CD | | |
| Scene 49 | EXT. BY A DUMPSTER. NIGHT. <i>Scene 49 series.</i> | | | 1-2/8 pgs 1:15 |
| | Cast 1. JEREMY 20. JAMIE | Props/Set Dressing video camera (maybe) hand sanitizer trashbags | | |
| Scene 50 | INT. THOMAS' ROOM. NIGHT. <i>Scene 47 series.</i> | | | 1/8 pg :08 |
| | Cast 5. THOMAS | Props/Set Dressing porn magazines | | |
| Scene 51 | EXT. MATT AND THOMAS' APARTMENT COMPLEX. NIGHT. <i>Scene 47 series.</i> | | | 4/8 pg :30 |
| | Cast 3. MATT 5. THOMAS | Props/Set Dressing trashbags Duffle bag full of baseball team stuff, including | | |
| Scene 52 | INT. DELIA AND KARA'S DORM ROOM. NIGHT. <i>Scene 47 series.</i> | | | 4/8 pg :30 |
| | Cast 2. KARA 4. DELIA | Special Effects Kara's dead body | | |
| Scene 53 | INT. FUNERAL SERVICE. DAY. <i>Scene 53 series.</i> | | | 2/8 pg :15 |
| | Cast 1. JEREMY 3. MATT 4. DELIA 5. THOMAS 20. JAMIE | Extras people dressed for a funeral | Props/Set Dressing Casket A picture of the deceased Flowers and funeral stuff | |
| Scene 54 | EXT. CEMETERY. DAY. <i>Scene 53 series.</i> | | | 1-4/8 pgs 1:30 |
| | Cast 1. JEREMY 3. MATT 4. DELIA 5. THOMAS 20. JAMIE | Extras people dressed for a funeral | Props/Set Dressing Flowers and funeral stuff | |

PRODUCTION STILLS

Figured Out



Shooting scene 44 with our makeshift dolly outside of O.C. Bailey.



Going over the script for our very first shoot.

PRODUCTION STILLS

Figured Out



Danny Brown, Director of Photography looks at the monitor for a jib shot.

Makeup Artist Rachel Hinckley prepares Dr. Scott Duvall for his speaking role as "Dr. Simmons."

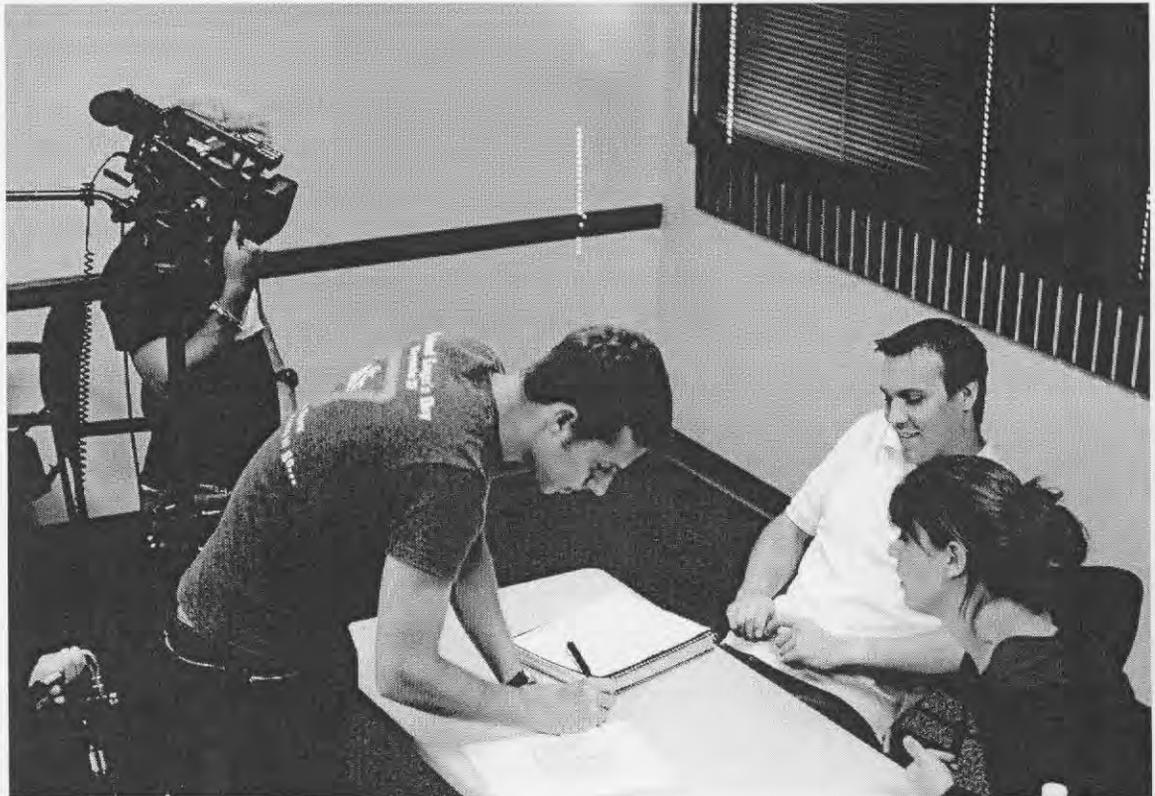


PRODUCTION STILLS

Figured Out



The art team doing makeup outside of Daniel Hall.



Preparing for scene 13 in McClellan Hall.

CONTINUITY LIST

Figured Out

- 1 EXT. THE WOODS. NIGHT.
Scene 1 series.
- 2 INT. JAMIE'S BEDROOM. MORNING.
Scene 2 series.
- 3 INT. JAMIE'S BATHROOM. MORNING.
Scene 2 series.
- 4 INT. DELIA AND KARA'S DORM ROOM. MORNING.
Scene 4 series.
- 5 EXT. STREET MORNING. MORNING.
Scene 4 series.
- 6 INT. WEIGHT ROOM. MORNING.
Scene 6 series.
- 7 INT. MATT AND THOMAS' APARTMENT. MORNING.
Scene 6 series.
- 8 INT. CAFETERIA. MORNING.
Scene 8 series.
- 9 EXT. CAMPUS. MORNING.
Scene 8 series.
- 10 INT. CLASS ROOM. DAY.
Scene 8 series.
- 11 EXT. LAWN IN BETWEEN DORMS. DAY.
Scene 11 series.
- 12 INT. OMEGA HOUSE. NIGHT.
Scene 12 series.
- 13 INT. CLASSROOM. DAY.
Scene 13 series.
- 14 INT. RESTAURANT. EVENING.
Scene 14 series.
- 15 EXT. ON CAMPUS. NIGHT.
Scene 15 series.
- 16 EXT. LAKESIDE. NIGHT.
Scene 16 series.
- 17 INT. BLAKE'S CAR. NIGHT.
Scene 16 series.
- 18 EXT. LAKESIDE. NIGHT
Scene 16 series.
- 19 INT. THOMAS' AND MATT'S APARTMENT. NIGHT.
Scene 19 series.

Continuity List (Continued)

- 20 EXT. PARKING LOT. NIGHT.
Scene 19 series.
- 21 INT. THE LIBRARY. DAY.
Scene 21 series.
- 22 INT. LIBRARY STUDY ROOM. DAY.
Scene 21 series.
- 23 INT. CAFETERIA. EVENING.
Scene 23 series.
- 24 INT. KARA'S DORM ROOM. NIGHT.
Scene 23 series.
- 25 INT. CAR. DAY.
Scene 25 series.
- 26 EXT. HIGHWAY. DAY.
Scene 25 series.
- 27 INT. RESTUARANT. DAY.
Scene 25 series.
- 28 EXT. OMEGA HOUSE. NIGHT.
Scene 28 series.
- 29 INT. STUDENT CENTER. NIGHT.
Scene 29 series.
- 30 INT. MATT'S APARTMENT. NIGHT.
Scene 30 series.
- 31 INT. OMEGA HOUSE. NIGHT.
Scene 28 series.
- 32 EXT. OMEGA HOUSE. NIGHT.
Scene 28 series.
- 33 INT. OMEGA HOUSE. NIGHT.
Scene 28 series.
- 34 INT. MATT'S ROOM. NIGHT.
Scene 30 series.
- 35 INT. WAITING ROOM. NIGHT.
Scene 28 series.
- 36 INT. HOSPITAL ROOM. NIGHT.
Scene 28 series.
- 37 INT. MATT'S ROOM. NIGHT.
Scene 30 series.
- 38 INT. HOSPITAL ROOM. NIGHT.
Scene 28 series.
- 39 EXT. PARKING LOT. NIGHT.
Scene 30 series.

Continuity List (Continued)

- 40 INT. KARA AND DELIA'S DORM ROOM. NIGHT.
Scene 30 series.
- 41 INT. THOMAS' ROOM. NIGHT.
Scene 29 series.
- 42 EXT. CAMPUS. NIGHT.
Scene 29 series.
- 43 INT. HOSPITAL ROOM. NIGHT.
Scene 28 series.
- 44 INT. KARA AND DELIA'S DORM ROOM. DAY.
Scene 44 series.
- 45 INT. PIERCING AND TATTOO PARLOR. DAY.
Scene 44 series.
- 46 EXT. GIRL'S DORM. EVENING.
Scene 44 series.
- 47 EXT. MATT AND THOMAS' APARTMENT. DAY.
Scene 47 series.
- 48 INT. MATT AND THOMAS' APARTMENT. DAY.
Scene 47 series.
- 49 EXT. BY A DUMPSTER. NIGHT.
Scene 49 series.
- 50 INT. THOMAS' ROOM. NIGHT.
Scene 47 series.
- 51 EXT. MATT AND THOMAS' APARTMENT COMPLEX. NIGHT.
Scene 47 series.
- 52 INT. DELIA AND KARA'S DORM ROOM. NIGHT.
Scene 47 series.
- 53 INT. FUNERAL SERVICE. DAY.
Scene 53 series.
- 54 EXT. CEMETERY. DAY.
Scene 53 series.

"FIGURED OUT"

by Angela Marie Harger

The words "Three years ago" come on the screen and fade. A group of college students is walking along a set of railroad tracks, armed with flashlights and clutching close to each other from either self-induced fear, or the brisk fall chill. They talk in hushed whispers, looking about themselves cautiously. JEREMY is leading them. He is obviously a confident and fun loving guy, full of anticipation at this moment.

JEREMY

I think once we cross one more trestle, we should be there. At least...

(Turning to look at them and scare them)
...that's where I saw it last time.

KARA

(Looking petrified)
I can't believe I'm doing this. We shouldn't be out here.

MATT

(Putting his arm around her)
Don't worry, I'll protect you.

She looks a bit taken aback, but smiles at him flirtatiously.

DELIA

(Coming up from behind, linking arms in between Kara and Matt)
I'm so scared I'm sweating like a pig.
(Sniffing her armpit)
And I smell like one too!

KARA

Thank you for that, Delia.

THOMAS is bringing up the rear. He is an easy-going, fun-loving type who is always up for anything.

THOMAS

I just need to know, what does this ghost look like? I mean, is it all

white and floating like Casper or something?

JEREMY

No, it looks like a woman, but you'll see it and then it just disappears. It's pretty freaky.

The girls look at him wide-eyed and move closer together. A vehicle is suddenly seen to the side of the railroad tracks. The group turns their flashlights onto it.

DELIA

Hey. What is a truck doing out here in the middle of nowhe-

Suddenly three men jump out from behind the truck, shooting guns into the air and whooping and hollering. The group scatters, girls screaming, guys trying to cover the girls. The men, three hicks dressed in overalls and hunting camouflage, begin to laugh uproariously.

HICK 1

(Resting his gun at his side)

Oh man, you should see your faces!

The group looks at the men cautiously, begin to rise from their respective places on the ground. As things begin to calm, we see the hicks holding a shotgun in one hand, a beer can in the other.

HICK 2

There's nothing better to do in this town than scare the pee outta people coming to see the ghost!

HICK 1

Yeah, we just got another group good not twenty minutes ago.

The third hick doesn't talk, but stands and chuckles at everything, sipping his beer.

THOMAS

Dude, y'all are crazy.

MATT

(Ticked off by their

stunt, but with
reserve)
Yeah, you scared our girls pretty
bad.

HICK 1
The girls weren't the only ones
scared. You should of seen how high
you jumped.

Matt is upset by the comment, though he restrains himself.

JEREMY
(Seeing the
potential danger of
the situation)
You got us good.
(Looking down the
tracks)
So, how much further 'til we see the
ghost?

HICK 3
(Cryptically)
You'll know when you get there.
She'll just... pop out at you.

The drunk hicks all burst into laughter at this, as they imitate a ghost "popping out." The group looks on, skeptically, not believing these guys.

MATT
(Under his breath to
Kara)
I doubt she'll be as entertaining as
these guys think they are.

JEREMY
(Turning to go)
Okay, well my friends haven't seen
her, so we're going to head on down
there. You guys take care.

The others begin to follow him, but Hick 2 stops him.

HICK 2
Don't rush off...have a beer with us.

Suddenly, flashlights are seen emerging from the woods. Beer cans begin to fly every which way.

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KARA

(Growing hysterical)
I'm going to jail. My first month
of college, and I'm going to jail.

JEREMY

Shh. Relax, we're going to be okay.

DELIA

(Finding the humor
in it all)
How crazy would that be! Hey mom,
dad, it's Delia. I'm in jail!

POLICEMAN 3

(Shining his
flashlight on her
face)

Do you think this is funny?

She looks at him, sobered and shakes her head. Kara gives her a look that says shut up. All this is happening as the officers continue to check the ids and circle the truck.

POLICEMAN 4

(In the background
by the truck,
holding the guns up)

Who'd we take these guns from?

Jeremy's group exchange glances with one another, in over their heads.

2. INT. JAMIE'S BEDROOM MORNING

"Now" fades on and off the screen. Music is heard throughout the following montage. JAMIE is a college age party girl, attractive and with a confident air she is seemingly careless towards life and what others think of her. Her alarm is RINGING and we see her arm reach and turn it off. She lies still for a minute longer, then rips the sheet off from over her and sits up. She immediately grimaces and starts rubbing her head as she sits on the edge of her bed. She looks over at BLAKE, her cool, rough-around-the-edges boyfriend, who is asleep on the bed beside her. She gets up and makes her way to the bathroom.

CUT TO:

3. INT. JAMIE'S BATHROOM

KARA

(Growing hysterical)
I'm going to jail. My first month
of college, and I'm going to jail.

JEREMY

Shh. Relax, we're going to be okay.

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(Finding the humor
in it all)
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dad, it's Delia. I'm in jail!

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CUT TO:

3. INT. JAMIE'S BATHROOM

She looks at her disheveled appearance in the mirror, then turns on the faucet, wetting a washcloth. She begins to wipe away her make-up that is smeared from the night prior. She stops and looks with dissatisfaction into her reflection. Close-up of her eyes.

JUMP CUT TO:

4. INT. DELIA AND KARA'S DORM ROOM

A close-up of Kara's eyes in the mirror, followed by shots of different parts of her body as she is inspecting it. She is dressed for a jog. She glances at Delia who is still covered by her blanket, then moves closer to the mirror and turns side ways. We see Delia turn over in her bed and pull the sheets over her head as Kara does so. (Music is still playing.)

DELIA

(Groggily)

What time is it?

KARA

(Quickly turning
away from the mirror
and glancing at her
wrist watch)

Seven thirty.

DELIA

Why do you get up so early? You're
crazy.

Delia gets out of bed and walks through the door with the mirror to the bathroom, shutting it halfway behind her. We hear her peeing. Kara rolls her eyes.

KARA

(Shutting the door
all the way)

Why don't you ever shut the door
when you pee? You're crazy.

Kara grabs her Walkman and heads out the front door.

5. EXT. STREET MORNING

Kara leaves the dorm building. She begins jogging down the road. There are close-ups of her sweaty, determined face.

JUMP CUT TO:

6. INT. WEIGHT ROOM DAY

There is a close-up of Matt's determined face as he is working out, obviously strained and sweating. Camera shot of him through the mirror as he sets the weight bar back on the rack. Other guys are drying off their faces with towels, sipping water, laughing with each other as they exit the room. Matt looks after them, then to the side at the weight, frustrated. Camera is focused on weight rather than Matt. Matt grabs a bag and exits the room.

7. INT. MATT AND THOMAS' APARTMENT MORNING

THOMAS sits on the couch in the living room. He flips the computer open, types in a web site, and begins to view the screen intently. Matt his roommate emerges through the front door, sweaty from his workout. Thomas quickly closes the window on his screen, glancing guiltily towards Matt.

THOMAS

(Obviously caught
off guard)

I thought you were meeting Jeremy
for breakfast.

MATT

My workout ran too long. He'll
understand.

Matt walks into the kitchen. Thomas looks after him with a look that says "that's rude."

JUMP CUT TO:

8. INT. CAFETERIA DAY

We see Jeremy's reflection through the cafeteria window looking lonely and like he is waiting.

CUT TO:

Regular shot of Jeremy. He is eating alone and watching people as they enter the cafeteria, nodding at them if he catches their eye. He looks down at his watch, then gathers his books and tray.

CUT TO:

9. EXT. CAMPUS DAY

Music is still playing. Jeremy is walking down the

sidewalk, passing students on the way to classes. He walks up the stairs to a building, and holds the door open for a girl smiling a hello. He walks through the halls. The camera has not cut in this scene the whole time he has been walking. The music fades.

CUT TO:

10. INT. CLASS ROOM. DAY.

Professor Simmons is already lecturing as he writes on the board.

DR. SIMMONS

Studying the demographics is very important when you're marketing a specific product. Who the consumer is, their likes, dislikes, this is all critical information if you want to sell your product.

Jeremy enters the room, looking for an empty seat.

DR. SIMMONS

And if you're not interested in selling your product, then you shouldn't be in this class.

The class chuckles, Jeremy sits down. Jamie is seen in the background.

11. EXT. LAWN IN BETWEEN DORMS DAY

Kara and Delia are seen from above in swim suits, playing on a slip-n-slide. The camera cuts to ground level. They begin to dry off.

DELIA

(Looking at her toy)
This is so cool.

KARA

I can't believe you bought this thing.

DELIA

Why not?

KARA

(Laying down on her towel)

Well, most college students don't own slip-n-slides.

(Inspecting her arms)

Man, I hope I get some sun.

DELIA

(Teasing her as she lays down on her towel)

Yeah, I hope you do too.

KARA

(Swatting her with a magazine)

I wasn't able to spend all summer at my family's beach house in... where was it?

DELIA

Florida.

KARA

Hey, we should get a group together and go there for spring break!

DELIA

(With reserve)

That would be fun, but I think my family's planning on skiing. They'll want me there, you know, family togetherness time.

KARA

I've never been skiing. I'd like to go sometime.

DELIA

Beaches, skiing. Why do we have to be back at school? Doing homework?

KARA

It's not like you do it anyway. I'm glad to be back. I get bored when I don't have a schedule. I need things lined up to check off a list.

DELIA

Ugh. I should be writing that horrible paper.

(Rolling over onto
her back and
changing the
subject)

Kara, tell me your thoughts on
Romanticism...

(Imitating her
professor's voice)

what caused it, what were some of
the key elements of the period,
etceteras, etceteras.

KARA

I don't think your prof wants *my*
thoughts on Romanticism.

DELIA

Kara's thought's on Romanticism: "I
love Matt Rutledge."

Kara shoots her a look of pleased embarrassment.

DELIA

Hey, I think some of us are going to
that Omega Chi party tonight if you
and Matt want to come.

KARA

I think we're just going to watch a
movie or something.

DELIA

You should come! It will be fun.

KARA

Delia, it's a frat house. Hanging
around a bunch of immature partiers
is not my idea of fun.

DELIA

(Sitting up on her
towel, staring ahead
of her)

It's not like they're bad just
because they want to have fun.
They're just trying to figure life
out.

KARA

Well, if that's the case, some people have it figured out a lot better than others.

DELIA

Like you?

(Making fun of her)

"My name is Kara and I know everything. Did I mention I was perfect?"

KARA

(Playing along with Delia)

Oh, I know I'm not perfect... but I'm pretty close to it!

DELIA

(Continuing)

And I'm so perfect that I never sweat, or go to the bathroom, or...

Kara chunks her magazine at Delia.

CUT TO: 12. INT OMEGA CHI HOUSE NIGHT

Delia is dressed in a typical Delia outfit, hippy chick style. She walks into the party past the guy collecting money, confidently. Jeremy and Thomas come in and stop at the door to pay as she moves through the crowd of smoking, drinking, dancing partiers. A few people stare at her, most ignore her, immersed in their own conversations or activities. One guy grabs her elbow, obviously wasted.

DRUNK GUY

(Attempting a pick-up line, speech slurred)

I never forget a beautiful face, but I'll definitely forget yours.

He smiles at her sleazily, checking her out and thinking he just said something that will get him somewhere. She just stares at him in disbelief at what he has just said. She spots a guy holding a box of dominoes across the room. Her eyes light up. She makes her way over to him.

DELIA

Hey!

DRUG GUY

Hey.

DELIA

(Pointing to the
dominoes with all
earnestness)

What's your poison? Chicken Foot,
Mexican Train?

DRUG GUY

(Hesitantly)

Um, there aren't any dominoes in
here.

He leans the box so that she can see the marijuana inside.

DELIA

(A moment of
realization, then
covering well for
herself)

Oh, yeah, I know.

She walks away from him, embarrassment creeping across her face. She sees Drunk Guy from across the room and turns the other way to avoid him. Thomas and Jeremy are making their way through the crowd. Jeremy is awkward in this atmosphere, unsure of how to act, Thomas is acting pretty casual. They watch the crowd from the side of the room. Delia moves to the center of the dance floor where people are getting it on, and begins to dance in her own special way, oblivious to all around her. Jeremy catches sight of her and points her out to Thomas.

JEREMY

(Shouting over the
music)

Look at her.

THOMAS

(Watching her dance)

She's one of a kind.

After watching her for a second, Thomas dorkily dances towards Delia. He begins to dance with her while Jeremy looks around him at the other partiers. His eye catches Jamie's as she moves towards him through the crowd, carrying two beers. He recognizes her and smiles. She smiles politely, and moves past him to BLAKE, who is talking to some guys and smoking. She hands him the beer and slides in front of him, putting her arm behind his neck and smiling. He puts his arm around her and whispers something in her ear. She smiles and they kiss. Delia and Thomas dance into the shot and across the floor, their own special dance.

13. INT. CLASSROOM DAY

Dr. Simmons is passing out sheets, walking between the desks.

DR. SIMMONS

I've divided you all into pairs for this project. Your partner's name should be listed on the top of the sheet, along with the product you will be marketing. You'll need to have these projects ready to present before Fall Break.

STUDENT

Will this project be factored into midterm grades?

DR. SIMMONS

(Back at the front
of the classroom)

Ideally, yes. But you know how things go. All right, get with your partner and start brainstorming for the rest of class. Just start thinking through ideas because this thing will sneak up on you if you let it.

The class begins to move around the room to find their partners. Jeremy looks at his sheet and then looks around and spots Jamie. He picks up his backpack and walks over to her. She is looking around, until she spots him approaching her. He sits beside her.

JEREMY

(Looking at his
sheet, then at her)

Hey. I think we're partners.

JAMIE

(Searching for his
name)

Yeah--

JEREMY

(Saving her)

Jeremy.

JAMIE

(Looking at her
sheet)

Right. Sorry. It's been a while

JEREMY

It's all right. Was it freshman
year at the coffee shop. Remember,
you sang for me and told me you were
going to be on American Idol one
day.

JAMIE

Yeah, I remember that. And didn't
you tell me you wanted to work in a
morgue?

JEREMY

Yeah, I did say that!

JAMIE

(After a beat,
sharply)

I guess we were both liars back
then.

JEREMY

(Reflectively)

It's interesting how things change
so much. All those random freshman
you meet, but never hang out with
again.

JAMIE

Yeah. I guess you just make friends
so quickly at the beginning. Then
you forget about them once you find
your niche.

JEREMY

(Disguising the hurt
from that comment)

I guess we both found our niche.

(Falls silent,
looking at his
notebook. Then at
her)

For what it's worth, you had a great
voice.

JAMIE

(Taken aback)

Thanks.

14. INT. RESTAURANT EVENING

Kara is seated, picking a napkin apart. Matt enters, kisses her on the forehead and slides into the booth across from her.

MATT

Hey, sorry I'm late. I knew you'd
want me to shower after practice.

KARA

(Playfully)

There's nothing quite like that
sweaty, basebally Matt smell.

MATT

(Smiling)

I knew you'd understand.

(Picking up the menu
and looking around
him)

This place looks expensive.

KARA

I already told you I'm paying
tonight.

(Smiling at him)

I know you're poor these days.
Besides, I'm not really hungry. I
think I'll just get a drink or
something.

MATT

(Looking for a
waitress)
Well, I am starving.

KARA
You know what?

MATT
What?

KARA
I love you.

MATT
(Looking up from the
menu)
I love you too.

KARA
I'm just so thankful for you. All
our friends went to the Omega Chi
party the other night, and I'm just
really glad that you're more mature
than that.

MATT
Who all went?

KARA
Delia, Jeremy, Thomas. Delia said
some guy had marijuana there, and
she's telling me this story *laughing*
about it. I don't even know what
makes people want to do drugs.

MATT
Yeah, but you have to feel sorry for
them. I'm sure when you're
constantly at those parties it gets
hard to deal with.

KARA
(Irritated)
How hard can it be?
(In a mocking tone)

"Do I fry my brains out or not?" I mean, are you trying to say you feel sorry for those people?

MATT

(Aggressively)

Yeah, I think it's a trap. They make a few mistakes and then they're stuck. It's sad.

KARA

I don't find it sad, I think it's stupid.

MATT

Well, I think it's easy to just sit here and decide it's stupid, but it's not like you've ever faced it. I mean, we grew up in Christian homes and now we have each other. A lot of those people haven't had that kind of background, so it's easier for them to make wrong decisions.

(Reaching for her hand across the table)

And like you were saying, I think that should only make us more grateful for each other.

Their conversation is interrupted by an episode at the next table. They turn their attention to the scene.

PISSED OFF GIRL

(Motioning for the waitress)

Excuse me! Hello.

The waitress is delivering drinks to another table. She comes over to PISSED OFF GIRL, who is seated with her boyfriend and clearly angry.

P.O. GIRL

We've been waiting for over half an hour to order. And, you haven't even refilled our drinks since we've been here.

WAITRESS

I'm so sorry.
(Clearly stressed
and reaching for
their cups)
What are you drinking again?

The waitress struggles with juggling her tray and their drinks, while maintaining the most civility she can muster. P.O. Girl's date looks at her apologetically and begins to answer.

P.O. GIRL
(Interrupting)
I actually wanted Diet Coke, but you brought me Coke. Do you think you can get it right this time, or am I asking too much?

BOYFRIEND
Megan!

The camera focus is back on Matt and Kara. Matt looks at Kara incredulous over P.O. Girl's behavior. He abruptly gets up out of his chair, and angrily marches over to the P.O. Girl's table.

MATT
(Irritated)
Excuse me. My girlfriend and I are trying to have a nice dinner here, and we would appreciate it if you would keep your mouth shut.

P.O. Girl looks shocked by this confrontation. Her boyfriend gives a little smirk. As Matt returns to his table, she looks after him with outrage. Matt sits back at the table with Kara, who is surprised.

MATT
Can you believe that girl?

KARA
No, but what you just did wasn't much better.

MATT
Someone needed to say something, she was ridiculous.

They are interrupted by the arrival of the Waitress.

WAITRESS

(Quite stressed)

I'm so sorry about the wait. I'm the only one on the floor tonight so it's been a little crazy.

MATT

Hey, don't worry about it. We're not difficult, don't worry!

WAITRESS

(Exchanging a glance with Matt in reference to P.O. Girl)

What can I get you guys to drink?

KARA

I'd just like water please.

WAITRESS

For you?

MATT

Dr. Pepper.

WAITRESS

All right. I'll be right back with that.

She leaves. Matt stares after her.

MATT

She doesn't look good.

KARA

She's really stressed out.

MATT

That, and she's way too skinny. I bet she's anorexic or something.

(Looking back at Kara)

Why do girls do that?

KARA

(Uncomfortable and hurt)
 Just because she's skinny doesn't mean she's anorexic. There's nothing wrong with being skinny.

MATT
 No, but she didn't look healthy.

KARA
 (Sharply)
 So, what, are you an expert on women's health now?

Matt looks at her, taken off guard. Kara looks away from him, upset.

MATT
 What are you talking about?
 (After getting no response)
 I didn't mean to upset you.

KARA
 (Clearly wanting to change the subject)
 Just, forget it.

The waitress returns with the drinks. Kara watches her set them on the table while Matt looks at her, puzzled and frustrated.

15. EXT. ON CAMPUS NIGHT

Delia is walking by a fountain, carrying a full backpack. She stops, looks at the fountain and drops the backpack with resolve. Fully clothed, she gets in and submerges herself, soaking it all in. Her phone rings, and she reaches inside her backpack for it.

DELIA
 (From inside the fountain)
 Hey mom. What's the matter? What did he do now?
 (After a pause)
 You should know by now he never does anything he says he will. He still hasn't even paid my tuition for the

semester. Because, I just checked with the business office today. And I told him a month ago it was due.

Delia lets out a grunt of frustration and submerges herself under the water, holding the phone above the water. She comes back up, and holds the phone to her ear again.

DELIA

Yeah, I'm here. I'm sorry I'm not at home. I know, but this is so hard for you.

(After a pause)

I'm fine, don't worry about me. Yes, I'm doing it.

(After a pause)

It doesn't have anything to do with you and dad, it's just been a hard semester. No, I don't need to go to a tutor. Besides, I got all A's at midterm. Yeah, we already got them back.

(After a pause)

Okay, I'll talk to you soon. I love you too. Bye.

She sinks back down into the fountain.

16. EXT. BY A LAKE NIGHT

A car approaches the side of a truck with its lights off. Blake and Jamie are seen making out inside the truck. Suddenly, the car brights are turned on and several guys lean out of the car, shouting and honking their horn.

GUY 1

PDA PATROL!!!!

GUY 2

You're busted!

CUT TO:

17. INT BLAKES'S CAR AT THE LAKE NIGHT

Blake and Jamie are blinded by the brights, Blake extremely pissed off and Jamie shaken up.

BLAKE

What in the hell?!

JAMIE

Who are they?

The guys peel off, laughing at their prank.

BLAKE

(Looking back at the
guys)

A bunch of idiots with nothing
better to do.

(Back to Jamie)

But we have something better to do.

He goes to kiss her, but she is distracted, looking uneasy.

BLAKE

What's the matter? Do you want to
go somewhere else?

JAMIE

No.

BLAKE

Are you tired?

JAMIE

No.

A long silence. Blake doesn't know what to say, Jamie is troubled and wants to talk but doesn't have words. Finally:

JAMIE

I don't know what's wrong with me.
I just, I've been thinking about
some things lately and it's putting
me in a weird mood.

BLAKE

(Trying to be stoic,
but obviously
worried)

About us?

JAMIE

No, not really. Just, about
everything, you know?

(Suddenly venting it

all)
 I'm frustrated because I feel like
 I'm missing something. There's
 more, it's like there's this big,
 main point out there that I'm not
 getting, and I'm just
 (Searching for the
 word)
drifting, I'm drifting through it
 all and I'm confused.

(After a pause, with
 great concern)
 There's something seriously wrong
 with me Blake.

BLAKE

(Confused)
 I don't really know what you're
 trying to say. I don't think you do
 either.

JAMIE

I know I don't, and that's part of
 what's so frustrating. I'm starting
 to question everything— who I am, my
 major...

(Cautiously)
 us.

BLAKE

(Pissed off,
 sarcastic)
 What's the matter with *us*, Jamie?
 Five minutes ago everything seemed
 just fine so help me understand what
 happened since then.

JAMIE

Nothing happened, okay. I'm just,
 I'm wondering if it's the right
 thing, if *anything's* right in my
 life.

BLAKE

(Getting more
 intense as he goes)

Is this your cute little way of breaking up with me? Act confused like you need space to figure things out. But really you just want to break up with me and you're too scared to do it, so you pull this shit instead?

JAMIE

(Calmly, staring at him intently)
What is wrong with you?

BLAKE

(Sarcastically)
Yeah, I'm the one with the problem here. You're the one saying shit like "I'm so confused, I'm drifting through life," but I'm the one that's screwed up.

JAMIE

Take me home.

They sit in silence, each staring straight ahead, angry.

CUT TO:

18. EXT. LAKE

The car peels out and drives into the dark. It is silent until we hear Rob and his friends laughing in the background.

19. INT. THOMAS' AND MATT'S APARTMENT

Thomas is seated at his desk, again on his computer. He looks down at his crotch and walks into his bathroom, shutting the door behind. We hear the shower water running. Matt walks into the apartment, and walks into his room. He searches through his wallet and then his drawers, unable to find any money. He nervously looks towards the bathroom door, then begins to rifle through drawers in Thomas's room, searching. He finds a wallet and opens it. The shower water stops and Matt frantically attempts to get the money out of the wallet he has found. He does so but is not able to get out of the room before Thomas emerges from the bathroom with a towel around him. He walks into his room and sees Matt.

THOMAS
 (Eyes widened)
 Oh, crap!

Both look at the other guiltily.

THOMAS
 What are you doing in my room, man?

MATT
 I was just, um... I was looking for
 your stapler.

Thomas eyes him, not believing him. He looks at his computer, but the screen saver has come on. He looks relieved.

THOMAS
 It's out on the coffee table where
 you used it last night.

MATT
 Oh, right. Sorry.

Matt slyly slips the money into his pockets as exits the room. Thomas stares at him warily, sitting at his computer and closing the screen.

20. EXT. PARKING LOT NIGHT

STEROID DEALER is standing with his back against his car, arms folded. Matt is trying to give him money.

MATT
 Come on, just take this. I'll give
 you the rest next time, I swear.

DEALER
 You aren't even paid up on the last
 load. You're just wasting my time,
 man.

MATT
 Look, I'm so behind the rest of the
 guys, it's pathetic. I need this.
 Just front it to me and I'll get you
 the rest as soon as I can.

DEALER
 You're not getting anything until I
 have the money. All of it. But,

I'll take this for the last transaction.

He takes Matt's money, gets in the car and drives off. Matt looks after him, helpless and frustrated. He kicks his own car tire in great anger.

21. INT. THE LIBRARY DAY

Delia and Thomas are sitting at a table, "studying." Delia is twirling her hair with a pencil and trying to focus on her book, but failing miserably. Thomas looks antsy.

DELIA

Thomas, in five pages, tell me your thoughts on Romanticism.

THOMAS

You've been talking about that paper for like, three weeks.

DELIA

I know, but it's supposed to be five pages and I have to do all this research and everything. It's just overwhelming.

THOMAS

(Surprisingly sharp)
It's five pages. Just write it.

She looks at him, surprised by his shortness.

JEREMY

(Approaching the table with Jamie)
Two of my favorite people!
(To Jamie)
Do you know Thomas and Delia?

JAMIE

Hi, I'm Jamie.

THOMAS

Hey, nice to meet you.

DELIA

(Looking up from her mess of papers and smiling)

Hey.

JAMIE

(To Delia)

I think I saw you at the Omega house, dancing.

DELIA

Oh yes, that was definitely me. And Thomas, actually.

(Extending her hand
to point towards
Thomas)

We're expert dancers, Thomas and I.

THOMAS

I'm not gonna lie... we are.

JAMIE

Um, yeah, I could see that.

JEREMY

Jamie and I are working on a marketing campaign for hand sanitizer.

DELIA

I'll be in here all day writing this dumb Romanticism paper.

JEREMY

(Turning to go)

Ew, good luck with that.

JAMIE

It was nice meeting you guys!

THOMAS

Nice to meet you.

DELIA

Yeah. Come see me if you're bored!

Jamie and Jeremy walk off to find another table.

DELIA

She seems nice.

THOMAS

(Collecting his
things, distant)

Yeah. Hey, I think I'm gonna head back to my apartment. Good luck with that paper.

DELIA

(Looking at him
quizzically)

I thought you were going to study with me. There's no way I'll be able to focus without you!

THOMAS

Sorry, I have to get back. See ya later.

He gets up and leaves. Delia stares after him.

22. INT. LIBRARY STUDY ROOM DAY

Jamie and Jeremy are in a study room, papers and books spread on the table.

JEREMY

(Looking at his list
of options on the
assignment sheet)

So do you want to do the print ad, radio spot or TV commercial?

JAMIE

I really don't care.

JEREMY

Hey, if we go with the commercial, it's 10 extra points for actually filming it. That sounds good to me.

JAMIE

Sounds like a lot of work is what it sounds like. I could definitely use the points though.

JEREMY

I know, I bombed that last test.

(Reviewing his
notes)

All right, we need a catchy jingle for this thing. We might as well

have some fun and be creative,
right?

JAMIE

Have any specific ideas, or are you
just throwing it out there?

JEREMY

Well, it could be like "it cleans
your hands but smells good too, it's
specially formulated, just for you..."
I don't know, something like that.
I mean, that's pretty bad, but you
know what I'm getting at? Good
commercials always have those
jingles that stick in your head.

JAMIE

(Not liking where
this is going)
Maybe we should just make a print ad
and be finished.

JEREMY

(A bit taken aback)
Yeah, if that's what you prefer. I
just thought you might want to do
the commercial and you could sing
the jingle-- since you're a singer
and all.

JAMIE

I'm not a singer anymore.

JEREMY

(Confused)
I thought you were a music major.

JAMIE

No, I switched to business my
sophomore year.

JEREMY

Why'd you switch?

JAMIE

(Annoyed at his

prying questions)
That's none of your business.

JEREMY
I'm sorry, it's just that—
(Stopping himself)

JAMIE
(Curious)
What? It's just that what?

JEREMY
I couldn't carry a tune to save my
life, but you... I just remember how
amazing you were when you sang. And
it seemed to be so easy for you.

Jamie get very introspective. He discerns she is obviously
upset by what he has said.

JEREMY
(Attempting to cheer
her)
I didn't mean to put you on the
spot. I just wanted to say I think
you're incredibly talented and I'm
surprised you're not pursuing that.

A long pause.

JAMIE
I did enjoy singing. I loved it.
But it's not a part of me anymore.
I've pursued other things and
that's... gone, I guess.

She looks up at him, almost scared at that realization.
Jeremy meets her eyes, obviously listening and caring.

JAMIE
You know, you have a gift with
people. There's something about you.
(After a pause)
Something that makes people feel...
(Searching for the
word)
comfortable. That must be why you
have so many friends.

JEREMY
(Honest, but playing it off)

Really? Sometimes I feel like that's true and others times I feel like I don't have any.

JAMIE

I always see you hanging out with that same group.

JEREMY

Yeah, we're all friends, but they do a lot of stuff without me. Delia's always off doing something crazy, Matt and Thomas are roommates, Kara and Matt are dating. And then there's me.

JAMIE

(Trying to figure him out, obviously intrigued)
And then there's you.

23. INT. CAFETERIA EVENING

Delia is seated at a table with a group of gaming nerds. She looks quite comfortable, though the people at her table are obviously put out by her presence. Her tray is in the way of their game. Some protectively collect their cards and moved to a different table. She continues to smile, oblivious.

CUT TO:

Kara is watching from a distance, alone at another table. Matt approaches her with a tray.

KARA

(Smiling)
Hey.

MATT

Hey babe.
(Sitting)
Have you had a good day?

KARA

I have. What about you?

MATT

Yeah. I talked to my dad about a job over Christmas. I think I'm going to work for a guy he knows.

KARA

That's great! Will you still be able to come see me?

MATT

Of course.

(Looking around)

I thought Delia was here.

KARA

Oh, she thought it would be great fun to just go sit down with random people she's never talked to in her life.

(Pointing to her at the table)

Which is why she's eating with the game nerds.

MATT

She's so weird sometimes.

KARA

Like when she's hanging out with her druggie friends?

MATT

(Rebuking)

Kara!

KARA

(Defensive)

I'm just kidding.

(Changing the subject)

So, what else did you do today, besides get a job?

MATT

I went to classes, practice, then back to the apartment.

(Proudly)

I beat Thomas twice at Madden.

KARA

Why do you waste time on those stupid games?

MATT

Guys bond when we play video games. Besides, I just wanted to chill

after practice.

KARA

You could be pursuing hobbies, doing homework... something. Playing the same video game over and over again is pointless.

MATT

There are a lot of things girls do that I think are pointless, but I don't say anything.

KARA

Like what?

MATT

(Shaking his head)

No.

KARA

Come on, Matt.

MATT

Okay, like painting your nails. Or spending forever looking at fashion magazines.

KARA

I only do that to see what's in style. There's a reason.

MATT

Please. All those models are totally anorexic and skanky.

KARA

(Worried)

Why do you keep bringing that up?

MATT

Bringing what up? Fashion magazines?

She makes a face, pissed off and uncomfortable by his opinion. She sits in stony silence.

MATT

You know, I have no idea what your

problem has been lately.

KARA

(Angrily, hurt)

My problem?

MATT

(Frustrated)

It's like there are all these walls between us, and I don't know how they got there. I know I keep pissing you off, but I don't know why.

(After a pause)

And you're pulling that stupid girl thing. You want me to figure it out instead of just telling me what I'm doing wrong so I can fix it.

She stares at him, incredulous that he's speaking to her this way, hurt. After a long pause.

KARA

Why are you talking to me like this?

MATT

Because, I'm sick of your impossible standards. No matter how hard I try, I'm not sensitive enough or caring enough, and you're always quick to point it out.

(After a pause)

This just isn't working out.

KARA

(Incredulous)

Are you breaking up with me?

MATT

(Thinking about it)

I don't know.

KARA

You don't know? So you may or may not be breaking up with me?

MATT

(Coming to this realization after a

long pause)
 Kara, I don't want to, but honestly,
 I think we need to.

She stares at him, shattered.

KARA
 That's it? You're breaking up with
 me just like that?

MATT
 (With biting
 sarcasm)
 I'm sorry if you don't think this is
 the right way for me to end our
 relationship, but I'm not perfect.
 (After a beat,
 rising to leave)
 I have to go.

KARA
 (Desperately
 demanding)
 No, you're going to sit down and
 talk to me.

MATT
 (Matter-of-factly)
 I don't have anything more to say.

He leaves. Kara stares after him, internalizing it all.
 She is in shock. Delia returns from the "nerd table",
 completely oblivious.

DELIA
 That was quite an experience! You
 should have seen their reactions.
 Some were really mad--
 (Seeing Kara's
 expression)
 What's the matter? Kara?

Kara brushes past her, and leaves the cafeteria. Delia
 stares after her, confused.

24. INT. KARA'S DORM ROOM NIGHT

Kara sits on her bed in her underwear crying. She has been crying all night, and finally it seems to be slowing down. She catches a glimpse of herself in the mirror and stops to inspect her body. She is obviously displeased, as she takes it all in. She turns sideways and sucks in her stomach. Then she lets it out, and pulls out her roll of stomach fat, staring intently. She tries to mush it in and is getting very frustrated. She looks up at her face in the mirror and puts her head down, giving herself a double chin. She then pulls at the loose skin around her neck, let's her arms fall to her side and sighs deeply.

KARA

(Unleashing all her
frustration)

I hate you!

She opens a drawer, pulls out a small knife used to cut cheese and such. She holds out her arm, and with determination makes a vertical slash down her arm. She drops the knife, grabs the wound and lets out a yell of pain. Then she begins to weep. Blood is streaming down her arm. She grabs a towel holds it tight and falls to the floor, laying her head on the rug as she continues to hold the wound and sob.

25. INT. CAR DAY

Jeremy and Delia are singing at the top of their lungs with the windows down. Thomas joins in unwillingly at Delia's encouragement.

ALL

"O'er the land of the free"

Delia takes the high note. The guys react loudly, covering their ears.

CUT TO:

26. EXT. HIGHWAY DAY

We see the car pulling into Taco Bell. They are still singing, but it is more faint as the shot is from outside the car. They all laugh and finish:

ALL

"And the home of the brave."

27. INT. TACO BELL DAY

The three are seated eating.

DELIA

So did you and Jamie get that project done? The soap thing?

JEREMY

Hand sanitizer. No, we brainstormed a lot but we still have a ways to go. We're actually going to make it into a commercial.

DELIA

Ew, can I help? I've actually been in a few.

THOMAS

Commercials? You've never mentioned that before.

DELIA

(Trying to cover for herself)

Yeah, a few when I was in high school.

Thomas looks at her skeptically. She pretends not to notice.

DELIA

So did Jamie say anything to you about us being at the party? Isn't her boyfriend an Omega?

JEREMY

Yeah. She didn't mention anything to me other than what she said in the library. About your dancing.

THOMAS

She seemed cool.

JEREMY

She is.

DELIA

(A discovery)

Jeremy, you like her, don't you!

JEREMY

I didn't say that. She has a boyfriend.

THOMAS

Dude, boyfriends aren't permanent. If you like her, you gotta let her know.

JEREMY

Thanks, Thomas. I'll keep that in mind.

DELIA

Seriously Jeremy. Be aggressive for once in your life. Go up to her at the Omega house and tell her how you feel.

JEREMY

Thank you both for the advice. Jamie and I are becoming friends, that's all.

DELIA

Isn't she a little on the wild side?

JEREMY

(Not saying too much)

Yeah, but there's a lot more to her than that.

DELIA

You've got it bad! Once you realize you're in love and start dating, you can bring her along to hang out with us. We'll help her *find* herself.

THOMAS

So then you've found yourself, Delia? Tell us who you are.

DELIA

(Throwing a napkin at him)

Someone who's too cool for you,
that's who.

JEREMY

No, I really was thinking it would
be good for her to hang out with you
and Kara. She needs some girls in
her life who really have it
together.

DELIA

I don't know if it would be good for
her to hang around Kara right now.

JEREMY

(Concerned)

Why do you say that?

DELIA

She's going through a hard time
lately.

THOMAS

Yeah, Matt told me they broke up.

JEREMY

Really? Why am I always the last to
know about these things?

DELIA

(Smiling at him)

We keep it from you on purpose.

(Getting back on
topic)

No, just pray for Kara if you think
about it. She's just been acting
kinda strange.

THOMAS

Unlike you, the very definition of
normal.

DELIA

What is that supposed to mean?

THOMAS

It's just funny that you're calling
someone else strange.

JEREMY

Thomas.

THOMAS
I'm just saying.

DELIA
What's eating you? You've been acting strange too.

THOMAS
(Mocking her)
I guess I just haven't *found* myself yet.

JEREMY
Okay, stop it guys. This is going nowhere.

Thomas and Delia are upset with each other, and would obviously like to continue the conversation. Delia begins to sip her drink.

JEREMY
So do you two really want to be in our commercial? I'm sure Jamie wouldn't mind.

DELIA
Definitely.

THOMAS
Are you kidding? I was born for the big screen.

Delia and Jeremy just look at him, amused, as the camera pulls back.

28. EXT. OMEGA HOUSE NIGHT

A party is going on at the Omega house. Jamie is seen sitting on the back porch, drinking. Several empty beer bottles are laying at her feet. She is obviously upset, reflective, and has had too much to drink. A couple is seen making out by the side of the house. Blake comes from inside.

BLAKE
You've had enough Jamie. Come inside.

JAMIE
No.

BLAKE

What is wrong with you? Are you still trying to straighten out your shit?

JAMIE

(Continuing to stare intently ahead of her, slowly and deliberately)

Leave me alone.

He slams the door shut as he goes back inside. Jamie continues to wash down the beers, troubled.

29. INT. STUDENT CENTER NIGHT

Delia and Thomas are playing pool. Delia doesn't quite know how, and is very amused by her own clumsiness. She is wearing a long, colorful scarf in her hair. Thomas is trying to help.

THOMAS

Try holding it like this.

DELIA

I used to be able to play. I don't know what happened.

THOMAS

Now take a shot.

(After she does so)

See, that was better.

DELIA

I have to pee like a racehorse. I'll be right back.

THOMAS

Thanks for sharing.

He takes his shot and goes to sit down to wait on her. He moves her backpack off the chair in order to do so. The backpack is unzipped and her papers slide out. He goes to push them back in, and sees her Romanticism paper, which has an F on it. He looks upset, then begins flipping through it to see the markings. He notices her returning down the hall, and stuffs it back in her bag. She comes back and is readjusting the scarf on her head looking at the mirror in the room.

THOMAS

(Baiting her)

Hey, how'd that Romanticism paper
turn out?

DELIA

(Evasively as she
continues to adjust
the scarf)

Oh, great.

THOMAS

Really. What'd you get on it?

DELIA

An A.

(Turning to look at
him, still tying the
scarf)

My prof actually read it out loud to
the class, so he must of really
liked it.

THOMAS

(With irritation at
her lie)

Hmm.

(Watching her tie
the scarf)

When did you start dressing like
that and wearing scarves and things?

DELIA

(Innocently)

What are you talking about? I've
always liked scarves.

THOMAS

So it's not a deliberate effort to
be as different from everyone else
as you possibly can.

DELIA

(Uncomfortable,
laughing off the
thought)

No. I just like them. I wear what

I like. I don't even think about it.

Thomas looks at her skeptically and disdainfully. Delia takes a shot and completely misses the white ball altogether. She collapses across the table, laughing.

30. INT. MATT'S APARTMENT NIGHT

Kara stands outside the door, nervous. She stares at the door, a bunch of stuff in her arms. Finally she knocks. Matt opens the door. He has just showered from practice, his hair wet.

MATT

Hey.

KARA

Hey.

(After an awkward
pause)

I just wanted to give you some of your things.

MATT

(Hesitantly, but
politely)

You want to come in?

KARA

(She does, setting
the items down on
the table)

Matt—is this really happening?

MATT

I don't know what else to do.

(After a pause)

You've been so demanding lately, and I don't know how to handle you anymore.

She stares at the floor for a very long time. He looks at her, but when the silence settles in he looks away. Finally:

KARA

Is Thomas here?

MATT

No.

KARA

I need to talk to you, alone.

(Desperately)

We need to be alone.

MATT

Okay.

Her eyes are glued to the floor. Matt looks at her, a look of worry on his face. She begins to cry. Matt looks over at the door. Wanting more privacy, he gently guides Kara back to his bedroom.

31. EXT. OMEGA HOUSE NIGHT

Jeremy stands outside the front door. The din of the party is heard. He looks nervous, like he is trying to muster up courage. Finally, he bravely walks in the front door.

32. INT. OMEGA HOUSE NIGHT

Several people are gathered in the kitchen. A drinking contest is happening at the table.

BLAKE

Suck it up, you're just getting started. Someone give the man more tequila. More tequila!

Everyone cheers loudly in agreement.

PARTY GUY 2

Slam down another one, dude.

They fill Lane's shot glass. Lane looks at his opponent, then at the shot. He takes the shot, and slams it down on the table. Everyone begins to cheer wildly.

PARTY GUY 1

(Acknowledging
Jeremy)

Hey man.

JEREMY

Hey. Do you know if Jamie Adams is around?

BLAKE
 (Suddenly feeling
 threatened)
 Who are you?

JEREMY
 I'm Jeremy. Who are you?

BLAKE
 Her boyfriend.

JEREMY
 Is she here?

BLAKE
 Why do you want to know?

JEREMY
 I'd like to talk to her.

Jeremy stands there calmly, refusing to back down. Blake eyes him coldly, then takes another sip of beer.

BLAKE
 She's in the back. Good luck
 talking to her, she's pretty wasted.

Jeremy walks past him, concerned for her, and goes through the back door. Jamie is seen hunched over, throwing up. Jeremy runs over to her.

JEREMY
 Jamie!?

He runs over and kneels beside her, holding her hair back. She looks at him, then collapses into his arms, shaking in convulsions. He catches sight of all the empty bottles on the porch.

MAKE OUT GIRL
 (Catching sight of
 Jamie)
 Oh my gosh!

JEREMY
 Jamie, it's Jeremy... Jamie, wake up!

33. INT. MATT'S ROOM NIGHT

Kara sits on Matt's bed, crying. Kneeling in front of her, Matt attempts to comfort her.

MATT
Shh. It's okay.

A long pause as she continues crying. Kara hesitates her tears momentarily.

KARA
(With great
difficulty)
I know I've been... intense. But, it's
not because of anything you've done.
There's something wrong with me.
(After a pause)
I've been—
(She begins to choke
up. After mustering
up the courage)
I'm anorexic.

She cries and then continues.

KARA
(Filling the
silence)
I've struggled with it for years.
And lately, you've been making
comments about girls trying to be
skinny, and models, and I don't
know, I felt like it was all
directed at me. I was worried you'd
figured me out--

MATT
Why... why didn't you just tell me? I
had no idea.

KARA
(Through her sobs)
I felt like I had to be perfect. I
couldn't let *anyone* know.

MATT
What, did you think I wasn't going
to love you anymore?

KARA
I don't know what I thought.

Matt is holding her arms in his. He catches sight of her

wound and gently rolls back her sleeve to see it.

MATT

(With great concern
and shock)

What happened, baby?

KARA

(Completely ashamed,
looking away from
him)

It's just a part of it all. Of
hating my body.

(Struggling to say
the words)

I just need you to think I'm
beautiful. To tell me I'm
beautiful.

MATT

(Lifting her head so
that her eyes meet
his)

You are. You are so beautiful Kara.

He looks lovingly into her eyes, and wipes away her tears. He lifts her arm to his mouth and gently kisses her wound. Then he kisses her lips, cautiously. They pull away for a second, then begin to kiss with more passion. He lays her down on the bed, and the camera fades out.

34. INT. BLAKE'S ROOM NIGHT

Jamie is lying on the bed, unconscious, Jeremy beside her. Blake walks in. There is obvious tension between them.

BLAKE

There's an ambulance on the way.

(Getting no
response)

What's wrong with her?

JEREMY

(Without looking
away from Jamie)

I'm sure it's alcohol poisoning.

(Turning to him
accusingly)

Do you have any idea how much she
was drinking out there?

BLAKE

And you think that's somehow my fault?

Jeremy stares at him, saying a lot with his face.

BLAKE

(Defending himself)

How the hell was I supposed to know she'd end up like this?

JEREMY

You should have cared enough to make sure this *never* happened.

BLAKE

It's not my fault. It was her decision to drink. I tried to stop her.

JEREMY

(After a pause)

Do you even know why she was so upset?

BLAKE

(Getting up from his seat)

She's been all worried about finding her life's purpose, and she's pissed at me because I don't care.

Blake begins walking around the room. Jeremy watches him.

JEREMY

(Incredulous)

She's your girlfriend, how can you say you don't care?

BLAKE

That's none of your damn business.

(After a long pause)

You won't agree, but I'm actually doing her a favor. People talk about purpose, and meaning in life. It's all a load of shit.

JEREMY

(Shutting off to him, irritated, looking back at

Jamie)
 You don't know what you're talking
 about.

BLAKE

Actually, I know exactly what I'm
 talking about. In high school I
 looked up to my youth pastor more
 than anyone in the world. He
 mentored me and a few other guys, we
 went on mission trips, did Bible
 studies. He told me I needed to
 fulfill my purpose in life. So I
 decided my purpose was to be a youth
 pastor too. Then one day he just
 leaves his wife and three little
 kids for another woman. He doesn't
 explain anything, didn't say goodbye
 to anyone. He's just gone.

JEREMY

Look, just because a person failed
 you doesn't mean that God has. You
 can't just turn your back on all of
 it.

BLAKE

Yes, I can. I want nothing to do
 with that bull shit. I believed it,
 invested everything into it, and
 then I got screwed over.

They are interrupted by a party guy sticking his head in the
 door.

PARTY GUY

Hey, the ambulance just pulled up.

JEREMY

(To the unconscious
 Jamie)

We're going to the hospital now,
 Jamie. It's going to be all right.

Blake looks from her to Jeremy. Jeremy looks back at him.
 Blake backs away, resignation in face.

35. INT. HOSPITAL ROOM NIGHT

Jamie is lying on the bed, an IV in her arm. She looks very

weak. She smiles at him when he enters.

JEREMY
(Sweetly)
Hey.

JAMIE
Hey.

JEREMY
You're going to be okay.

He sits down beside her. She stares into his eyes, a troubled look on her face.

JAMIE
(Very scared)
Jeremy, I feel so lost.

JEREMY
You don't have to be.

JAMIE
I don't want to be anymore.
(A fearful admission)
I don't even know who I am. I almost died tonight and I know this isn't where I want to be.

JEREMY
(Taking her hand in his)
Jamie, you need Jesus. As simple or cheesy as that might sound, He's the answer you're looking for.

She starts crying at this point.

JAMIE
I've been so stupid. If you knew the things I've done Jeremy...

JEREMY
It doesn't matter. God doesn't save us because we're good. None of us deserve it. But still, His love

reaches into the darkest parts of our heart, healing and fulfilling us.

JAMIE

I've been going crazy lately because things are so wrong in my life. There was always something missing but I didn't even know what it was. I tried everything, I tried *being* everything, to find it.

(Looking intently
into his eyes)

I do need Him. More than I've ever felt it before, I *need* Him.

JEREMY

He's here. He's right here.

36. INT. MATT'S ROOM NIGHT

Matt and Kara are sitting on the bed under the sheets, their backs to each other on opposite sides of the bed, guilty, staring straight ahead.

MATT

What have we done?

KARA

I have to go.

She stands up, and is frantically getting her clothes back on while the camera is on Matt. She doesn't make eye contact with him this whole time.

MATT

I didn't mean for this to happen.

The camera is on her clothed upper body as she pulls her jeans on. She is almost in a delirious state, focused on getting out of there. Matt stands up, wrapping a sheet around himself.

MATT

Please say something. Talk to me.

He puts his hand on her shoulder. She flinches and moves towards the door.

KARA

I can't.

She turns and leaves the apartment. Matt follows her to the door, but not outside. He comes back, looks at his bed and guilt just washes over him. He sinks down onto the floor, his back against the door to his room. He puts his hands over his face.

MATT

(Desperately)

What have I done?

37. INT. HOSPITAL ROOM NIGHT

Music is heard throughout the following montage. Jeremy is sitting beside Jamie's bed, her hands in his. He is reading, she is listening intently, soaking it all in.

JEREMY

"Set your mind on the things above,
not on the things that are on earth.
For you have died and your life is
hidden with Christ in God. When
Christ, who is our life, is
revealed, then you also will be
revealed with him in glory."

38. EXT. PARKING LOT. NIGHT

Matt is driving through a parking lot away from the steroid guy and his car. There is a bag of steroids on the passenger seat. We see Matt's reflection through the car window. He is emotionally distraught and biting back tears. Jeremy's dialogue continues over the above action:

JEREMY (V.O.)

"Therefore consider the members of
your earthly body as dead to
immorality, impurity, passion, evil
desire, and greed, which amounts to
idolatry."

39. INT. KARA AND DELIA'S DORM ROOM. NIGHT

Kara sitting on the edge of her bed, fear and guilt written across her face. She is pulling at her hair, breathing heavily, looking miserable. She grabs the knife and in

anguish cuts her arm. She bites back the tears as she watches it bleed over the sink. Shot of her through the mirror above the sink. Jeremy's dialogue continues over the above action:

JEREMY (V.O.)

"For it is because of these things that the wrath of God will come upon the sons of disobedience, and in them you also once walked, when you were living in them."

40. INT. THOMAS' ROOM. NIGHT.

Thomas is sitting his back against the wall across the room from his computer. He is obviously struggling internally, trying to decide if he will go to it or not. We see his silhouette on the black screen. Jeremy's dialogue continues over the above action:

JEREMY (V.O.)

"But now you also, put them all aside: anger, wrath, malice, slander, and abusive speech from your mouth."

41. EXT. CAMPUS NIGHT

Delia is walking by a building, carrying her backpack, and catches a reflection of herself in the windows. She stops to look at her long colorful skirt, her tee, the scarf in her hair. She slowly pulls the scarf off, and smoothes her hair down. She balls it up in her hands and looks down at it. She continues walking, but looks over at her reflection as she does so. Jeremy's dialogue continues over the above action:

JEREMY (V.O.)

"Do not lie to one another, since you laid aside the old self with its evil practices, and have put on the new self who is being renewed to a true knowledge according to the image of the one who created him--"

42. INT. HOSPITAL ROOM NIGHT

Back to Jeremy and Jamie. Jeremy is still reading, the camera is on Jamie.

JEREMY

"So, as those who have been chosen of God, holy and beloved, put on a heart of compassion, kindness, humility, gentleness, and patience; bearing with one another, and forgiving each other, whoever has a complaint against anyone; just as the Lord forgave you, so also should you."

Shot pans over to outside the hospital room window, their reflections on the glass as he reads the last part.

JEREMY

"Beyond all these things put on love, which is the perfect bond of unity. Let the peace of Christ rule in your hearts, to which indeed you were called in one body."

The camera fades out.

43. INT. KARA AND DELIA'S DORM ROOM DAY

Delia is getting ready to go while Kara is curled up in her bed.

DELIA

(Attempting to cheer
her up)

You should come shopping with me.
I'm not going to be gone long.

KARA

(With no emotion,
completely
depressed)

I don't feel like it.

DELIA

Jamie's coming. You know, the girl
Jeremy started dating. I think
you'll like her.

Kara ignores her. Delia looks over at her, frustrated. She suddenly approaches Kara and rips off her covers.

DELIA

You are not just going to lie around all day depressed like you have been for the past week. You're coming with me.

KARA

No, I'm not.

DELIA

Yes, you are.

She goes to Kara's closet and begins to rummage through it, pulling out clothes, handing them to Kara as she does so.

DELIA

I don't know what happened between you and Matt, but it's not worth all this. Now hurry up, I'm meeting her in five minutes.

Delia begins to apply eye make-up in the mirror. Kara looks at her, sighs and a look of resignation sweeps across her face. She brushes past Delia to go change in the bathroom, giving her a glare as she does so.

44. INT. PIERCING AND TATTOO PARLOR DAY

Jamie is looking in a mirror at her new cross tattoo on the small of her back. Kara is looking warily around her. Delia is looking at pictures of tattoos.

JAMIE

I can't believe I never knew about this place.

KARA

(In a hushed,
worried tone)

Maybe because there's something wrong with it, Delia.

DELIA

Come on, Jamie's looks great. Does it hurt?

JAMIE

A little.

DELIA

(Looking back at the pictures)
I'm trying to decide whether or not I should get this butterfly tattoo, or just pierce my cartilage.

JAMIE
Don't get a tattoo unless you know you really want it. They're very permanent.

DELIA
Yeah, I got one on my back last year.

KARA
(Incredulously)
You don't have a tattoo.

DELIA
Yes I do.

KARA
I've never seen it.

The PEIRCING LADY enters with a rather large needle, interrupting them. She is not overly sanitary. Delia looks glad for the interruption.

PIERCING LADY
All right, who's next?

DELIA
I am.

PIERCING LADY
What would you like?

DELIA
I think I want my cartilage pierced.

Piercing Lady starts to get the needle ready. Delia watches, nervously.

PIERCING LADY
(Handing her a marker and a mirror)
Mark where you want it.
(Looking up at her)
You just have a break-up?

DELIA

No, why?

PIERCING LADY

Almost every time a girl comes in here these days its because she just broke up with her boyfriend.

JAMIE

That would be me.

PIERCING LADY

Uh huh. She's got this new sense of freedom or something. I guess it's either this or a haircut, right?

Kara thinks no one is paying attention as the lady is speaking. She slowly rolls up her sleeve to inspect her wound. Jamie notices and reacts.

JAMIE

(With great concern)

What happened?

KARA

(Quickly pulling her sleeve down)

Nothing, I just scraped it—when I was running.

Kara walks over to help Delia, Jamie looks after her, worried.

DELIA

Kara, you need to get something done too.

JAMIE

Yeah. Maybe you should get a tattoo!

DELIA

(Jumping in before Kara can answer)

Oh, she would never get one. She thinks it's wrong cause it's marking up your body. "Your body is a temple," right Kara?

Kara looks away from the group, incredibly uncomfortable at what has been said.

45. EXT. GIRL'S DORM EVENING

Jamie and Delia are entering the dorm, Kara is behind them distancing herself from the two, upset. Matt approaches Kara, walking up the steps.

MATT

Kara.

She looks at him, then at Jamie and Delia who are walking inside the door, fear coming across her face.

MATT

I've been trying to call you all day. We have to talk.

She pauses, looking down at the ground refusing to hold eye contact.

MATT

That never should have happened.

KARA

(Very emotionally)
I know that.

MATT

I mean I never should have let it go that far. I was just trying to be there for you, I wanted you to know everything was okay- I'm so sorry, Kara.

A long silence. Kara continues staring straight ahead, distant.

MATT

(Desperately, moving
towards her)
Kara...

KARA

(Flinching away from
him)
Don't touch me.

She enters the dorm and he looks after her, the door shutting and his reflection in focus as she turns down the

hallway.

46. EXT. MATT AND THOMAS' APARTMENT DAY

Delia comes walking in. She gets to Thomas' door and opens it.

CUT TO:

47. INT. MATT AND THOMAS' APARTMENT DAY

Delia walks in. Thomas is in his room, putting a CD in the player. He looks surprised to see her there.

DELIA

Hey!

THOMAS

Hey.

DELIA

Do you notice anything different about me?

(After a pause)

I got a new piercing.

THOMAS

(Distantly)

Yeah. It's nice.

DELIA

(Shaking her head
yes as she sits in
his chair)

And another thing, we were cut from the commercial. Can you believe it? Jamie and Jeremy decided to do it *alone*. I wonder why.

THOMAS

I don't really feel like doing it anyway.

She swivels in the chair to face his computer.

THOMAS

(Suddenly worried)

What are you doing?

DELIA

(As she turns on the
screen)

Checking my email-

She stops abruptly as she sees what's on the screen.

DELIA

Thomas?

He is frozen, not knowing what to say. She looks shocked and confused.

DELIA

What is this?

THOMAS

(Slowly)

You know what it is.

She slowly turns to face him.

DELIA

But why...

THOMAS

Please, just leave. You have no idea how humiliating this is.

She goes to the door then turns to face him with new found courage.

DELIA

Why are you doing this?

THOMAS

I don't need to explain it to you.

DELIA

Thomas, I am your friend and I care about you.

(Pointing to the
screen)

This... this is so destructive. Don't you know how much you're hurting yourself?

He looks away, very uncomfortable.

DELIA

How long have you...had a problem?

THOMAS

(Rubbing his eyes,

reluctantly)
It's been really hard this semester.

DELIA
Is this what's been bothering you lately?

(After no reply)
It doesn't have to be this way.

THOMAS
Look, you don't know the first thing about it. As always you're just saying crap you don't know anything about.

DELIA
(Very hurt)
What is that supposed to mean?

THOMAS
You're always making up crap just so you can get people to like you, always trying to be something you're not. Nobody ever says anything cause they don't want to hurt your feelings, but we all know you're full of it.

DELIA
(Clearly stung by his words)
You want to know what I know about pornography? I know it destroyed my parent's marriage. Yeah, we're not the perfect little family that I pretend we are. No, my dad had to leave because his porn addiction had gotten so out of hand. He lost all respect for my mom because he was objectifying women all day through his little habit. It destroys families, it destroys relationships. It will destroy you, Thomas. So yes, I might make things up so that I can feel better about how crappy my life really is, but at least I'm not sitting here self-destructing like you are.

(With great conviction)
I've seen where it can go and I'm telling you -stop now.

THOMAS
(Completely ashamed and broken up)
Delia, please just go. You just, you need to leave.

She turns and walks out of the apartment, tears beginning to fall. Thomas stands still in the middle of his room. He goes to the computer and flips down the screen with pain, then collapses into the desk chair.

CUT TO:

48. EXT. BY A DUMPSTER NIGHT

Jeremy is behind the camera as Jamie is digging through trash bags. The following scene is on tape through the perspective of Jeremy's camera.

JAMIE
This is so gross.

JEREMY
(Walking around to get a different camera angle)
Make sure you're getting it all over your hands.

JAMIE
Remind me again why I'm digging and you're taping.

JEREMY
Cause you look better on tape. A lot better. Come here.

JAMIE
What?

She comes towards him, he whips around the camera and shows them kissing. She laughs at him.

JAMIE
I do hope you're editing this.

Wouldn't Professor Simmons love to see that.

JEREMY

(Teasing her)

No, I was thinking of keeping it.

She smiles at him, then looks at the trash as she digs with more vigor.

JEREMY

That's good, now look down at your hands like "oh, my hands are so incredibly dirty."

She does so, overacting.

JEREMY

Okay, now grab the hand sanitizer and squirt it. Everywhere.

JAMIE

(She starts to put it on her hands, then lifts her head, listening)

Shh. I think someone's coming.

They stop and look at each other, hushed and worried. The camera lens goes down to the ground.

JEREMY

Oh, crap!

The camera suddenly drops and films the ground. You can tell Jeremy is running with it.

49. INT. THOMAS' ROOM. NIGHT.

Thomas, who appears to have been crying, is packing up his computer. With strong resolve and righteous anger, he begins packing up his computer into a bag and puts it in his closet. At the bottom of his drawer he pulls out a stack of magazines, and slams them on his desk. He grabs the trash can in his room and shoves the magazines into the bag, then ties it with resolve.

50. EXT. MATT AND THOMAS' APARTMENT COMPLEX. NIGHT

Matt is emptying a duffle bag full of his baseball equipment into the dumpster angrily. He throws in his uniform. Thomas

comes out carrying a single trash bag. He looks at Matt, puzzled.

THOMAS
What are you doing?

MATT
(Extremely angry)
I'm off the team.

THOMAS
What happened?

MATT
(As he is throwing
in individual
pieces)
Coach tells me I'm not lifting
enough, I need to catch up. So I
take care of it, and what does he
do? The son of a bitch cuts me from
the team. He's not even man enough
to do it to my face. He left a
message on my cell phone. Why the
hell does this happen *now*, of all
times?

Thomas heaves his bag in, then walks away as Matt begins violently kicking the dumpster.

51. INT. DELIA AND KARA'S DORM ROOM NIGHT

Delia enters, and sets her backpack down. She is obviously shaken by her encounter with Thomas. The water is heard running in the bathroom. Delia goes to the bathroom door.

DELIA
Kara, I need to talk to you.

No response. She knocks on the door.

DELIA
Kara, can I please come in, I have
to talk to someone.

She halfway opens the door. She is a little worried at this point.

DELIA
(Calling in)
Kara?

She cautiously opens the door all the way. She slowly pulls back the shower curtain and a look of horror comes over her as she screams.

52. INT. FUNERAL SERVICE DAY

The church is completely full, many of the people college students. They are singing Be Thou My Vision. We see Delia, still in shock not singing but staring straight ahead. Next to her are Jeremy and Jamie. Jeremy is choking up as he tries to sing, Jamie is singing and looks at him with compassion. Matt is on the back row, completely broken up. Thomas is singing loudly and with passion, tears are streaming down his face. The pallbearers carry the casket out, and they all look after it. Matt loses it when it goes past him. He sinks into the pew and leans forward, his head in his hands.

CUT TO:

53. EXT. CEMETERY DAY

Thomas, Matt, Jeremy, Jamie, and Delia are gathered around the casket. Other mourners are seen scattered in the background. Music is playing throughout the scene with Delia's voice over heard over the following action. Matt is hunched over the casket, sobbing from guilt and grief. Jeremy goes to Matt and attempts to comfort him, but Matt refuses to be comforted. Jamie slips her hand into Jeremy's after he backs away from Matt, looking at him with love and compassion. Thomas has a look of peace on his face. He is extremely humbled by this situation. Delia is staring at the casket with a look of resignation and peace. She holds a flower in her hand. She goes to the casket, lays the flower on top of it, and stands beside Matt, putting her arm around him. He soon turns away from the casket to her in order to receive her comfort. Thomas goes and joins Matt and Delia in their embrace. Jeremy looks on. Jamie looks from the group to Jeremy. She gently leads him over to the other three. They are now all holding onto each other, strengthening each other with their embraces. The camera pulls away from the group and pulls up into the sky. There is a sudden blackout.

DELIA V.O.

I think all you can do when something senseless like this happens is to try to find the purpose, no matter how hard it is to see. I know, it hurts—it *hurts* so much to be here, to be left alone.

To be overwhelmed with the grief and pain.

(Giving way to the
tears)

But, it's things like this that actually produce the most beauty... moments when the pain is so intense that all you can do is cry out to God. And just to know that He's right here, waiting to *surround* you with His love. That's really all you need. Just to know- He's here.