

University of Central Florida

**STARS**

---

Electronic Theses and Dissertations

---

2017

## Dialectics of Microbudget Cinema

Milos Ajdinovic

*University of Central Florida*



Part of the [Film Production Commons](#)

Find similar works at: <https://stars.library.ucf.edu/etd>

University of Central Florida Libraries <http://library.ucf.edu>

This Masters Thesis (Open Access) is brought to you for free and open access by STARS. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of STARS. For more information, please contact [STARS@ucf.edu](mailto:STARS@ucf.edu).

---

### STARS Citation

Ajdinovic, Milos, "Dialectics of Microbudget Cinema" (2017). *Electronic Theses and Dissertations*. 5647.  
<https://stars.library.ucf.edu/etd/5647>

# DIALECTICS OF MICROBUDGET CINEMA

by

MILOS AJDINOVIC

B.F.A. Faculty of Dramatic Arts, Belgrade, Serbia 2010

A thesis submitted in partial fulfillment of the requirements  
for the degree of Master of Fine Arts  
in the School of Visual Arts and Design  
in the College of Arts and Humanities  
at the University of Central Florida  
Orlando, FL

Fall Term

2017

Major Professor: Ula Stöckl

© 2017 Milos Ajdinovic

## **ABSTRACT**

*Magic Kingdom* is a feature-length, microbudget motion picture, produced, “written”, directed, and edited by Milos Ajdinovic as a part of the University of Central Florida’s Masters in Fine Arts program in Digital Entrepreneurial Cinema. Its narrative is a product of the collective improvisation between a group of collaborators – Chealsea Anagnoson, Henry Gibson, Mikaela Duffy and Marcus Nieves – moderated by Milos Ajdinovic. This written dissertation is an attempt to document the concepts and processes that surrounded the production of this film.

*To Zvezi*

## **ACKNOWLEDGMENTS**

I would like to thank my thesis committee chair, Professor Ula Stöckl. Thank you for being my mentor. Your support throughout this process has made my time in Orlando the most fulfilling experience I could have hoped for. To the rest of my committee, professors Lisa Danker, Keri Watson, Jon Perez, and Phil Peters, thank you for all the advice and guidance in navigating the progress of this thesis and parallel film production.

I would like to thank the rest of the School of Visual Arts and Design faculty and staff, especially professors Lisa Mills, Lori Ingle, Lisa Peterson, and Jason Burrell for creating the perfect environment in which one can explore. Your care, encouragement and leadership helped bring this thesis to life.

Thank you to my classmates for listening to my boring pitches million times and always offering a response that challenged and pushed me to develop further.

To my cast and crew, thank you for sharing this adventure with me. You have always inspired me to do my best work as a director. To Marlissa Tucker, thank you for believing in the process even when I had doubts.

Lastly, thank you to my loving and inspiring friends and family for the unreserved love and support. This is for you.

## TABLE OF CONTENTS

CHAPTER ONE: INTRODUCTION.....	1
References .....	4
CHAPTER TWO: EVIDENCE OF AESTHETIC LITERACY .....	5
Aesthetics of Microbudget Cinema.....	5
Aesthetics of the Collective Adventure.....	11
Improvisation and Performance .....	14
Cassavetes .....	15
Leigh.....	17
References .....	19
CHAPTER THREE: FINANCIAL LITERACY REVIEW .....	21
Business Plan.....	22
Synopsis .....	22
Filmmaker Statement .....	22
Project Statement.....	23
Fundraising and Financing .....	23
Marketing and Publicity .....	24
Festivals.....	24
Distribution.....	25

CHAPTER FOUR: PRODUCTION LITERACY REVIEW .....	27
Pre-production .....	28
Production .....	32
Improvisation and Intention .....	33
Visual Identity .....	37
Post-production .....	37
Post-production Workflow .....	38
Editorial .....	41
Repetition .....	43
Sound .....	44
Color Grading .....	48
References .....	51
CHAPTER FIVE: CONCLUSION.....	54
APENDIX A: SCREENPLAY .....	55
APENDIX B: ONE LINE SCHEDULE .....	168
APENDIX C: STRIPBOARD REPORT .....	171
APENDIX D: DAY OUT OF DAYS .....	176



## CHAPTER ONE: INTRODUCTION

*Then how do you explain the loss of the kind of passion you had for cinema when  
you first began?*

*I still have that passion. I just want to know that passion more clearly. Before I  
was just feeling it; it was very unconscious. Now I want to be aware of it. I want to know  
what this passion is made of (Godard, 48).*

On February 29<sup>th</sup>, 1968, Jean-Luc Godard participated in a panel discussion at the University of Southern California. Always provocative, several times throughout the conversation he compared film to an experiment and himself to a scientist.

But people go to see your movies to see a movie.

I want to change that. I don't want people to come see my movies the way they go to see other movies. This has to be changed. It's the most important thing we can do... it's not only making movies – that's why I think it's important that moviemaking be learned in universities. Maybe that way it will change (Godard, 48).

Underneath the strong sentiment of this statement, one might notice an interesting proposition by which Godard seems to be intrigued. In his elusive way, Godard poses the question of the possibility of considering cinema through the same publicly legitimized discourse that we allow for multiple branches of science. Of course, as numerous cinema studies programs across the globe show, film has already gained access to academia and writings on film encompass multiple academic discourses. However, what Godard seems to be wondering is

something else – can film, in its actual form, as an organized succession of photograms, belong to the umbrella of academic research? Can we gain insights by watching and producing film that truly legitimizes its place within the university? And if yes, then, what would be the model of this inclusion? If we understand cinema to be a process of “audio-visual thinking” then could films, on their own, act as vessels of academic thought? Godard seems to be hoping that this inclusion might change cinema, in his view, for the better.

One important issue that emerges at the very beginning of this dissertation revolves around the incompatibility of the format of an academic text and the work that stands as the product of the practice of filmmaking. Of course, to write about films is one thing; however, to consider the elements of the personal artistic process and discuss them in a somewhat removed context becomes possible only to a certain degree. To give a full account of the processes and rhythms behind one’s creative activity would require far more space than the dissertation format allows, and even then, the act would seem almost futile. We have to consider that behind the simplest decision made within the creative activity of any kind lays a myriad of interconnected processes that might or (as I will attempt to show later) might not relate to any aspect of a larger context to which the artist belongs at that moment of time.

This text, therefore, attempts to describe and clarify some of the intellectual processes behind aesthetic decisions involved with creating my thesis film, *Magic Kingdom*. Of course, after everything is said and done, film remains a photorealist representation and any conceptual decision without exception dissolves in film’s very indexicality; in the fact that in the end it is only the surface of the screen and some shapes depicted on it which remains. However, whether

if it is only for legitimizing the *process*, the concepts described in this text are as real as the texture of the filmed image.

## References

Godard, Jean-Luc, and David Sterritt. Jean-Luc Godard: interviews. University Press of Mississippi, 1998.

## **CHAPTER TWO: EVIDENCE OF AESTHETIC LITERACY**

### Aesthetics of Microbudget Cinema

“We cannot have an aesthetic status quo.” (Godard, 36)

In August 2014, I enrolled the University of Central Florida’s film MFA program named *Entrepreneurial Digital Cinema*. Part of the Emerging Media MFA, the track’s advertisement web page further explained the intricacy of this business and art symbiosis:

Each student will have produced a microbudget (<\$50,000) digital feature film or long-form equivalent body of work ... The budgetary limitation is designed to encourage the student to move away from more traditional modes of production toward ... more personal filmmaking and more creative use of the means of production. (Emerging Media - Entrepreneurial Digital Cinema M.F.A.)

The relation between the budgetary constraints and the “traditional mode of production” is further problematized in the text explaining one of the application requirements on the UCF graduate handbook entry:

“Describe how the visual style and aesthetic quality of your proposed thesis film requires the limitations of the microbudget production process.” (Entrepreneurial Digital Cinema)

Even though one can argue that clear majority of global film production is in fact microbudget (\$50,000 would be considered a respectable budget in many countries with underdeveloped cinema infrastructure, not to mention short, student, or the infinite number of amateur productions), it is rare to find this denomination in any kind of discussion on subcategories of contemporary cinema. Until a large-scale theoretical apprehension and

classification tackle the problem of microbudget, one is left with individual attempts of theorists and cinema enthusiasts such as Girish Shambu who, in a blog post, attempts to foresee the emergence of a new wave of U.S. made films that fall under the micro-budget umbrella. In his analysis of fifteen recent films, he outlines an aesthetic concept that ties them together.

Let me now conclude by singling out an element that is common to most of these US micro-budget films — and is a not inconsiderable source of their power. I am referring, very broadly, to documentary presence — of various natures and degrees — that is crucial to their effects. The best of these films lean on, and draw nourishment from, something large in the world, something weightier than a single individual's perspective or experience(Shambu).

In one of the rare online attempts to market the program, former professor at UCF's School of Visual Arts and Design, Randy Finch offers his perspective on what is at the core of the microbudget cinema:

As far as I can tell, being an independent filmmaker has always meant hustling to get the money and an audience. So teaching my students about the new models of distribution, transmedia storytelling, forming an LLC and the like — is not really such a stretch. Just like all the other parts of the filmmaking process, the entrepreneurial stuff independent filmmakers must navigate today are just skills that can (and, I think, should) be learned (Finch).

It seems that what both Shambu and Finch in their respective ways are alluding to is a certain “essentialist” approach to the category. The microbudget approach to cinema looks to

discard various “non-essential” aspects of filmmaking until only its core is left. For Shambu, that core is the “world”, for Finch it is the “entrepreneur”.

It is interesting that in Finch’s rendition of the filmmaking process what remains as essential is the business component. Cinema and business have always been entangled in such a way that it might do us well to attempt to outline the ideological historical vertical that deals with this relationship.

In finding the initial text that exclusively deals with the link between cinema and business we could do far worse than Berthold Brecht’s analysis of the copyright trial that followed the film adaptation of his *Threepenny Opera*. Infamously named *Threepenny Lawsuit*, the text begins as the account of the judicial process in which Brecht lost all his contractual rights to oversee the adaptation of the theatrical text by the film company Nero-Film and the director Georg Wilhelm Pabst, and evolves into a careful contemplation on the role market plays in relation to film, and therefore art.

He begins his essay fittingly – “When we had our publisher draw up a contract for the filming of the *Threepenny Opera* last summer, we saw an opportunity to earn money as well as opportunity to make a film” (Brecht, 149).

Brecht immediately seizes this connection between the “art” of cinema and capital. His argument is that the means of production, the tools, the technical process, have been relocated from the hands of artists to production companies. He distinguishes between what he somewhat ironically calls “pure art”, the art of the old, seemingly untouched by the introduction of technological means of production, and the new, “technological art” like film and radio. To operate in the realm of this new art is to use the means of production that require significant

resources and are under the control of businessmen. This introduces certain “financial expectations” which transform the work of art into a commodity.

Some believe that this does not harm it, that it is only incidentally a commodity, that the commodity form is only the form in which it circulates in the market and on no account must necessarily define it entirely... Others say that film differs from a work of art because it is more a commodity than the latter can be, that is, the nature of the film is defined by its commodity character (Brecht, 168).

Brecht doesn't see the role of the artist and the role of the entrepreneur as coexisting in balanced symbiosis. He understands the dichotomy of this relationship, but he does not revert to the position of “pure art”. What he asks for instead, is new, fresh art, one that is ready to enter the arena of capitalism.

With critical precision Brecht recognizes the processes through which formal issues of cinema become political. If film is a commodity then the social function of cinema in capitalist society is transformed. The director is someone who has a “responsibility towards the money” (Brecht, 193). Brecht also scorns film critics who ignore this transformation and remain interested only in discussing “art” aspects of films.

Almost forty years later, the French cinema elite of the Cahiers du Cinema publication faced a similar question. Impacted by the events of May 1968 and the French intellectual climate that abruptly shifted towards the left, “the efforts of Cahiers since 1968 represent a vindication of Brecht's postulate that the form of the work is as much a political question as the overtly political implications of the content” (Lellis, 67).



At the front lines of this new Cahiers were Jean-Louis Comolli and Jean Narboni, who, in October 1969, published a two-part article entitled *Cinema/Ideology/Criticism*. In it, an attempt is made to redefine the role Cahiers du Cinema partakes in theorizing film art, by adopting the materialist discourse which, in turn, asks a complete reconsideration of one's understanding of cinema.

Comolli and Narboni, similarly to Brecht, consider film as a process inside the structure of a larger societal dynamic:

What is a film? On the one hand it is a particular product, manufactured within a given system of economic relations, and involving labor (which appears to the capitalist as money) to produce – a condition to which even ‘independent’ film-makers and the ‘new cinema’ are subject – assembling a certain number of workers for this purpose... It becomes transformed into a *commodity*, possessing exchange value, which is realized by the sale of tickets and contracts, and governed by the laws of the market (Cahiers, 59).

Because every film is produced by ideology, Comolli and Narboni conclude that every film is political. They abandon the, in their view, outdated notion that “film captures reality”; what film captures instead is the “vague, unformulated, untheorized, unthought-out world of the dominant ideology” (Cahiers, 60)

They propose a new categorization, entirely based on this emerging discourse.

“Once we realize that it is the nature of the system to turn the cinema into an instrument of ideology, we can see that the film-maker's first task is to show up the cinema's so called ‘depiction of reality’.” (Cahiers, 61).

In their categorization, the largest group of films is those that are made without any awareness of ideology and therefore become unconscious instruments of the dominant ideology. On the other hand, as they argue, filmmakers can absolutely be aware of the ideology, but in the end, it is impossible to escape it. What filmmakers can do is expose this ideology.

The relationship between the ‘artist’ and the ‘entrepreneur’ in Commoli’s and Narboni’s analysis reaches the point of entry through which cinema reaches society. Just like Brecht, they do not see any benefit in staying in “off the grid”, in the margins.

If one is to follow this line of thinking, it might become absurd to deal with the microbudget cinema at all. Microbudget cinema is always in the margins, it is the very antithesis of the idea of cinema as commodity; therefore, the system will always stay far away from the mainstream.

On the other hand, it is precisely because of this position that microbudget cinema becomes important. For the key factor here is the *microbudget*; if it is the cinema that names its own relation to the financial construction, then its primary effect is to stand in opposition to the dominant, mainstream practice of cinema. The imposed limitation of the approach corrupts the hierarchy of this process of commodification by restricting the “author’s vision” in relation to reproducing reality.

Microbudget therefore, becomes a fringe movement that exists only in relation to its mainstream counterpart, with its inability to reproduce the dominant ideological “reality” becoming its asset, becoming the negative projection of said “reality”; films whose aesthetics emerge out of its scarcity, out of its limitation, out of its questioning the “real”; its language is

one of negation, of lack, of “ugliness”, of “corrupt grammar”. “Films made without a camera”, as Nicole Brenez would say.

Out of this position, the work on *Magic Kingdom* began.

### Aesthetics of the Collective Adventure

This position is not particularly original; the history of cinema is filled with fringe movements that looked for the ways to expose the ideology of the center. To name a few – Dogme 95, Taiwanese New Wave, Romanian New Wave – all of these movement distilled an aesthetic approach out of the imposed (or self-imposed) scarcity of means. Individual authors, such as Robert Bresson, insisted on rigid, almost ascetic expression that shaped a particularly authentic poetic.

Of course, we must not forget the proto-movement, the French New Wave. Involving the exclusive historical occurrence of critics turning into artists, it profoundly challenged the mainstream cinema of the time.

It would perhaps be wrong to consider the French New Wave through the microbudget discourse, although authors like Rohmer and Rivette throughout their careers did stay within the constraints of economical productions (Schilling, 5). However, even if we disregard budgets, several aspects could still be intriguing to analyze. First, the evolution of technology of the time gave way to new shooting techniques that freed the rigid ways of the studio set: “The emergence of increasingly lightweight equipment, originally from the world of television and reportage, contributed in no small degree to the invention of devices that were to give actor greater freedom” (Bergala, 8).

And then, there is of course the idea that these films were made in close collaboration. More so than anywhere else, French New Wave cinema was emerging out of tightly knit network of close collaborators – directors, actors, cinematographers, sound designers, philosophers, writers, etc. If anything, the circle of collaborators around the *Cahiers du Cinema* nurtured intellectual exchange that certainly played its role in jumpstarting the movement.

The standard model of production that dominates global film movement favors the so-called “assembly line” industrial model of production with clearly established hierarchy on top of which sits the producer, the entrepreneur. The process underneath is linear and segmented into sets of divided labor. Every sector works separately. Every step is predetermined in the service of a dominant principle, that is, as Adrian Martin notes, most often found in a “thematic structure, or a pattern”. Martin also notices that there is a tendency to reduce this pattern to “banal proverbs, truisms or messages (like ‘war is hell’ or overcome your fear to become yourself)” (Martin, 23). It is tempting to argue that this reduction is the initial step of commodification, a distillation of a complex process into a shape that communicates some “universal message” for the purpose of connecting with the audience. It is important to notice the authority and dominance of this principle, and the production hierarchy that emerges out of it.

To oppose this hierarchy is to envision cinema as a collaborative endeavor that favors a process instead of a product; a collective adventure among a group of people. Because of the nature of its production process, cinema (at least one that belongs to the discourse of “audio-visual thinking”) lends itself to this idea of communal effort. That doesn’t necessarily mean lack of structure.

On the contrary, every art has its process, and the structured collective cinematic process finds its core in the use of improvisation. For Gilles Mouëllic the improvising filmmaker is “seeking for the demonstration of a work-in-progress,” and he or she “views the creative process as a journey, or even a sketch or a draft” (Mouëllic 11).

Jean Renoir might rightfully be deemed the key forerunner of cinema improvisation. Inspired by his jazz contemporaries, Louis Armstrong and Duke Ellington, he utilized filming techniques to free his actors and enable them to improvise. He insisted on shooting with multiple cameras and used no dubbing. Backgrounds of his films are chaotic, filled with unpredictable movements with his main characters highlighted, set apart, carrying the main ideas of his concept. Here, he is talking about working on *La Règle du Jeu* (1939):

I allowed myself to become completely absorbed by the subject; and also, of course, by everything that went into it, like the actors, who were quite extraordinary, completely at home in the guest house we were staying in. There we all were, a long way from Paris – it’s vital to be long way from Paris in a case like that, in order to get away from the trivia of everyday. Other trivial things cropped up in the troupe but that was a good thing, it was tremendous. We were cut off from the rest of the world and the whole atmosphere – the actors and the landscape, and also the subject, as I said earlier – really spurred me on and drove me to do masses of things that were not initially planned (Renoir)

Creating a holistic framework in which every member of the group can interact with the entire scope of the film seems to offer a pathway to an independent filmmaker lacking in resources. Shifting the emphasis towards the process, collaborators are free to engage in the collective creative activity. Instead of business-like meetings and the exchange of too simple, too

diluted, basic ideas, the producer, production designer, cinematographer, editor and composer are not only able to observe but to become an integral part of the improvisation. Rather than working with abstract notions, artists can draw from the three dimensional “real life” model. They are not being presented with all the answers, they are now free to explore different possibilities and compare solutions. They can try out different technology and see the aesthetic alternatives. Lenses can be chosen, props can be introduced. If it is possible, the group moves the workshop to the designated location of the diegetic world. In this way, this *dialectical* nature of improvisation provides a frame for imagining narrative film.

Renoir’s work on *La Chienne* (1931), *Toni* (1934), *La Grande Illusion* (1937) and *La Règle Du Jeu* (1939) set the groundwork for many upcoming improvisational filmmakers. His work had a great influence on Jacques Rivette, Jean Rouch, Jacques Rozier, Maurice Pialot and John Cassavetes. A comprehensive list of improvisation-based works of these filmmakers can be found in the appendix section.

“If we think of art as a means of giving form to life, improvisation can be looked at as one way of adding to our sense of the liveliness of art” (Wexman)

### Improvisation and Performance

The actor himself is the foundation for the workshoped story. Construction of the elaborate diegetic world begins with the most basic artistic inquiry into the character. However, actors are usually constrained by the realities of the professional set.

The practice of acting disregarded improvisation as the crucial component of the process at first. Konstantin Stanislavski based his early theories on “round-the-table analysis” in which

the script would be broken into “beats” and then every actor would carefully determine the objectives and actions of his character for every beat(Scholte). This approach is still the most common way of working in theater and film.

However, it is important to note that during later stage of his career, Stanislavski subtly distanced himself from the passive round-the-table analysis. He emphasized the importance of the active, spontaneous, improvisation-based rehearsing. He understood the importance of the role of the unconscious within the boundaries of rehearsal (Scholte). During final years of his life he was developing a technique of spontaneous creativity called the *active analysis* (Merlin). It was an elaborate concept of approaching performance as a constantly developing process that can be used to uncover hidden meanings and unlock fresh ideas on the text.

Throughout the years, concepts like active analysis have quietly found their niche inside the world of cinema. After Renoir, much of French New Wave directors in the fifties started using improvisation with some success. They put emphasis on the actor creating a spontaneous, uncontaminated event and the ways to record it. Godard noted that he was interested in capturing the ephemeral quality of the actor going beyond the prepared performance. (Mouëllic, 51)

#### Cassavetes

John Cassavetes is the author of pure actor-based cinema. He liked the erratic, unpolished shifts of improvised dialogue and introduced the process as legitimate means of his personal expression. His films often lack a traditional narrative structure. Instead he would create situations, problems that his ensemble would then explore(Viera).

Cassavetes “refuses to straighten out narrative loops and twists so that individual scenes will smoothly advance the plot. The acting releases energies that the story can’t control. The fidelity to impulse makes Cassavetes the Jackson Pollock of cinema. He would rather be true to the scribble of his characters’ inchoate expressions and to their undefined swirls of feeling than to the straight line of the story” (Carney 65).

From the outset, Cassavetes was interested in providing an opportunity for his actors to explore the outskirts of formal framing of the film. Subtle non-verbal expressions, gestures, movement and body position inside the setting of anxious uncertainty were his primary focus. He shot his films with two hand-held cameras, instructing cameramen to follow actors wherever they pleased to take them. He ensured that actors were provided with enough time so that he could “lure them in the state of abandon in which meaning could only be transmitted through physical complicity: when the relinquishment of the narrative safety net means that acts must exist in their own right, actors need time” (Mouëllic 72).

The opportunities of expression uncovered by Cassavetes’ process strive far beyond the traditional modes of narrative filmmaking. He is probably best known for his work on exploring the border between the actor and the character. Most of his films – *Husbands* (1970), *Minnie and Moskowitz* (1971), *Woman under the Influence* (1974), *The Killing of a Chinese Bookie* (1976), *Opening Night* (1977), *Gloria* (1980) and *Love Streams* (1984) – are made with the recurring ensemble cast. Even in his earliest films, such as *Shadows* (1959) and *Faces* (1968), he was carefully building his clan of actors. Throughout his twelve feature films career his closest collaborators stayed mostly the same. He would write characters for specific actors, fusing the



imagined concepts with social inhibitions of his real collaborators, denying them the possibility of hiding behind the text.

### Leigh

In Gilles Mouëllic's comprehensive study on improvisation in cinema, the name of British director Mike Leigh is not mentioned once. It perhaps might something to do with Mouëllic's obvious preference for the authors who were "determined to view the shoot as a performance" (Mouëllic, 15).

Leigh always carefully scripts his films, and plans the camera angles. Nevertheless, he is considered one of the most important figures of improvisational cinema. Leigh is also a key figure in conceptualizing the shoot for *Magic Kingdom*, since it was his method that was predominantly used to engage the improvisational workshop. What interests us with Leigh are not his films, which are rather conventional in their aesthetic approach, and definitely beyond the scope of the microbudget cinema. Neither is it the sometimes-questionable ideology of his work. (Martin) It is, above all, his emphasis of the process as the key component of cinema.

During 1970s, Leigh devised a method of utilizing improvisational approach to offer actors the possibility of thoroughly researching different opportunities surrounding their characters. His process is divided into two parts. First, in one-on-one sessions the actor creates a character and gets familiar with a thoroughly researched character's background. After this stage is finalized, actors work in group on intensive improvisational sessions through which the content of the film is generated (Clements).

Even though this method is compared to theater work, it can be most accurately described as a performer's version of portrait painting.(Leigh) An actor collaborates with the director on creating an incredibly detailed version of the character – his physical appearance, his biography, biography of his parents, his psychological traits, and his social standings are meticulously examined and appropriated by the actor in one-on-one sessions with the director. A fully developed character then engages in long sessions of improvisation with other characters in order to distill the narrative.

Leigh's adamant focus on examining the character from all angles, understanding even the most insignificant tiny details of his or her microcosm and how those are shaped by the all-embracing social forces of the macrocosm is what influenced *Magic Kingdom's* workshops. Performers dug deep into the dynamics of the basic behavior and uncovered the emotional substructure of the character's world.

Finally, out of this simple attitude "towards the outside" arose the need to transgress the boundaries of self-expression and relate to the situation that is real, material, foreign, and for the lack of a better expression *does not belong to us*. By tapping into the raw, into what Girish Shambu calls "the world" through our broken lens of the microbudget cinema we can uncover, not "reality", but the structure behind its walls; we are able to research the ways cultural experience and class background shape the interactions within this "reality".

## References

- Godard, Jean-Luc, and David Sterritt. Jean-Luc Godard: interviews. University Press of Mississippi, 1998.
- Emerging Media - Entrepreneurial Digital Cinema M.F.A. University of Central Florida, College of Arts and Humanities, Matthew Dunn, Bryce Jackson, Michael Powell, Tamra Pristou-Globokar, Eric Rook - <https://svad.cah.ucf.edu/programinfo.php?id=36>
- Entrepreneurial Digital Cinema  
<http://www.graduatecatalog.ucf.edu/programs/program.aspx?id=1464&tid=4261&track=Entrepreneurial+Digital+Cinema>
- Shambu, Girish. U.S. Micro-Budget Indie Cinema. girishshambu.blogspot.com/2016/04/us-micro-budget-indie-cinema.html.
- Integrating Entrepreneurial Training Into Graduate Film Programs  
<http://trulyfreefilm.hopeforfilm.com/2010/06/integrating-entrepreneurial-training-into-graduate-film-programs.html/comment-page-1>
- Brecht, Bertolt, and Marc Silberman. Brecht on film and radio. Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc, 2016.
- Lellis, George. Bertolt Brecht: Cahiers du cinéma and contemporary film theory. UMI Research, 1982.
- Hillier, Jim, and Nick Browne. Cahiers du cinema. Routledge, 1996.
- Schilling, Derek. Eric Rohmer. Manchester University Press, 2007.
- “Nicole Brenez.” Nicole Brenez | BFI, [www.bfi.org.uk/films-tv-people/sightandsoundpoll2012/voter/249](http://www.bfi.org.uk/films-tv-people/sightandsoundpoll2012/voter/249).
- Bergala, Alain. Roberto Rossellini et l’Invention du Cinéma Moderne, Introduction to Roberto Rossellini. Le Cinéma révélé. Paris: Petite Bibliothèque, 2005.
- Martin, Adrian. Mise-en-scene and Film Style – From Classical Hollywood to New Media Art. Houndmills, Basingstoke, Hampshire. Palgrave, Macmillan, 2014.
- Carney, Ray. The Films of John Cassavetes. Pragmatism, Modernism, and the Movies. Cambridge: Cambridge University Press, 1994.
- Geuens, Jean Pierre. Albany, N.Y: State University of New York Press, 2000.
- Martin, Adrian. “Career Girls.” Film Critic: Adrian Martin, [www.filmcritic.com.au/reviews/c/career\\_girls.html](http://www.filmcritic.com.au/reviews/c/career_girls.html).

- Clements, Paul. *The improvised play: the work of Mike Leigh*. Methuen, 1986
- Leigh, Mike. *Conversation with Mike Leigh* Judy Bloch. University of California Press, 1992. 52.
- Merlin, Bella. *Beyond Stanislavski*. London: Nick Hern Books, 2001.
- Mouëllic, Gilles. *Improvising Cinema*. Amsterdam: Amsterdam University Press, 2011.
- Renoir, Jean. "Le Patron." Jean Renoir. *Entretiens et Propos* (n.d.): 286-287.
- Scholte, Tom. "The Stanislavski Game: Improvisation In The Rehearsal Of Scripted Plays." *Canadian Theatre Review* (2010): 24-28.
- Viera, Maria. "The Work of John Cassavetes: Script, Performance, Style, and Improvisation." *Journal of Film and Video*, Vol. 42, No. 3 (1990): 34-40.
- Wexman, Virginia Wright. "The Rhetoric of Cinematic Improvisation." *Cinema Journal*, Vol. 20, No. 1, Special Issue on Film Acting (1980): 29-41.

### **CHAPTER THREE: FINANCIAL LITERACY REVIEW**

This section starts with a somewhat ironic twist: after an attempt to dissect the process of transformation of the work of art into a commodity, one must describe the steps that had to be undertaken for this transformation to take place.

The following text serves as the evidence of this transformation from a somewhat vague, unfocused interconnected web of ideas and concepts, and the initial mist of ambiguous improvisational workshops into a communicable, clear and concise format that serves the only purpose of providing connection to the world of audience, and therefore, world of business.

It is important to note that from the business perspective, *Magic Kingdom* was again and again proven to be a complete failure. The incompatibility between the initial concepts and the language of economics has been a recurring aspect of this commodification process. From the inability to clearly define the target audience (at least to a satisfactory point of clarity) to a hypocritically false-sounding distribution plan, the text raises issues about the entryways through which microbudget productions can reach its audience

## Business Plan

This business plan (the “Business Plan”) is for information purposes only and is not an offer to sell, or a solicitation of an offer to buy securities. Furthermore, the entire contents of the Business Plan are confidential and the reader, by accepting the Business Plan, agrees not to disseminate to a third party or copy the information contained herein, in part or in whole, without the express written consent of MILOS AJDINOVIC. This Business Plan is the property of MILOS AJDINOVIC and by accepting the Business Plan the reader agrees to immediately return the Business Plan to MILOS AJDINOVIC upon request.

Milos Ajdinovic  
[ajdinovicmilos@knights.ucf.edu](mailto:ajdinovicmilos@knights.ucf.edu)

## Synopsis

Magic Kingdom is a feature length comedy set in present-day Orlando. It follows Amber and Duncan, a couple of twenty-something Orlando residents, through the course of three dates as they try to spark a relationship. At first glance, things seem fine, but as they get to know one another, their romance becomes more difficult than either of them imagined.

## Filmmaker Statement

I am a filmmaker who dramatizes the aesthetics of a social dynamic. To do so I collaborate with performers who improvise instances of everyday life. We examine fragments of the banal that we film, to reveal subtle dramatic and comedic elements in the contemporary human condition.

## Project Statement

Being a stranger in this huge, weird country offers a certain outsider perspective. I decided to explore this detached point of view as a stylistic choice. This outlook is almost a deadpan perspective of an alien looking at humans in their immediate surroundings. What are they doing? What are their rituals? How do they communicate?

*Magic Kingdom* is a film about talking. It is a clinical observation of how people talk to each other, what they say to each other and most importantly what they choose not to divulge. It is, to paraphrase the line from Louis Malle's *My Dinner with Andre* (1981), about the fragments of tiny, bizarre realities we create for ourselves as we desperately try to connect to something or someone else (in the same manner, the actual film becomes my little, bizarre reality as an attempt to connect to this new country).

*Magic Kingdom* is also about the city of Orlando. "The City Beautiful" becomes a shared fantasy for everybody; drawing people in with its constant sunshine, its warm color pallet, its theme parks (elaborate expressions of other personal fantasies) and other magical kingdoms.

The process provides the opportunity to place the camera in the simple stationary shot and explore the friction between our constructed ideas of the world and the social forces that govern the way that we behave.

## Fundraising and Financing

The production of *Magic Kingdom* is almost entirely self-financed. The institutional support of the University of Central Florida provided an access to the crew and production and post-production equipment only helped with this decision to self-finance.

The film was initially budgeted at \$4, 000, the largest amount of these finances covering catering expenses. The final budget for the film can be found in the appendix section of this dissertation.

To finance the production, the producer/director undertook an employment position at the University of Central Florida's Judaic Studies Department, doing post-production for online courses for the minimum-wage salary. The finances provided from this endeavor covered all the costs of producing a micro-budget film.

### Marketing and Publicity

The target audience for the *Magic Kingdom* is mostly found within twenty to thirty-something millennials. Considering the media-consuming aspirations of our target audience, the major part of our marketing campaign will be done online. Only a small fragment of publicity material will follow the film during its festival window.

Once *Magic Kingdom* enters the distribution and festival circuit, it will be categorized as comedy/drama and its market will draw on members of the movie-going public who frequent these types of films.

### Festivals

For filmmakers and many small distribution companies, the 12-18 months festival window is invaluable and irreplaceable in terms of the marketing/publicity.

Film will be submitted to top-tier film festivals.

- Each festival screening will be announced online on social platforms.
- Posters and flyers will accompany the film screenings.



- Director and Cast members will engage the audience at Q&A sessions.

## Distribution

The independent film market is going through a tremendous shift. More and more filmmakers are turning away from traditional way of middleman distribution and opting for new ways of self-distribution. It is practically impossible to predict how the market is going to look in two years. However, an outline of the future distribution plan can be made.

Traditional approach to distribution of an independent film involves licensing its rights to a distribution company or companies for a specific length of time (usually several years). Recent years have seen the development of platforms that allow filmmakers to skip the middleman and distribute their films directly to the paying audience. Most of these are online platforms based on VOD and streaming that (for a set fee) make it possible for creators to customize their approach to distribution as much as they want.

The distribution of *Magic Kingdom* will be implemented through several simultaneous processes. The use of online distribution platforms such as CreateSpace, Distrify or IndieReign will be utilized. The rapid development of these and similar platforms has made it possible to independent filmmakers to get exposure on a much wider market than it was possible before.

The film web page will feature VOD distribution (and DVD shop) site, like the examples such as Food Matters (<http://www.foodmatters.tv>) and Camp Takota (<http://www.camptakota.com/>).

- o for the largest fee the viewer will be able to watch the entire movie + making of + authors' commentary.

- o for the smaller fee the offer will include only the movie.
- o for the even smaller fee the viewer will be able to watch making of + extras

## **CHAPTER FOUR: PRODUCTION LITERACY REVIEW**

Conceptualizing *Magic Kingdom* progressed through several stages of collaborative workshopping. A Couple of weeks in June 2016 when most of the film was shot were the culminating point in the long and enduring process of the workshopping the content of the film, mainly through the application of improvisation.

In his analysis of theories of production, Jean Pierre Geuens notes that the essence of the contemporary process of filmmaking is “split between two distinct moments, two discrete labors, the writing and its execution” (Geuens, p. 83).

Alternative to this approach would be one in which the writing and the execution are continually interdependent and informed by each other. It is a process of constant transformation through collaborative work in which neither text nor style are understood as finished. The emphasis is on the creative interaction within the group:

The director is the agent through whom the work finds its final plan, but he does not fix anything in his mind before the work begins. The actors collaborate fully, introducing images and possibilities, some of which they will themselves eventually embody on the stage. The collaboration requires that each person address to himself the major questions posited in the material . . . There are two main values in working on a piece in this way, collaboratively. One is the affirming discovery of finding deep common references. It takes time to reach these; the cliché references all need to come out first. And the second value is the astonishing power there is in the performance of an actor who is actually playing out an image which he himself introduced (Chaikin 9-10).

The structure of the film crew offers the state of interconnectivity which can breach the boundaries of individualistic creation.

### Pre-production

The initial stage of the improvisational workshop began as actors were introduced to the process. Everything started from conceptualizing the character. It is the primary unit of the diegetic world we were creating.

The approach to improvisation asks for the investigation of the ‘real’, outside world. The character that the actor creates is drawn from the “specific, placeable, social, educational, economic, cultural environment” (Clements 26-27). It is important that actors are aware of the “leap in the dark” nature of their involvement and are comfortable with it from the start.

Progressing through the casting process for *Magic Kingdom*, we ended up with four actors, Chelsea Anagnoson, Henry Gibson, Mikaela Duffy and Marcus Nieves, each coming in with a different level of experience and background.

Process of casting for improvisation differed somewhat from the traditional cold reading sessions. There was no text from which the actors could read. Instead, a micro model of the workshop was set up, and every actor was given enough time to show if he or she could work within the arranged conditions. Each actor was asked to create a character out of a person she or he knows from real life. From the start, the emphasis was placed on a very detailed and specific approach; all work was done under the guidance of one of Brecht maxims – “All truth is concrete” – so what was being assessed is the actor’s ability to observe and draw from rudimentary reality.

Crew choice was governed by similar criteria. From the very first conversation people were made aware of what the process was going to be, what kind of engagement was expected, how specific they needed to be, and so forth. Members of the creative team were asked to engage directly with the raw scenes, to create from involvement with concrete, live interactions. No preparation was allowed. Crew members entered the workshops with an unadulterated, fresh attitude.

The workshop was divided into stages that mostly took place in succession (although some segments occurred parallel). The length of these sessions varied depending on the complexity of the task and the artist's ability.

Stage One of the workshop was done in isolated one-on-one sessions with actors. Two alternating processes occurred.

First, closely following Leigh's method, came the *establishing of biography* of the character. Actors were asked to make lists of people from their surroundings. Those can be of people they know very well, or someone they've seen only for a moment. It can be someone they have a good reason to find interesting to play or the choice can be made just on a hunch. The important thing is that it needs to be somebody from the outside world. The lists usually carried 25-50 people (they can be longer) and some time was spent analyzing every person.

Investigation into the biography of each potential character was meticulous and detailed. Parallel to this analysis, each actor was asked to engage in *behavioral exploration*, figuratively improvising physical appearance, traits, mannerisms, and the way the character speaks. After a week or two, the character is chosen. It is important to note that one actor did not know who

other actors were going to be playing. From the perspective of the director, the process generated an abundance of material that offered variety of pathways for potential exploration.

To illustrate this, let us turn to a specific example. At a particular point during initial meetings, Chealsea Anagnoson started to discuss a friend of hers who frequently auditions for the role of a Disney princess in one of the Disney parks in Orlando. Immediately, the associative potential of such situation became apparent. The force of social gesture of *auditioning for the role of a Disney princess* presented as the starting point for further exploration. So, it was investigated – what does it mean to live in the world and carry an ambition to become a princess? How is this link between the immediate reality and the fairytale fantasy materialized in contemporary society? This opened up a larger theme of the fantasy-reality relation, and the narrative took off from there.

One criticism of Leigh's method is concerned with the opinion that he distills his characters almost too much, until they become puppet-like, artificially repeating a set of mannerisms (Martin). To avoid this situation, the actors were encouraged to shift their perspective from the craft aspect of this process, into free-flowing, exploratory activity in which the main goal was not to “capture” a snapshot of the character but rather to always use it as an opening for further involvement.

Once the biographies were settled, a point in time in the life of each character was chosen (for example, Saturday, March 16, 2014), circumstances for this moment were provided and actors started improvising the life of that character from that point (e.g. next improvisational session would start on Sunday morning, March 17, 2014, etc.). Short periods of time were done

through figurative improvisations, while longer periods were built from improvised interviews with characters.

This process lasts until every aspect of the imaginary person is carefully examined and the actor is comfortable with “staying in character” for as long as it is needed. (Clements)

After these two stages, the first instance of *structuring* occurs and a rough draft of the script is written. It is closer to a treatment that outlines the possible narrative points and suggests scenes.

Stage Two of the workshop involves group sessions. Characters were introduced to each other. Potential scenes were examined, and the plot slowly started to appear. The point of the workshop is to try as many options as you possibly can and to give yourself time to examine every detail of the diegetic world you are creating.

It is at this point that one character, Duncan, asked another, Amber, to *go on a date*. The sessions quickly focused on this situation, exploring the possibilities. As the sessions progressed, a larger structure appeared above this occurrence; going on a romantic date, again, first and foremost as the social gesture with its rules and formalities, with the exploration into gender roles and power structure; going on a date as the subject of certain western cultural context, as the focus of rom-coms, with the history starting with screwball comedy, or even further, with the 18<sup>th</sup> century rationalism as, instead of immediately fulfilling their deepest inner emotional needs, people carefully negotiated their interests between themselves. (Martin)

At this point members of the creative team were introduced. The production designer and cinematographer entered the workshop, and the question of style was addressed.

Once artists enter the workshop there is the need to influence the diegetic world. Thus, production designer/location manager immediately starts scouting for locations, tying the improvised narrative content to a real setting. Choices on the color palette are made. Everything was done to *establish the environment* of the film.

The cinematographer entered the workshop with a DSLR camera. Cinematography started as the observational fly-on-the wall mode of just registering the action. Gradually, as the narrative was developing, cinematography adopted a more stylized look. This is the point when camera positions and angles were determined (at least to a degree), together with choices of lenses and even some basic lighting setups.

The end of this stage, *structuring II*, brought another version of the script that is more detailed. It was still a chronological list of events. In addition, notes on the general visual identity of the film were made and the crude shot list was created.

Stage Three began when editor, sound designer and composer were introduced to the process. They started working with the scenes that the cinematographer shot. These scenes were examined, adjustments were made and *rhythm* was established. Structure of the narrative was challenged and, at this point, the chronology of the events was abandoned. In the end, through final structuring, the complete screenplay (together with a detailed shot list) was created. The screenplay of *Magic Kingdom* can be found in the appendix section.

## Production

One big issue emerged at this point. Should the workshop be the only improvisation oriented segment of the production leaving the actual shooting of the film closer to the traditional



model – a fast and efficient execution of previously conceived ideas? Should all the actors' actions be already blocked in pre-production or should there be some space left for further improvisation? I still don't have the satisfactory answer to this question. The reality of the microbudget model asks for quickness and efficiency and it would be incredibly damaging to allow the play and exploration on the set as it would very quickly deplete all resources.

### Improvisation and Intention

Within the framework of the improvised narrative, concept of authorship becomes fully visible. By this, it is not meant "authorship" in a legal sense (contracts with actors can be found in the appendix section), but "authorship" as the aspect of the aesthetic concept of the production.

As he notes in several extensive interviews about his method, Mike Leigh prefers the efficient film set, leaving improvisation for the rehearsal period. His ideal is a well-polished film, a celebration of craft and skill, lacking any visible mistakes and rough edges, something improvisational cinema is known for. (Herbert, Gore-Langton, Bloch, & Stone)

What the directors who work in collaboration with actors seem to be striving for is the sense of discovery that comes from the unexpected and unpredictable in human behavior. If we think of art as a means of giving form to life, improvisation can be looked at as one way of adding to our sense of the liveliness of art, a means of avoiding the sterility that results from rote recitations of abstract conventional forms (Wexman 29).

It can be inferred that Leigh filters the improvised situation through the means of mostly conventional, "well-polished" directing approach. In this sense, the improvisations become

subdued by the larger framework of “author’s vision”, one that, at least in its structure, isn’t different to any other product of the mainstream cinema.

Unlike Leigh, John Cassavetes used improvisation during shooting, appropriating the rugged look into his personal style and, to quote Ray Carney, made films that “aggressively put rival positions and attitudes at war with each other” (Carney 290). This mode of production emphasizes the filming of the improvised situation as the “authentic” act in which all creative forces are being captured in a “snapshot” moment of camera’s recording time.

To understand how the tension between these two approaches unravels as the fully realized aesthetic concept, let us go back to the initial reconsideration of the (Brechtian) artist-entrepreneur dichotomy. For Brecht, as for Commoli and Narboni, any aesthetic question is first and foremost, a political question. In Brecht’s epic theater, any aesthetic decision is in service of making audience aware, of “exposing” the dominant ideological structure of the society.

We could dig even deeper into the past to reach Diderot’s 18<sup>th</sup> century reconsideration of the aesthetics of painting and his concept of the tableau. Writing about the art of painting, Diderot observed the characteristic of every object placed on the canvas to obtain the quality of historical significance, to become essential, therefore rendering everything that does not belong to the canvas as non-existent. As Barthes further explains:

In order to tell a story, the painter has only an instant at his disposal, the instant he is going to immobilize on the canvas, and he must thus choose it well, assuring it in advance of the greatest possible yield of meaning and pleasure. Necessarily total, this instant will be artificial (unreal; this is not a realist art), a hieroglyph in which can be read at a single glance (at one grasp, if we think in terms of theatre and cinema) the present,

the past and the future; that is, the historical meaning of the represented action. (Barthes, 70)

Barthes equates Diderot's concept of tableau to Lessing's notion of the *pregnant moment*. He further notes that the theater of Brecht is a succession of pregnant moments. (Barthes, 73) It is interesting to consider Barthes's quote from the perspective of his own notion of the *punctum* in relation to photography. Punctum represents the inclusion of the elements, as the consequence of a mechanical (digital) process, captured on a two-dimensional plane of a photograph, that exist there autonomous to photograph's subject. Punctum, therefore, stands in complete indifference to what the artist is trying to show us. In consideration of cinema's relation to photography, to a succession of photograms, this problematization of meaning gains another dimension.

The indispensable contemporary dissection on this dilemma comes from Walter Benn Michaels, who in his *Beauty of a Social Problem* (title is a paraphrase of the Brecht's quote) analyses photography through this Diderot-Barthes perspective. As Benn Michaels argues, photography is capable of capturing artist's intent, but at the same time it carries in its punctum the elements completely independent of photographer's intention. We can, therefore, imagine "an artist whose efforts to create the work are irrelevant to its meaning" ( Michaels, 47).

This notion might interest us when it is applied to the improvised situation within the actors' workshop. As actors perform, their interactions produce meanings that exist beyond any singular artistic intention. In this occurrence, the director is reduced to a position of the witness. No matter how subdued the situation becomes under the imposed director's framework, the elements of the shot, scene, entire structure of the film, form a kind of audio-visual punctum.

However, we should consider that what is placed in front of the camera has been (in most cases) devoid of its initial “freshness” of an improvised act. Actors repeat these situations in a workshop until a distinct formal structure is distilled. Then they perform the variation of the scene in front of the camera, trying their best to recapture the meaning that each of them thinks the scene possesses. They are forbidden to discuss these meaning among themselves. In addition, the scenes that are performed for the camera are chosen by the director, who thus regains an element of control. The microbudget limitation requires for the most efficient utilization of the production model and there is no way going around it.

There was an awareness that the realities of the microbudget set are limiting the time spent on improvisation. It becomes a necessity to shoot as quickly as possible.

Counting in the effect microbudget limitations impose on artist’s intention, the hierarchy of the “thematic structure” and “director’s vision”, the relation between the author and the audience is exposed as corrupted, through the inability to reach the fully immersive diegetic world. Therefore, its characteristic is to stand closer to what Benn Michaels sees as the “non-artistic object” (Benn Michaels 54), a reflection of “reality” that exposes its theatrical construction.

Thus, the final shape of the production takes place. It is simultaneously a piece that is a product of a controlled environment and a lack of control. At the same time, it is indifferent to author’s intention and an expression of a fully formed artistic vision. It is exactly in the cracks between these opposing forces that *Magic Kingdom* exists. Because it is a collaborative effort it is not centered on one point of view, it is made through the friction of many attitudes, some of which might be completely opposing. On the other hand, it is only a representation of that

“reality”, a displacement of it, a projection that stands separated from it, and this separation is governed by the limitations of the microbudget model.

### Visual Identity

Initial visual identity of the film was conceptualized through various production constraints. Adopting the skeleton-crew model, director of photography Dylan Thompson and I agreed on simplifying the process as much as possible and then using this simplified method to develop the aesthetic of the entire film. The camera, for one, would almost exclusively remain on the tripod. We made the choice of the lens, opting for the zoom Tokina that made it possible for us to change the focal length slightly as the acts of the story progressed. The “sticks, camera, lens” approach would guide our visual identity for the entire production.

With this approach, a certain aesthetic discipline developed. The visual execution became not about what to put into the frame, but what to take out from the frame. The constant simplification rendered a particular visual process of deliberately emptying the diegetic world of the narrative, leaving “in” only what was deemed necessary for the shot to retain its representational essence.

### Post-production

Post-production was non-linear and entirely done through the Adobe platform.

I must mention one important note about editing. At the initial stages of the workshop, the tendency was to record and view the action uninterrupted channeling the Bazinian ideas on the duration and long shot action. As the workshop progressed, as the codified imagery of scenes

started to get distilled from improvisations, the attitude became more analytical and pushed towards fragmenting the action and space.

### Post-production Workflow

Besides dealing with the technology related components within the workflow pipeline of *Magic Kingdom*, this chapter covers some of the creative decisions that emerged at this stage of the process.

In relation to the overall production framework, it is important to note that the postproduction workflow had started while the film was still in production. Consequently, the editing process informed some of the decisions regarding the filming. This notion corresponds to the general dialectical framework of the production – during which the content, as well as formal decisions, are never pre-determined but emerge through the process. Any creative interaction with the material, whether it is the initial collaborative improvisation “out of thin air” or this late stage assembly of the filmed material is informed by the overarching framework of the film, but also influences the final shape of the film.

On that note, I would like to add that the workflow pipeline would be integrated with the improvisational process even more organically if the materials are edited as the film is being shot. This is certainly the future (and the present) of the post-production workflow, as this approach gains presence within the high-budget Hollywood productions. Speaking of the recent commercial hit *Deadpool* (2016), film editor Julian Clarke explains the specificities of this workflow:

My normal approach is to start cutting (while in production) and see what works as a first draft. The assistant will add sound effects and temp music, and if we hit a stumbling block, we move on to another scene. Blur (VFX Production company) had also created a lot of previous shots for the effects scenes prior to the start of principal photography. I was able to cut these in as temp VFX. This way the scenes could play through without a lot of holes (Peters, 41).

Clarke edited scenes within twenty-four hours after the shoot had wrapped for the day—“not only a cut scene, but one already fleshed out with temporary sound effects and music” (Peters, 41).

Of course, seeing how the director Tim Miller shot more than 500 hours of footage (Peters, 41), it is highly unlikely that the application of this complex workflow pipeline would be possible on such a micro-budget level of production like *Magic Kingdom*, one lacking in every kind of resource. However, with the technological development it is possible that in the future this type of interaction with the material would become a standard for low budget films.

As with everything else within this production the visual ideology of the piece was determined through the stages of the process. Cinematographer Dylan Thompson and his camera were integrated within the rehearsals with the instruction to attempt to “follow” the improvisation of the actors with his camera. Upon further analysis of the shot material, an initial visual concept was determined. This concept was further refined through a couple of ‘character study’ videos. These short narrative fragments were quickly produced and edited to test some of the creative solutions regarding the shot composition, use of natural light, color scheme, and rhythm and tempo of the final piece. Once all aspects of the visual identity were discussed, a

very basic concept for the cinematography and production design was determined. The possibility to just establish a simplified visual guideline, and focus on the essentials while shooting, predominately comes from the idea that significant level of the control will be achieved within the post-production stage. It allowed to the very young and inexperienced film crew of *Magic Kingdom* to relax and work quickly and efficiently.

Due to this decision, a lot of emphasis was put on the ability to control the visual identity of *Magic Kingdom* within the post-production workflow. This involves executing the preconceived cutting structures, creating an immersive soundscape, and controlling the color scheme and light concept within the color grading stage.

*Magic Kingdom* is shot on a Canon EOS C100 camera with an Atomos Ninja external recorder attached to it. The Ninja provided the opportunity to bypass the highly compressed internal MPEG/h.264 compression from the camera, and capture the edit-ready Apple ProRes HQ video files, with the 4:2:2 color sampling, and the 10-bit color, increasing the color accuracy and color resolution of the internal Canon C100 compression. This decision practically excluded the transcoding stage of the workflow and made the whole procedure easier and more comfortable. Following the ingest of the material, it was possible to immediately start manipulating the shots.

The post-production workflow pipeline was completely attached to the Adobe Creative Cloud software collection, with the addition of the DaVinci Resolve 12 color grading software for the color grading stage. An initial “first draft” LUT has been created in DaVinci for the use during the editorial stage.



Compared to traditional, mainstream filmmaking, we have attempted to decrease the number of camera setups and focus only on the essentials. This meant that a lot of editing was done even before we started to shoot. This minimalist concept included the predominance of stationary shots, with camera exclusively on the tripod most of the time. The insistence on predominantly stationary feel of the film lends itself to increasing the expressiveness of the moving camera, whether it is dolly or zoom, on those specific and calculated occasions when they are applied. One trend can be noted here that many editing decisions were conceptualized before the production started.

Coming into the editing suite, I have taken it upon myself to cut the film, even though the initial plan was to collaborate with an editor. The reasoning behind this decision came from the need to interact with the material directly, to continue to refine the visual identity from a personal standpoint and explore this perspective and how it interacts with the narrative.

### Editorial

The narrative structure of *Magic Kingdom* involves the intensified division between the three acts. Every act represents an almost completely self-contained fragment that could stand on its own. The larger meaning emerges between the narrative fragments and the ellipses that divide the stories. Thus, the editorial treatment of the three acts progressively changes towards the end of the film.

The first act follows the story of the first date between Amber and Duncan. It is the closest the film gets to the trope of the romantic comedy genre. It employs the standard techniques of the traditional continuity editing and attempts to establish an organic and

immersive “flow” to the scene. It follows the classical definition by David Bordwell and Kristin Thompson where “the purpose of the system was to tell a story coherently and clearly, to map out a chain of characters’ actions in an undistracting way” (Bordwell, Thompson 210).

At this stage, the cuts are not meant to attract awareness to the form (until the very last cut within the sequence, but even that one belongs to the area of subliminal perception) and there is an idea of everything progressing smoothly and effortlessly. The slight awkwardness of the compositions, as well as the somewhat slower (more meticulous) pacing allow for the subtle distancing effect.

As it was still in production, the film was assembled like a puzzle, progressively filling up the blank spaces. The gaps also informed on the aesthetic decisions, as they evolved into an important stylistic mechanism within the narrative structure. One can note an interesting parallel with the creative process of the Japanese filmmaker Takeshi Kitano.

Kitano’s process includes the creation of four images that represent different stages of the narrative structure. He then proceeds to connect those images with other images, progressively building the narrative towards completion (Ciment, 34). An interesting effect emerges out of this technique. Images begin to separate from their initial place within the narrative structure, their meaning becoming more ambiguous inside the overarching concept of the film:

The act of disengaging an image from its context, whether real or fictional, is to disengage from a world that has been completed that it might circulate towards other worlds not-yet, to touch down elsewhere, alight anywhere. Such decontextualization is never a loss. (Rohdie, 9)

The aesthetic concept of decontextualization of shots in *Magic Kingdom*, revolves around the use of ellipsis and repetition:

“The essence of cinema [is] ellipsis” (Leenhart).

The film’s rhythm was achieved through juxtaposing meticulous stage-by-stage, point-by-point development of the action within the scenes being shown and the gaps within the time in between those scenes. The intention here is that the focus on the slow gradual progression of the action within the scene only increases the expressiveness of the ellipsis:

The filmmaker operates with chunks of recorded material which he or she doesn’t so much sculpt (the Flaherty model) as organize in relation to an idea, phenomenon or event that arises in the emptiness between and around what is shown (Andrew).

As the film progresses towards its final act, the ellipsis shifts from the space in-between the scenes inside the scenes, as the focus of the editing becomes less directed towards achieving continuity and more about reaching the expressive crescendo of the piece.

### Repetition

Repetition plays an important part within the editorial concepts of *Magic Kingdom*. A certain rhythm is established through various repetitions – scenes are repeated; motifs are repeated; camera positions are repeated (often with slight adjustments to the shot type or lens used). Conceptually, these repetitions are very apparent in the formal sense, they are meant to stick out of the general treatment of the narrative. This concept serves a dual purpose. *Magic Kingdom* tries to focus closely on the social gesture (in a Brechtian sense of the term), on the ritualistic nature of said gesture that sticks out in the social behavior. *Going on a date*, or *going*

*on a job interview* become our modern rituals with their established mise-en-scene and rhythm.

On the other hand, the formal expressiveness of the repetition creates an awareness of the formal aspect of the film. As it progresses, *Magic Kingdom* gradually becomes more “self-aware ” about its form.

### Sound

Developing the sonic style for the *Magic Kingdom* is the process almost exclusively contained within the post-production stage. The only element ingested from the production is the dialogue. The quality of the recorded material varied drastically and a significant portion of the post-production was devoted to clean-up.

When it comes to aesthetic concepts of the sound design, they correspond to the overarching audio-visual identity of the film. As the film balances between the classic genre and its meta-treatment, constantly embracing the tropes of the mainstream rom-com and rejecting them in deconstruction, the sound landscape establishes a similar rhythm, constantly playing with the opposing forces of the immersive quality of the diegetic realism and the formal detachment.

Sound design for mainstream filmmaking predominantly focuses on intensifying the subjective effect of the POV sequence. Sound designer Randy Thom (*The Right Stuff* 1983, *The Revenant* 2015, *The Incredibles* 2004) states:

The hardest kind of shot to do any kind of interesting or useful sound for is an objective, brightly lit, medium shot of almost anything, because that’s what audience knows it is.

It’s not anybody’s POV; it’s just the camera looking at something. (Thom, 125)

He then goes on to list the number of stylistic (most often cinematographic) choices that “swing the door open to sound”, such as slow motion, black and white cinematography, low key light, fog, smoke, etc (Thom 125).

*Magic Kingdom* offers no such possibilities due to its strict formal execution. To find a source of influence one needs to turn away from the mainstream standard and look for specific authors whose sound design aesthetics grew out of their personal filmmaking inclinations.

In the editorial part of this chapter I referred to the idea of detachment, in omitting slightly the process of audience’s identification with characters. Shot composition, editorial treatment of spatial relations and continuity (in the later parts of the film) all play a significant role to achieve this effect. The effect relates to the Bazinian notion of “ambiguity” within the film image. Discussing the difference of silent film montage and the emerging cinema language of the sound film era seen in the films of William Wyler and Orson Wells, Andre Bazin notes:

Montage by its very nature rules out ambiguity of expression. Kuleshov's experiment proves this per absurdum in giving on each occasion a precise meaning to the expression on a face, the ambiguity of which alone makes the three successively exclusive expressions possible. On the other hand, depth of focus reintroduced ambiguity into the structure of the image if not of necessity - Wyler's films are never ambiguous - at least as a possibility (Bazin, 29).

Not to go too deeply into the intricacies of Bazin’s thinking, it is important to note that for him, the new aesthetics of cinema begins with the introduction of sound to the visual representation. It is this additional textural layer to the expression that brings cinema closer to our experience of nature. That makes it possible for the audience, as Bazin notes, to experience

the effect of ambiguity within the shot that closely resembles the experience of ambiguity of real life (Bazin, 12). Bazin goes on to assign the uninterrupted long shot and deep focus staging as the pivotal elements of the new cinema language. *Magic Kingdom* is an attempt to achieve the same aesthetics not through the absence of montage, but through careful manipulation of the relations within the intricate system of images and sounds.

So, the first aspect of the aesthetic frameworks for the sonic style of *Magic Kingdom* is for the aural landscape to “open up” the image in bazinian terms. The addition of the rich diegetic environment will not only complement the rigid spatial discontinuity of the visual sequence, but also bring the film closer to the effect of the “objective ambiguity” of the material.

Another aspect of this aesthetic framework comes with the further manipulation of the diegetic aural landscape. The idea is to strive towards creating a subtle (subliminal) rhythm out of the specific sounds – doors opening and closing, cars passing by, hums, bells – somewhat guided by the philosophy of *musique concrete*. The audience should not perceive this rhythm cerebrally but it should guide the overall experience of the scenes. The nature of the specific sounds and the relation between those sounds can create the emotional response to the perception of the “objective reality”. Film author who exclusively investigated the possibilities of these relations was certainly Jacques Tati:

Generally speaking, Tati’s sound “decor” is composed of realistic elements: bits of dialogue, random shouts, and diverse reflections, none of which is housed in a strictly dramatic situation. And it is in relationship to this sonorous background that an untimely noise can take on an absolutely unreal dimension (Cardullo 361).

Tati would combine sounds recorded on location (for example the hotel or the beach of *Les Vacances de Monsieur Hulot*) to create an aural basis for the film. Then he would impose specifically chosen artificial sounds (doors opening, ping-pong noise, etc.) with the intention of making them “stick out” from the base.

Tati’s manipulation of sound is like rhythmic arrangements in musique concrete composition. When experiencing the diegetic world of the film, the audience cannot distinguish the specific rhythm, but its presence still shapes the overall experience.

Similar aesthetic concept guides the sound design of *Magic Kingdom*. The intention is to see if the deliberate change of this subliminal rhythm can influence the experience of the distinct acts within the film. As I discussed in the editorial part of this chapter, first act of the film takes on some of the tropes of the rom-com genre. The aural aspect of the diegetic world will remain closer to “realism”; however, the formal elements will align themselves in an arrangement that is rhythmic. The attempt is to create the diegetic world that is pleasant to hear .

As the film progresses, as the visual treatment of the narrative becomes more and more disconnected and as it relies more and more on ellipsis, the sonic style moves away from the diegetic realism into the field of clear formal arrangements. Distinct sounds are drawn onto the surface of the soundscape, they become the crescendo within a scene. It is important to note at this point, that the treatment of later scenes is only at the stage of conceptualization and that the actual manipulation of the material is probably going to direct the aesthetic choices.

## Color Grading

During the pre-production stage, a significant amount of time was dedicated to discussing the ways in which color relates to the overall visual identity of the film. It was decided early on that the color scheme would depend heavily on the treatment of the image during the post-production stage. For that purpose, we are using DaVinci Resolve 12.5.

The analytical treatment of the space and the representational quality of the shots allow for a certain straightforwardness within the image. On the figural level, the process of simplification brings us to the basic relation between the line and the shape (color). The question then becomes how does this aesthetic intention follow the progression of the narrative. As I mentioned earlier, the narrative structure is deliberately apparent and the audience is supposed to feel the transitions between acts, therefore visual identity must also change as the story progresses. Signifying the emotional, psychological, and figural shift between the three acts becomes the essence of the color grading process.

On the most basic level, the line-color relation changes as the story progresses.

During the first act, when Amber and Duncan are on their first date, the image adopts lighting and color aesthetic of fresco renaissance and impressionistic painting, with very low contrast and slightly exaggerated “flatness”, pools of light, absence of black, and a soft glow. The image becomes “ephemeral”, and the color dominates the line.

Comparing modern cinematic tendencies to the work of the French impressionists, Brian Price talks about Matisse:

In the *Joy of Life*, Matisse renders a scene of Edenic splendor unmoored from an eventual fall. The canvas contains a series of nude figures dancing in erotic embrace, playing



music, and reveling more generally in nature's fullness. Matisse thus retains the figure but refuses to let line dominate (Price 22).

He then goes on to discuss the relation between the narrative and the line:

We might consider classical narration-especially as it has been institutionalized by David Bordwell in widely adopted textbooks-as a machine designed to regulate perception.

According to Bordwell, style in classical narration serves only to clarify fabula, or story construction. He argues: "The priority of fabula causality and an integral fabula world commits classical narration to unambiguous presentation. Whereas art-cinema narration can blur the lines separating objective, diegetic reality, characters' mental states, and inserted narrational commentary, the classical film asks us to make clear distinctions among these states (Price 22).

For the most part, this conceptualization might seem overly contrived; however, the relation can serve the purpose of the loose conceptual guideline for constructing the visual identity of the film.

The film follows four distinct characters. Initial visual concept included a guideline regarding the dominant color for each character: yellow for Amber, blue for Duncan, green for Charlie, and orange/red for James. This was not a rigid concept as it only outlined a certain attitude for the production designer and DP.

The second act follows Amber and Duncan as their relationship slightly deteriorates. As doubt about the two of them creeps in, the flatness of the image is abandoned and contrast is introduced. Even though the colors still correspond with the impressionistic pallet, the shadows now contain blacks.

The experience of color is for the most part subjective: “In terms of physiology alone, the difference of a single amino acid in our genetic makeup can guarantee a difference in the way two people see the same color” (Riley 66). However, strict manipulation of color has its place in cinema history. Authors like Vittorio Storaro and Michelangelo Antonioni figure as examples of precise control of the relation between the color and the emotional response. The big budgeted production models these authors employed allowed for such level of control.

*Magic Kingdom* was executed within a production model that was nowhere near the capabilities of such rigid control. DaVinci Resolve 12.5 provided us with the opportunity to shoot with just the basic concept in mind and leave the minute changes for the post-production. This attitude opened some additional possibilities; mainly it allowed a certain freedom for improvisation on set and incorporating of real-life objects that would otherwise remain left out of the shot due to visual constraints.

Final act of *Magic Kingdom* is characterized by the desaturation of color and strong presence of shadows within the frame. The colorful pallet is abandoned, and following the initial conceptual progress, the line becomes the dominant element.

## References

- Brecht, Berthold. "Emphasis on Sport." Duncombe, Stephen. *Cultural resistance reader*. New York: Verso, 2002. 184.
- Carney, Ray. *The Films of John Cassavetes. Pragmatism, Modernism, and the Movies*. Cambridge: Cambridge University Press, 1994.
- Chaikin, Joseph. "From the Director." Itallie, Jean-Claude Van. *America Hurrah and Other Plays*. New York: Grove Press, 1978. 9-10.
- Barthes, Roland, and Stephen Heath. *Image, music, text*. Fontana Press, HarperCollinsPublishers, 2010.
- Michaels, Walter Benn. *The Beauty of a Social Problem: Photography, Autonomy, Economy*. The University of Chicago Press, 2016.
- Clements, Paul. *Improvised play: the work of Mike Leigh*. London: Methuen, 1983.
- Geuens, Jean Pierre. *Film Production Theory*. Albany, N.Y: State University of New York Press, 2000.
- Herbert, Hugh , et al. *Mike Leigh : interviews*. Ed. Howie Movshovitz. Jackson: University Press of Mississippi, 2000.
- Wexman, Virginia Wright. "The Rhetoric of Cinematic Improvisation." *Cinema Journal*, Vol. 20, No. 1, Special Issue on Film Acting (1980): 29-41.
- Martin, Adrian. "Eric Rohmer Paints His Masterpiece." *Film Critic*: Adrian Martin, [www.filmcritic.com.au/essays/rohmer.html](http://www.filmcritic.com.au/essays/rohmer.html).

Peters, Oliver. "Superpowered post on Deadpool: collaborative workflows with Adobe Creative Cloud." *Digital Video Magazine* 2016: 40. General Reference Center Gold. Web. 28 Sept. 2016.

Bordwell, David, and Kristin Thompson. *Film Art : An Introduction*. n.p.: New York : McGraw-Hill, c1993., 1993. UCF Libraries Catalog. Web. 28 Sept. 2016.

Ciment, Michel. *Film World : Interviews With Cinema's Leading Directors*. n.p.: Oxford ; New York : Berg, c2009., 2009. UCF Libraries Catalog. Web. 28 Sept. 2016.

Rohdie, Sam. *Montage*. n.p.: Manchester ; New York : Manchester University Press ; New York : Distributed exclusively in the USA by Palgrave, 2006., 2006. UCF Libraries Catalog. Web. 28 Sept. 2016.

Roger Leenhardt, "Cinematic Rhythm" [1936], in Richard Abel, *French Film Theory and Criticism*, vol. 2, Princeton, Princeton University Press, 1988.

Andrew, Dudley. "A Film Aesthetic To Discover." *Cinemas* 17.2/3 (2007): 47-71. *Film & Television Literature Index*. Web. 28 Sept. 2016.

Thom, Randy, (Author). "Designing A Movie For Sound." *Collected Work: Soundscape: The School of Sound lectures, 1998–2001*. Published by: London, Great Britain: Wallflower, 2003. ISBN: 978-1-903364-68-0; 1-903364-68-X; 978-1-903364-59-8; 1-903364-59-0.; Published by: New York: Wallflower, 2003. ISBN: 1-903364-59-0; 978-1-903364-59-8; 1-903364-68-X; 978-1-903364-68-0. Pages: 121-137. (AN: 2003-23748). London: Wallflower, n.d. *RILM Abstracts of Music Literature (1967 to Present only)*. Web. 9 Nov. 2016.

Bazin, André, et al. *What Is Cinema?* [Electronic Resource]. n.p.: Berkeley : University of California Press, c2005., 2005. UCF Libraries Catalog. Web. 9 Nov. 2016.

Cardullo, Robert, and Jacques Tati. "The Sound Of Silence, The Space Of Time: Monsieur Hulot, Comedy, And The Aural-Visual Cinema Of Jacques Tati (An Essay And An Interview)." *Contemporary French & Francophone Studies* 17.3 (2013): 357-369. Humanities Source. Web. 9 Nov. 2016.

Price, Brian. "Color, the formless, and cinematic eros." *Framework* 2006: 22. Academic OneFile. Web. 12 Dec. 2016.

Riley, Charles A. *Color Codes : Modern Theories Of Color In Philosophy, Painting And Architecture, Literature, Music, And Psychology*. n.p.: Hanover : University Press of New England, c1995., 1995. UCF Libraries Catalog. Web. 12 Dec. 2016.

Antonioni, Michelangelo, and michelangelo antonioni. "On Color." *October* 128 (2009): 111-120. Alternative Press Index. Web. 12 Dec. 2016.

## CHAPTER FIVE: CONCLUSION

*Nobody who fails to get fun out of his activities can expect them to be fun for anybody  
else (Brecht 184).*

It is a very difficult task to illuminate the complete background of even the simplest creative action. In the end, a lot of the decisions made throughout the process of filming *Magic Kingdom* were the result of instinctual reaction or simple random (bad) luck. It has not been the intention of the preceding text to provide exact conceptual basis for understanding the film. That aspect of the piece belongs to the screening room. As stated in the initial chapter, the idea behind this dissertation is to discuss the (primary) intellectual foundation that informed the work on the film during previous three years. In addition, to offer some connection to the large scale of theoretical thinking that encompasses the idea of academic, fringe, alternative cinema. Finally, as the entire three-year endeavor was very much process oriented, the structure and intellectual basis for this process was described in detail.

Beyond further theoretical analysis, this model of production requires more attention. It is beyond any doubt a path I will continue to explore. No matter how fragmented it gets, the film production process is always collaborative in its essence. Creating a holistic framework in which every member of the group can interact with the entire scope of the film is incredibly inviting within the austerity of production.

## **APENDIX A: SCREENPLAY**

MAGIC KINGDOM

Written by Milos Ajdinovic

ajdinovicmilos@knights.ucf.edu  
407 412 2008



DUNCAN (27) walks into the diner. He looks around. The place is half full. He walks across the room and sits at the empty booth.

AMBER (28) approaches him, ready to take the order.

AMBER

Hi there, welcome to Grandma's.

DUNCAN

Amber. Hi there, Amber.

AMBER

Hello. Dennis?

DUNCAN

Duncan.

AMBER

Ah, close enough?

DUNCAN

It was very close. How are you?

AMBER

I'm doing fine. How about yourself?

DUNCAN

I'm OK.

(Thinks about it)

Hanging in there. It's been a while. Not like ages or anything, but you know, a pretty long time. You can still recognize a person, you know, that kind of long.

AMBER

Yeah, can I get you started with anything?

DUNCAN

Yeah. Well, I remember I like meatloaf here.

AMBER

OK, and what are you drinking?

DUNCAN  
Water -- with lemon.

AMBER  
All right. I'll be back.

She leaves.

DUNCAN  
(louder) Thank you!

He smiles awkwardly and looks through the window, into the distance.

Amber returns with the glass of water.

DUNCAN (CONT'D)  
Thanks!  
(Drinks)  
So, you know what one ocean said to the other?

Amber shakes her head.

DUNCAN (CONT'D)  
Nothing. They just waved.

Amber nods her head, as she stands there in complete silence. Duncan waits for a reaction. Couple of moments pass.

DUNCAN (CONT'D)  
How about this one.? I tried to make a reservation at the library. They said they couldn't fit me in. They were all booked!

Amber stares at him.

DUNCAN (CONT'D)  
Just puns, you know.

AMBER  
Sure.

DUNCAN  
I'm sorry. Pretend I said something really clever.

AMBER  
All right. I'm gonna get you your

meatloaf, so it doesn't get cold.

Amber slowly moves away from him.

Duncan watches her leave behind the counter. He takes his glass of water and takes a long sip, then slowly puts the glass in front of himself and stares at it.

Amber returns with the food.

AMBER (CONT'D)

Grandma's meatloaf!

DUNCAN

Ah, thank you! How is... How have you been?

AMBER

I've been all right. How about you?  
(tries to remember)  
Did your show open? Close?

DUNCAN

It opened, it closed, it crashed, it burned, it died, we cremated it. It was great. Yeah, I'm glad that was kind of done. I did a good job. Obviously.

AMBER

Does everybody else think that too?

DUNCAN

I hope - yes. I don't know. Maybe. I hope so. I think I'm good. I'm sorry, my mind is... I'm not thinking, I just had to pull an all- nighter last night. I had this presentation. So, it's... my mind is kind of...

(motions with his finger) Heh heh heh, the wheels are spinning!

(Looks at his food)

Would I be able to get a milkshake?

AMBER

Of course. What flavor?

DUNCAN

What's your favorite flavor?

AMBER

We have the standard chocolate, we have strawberry, we have peanut butter and jelly...

DUNCAN

Peanut butter and jelly?! I'll try that. Have you had that?

AMBER

It's good. As long as you like peanut butter and jelly.

DUNCAN

I do. In sandwiches. Hopefully I'll like it in milkshakes.

AMBER

All right then.

Amber leaves. Duncan starts cutting the meat, but then just stops and stares at it, thinking. Eventually he stabs a small piece of meat with his fork. He takes a bite and starts slowly chewing, swinging his fork in the rhythm of his slow chews.

He puts the fork down and checks his phone. Then immediately returns the phone to his pocket.

He starts massaging his temples. Amber returns.

She puts the milkshake in front of him.

AMBER (CONT'D)

How's the meatloaf?

DUNCAN

Pretty good! It was good! It's good. It... would I... Could I get a... I'll take... You know what I saw on the menu - did I see lobster on there?

AMBER

We have lobster mac and cheese?

DUNCAN

That's it. I'll take some of that. That sounds pretty good. Yeah.

AMBER

Are you sure you like your meatloaf?

DUNCAN

I am. I guess I'm just not in the meatloaf mood today.

AMBER

All right.

DUNCAN

I think I could make a better meatloaf than this. I'm just saying.

AMBER

I don't know, Grandma would be mad at you if I tell her.

DUNCAN

(laughs)

Don't tell her! Don't tell her I said that.

(beat)

Is there actually a grandma back there?

AMBER

Oh, she's definitely gonna know. We have to tell her everything.

Duncan looks at her, probably not sure whether to believe that.

DUNCAN

That's sarcasm, right?

AMBER

I'm going to get you your order.

Turns to leave.

DUNCAN

(yells after her)

Oh, gosh. You are not... I don't want to actually insult the chef or anything. Please don't tell the chef that I don't like the meatloaf.

AMBER

Grandma's heard worse.

DUNCAN

That isn't actually your grandmother working back there?

AMBER

No. Our grandma. It's the restaurant's grandma.

DUNCAN

Got it. Well, apologize to her for me I guess.

Amber leaves him once more. She walks away from his table as another customer, GUEST, raises his hand trying to get her attention. She approaches him. Another guy sitting by himself.

AMBER

How can I help you?

GUEST

Would I be able to get some more butter?

AMBER

Sure thing, no problem.

She continues towards the bar.

She goes behind the counter. Next to it, near the closest table, another server, BRIAN is talking to a couple of customers, impersonating a welcoming 50's host.

Amber types the order into the terminal. She goes into the --

2

INT. GRANDMA'S DINER, KITCHEN - DAY

2

She enters the kitchen. The atmosphere inside the kitchen is very busy. We hear clanging of the dishes and oil hissing.

Amber gets to a free table, takes a plate out, and places some BUTTER on it.

COOK (O.S.)

Mac and cheese!

She turns around and picks up the mac and cheese from the counter.

Amber returns into the dining area carrying a plate with mac and cheese.

She passes the Guest who is waiting in his seat.

AMBER

I'll be right with you.

She brings the plate to Duncan, and places it in front of him.

DUNCAN

Thank you. How about that new Star Wars movie?

AMBER

I haven't seen it yet.

DUNCAN

Me neither. I was trying to fake my way through a conversation, thank god you didn't see it. Are you interested in seeing it?

AMBER

Yeah. Eventually. When theaters aren't so crowded.

DUNCAN

Yeah. Yeah. People.  
(makes a weird sound of disgust)  
Yeah.

AMBER

Enjoy your mac and cheese.

DUNCAN

Thank you.

She leaves. He unwillingly starts eating his food.

We follow Amber as she goes through the kitchen door. She exits carrying the plate with the butter.

She brings the plate to the Guest. She puts it in front of him.

AMBER

Sorry you had to wait, here's your butter.

Guest fixates her with his eyes. He takes the piece of BREAD in one hand, and he picks up some butter with his other hand. He then proceeds to massage the piece of bread with it, not taking his eyes off Amber.

Amber just turns and leaves.

She reaches the counter and picks up a water pitcher. She approaches Duncan.

AMBER (CONT'D)

How's the mac and cheese, is it better?

She takes his almost empty glass and refills it.

DUNCAN

It is, it is... it is delicious, that is the fact. It is the perfect thing for me to have gotten. I'm sorry I feel like I'm doing the verbal vomit thing a lot and I'm sorry. Normally I tend to be a bit more put together. Cleverer.

AMBER

We are gonna chalk it up to lack of sleep.

DUNCAN

Yeah. Let's do that. Thank you.

AMBER

How did your presentation go?

DUNCAN

A-hem. It went O.K. I had enough caffeine in me that the room was kind of shaking around but I think it went well. It was supposed to be an hour long presentation and I think I was speaking so fast that I did it in fifteen minutes. The bright side is that nobody fell asleep this time.

AMBER



That's good.

DUNCAN

Yeah, but I normally... I don't put off things until the last minute! I'm not that kind of guy... Actually, could I get some coffee?

AMBER

Yeah, sure.

DUNCAN

Thank you.

Amber leaves.

She paces through the diner, behind the counter. She grabs the cup and the coffee. Brian comes from the kitchen behind her.

BRIAN

Behind. Hey, is that guy bothering you? Which one?

AMBER

BRIAN

There's more than one?

Amber leaves the counter without answering. She hurries across the room.

She returns to Duncan. She puts the cup on the table and pours coffee.

AMBER

Cream, sugar,...

DUNCAN

Thank you, thank you. So -- (beat)  
You like baseball, right?

AMBER

Yes. And -- (beat)

DUNCAN

I don't remember what team?

AMBER  
Cubs.

DUNCAN  
Did they do well?

AMBER  
They did better than they usually do.

DUNCAN  
Yeah? Well, good! Good for you guys!  
Awesome! Yeah! You know what? I'm in a  
mood for a caesar salad.

AMBER  
Really?

DUNCAN  
Yeah. Why not.

AMBER  
OK. I'll be right back.

Amber leaves.

Couple of customers enter the diner. Brian hurries to greet them.

4 INT. GRANDMA'S DINER - LATER

4

Amber returns to Duncan.

AMBER  
OK, one Caesar salad...

Duncan looks at the dishes at his table. He doesn't look well.

DUNCAN  
Thanks. I don't know. I was  
wondering... if... you...  
had... any...  
(long  
pause)  
Burgers?

Amber stares at him.

DUNCAN (CONT'D)  
Hamburgers.

AMBER  
Yep, hamburgers and cheeseburgers.

DUNCAN  
Awesome! I'll take them!

AMBER  
Do you like bacon?

DUNCAN  
Yeah! I do, I love it!

AMBER  
And do you want cheese on your  
burger?

DUNCAN  
I would love it! Yeah, yes! Cheese.

AMBER  
And how do you like it cooked?

DUNCAN  
I do like it cooked... Oh! A-hem...  
Medium.

AMBER  
Medium. And fries are fine?

DUNCAN  
Perfect. That's exactly what I  
want. To eat.

Amber is confused as she slowly leaves yet again.

Duncan looks devastated. He desperately tries to concentrate and to take a bite out of the mac and cheese. He drinks some water, then some milkshake, and takes a sip of coffee.

Amber returns.

AMBER  
Have you tried the salads yet?

DUNCAN  
I have not.

Amber serves the burger.

AMBER

Did you want a box for any of these?

DUNCAN  
I'll take boxes. I'll take a few,  
just... yeah. One, two... four boxes!

Amber leaves again.

Duncan looks at the people around him. He seems slightly embarrassed.

Amber brings four boxes.

DUNCAN (CONT'D)  
Thanks!  
(deep sigh)  
I... I... After work was thinking...  
What time do you close?

AMBER  
We stop seating at 9.

DUNCAN  
And what are you doing after?

AMBER  
Going home mostly.

DUNCAN  
OK. OK. After work --  
(beat)  
Your work.

He takes a large bite and starts chewing. Amber waits until he swallows.

DUNCAN (CONT'D)  
There's a new Star Wars movie we  
should probably go and watch it  
together cause I haven't seen it and I  
think it would be a lot of fun if we  
went and watched it together?

AMBER  
That was a lot in one breath.

DUNCAN  
Thank you. It was -- what I was kind  
of preparing to say.

AMBER

A-hem -- Sure. Maybe. Shouldn't you go get some sleep?

DUNCAN

Probably. You know, I could go take a nap, between now and then I would seem so much more witty and clever- er. And plus I have coffee. I'll be fine. I don't know when... I don't know if you had any plans? A guy?

AMBER

No.

DUNCAN

OK. But yeah, tonight would be great!

AMBER

How are things going with... I don't remember that girls name.

DUNCAN

I barely do to.

Amber is not amused by that.

DUNCAN (CONT'D)

I don't know. She... I haven't talked to her in a while.

AMBER

OK.

DUNCAN

Yeah. I'm not that kind of guy. I know I seem kind of creepy.

(drinks the milkshake,  
then the water)

I'm not that kind of guy. Or any... any kind of guy? I am a guy! Oh my gosh.

AMBER

Drink some coffee.

Duncan sighs, takes the cup and drinks almost the entire contents of it.

DUNCAN

I was just thinking we could go out and see that movie, before Facebook spoils it for both of us.

AMBER

OK. I'm off around 10, give or take an hour.

DUNCAN

Awesome. I will be there when you get off. I will be here when you close the shop.

AMBER

Okay. Can I get you anything else?

DUNCAN

Check!

She places the check on his table. He is staring at it, focused, completely absorbed. A moment passes.

Duncan takes out his wallet and pays with his credit card. Amber returns.

AMBER

Here are a couple of bags.

DUNCAN

Thank you! I will see you later.

As Amber leaves again, Duncan gives out a sigh of relief.

He takes the boxes and meticulously loads the food. He carefully puts everything in bags, picks them up and marches out of the diner.

5 INT. MOVIE THEATER - EVENING

5

Amber and Duncan sit in their seats. We hear the familiar sound of light-sabres in action.

DUNCAN

You know, I kind of wish we went to see this at the OmniMax Theater. Where you practically have to bend over backwards to watch it.

Amber says nothing and watches the film.

DUNCAN (CONT'D)  
I mean, this is good but...  
that would be AWESOME.  
(looks at her)  
I'm talking too much. I'm  
sorry, do you not like to talk  
during the film?

She gives out no reaction.

DUNCAN (CONT'D)  
I have this one theory that  
Boba Fett trained a successor  
and we were going to see in  
this movie Jar Jar Fett.

Amber looks at him.

DUNCAN (CONT'D)  
No? Wouldn't that have been  
awesome.

6 INT. MOVIE THEATER - LATER 6

Both Duncan and Amber are watching.

DUNCAN  
I used to dream that like I  
would wake up one day and I  
would be able to use the force.  
But I wouldn't be using it to  
like lift X-wings out of a  
swamp right away. I would be  
using it to do lazy things.  
Like when you're sitting there  
and the bag of chips is on the  
other side of the table. Just--  
(stretches his arm,  
pantomimes using  
force)  
Mmmmm -- Single chip.

7 INT. MOVIE THEATER - LATER 7

Duncan is struggling with sleepiness. His eyelids are slowly  
shutting down as he is fighting to keep them open.

Eventually, he just falls asleep. After a while Amber turns

towards him and sees that he is sleeping.

AMBER  
Would you like a blanket?

Duncan almost jumps in his seat.

DUNCAN  
Did I miss anything?

AMBER  
Light sabres.

DUNCAN  
Lasers blasting?

AMBER  
M-hm.

DUNCAN  
People using force?

AMBER  
Yup.

DUNCAN  
Harrison Ford trying to keep  
things cool?  
Yes.OK!

Duncan tries to focus on the movie. He turns to Amber.

DUNCAN (CONT'D)  
Are you hungry?

Amber shakes her head.

DUNCAN (CONT'D)  
We've got popcorn.

AMBER  
No, thank you.

Duncan takes the popcorn and considers eating it but then gives up.

DUNCAN  
You must think I eat a lot.

Duncan tries to continue watching the film but he just falls



asleep again.

Amber sees him sleeping. She leaves him like that for a couple of moments and she lightly touches him. He almost jumps in his seat.

AMBER

You probably should have gone home and slept.

DUNCAN

Yeah. I'm sorry.

They continue watching.

DUNCAN (CONT'D)

I am very, very sorry.

AMBER

Better apologize to George Lucas.

DUNCAN

I'll give him a call. Or would it be better if I write a letter? That rhymed.

Amber says nothing and tries to keep watching.

Duncan yawns and starts stretching. He stretches his hands high above his head. For a moment, he considers putting them across Amber's shoulder but then just continues stretching high.

A guy from behind yells.

GUY

Man, better put those arms down before I rip them off and shove them up your ass!

Duncan puts his arms down. He turns around and looks at the man but says nothing. Amber just looks at the screen, showing no reaction.

Duncan tries to keep his cool, but it is obvious he is upset as he continues sitting in silence.

8

INT. MOVIE THEATER - LATER

8

The movie ends. The credits are rolling as people start

getting up and leaving. Duncan looks to see the guy who threatened him.

DUNCAN

Wow, that was really good!

AMBER

Did you see most of it?

DUNCAN

I... got a bunch of it. Yeah, I got the main -- things. Lasers, sabres, force, Harrison Ford. Yeah. How did you like it?

AMBER

Good.

DUNCAN

Good. What was up with that guy. Man.

AMBER

He probably couldn't see.

DUNCAN

I was just stretching. And was kind of... Well! Do you know if there's anything that we're supposed to stay after the credits for?

AMBER

I don't know. I usually stay.

DUNCAN

Me too. Marvel movies have taught me to stay.

They sit there in silence for a bit, looking at the rolling credits.

DUNCAN (CONT'D)

I didn't know John Smith was gonna be the best boy grip.

Duncan laughs. Amber not so much.

Duncan turns around once more, checks if the coast is

clear and then goes for one final stretch. He tries to finally put his hand around Amber, but at that moment she gets up to leave.

9 EXT. STREET IN FRONT OF THE MOVIE THEATER - EVENING 9

Amber and Duncan walk out of the theater and continue walking down the street.

10 EXT. LAKE EOLA - EVENING 10

They approach the lake Eola walking trail. People are walking by. Evening light reflects in the lake. Swans swim by.  
Atmosphere is pleasant.

DUNCAN  
So, are you from around here?

AMBER  
(nods)  
Yeah, from Orlando.

DUNCAN  
Cool. A lot of other people who I've met, they like live... they grew up in Orlando, they really hate the heat and they yearn for snow and they get really frustrated whenever during winter it's still 78 degrees outside. Is that true for you?

AMBER  
Most people I know don't know what winter is.

DUNCAN  
Yeah, that's fair. I don't miss it. I'm from Pennsylvania and I don't miss it so much. It's always just a lot of... Shoveling of the snow at my parents'. Trying to unearth my truck from all that snow plus you know, because it's a pickup there's always gonna be just a ton of snow there and getting

all that out is just kind of a pain, so... Yeah.

AMBER

I lived up north -- in Jersey. Four years.

DUNCAN

Why did you come back? I mean, not that you need a reason to leave Jersey.

AMBER

The guy I was living with. He had a sudden change of heart.

DUNCAN

I'm sorry to hear that. I mean, I'm not sorry given the circumstances--

AMBER

So, what do you do when you're not in shows?

DUNCAN

I... I also work over at Rollins College for their like student reslife program. It's good, it's going OK, you know.

AMBER

OK.

DUNCAN

I've been working for colleges and stuff for a while so, it's kind of what I'm used to.

AMBER

OK, so, what was your presentation on?

DUNCAN

The title was "Maintaining volunteer enthusiasm and retention despite the recession". It was pretty in-depth. It was boring stuff.

(laughs)

So glad that's over. Yeah.

AMBER

Yeah.

DUNCAN

Yeah. Working in an office, it's kind of nice but it's kind of boring as hell. Lot of meetings. And I always try to, you know, tell a joke or something to make it a little better, but

(sighs)

They're still so dull. So, yeah. How about you, you are a server, do you do anything else.

AMBER

No. Not currently.

DUNCAN

Did you do something else?

AMBER

No.

They walk past the statue of birds in flight.

AMBER (CONT'D)

Are you in any more shows, plays?

DUNCAN

Not right now. I'm going to a couple of auditions, hoping that something else might come up. I don't really know what's the next play I want to do. I've kind of been thinking about directing the next play since that last director was so terrible. And I think I would probably do a pretty good job. Have you ever thought of doing theater? Acting?

AMBER

Well, I auditioned for Disney.

DUNCAN

OK. OK. And that went well?

AMBER

Hmm. It was for the face characters. I've thought about like -- the Disney princess thing.

DUNCAN

Oh? Did you? How did it go?

AMBER

They're really picky.

DUNCAN

They are.

AMBER

It's not really an audition. They just look at you.

DUNCAN

OK.

AMBER

They measure you first. And then you wait and then they call your turn with 49 other girls and they line you up in five rows of ten and then -- look at each girl for about 30 seconds.

DUNCAN

Wow. And then you get a callback?

AMBER

It's usually one girl in each group. But they encourage you to come again. So...

DUNCAN

I think I would make a fantastic Disney princess.

(beat)

So, besides baseball, and apparently Star Wars, what do you like to watch?

AMBER

I kind of just leave the TV on the ESPN. I mean, I watch movies in the theaters.

Duncan looks at the water.

DUNCAN

Do you do anything else? Like kayaking and rock climbing? I mean, I'm not that active, just wondering?

AMBER

I'm not opposed to either.

DUNCAN

That's fair. I don't think I've ever been kayaking.

AMBER

Never?

DUNCAN

Nope. Never. I was white water rafting but that's different.

AMBER

I've never done that before.

DUNCAN

That was a lot of fun. When you get thrown over, and you are screaming for help, for somebody to save your life because there's rocks everywhere coming towards your face, what they yell is that there's a 'floater'.

Duncan is so amused by his story.

AMBER

How many times were you a floater?

DUNCAN

I was a floater eighteen times.

AMBER

Yeah, I don't have any stories like that. I mean, I went canoeing with my mom.

DUNCAN

That's pretty cool.

AMBER

My mom doesn't know how to canoe, so I was doing twice as much work. I was just correcting everything she did.

DUNCAN

Ha-ha. Still sounds like fun.

AMBER

Yeah, it was. It was a good time for my mom.

They watch as the real swans and swan paddle boats float in the lake.

The Lake Eola water fountain starts it's light show. The cheesy music, colorful lights and water intermix as Amber and Duncan stand next to each other, their hands slightly touching.

Duncan locks his sight on the fountain, not looking at Amber. His hand slowly touches Amber's hand. Their fingers intertwine.

The cheesy music of the water fountain reaches it's climax. Then, it slowly stops.

Duncan let's go of Amber's hand and without looking at her continues walking.

DUNCAN

I hope next time I see you I am more awake and able to make a good impression.

Amber nods.

AMBER

Yeah.

Duncan starts laughing.

AMBER (CONT'D)

You're fine.

DUNCAN

Thank you. You can at least tell this story to your friends, like - Wow! Look at this terrible date I went on.

AMBER

You worry a lot.

DUNCAN

Hmm. I guess I do.  
(thinks about it)



Yeah.

(sighs)

I was gonna ask is that a bad thing  
but then I realized that would be  
worrying some more.

They stand, looking at each other.

FADE TO:

- 11 EXT. PARKING LOT, DUNCAN'S BUILDING - NIGHT 11  
Duncan's blue truck parks in front of the apartment complex. He exits.
- 12 EXT. STAIRCASE/HALLWAY IN FRONT OF DUNCAN'S APT - NIGHT 12 Duncan
- 13 INT. DUNCAN'S APARTMENT, LIVING ROOM - NIGHT 13  
Duncan lays on the couch. He is motionless, looking at the ceiling.  
He gets up and picks up a book from the shelf. He sits back and starts reading but only for a couple of moments.  
He turns on his laptop and plays some music. He returns to lay on the bed as "Enya-ish" sounds start coming from the laptop.
- 14 INT. AMBER'S APARTMENT, BEDROOM - MORNING 14  
Amber wakes up in her bed. She stares at the light pattern next to her window.
- 15 INT. AMBER'S APARTMENT, LIVING ROOM/KITCHEN - MORNING 15  
Amber is sitting on the couch in front of the TV. Sports central is on. She is slowly sipping coffee.  
JAMES (38) walks through the hallway, through the living room and into the kitchen without noticing her. We hear him opening cabinets and clanging the dishes in the kitchen.

JAMES (O.S.)

(yelling)  
Where is your coffee?

CHARLIE (O.S.)  
(yells back) I  
don't know.

James walks back into the living room

JAMES  
I can't find shit--

He sees Amber.

JAMES (CONT'D)  
Hello.

Amber takes a long sip.

AMBER  
Hello.

JAMES  
I'm sorry, I was looking for coffee.

Charlie walks in through the hallway.

CHARLIE  
Morning.

She passes James and sits next to Amber on the couch.

AMBER  
You're up surprisingly early.

CHARLIE  
Well, you know - It just happens that  
way sometimes. By the way, this is  
James.

James approaches trying to shake Amber's hand. She offers  
hers slightly unwillingly.

CHARLIE (CONT'D)  
How's the coffee?

AMBER  
Not gone yet.

JAMES

Is there--

CHARLIE  
There's a rule.

JAMES  
What?

CHARLIE  
There's a rule to that coffee. The  
coffee's not gone yet. We have to keep it  
to the minimum. Low voice.

JAMES  
You mean, until she's done I can't  
talk.

CHARLIE  
You can whisper.

AMBER  
You can talk.

CHARLIE  
Oh, she's given you permission. Would  
you like coffee by the way?

JAMES  
Actually yes, can I get a cup?

CHARLIE  
Yeah, yeah, fuck it, make yourself at  
home.

AMBER  
Go ahead.

JAMES  
So where's the coffee again?

AMBER  
It's in the cabinet above the coffee  
machine.

James turns and walks towards the kitchen.

CHARLIE  
I don't drink coffee by the way.

JAMES

Oh, I was just going to ask you--

CHARLIE  
What a gentleman.

JAMES  
I was gonna ask.

CHARLIE  
Oh, sure, sure. Don't hurt yourself  
over there.

James enters the kitchen. Charlie  
looks at Amber, smiling.

AMBER  
Where'd you find him?

CHARLIE  
(giggles)  
Out at the bar last night. I was out  
with my coworkers playing pool. This  
asshole comes in...

JAMES (O.S.)  
(yelling)  
What cabinet is it again? I can't find  
it.

AMBER  
The one right above the coffee machine.

JAMES (O.S.)  
Makes sense.

Charlie giggles.

CHARLIE  
Be careful, you might find my porn  
stash.

JAMES (O.S.)  
Found it. Oh, my God, I've never seen  
anything so perverted.

CHARLIE  
Yes. It's my favorite.

JAMES (O.S.)

Can we try it later?

Charlie laughs.

CHARLIE  
(to Amber) Sorry,  
he's gross.

AMBER  
So, is this a regular thing or are you  
getting rid of him?

James peeks through the kitchen door.

JAMES  
You, Amber, don't want another cup?

AMBER  
I'm just fine with the one I have.

JAMES  
Just checking.

Goes back to the kitchen.

CHARLIE  
I don't know. He's not a dick.

James reappears at the door, holding the coffee container.

JAMES  
Actually, this doesn't go...

AMBER  
You need to use the re-usable--

CHARLIE  
Oh, my God, do you need somebody to  
hold your hand?

Charlie gets up and goes to the kitchen to help him.

Amber drinks her cup. She slowly gets up from the couch and sits  
at the dining table.

She takes a makeup kit, and starts putting on some makeup.

Charlie and James are arguing in the kitchen about the right  
coffee-making procedure.

AMBER

Lower volume.

CHARLIE

Yes, ma'm. Sorry.

They continue arguing for a while as Amber looks at herself closely in the table mirror.

James exits the kitchen.

JAMES (CONT'D)

You know what. I change my mind.

CHARLIE

(following him; to Amber) What color you putting on?

AMBER

Purple.

JAMES

What's this for?

CHARLIE

Oh, she has an audition today.

JAMES

Oh, she's an actress? What are you doing? Audition for what?

AMBER

Disney.

CHARLIE

What are you gonna do - Cinderella, Snow white.

AMBER

Whatever they pull me for.

JAMES

Oh, so it's not a specific thing.

CHARLIE

Nah, it's kind of like this huge cattle call. And all these fucking actresses come in and they're all like - Look at me, how pretty I am - and then they're

like - You know what, you have the prettiest tits, we're gonna pick you.

JAMES  
I don't think that's very flattering to her.

CHARLIE  
What the fuck.

JAMES  
I mean, you call her cattle.

AMBER  
No, no, no. She had it right, except for the tits part.

JAMES  
I stand corrected.

CHARLIE  
Yeah, you stand there. So, purple, you trying to go for Rapunzel?

AMBER  
No, purple just goes best with my eyes.

JAMES  
So, how many people come to the audition?

AMBER  
I'm not sure how the second part goes, because I've never made it so far.

CHARLIE  
Oh, this is a callback?

AMBER  
Yes.

CHARLIE  
Oh, you didn't tell me it's a fucking callback. Congratulations!

JAMES  
You made it.

CHARLIE

Awesome.

JAMES

She got it.

CHARLIE

I mean, yeah. You made it this far. All  
bitches like me, we get thrown out the  
first time.

JAMES

You do that?

CHARLIE

No. I feel like this ass -- not Disney  
material. What are you doing today?

JAMES

Me? I'm going to work and then I'm  
going out with a pretty girl, who I'm  
hoping will say yes to my invitation  
to dinner.

CHARLIE

Oh, what's her name.

JAMES

(not sure)  
Charlie?  
(beat)  
Charlie. That was not a hesitation I  
swear.

CHARLIE

We might be able to celebrate -- a  
third callback? No? Well, why don't we  
do something.

AMBER

After this one usually goes the  
fitting.

JAMES

So, after today you know you got it?

AMBER

I do know somebody who got to the  
fitting and then -- her feet were too  
big and she couldn't put on the shoes.  
So they canceled her contract.



16 EXT. AMBER'S APARTMENT, PARKING LOT - MORNING 16  
Amber gets into her car.

17 EXT. ORLANDO STREET - MORNING 17  
Amber's car pass through an empty street.

18 INT. AMBER'S CAR - MORNING 18  
Amber steers the wheel, focused. She looks at the side of the road.

19 EXT. STREET WITH THE BILBOARD - MORNING 19  
Car passes the Disney billboard.

20 EXT. PARKING LOT, COORPORATE BUILDING - MORNING 20  
Amber parks her car and gets out. The parking lot is huge, she is just a tiny speck among the sea of cars.

21 INT. COORPORATE BULDING, WAITING ROOM - MORNING 21  
ASSISTANT leads Amber into a waiting area. The room is spacious, already filled with girls around Amber's age. Most of them keep to themselves, focusing, mumbling lines, looking at scripts.  
  
Amber walks to the side and stands against the wall. She scans through the room, looking at other girls.  
  
On the opposite side of her we see a door. It opens and a girl walks out.

22 INT. COORPORATE BULDING, AUDITION ROOM - MORNING 22  
The room is quite large and almost empty. At the middle, we see a table. Three people are sitting at the table vigorously writing into their notebooks.  
  
Amber sticks her head through the door.

AMBER

Say, ain't it my turn next?  
All right, I'm comin'.  
(enters)  
her acting is very loud  
and overemphasized)  
Here I be, sassy as a woodchuck  
and twicet as handsome. You  
know who I be, don't you? I'm  
little Sis Hopkins from Skinny-  
marink Crossroads down in  
Toadhunter Holler...

The judges give her a blank stare.

CUT TO:

23

INT. RESTAURANT - NIGHT

23

We see a table set for two. Atmospheric music is  
playing in the background.

HOSTESS leads Amber and Duncan to the table. Amber is  
dressed in an elegant yellow dress, high heels, her hair  
loose for the first time. Duncan clearly didn't put that  
much effort compared to her, and is dressed more casual.

Duncan hurries in front of Amber and holds the chair for  
her.

DUNCAN  
(as Amber  
sits) My lady.

Hostess rolls her eyes as she leaves. Amber sits.

DUNCAN (CONT'D)  
So, have you ever been to the  
Cowfish?

AMBER  
No. I have not.

DUNCAN  
They have some pretty good  
stuff. I like their... it's  
like a sushi- burger-fusion.  
They got like, you see in the  
menu - *burushi*. It's delicious.

Do you eat a lot of sushi?

AMBER

I kind of like the cooked stuff.

DUNCAN

Okay. And also, they have this tuna-salmon-bacon sandwich, it's a little bit spicy. I'm drooling just thinking about it.

(beat)

They also seem to have a lot of Elvis themed things here.

SERVER arrives ready to take the order.

SERVER

What can I get for you?

DUNCAN

I am going to take -- *The Cowfish has officially left the building*. The one with the peanut-butter and banana on the burger. Oh, and bacon! Of course.

AMBER

That's one big burger.

DUNCAN

They didn't believe I could finish it last time I was here. And I did.

AMBER

I'll try the salmon sandwich.

DUNCAN

Oh, and fries for the table.

Server leaves.

Left alone, Amber and Duncan look at each other. They are both silent and a bit uncomfortable.

AMBER

Did you want to share a bottle of wine?

DUNCAN

Yeah. Yeah, yes.

(yells after the Server) Excuse me. One bottle of wine. Red?

AMBER  
Whichever you recommend.

DUNCAN  
One bottle of red wine!

AMBER  
You seem nervous.

DUNCAN  
I am.  
(beat)  
I am a little bit. I just don't want  
anything to go wrong.

Amber smiles.

DUNCAN (CONT'D)  
I'm just always worried the dates will  
go bad. That's just always kind of in  
the back of my head. Not that I have a  
lot of dates. Just, you know. You  
worry.  
(beat)  
You don't have that?

AMBER  
No.

DUNCAN  
Well that's good.

Another moment of silence passes as they exchange looks.

DUNCAN (CONT'D)  
How was your day?

AMBER  
It was good. I didn't do much today. I  
watched score center for a little bit.  
Took a walk.

DUNCAN  
Oh yeah? Is there any place nice near  
you to take a walk?

AMBER  
Just around the apartment complex.  
There's a trail.

DUNCAN

That seems nice. Do you like being outdoors?

AMBER

Yeah. What about you?

DUNCAN

I had to go to work, and I feel like I'm under-dressed. You are coordinating and everything. I... it was casual Friday and we pick themes for every week and this week for some reason somebody said why not pick -- blueish gray so I wore gray and blue, so... yeah, it's comfortable at least. We match though. It's cool.

Server brings the bottle of wine. She pours it in the glasses, and leaves.

AMBER

(taking her glass)

How is work?

DUNCAN

It was cool. I had a meeting. I try to make them fun, you know, but they tend to drag on. I picked up the joke for the meeting. It was - stop me if you've heard this one but - Why didn't the egg cross the road?

AMBER

I have not heard this one. And I don't know.

DUNCAN

It didn't have the inclination. (facing her silent stare)

Is the answer.

(silence grows)

To that one.

Amber does not laugh.

DUNCAN (CONT'D)

Because the inclination can mean two things. I had to explain that one at work too. It didn't go over too well. You'd think that, since we're working

at college people would know. I guess when you work at a place it's very easy to become very cynical about it.

AMBER

Yeah.

DUNCAN

Good thing I'm not a priest. Anyway, so you didn't have work today.

AMBER

No, no. Or else I'd be there.

DUNCAN

I know you love my jokes, so... Here it goes... Actually no, that one's way too dirty. I can't say that one, how 'bout...

AMBER

I work in food service.

Duncan is hesitant.

DUNCAN

This one's really awful. Do you... Are you...

AMBER

I'm sure I've heard worse.

DUNCAN

OK. (buries his head in his palms) OK. This is... this is an awful joke, it is absolutely just terrible, like... Like... I'm just gonna tell it.  
(takes deep breath)  
Oh my god, I can't believe I'm telling it. OK. So, I was eating this girl out the other day when suddenly I tasted horse semen and I said - 'Oh, that's how you died, grandma.'

Amber just stares at him.

DUNCAN (CONT'D)

It gets worse the more you think about it, too.

Amber starts nodding.

DUNCAN (CONT'D)  
It has a lot of implications.

AMBER  
Yeah.

DUNCAN  
It's really awful. Thank you,  
Internet.

The uncomfortable silence is broken by the arrival of the Server who brings their food.

The plates with their orders are placed in front of them. Amber and Duncan start eating.

DUNCAN (CONT'D)  
That's a nice ring you have.

AMBER  
Thank you.

DUNCAN  
Does it have... does it mean anything?

AMBER  
It was my mother's. She gave it to me  
for my sixteenth birthday.

DUNCAN  
Are you still close to your family?

AMBER  
Yeah, we talk.

DUNCAN  
It's good to keep in touch with your  
family. They're there for you.

AMBER  
Are you still close with yours?

DUNCAN  
Yeah! I still try to call home semi-  
frequently. My family is kind of... We  
kind of scattered to different places.  
We still try to get

together once a year for like a  
reunion.

Amber nods.

They continue eating in silence. Duncan approaches it seriously - he takes a big bite and then processes it with prolonged, disciplined, almost rhythmic chewing. It takes forever for him to swallow.

DUNCAN (CONT'D)

It's kind of tough, especially  
around holidays 'cause like, I do  
miss my family in Pennsylvania.

AMBER

Do you get to go back and see them?

DUNCAN

I always try to. But it's like - for  
us the holiday season was this whole  
big thing - my mom setting up a  
nativity set. She had a couple.  
My favorite one was this really nice  
rustic (one) and she would set that up  
at the fireplace because we had the  
heater so we don't need the actual  
fire. But she made sure she put all  
the Christmas lights around it. It  
looked really nice.

Both of them continue eating for a moment.

AMBER

So, what do you do when you're not  
working?

DUNCAN

(thinks about it)

I tend to watch a lot of Netflix. I  
have a Netflix account instead of a  
cable so I tend to watch a lot.

AMBER

It doesn't have a sports centre.

DUNCAN

No, this is true. They got sports  
documentaries, I watch those  
sometimes. Yes, I actually watch the  
documentaries. But yeah, if you wanted



to come over and watch Netflix and you know, relax, it would be fine.

AMBER  
Are you asking me to Netflix and chill?

DUNCAN  
Yeah, we can chill if you want...  
Yeah...

For the first time, we see a glimmer of Amber's smile.

DUNCAN (CONT'D)  
I mean, I'm not planing on any boisterous evening. I'm not inviting any friends over.  
(looks at Amber)  
What?

Long pause.

AMBER  
It's kind of a joke online.

DUNCAN  
Really?  
(thinks about it) I don't get it.

AMBER  
It's just a phrase people say to --  
(beat)  
Have people come over and -- not watch Netflix.

DUNCAN  
Oh? Oh. Oh, wow.  
(really embarrassed) That...  
That... OK. Yeah. Hmm.

AMBER  
I'm surprised you haven't heard it before.

DUNCAN  
Me too. I tend to read a lot of articles. Usually I'm buzz-feeding and so. Ha-ha.

Duncan seems lost in his thoughts. He drinks some wine.

AMBER

Do you usually drink wine?

DUNCAN

Every now and then. I drink like everything.

(laughs nervously)

Not like too much! I'm not saying like to a point where it's a problem. You know glass of wine every now and then. Jesus turned water into wine so -- I figure it's OK for me to have a glass, he turned whole jugs into wine, so...

AMBER

What was the purpose of that miracle?

DUNCAN

His mother told him to do it. He follows the fifth commandment, he honors his mother and father, so he did it.

AMBER

Water seems a little bit more important than wine.

DUNCAN

You might think so but back then, the wine was actually safer because they didn't have any way to filter the water.

(beat)

I'm sorry it just struck me. I didn't know what 'Netflix and chill' meant.

AMBER

That's very apparent.

DUNCAN

And you were --

(beat)

OK -- with it?

AMBER

Oh, no. No, no, no. I could tell you didn't know.

DUNCAN

Oh.

AMBER

I doesn't have to be this awkward.

DUNCAN

(almost yells)

I didn't mean to make it. I didn't!

(drinks more wine)

Boy, that wine is awesome.

(empties the glass)

That is delicious.

They both look at their plates.

DUNCAN (CONT'D)

So, what is your favorite color? I'm guessing yellow?

AMBER

It's actually blue. What is your favorite color?

DUNCAN

It's also blue. How do they call it - periwinkle.

AMBER

M-hm.

DUNCAN

Which is a fun word to say.

AMBER

Mine is more of a sky blue.

DUNCAN

That's a good one. Do you have a favorite band or a song that you're into?

AMBER

(thinks about it)

Bands still making music? I like a lot of nineties stuff.

DUNCAN

So, like, Spice Girls?

AMBER

No. Like good nineties music --  
Like *The Third Eye Blind*.

DUNCAN

Oh yeah, I remember them. I don't remember any of their songs.

AMBER

*Semi-charmed kind of life.*

DUNCAN

Yeah. Yeah. In my head I'm thinking I might have to look that up later because I don't remember it off the top of my head.

AMBER

It's good.

DUNCAN

If it came up on the radio--

AMBER

They just came up with some new stuff.

DUNCAN

Since they're getting, old did they get their fourth eye blind?

Amber smiles.

DUNCAN (CONT'D)

How about movies or books?

AMBER

I don't really read too much. I like movies.

DUNCAN

Favorite movie? Or just a movie you like a lot.

AMBER

*Field of Dreams.*

DUNCAN

Oh, yeah? I've read that book.

AMBER

I didn't read the book.

DUNCAN

It was the same. Except different. So,

do you play sports as well?

AMBER

I did. In like middle- and high-school.

DUNCAN

Since you like it so much I thought your free time would be playing sports all the time. So, what do you do?

AMBER

That's a good question. I stay at home a lot. Mostly stay home. There are some paths to walk around outside the complex.

DUNCAN

Nice. Cool. Yeah. I don't really know what I like to do. I got a whole bunch of different interests. I feel like I'm watching a lot of shows. Reading a lot of articles online. I read a lot.

AMBER

That's good.

DUNCAN

Yeah. Literacy. It's important and stuff. I like words. Language. Like when I was a kid in high school we did Shakespeare in theater and -- just the words alone. They have such power. Do you have a favorite word?

AMBER

I've never thought about it.

DUNCAN

Go ahead! What do you... It could be either for meaning or for sound...

AMBER

I don't know, what's your favorite word?

DUNCAN

A-hem... Last week my favorite word was *encumbered*.

AMBER

So you have a weekly favorite word?  
You have a word of the day calendar  
that you tear off.

DUNCAN

I do. I do. Today's was pretty simple -  
*dividend*. But I like the d- d-d sound  
to it. Yesterday's was *assiduous*.  
That's pretty good.

AMBER

I don't know if I know what that means?

DUNCAN

Assiduous. Obviously it's when you...  
It's when you have... It's the quality  
of being 'a sidue'.  
Which comes from the french word 'a  
sidumont'. Which means thirsty.  
(takes a sip of his drink) So,  
there you go.

Amber stares at him.

AMBER

It sounds like some bad guys from Star  
Wars.

DUNCAN

Dart Assiduous! Yeah.

Amber shrugs her shoulders.

AMBER

I do like the word - fuck.

Long pause. Duncan nods.

DUNCAN

That's a -- good one.

AMBER

It's very -- aesthetic.

DUNCAN

Yeah, it's like -- direct too.

Amber agrees.

DUNCAN (CONT'D)

And then it's like -- different. The onomatopoeia of it is different than like 'making love.'

(recites)

Making-love.

(beat)

So, yeah -- What was I saying -- unless it's like for work or something kind of work related, I usually stay at home. Or for Mass.

AMBER

Mass? So, you're like into - church?

DUNCAN

Yeah. I go every week. Actually I just had to stop off yesterday and go to confession. Haven't done that in two weeks, it's amazing how much stuff in two weeks you got to bring up. It wasn't anything bad though. I didn't kill anybody ha-ha!

(seriously)

I didn't kill anybody.

AMBER

The more you say it the less true it sounds.

DUNCAN

(laughs nervously) Better stop saying it then.

(pause)

But I didn't kill anybody. Yeah. I try to go to confession once a week.

AMBER

Wow.

DUNCAN

But lately it's been once in two weeks so... I guess I haven't been that bad. I haven't -- I haven't killed anybody.

AMBER

So, this is Catholic?

DUNCAN

Yeah. Roman catholic to be specific. Ever since I was born. Well, baptized!  
(mimes baptism)

That was me baptizing a baby that was in my hand, I don't know if it made sense.

(slaps his hand)

But, yeah, my whole family is... most of my family is catholic. The priest is really nice over here at the Blessed Trinity Church. Good homilies and all that. The people there are really nice, they are really sweet. They always serve snacks! Do you go to church?

AMBER

No.

DUNCAN

You're like not at all?

AMBER

No, not at all. I used to. My mom was Episcopalian.

DUNCAN

Oh, that's. That's like catholic lite. Yeah, we say very similar things. And you guys just don't have the guilt. Same great taste but half the guilt!

Amber stares.

DUNCAN (CONT'D)

It's the Robin Williams -- (pause)  
Was it like -- The church was boring?  
Why did you stop going?

AMBER

It just isn't a big part of my life right now. There wasn't really a reason, it just kind of faded out.

DUNCAN

I can see how it can be difficult to keep it up.

(beat)

At my church, we also do a shot of wine every service. And my church is very traditional so it is actually the wine. If you're over twenty-one. So, that makes the homily a little bit more fun.



AMBER

Do they like I.D. you in the middle of a communion?

DUNCAN

No. The priest just... he knows everybody. We have the separate line for the grape juice if you're not legal. So, yeah, good people. Almost by definition.

DUNCAN (CONT'D)

You know, doing God's work. God and good.  
(looks at Amber) I'm a good guy. They look at each other in silence.

DUNCAN (CONT'D)

You're welcome to come. To Mass, you know. It would be -- fun.

AMBER

I'll think about that one.

Long pause. Amber drinks some wine. Duncan plays with the leftovers on his plate.

DUNCAN

So, where do you see yourself in ten years?

Amber thinks about it.

AMBER

Probably married.

Duncan nods.

DUNCAN

Are you looking for like a big family?  
Little family?

AMBER

Smaller. To actually have a career. I don't know what in. Yeah.

DUNCAN

It's a -- tough question.

AMBER

What about you?

DUNCAN

I'd like to... I want to... Maybe -- be a president of a college. Or start a theater company.

AMBER

Those are two very different things.

DUNCAN

Yeah, but both involve kind of being in control of things. I find that I'm good at that. If I was Dean of a college I could like start a theater program there. That would be cool.

AMBER

Don't most colleges already have a theater program?

DUNCAN

Not necessarily. Or if they do, it's like three people who like accidentally found themselves there. But, I don't know. I think that would be something good to do. Support art.

Amber nods.

DUNCAN (CONT'D)

Also, students -- next generation and all that.

Duncan looks at her. Amber removes a crumb from the table.

DUNCAN (CONT'D)

There was a guy at the place I went to college. He passed away recently. Father Schubert. He started the theater program and was like -- basically there was nothing out there and thanks to his continued efforts, the theater program became something and now homes the Pennsylvania Shakespeare Festival. And he's just -- Father Schubert was just -- inspiring. I've worked with him a couple of times.

I think that would be something along the lines of what I'd like to do.

AMBER  
That's very ambitious.

DUNCAN  
Yeah, I figure, if your dream is not ambitious, it's not really a dream.

Amber takes a bite.

DUNCAN (CONT'D)  
Like, maybe a Catholic university too. I'll probably choose a Franciscan one. Maybe Jesuit college somewhere. That would be cool.

Long pause. Amber nods politely. Silence between them grows.

DUNCAN (CONT'D)  
So, what do you think of your sandwich?

AMBER  
It's good. Thank you for the recommendation.

DUNCAN  
That's what I'm here for.

Another long pause.

Duncan stares at his plate. Finally, he looks up.

DUNCAN (CONT'D)  
You know, I just remembered that I got a thing. With some of my friends, they asked for help. Doing some project over at their house. Totally forgot about that.

Amber looks at him, confused.

AMBER  
When?

DUNCAN  
They get... A-hem... What time is it now?

AMBER

Seven.

DUNCAN

They wanted me to be over there by six actually. I mean, it's no biggie, but... I should probably go help them, do what they do. They don't know what they're doing with the power tools, they are kind of like kids.

AMBER

That could be dangerous.

DUNCAN

Yeah. I mean... Yeah. I know how to use power tools. But they don't, so -- I'll just go, show them how to use.  
(looks around for the waitress)  
But anyway, I... should probably get a box. Ask for a check.  
(turns to Amber) Sorry!  
I'm... I forgot.

They just sit there. Duncan scans the restaurant for the waitress. Amber is silently focusing on him.

DUNCAN (CONT'D)

I've been working with power tools since college. My friends down here, they don't have the same kind of experience.

Another moment of silence passes.

Beat.

AMBER

Did you really forget or are you blowing me off right now?

DUNCAN

Well, I had initially -- blown them off -- to come here. So, I didn't completely forget. But I did blow them off to come here, and I do feel kind of guilty about that.

Amber just slowly, rhythmically nods with her head, fixating on Duncan.

Duncan looks to the side. He nervously smiles and is tapping the table with his fingers.

DUNCAN (CONT'D)

This waitress. She never comes when you really want her to.

Amber just nods slowly and pierces through Duncan with her eyes.

Waitress eventually arrives.

DUNCAN (CONT'D)

I'll take the check. Thanks.

Waitress leaves. Duncan leans back in his chair, trying to appear more comfortable.

DUNCAN (CONT'D)

Yeah, so, this is Cowfish. It's a great place to eat. You have gone extremely silent.

AMBER

I'm... still... just wondering -- Is it really that you feel guilty or are you like, not enjoying yourself?

DUNCAN

I... I just... I feel like I should get back to my friends. Yeah.

Long pause. Duncan avoids looking at Amber directly.

DUNCAN (CONT'D)

This isn't the way that I kind of imagined -- tonight going. Sorry.

AMBER

Me neither.

They continue sitting in silence, Duncan nervously looking around and Amber completely silent, only slowly nodding with her head.

DUNCAN

I don't know, we don't seem to have much in common. You seem like a really nice person, so I didn't want to

like... Like my plan was that next time we would be... it would be like a group setting and we would just hang out.

AMBER

OK.

Again, Duncan looks around for the waitress.

AMBER (CONT'D)

I mean... I was thinking of inviting you over.

Long pause. Duncan smiles in disbelief.

AMBER (CONT'D)

I just don't get why would you double book yourself?

Now it's Duncan's turn to start nodding slowly. He smiles for a second.

DUNCAN

You were gonna invite me over?

AMBER

I was thinking about it, yeah.

DUNCAN

Hmm. I mean, my friends they can be kind of... They are like kids.

Long pause. They both look at each other now, slowly nodding.

DUNCAN (CONT'D)

Honestly, it just didn't seem like you were having a good time.

AMBER

Why? Why did you think I wasn't having a good time?

DUNCAN

Because the way you... I mean -  
- It didn't seem like you were particularly engaged. I don't know, that's the vibe. I feel like I'm being put on the spot

here -- I just mention my  
friends and suddenly I'm in  
trouble.

AMBER  
That's a very -- childish  
statement. To think you're in  
trouble.

DUNCAN  
Well, this is going great.

AMBER  
Yeah  
(getting up)  
You have a good night.

Amber leaves. Waitress arrives with the  
check. Duncan sighs.

CUT TO:

24 INT. DUNCAN'S APARTMENT - NIGHT 24

Duncan lays on the couch. Music is playing on the laptop.  
He is staring at the ceiling.

25 INT. AMBER'S APARTMENT, LIVING ROOM - EVENING 25

James and Charlie walk in.

CHARLIE  
Want anything to drink?

JAMES  
Is there any coffee left?

CHARLIE  
(walking into the  
kitchen) Yea, let's see...

James walks into the kitchen behind her. Moment of silence  
is interrupted by Charlie's laughter.

CHARLIE (O.S.) (CONT'D)  
Don't hurt yourself!

While they are making noise in the kitchen, Amber walks into the living room. She starts cleaning up, organizing the mild messiness of the space.

She picks up keys from the table and puts them next to the front door, picks up pillows from the floor and places them on the couch.

She picks the glasses from the dining table and takes them to the kitchen.

26

INT. AMBER'S APARTMENT, KITCHEN - EVENING

26

Amber places the glasses into the sink. James and Charlie are making coffee.

JAMES  
(looking at the  
empty glasses)  
Look at all of those! Was this  
all you Charlie?

CHARLIE  
(laughs)  
Fuck you! You're gonna make  
your own coffee.

Charlie goes back to the living  
room.

27

INT. AMBER'S APARTMENT, LIVING ROOM - EVENING

27

James is following her holding a cup of  
coffee.

JAMES  
Fuck me? I thought you did  
that last night.

CHARLIE  
Shut your fucking mouth.

She jumps on the couch. Amber walks in and continues to tidy up the room, placing chairs around the dinning table.

JAMES



Nah, I don't wanna fuck you!

Charlie laughs.

James stands in front of the couch.

JAMES (CONT'D)

Now, should I sit over here and risk  
getting my ass kicked?

He sits next to Charlie and she puts her legs across his lap.

CHARLIE

You're getting your ass kicked anyway.

He slaps her thigh.

CHARLIE (CONT'D)

Hey, Amber, how you doing?

AMBER

I'm all right.

CHARLIE

Yeah? You don't sound that good.

AMBER

It's just messy in here.

CHARLIE

Oh, yeah, I'm sorry. This guy's an  
asshole.

JAMES

How... what... Don't get her to hate  
me more than she already does.

AMBER

I'm not assigning fault, don't worry.

CHARLIE

What are you doing tonight?

AMBER

Duncan is taking me -- somewhere.

CHARLIE

Dun-can.

JAMES

Who is Duncan?

CHARLIE

It's the guy. Are you excited?

AMBER

Yeah. Maybe. I don't know.

CHARLIE

Yeah?

AMBER

Last time it was weird.

JAMES

Don't get so excited it's gonna make  
my heart race.

CHARLIE

(laughs)

Well, you have that geriatric heart so  
it's a legitimate concern.

JAMES

It wasn't so old last night.

He starts tickling her and they wrestle on the couch. Amber lites  
a scented candle.

CHARLIE

Where are you going?

AMBER

I don't know. He said he wanted to take  
me somewhere special. A surprise.

CHARLIE

(to James)

What the fuck. Why don't you do that?  
Fuck you, man.

JAMES

(points towards the  
bedroom)

My surprise is in there.

Charlie rolls her eyes.

A knock on the door is heard. Amber walks towards it, Charlie and

James sit properly on the couch.

CHARLIE

Ooooooooooooo...

JAMES

Let's be proper for this.

Amber opens the door. Duncan is standing at the entrance.

AMBER

Hey.

Pause.

DUNCAN

Hey.

AMBER

Do you want to come in or are we leaving  
right away?

DUNCAN

We don't need to. We've got some time.

AMBER

OK.

Duncan enters. Charlie jumps from the couch.

CHARLIE

Hi.

Duncan nervously waves as Charlie approaches him and shakes his  
hand.

CHARLIE (CONT'D)

Charlie. What's up man? Can I get you  
something to drink?

She runs towards the kitchen.

DUNCAN

A-hem... Sure. Water.  
(turns to James)

James stands up.

JAMES

Oh, I'm sorry. James.

They shake hands.

JAMES

And you are Duncan?

DUNCAN

Yeah.

JAMES

I've heard so much about you...

DUNCAN

Oh?

JAMES

During the last two minutes.

Charlie comes back from the kitchen carrying a cup.

CHARLIE

(hands it over to Duncan) Here's  
some coffee! Merry Christmas!

DUNCAN

(takes the cup)  
Thank you.

Charlie jumps back on the couch.

JAMES

She's so generous.

James joins Charlie on the couch.

CHARLIE

So where are you going?

DUNCAN

It was going to be a surprise  
actually.  
(beat) Yeah.

CHARLIE

Well, Okay. Cool. All right, well  
anyway - make yourself at home, Jesus  
Christ! Pull up a chair sit down.

JAMES

Yeah. You guys can sit down for a bit.

Amber and Duncan exchange looks.

AMBER

(to Duncan)

Do you want to drink your coffee?

DUNCAN

Well--

AMBER

We can stay for a little while, they  
won't bite.

DUNCAN

OK. So...

AMBER

Charlie is my roommate.

CHARLIE

Yes.

JAMES

I'm a part-time roommate myself.

AMBER

And James is here kind of often.

Charlie laughs.

Duncan looks around as if he is looking for a place to sit.

Charlie taps the empty space on the couch.

CHARLIE

Come on man.

She pulls over James to make room. Duncan looks towards Amber and  
he silently walks over to the couch and sits.

CHARLIE (CONT'D)

So, what do you do?

DUNCAN

I work over at the Rollins College. I'm  
in the reslife department.

Amber pulls up a chair.

CHARLIE

So you hang out with college kids all day?

Beat.

DUNCAN

I don't hang out with them. But I do interact with them. Sometimes.

CHARLIE

Cool, so you're the person who cracks down when everybody brings booze to their rooms.

DUNCAN

I don't... I don't do much cracking down. That's mostly the security department actually. Yeah.

CHARLIE

Well then. Fancy. (beat)  
How did you meet? I mean God -- Fucking talk man!  
(pointing to James)  
This guy don't shut up, I want something new.

DUNCAN

Well we --  
(looks at Amber)  
We met over at the diner. I was eating, she was not. You were serving.

CHARLIE

(to James)  
Imagine that. Eating at the diner.  
What. The. Fuck.

She and James start laughing.

JAMES

Just ignore her.

DUNCAN

And --  
(to Amber)  
Do you want to continue?

AMBER

Duncan likes to make jokes.

DUNCAN  
(to Charlie and James)  
Yeah.

CHARLIE  
Really!? Well, why didn't you say so!  
Let's hear it.

JAMES  
I'm a little bit of a joke-teller  
myself.

CHARLIE  
Yours are not funny.

DUNCAN  
I know how you feel.

Charlie and James laugh.

CHARLIE  
That was funny.

JAMES  
Now that was funny. Funnier than  
anything I ever said.

CHARLIE  
Ain't that the truth. OK, tell us  
another one.

DUNCAN  
Oh, man, I didn't want to make a joke  
and like scare you away or anything...  
Man yeah... OK, I got plenty of  
jokes... Let's see...

Everybody waits for the joke.

DUNCAN (CONT'D)  
(to Amber)  
What do you call a fish with no eyes?

AMBER  
You've told me this one before.

JAMES  
Wait, I don't know, tell me.

DUNCAN

Fshhhhh.

CHARLIE

Ah, I get it.

James thinks about it.

CHARLIE (CONT'D)

A fish with no eyes. Think it out,  
don't hurt yourself.

Pause.

CHARLIE

Okay. So, you guys were at the restaurant.

DUNCAN

Yeah, I was in a play at the time.  
And it was not going well and (to Amber)  
I vented to you for a while. She was kind and  
listened, so -- I ended up asking her out.

JAMES

That's sweet.

CHARLIE

You didn't ask me out to dinner, you asshole.

JAMES

Yeah, ours was a bet and I won.

CHARLIE

Anyway -- That's cool, so you were in a play.  
So, you're also an actor?

DUNCAN

Not really. I mean, maybe, kind of. I  
did go to school for theater, but I'm  
not. What do you guys do?

JAMES

Her.

Oh my God!

CHARLIE

(laughs even louder)  
Shut up.



JAMES

Oh, for a living? I work at Delta.  
Baggage handling.

CHARLIE

Yes, so you know when you put like  
'Caution, don't break' sticker on your  
bag. He's the guy doing  
(mimics throwing the bag on  
the floor)  
Fuck this.

JAMES

I don't do that. I swear.

CHARLIE

No, he just bought me this brand-new  
ring. He totally bought it on his own  
salary.

JAMES

Totally bought it.

DUNCAN

You got her a ring?

Charlie laughs.

JAMES

No, not that kind of ring.

CHARLIE

(calms down from laughter) I  
work on machines.

JAMES

She can fix anything.

CHARLIE

I can totally fix anything.

DUNCAN

And how long have you guys been a  
thing?

CHARLIE

(to James) Are  
we a thing?

JAMES

I think we're a thing. I mean, we are  
'thingish'.

CHARLIE  
We're 'thingish'.

JAMES  
Thing-adjacent.

Charlie laughs.

DUNCAN  
How long have you been leaning towards  
thing-like-hood?

JAMES  
We haven't really discussed that.

CHARLIE  
Couple of weeks? At this point I know  
his last name, though I still don't  
know if he knows mine. So, we are at  
that level.

DUNCAN  
Oh, is that a level?

Charlie laughs.

JAMES  
Well for us - yeah. She's adorable.

CHARLIE  
I'm super cute.

DUNCAN  
Great, well, good luck in your  
thingdom.

AMBER  
Did you finish your coffee?

DUNCAN  
Yeah, I'm done with it. Thank you.

Amber takes the cup from him and walks over to the kitchen.

Duncan looks at Charlie and James.

CHARLIE

Well don't hurry on out or anything!  
She laughs loudly. James kisses her.

DUNCAN  
Okay.

He gets up from the couch. Amber returns.

DUNCAN (CONT'D)  
I was kind of hoping we could... what  
are your plans?

AMBER  
I left it open.

DUNCAN  
OK, great.  
(to Charlie and James) So,  
yeah...

Charlie and James are still kissing on the couch.

AMBER  
Should we get going?

DUNCAN  
Yeah, we should. We should definitely  
get going.

AMBER  
(to Charlie and James)  
Are you guys going out or what?

JAMES  
(points towards the  
bedroom)  
If you consider that way out.

Charlie hits him with a pillow.

CHARLIE  
You kids have a nice time.

Amber and Duncan exit the apartment.

28 EXT. HALLWAY IN FRONT OF AMBER'S APARTMENT - EVENING

28

They stand at the end of hallway, looking at the heavy  
rain pouring over the parking lot. We see a lightening  
in the distance.

Amber and Duncan walk back in.

CHARLIE  
Well, obviously they missed us.

AMBER  
Storm.

DUNCAN  
We are just going to wait for  
a bit for it to stop pouring.

JAMES  
God just wants them to spend  
time with us.

CHARLIE  
There is such thing as an  
umbrella, but I'm not judging.  
Well grab a spot if you want.  
We love you!  
Coffee?

JAMES  
You guys can sit here, I can  
sit on the floor.

CHARLIE  
You should.

James sits on the floor. Amber and Duncan sit next to  
each other on the couch.

AMBER  
Do you want to watch a movie?

CHARLIE  
Yes. Can we watch movies and  
hold hands?

JAMES  
Can you three hold hands and I  
can watch?

CHARLIE  
What are we watching?

Amber looks at Charlie.

AMBER

Where's the remote?

Charlie starts checking the couch. James looks around.

DUNCAN

Is that it over there?

JAMES

Yeah.

James gets up and takes the remote off the ground and brings it to Amber.

AMBER

Is that where it goes, Charlie?

CHARLIE

I didn't put it there.

Amber looks at her seriously.

CHARLIE (CONT'D)

I swear to God. I swear to God it  
was not my fault this time -- maybe.

JAMES

You are a horrible liar.

Amber turns on the TV.

AMBER

Any requests? Netflix?

DUNCAN

Yeah, let's do Netflix.

Amber starts shifting through channels.

James gets up from the floor and jumps on the couch in-between Charlie and Amber, hugging them both.

JAMES

It just matters that we're all  
together.

Amber just gives him a cold stare. Charlie laughs.

JAMES (CONT'D)

(to Charlie)  
I'm telling you, she's starting to love me.

Amber puts on a generic "laughter track" TV sitcom. She gets up and places the TV remote next to the TV.

CHARLIE  
Oh, so that's where it goes. I'll remember for the next time.

Amber gets back on the couch.

AMBER  
That was a lie.

Charlie acts out being offended.

CHARLIE  
(to James) You seen this?

JAMES  
You guys should kiss and make up. Seriously.

Charlie laughs.

JAMES (CONT'D)  
Mend the pressure. While I sit here and watch.

Charlie laughs again.

DUNCAN  
You know something that actually, instead of Netflix, you guys might enjoy more? It's a game I know called -  
- *Truth or Ruth*.

JAMES  
I don't think that's what it's called.

DUNCAN  
It's a different game than the one you're thinking.

CHARLIE  
Truth or Ruth?

DUNCAN

Truth or Ruth. Normally it involves a lot of alcohol.

CHARLIE

A lot of alcohol!

JAMES

OK, yeah.

DUNCAN

It's basically truth or dare except there's no option for dare. You go around, you ask people questions, and then the person has the option to either -- tell the truth, the truthful answer to that question, or a interesting, random anecdote from their life that is completely unrelated to the question. If you don't want to answer the question.

JAMES

Oh, I can talk.

CHARLIE

Definitely.

DUNCAN

So, it's a great way to know each other. You know, you guys have apparently known each other for two weeks, so it might be fun, and yeah  
(looks at Amber) It could be fun.

Charlie gets up.

CHARLIE

Sure. I'm down for some drinks.

JAMES

You'll find out some messed up stuff.

CHARLIE

(to Duncan)  
So is this like a shot thing or like a drink thing?

She paces towards the kitchen.

DUNCAN

You want to just drink steadily  
throughout. So, drink thing I guess.

Amber gets up.

AMBER

She's going to need more hands.

She walks towards the kitchen.

James and Duncan are left alone for a moment.

JAMES

Man, what are you doing to me here? We  
are not yet at that stage.

DUNCAN

I mean, it's better than to just watch  
--

JAMES

If you want to get there with Amber,  
I'm OK with that, but I'm gonna really  
stick to the anecdotes.

DUNCAN

Yeah, that is fine. You do all  
anecdotes. If you want I can give an  
example when we get started?

JAMES

Yeah, yeah... It's just -- the truth...

DUNCAN

Yeah, but you guys seem to get along  
fine.

JAMES

Yeah, but that's... I mean we barely  
exchanged our first names when we  
hooked up, so -- I don't know. We are  
moving quickly but staying away from  
that personal stuff. But I mean, I  
don't mind. I like her, so I guess I'm  
all right.

DUNCAN



You don't -- wait.  
(beat)  
You really haven't even been getting  
to know each other?

JAMES  
No. Well, in the biblical sense...

Amber yells from the kitchen.

AMBER (O.S.)  
Cherry or pineapple?

JAMES  
Cherry's fine.

DUNCAN  
Yeah, cherry.

CHARLIE (O.S.)  
You guys are just a bunch of pansies!

DUNCAN  
(yells)  
Pop that cherry.

JAMES  
(yells)  
Pop that cherry. (laughs)  
He is funny.  
(to Duncan)  
Aside from the biblical sense, no, we  
haven't really gotten much chance to  
get to know each other. But more  
importantly, you guys, you and Amber  
seem to like each other and if I -- if  
I'm gonna do it, I'll do it to help  
you hook up.  
Wingman! I'm gonna be a wingman for  
you.

Duncan slowly considers this idea, obviously being  
uncomfortable with it.

JAMES (CONT'D)  
You do understand the concept of  
wingman?

DUNCAN  
Yeah, it's just --

Charlie and Amber come back with drinks.

CHARLIE

All right. Bottoms up assholes.

JAMES

(takes the glass)

Really, you want us to get this drunk?

CHARLIE

Well it's not all alcohol, Jesus Christ.

JAMES

You just want to take advantage.

CHARLIE

Oh, sure.

JAMES

Like you need a drink for that.

Charlie bursts out laughing.

Amber hands Duncan his drink.

DUNCAN

So, I said I would do an example of what *ruth* is. Just in case there is any confusion about how random the anecdote could be. So, who wants to ask a question and it can be about anything.

JAMES

(to Charlie)

Oh, you don't want me asking questions.

AMBER

Did anyone laugh at the joke you made at your meeting today?

DUNCAN

So, when I was kid -- I ended up finding this lizard outside my house, and I lived up in Pennsylvania and this was the first lizard I found when I was really young. I mean, there was a lot of wildlife down in the woods but this was the first lizard that I've found.

And I actually ended up taking it back with me and keeping it in a shoebox under my bed, and I named it after one of the Ninja Turtles, Leonardo. But then, I didn't realize you had to feed it, so...

CHARLIE  
So, you murdered it.

DUNCAN  
Basically.

Charlie laughs.

DUNCAN (CONT'D)  
And it was really embarrassing when my parents found it -- later.

AMBER  
How much later?

DUNCAN  
Two months.

CHARLIE  
So, are you the only one who gets to drink, or can any of us drink?

DUNCAN  
We can all drink.

Everybody takes a long sip.

DUNCAN (CONT'D)  
This isn't a drinking game in a sense that you do something and that you have to drink. You should probably just be drinking the entire time. That way you are even more willing to tell a good ruth.

CHARLIE  
So, is Ruth like your mother?

DUNCAN  
What?

CHARLIE  
Why is it called Ruth?

JAMES

Yeah.

DUNCAN

I don't know, that was just how it was taught to me.

JAMES

That's not like a synonym for anecdotes.

DUNCAN

No, not at all, but I think it rhymes. So yeah, that is how a ruth works. Is that--

CHARLIE

I don't know if I can handle it?

AMBER

That makes sense.

DUNCAN

OK, fantastic. Great, then I will ask a question --

(beat) Charlie. What was the proudest moment of your life?

James points at himself. Charlie laughs.

CHARLIE

In your fucking dreams.

James points to his genitals. Charlie looks through the glass door into the rain.

CHARLIE (CONT'D)

Well -- once upon a time my dad and I went out to a park and in the middle of us going to the park it started raining. And in the middle of the rain, our car broke down. Now my dad's a mechanic, so that's normally not a big issue, except the fact that it's fucking raining on fucking limestone, and becomes lime-mud and we're stuck. And my dad said - well, Charlie, hold onto the steering wheel and try to steer us out. So, he gets in the back and he

just pushes and pushes and he's all  
muddy, going for it man -- and...  
yeah, there! It's a story.

DUNCAN

Oh, so wait this was a ruth?

Everybody drinks.

DUNCAN (CONT'D)

Now you get to ask a question.

CHARLIE

Oh. Hey, Amber.

(laughs) If you... If you had to  
suck the dick of any character, like in a  
story or movie or TV show, who would it  
be?

JAMES

Any character, like any...

CHARLIE

It's not the question for you. Shut up.

AMBER

So -- this one time...

Charlie burst out laughing.

AMBER (CONT'D)

When I was a kid my mother made me  
learn all these old, cheesy show tunes  
and whenever somebody came by she  
would play the piano and make me sing  
them.

CHARLIE

Oh my God.

AMBER

Yes, she made me wear all these  
souther belle dresses. My father and I  
hated it, but she wouldn't hear of it.  
Afterwards, she would take me to ice-  
cream which is the only reason I did  
it as a shit-kid.

DUNCAN

Did you just say 'shit-kid'?

AMBER

I was going to say child. And -- I just said it like that.

Charlie laughs.

DUNCAN

We are all shit-kids. It's fine.

CHARLIE

Well, your turn.

JAMES

Do we drink?

CHARLIE

It's her turn.

DUNCAN

If you want to, go ahead. You can drink whenever you want.

Duncan takes a small sip.

JAMES

OK then.

He empties his glass.

CHARLIE

Oh, Jesus Christ.

JAMES

I need another one.

CHARLIE

Well then go get it.

JAMES

I'm a guest.

CHARLIE

No, you're not.

James gets up.

JAMES

That is true. At this point.

CHARLIE  
Get the fuck out of here.

AMBER  
Hurry up I have a question for you.  
James acts surprised.

JAMES  
For me?

Charlie laughs. James goes into the kitchen.

30           INT. AMBER'S APARTMENT, KITCHEN - NIGHT           30

James enters the kitchen. He takes the bottle and pours himself a drink. He takes the glass and stands by the door trying to hear what everybody is saying.

31           INT. AMBER'S APARTMENT, LIVING ROOM - NIGHT           31

James enters the living room and walks towards the bed.

AMBER  
(to James)  
So, what's the most expensive  
thing you've stolen out of  
somebody's luggage?

CHARLIE  
Ooooooooo.

James sits on the floor directly in front of Amber.

JAMES  
Hold on. That's the assumption  
that I have.  
(beat)  
OK, by the way this counts  
as an anecdote. So, one  
time, I took a vibrator out  
of a bag.

Charlie laughs.

CHARLIE  
Oh, my God.

JAMES

It's so messed up, that this person who handed their baggage to the security, ended up needing that thing out of the bag. So, I put it on the cart and I drove it as far as I could -- and I just took it.

CHARLIE

Did you?

JAMES

Now, don't ask why. It had nothing to do with...

DUNCAN

Why would you?

CHARLIE

I only wonder why you would take a vibrator?

JAMES

Well, I was dating a girl at the time.  
(beat)  
Actually, that's not important.

Charlie laughs.

DUNCAN

(disgusted)  
Uh?

James takes a long sip of his drink.

CHARLIE

Truth works better for you.

DUNCAN

Oh, it gets worse the more I think about it. You gave her a used vibrator?

AMBER

Did you wash it first?

JAMES

Depends on your definition of wash.

CHARLIE

Oh, God!



Charlie acts out throwing up.

AMBER

Did she question why it wasn't in the package?

DUNCAN

Yeah, not from experience but you should always make sure they have tamper seals on everything, that especially I feel like it needs to be in unbroken packaging.

JAMES

I really didn't think about it when I decided to use it, but now that I'm talking more about this

(to Amber)

I feel that you're getting more disgusted so I'm just gonna shut up.

DUNCAN

You used it?

JAMES

I didn't say that. Did I say that?

CHARLIE

That is what you said, and I ain't ever letting you touch me again.

AMBER

You may have given somebody an STD.

JAMES

I never said I used it on a person. Before you think --

DUNCAN

This is going to get--

JAMES

This is getting just -- how am I now the subject of...

Charlie laughs again.

CHARLIE

Because you are an idiot.

JAMES

There was no follow up questions with you guys.

CHARLIE

(laughing)  
Because you keep talking.

DUNCAN

Because you gave somebody an used vibrator.

JAMES

I was just...

CHARLIE

You just don't know how to shut up.

DUNCAN

It's your turn to ask questions.

JAMES

(to Charlie)  
You know what?

CHARLIE

No.

JAMES

(turns to Amber) I'm paying you back.  
(enjoys the moment of attention)  
OK, so -- How many guys have you slept with?

AMBER

Four.

JAMES

Not as interesting as I thought it would be.  
Drink.

Everybody drinks.

CHARLIE

OK, your turn Amber. Straight to the point.

Amber thinks about it. She turns to Charlie.

CHARLIE (CONT'D)

(giggles)

Oh no. Oh no. Oh my God, oh my God.

Amber takes a long moment considering her question.

AMBER

Why do you drink so much?

Charlie's happy expression slowly withers.

JAMES

Oh. She went there.

DUNCAN

That's the kind of question truth or  
ruth is designed for.

JAMES

Thank you. Dude, now I'm glad you  
brought that up. Go ahead. Great  
game. (yells) Great game.

Charlie thinks about how she's going to answer.

CHARLIE

You know what? Now I need some  
more. Jesus Christ.

She gets up and goes to the kitchen.

JAMES

I don't know about you, but  
that wasn't an adequate answer  
for me.

Duncan is a little bit tipsy. He starts to struggle with his  
words.

DUNCAN

This is why -- drink.  
(looks into his  
empty  
glass)  
And I've done mine.

JAMES

I like this game, now I've

found out...  
(to Amber)  
Actually, you're as bad as all  
of us.

32 INT. AMBER'S APARTMENT, KITCHEN - NIGHT

32

Charlie pours herself a drink. She takes out her phone and turns on the camera, checking how she looks, her hair, teeth.

She then puts the phone back in her pocket. She stands for a couple of moments, just thinking.

She takes a sip and goes back.

33 INT. AMBER'S APARTMENT, LIVING ROOM - NIGHT

33

Charlie comes back with a filled glass.

CHARLIE  
So, what's your name again?

DUNCAN  
Duncan.

CHARLIE  
Duncan! Duncan Donnuts,  
that's right.

She takes a pillow and sits on the floor, next to James.

CHARLIE (CONT'D)  
Well, Duncan. (beat)  
What was your... Man I wish I  
had a good one. My questions  
suck.

JAMES  
(whispers to her)  
How many girls he has slept with.

CHARLIE  
Man, why you always have to go  
with this sex shit? Shut up.  
Jesus Christ, not everybody is  
as obsessed with their penis as  
you are.

JAMES  
(to Duncan)  
I'm sorry, I didn't mean to.

CHARLIE  
So, anyway -- if you were to  
pick something to do besides  
what you're doing, what would  
you do?

DUNCAN  
You mean like right now, or  
for like career-wise.

CHARLIE  
Yeah. Both.

DUNCAN  
I could be... If I had to do another  
career that wasn't related to theater  
I would probably be a full blown  
theology teacher.  
Professor at some college.

CHARLIE  
Dude. OK. That was... That was like a  
freaking curve-ball. Really?

DUNCAN  
Yeah.

JAMES  
Are you religious?

DUNCAN  
Yes.  
(beat)  
But then I also do find it interesting.  
(turns to Amber)  
Amber.  
(beat)  
What is the funniest joke you've ever  
heard?

CHARLIE  
Is that a joke that she actually found  
funny, or that was an actually funny  
joke but she completely like  
(makes a squish noise) On it.

DUNCAN

Both.

Amber thinks about it. A long moment passes.

AMBER

I don't know. Maybe...

DUNCAN

Just tell a ruth instead.

Another long moment passes, everybody looking at Amber in expectation.

DUNCAN (CONT'D)

I'm sorry am I staring too much?

James glances at Charlie with a smile. Amber takes her time.

AMBER

So, this one time -- I went with my dad to Chicago for a Cubs game, and I finally got to see Sammy Sosa play. He was very young at the time. We were in the back and he hit a home run and I watched this woman three rows down stole it from this group of kids who caught it.

CHARLIE

What a fucking bitch.

DUNCAN

Wow.

AMBER

She reached over and grabbed it and was so proud of herself.

CHARLIE

That's a fucking depressing story.

DUNCAN

That lady was a bitch.

Charlie laughs.

AMBER

Oh, question.

CHARLIE

(points to Duncan) You got this dick.  
(to James) This asshole.  
(to herself) And then you got me.

AMBER

I've asked questions to all of you.  
(remembers; to Duncan)  
Where were we going tonight?

DUNCAN

I was thinking we could go to Bok  
Tower. And we were just going to take a  
walk in the garden. But then  
-- the rain.

JAMES

(to Charlie with  
affection)  
I would never do that to you.

DUNCAN

So anyway, that's what we were going  
to be doing. I didn't know if you were  
going to like it but I figured after  
last time...

CHARLIE

Did she just smile?

JAMES

Yes she did.

CHARLIE

That was a smile. Oh my God.

JAMES

In two weeks I've never seen that.  
Look at her, she's blushing. Can I  
touch your cheek?  
(touches her)  
And there it goes -- that cold stare.

DUNCAN

OK. James, if you could have any other  
name, what would it be?

JAMES

Well, you know. I love the name James  
because it's synonymous with me and

I'm pretty awesome, but if I had to choose another name, it would probably be --

(beat)

Just the first name or the whole first name last name?

DUNCAN

Whole name.

JAMES

OK.

(to Duncan)

I think you might get this. Magnus Exavier White. Cause, in the comics, Magneto before he was Erik Lehnsher he was Magnus and Exavier you know that just seems like a powerful name, two of the greatest... if you're into comics, and

(turns to Charlie)

You're not liking me as much any more.

CHARLIE

You wanna know what that name sounds like?

JAMES

What?

CHARLIE

Sounds like you have an itty-bitty penis.

AMBER

I was thinking the same thing, the more you talk the smaller I think your penis is.

Charlie laughs.

JAMES

(to Charlie) Set her straight.

Charlie continues to laugh.

CHARLIE

It's always dark in the room, man.

JAMES



Hey, hey, hey! We are talking about man's... Wait what has dark have to do with it? It's about feeling?

CHARLIE

He just won't shut up. He just keeps telling you everything.

JAMES

You might not want to ask me more questions...

CHARLIE

It's your turn.

James drinks.

CHARLIE (CONT'D)

Yeah, you drink that.

James finishes another drink.

JAMES

Oh, it's my turn.

DUNCAN

I already know the next question I'm gonna ask you.

CHARLIE

Laughs. Oh, no.

JAMES

So, I'm not asking you any questions.  
(thinks about it, then  
turns to Charlie)  
On a scale of 1 to 10 -- how good am I in bed?

AMBER

Should we be here for this?

JAMES

Well, we've confirmed the little penis thing, so let's get this in the open. 1 to 10?

CHARLIE

So, anyway -- I'm at this store...

She starts laughing hard.

JAMES

I am coming off very bad here!

CHARLIE

So, I'm at this store. And I was, what, 20 years old. I just like to -

- pick up things, sometimes... (to James)

Yeah. Just sometimes, you know, things are -- nice.

DUNCAN

Things you put down in different places.

CHARLIE

Yeah, and sometimes I pick them up and I like to have them. And there was this cool watch, and my mom used to have one just like that. So great thing if you have big titties is you can stick things in there.

JAMES

Yeah it is.

CHARLIE

Oh my God! OK, so it's my turn to ask a question.

(to Duncan)

Why did you ask Amber out?

DUNCAN

(looks at Amber)

So, I was in high school I had this acting teacher...

CHARLIE

(surprised)

What? This was a chance to give such an awesome answer.

JAMES

Did that just happen?

CHARLIE

Sonofabitch. Just move on -- you were in high school?

Charlie pretends she is throwing up.

DUNCAN

And this acting teacher was just brilliant. He would direct everything and he would cast himself in lead roles. And I really looked up to him. He would go out there and he didn't know any of his lines. And somehow no matter what play we did, it would always end up being about his life. Like everything would just become about his wife, his parents, his mortgage. And us kids were just a part of this huge improvisation.

CHARLIE

Isn't the point of being an actor to remember your lines?

DUNCAN

Not necessarily. If it's Shakespeare yes, but if you were in a movie or a TV show you could just say anything.

JAMES

Like just  
(pointing at his genitals) *The multiplying villainies of nature do swarm upon this.*

DUNCAN

You just said you had STDs.

CHARLIE

(yells, laughing) Oh my God!

JAMES

This is the reason why I should think before I talk. I'm not coming out good here.

CHARLIE

I think what you need to do is just shut the fuck up.

DUNCAN

How many STDs have you had?

CHARLIE

Oh, shit.

JAMES

OK, you know, I was trying to be your wingman. I don't like you now.

(beat)

I'm just kidding -- I... haven't had any.

AMBER

That you know of.

JAMES

Well then, someone needs to get checked out.

CHARLIE

Whoa whoa whoa!

JAMES

I didn't say I had any, she said maybe. Maybe... Not maybe, she said I didn't know. Forget maybe. Forget I said that word.

CHARLIE

What the fuck, James!

JAMES

Why are you pushing me. All of you?

CHARLIE

Because you won't shut up.

DUNCAN

So, none.

(beat) Good.

Charlie laughs.

CHARLIE

So is it his turn to ask a question?

JAMES

Yes it's my turn.

(to Duncan)

For now, I'm gonna spare you, but I'll come back to you. So just to make this

all clear -- I have a little dick, and I'm riddled with herpes and all that stuff. That's what we've determined?

CHARLIE

Yes. That's what we agreed on.

DUNCAN

It's like a little pig tail.

CHARLIE

(laughs)

Jesus Christ.

JAMES

OK, let's forget about all that...

CHARLIE

Ask your question and shut up.

Duncan starts laughing uncontrollably.

JAMES

Because you evaded the question about the scale of 1 to 10.

CHARLIE

I'm only gonna dig deeper, so don't...

JAMES

I'm not. I'm gonna go back. Gonna go back a little and do something simple. Are you glad you met me at that bar?

CHARLIE

(thinking about it)

Am I glad I met you at the bar?

JAMES

OK, repeating the question is not good.

CHARLIE

Yeah, I guess I am.

JAMES

You don't sound too convinced.

CHARLIE

You're not as much of an asshole as you could've been.

DUNCAN  
Is that a compliment? It could have  
been an insult.

JAMES  
She is sitting next to me.

CHARLIE  
(to James)  
Why don't you just shut up and just  
take it. Jesus Christ.

Charlie gets up and goes to the kitchen.

CHARLIE (CONT'D)  
Anybody need a drink?

AMBER  
I'm still good.

DUNCAN  
(pretty drunk, yells after  
her)  
We're good.  
(to Amber)  
How long have you guys known each  
other?

AMBER  
More than I want to remember.

JAMES  
So do I.

Both Amber and Duncan look at James.

AMBER  
You are here an awful lot.

JAMES  
I'm very active. By active I mean...

AMBER  
Again, the more you talk.

Charlie comes back with the bottle of vodka.

JAMES  
Is there anything else?

CHARLIE

I asked a moment ago if anybody  
wanted something, why didn't you say  
so?

AMBER

He was too busy talking about his small  
penis.

CHARLIE

Oh my God. Why are you so obsessed?

JAMES

I didn't... You guys... I don't  
remember anything.

DUNCAN

He keeps coming back to his small  
penis.

JAMES

You guys bring it back. I don't bring  
it... I don't have a small...

He stands up and starts unzipping his pants. Charlie laughs  
hysterically and tries to stop him.

CHARLIE

Oh my God! Chill! Who's turn is it?

AMBER

Duncan -- why didn't you answer  
Charlie's question?

DUNCAN

Which one was that?

AMBER

Why did you ask me out?

DUNCAN

Oh, man.

(beat)

Well, when I was a kid...

CHARLIE

I think it's cause he liked your  
titties. I...

JAMES

Dude, let me give you some advice. If she asked a question like that again, it's because she wants to know.

CHARLIE  
It's none of your business.

JAMES  
I'm just saying, I know the game, I know the rules--  
(beat)  
-- She wants to know.

CHARLIE  
(sings) On-  
the-spot!

Duncan looks at Amber, obviously embarrassed.

CHARLIE (CONT'D)  
Tell her she's got pretty eyes, Jesus Christ, it's not that hard.

JAMES  
That's not enough.

CHARLIE  
It's something.

DUNCAN  
It's just, you seemed -- really nice.  
It sounds lame.

Charlie and James start laughing.

DUNCAN  
James, what's your favorite comic book?

JAMES  
Oh, my God, finally a normal question.

CHARLIE  
(still on Duncan)  
That was really mild. What the fuck! I was expecting so much more.

JAMES  
I think this is an easy one.

He rolls up his sleeve and we see a superman tattoo.



JAMES (CONT'D)

I don't even have to speak, that's it.

CHARLIE

And he has the necklace.

James shows them the half of the superman sign.

DUNCAN

Who has the other half?

JAMES

My son. I'm glad you asked me that question. My son has it. He's named after me - James Junior.

DUNCAN

Your name is Junior?

JAMES

No... Wait...

CHARLIE

He is the senior. Don't do things like that to him; it hurts his brain. He might just stroke out in front all of us.

She laughs.

JAMES

My ex-wife knew I love Superman, and since my son was able to recognize and since he loved Superman, and at six months old, he's seen so many Superman stuff on my walls -- she bought this. And, it's illegal, it's trademarked, so nobody wanted to do it, she found somebody to do it, break it in half, gave it to us and -- since six months old till now -- he's going to be nineteen -- neither one of us has taken it off. Sometimes I just...

AMBER

How old are you?!

DUNCAN

Yeah.

JAMES

Damn, you have to say it like that.

Charlie laughs.

JAMES (CONT'D)

Thirty-eight.

Amber and Duncan are surprised.

JAMES (CONT'D)

I mean - I'm only 11 years older than her. I mean, that's not bad...

CHARLIE

He still acts like a fucking twelve-year-old.

Pause.

JAMES

Exactly, so that's what counts. But yeah, we like, put it together when my wife divorced me and -- when I used to have visitation, we would put it together, say as long as we have a piece we'll never be apart.

CHARLIE

Awwww.

DUNCAN

That was touching.

CHARLIE

That was so cute.

(beat)

You OK? You need a tissue?

JAMES

No. Now my turn.

(to Duncan)

Would you say -- you have a big penis?

CHARLIE

Amber's future depends on this.

JAMES

I told you it's coming.

CHARLIE

Look at his face.

Duncan is clearly embarrassed. He looks at Amber.

DUNCAN

Oh God. When I was in high school  
one time...

Charlie and James laugh.

JAMES

Ha-ha ha-ha! Who has the little dick  
now.

Pause.

DUNCAN

A kid behind me in art history class  
projectile vomited and I looked at it  
and it seriously looked like a Jackson  
Pollock painting.

JAMES

So -- small dick.

Charlie laughs out loud.

CHARLIE

I think everybody in this room has a  
tiny penis.

Duncan checks out his glass. He slowly takes another sip. He is  
drunk and messy.

DUNCAN

Amber, why did you say yes -- to  
tonight?

Pause.

AMBER

Because -- you called me. I like the fact that you  
called me. You tried.

CHARLIE

I love Amber, she actually answers  
these fucking questions!

Amber focuses on Charlie.

CHARLIE (CONT'D)

Oh, God.

AMBER

Charlie, why did you agree to live with me?

Charlie considers it for a moment.

CHARLIE

I dunno. 'Cause you're cool. Yeah, you know -- you don' sell drugs.

JAMES

That's your criteria for cool? She doesn't sell drugs.

CHARLIE

Better than most people I know, so yeah -- there you go. Amber, why did you decide to move in with me? I feel it was a lot harder for you to make that choice.

AMBER

Because at the time I needed to be responsible financially and at the time I could tolerate you.

CHARLIE

Wow, OK. Shit, OK.

JAMES

Actually, I think hers was at least honest.

Long pause. Charlie bites her glass and nervously looks at the floor.

AMBER

And I'm tolerating you all the time.

JAMES

I think that's the closest to a compliment you're ever going to get from her. By the way, this is a drinking game, not one of us has taken a drink for a while.

Everybody drinks. Amber's glass is empty.

AMBER  
(hands the glass to  
Duncan)  
Duncan, do you want to go refill  
that?

Duncan barely stands up. Charlie and James laugh.

CHARLIE  
Do you hold your liquor well?

Duncan stumbles across the room.

AMBER  
You might wanna sit down.

He continues slowly towards the kitchen. Charlie  
laughs.

CHARLIE  
Don't hurt yourself.  
(to everybody)  
I ain't cleaning up vomit. I'm just  
gonna throw it out there.

JAMES  
Come on, Amber ask your question.

AMBER  
I don't know, I've asked everybody.  
Duncan, what is the question you want  
to ask James?

Duncan stands on the kitchen door.

DUNCAN  
What is your favorite comic book  
character?

AMBER  
No, you already asked that.

DUNCAN  
What is the one thing you don't want  
Charlie to find out?

He returns to the kitchen.

CHARLIE

Shit.

JAMES

I am actually considering, for the sake of us getting to know each other -- telling the truth. I'm actually, yeah -

(beat)

I -- don't want her to find out --

(beat)

How much I like her. And now she does, so...

Charlie makes throwing up sound.

JAMES (CONT'D)

See why.

AMBER

You didn't say how much it was. It could be nothing at all, it could a whole bunch?

JAMES

Well, her answer pretty much nullified anything I could say, so... Hold on, if you wanna give a less exasperated answer or gesture, how bout you answer the... I mean, not answer...

Duncan returns with the drinks.

DUNCAN

What is going on?

CHARLIE

Why is everybody gaining up on me?

Pause.

JAMES

I want to know. It has nothing to do with the game. I didn't want you to know about that, now you know. How do you feel about that? (beat) It's my turn. What do you think of that?

CHARLIE

It's--

(struggling to find words) I

think it's different.

James looks at Amber and Duncan.

JAMES

I'll accept that. I guess that qualifies as an answer and I can't ask a follow up so I'll leave it there.

AMBER

You can ask a follow up.

DUNCAN

We've all been asking follow-ups. Especially about that tiny issue...

Charlie laughs.

JAMES

Good point so I've earned the right for this -- different good or bad?

Charlie looks at her empty glass. She puts it on the floor. Get's up.

CHARLIE

I'm just going to -- good night.

She leaves towards the bedroom. Duncan

tries to hi-five James.

DUNCAN

Go with her man!

AMBER

She said good night. Are you sure?

JAMES

This morning when we were laying in bed...

DUNCAN

Just talk to her.

JAMES

In a moment. She is so -- I don't know, one moment she's like this, other immediately like that.

(get's up)

All right. You guys have  
fun. (to Duncan)  
Thank you and-- (to Amber)  
Surprisingly, thank you.

34 INT. AMBER'S APARTMENT, HALLWAY - NIGHT

34

James walks into the hallway. He tries to open the door to Charlie's bedroom, but it's locked.

JAMES  
Charlie. It's me. Come on  
baby, open up.

AMBER (O.S.)  
I told you she said good night.

JAMES  
Come on, baby, I think we need  
to talk. Open up. Why are you  
upset?

AMBER (O.S.)  
James, just leave her alone.  
She'll come 'round.

JAMES  
Come on, baby. I just want to talk.

35 INT. AMBER'S APARTMENT, LIVING ROOM - NIGHT

35

Amber looks at Duncan who is way too drunk. He lays on the couch and is fighting to remain awake.

DUNCAN  
Hey, Amber, I had such a great  
plan for us today. We were  
gonna walk through the garden...  
Do you like gardens? I love  
gardens -- This one time, back  
at my parent's house...

Amber starts picking up the empty glasses and takes them to the kitchen.

36 INT. AMBER'S APARTMENT, KITCHEN - NIGHT

36



Amber carries the glasses and puts them in the sink. James walks in.

JAMES  
I can't hear a thing. I guess  
she's really went to sleep.

AMBER  
Told you.

She starts cleaning up the kitchen.

He opens the dishwasher and starts rinsing the glasses.

JAMES  
I don't understand what went  
wrong. She is so --  
(beat)  
And your boyfriend doesn't  
seem to be holding his liquor  
very well.

AMBER  
Seems so.

JAMES  
So, we are the only ones left.  
Should we continue playing,  
just to see who wins?

AMBER  
I don't think it works that way.

JAMES  
Come on -- I have a question.  
Despite all the jokes about my  
little dick, I actually want  
to help out here.  
(points towards the  
living room)  
I promised him I'd be his his  
wingman, so --

AMBER  
Look. I'm tired.

James leaves the dishes and turns towards  
her.

JAMES

Just finish the game. Let's see  
who's the last man -- or woman --  
standing.

He approaches towards her, she takes a step back but her  
back comes against the wall.

JAMES (CONT'D)  
So, my question is -- Do you  
see a future with that guy?  
Like, not planning...

He gets even closer, almost touching her.

JAMES (CONT'D)  
But just a random thought.

Amber is trapped between the wall and James. She remains  
still. She tries to escape but he puts his arms on her  
shoulders.

James...

JAMES  
You can tell an anecdote. It  
wouldn't be evading, but just  
-- it's a serious question.  
(almost kissing her)  
Cause you guys look cute  
together. (beat)  
Don't give me that look. I'm  
giving you a compliment.

She pushes him off and leaves the kitchen.

37

INT. AMBER'S APARTMENT, LIVING ROOM - NIGHT

37

Amber enters the living room. Charlie is sitting at the  
table. Duncan is sleeping on the couch.

James comes in behind her.

JAMES  
Baby, what is wrong? Why did  
you all of a sudden...

CHARLIE  
I want to continue playing.  
Amber, I have a question for  
you. Why do you need to clean  
everything?

AMBER  
Excuse me?

CHARLIE  
Why are you constantly moving  
shit from place to place?

AMBER  
Because I don't like messes.

CHARLIE  
Yeah, but it's not like you  
just... like you gotta toss my  
keys up there. Well they weren't  
doing anything over here. Or  
like, who the fuck cares if the  
remote is here or there?

AMBER  
It belongs over beside the TV.

CHARLIE  
It belongs beside the TV?  
(thinking about it) Really?  
She goes to the TV and picks up the remote.

CHARLIE (CONT'D)  
It belongs here.  
She opens the front door and exits.

38                    EXT. HALLWAY IN FRONT OF AMBER'S APARTMENT - NIGHT                    38

She stands at the end of the hallway and throws the remote  
into the darkness. She stands there for a moment. Only  
heavy rain is heard, interrupted by a sudden lightening.

39                    INT. AMBER'S APARTMENT, LIVING ROOM - NIGHT                    39

Charlie comes back in. James and Amber stand speechless.  
Duncan is on the couch barely conscious.

Charlie walks by them and goes to her room. James follows her.

Amber stays alone in the middle of the room.

She slowly walks to the couch and sits next to Duncan, who is sleeping.

Thunder strikes very near. The power goes off. We hear Charlie and James cheering.

Amber sits there in darkness for a couple of moments. The moonlight reflecting the window rain drops on her face.

She reaches and touches Duncan's shoulder.

AMBER

Hey.

(beat)

Hey, wake up.

Duncan opens his eyes.

DUNCAN

Amber. Are you OK?

She kisses him.

40

INT. AMBER'S APARTMENT, AMBER'S BEDROOM - NIGHT

40

Amber and Duncan are laying in bed. The only light besides pale moonlight comes from the occasional lightnings.

We see them mostly as silhouettes, only the parts of their faces really visible.

Duncan looks at her.

DUNCAN

What are you looking for in a relationship? Are you looking for a relationship or...

AMBER

I'm not sure.

Long pause.

AMBER (CONT'D)

I'm not opposed to the idea, but...

DUNCAN

I end up dating a lot. Like, first and second dates, and --

AMBER

You always fake out on them and that's why they end up not going anywhere?

DUNCAN

It's... It's not always me. It's like 50-50.

(beat)

I don't think it's always me.

Long moment passes between them.

AMBER

You don't know that much.

DUNCAN

I'm... Ideally, I'm looking for someone for the long haul.

Long pause.

DUNCAN (CONT'D)

That's what I would love to find. So, there's a... There's... that's what it would be, what I'm looking for. I don't know where you are, I don't want to judge or anything.

AMBER

Like I said, not opposed to the idea, just... It's a little early to think about that stuff.

DUNCAN

Right.

Pause.

DUNCAN (CONT'D)

I don't... I don't know about that. I mean -- that's what I want. In a relationship and if you want

something different in a relationship I don't want to be like *500 Days of Summer* where it was destined to go south.

(beat)

I don't know if you've seen that movie.

Pause.

AMBER

(annoyed) Yeah, I've seen it.

DUNCAN

I'm trying to be straightforward now.

If you don't want... If that's what you don't want.

She kisses him.

The thunder hits really close, illuminating the room completely.

CUT TO:

41	INT. AMBER'S APARTMENT, AMBER'S BEDROOM - MORNING	41
	Amber wakes up. She looks at the light pattern on the wall next to the window.	
	Next to her, the bed is empty.	
42	INT. AMBER'S APARTMENT, HALLWAY - MORNING	42
	Amber exits the bathroom.	
43	INT. AMBER'S APARTMENT, LIVING ROOM - MORNING	43
	She starts picking up stuff from the floor and cleaning up.	
44	INT. AMBER'S APARTMENT, HALLWAY - MORNING	44

Charlie exits her room, still sleepy.

45

INT. AMBER'S APARTMENT, LIVING ROOM - MORNING

45

Charlie stands at the living room door and for a moment observes Amber cleaning up. She then joins her and starts picking up stuff from the floor.

**APENDIX B:  
ONE LINE SCHEDULE**



One Line Schedule - Magic Kingdom v.2

1

Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT

1	INT	GRANDMA'S DINER <i>Amber and Duncan meet.</i>	DAY 1	5 4/8 pgs	1, 2, 5, 7	Diner
2	INT	GRANDMA'S DINER, KITCHEN <i>Amber goes to the kitchen.</i>	DAY 1	0 2/8 pgs	2	Diner
End of Day # 1 - Shoot				Monday, May 23, 2016		5 6/8 pages
3	INT	GRANDMA'S DINER	DAY 1	3 4/8 pgs	1, 2, 5, 7	Diner
4	INT	GRANDMA'S DINER <i>Duncan asks Amber to a date.</i>	DAY 1	4 0/8 pgs	1, 2	Diner
End of Day # 2 - Shoot				Tuesday, May 24, 2016		7 4/8 pages
21	INT	CORPORATE BUILDING, WAITING ROOM <i>Amber waits for her turn among other candidates.</i>	MORNING 2	0 2/8 pgs	2, 10	Soundstage
22	INT	CORPORATE BUILDING, AUDITION ROOM <i>Amber auditions.</i>	MORNING 2	0 4/8 pgs	2	Soundstage
5	INT	MOVIE THEATER <i>Duncan can't stop talking during the movie.</i>	EVENING 1	0 5/8 pgs	1, 2	Theater
6	INT	MOVIE THEATER <i>Duncan talks about using the force.</i>	EVENING 1	0 4/8 pgs	1, 2	Theater
7	INT	MOVIE THEATER <i>Duncan angers the Guy.</i>	EVENING 1	2 1/8 pgs	1, 2, 6	Theater
8	INT	MOVIE THEATER <i>Star Wars ends.</i>	EVENING 1	1 0/8 pgs	1, 2	Theater
End of Day # 3 - Shoot				Wednesday, May 25, 2016		5 0/8 pages
23	INT	RESTAURANT <i>Amber and Duncan go on the second date.</i>	NIGHT 2	21 4/8 pgs	1, 2, 9	Restaurant
End of Day # 4 - Shoot				Thursday, May 26, 2016		21 4/8 pages
End of Day # 5 - Shoot				Friday, May 27, 2016		Restaurant - day 2
End of Day # 6 - Shoot				Saturday, May 28, 2016		Restaurant - day 3
Off Day				Sunday, May 29, 2016		
End of Week # 1						
19	EXT	STREET WITH THE BILLBOARD <i>Amber passes Disney billboard.</i>	MORNING 2	0 1/8 pgs	2	Disney billboard
17	EXT	ORLANDO STREET <i>Car drives through Orlando.</i>	MORNING 2	0 1/8 pgs	2	Orlando street
18	INT	AMBER'S CAR <i>Amber drives.</i>	MORNING 2	0 1/8 pgs	2	Orlando street
20	EXT	PARKING LOT, CORPORATE BUILDING <i>Amber parks the car at Disney.</i>	MORNING 2	0 1/8 pgs	2	Parking lot
End of Day # 7 - Shoot				Monday, May 30, 2016		0 4/8 pages
11	EXT	PARKING LOT, DUNCAN'S BUILDING <i>Duncan parks in front of his apartment.</i>	NIGHT 1	0 1/8 pgs	1	Duncan's apt
12	EXT	STAIRCASE/HALLWAY IN FRONT OF DUNCAN'S APT <i>Duncan runs up to his apt.</i>	NIGHT 1	0 1/8 pgs	1	Duncan's apt
13	INT	DUNCAN'S APARTMENT, LIVING ROOM <i>Duncan reads a book and listens to music.</i>	NIGHT 1	0 2/8 pgs	1	Duncan's apt
24	INT	DUNCAN'S APARTMENT <i>Duncan at his home.</i>	NIGHT 2	0 1/8 pgs	1	Duncan's apt
End of Day # 8 - Shoot				Tuesday, May 31, 2016		0 5/8 pages
10	EXT	LAKE EOLA <i>Amber and Duncan walk around Lake Eola</i>	EVENING 1	5 7/8 pgs	1, 2	Lake Eola
9	EXT	STREET IN FRONT OF THE MOVIE THEATER <i>Amber and Duncan walk out of the movie theater.</i>	EVENING 1	0 1/8 pgs	1, 2	Plaza Movie Theater
End of Day # 9 - Shoot				Wednesday, June 1, 2016		6 0/8 pages
15	INT	AMBER'S APARTMENT, LIVING ROOM/KITCHEN <i>Amber talks to James and Charlie.</i>	MORNING 2	7 2/8 pgs	2, 3, 4	Amber's apt
25	INT	AMBER'S APARTMENT, LIVING ROOM <i>Charlie and James enter the apt.</i>	EVENING 3	0 5/8 pgs	2, 3, 4	Amber's apt
26	INT	AMBER'S APARTMENT, KITCHEN <i>Charlie and James make coffee. Amber cleans up.</i>	EVENING 3	0 3/8 pgs	2, 3, 4	Amber's apt
27	INT	AMBER'S APARTMENT, LIVING ROOM <i>Duncan meets Charlie and James.</i>	EVENING 3	11 2/8 pgs	1, 2, 3, 4	Amber's apt
End of Day # 10 - Shoot				Thursday, June 2, 2016		19 4/8 pages
29	INT	AMBER'S APARTMENT, LIVING ROOM <i>Duncan suggests truth or ruth.</i>	EVENING 3	11 6/8 pgs	1, 2, 3, 4	Amber's apt

Generated by **scenechronize** on 4/22/2016 at 9:05 AM PDT

1

One Line Schedule - Magic Kingdom v.2  
 Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT

2

31	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber asks Charlie why she drinks so much.</i>	NIGHT 3	4 5/8 pgs	1, 2, 3, 4	Amber's apt
End of Day # 11 - Shoot		Friday, June 3, 2016		16 3/8 pages		
33	INT	AMBER'S APARTMENT, LIVING ROOM <i>Questions become uncomfortable.</i>	NIGHT 3	19 3/8 pgs	1, 2, 3, 4	Amber's apt
End of Day # 12 - Shoot		Saturday, June 4, 2016		19 3/8 pages		
Off Day		Sunday, June 5, 2016				
End of Week # 2						
30	INT	AMBER'S APARTMENT, KITCHEN <i>James stays in the kitchen alone.</i>	NIGHT 3	0 2/8 pgs	3	Amber's apt
32	INT	AMBER'S APARTMENT, KITCHEN <i>Charlie stays alone in the kitchen.</i>	NIGHT 3	0 2/8 pgs	4	Amber's apt
34	INT	AMBER'S APARTMENT, HALLWAY <i>James tries to go into Charlie's room.</i>	NIGHT 3	0 4/8 pgs	3	Amber's apt
35	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber starts cleaning up.</i>	NIGHT 3	0 3/8 pgs	1, 2	Amber's apt
36	INT	AMBER'S APARTMENT, KITCHEN <i>James reveals his dark side.</i>	NIGHT 3	1 6/8 pgs	2, 3	Amber's apt
37	INT	AMBER'S APARTMENT, LIVING ROOM <i>Charlie confronts Amber.</i>	NIGHT 3	1 2/8 pgs	1, 2, 3, 4	Amber's apt
39	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber wakes up Duncan.</i>	NIGHT 3	0 6/8 pgs	1, 2	Amber's apt
End of Day # 13 - Shoot		Monday, June 6, 2016		5 1/8 pages		
16	EXT	AMBER'S APARTMENT, PARKING LOT <i>Amber gets into her car.</i>	MORNING 2	0 1/8 pgs	2	Amber's apt
14	INT	AMBER'S APARTMENT, BEDROOM <i>Amber wakes up.</i>	MORNING 2	0 1/8 pgs	2	Amber's apt
41	INT	AMBER'S APARTMENT, AMBER'S BEDROOM <i>Amber wakes up alone.</i>	MORNING 4	0 1/8 pgs	2	Amber's apt
42	INT	AMBER'S APARTMENT, HALLWAY <i>Amber exits the bathroom.</i>	MORNING 4	0 1/8 pgs	2	Amber's apt
43	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber starts cleaning up in the morning.</i>	MORNING 4	0 1/8 pgs	2	Amber's apt
44	INT	AMBER'S APARTMENT, HALLWAY <i>Charlie exits her room.</i>	MORNING 4	0 1/8 pgs	4	Amber's apt
45	INT	AMBER'S APARTMENT, LIVING ROOM <i>Charlie starts helping Amber.</i>	MORNING 4	0 1/8 pgs	2, 4	Amber's apt
40	INT	AMBER'S APARTMENT, AMBER'S BEDROOM <i>Amber and Duncan in bed.</i>	NIGHT 3	1 7/8 pgs	1, 2	Amber's apt
38	EXT	HALLWAY IN FRONT OF AMBER'S APARTMENT <i>Charlie throws away the remote.</i>	NIGHT 3	0 1/8 pgs	4	Amber's apt
28	EXT	HALLWAY IN FRONT OF AMBER'S APARTMENT <i>The rain starts falling.</i>	EVENING 3	0 1/8 pgs	1, 2	Amber's apt
End of Day # 14 - Shoot		Tuesday, June 7, 2016		3 0/8 pages		

**APENDIX C:  
STRIPBOARD REPORT**

## Stripboard Report - Magic Kingdom v.2

1

Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT

1	INT	GRANDMA'S DINER <i>Amber and Duncan meet.</i> 1, 2, 5, 7	DAY 1	5 4/8 pgs
2	INT	GRANDMA'S DINER, KITCHEN <i>Amber goes to the kitchen.</i> 2	DAY 1	0 2/8 pgs
End of Day # 1 - Shoot Monday, May 23, 2016 5 6/8 pages				
3	INT	GRANDMA'S DINER 1, 2, 5, 7	DAY 1	3 4/8 pgs
4	INT	GRANDMA'S DINER <i>Duncan asks Amber to a date.</i> 1, 2	DAY 1	4 0/8 pgs
End of Day # 2 - Shoot Tuesday, May 24, 2016 7 4/8 pages				
21	INT	CORPORATE BULDING, WAITING ROOM <i>Amber waits for her turn among other candidates.</i> 2, 10	MORNING 2	0 2/8 pgs
22	INT	CORPORATE BULDING, AUDITION ROOM <i>Amber auditions.</i> 2	MORNING 2	0 4/8 pgs
5	INT	MOVIE THEATER <i>Duncan can't stop talking during the movie.</i> 1, 2	EVENING 1	0 5/8 pgs
6	INT	MOVIE THEATER <i>Duncan talks about using the force.</i> 1, 2	EVENING 1	0 4/8 pgs
7	INT	MOVIE THEATER <i>Duncan angers the Guy.</i> 1, 2, 6	EVENING 1	2 1/8 pgs
8	INT	MOVIE THEATER <i>Star Wars ends.</i> 1, 2	EVENING 1	1 0/8 pgs
End of Day # 3 - Shoot Wednesday, May 25, 2016 5 0/8 pages				
23	INT	RESTAURANT <i>Amber and Duncan go on the second date.</i> 1, 2, 9, HOSTESS	NIGHT 2	21 4/8 pgs
End of Day # 4 - Shoot Thursday, May 26, 2016 21 4/8 pages				
Restaurant - day 2				
End of Day # 5 - Shoot Friday, May 27, 2016 0 0/8 pages				
Restaurant - day 3				
End of Day # 6 - Shoot Saturday, May 28, 2016 0 0/8 pages				
Off Day Sunday, May 29, 2016				
End of Week # 1				
19	EXT	STREET WITH THE BILBOARD <i>Amber passes Disney billboard.</i> 2	MORNING 2	0 1/8 pgs
17	EXT	ORLANDO STREET <i>Car drives through Orlando.</i> 2	MORNING 2	0 1/8 pgs

1

18	INT	AMBER'S CAR <i>Amber drives.</i> 2	MORNING 2	0 1/8 pgs
20	EXT	PARKING LOT, CORPORATE BUILDING <i>Amber parks the car at Disney.</i> 2	MORNING 2	0 1/8 pgs
<b>End of Day # 7 - Shoot</b> Monday, May 30, 2016 0 4/8 pages				
11	EXT	PARKING LOT, DUNCAN'S BUILDING <i>Duncan parks in front of his apartment.</i> 1	NIGHT 1	0 1/8 pgs
12	EXT	STAIRCASE/HALLWAY IN FRONT OF DUNCAN'S APT <i>Duncan runs up to his apt.</i> 1	NIGHT 1	0 1/8 pgs
13	INT	DUNCAN'S APARTMENT, LIVING ROOM <i>Duncan reads a book and listens to music.</i> 1	NIGHT 1	0 2/8 pgs
24	INT	DUNCAN'S APARTMENT <i>Duncan at his home.</i> 1	NIGHT 2	0 1/8 pgs
<b>End of Day # 8 - Shoot</b> Tuesday, May 31, 2016 0 5/8 pages				
10	EXT	LAKE EOLA <i>Amber and Duncan walk around Lake Eola</i> 1, 2	EVENING 1	5 7/8 pgs
9	EXT	STREET IN FRONT OF THE MOVIE THEATER <i>Amber and Duncan walk out of the movie theater.</i> 1, 2	EVENING 1	0 1/8 pgs
<b>End of Day # 9 - Shoot</b> Wednesday, June 1, 2016 6 0/8 pages				
15	INT	AMBER'S APARTMENT, LIVING ROOM/KITCHEN <i>Amber talks to James and Charlie.</i> 2, 3, 4	MORNING 2	7 2/8 pgs
25	INT	AMBER'S APARTMENT, LIVING ROOM <i>Charlie and James enter the apt.</i> 2, 3, 4	EVENING 3	0 5/8 pgs
26	INT	AMBER'S APARTMENT, KITCHEN <i>Charlie and James make coffee. Amber cleans up.</i> 2, 3, 4	EVENING 3	0 3/8 pgs
27	INT	AMBER'S APARTMENT, LIVING ROOM <i>Duncan meets Charlie and James.</i> 1, 2, 3, 4	EVENING 3	11 2/8 pgs
<b>End of Day # 10 - Shoot</b> Thursday, June 2, 2016 19 4/8 pages				
29	INT	AMBER'S APARTMENT, LIVING ROOM <i>Duncan suggests truth or ruth.</i> 1, 2, 3, 4	EVENING 3	11 6/8 pgs
31	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber asks Charlie why she drinks so much.</i> 1, 2, 3, 4	NIGHT 3	4 5/8 pgs
<b>End of Day # 11 - Shoot</b> Friday, June 3, 2016 16 3/8 pages				

33	INT	AMBER'S APARTMENT, LIVING ROOM <i>Questions become uncomfortable.</i> 1, 2, 3, 4	NIGHT 3	19 3/8 pgs
End of Day # 12 - Shoot		Saturday, June 4, 2016	19 3/8 pages	
Off Day		Sunday, June 5, 2016	End of Week # 2	
30	INT	AMBER'S APARTMENT, KITCHEN <i>James stays in the kitchen alone.</i> 3	NIGHT 3	0 2/8 pgs
32	INT	AMBER'S APARTMENT, KITCHEN <i>Charlie stays alone in the kitchen.</i> 4	NIGHT 3	0 2/8 pgs
34	INT	AMBER'S APARTMENT, HALLWAY <i>James tries to go into Charlie's room.</i> 3	NIGHT 3	0 4/8 pgs
35	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber starts cleaning up.</i> 1, 2	NIGHT 3	0 3/8 pgs
36	INT	AMBER'S APARTMENT, KITCHEN <i>James reveals his dark side.</i> 2, 3	NIGHT 3	1 6/8 pgs
37	INT	AMBER'S APARTMENT, LIVING ROOM <i>Charlie confronts Amber.</i> 1, 2, 3, 4	NIGHT 3	1 2/8 pgs
39	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber wakes up Duncan.</i> 1, 2	NIGHT 3	0 6/8 pgs
End of Day # 13 - Shoot		Monday, June 6, 2016	5 1/8 pages	
16	EXT	AMBER'S APARTMENT, PARKING LOT <i>Amber gets into her car.</i> 2	MORNING 2	0 1/8 pgs
14	INT	AMBER'S APARTMENT, BEDROOM <i>Amber wakes up.</i> 2	MORNING 2	0 1/8 pgs
41	INT	AMBER'S APARTMENT, AMBER'S BEDROOM <i>Amber wakes up alone.</i> 2	MORNING 4	0 1/8 pgs
42	INT	AMBER'S APARTMENT, HALLWAY <i>Amber exits the bathroom.</i> 2	MORNING 4	0 1/8 pgs
43	INT	AMBER'S APARTMENT, LIVING ROOM <i>Amber starts cleaning up in the morning.</i> 2	MORNING 4	0 1/8 pgs
44	INT	AMBER'S APARTMENT, HALLWAY <i>Charlie exits her room.</i> 4	MORNING 4	0 1/8 pgs
45	INT	AMBER'S APARTMENT, LIVING ROOM <i>Charlie starts helping Amber.</i> 2, 4	MORNING 4	0 1/8 pgs

Stripboard Report - Magic Kingdom v.2  
 Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT

4

40	INT	AMBER'S APARTMENT, AMBER'S BEDROOM <i>Amber and Duncan in bed.</i> 1, 2	NIGHT 3	1 7/8 pgs
38	EXT	HALLWAY IN FRONT OF AMBER'S APARTMENT <i>Charlie throws away the remote.</i> 4	NIGHT 3	0 1/8 pgs
28	EXT	HALLWAY IN FRONT OF AMBER'S APARTMENT <i>The rain starts falling.</i> 1, 2	EVENING 3	0 1/8 pgs
End of Day # 14 - Shoot      Tuesday, June 7, 2016      3 0/8 pages				

**APENDIX D:  
DAY OUT OF DAYS**



**Day out of Days - Casting - Magic Kingdom v.2**  
**Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT**

1

Month/Day	05/23	05/24	05/25	05/26	05/27	05/28	05/29	05/30	05/31	06/01	06/02
Day of Week	Mon	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed	Thu
Shooting Day	1	2	3	4	5	6	Off	7	8	9	10
1. DUNCAN	SW	W	W	W	W	W			W	W	W
2. AMBER	SW	W	W	W	W	W		W		W	W
3. JAMES											SW
4. CHARLIE											SW
5. BRIAN	SW	WF									
6. GUY			SWF								
7. GUEST	SW	WF									
8. COOK	SWF										
9. SERVER				SW	W	WF					
10. ASSISTANT			SWF								
HOSTESS				SW	W	WF					

**Day out of Days - Casting - Magic Kingdom v.2**  
**Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT**

2

Month/Day	06/03	06/04	06/05	06/06	06/07
Day of Week	Fri	Sat	Sun	Mon	Tue
Shooting Day	11	12	Off	13	14
1. DUNCAN	W	W		W	WF
2. AMBER	W	W		W	WF
3. JAMES	W	W		WF	
4. CHARLIE	W	W		W	WF
5. BRIAN					
6. GUY					
7. GUEST					
8. COOK					
9. SERVER					
10. ASSISTANT					
HOSTESS					

**Day out of Days Summary - Casting - Magic Kingdom v.2**  
**Magic Kingdom - schedule 1 - Last updated 4/13/2016 at 11:16 PM PDT**

3

	Start	Finish	Total
1. DUNCAN	05/23/2016	06/07/2016	13
2. AMBER	05/23/2016	06/07/2016	13
3. JAMES	06/02/2016	06/06/2016	4
4. CHARLIE	06/02/2016	06/07/2016	5
5. BRIAN	05/23/2016	05/24/2016	2
6. GUY	05/25/2016	05/25/2016	1
7. GUEST	05/23/2016	05/24/2016	2
8. COOK	05/23/2016	05/23/2016	1
9. SERVER	05/26/2016	05/28/2016	3
10. ASSISTANT	05/25/2016	05/25/2016	1
HOSTESS	05/26/2016	05/28/2016	3