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THE UNDERTOW

Rachel Foley

Thesis Paper

MFA Film Production

College of Imaging Arts and Sciences

School of Film and Animation

Rochester Institute of Technology

August 2014

Malcolm Spaul, Thesis Chair

Professor, Administrative Chair

Peter Kiwitt, Committee Member

Assistant Professor

Anastasia Cerankosky, Committee Member

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I. PREFACE

When I applied to film school I did so with the intent of making films that felt unique and personal. The films that I had previously made at my undergraduate university, and prior to my thesis, were all comedies, as it was something I enjoyed and felt comfortable doing. Working on *The Undertow* was equally the most vulnerable and excited I have felt working on a film. With the unrealistic expectations I had, the film never could have achieved everything intended, but it did accomplish some of those goals, and for that I am immensely grateful. Like any film, this was not simply my own work; it was the joint effort of dozens of people. Tsing Yue and I were lucky enough to work with the committee, crew, and cast that we did. Without those influential individuals this project never would have come to fruition, or would have been a lesser version of itself. The more I become separated from the project the more I can see what each person brought to the project. While the institution of film school in general has many problems, the fact that anyone with the will and access, can come in and make something that is uniquely their own, is something to be revered. Beyond just making a film, the faculty at RIT in the School of Film and Animation department encouraged us to take risks and create the projects that we desired to, perhaps even despite our own reservations and shortcomings. The process was, and will continue to be, an incredible source of personal and professional growth.

II. ABSTRACT

The Undertow is the story of Jessa, an ambitious girl with a wry sense of humor, who is living with her single mother. She is a 17-year-old high school swimmer with the potential for a career as a professional swimmer. As the film opens Jessa discovers that she is pregnant. As a young woman and a star athlete, this is one of the worst personal circumstances that Jessa can find herself in. She quickly learns that she has been accepted to a great school on a swimming scholarship, and the decision about whether to keep the baby weighs heavily upon her. She struggles with telling her close friends and family about the pregnancy, and when she does she finds little to no support. To her surprise, her most loathed classmate, Sutton, ends up helping her through the decision making process. Jessa eventually makes a difficult decision and decides to get an abortion in order to move forward with her life in the way she desires.

III. ORIGIN

The idea for this story was a compilation of many different factors. Being a young woman and having friends and acquaintances that experienced unwanted pregnancies was a major factor in the desire to tell this story. Additionally, the constant concern of pregnancy that any sexually active woman carries is something that is a uniquely feminine struggle, and one that should be discussed and understood. The origins of this story were personal, but quickly developed into much more than that.

During the conceptual phase of the project I did a great amount of research on the progression of pregnancy as well as abortion procedures. The statistics on the frequency

of abortions in relation to the discussion of them, especially in any positive light, was simply astounding. Last year was the fortieth anniversary of Roe vs. Wade, and it marked an all-time low for abortion procedures. This statistic is directly correlated to access to birth control and emergency contraception methods. Statistics such as these, as well as the overwhelming number of procedures that occur each year, are what began to infuriate and inspire me. Struggles with contraception and pregnancy are often buried deep within a woman's subconscious, often because of the differing opinions that exist in society. This resulted in a story that I wanted to tell about sexual health, and specifically abortion, that casted it in a positive light.

Beyond the research there was another major element of this project that changed it immensely, and that was collaborating with Tsing Yue. Tsing and I met our first year and quickly had a connection in terms of style and work ethic. We worked together on our Production Processes final, with her as the director of photography and me directing. Collaborating together was easy and natural, so once it came time to do our thesis, we almost simultaneously approached each other about working together. I was passionate about doing a piece on reproductive rights and Tsing greatly supported the idea. Much like my experience with friends and their unwanted pregnancies, Tsing had similar personal experiences with those close to her. We both wanted to tell a story about that particular struggle and that is inevitably what made us collaborate so well together. Even when we disagreed, we both knew our intention and concern for the project was the same.

IV. PRE-PRODUCTION

Research

In terms of research for the project I did both medical and emotional research. I talked with women who had experienced unwanted pregnancies, pregnancies in general, and abortion procedures or medication. During this time I heard so many incredible stories that were all unique to the women who experienced them, however they all had gone through something the similar. This brought me to the conclusion that pregnancy and childbirth are much like falling in love - everyone has the same general experience, yet on an individual level it is uniquely their own. Pregnancy happens for a multitude of intentional and unintentional reasons, and it is up to the individual undergoing it to decide her future.

One story that stuck with me when doing research was a young woman who was interning with me over the summer. I told her about the idea of the film and she seemed genuinely interested – as most young women were, as opposed to most men who would immediately avert their eyes at the premise of the film. The following week we were having a drink after work, and she informed me that she just found out she was pregnant. Contrary to how many women think they would react, she seemed to have absolutely no direction in what she wanted to do. She could have the child and put herself in a very tough economic situation, since she didn't have a job and was living in a foreign country. On the other hand she was in a long-term relationship where they could potentially make a home for the child. I'm not sure what happened to her, but her situation spawned many thoughts and internal dialogues that I imagined Jessa having.

In terms of medical research, I learned the basic principles of various forms of abortions. Depending on how far along she is, as well as state laws, a woman can undergo different types of procedures. A vacuum abortion is standard for women who are past the very early weeks when they could potentially use medication. During this stage I also studied state laws to determine what age, parental situation, etc. that Jessa would find her in in various states. The research felt relevant since protests and law changes were occurring in Texas and other states. The film *After Tiller*, primarily about third term abortions and Dr. Tiller himself, was released over the summer and was something that I found moving and inspirational.

Script

Once the basic idea for the film was established, it was time to write a treatment and then the script. During my Writing the Feature course I got to know Monzzerat Lozano. I thought she had a very specific, particularly comedic, voice and I approached her to write the script. She quickly agreed and we went forward with the project. The process was unique in that previously when I worked with a writer they were working off of their own idea, so it was much easier to come in with fresh eyes and ask for adjustments. This process was much more tedious, as I developed a treatment that Monze gave me feedback on until we felt it was in a good place, and then she began to write the script. We ended up doing a major re-write after we had the first version of the script, but it was a necessary process that ultimately improved the story. The treatment phase was difficult, but we worked much better together on the actual script. She would do a draft and I

would provide feedback and we worked that way until she felt she was blocked and we traded positions until I got to a block and we switched back. Of course I was also constantly checking in with Tsing and getting her feedback as well. The overall process was very collaborative, but significantly frustrating at times. We eventually got to a pretty solid state, but almost every shoot, or during a rehearsal, lines would inevitably change.

Casting

On the producing front Tsing and I were at our best collaboratively. From casting to locations we found a happy balance. We began casting at the end of spring semester in 2013 and finished up in the fall. Once we began casting, I dealt with the leads, and she acquired the extras, but we continually consulted each other for both. The casting process for the main characters was a long and tedious process of contacting schools and weeding out the responses on Facebook and craigslist, but we eventually found everyone. The entire cast was set except for the lead, until almost right before shooting. Once we found a girl that we felt good about, we leapt in and held several rehearsals so that we could be ready to shoot as soon as possible. The first day of shooting did not go as well as I anticipated and then the lead was unfortunately in a (minor) car accident that led to her dropping out of the film. Ultimately, being forced to find a new lead at a moment's notice was for the best. We ended up getting Iliana Garcia, whom I had been trying to meet with for months, and she ended up being close to perfect for the role. Since we were tight for time, we were unable to get number of rehearsals in that we wanted to, but Iliana was prepared and professional.

Our other major casting issue was Jessa's foil, Sutton. Early on during casting, we found a girl who I thought was made for the role. However, as soon as we put her in front of the camera she became a different actress. She would suddenly become stiff and blinked incessantly. The number of takes and coaxing that occurred on set felt cruel to the rest of the cast and crew, so after shooting multiple days with her we were forced to re-cast and re-shoot. This decision ended up being one of the best of the films because we found an extremely talented and emotionally poignant actress, Bella McGrath.

Locations

In terms of location scouting Tsing and I had few problems. The task was naturally time consuming, but we looked at various sites early on in the process and were ultimately content with all the locations. One of the most difficult, to our surprise, proved to be Jessa's bedroom. Tsing's production design had a very specific and elaborate idea for the bedroom. We ended up using an empty attic and she built the bedroom within it. Beyond that the most difficult location to get was the clinic. We had a very specific look in mind – something sterile, but not unwelcoming. Once we found what we were looking for, we had the problem of weather, since the location had giant windows and it was the dead of winter. Tsing luckily found a window treatment that could mask the look on camera. Being in Rochester naturally made this process easier in general, as people and establishments are generally familiar with the school and process.

Aesthetic

Tsing and I worked up samples of films and looks that we were aiming to achieve with the film and then proceeded to meet with Troy Dobberty, our director of photography, to discuss them. Initially we wanted a low saturation and low contrast look, similar to the images below in the inspiration section. Troy was on board and provided us with the best options for achieving the looks we wanted. We decided to shoot with his GH3 Panasonic camera and use the Cooke Prime lenses provided at the cage. Because of the limits of cage equipment we ended using a variety of other lenses, but were still able to achieve the look we intended. We ended up adjusting the overall look in post, as the footage greatly lent itself to higher saturation and contrast.

Production Design

From the early stages of script writing, we knew we wanted certain spaces to have specific atmospheres. We wanted the mise-en-scène of Jessa's bedroom, the pool, and her school campus to reflect how she felt within each space. For the pool, where she felt most comfortable, we wanted the colors to appear more vibrant, whereas at school perhaps a lower saturation was appropriate. This ended up changing slightly based on the footage that we shot, but this was the original intent.

Tsing was in charge of production and art design, and she did a great deal of research in terms of costuming, props, and the overall look of each location. We often discussed these items, and at times even argued over them, but in the end we always found a place of compromise that we were both content with. Prior to shooting Tsing would find and

order everything she wanted for the upcoming shoot, and then on set she would meticulously work on the details of the space and characters.

Inspiration:



Footage:



V. PRODUCTION

Committee

Collaborating with our committee, Malcolm Spaul, Peter Kiwitt, and Anastasia Cerancosky, was always insightful, and of course challenging at times. Tsing and I met with our committee chair, Malcolm Spaul, nearly every week, keeping him up to date to on what we were doing and getting advice on everything from script changes, to casting, to editing, and music. When difficult decisions such as recasting Sutton came about, Malcolm's encouragement is what helped us ultimately make the decision. Being reminded that we owed it to ourselves to make this the best possible film we could, despite hurting some feelings, was much needed at times.

Peter Kiwitt also met with us throughout all of the various stages. He was a wonderful person to look at our work because he was straightforward and honest about what needed improvement. One of the problems with asking friends and classmates for opinions are that they are never as critical as they would normally be, but Peter was the opposite. He knew that we wanted serious critique, and therefore he always told us what he thought needed to change and what we could work on. Seeing one of our later cuts, he kindly took the time and went through the entire film with us, giving detailed notes. We of course weren't able to, or decided not to, use them all, but having that source of critique and suggestion was exactly what we needed when we had seen our cut too many times and had little objective capability.

Anastasia was also a fantastic choice for a committee member. During the year I was a teaching assistant for one of her courses and therefore after or before class we would talk and she would give me insightful advise on the project. As a young professional with children, Ana provided a unique and irreplaceable insight into the story. She was an invaluable asset in terms of giving critique throughout the entire process, both for the film and my interaction with it. In addition, she opened her home to us, allowing us to shoot in her kitchen. My appreciation for our overall committee and their guidance cannot be expressed enough.

Shooting

Overall, shooting went well. We ended up re-shooting several scenes, which was time consuming, but in general the process went smoothly. Finding crew members to help was easier at first, but as the semester progressed, crew became scarcer. We usually ended up with the right amount, as often fewer hands can be better than idle ones. There was only one shoot in particular that I had a hard time with and that was the ending. From the very first draft of the script I had difficulty deciding on an ending for the film. Originally I envisioned the film ending after the clinic scene once Jessa has the abortion, but the reality of it seemed abrupt. We ended up shooting the scene that Monze wrote, which was the best version by far. It was the only set that I went into not knowing exactly what I wanted and it showed, and the overall day suffered because of it. It was painful, but I also probably learned the most from that day, or at least I learned to never put myself in that situation again.

Directing

This project helped me grow immensely as a director and I quickly realized my strengths and weaknesses. Most of the improvement that occurred for me was near the very end of filming. I met with Peter Kiwitt and Malcolm Spaul at varying times and they both gave me pieces of advice that, combined, helped me immensely. I was struggling at times with Iliana's performance and felt that she was often self-conscious in scenes, as opposed to being in character. Peter suggested that I loosen up the rehearsal process on set and let the moments before and after breathe. This is something we had done in rehearsal but not on set. Initially, the process annoyed Iliana, but eventually she loosened up and stopped thinking about the lines as much as what she was trying to convey. Later in filming, the climatic clinic scene was coming up and I was invariably worried about performance. Malcolm suggested that I meet with Iliana alone over dinner and simply get to know her better. I met with Iliana and ended up talking with her for hours about her life. She opened up about her relationship with her own parents and much more. The evening was valuable and only made me wish I had done it earlier.

Cinematography & Lighting

Tsing, Troy, and I discussed a variety of different visual looks for the film, but eventually settled on the idea of a slow-moving camera for the majority of the scenes with moments of static or erratic movement as alternative choices. For example, a slow dolly was often used to suggest subtle, creeping moments, like the opening sequence when Jessa finds out that she is pregnant, or in the locker room when Sutton opens up about her own personal

experiences. We knew that in the final kitchen scene, the argument between Jessa and her mother, we wanted a more active camera. We wanted the viewer to be able to feel the stress and tension of the scene. To do this we used a steadicam rig so that Troy could follow the action of the actors. For lighting we primarily used natural, daylight-balanced light, created by actual daylight or HMI lights. There were of course some scenes, such as the locker room and opening, that we felt should be darker to mirror the mood of the moment. Troy was very skilled at lighting set-ups and had an incredible eye for lighting a scene. The film would have been a very different one without his commitment and talent.

VI. POST PRODUCTION

Editing

Before the end of spring 2013 I approached Zack Wilpon about editing our film. As a senior craft tracker he already had two thesis projects that he was attached too, but after reading the script and talking with Tsing and I, he quickly became attached as editor. We were extremely lucky to have him join on and I cannot imagine where we would have been without his technical knowledge and artistic insight. Our typical system was that Tsing and I would review the footage after shooting, take notes of which shots and takes we liked best, and then Zack would take that into consideration for a rough edit. Once Zack had a rough of a scene, we would meet for long sessions and work on the details. For some scenes, such as the swim meet, we had our work cut out for us, as they were more complex than a written dialogue scene.

Coloring

Jacklyn Pylartz was attached as our colorist in the spring of 2013 and she stayed with us until the actual coloring in the spring of the following year. Tsing had taken a color correction class with Jackie and we both knew her from our Production Processes course. She is an extremely hard worker with an abundant amount of technical training, so the decision to ask her to join the team was an easy one. Once we finished editing, she did a first pass to fix basic problems, such as the differing color temperature of the swimming scenes. For the swimming scenes we had a variety of footage, some from an actual meet, and then our own lit set ups. The footage from the actual meet was green tinted from the overhead lights, whereas when we shot we turned off the overhead lights and used HMI's with a naturally more blue color temperature. Correction this is where Jackie excelled, as she executed extremely precise matching. Once we had a handle on correction, we ventured into more artistic coloring. We would express to Jacklyn what look we were hoping to achieve, and she would tell us the flexibility of the footage. We would then sit and try different variations of this, and eventually all come to an agreement of what we thought looked best.

BEFORE COLOR - green tint



AFTER COLOR – minus green



BEFORE COLOR – pink skin tones



AFTER COLOR – natural skin tones



Sound Mixing

Tsing and I decided to do the sound mixing together. We had both previously taken the advanced sound class and felt that with the right amount of time we could create something we were happy with. As everything else does, the mixing took more time than we anticipated. The work prior to mixing was probably the most time consuming. Because of problems with on set sound we ended up recording a significant amount of ADR, some of which we kept and some of which we did not. Also, the time it took for us to familiarize ourselves with the software was significant. We found ourselves reaching out to the more advanced sound students who helped us with some software and other problems that we had.

Once we got to the actual mixing, the most time consuming aspect was correcting dialogue. Since the majority of the film is dialogue based we had a lot of clean up work on our hands. We also recorded and incorporated Foley sound, which was probably the most fun and smoothest running part of the process. The actual mixing was fun, but again a slow process for our semi-trained ears. More involved scenes such as the swim meet took us a significant amount of time, whereas something like the opening or kitchen scenes were relatively quick. In the end, it felt like we could have continued working on sound for weeks more to come, but we eventually got a point that felt like it worked and we decided to move on.

Music Composition

Andrew Prahlow did the composition for the film. Tsing and I put out craigslist ads in New York and Los Angeles and sifted through the responses. We talked with a few different artists after listening to their work, but eventually settled on Andrew because of his minimalist style. Because of time constraints, as well as our agreement with Andrew, we only went through two sets of changes before coming to our final version. When talking with Andrew we were specific where we wanted music, but after listening to the first version we decided to ask him for transition music to go between each scene. We didn't use all of the transition music, but a significant amount, and it truly added to the flow of the overall piece.

Exporting

The process of exporting proved to be one of the most difficult, and we quickly realized we had not given ourselves ample time. We realistically could have used a week, however not anticipating any difficulties we gave ourselves two days, which unfortunately turned into three and then four. Once we tried to combine our color export with our sound bounce the entire film began to drift, meaning the sound and picture did not synch up, however, the drift was not consistent, leaving Zack stumped. We brought in some helpful Motion Picture Science students who were also greatly confused.

Zack soon realized that he had exported the color file as 24fps, opposed to the 23.97fps that we shot in. This explained the drift and so he re-exported the color file from DaVinci Resolve as 23.97fps, however the problem still existed. He then looked at the footage that

was slow motion, and therefore shot at 60fps, and saw that those were another source of the problem. Therefore, he would need to correct the slow motion by re-exporting those individual shots from Resolve at 23.97fps. It may have been everyone's sleep deprivation, but we simply could not figure out how to fix the problem at the time. We decided to resort to an old export, however because of a file saving issue Zack was unable to find the version we needed. All in all it was clear we would not be able to export in time.

After forcing Zack to get some sleep and being given a very, very kind extension, we were able to meet with Zack. With fresh eyes we were still having trouble correcting the project so we had another Motion Picture Science student, recommended to us by David Long, come look at the project. He told us that we simply could not just re-export from Resolve as 23.97fps. He showed us a tool that was unknown to Zack: color mapping. We were able to save the looks of entire scenes and essentially re-color the film that way, but because we were under time constraints we did not color map the entire project, just those scenes that had obvious problems. This, along with increasing the speed of the picture by 0.10% to compensate for a lag from the 23.97fps issue, we were able to use our original color and export. In the final export there were still a few moments slightly out of sync and the overall image had been adjusted, but we had a film to screen.

VII. SCREENING

Due to our late submission we had the unfortunate situation of not knowing our screening time until the day of, as well as getting a late slot on Sunday night, therefore most actors and crew were unable to attend. Beyond those factors the screening seemed to go over smoothly. Our respondent Adrienne Carageorge provided a kind and insightful response to the film. The overall response was positive and people were very generous with their comments. Afterwards a few individuals gave helpful suggestions of moments they thought did not work or could have worked better. Overall, the screening felt like a success, but perhaps anticlimactic after our exporting extravaganza. If I could do the process over I most likely would have worked differently during the pre-production stages, perhaps working more on the script. It seems that once production get going everything else gets swept up, so if ideas haven't been brought to fruition in the script, they are doubtful to be after. I am most happy with my decision to work with Tsing Yue and the attempt at grappling this subject matter. The collaboration brought so much to the production. The screenings in general felt like a true celebration of the program and our work, and is most people's favorite time of the year. In comparison to other programs, this is what I most admire about RIT's program: no other schools that I know of show every single final film of their students, especially the beginning levels. It is a unique practice that greatly bonds the community together, and is something I hope the program will continue to do.

JESSA

Rachel Foley & Xiaoqing “Tsing” Yue

Thesis Proposal

MFA Imagine Arts / Computer Animation

School of Film and Animation

Rochester Institute of Technology

Rochester, New York

April 23, 2013

Approved for Submission By:

Malcolm Spaul, Thesis Chair
Professor School of Film and Animation

Peter Kiwitt, Committee Member
Anastasia Cerankosky, Committee Member

Date:

SYNOPSIS

Jessa, a quick witty and ambitious 17-year-old, is about to graduate high school and escape her small town life. Her ticket out is a scholarship from her swimming team, which she diligently lives for. Jessa finds out that she is pregnant and her dreams come catapulting down on her. Not knowing what to do, she hastily breaks up with her quirky boyfriend and blows off swimming. Surrounded by her wise little sister and new friends, Jessa finds a way to deal with things in her own way.

RATIONALE

We want to explore a coming of age story for a new generation of women. Young girls today often find themselves in more mature situations than most people would like to acknowledge. Through this film we hope to investigate the portrayal of pregnancy and abortion in the lives of young adults, as well as in film. We would like to stress the importance of healing in these situations, whether that is from time, people, or humor. From our research we have found that mainstream films rarely end with a woman actually receiving an abortion, and if they do the consequences seem utterly negative. In the U.S. alone there are 1.3 million abortions each year, leaving 1 in 3 women to have received one by the time they reach 45. These numbers confirm that the topic should be far from taboo. Our process thus far has been talking with those we know who have undergone these experiences and how they feel about their decisions. From our discussions we have decided that we would like to bring some comedy into this dark matter and explore the nature of it.

In terms of technique, we will be using underwater cinematography for the swimming scenes and a significant amount of moving camera. We hope that the images of water and movement will provide an allegory for pregnancy and Jessa's struggle. Overall, we are aiming for the film to be from the point of view of Jessa. The camera movement, lighting, and tone should reflect her mood and perspective.

Division of Labor

Rachel - Will be dealing with story and actors. This will include rehearsing and communicating with talent in rehearsals and on set. She will be writing the story and keeping the film cohesive and transmitting the message of the film.

Tsing - Will be dealing with all of the visual elements. This will include production design and the overall look of the film. She will be concerned with camera, set dressing, wardrobe, props, etc. She will be communicating with the director of photography and achieving the ultimate look of the film.

TREATMENT

JESSA, 17, lies in her bed with music blaring loudly. Her eyes are closed. She turns her head, biting her lip. It's unsure whether she is in pain or engaging in something sexual. The screen flashes between her in pleasure and her crying. It finally stops on her crying. The camera moves out to reveal Jessa is surrounded by dozens of pregnancy tests. They are mostly positive with little pink pluses. She closes her eyes is suddenly transported to a horse ranch. Her and ETHAN, a handsome and goofy guy, are riding horses. Ethan is trotting behind Jessa whose horse begins to poop. The two loose it and start making poop jokes like 6th graders, but they are having the time of their lives.

In her car on the way to a swim meet, Jessa is rocking out. Blaring some song and singing at the top of her lungs, she gets hyped for the meet. At the pool, her coach, RALF, 40s, an inappropriate but caring man, drills the team as if it is baseball - major leagues. Jessa stoically approaches the edge of the pool and dives in. She throws herself into swimming. She is fast, the fastest on the team by far. When she gets out her coach screams about her breaking her personal record and how the recruiters will eat it up.

Jessa is at home in her bed. Her sister RHYE, a spunky 11 years old, comes in and crawls into her bed with her. Rhye reveals that she knows Jessa is pregnant. Jessa goes into panic mode, locking the door and making Rhye swear she won't tell anyone, and then she makes her explain how she knows. After her minor panic attack Jessa begins unraveling. In her usual adult-like manner, Rhye talks her sister down and helps her put her concerns into coherent thoughts.

Ethan lies on the ground. He dramatically screams that he wants to die. Jessa walks into frame from Ethan's point of view. It is then revealed that Ethan is laying on a traffic crosswalk. He blocks the way of a little girl and her Mother. The little girl happily walks over Ethan while her Mother looks to Jessa in annoyance. Jessa explains that they just broke up. She watches the little girl skip away.

At the Horse Ranch where she works, Jessa is tending to one of the horses. A group of girls in perfectly tailored jockey outfits and shiny hair come in. SUTTON, the Queen Bee is having Jessa help her tighten the belt for her feet as she mounts the horse. Sutton and a few other girls talk about their old friend in college at Yale who fell in love with the pizza delivery boy and got pregnant. They make some jokes about going from class to trash. The girls start to muse about why the girl had the baby. Sutton explains that she went to have an abortion at a clinic that does not care about you telling your parents, but then realized that she really wanted to be a mother. The other girls are unimpressed. Finally noticing Jessa's presence, Sutton drops a few dollars and says something about tipping the help. After the girls get back from their ride Jessa boldly asks Sutton where the girl went to get it done. Sutton blows off her question and claims that it's none of her business.

Late one night Jessa is in bed and hears a knock on the window. Ethan is pathetically waiting outside in the rain, which he is quick to complain about. She lets him inside where he tells her that he wants her back. Jessa considers him, but is resistant. They begin their inside jokes about horse poop and other things. Ethan brought over a few

beers over and asks Jessa if she wants to watch *War Horse*, one of her favorites. Reminding him of coach's rules: no booze, blunts, or babies, Jessa refuses. They fall asleep together, but in the morning Jessa rushes him out and explains that it was a mistake to let him stay.

In her literature class Jessa is absent minded, not paying attention to anything around her. A few of her friends ask her if she is all right. Jessa makes a crass joke that she is pregnant. Her friends laugh it off, but her teacher MARLA, notices the moment and asks her to stay after class.

Marla and Jessa sit in the empty book lined classroom. Marla tells Jessa that her most recent essay on Sylvia Plath was riveting. When Jessa is unresponsive, Marla asks her if she is doing okay. Jessa stares at the maps and posters on the walls and insists that she is fine. Marla begins to talk about getting pregnant at a young age and how she wishes she had had her baby. Jessa, confused at Marla's bluntness, denies anything. Marla insists that she will recommend Jessa for a writing scholarship. That way she doesn't have to rely on swimming.

At the stables Jessa is taking care of the horses with Sutton. The two are awkward with one another and Sutton mostly watches Jessa work. Sutton asks why Jessa was so curious about the clinic the other day. After some prodding, Jessa admits that she is pregnant. Surprisingly, Sutton takes it upon herself to help. She begins gearing up to go for a ride and throws a helmet to Jessa. She gestures to her stomach and Sutton assures her it can only help at this point.

It is the final swim meet. There is a huge crowd, photographers, recruiters, the works. Jessa and the other girls are lined up for the race. The buzzer goes off and everyone dives in. They are all swimming rapidly. Jessa begins to have a fantasy about riding on her favorite horse. The saddle on the horse begins to loosen and Jessa struggles to stay on. Eventually, she falls off of the horse and grabs her stomach. Back in the pool, Jessa accidentally breathes water into her lungs and has to stop swimming to cough. After catching her breath, the buzzer and Jessa's Coach confirm that she blew it. Notre Dame won't happen after that atrocity.

In the women's dressing room Ethan is waiting with flowers. Jessa tries to shoo him out of the room but he won't budge. He applauds her on sticking it to the man by not swimming. She catches an image of herself in the mirror and stares, touching her belly. Everything around her is in slow motion as the girls file in.

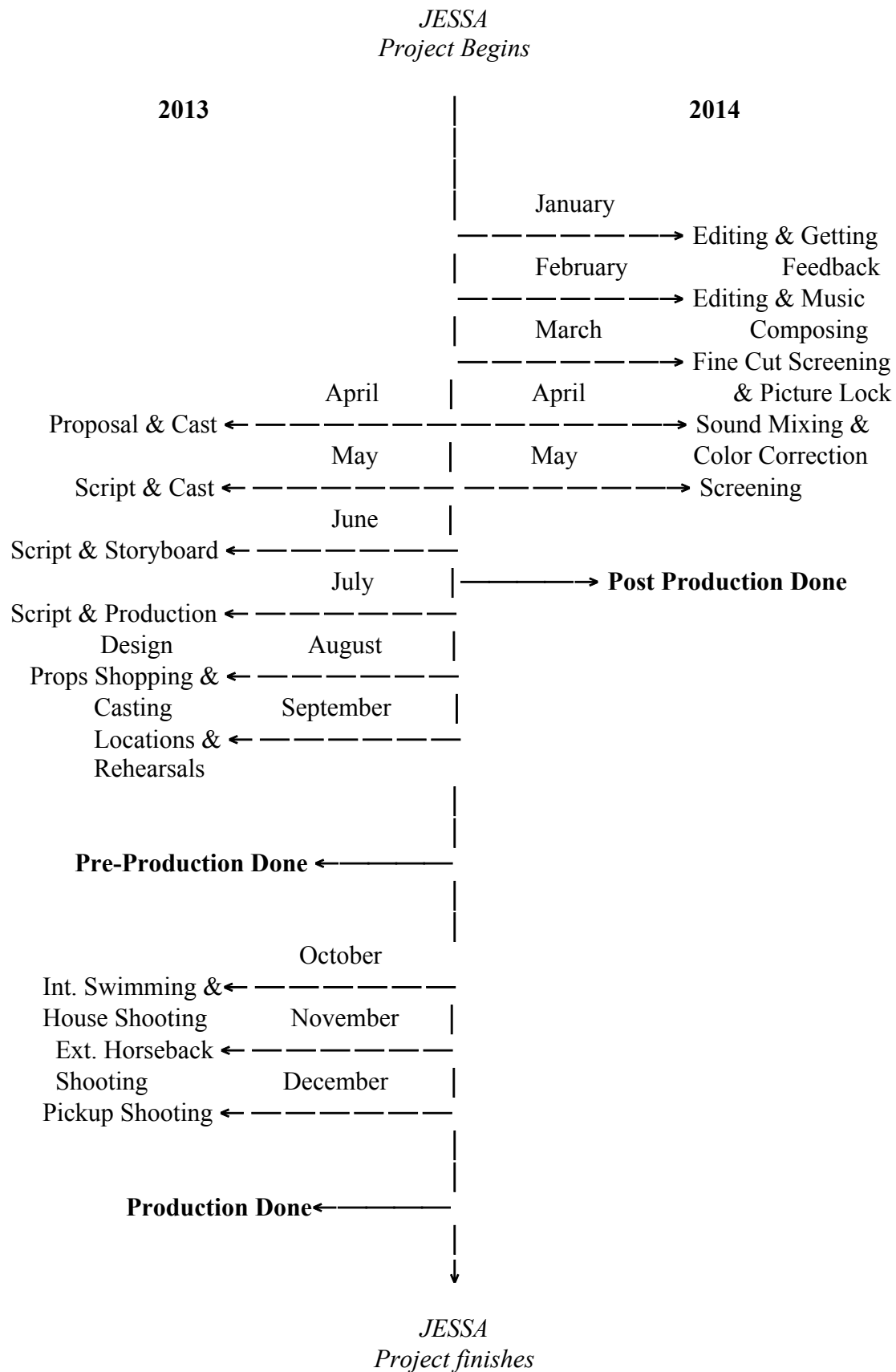
After the celebration Jessa receives a call from Ethan. He dramatically tells her that he is going to Africa after graduation. He claims that she has taught him that giving love is more important than receiving it. Jessa begins to laugh like a madman, telling him that him that he is crazy. Then she admits that at least he always knows what he wants to do, she doesn't even know what her dreams are anymore.

At the stables Jessa is caring for the horses, feeding them sugar cubes and brushing them. She talks to them, saying that it is just her and them now. She takes out an envelope and reopens the letter inside, it her acceptance with a full ride, from a writing scholarship, to the University of Virginia. She makes a paper airplane out of

the document and tosses it into the wind.

At the clinic Jessa sits in the waiting room with her sister. Sutton is at the counter writing a check. Jessa's name is called and she collects herself and goes in. We see Jessa's face as she lies on the chair, finally making a decision of her own.

TIMELINE



































































































BUDGET

Project: JESSA				
A 15-minute Fiction				
Pre-Production				
Item	Description	Fee (\$)	Quantity	Actual (\$)
Story & Treatment		0	1	0
Storyboards	Pencils, sketch papers		2+	20
Breakdown Sheets		0	0	0
Production Design	Pencils, sketch papers		1	10
Props	Could be lower since returning policy		20+	200
Set Dressing	Could be lower since returning policy		20+	200
Makeup Supplies			5	150
Costumes	School uniforms, etc. Could be lower since returning policy		5+	100
Insurance	Could be lower or free			50
Office Supplies	Pen, papers, etc.	5	10	50
Production				
Item	Description	Fee (\$)	Quantity	Actual (\$)
Camera Equipments	HD 4.3" monitor	15/week	12	180
Lighting Equipments				0
Grip Equipments	Handheld			100
Sound Equipments				0
Expendables	Gels, tapes, etc.			100
Actors				0
Extras				0
Crew & Cast Meals		40/day	12	480
Traveling	Could be free			100
Gifts		5	10	50
Locations	Could be lower or free			500
Miscellaneous Expense				200
Post-Production				
Item	Description	Fee (\$)	Quantity	Actual (\$)
Composer		150	1	150
Music Rights		0	0	0
Sound Effects		7	5	35
Post Supplies		100	1	100
Advertising				
DVDs		30	15PK	30
Festival Fee	Student Festival	40	5	200
Project Budget Total: 3005				

APPENDIX

- Production Design Color Map

A		Y30 M50 C60	A		Y30 M30 C50	A		Y30 M20 C20 K10	A		Y50 M40 C30
B		Y30 M20 C10	B		Y30 M20 C20	B		Y30 M30 C10	B		Y30 M20 C20 K10
C		Y50 M30 C40 K40	C		Y50 M40 C30 K30	C		Y20 M50 C50 K20	C		Y40 M40 C70
D		Y30 M100 C90 K50	D		Y30 M100 C90 K50	D		Y100 M90 C60 K70	D		Y100 M90 C60 K70
A		Y60 M60 C40	A		Y30 M20 C60	A		Y10 M10 C30 K30	A		Y40 M50 C40 K20
B		Y40 M30 C20	B		Y20 M20 C20 K10	B		Y30 M20 C20	B		Y30 M20 C50
C		Y50 M30 C50 K30	C		Y30 M50 C70 K20	C		Y40 M30 C70	C		Y70 M60 C50
D		Y50 M70 C30 K60	D		Y50 M70 C30 K60	D		Y70 M50 C30 K60	D		Y70 M50 C30 K60
A		Y50 M40 C30 K20	A		Y40 M40 C40 K10	A		Y30 M30 C40 K20	A		Y60 M60 C50
B		Y40 M30 C20	B		Y20 M10 C10	B		Y50 M40 C30	B		Y30 M20 C20 K10
C		Y40 M40 C70	C		Y20 M60 C60 K20	C		Y60 M60 C40 K30	C		Y40 M70 C30 K40
D		Y30 M60 C100 K60	D		Y30 M60 C100 K60	D		Y30 M80 C100 K60	D		Y30 M80 C100 K60
A		Y30 M10 C30	A		Y10 M20 C30	A		Y30 M10 C20	A		Y20 M10 C30
B		Y30 M10 C10	B		Y30 M10 C10	B		Y30 M10 C10	B		Y30 M10 C10
C		Y30 M30 C10	C		Y10 M30 C10	C		Y20 M30 C10	C		Y20 M20 C30
D		Y10 M30 C30	D		Y20 M30 C30	D		Y30 M20 C30	D		Y30 M30 C20
A		Y30 M30 C40	A		Y40 M40 C20	A		Y30 M20 C40	A		Y40 M40 C30
B		Y40 M20 C20	B		Y40 M20 C20	B		Y40 M30 C20	B		Y40 M30 C20
C		Y20 M20 C40	C		Y40 M20 C40	C		Y40 M30 C30	C		Y20 M40 C30
D		Y20 M40 C40	D		Y20 M40 C30	D		Y30 M40 C40	D		Y20 M40 C40
A		Y20 M20 C40	A		Y20 M30 C40	A		Y40 M40 C40	A		Y20 M20 C40
B		Y10 M30 C20	B		Y10 M30 C20	B		Y10 M20 C30	B		Y10 M20 C30
C		Y30 M20 C40	C		Y30 M40 C30	C		Y40 M30 C20	C		Y30 M10 C40
D		Y40 M40 C40	D		Y30 M40 C40	D		Y40 M20 C40	D		Y40 M40 C30

- Dressing Sample



Ciconia Ciconia

By

Monzerrat Lozano

IN DARKNESS: The CRUMPLING of plastic is heard.

FADE IN:

1 INT. JESSA'S BEDROOM - DAY 1

CLOSE ON - UNOPENED PREGNANCY TEST

A hand reaches out, fumbling in its attempt to open the First Response test. The frame empties while URINATING and FLUSHING are heard - TITLE SEQUENCE.

The test comes back into frame and the fluid passes over the open square, slowly revealing it is positive.

WIDE ON - JESSA

JESSA - 17, athletic build, pretty face - sits on her bed. She's surrounded by a slew of pregnancy tests. All positive.

Swimming medals hang on hooks, off bookshelves. Trophies line the walls. Gold, silver, bronze. Mainly gold. Big shiny "1st place"'s.

Aside from the ostentatious trophies, the room is scarcely decorated.

She grabs a pillow and slams her face into it. She screams.

2 INT. HIGH SCHOOL - SWIMMING POOL - DAY 2

Swim meet.

Spectators fill the bleachers. We hear nothing but Jessa's breathing as she takes her place in her lane. She fixes her goggles and gets into position.

The starting HORN goes off. Jessa dives into the water as the spectators cheer and hoot and holler, the coaches yell, trying to give last minute advice.

JESSA

Swims like a fish in water. This is her element. She draws a breath between strokes - pushing herself.

3 MEMORY FLASHES - INT. KITCHEN - NIGHT 3

Music pounds loudly. Sutton pours lines of shots. Jessa grabs one and downs it while happily dancing. ETHAN, 17, joins her, smiling at Jessa all the while.

4 EXT. HOUSE - NIGHT 4

An intoxicated Ethan, Jessa, and Heather giggle, hushing one another as they steal decorations from a neighboring house.

5 EXT. PORCH - NIGHT 5

Ethan and Jessa are canoodling outside on the porch. The sounds of the party thump in the distance. A few others wander out and the couple bursts into giggles.

END MEMORY FLASHES.

6 INT. HIGH SCHOOL - SWIMMING POOL - DAY 6

Jessa reaches the end of the pool. She pulls off her goggles to look up at the scoreboard.

RALPH throws his hands in the air while looking at Jessa.

She placed 2nd.

Jessa looks over at the winner being hugged by other teammates. Only her breathing is heard.

7 INT. COACH'S OFFICE - LATER 7

The DOOR slams.

Jessa flinches in her seat.

She sits before a large desk. The room is covered in banners and medals. The desk is a slew of papers.

RALPH, the swim coach, huffs angrily as he sits at his desk. His faithful sidekick, AUBREY, 17, stands seriously behind him.

Ralph takes a deep breath and his anger melts away. Jessa fidgets.

(CONTINUED)

RALPH
(seriously)
Last season you were swimming the
50 free at 23.49. Today you were at
25.15.

AUBREY
We're concerned.

Ralph glares at Aubrey.

RALPH
Not that it isn't a good time. It's
just... average. And you're far
from average, Jessa.

Jessa fills with pride at the statement.

JESSA
I've just got a lot on my mind
right now. That's all.

Ralph nods.

RALPH
Do you know how many calls I get
about you? Keep your times up and
you could be at any Division 1
school of your choice.

Jessa looks up at this, a little stunned. Aubrey clears his
throat and awkwardly reaches over Ralph to type on the
computer. Ralph moves out of the way, his smile
disappearing.

RALPH
That said...

Aubrey turns the computer monitor around revealing a photo
of Jessa in the midst of one of her drunkapades.

AUBREY
We realize it's your senior year,
Jessa -

JESSA
We're the same year, nimrod.

AUBREY
But we can't condone this type of
behavior.

(CONTINUED)

JESSA

How did you get that?

RALPH

A concerned parent found it on the Facebook. Now imagine if any of the recruiters found it.

JESSA

Coach, that was weeks ago. I didn't even know there were pictures.

RALPH

I still have to bench you next meet.

JESSA

That's unfair!

AUBREY

Maybe you should spend your weekends practicing your breaststroke instead of funneling...and twerking.

JESSA

Shut it Aubrey. Breaststroke is my best.

Ralph nods.

8

EXT. HIGH SCHOOL - COURTYARD - DAY

8

Heather and Jessa sit on a picnic table. Heather flips through her phone as Jessa watches.

JESSA

He found it on the 'Rachetmount' album, or whatever.

HEATHER

'Fast Times at Rachetmount High.'

JESSA

How do you know this?

HEATHER

They've got some pretty great photos on there.

Jessa points at the phone.

(CONTINUED)

JESSA
There. Who posted it?

HEATHER
Sutton.

JESSA
I'm going to kill that horrid
little back stabber.

HEATHER
Can we delete it? Is that possible?

JESSA
What if I end up a swim coach
stalking out kids on Facebook?

HEATHER
You make it sound so creepy.

JESSA
You know what I mean.

HEATHER
You'll at least coach college.

JESSA
I can rest at ease now.

9 INT. KITCHEN - DAY

9

Jessa sits at the kitchen table with a microwave dinner in front of her. Her mom, MARGIT, youthful but overworked, wears a black polo with a name tag on it. She smiles brightly at Jessa and kisses her on the forehead as she puts down a glass of water.

JESSA
I'm not hungry.

MARGIT
You'll offend my cooking if you
don't eat.

JESSA
You're unusually happy for the
mother of a loser.

MARGIT
You're not a loser. Just not a
winner. (beat) I'm teasing.

(CONTINUED)

Jessa stabs at her plate. Her mom watches her, poking at her food, until she gives up and grabs an envelope from the kitchen counter.

MARGIT
This came today.

Jessa stares at the heading.

JESSA
It's from BU.

Margit nods excitedly. Jessa rips open the envelope and reads the letter.

MARGIT
Well?

Jessa can't believe it. She stares at the letter, reading and rereading.

JESSA
I got a scholarship.

MARGIT
I knew it!

Jessa seems to be on edge and makes a confused "hmm" noise.

Margit gives Jessa an expectant look. She screams quietly, her hands waving wildly in the air.

Jessa looks back at the letter.

JESSA
(placating)
With contingency. It's not official yet. I have to sign.

MARGIT
Don't be nervous! You're going to be fantastic.

Jessa rolls her eyes, but her excitement comes back in full swing. She breaks into a smile.

Margit hugs her and gives a full fledged squeal. Jessa can't help but crack up.

JESSA
Aren't you late for work?

(CONTINUED)

MARGIT
Well, shit.

10 INT. HIGH SCHOOL - SWIMMING POOL - DAY

10

Swim practice.

Jessa is clearly the best on the team, but today is not her best day.

Ralph blows his whistle and the girls change their strokes. Aubrey blows his whistle on the tail end of Ralph's, right in Ralph's ear. Ralph confiscates the whistle.

He reverts his attention back to the girls.

RALPH
Let's go! Jessa! Pick it up.

Jessa breathes hard and stops swimming. She tries to pull herself out of the pool. She's pale and more than a little weak.

RALPH
You alright?

She pulls herself out of the pool, nodding her head. Suddenly, she is leaning on the side of the pool, barfing. Some of her vomit lands in the water.

Several girls stop and stare at her. Ralph freaks out.

RALPH
Oh my - are you OK? Jess - Someone get her a towel or water or something. And no running!

Jessa wipes at her mouth, embarrassed beyond belief.

RALPH
Aubrey! Take her to the nurse.

Aubrey tries to help her but, but Jessa pushes him aside, brushing off Ralph's concerns, as she strides into the locker room.

JESSA
I'm fine. I just need some air.

Aubrey reaches for his whistle, but it's missing.

11 EXT. HIGH SCHOOL - COURTYARD - DAY

11

Jessa exits the gym. She's completely miserable as she hoists her duffel bag over her shoulder.

SUTTON, 17, but could pass for 25, is with TWO FRIENDS, or rather members of her posse. One of Sutton's friends puts her finger in her mouth and pretends to gag at Jessa.

Sutton cracks a smile. Jessa storms over to the girl.

JESSA
What. The. Hell.

Sutton's smile vanishes.

SUTTON
Do you have a problem?

JESSA
Yeah, actually. I'm not allowed to swim next meet thanks to you and your stupid Racthcemount - whatever - album.

SUTTON
(sighing)
Calm down. Stress isn't good for you. Probably why you had that -
(whispering)
vom-bomb earlier.

Sutton makes a pained face as her girls giggle at the joke.

JESSA
That was literally 30 minutes ago!
How do you know this? Do you hide behind the bleachers or something?

Sutton holds up her phone.

SUTTON
Welcome to the 21st century.

JESSA
(resigned)
Forget it.

She walks away.

SUTTON
So you barfed all over the swimming pool. It happens. Maybe not to
(MORE)

(CONTINUED)

SUTTON (cont'd)
everyone, but it happens. It's not
like it's morning sickness.

Jessa's walk hitches slightly at 'morning sickness.' Sutton notices and gapes. Sutton's girls laugh hysterically at her joke, missing the moment.

Jessa runs away, as fast as she can.

12

EXT. NEIGHBORHOOD - DAY

12

Jessa and Heather jog around the neighborhood, waving hello to an old man with his dog.

HEATHER
I hate running.

JESSA
We're jogging.

HEATHER
Jogging is a stupider form of
running, and somehow, more painful.

JESSA
Shut up.

Jessa stops abruptly. Heather stands a good feet away from her, hands on her knees, trying to catch her breath.

HEATHER
Everything ok?

JESSA
Peachy.

HEATHER
I think I should be worried.

JESSA
Don't be. I'm absolutely perfect.

HEATHER
Alright. Got it. You're fine.

Heather pants heavily.

JESSA
I'm pregnant.

(CONTINUED)

Heather perks up at that. Her eyes bug out and she can't seem to control her emotions. Jessa, not waiting for an answer turns and runs.

HEATHER

What?

Heather chases after her.

HEATHER

Get back here!

Jessa doesn't slow down.

HEATHER

Oh my god, Jessa.

Jessa speeds up and Heather struggles to keep up.

HEATHER

Stop running.

Jessa stops abruptly, Heather barely misses bumping into her.

HEATHER

What are you going to do?

Jessa laughs pathetically.

JESSA

Honestly? Swimming is definitely not an option. Not anymore. Which is frightening. Just... really frightening. I really screwed up.

She avoids looking at Heather.

JESSA (CONT'D)

Not to mention, that I'm going to be the worst mother ever.

Heather grabs Jessa by the shoulders. Pep talk time..

HEATHER

Are you kidding? You're Super Woman. If anyone can do it, you can. And your Mom -

JESSA

I'M NOT AND I CAN'T.

Jessa starts walking back and Heather follows, trailing behind.

(CONTINUED)

JESSA
That was kind of dramatic. Sorry.

Beat.

HEATHER
But you're going to have it, right?

JESSA
I guess?

They both think in silence, catching their breath.

HEATHER
(suddenly)
There's a Buddhist belief that if a
baby is killed before birth, it
haunts the world, unable to be
reincarnated.

JESSA
Pro-life supporters must love you.

HEATHER
I'm serious. Do you want to live
knowing that your baby's soul is
wandering the earth, because you
put it there?

JESSA
Thanks. I have to pee again.

13 INT. JESSA'S BEDROOM - NIGHT

13

Jessa wears pajamas. She paces, cellphone in hand.

She unlocks and locks it several times. She finally dials a
number, nauseously.

ETHAN (O.S.)
Hey.

JESSA
Sup bruh?

Jessa looks baffled at what has come out of her mouth.

ETHAN (O.S.)
Chillin, playing GTA.

(CONTINUED)

JESSA
Right. Can we talk?

14 INT. ETHAN'S CAR - NIGHT

14

Jessa and Ethan sit in the car. Ethan looks deader than dead.

ETHAN
While I have enjoyed this little
talk, Mermaid, I'm about to fall
asleep.

JESSA
I know.

They're quiet for a moment, Ethan trying not to fall asleep.

ETHAN
So?

JESSA
So. Remember that night?

Ethan chuckles quietly.

ETHAN
Yeah. Who could forget that night.

JESSA
You remember everything?

ETHAN
I mean I was pretty gone, but yeah?

Jessa attempts to guide the conversation.

JESSA
Do you remember using a condom?

Ethan sits up, pretty awake now.

ETHAN
To be honest no, but it was gone
from my wallet so I assumed... I
don't have STD's, I swear.

Jessa's finding the words.

ETHAN
(rambling)

(MORE)

(CONTINUED)

ETHAN (cont'd)
I mean my ex-girlfriend had a yeast
infection at some point, but I'm
pretty sure I didn't get that.

Jessa sighs, gathering her courage.

JESSA
That's good to know, but that
doesn't make me less pregnant.

Ethan sputters, completely wide awake and has all of Jessa's
attention.

ETHAN
What?

JESSA
There's a bun in my oven. You
really knocked me up. I'm eating
for two. I don't know how else to
say it.

ETHAN
Whoa. What are we going to do?

JESSA
Great question.

Beat.

ETHAN
You're sure it's mine?

Jessa just stares at him.

JESSA
Positive. Just like all 30
pregnancy tests.

Beat.

ETHAN
You're not going to tell my
parents, are you?

Jessa shoots him a look. This is the father of her baby?
Dear god, help her.

15

INT. HIGH SCHOOL - LOCKER ROOM - DAY

15

Jessa hides behind her locker, changing before going for a swim.

She turns around and sees Sutton, changing as well. She turns back to her locker, and tries to change faster.

A few girls make their way out of the locker room and everything is quiet. Jessa takes a moment to relax, placing her head against her locker.

She shakes herself out of it and grabs her towel. On her way out the door to the pool she stops in front of a mirror.

Jessa turns sideways and looks at herself.

SUTTON

You don't usually show for 3 months. Give or take.

Jessa jumps in fright.

JESSA

What are you talking about?

SUTTON

You know what I mean.

JESSA

Oh, you're a doctor, now? Nice to know.

Jessa wraps her towel around her.

SUTTON

Just got my degree last week.

(beat)

It's ok. I know. Everything's going to be fine.

JESSA

Will it? That's nice to know. Thanks for that. I needed that. Why do you even care?

SUTTON

I get it.

JESSA

Yeah, 16 and pregnant is a pretty popular show.

(CONTINUED)

SUTTON
Personal experience is a bit more
memorable.

Jessa stops.

JESSA
What?

Sutton sits down on a bench. She doesn't look at Jessa.

SUTTON
I could have had it. But I didn't
want it.

Jessa sits down beside her. Her breathing gets shallower.

JESSA
I have no clue what to do.

Jessa puts her head in her hands and Sutton watches her.

Sutton digs into her bag and hands Jessa a chocolate bar,
which she quickly takes.

16 INT. JESSA'S BEDROOM - NIGHT

16

Jessa is sitting on her bed with her computer on her lap.
She is watching a video that we do not see.

V.O. VIDEO
Your abortion provider will give
you medication for pain and
possible sedation.

17 DREAM SEQUENCE - EXT. FIELD - DAY

17

Jessa is wandering around the field of tall grass. The audio
continues.

V.O.
You will lie on your back with you
feet in stirrups and a speculum
will be inserted to open the
vagina.

END DREAM SEQUENCE

18 INT. JESSA'S BEDROOM - NIGHT 18

Jessa comes to and shuts her computer, obviously disturbed by what she has seen.

19 INT. KITCHEN - NIGHT 19

Jessa walks through the doorway staring up in shock at the large banner that reads: CONGRATULATIONS!

MARGIT

Don't look! It was supposed to be a surprise!

Jessa gapes.

Margit is holding a large cake that reads: CONGRATULATIONS! The frosting is blue, and there is a swimmer diving into a pool shaped into the letters: BU. It is absolutely embarrassing.

JESSA

Mooom...

MARGIT

Isn't it perfect? I finally got Mrs. Thatch to do that favor for me.

JESSA

What is all of this?

Margit places the cake on the table and pulls Jessa closer to it.

MARGIT

I just wanted to celebrate with a few friends. And the neighbors. And the mail man - except I don't he'll actually show up. He gave me this weird look.

JESSA

You know I haven't signed yet, right? Nothing's official.

MARGIT

It's practically official. Now stop ruining the moment and celebrate with me.

(CONTINUED)

Her mom pours out two flutes of sparkling grape juice, handing one to Jessa. She clinks the glasses and downs her drink. Jessa gives her a look.

MARGIT

Don't give me that look. I'm not irresponsible enough to give you alcohol.

JESSA

Couldn't you hold off on all of this?

MARGIT

Do you not want to go? Is that what this is about?

JESSA

No, no.

MARGIT

You can tell me if it is.

JESSA

That's not it.

MARGIT

Oh, thank god. Look, I'm your mom. I have to accept your accomplishments as my own. Now let me be happy for you.

Margit preps some chips and dip.

JESSA

Can we just postpone for a bit?

MARGIT

Honey, people are going to be here in like five minutes. It's kind of too late for that.

JESSA

It's just that we need to talk. It's kind of a big deal.

The DOORBELL rings. Margit heads to the door.

MARGIT

We can talk afterward. I think that might actually be the mailman at our door.

(CONTINUED)

JESSA

Why is it always what you want? I have stuff going on too.

Margit stops and turns to Jessa.

MARGIT

I know you do. Ok? I know that. But this is a big deal. You're going to college. I didn't get to go to college.

JESSA

Right. Sorry. Forgot I was such a burden.

MARGIT

It's not like that.

JESSA

It's not my fault that you got knocked up, Mom.

MARGIT

That's enough!

JESSA

Just being the bastard that I am.

MARGIT

You're being a brat.

JESSA

It's the only thing that seems gets your fucking attention.

Jessa walks over to the beautiful cake and throws it in the trashcan, walking out of the room in a fit of fury.

Margit sits down and cries.

The DOORBELL rings several times.

20

INT. SWIMMING POOL - DAY

20

The pool is completely empty. Jessa sits on the diving board. She finally pushes herself over the edge and falls in. She floats near the bottom and finally lets herself cry.

In the main pool she swims lap after lap, running everything over in her mind. Suddenly the water around her turns a deep shade of red and she comes up for air.

21 EXT. CLINIC - DAY

21

Heather pulls into a parking space near the entrance. Sutton is standing in front of the clinic waiting for them. Heather stares forward.

JESSA

What?

HEATHER

I love you, but I can't go with you.

Jessa is hurt, but not surprised.

JESSA

Okay.

Sutton walks over and leans into the window.

SUTTON

(awkwardly)

Hey.

22 INT. CLINIC - WAITING ROOM - DAY

22

The room is sparse. The girls sit nervously, looking at the posters lining the walls.

A door opens and a NURSE comes out. She smiles at Jessa.

NURSE

All set?

Jessa nods. She squeezes Sutton's hand before getting up and following the nurse behind the door.

23 INT. JESSA'S ROOM - DAY

23

Jessa's room is all packed up for college. Her trophies have been taken down and the room looks like a skeleton of the former.

Heather is laying on a suitcase attempting to zip it up.

HEATHER

Family trick.

JESSA

Aww, I'm going to miss this weirdness. (beat) But get off my stuff.

(CONTINUED)

Heather begins to get overly emotional and hugs Jessa.

HEATHER

You love me.

JESSA

Duh. Thanks, for everything. You're the best.

HEATHER

That's you.

MARGIT (O.S.)

Heather, please move your whale of a car.

Heather grabs a huge suitcase, still sniffing, and awkwardly brings the suitcase out of the door.

HEATHER

I'll be at the whale.

Jessa nods and waits for her to leave, grabbing her final suitcase.

Looking around the room for the last time Jessa finds an old pregnancy test under her desk. She picks it up and stuffs it in her purse and closes her bedroom door as she leaves.

END.

CALL SHEET

DATE: 11/17/13DIRECTOR: Rachel Foley / Tsing YueCONTACT: 662-648-9846 / 585-764-6291SHOW: Ciconia CiconiaDP: Troy Dobbartin

LOCATION:

RIT, Gordon Field House**1 Lomb Memorial Drive, Rochester NY****Parking Lot D**

Weather: Few Showers, Hi 61F, Lo 50F

See Attached Map

CREW CALL: 10:00 AMLEAVING CALL: 2:30 PMSHOOTING CALL: 11:45 AM

SET DESCRIPTION	SCENE #	CAST	D/N	PAGES	LOCATION
Int. Pool	2,6	Jessa, Ralph, Aubrey	D	1	RIT
CAST	PART OF	LEAVE	MAKEUP	SET CALL	REMARKS
Iliana Garcia	Jessa	2:30 PM	None	10:30 AM	
Kenton Cummings	Ralph	2:00 PM		11:00 AM	
Bennett Prosser	Aubrey	2:00 PM		11:00 AM	
ATMOSPHERE & STAND-IN					
Annette	Coach	2:00 PM		11:00 AM	
Lucas	Team	2:00 PM		11:00 AM	
Sean	Photo	2:00 PM		11:00 AM	
Fran	Judge	2:00 PM		11:00 AM	
Dana	Judge	2:00 PM		11:00 AM	
Nancy	Judge	2:00 PM		11:00 AM	
Lydia	Team	2:00 PM		11:00 AM	
Bill	Judge	2:00 PM		11:00 AM	
Brady	Team	2:00 PM		11:00 AM	
James	Judge	2:00 PM		11:00 AM	
Yolanda	Team	2:00 PM		11:00 AM	
Ruiqi	Team	2:00 PM		11:00 AM	
LJR	Coach	2:00 PM		11:00 AM	
Egzon	Team	2:00 PM		11:00 AM	
Amy	Team	2:00 PM		11:00 AM	
Porter	Swimmer	2:00 PM		11:00 AM	
Sarah	Swimmer	2:00 PM		11:00 AM	
Ffion	Swimmer	2:00 PM		11:00 AM	

Xu Yumeng	Team	2:00 PM		11:00 AM	
Liu (Tianshu)	Team	2:00 PM		11:00 AM	

SWIM MEET SHOT LIST

1. POV from blocks of other swimmers
2. POV of Jessa finishing (coach & crowd)
3. Coach POV during turn
4. WS stretching from end of pool ----- 11am -12pm
5. Dolly down lanes (waist down)
6. Dolly down lanes (faces) ----- 12pm - 1:30pm
7. Jessa getting out, follow into locker
8. Jessa MS ending reaction
9. CU feet insert (faces enter frame) ----- 1:30pm - 2:00pm
10. CU Jessa swimming
11. CU Jessa splashing face ----- if time allows

THE
UNDERTOW

Submitted in partial fulfillment of the
requirements for the MFA degree in the
School of Film and Animation,
Rochester Institute of Technology

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