

Crimp

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirement for the degree of

Master of Fine Arts
in
Film and Theatre
Film Production & Screenwriting

by

SanChavis Torns

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Abstract Page

Throughout this submission, I will discuss the development of my feature thesis screenplay, *Crimp*, and my short thesis documentary that inspired it, *Just Keep Clippin'*. I have provided my options to get the feature made and distributed. I will also discuss my experience at University of New Orleans as a graduate student majoring in both, Film Production and Screenwriting.

Keywords: Mental Health, Psychological, Rock Climbing, African American

OVERVIEW OF FEATURE FILM PROJECT

A. LOGLINE

As a black rock climber prepares to attempt Taliban Soup, a treacherous route which previously defeated him. As it impacts the people around him, he is forced to confront the hallucinogenic manifestation of his poor mental health.

B. SYNOPSIS

Crimp is a surrealist dramedy adventure about a black rock climber in Louisiana, DAN. He tries to hide his poor mental health as he prepares himself for Taliban Soup, a climbing route he had a panic attack on. Traumatized and distracted by Jax, a hallucinogenic figment of his imagination, Dan drops and kills another climber at his local climbing gym. Confidence broken and guilt ridden, Dan spirals, and leans heavily on substances. One terrible night, he gets blackout drunk and totals his car. This forces him into therapy and community service. Although initially resistant to therapy due to its' stigma amongst black men, he starts to confront his hallucinogenic manifestation of trauma, poor mental health, and guilt, JAX.

Before he can try the climb, an accident involving a vial of acid leaves Dan in a psychedelic coma where he realizes his mental illness/health is not something that he can overcome in a day but something he must work at just like his climbing. He must learn how to co-exist with Jax to get his life back on track, finish his climb, and continue taking the steps to work through his trauma to become a more mentally healthy individual.

FINANCING STRATEGY

The budget for *Crimp* is approximately \$1M. I intend to write, produce, direct, and act. It will significantly cut down on the cost. The budget will go toward production with an emphasis on special effects and stunts. We will look for both cast and crew who have rock climbing experience and have their own kits, rather than train filmmakers how to climb and protect themselves. We intend to piece the budget together using various methods and contracting various individuals possessing unique skillsets.

A. DEVELOPMENT FINANCING

First, I will apply for grants using my thesis documentary, 'Just Keep Clippin,' to obtain development financing. Here, I am hoping to get \$5,000 to \$10,000 for development through grants with such as Art with Impact, New Orleans Film Society Emerging Voices, Sidewalk Film Society Black Lens Filmmaker Grant, The Sundance Institute Feature Film Program, and Flies Collective Film Grant.

I will use this money to hire a line producer to begin the pre-production process, including figuring out a more specific and precise budget.

B. PRODUCTION COMPANY PARTNERS

Next will be to partner with Production Companies and/or Big-Name Producers like **TuckerGurl Productions**. They have partnered with the REI Co-Op in the past. A company looking for diversity in the outdoors to say outdoor activities are for everyone. My film says this in its own way, and it is something they would be interested in.

REI Co-Op Studios – REI is an outdoor sports retailer. “REI announced the launch of Co-op Studios, the retailer’s new in-house content arm. Across films, podcasts,

and editorial programs, the studio develops and produces stories that entertain, enrich, and explore the power of time spent outside, while complementing the co-op's broader climate and racial equity, diversity, and inclusion commitments." This is exactly in line with my story. I think they might have interest in the documentary so they can understand that the story came from an authentic experience I had in the outdoors. I want it to be hard for them to turn me down. We would make great partners, considering I plan to continue making this type of content at the climbing gym I work at.

MAD SOLAR is another production company, created and run by Kid Cudi. Cudi would make a great partner as I have written him into the film as a sort of spirit guide. He has gone on record saying he has been battling his mental health for years which is why he would be perfect for the role. Him being so vocal about it would go hand in hand with the project. I think he would appreciate me being vocal about my mental health.

LITTLE MONSTER FILMS is a production company responsible for Free Solo. A company Jimmy Chin help start. Jimmy Chin is a professional filmmaker and climber responsible for Free Solo and Meru. In the perfect world, he would take me under his wing and teach me everything he knows. I mean, train your replacement, right? I just started making climbing documentaries. Hopefully, he sees a bit of himself in me. That version of Chin that just started his journey. I believe having his name on this project could bring the right audience to it. People who want more authentic stories about climbers and folks battling their mental health.

What these partners do are bring Black people to a film they might not otherwise see without Kid Cudi and his music. Something REI Co-Op Studios would be interested in. The same goes for climbers and Jimmy Chin. They are crucial in terms of name recognition, branding, and social media following. They all have something going for them.

C. EQUITY INVESTMENT

Currently, I have budgeted this movie for \$1 million dollars. This could change once I get a line producer on board. If I can get this much or at least half from an equity investor like Kid Cudi or Anthony Mackie, then I can use the tax credit to pay them back in full. I want to go after equity investors for the experience of doing it.

I want to explore my options, of course, but this gets my foot in the door and allows me to have conversations with people I might continue to work with. They might also have another idea or suggestion to produce the funding. I could approach people like CJ McCollum from the New Orleans Pelicans or Alvin Kamara from the Saints. I think they would be interested in the film because the project says something about mental health in sports.

Shit! Gun. Productions is currently seeking **\$500,000** to **\$1,000,000** to complete the production of the film ***Crimp***. First payout will go to investors **at 100% plus 10% interest**. Once I reach the payout, I will set up a **50/50 split** of **net profit** between the investors and the production company. We plan to use to the refundable tax/rebate credits from Louisiana and Arkansas to repay the investors.

D. DISTRIBUTION COMPANIES

A distribution company oversees distributing and marketing the film whether that is through a run at movie theaters, streaming services, or film festivals. I am open to a company to distribute the film for me. A film with backing is going to get into more film festivals. Preselling the film is a way to get the money to get it made and into festivals. I would be looking for a \$2M minimum guarantee from a distributor because it is a film that can make its money back with a budget under \$1M. I would be willing to give up all territories as well. I am looking to get the film out of my hands as quick as possible so I can move on to my next project. I do have more work to get the screenplay where I want it, but I believe in my overall vision of this story, that I will be well-equipped to execute it, and that I will get this made promptly. I also understand that I have other options such as marketing the film myself through social media and screening it myself.

This is a list of the Finance/Distribution that I feel fit me as a climber and filmmaker. These are also people with companies that I believe would want to support a Black rock-climbing filmmaker who is telling an authentic story.

- **REI Co-op Studios** (Outdoor sports retailer. Could help with Sponsorships),
- **TuckerGurl** (Local. Has produced content for REI.)
- **Summit Entertainment** (The Perks of Being a Wall Flower)
- **Little Monster Films** (Free Solo, Jimmy Chin)
- **MAD SOLAR** (Kid Cudi)
- **Aldamisa International Sales Rep + Open Road Films Distro.** (Chef - a film by Jon Favreau)
- **Snoopadelic Films** (Snoop Dogg)
- **Cube Vision** (Ice Cube)

E. BRANDING/SPONSORSHIP/PRODUCT PLACEMENT

Most of the sponsors and brands have products that would naturally show up in the story. These things could run limited edition styles of their equipment to sell alongside the film. Also, I have an idea for a weatherproof tam (that hat Bob Marley would stuff his dreads in.) The main character could wear it in the film and one of these companies could make it and could be an item exclusive to their company.

The idea is that if these companies donate money and gear to the project, they can have a certain amount of screentime. The bigger the donation, the more screentime. It allows more advertising for their company. As a writer, producer, director, and actor of this project, I can guarantee this if one deal doesn't overlap and get in the way of the other. I would be forced to prioritize brands.

- **Uptown Climbing Gym** (Primary Shooting Location) - All branding here. The location will appear in the film as is. The idea is to trade promotion of Uptown Climbing for a free location or at least a discounted rate. People like to visit filming locations.
- **Petzel** (Climbing Gear) - This gear will naturally appear in the film as it is the go-to brand of climbing equipment. I will look for them to donate equipment show they come off as such.
- **La Sportiva** (Italian Climbing Shoes) - Again, another brand that will show up naturally in the film as they are a one of the biggest climbing shoe companies. I will have to approach them to include their shoes in the film.
- **Black Diamond** (Climbing Gear) - Again, Screentime for donations
- **Scarpa** (Climbing Shoe) - Screentime for donations
- **Sterling** (Climbing Rope) - Credit for providing fall protection.
- **Metolius** (Climbing Chalk) – The cheap chalk option. Metolius might jump at opportunities, so I will show the product in the film. Chalk for crew and cast throughout the film.

- **Friction Labs** (Climbing Chalk) – More expensive chalk. A company that might not want Metolius in the spotlight so I will ask for money and chalk donations to only use and display theirs.
- **Organic Climbing** (Crash Pads + Chalk Bags from reused materials) – In exchange for gear and money, they will receive screentime and credit for providing fall protection.
- **Evolve** (Climbing Shoes) – Screentime for shoe or money donations.
- **So iLL** (Climbing Gear + Jason Momoa collaborator) – Screentime for gear, shoe, or money donations.
- **Blackmagic Cameras** (Camera Preference) – In exchange for cameras, they will receive screentime and credit.
- **Canon** (Camera Option) – In exchange for cameras, they will receive credit
- **Arri** (Camera Option) – They will receive credits as well.
- **Nike/Patagonia/North Face** (A call to them to get them involved in climbing/pitch idea for weatherproof tam) – An opportunity to sell exclusive products tied to the film.
- **Go Pro/Red Bull TV** (I will use for BTS and production for Crimp) In exchange for cameras, we could provide our BTS to create a series for Red Bull TV.
- **Access Fund** (Organization that keeps U. S. climbing areas open/conserves the climbing environment) – In effort to promote the access fund, we will dedicate screentime to the conserving the climbing environment.
- **Jeep** – Screentime for money donations and commercials tied to the film.

F. TAX INCENTIVES

This film will utilize the tax incentives in Louisiana. The project can receive an increase because I am a local writer, and you get an increase for having local above the line crew. The film is set in Baton Rouge to take full advantage of another increase. Depending on the equity investor, I will use the payout to pay a part of their investment back. If I do not need one, we will use it for the initial production. This will be clearer with a complete screenplay and line producer.

The Tax incentive in Louisiana is 25%-40% of refundable Tax Credit. Feature films and documentaries are eligible. (25% base credit, 10% increase for Louisiana screenplay productions, and 5% increase if outside of the New Orleans Metro Statistical Area.)

- \$50,000 minimum in-state expenditure requirement for Louisiana screenplay productions.
- Project cap is \$20M for films
- I can transfer Tax credits back to the State for 90% of face value (requires a 2% transfer fee which results in an 88% net)

I'm in the position to take advantage of majority of the incentives. It's on the reason I came back to school in the first place. These payouts are what bring productions to the state and without them, a lot of films don't get made in Louisiana. With all the incentives for above and below the line, films can hire me to write their scripts to earn a part of that above the line payout. Same thing goes if I direct or produce films in Louisiana, which is my plan. This money in my pocket that I can put towards a line producer for future projects of my own.

G. FOREIGN PRESALES

Climbing is even bigger internationally than it is in America. The top climbing brands come from Italy such as La Sportiva, which make my go-to climbing shoe. They would make a great partner as their shoes would show up naturally in the movie.

Climbing made its debut at the most recent Olympics, so there is a spark in the sport. I will write something into the screenplay that shows that off and could help steer people into rock climbing. I've included some sales agency that could work with me if I decided to go this route. It would take a lot off my plate to presell the film.

United States

- **30West** (I, Tonya) Previous executive team (Moonlight, The Florida Project, Her, 12 Years a Slave, The Imitation Game, John Wick, Nightcrawler, The Way Way Back)
- **Cinetic Media** (Boyhood, The Kids Are All Right, Exit Through the Giftshop, Little Miss Sunshine, Napoleon Dynamite)
- **Endeavor Content** (Blindspotting, Sorry to Bother You, Southside with You, Swiss Army Man, Dope, The Witch, Me & Earl & the Dying Girl, Trumbo, Whiplash, Dear White People, Frank, Fruitvale Station, Beasts of the Southern Wild, Drive, Super, Kick Ass, Black Dynamite, More Than a Game)

INTERNATIONAL

- **Cinephil** (I Am Another You, By Sidney Lumet, Drunk Stoned Brilliant Dead: The Story of The National Lampoon)
- **Doc & Film International** (Coda)
- **FilmNation Entertainment** (Arrival, Looper, The Imitation Game, Magic Mike)

- **HanWay Films** (Carol, The Killing of a Sacred Deer, Seven Psychopaths)
- **Kinology** (Spring Breakers)
- **Memento Films International** (James White, Call Me by Your Name)
- **Wild Bunch** (Pan's Labyrinth, City of God, March of the Penguins)

CAST

DAN



SanChavis Torns

“Maze Runner”

I believe it would generate noise for the film as I would write, produce, direct, and act in my first feature film. It would show people what I want and can do in the film industry. That I have a solid command of these areas which would lead to a diverse set of opportunities.

JAX



Colman Domingo

“Zola, “Candyman”

I like all the performances this man has turned in. I think his work in *Zola* translates well to this role. Domingo can expand on the role and make it better.

MILES

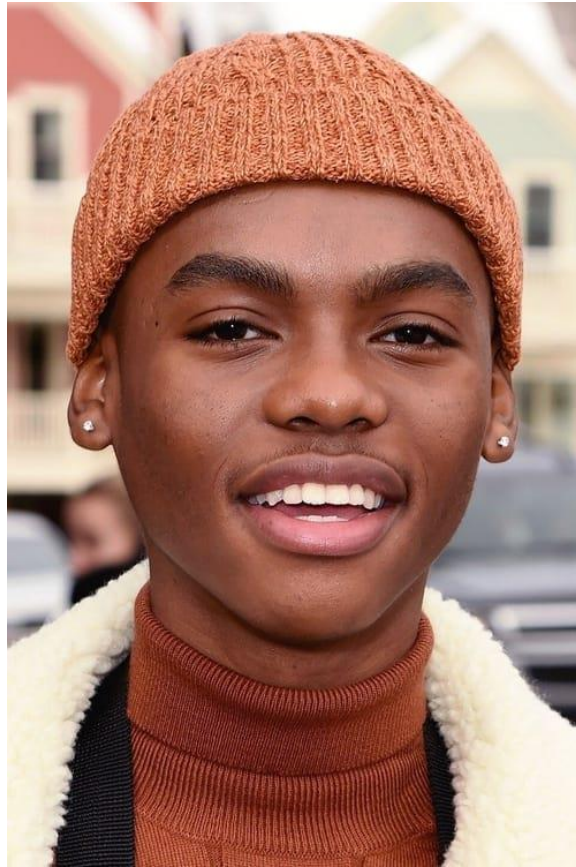


Caleb McLaughlin

“Stranger Things,” “Concrete Cowboy”

He had my favorite line in the first season of *Stranger Things*.

MILES



Jahi Di'Allo Winston

“Queen and Slim,” “The Dead Don’t Die”

I have been around Winston in a professional setting, and I appreciate how he carried himself.

MILES



Miles Brown

“Black-ish,” “Boy Genius”

I watched him throughout his career on *Black-ish* and I think has always been one of the bright points of the show. He might be interested in an opportunity in a project with a different tone.

MILES



Alex R. Hibbert

“Moonlight,” “The Chi”

Hibbert because of his roles in *Moonlight* and *The Chi*, has had rougher content to deal with. It looks like he could manage adjustments if I gave him something harder to work with.

LYNN



Queen Latifah

“The Equalizer,” “Stranger Than Fiction,” “Set it Off”

I have always said if I were to cast my mother in a film, it would be Queen Latifah. In the film, *The Last Holiday*, she looked like my mom and is exactly what I am looking for in the role of Lynn who is based off my mother.

HAYES



Regina King

“Watchmen,” “If Beale Street Could Talk,” “Shameless”

Regina King is a big name I have thought about to play this role. I think she can be in and out within a day or two. This is the place for her if I have to opportunity to work with her. Her role in *Shameless* was as a Parole Officer who gives sage advice about not blaming your upbringing for your current situation. It fits Dan’s reaction to Lynn’s reveal of withholding information. She will double down on that idea, and it can be a nice shout out to one of my favorite shows of all time.

LOS



Carlos Contreras

Carlos a.k.a. Los is my personal climbing partner that I believe can manage the role, as the character is based on him. He has experience with spoken word and has mentored youth in Chicago, but it is our chemistry that will make this work. He also teaches at Uptown and has been there since day one like me. Carlos is a good person to have in the scene as he does not require any teaching for the climbing we will be doing. I believe his presence will be a calming one and would just be overall vibe for the set. He had a bad fall on his first climbing trip where he just barely tapped his back the ground. He got right back up and finished the climb. Big inspiration for this story and I believe he should be a part.

MO



Robb Antrobus

The pun expert himself and one of the owners of Uptown Climbing. Mo is based on Robb, and I think having someone with years of climbing experience to be as authentic as possible. I have based the scenes with him on conversations we have had or ones I have imagined having if I ever made a mistake like Dan. I believe he would be on my side.

MO



Lee Guilbeau

Robb and the co-owner, Lee, are responsible for my experience in climbing. I would like to return the favor and have one of them embody the community and how much it means to me when he says things like “We love you here. If there is anything we can do, let us know.”

NAMEK



Andre 3000



J. Cole

Both musicians are people who I believe can just be themselves and it could do the role justice. It is a small part, but I figure they can also help with the score and soundtrack. Cameo roles.

KID CUDI



Scott Mescudi

“James White” “A Man Named Scott” “X”

Another small role but after watching his documentary, I am committed to bringing him on board and potentially come on as a producing partner. He could also help with the score and soundtrack. I think the tone of the film will be up his alley.

DIRECTORS

I will direct the film myself, but I would like support. I have provided options and you can also consider them backups if feel I need focus more on my performance. Since the plan is for me to act and direct, I want an extra pair of eyes that could keep me from getting to close instead of looking at the whole picture. I would like someone to keep me objective. If someone more experienced were to be interested in coming on board such as Ryan Coogler or Boots Riley, I would be comfortable handing off the reins in the best interests of the project. I am looking for someone that believes in the content and maintaining an enjoyable set, not just a productive one.

SanChavis Torns

Not much on-set experience but I have studied Film and Television for eight years and know I am up to the task of running my own set and delivering a meaningful debut feature film. It also makes sense for me to direct such a personal story.

Jalea Jackson

A classmate from LSU who I have worked with in the past and would love collaborating with her on the next level. She is currently working in Atlanta.

Boots Riley

Director of *Sorry to Bother You*. I would be perfectly fine letting this man take over as he has directed one of my favorite films this decade. I believe he could manage the content and take it to another level.

Ryan Coogler

From his work on *Fruitvale Station*, he would be able to notice details of a Black man in a white man's world.

PRODUCERS

I am looking for a producing partner that could help with both the financial and creative elements of the process. As I put this together, the entire process becomes increasingly overwhelming, so I believe it would behoove me to have a partner to hear out innovative ideas and plans. I have only gotten this far because of the university holding me accountable. I would like someone who could push me to make good decisions as I embark on getting my first feature film made. I have always thought I would and should do all of this myself and I will somewhere down the line, but this time I want someone on my team to maintain the quality of the piece.

SanChavis Torns

I have done the development myself and will continue to be a force getting this project made. I will make sure the original concept stays intact.

Angela Tucker

She has worked with REI Co-Op Studios to create content that advocates diversity in the outdoors. She would be a great mentor as I attempt to form a partnership with REI.

Jimmy Chin

A filmmaker who specializes in outdoor sports documentary. I think he would be excited to see an authentic narrative climbing film that deals with overcoming barriers one has created for themselves. He would also have insight into how we can film climbing scenes.

Kid Cudi

He just released a documentary that chronicles his mental health throughout his career. I think he would respect my journey and what I am trying to do with the story, which is to help destigmatize therapy.

HEADS OF DEPARTMENT

I am looking for people that I have worked with in the past that I have comfort with. It is crucial that I work people that will make me comfortable on set as a director and actor. I want people who feel comfortable coming to me with questions and challenging my decisions for the well being of the project. On another note, I want to offer other people like Adam Vo a chance to shoot a film. With guidance, he can fit right into the process. He has been doing freelance work and I always like his style. It is usually fresh. We have similar taste in fashion as well and he knows the same people I grew up with so I would trust his judgement in visual tone. If Adam were to shoot it, I would bring Cole on to assist with the lighting. I am going for authentic motivated lighting. It would be nothing special until the hallucinogenic scenes. The lighting will change drastically. I want to lean heavily on yellows and greens. They will grow more dominate as the film progresses and the protagonist loses grip on reality. Finally, I have a professional that has been in the game for a while. K.K. Baret would be a welcome addition to the crew. They are one of the unsung heroes of Spike Jonze's work and would love to see what he could do on the Crimp team.

Director Of Photography

Ben Donnellon – Former UNO classmate. Shot my thesis documentary *Just Keep Clippin'*.

Cole Barranco – Former LSU classmate. More of a grip/gaffer and has worked professionally since graduating.

Adam Vo – Local Baton Rouge Photographer/Videographer who I am interested in working with.

Production Designer

K.K. Baret - I am a fan of his work with Spike Jonze, more specifically, his work on *Her*.

Kaley Daniels – Former LSU classmate who has worked professionally since graduating.

Editor

Jalea Jackson – Former LSU classmate who has worked professionally since graduating.

SanChavis Torns – I will edit my own cut of the film to hand off to an editor, so they have an idea of the pacing I want from the film. It will take longer, but I do not want to edit after the first cut.

FEATURE SCREENPLAY

CRIME

Written by

SanChavis Torns

Storns@uno.edu
225-892-6185

EXT. HOUSE BACKYARD - NIGHT

An upstairs room window glows purple.

INT. OFFICE - CONTINUOUS

A computer with rainbow lights glows on a desk covered in paper work, camera/audio reports, and sharpie marked screenplay pages.

TV REPORTER (O.S)
Breaking news.

At it, lies a young man with his head on the keyboard, asleep.

EXT. SANDSTONE ROCK WALL - DAY

The sun is coming up. Fingers covered in chalk cling to a small hold with little surface area AKA a Crimp.

They tremble as DAN (27, AA, messy long hair, low eyes, calm) faces the wall and leans into it, finding his balance.

Holding his new position, his hands scan the wall for a solid hand hold. Finding one, he takes a break to focus on his breathing. Long deep breaths.

One at a time, he shakes his hands. Dan doesn't bother looking down. He looks up instead, eying the roof he has to get over to finish the climb.

A faint tv broadcast can be heard:

TV REPORTER (V.O.)
Another young black man has been unjustly shot and protesters have been ramping up their calls for justice.

Dan's breathing becomes abnormal.

TV REPORTER
When we return, we will discuss the alarming spike in the declining mental health, increased substance abuse, and suicidal ideation through the pandemic.

He begins to hyperventilate.

2.

A tear runs down his face to ground 60 feet below. It crashes next to pair clean dress shoes.

They belong to a smooth young man in a nice blue suit and yellow shirt with a big messy afro, JAX (27, AA, Well-kept, and Energetic)

Dan finally looks down, seeing Jax.

He shuts his eyes, now completely shaken. As he gasps for air..

Defeated, he lets go.

He falls, staring at the ground as he quickly approaches it. The ground gets closer and closer until..

Dan sees Jax standing over him shaking his head.

FADE TO BLACK.

INT. OFFICE - NIGHT

Dan jumps out of his sleep sweating and hyperventilating as the news continues on the television in the corner.

TV REPORTER (V.O)
A storm is in the works-

A shadowy figure sits quietly in the corner as it exhales smoke from a pipe.

CUT TO BLACK.

INT. BEDROOM - DAY

The sun starts peeking through the blinds. Smoke fills the room, creating beams of light.

Dan lies still in bed, awake.

INT. BEDROOM - LATER

Dan continues to lie awake making no attempt to get the day started.

A messy afro and a pair of eyes rises from behind him.

Jax begins shaking and screaming at Dan, trying to get him started.

JAX
Get. The. Fuck. Up!

INT. KITCHEN - DAY

Dan pours a cup of coffee while Jax blows smoke in his face.

INT. BEDROOM - DAY

Dan tends to his house plants. Golden pothos and Monstera.

Jax blows smoke in his face.

INT. BATHROOM - DAY

Dan sits on the toilet while Jax stands in the shower blowing smoke. Dan continues minding his business.

INT. DAN'S OFFICE - DAY

Dan sits at a desk writing and following along with something on a computer monitor. His phone vibrates and he picks it up. It's NAMEK (29 and Dan's brother) on the other line.

NAMEK (O.S)
Can you help clean houses?

DAN
Today?

NAMEK (O.S)
No motherfucker. Next month.

DAN
Boy. Fuck you. I can't do it. These online assignments keep sneaking up on me. I got you next week.

NAMEK (O.S)
OK. Heard that. See ya.

Dan hangs up the phone and focuses back on his work. Jax walks past the door to the office blowing smoke the entire time. It doesn't phase Dan.

He taps the keyboard and the screen reads:

"Application Submitted"

INT. CAR - DAY

4.

Dan bobs his head slightly to music as he drives, smokes a joint.

Jax blows smoke into his face. Dan ignores this.

They pass a sign that reads:

BATON ROUGE 27 MILES

A storm brews ahead of him.

Dan looks at it through his windshield, which starts to show a SMALL CRACK.

The storm causes everything to get dark quickly.

He continues to drive into it.

INT. ROCK CLIMBING GYM - DAY

Dan smiles and teaches a climbing class of four people, all white. They are not interested in Dan teaching. Dan stops smiling.

Jax blows smoke trying to bother Dan. It doesn't get to him.

DAN
Alright, this is a perfect figure
eight follow-through knot.

Dan fiddles with a piece of rope before holding it up to a white teenage climber that annoys him the most.

DAN (CONT'D)
It's a knot that will continue to
tighten the more you fall on it so
you would want to make it as neat
as possible.

He shows off the knot more. It's a beautiful knot.

DAN (CONT'D)
The neater it is, the easier it is
to untie. Got it?

He works to untie the knot.

DAN (CONT'D)
OK. So, belaying is a technique
that varies and is used to exert
tension on a rope so that a falling
climber doesn't fall too far.

The last sentence wakes the other three climbers up. They look to each other.

They look on at Dan more intently.

DAN (CONT'D)
Falling is always expected. Get used to it.

Jax looks up at Dan.

INT. CLIMBING GYM - DAY

The class is over and Dan strings rope together so they rest neatly off the ground.

Some of the people from the class thank him as gym regulars CHRIS GOODALL (Early 40's, White, English accent) and his wife CARRIE GOODALL (late 30's, White, reserved) approach.

DAN
Goodalls. How are ya?

CHRIS
Doin' alright. This your playlist?

DAN
Oh yea.

CHRIS
I'm diggin' it baby. Real chill.

DAN
Thanks. I appreciate that.
(To Carrie)
Oh yea. How was the rest of your climbing trip?

Chris steps away to look at a route on the wall.

CARRIE
It was nice. Took a small fall on my first climb. Slipped and banged my knee but I was able to push through. What about yours? First time outside?

Dan hangs his head for a second before realizing what he's doing. Picking it up quickly.

DAN
Yea. Had some trouble on that route with the huge roof.

CARRIE
Taliban Soup?

DAN
That's it.

CARRIE
That's a tough one for your first
climbing trip. 5.11?

DAN
Yea. Sucks I didn't get it
considering I finished a harder one
the next day.

CARRIE
Well, don't beat yourself up about
it.

DAN
After three years working here, I'm
just happy I went outside. Feels
like Chewie finally getting his
medal.

This brings Chris back.

CHRIS
RIGHT!

They laugh. Carrie just smiles as she pushes Chris along
making sure he doesn't geek out with Dan.

CARRIE
We'll see you later.

DAN
See y'all later. Have a good day.

Dan takes a moment before getting back to cleaning up after
the class. Jax appears.

INT. BATON ROUGE BAR - NIGHT

Dan sits at a restaurant bar staring intensely at basketball
on the TV with a beer in his hand.

Dan sits the glass down. Another beer appears quickly. The
bartender BEE (23, strong and nurturing) hangs out.

He starts on the beer.

BEE
How you doin, Daniel?

He lowers his glass and gives her the stink eye.

DAN
I'm good. How's the night going?

BEE
Kind of slow but you know how the night goes.

He finishes his beer. LOS (47, Salt and pepper beard, from Guatemala, wise but youthful) enters. Bee sees this.

BEE (CONT'D)
Hey Carlos, Canebrake?

LOS
Yes, my dear.

DAN
And two shots.

Bee grabs glasses to fill. Los fist bumps Dan.

LOS
What's up, vato? We still climbing in the morning?

Jax appears from no where to listen. Dan tries to take a sip of the empty glass. A balled up napkin makes its way into the glass to the surprise of Dan and the rest of the bar.

GREY (O.S.)
And, It's already empty so I don't owe you another one.

GRAY (37, bald, laid-back, and manager) stands behind the bar with his arm still up from his shot.

LOS
Damn.

Dan looks to Los.

LOS (CONT'D)
What? It was a nice shot.

Bee brings Los and Dan their drinks. She also hands Dan a new beer.

LOS (CONT'D)
Salud.

They tap the shots together, tap them on the bar, and together, throw them back.

EXT. BATON ROUGE BAR PATIO - NIGHT

Dan, Los, and Grey sit on a wooden deck with a brick fire place and steel chairs together laughing. It's not too far from the street so you can hear cars pass.

GREY
So, this idiot leaves his phone
unlocked on the bar when he went to
the bathroom.

Los shakes his head.

GREY (CONT'D)
And I set an alarm that goes off
everyday at 8 AM.

LOS
What was it?

GREY
"Go Fuck Yourself"

Los looks to Dan. Dan sips his beer.

DAN
Well, I haven't been late to the
gym since, have I?

Dan finishes and lowers his glass.

DAN (CONT'D)
Another?

Los and Grey look at each other.

EXT. BATON ROUGE BAR PARKING LOT - NIGHT

Dan and Los walk to their car. Dan is drunk but holds it well.

LOS
You good?

Jax is hopping down from sitting on the roof the car.

JAX DAN
Yea! Yea!

There is a real sense of community.

INT. CLIMBING GYM - LATER

Dan walks up to a crowded spot where all the new routes have been set. LISA (40s, white, tough and well respected as a climber because of it) sees Dan.

She points at a route on the wall.

LISA
Any betas for these yet? I need a different approach.

DAN
Nah. Haven't had the chance.

LISA
Say no more.

DAN
Wha-

She walks up to the route and shoots a look at another climber. The climber backs off the route because nobody fucks with her, as she has no patience for most people.

Dan happens to be someone she has respect for. Dan's eyes shift as Lisa holds the end of the rope out to Dan.

He walks around a few people and takes it.

LISA
It's this one.

Dan looks it up and down as he ties in.

LISA (CONT'D)
All those crimps. Figured this one is right up your alley.

Dan looks back to Lisa.

DAN
Crimps are my favorite holds. On belay?

Lisa shows Dan her setup. It's checked and they are ready to go. Los walks up and nudges her. Lisa jokes back with Los. They both look up as Dan gets started.

The other climbers have stopped to watch creating an audience.

Dan and Jax look at each other.

LOS
 Alright, Vato. You sure? I can
 drive if you need-

DAN JAX
 I said I'm good! I said I got it

Dan and Jax look at each other annoyed.

INT. BATON ROUGE KITCHEN - DAY

LYNN (Dan's mother, AA, greying hair) moves around Dan as he
 sips coffee. He can't keep up with her.

LYNN
 I ask because you came home fucked
 up. You fell on the steps... Again.

Dan holds his lower back.

DAN
 That's why my back is killing me.
 Thought it was because I'm getting
 older.

LYNN
 No. You bust yo ass.

She is tickled by this.

LYNN (CONT'D)
 And because you're getting older.
 Shit hurt don't it?

DAN
 OK, smart ass.

LYNN
 On some real shit though..

DAN
 What?

LYNN
 What you're doing every other
 night.

DAN
 You mean enjoying myself.

LYNN
No. What you're doing is another
form of suicide. Don't play.

DAN
What?

LYNN
Drinking. Driving. Tuning
everything out. Waiting to get
pulled over? You know that is a
thing brothers are doing. Another
form of suicide. It's a thing.

DAN
It's fine. I'm fine. I'll be more
careful.

He kisses her on the forehead before leaving. She yells after
him as she lights a cigarette.

LYNN
Be safe!

She realizes it's her last one.

LYNN (CONT'D)
Shit.

She looks up at someone off screen and hangs her head in
shame.

INT. CLIMBING GYM - LATER

Dan stands on the ground belaying for Los as he climbs the
wall. He jumps to the last hold.

LOS
Take!

Dan starts pulling the rope through the belay device until
the rope is tight.

DAN
Gotcha!

LOS
Lower me!

DAN
Heard.

11.

Dan confidently places the rope in his right hand behind his back and pulls a lever on the belay device with his left.

Los is lowered from the top quickly and sticks the landing.

They fist bump.

DAN (CONT'D)

Nice.

LOS

Wanna lead that purple traverse route?

He looks to Jax where he is leaning on the climbing wall smoking a joint. Jax shoots him an unsure look about it.

DAN

(Quickly)

Yea sure.

INT. CLIMBING GYM LEAD ROUTE - DAY

Dan and Los stand in front of the purple route preparing to climb it.

Dan runs the rope through his hands, making sure there are no issues with the rope so it can flow through the belay device smoothly.

Dan ties a perfect figure 8 follow-through knot into his harness and Los runs the rope through his belay device and clips into his harness.

They check each other.

They fist bump and Dan turns to the wall. His hands shake but he shakes it off. He takes a deep breath.

DAN

Climbing?

LOS

Climb on.

Dan makes his first move on the wall. Los is there to spot him. Dan cruises to the first clip.

DAN

Clipping!

He grabs the rope from his harness and clips it.

LOS
Good clip. Belay's on!

Los continues to manage the rope, taking up slack and giving it out as Dan continues to move up.

Dan freezes, sizes up his next move, and adjusts his body for a move.

Jax looks on as he exhales smoke.

Dan holds for a moment before making a strong dynamic move up to the next hold. He attaches the rope to the last clip at the top of wall.

DAN
Take!

Los quickly pulls the slack out of the rope.

LOS
Gotcha!

Dan lets go of the wall and settles. He takes a deep breath. Los begins lowering Dan.

Dan reaches the ground.

LOS (CONT'D)
Nice. You flew up that thing.

They fist bump.

DAN
Again?

Jax turns around and leaves, flicking his joint in the process.

INT. CLIMBING GYM - NIGHT

It's Friday night at the gym. More of the regulars have taken over the gym as there are new routes on the wall.

Members ruffle through their chalk bags at the top of the wall causing a snow like effect.

Dan takes this in while chalk lands in his hair. He smiles as he watches climbers figure out the new routes.

Some climbers stand at the bottom of routes figuring out their sequences of moves. Other climbers offer advice, acting out what movements got them up the wall.

There is a real sense of community.

INT. CLIMBING GYM - LATER

Dan walks up to a crowded spot where all the new routes have been set. LISA (40s, white, tough and well respected as a climber because of it) sees Dan.

She points at a route on the wall.

LISA
Any betas for these yet? I need a different approach.

DAN
Nah. Haven't had the chance.

LISA
Say no more.

DAN
Wha-

She walks up to the route and shoots a look at another climber. The climber backs off the route because nobody fucks with her, as she has no patience for most people.

Dan happens to be someone she has respect for. Dan's eyes shift as Lisa holds the end of the rope out to Dan.

He walks around a few people and takes it.

LISA
It's this one.

Dan looks it up and down as he ties in.

LISA (CONT'D)
All those crimps. Figured this one is right up your alley.

Dan looks back to Lisa.

DAN
Crimps are my favorite holds. On belay?

Lisa shows Dan her setup. It's checked and they are ready to go. Lisa walks up and nudges her. Lisa jokes back with Los. They both look up as Dan gets started.

The other climbers have stopped to watch creating an audience.

One of them being MILES (AA, 16, timid, messier hair than Dan, and lean) He stays to the back where no one notices him.

LOS
 (To Dan)
 Shows us what's up!
 (To Leslie)
 Has anyone sent this yet?

LISA
 Nope.

Los looks to Dan.

LOS
 Come on, brotha. Send that shit!

Other climbers join in to root Dan on.

LISA
 Looking good.

LOS
 Smooth.

Dan has made a couple of moves up the wall. He is focused on the task at hand. Jax watches from even farther behind Miles.

Dan is cruising through this. He looks very much at home.

He gets to the crux of the route and looks to his next hold, which is well out of reach.

He's going to have to jump for it, AKA a dyno.

He gathers himself for the move. The audience is quiet as Dan swings for momentum. One. Two. Three.

Dan launches himself off the wall. Using all of his length to reach. Everyone seems to hold their breath in this moment, including Jax and Miles.

Dan sticks it with one hand and swings in place as the crowd erupts for him.

LISA
 Hell yea!

LOS
 Aye!

Dan finishes the route and gets a hero's welcome on the way down. It continues on the ground and everyone comes to fist bump him.

Dan and Jax stares at it, frozen in disbelief.

INT. CLIMBING GYM - NIGHT

Dan, shocked, watches a body bag be wheeled out by a CORONER as people move around him. An officer questions Dan but they don't register. The officer sounds like adults from the peanut show.

CORONER
(to himself)
Snapped neck on impact. Shit.

Jax blows smoke in Dan face.

INT. BATON ROUGE BAR - NIGHT

Dan sits alone at the bar. He drinks too much. He takes three shots in a row with a shaky hand.

CUT TO BLACK.

A PSYCHEDELIC ANIMATED SEQUENCE OF DAN FALLING AROUND SEVERAL PEOPLE AND PLACES.

Martin Luther King Jr., Malcolm X, Bob Marley, Muhammad Ali, and Kid Cudi all look on as he falls.

Seeing Kid Cudi in their company confuses Dan.

KID CUDI
WHAT? SHIT.. IT COULD HAPPEN.

Dan can be seen falling back to earth from outer space in the distance. The galaxy is quiet. The music becomes muffled.

Jax can be heard yelling. The volume of the yelling increases and becomes overwhelming. The music distorts.

The earth has turned into Jax's mouth that Dan is now falling into. This shakes him as he begins to scream as he approaches. He gets closer and closer until..

EXT. STREET - DAY

A phone goes off surrounded by broken glass and other car debris. It reads:

LOS (CONT'D)
That was beautiful, man.

Los fist bumps him.

LOS (CONT'D)
That might have been the best
climbing I've ever seen from you.
Great footwork and everything.

LISA
Yea man. I'm impressed.

She fist bumps him too.

DAN
(out of breath)
Thanks. Anyone know the grade?

A CLIMBER with their phone out.

CLIMBER 1
It's a 5.12!

LOS
Have you ever flashed a 12?

Lisa and Los to Dan, who is blown away with his hand on his
head and a big smile.

DAN
No. That's my first one.

LOS
Atta boy. Gotta celebrate this one.
(to Lisa)
Beers in the lot?

INT. CLIMBING GYM - LATER

Miles slips a suggestion card into a red box.

On the way out of the gym, he bumps into Dan as he sweeps.

DAN
Headin' out?

MILES
Yea.

Miles rushes out.

DAN
Have a good one.

MILES
Thanks. You too-

DAN
Ya know.

Miles stops in the door. Dan looks after him and leans on the broom.

DAN (CONT'D)
If you keep your hip to the wall,
you'll get more reach out of your
arms.

Miles shoots a look of appreciation. Dan nods back at Miles with a warm smile and goes back to work.

DAN (CONT'D)
Later.

INT. CLIMBING GYM - LATER

Dan and Los sit by the climbing wall when FITZ (Early 20s, fit, curly hair, goofy but calm) is lowered by one of Dan's coworkers, NOLA (Early 20s, straight black hair, small but tough)

Nola disconnects from the rope and walks away.

FITZ
Dan. My man.

Dan looks over to see his friend.

DAN
Yoo! What's up? Saw you crushing
that last one.

Now sitting on the ground, Fitz works at untying the knot in his harness.

FITZ
Y'all done?

DAN
Yea. I'm about to close the gym but
I can give you a catch if you want.

FITZ
Cool.

They fist bump. Fitz walks toward Nola, who has changed clothes. They share a quick kiss. Dan yells to Fitz.

DAN
Don't try to ask when I'm starting
to close either!

Los looks confused. Dan catches this.

DAN (CONT'D)
He always does it when I'm counting
the drawer.

LOS
This motherfucker..

Nola is on her way out as she passes Dan and Los. She fist bumps them.

NOLA
Don't let that idiot climb until
close. Later y'all.

DAN
See? She gets it.

INT. CLIMBING GYM FRONT DESK - NIGHT

Dan sits behind the desk melting into the chair staring into space. There are a few climbers in the gym. Los is finally on his way out. As he passes the desk.

LOS
I'll be in the parking lot with
some beers.

DAN
Heard.

LOS
See you out there.

Los leaves and Dan gets up to make a closing announcement. He taps the mic and turns down the music.

DAN
Attention climbers, the gym closes
in 10 minutes. So, send your last
route and pack it up.
(With a faint smile)
Yes, that means you, Fitz.

Fitz throws his hands up.

FITZ
(Also smiling)
Come, on!

Fitz walks over.

FITZ (CONT'D)
At least gimme a lead catch real quick.

Dan hesitates.

DAN
You're killing me.
(Stares at Fitz)
Fine. But let's make it quick.
Beers are waiting on me.

INT. CLIMBING GYM LEAD WALL - NIGHT

Dan and Fitz are already set up. Fitz is moving quickly up the wall as Jax appears from behind Dan.

JAX
Aren't you forgetting something?
Don't drop him. Drinking, again?

Jax blows smoke into Dan's face. The rope gets behind Fitz leg as Dan finally responds to Jax as he swipes at the smoke with rope in hand.

DAN
(looking to Jax)
Shut up.

While Dan is distracted, Fitz yells out to Dan.

FITZ
Clipping!

Fitz misses the clip causing the rope behind his leg to flip him upside down on his way down. It catches Dan off guard.

The rope burns through his hands.

Jax smiles.

Dan lets go of the rope and Fitz comes all the way down to ground with a thud and crunch right in front of Dan.

Jax stops smiling.

Fitz twitches on the ground till he is no longer moving.

Dan and Jax stares at it, frozen in disbelief.

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EXT. STREET - DAY

A phone goes off surrounded by broken glass and other car debris. It reads:

INT. JAIL CELL - DAY

Dan sits alone in an orange jumpsuit with his hands cuffed along with his ankle to the bench. An officer enters. This gains the attention of Jax who is blowing weeds smoke at Dan.

OFFICER #1

Alright. You're getting out here. Your people will meet you at the hospital.

DAN

But I don't have a scratch on me.

OFFICER #1

Yea you were in a wreck. Gotta get a check up.

INT. HOSPITAL WAITING ROOM - DAY

Lynn and Los sit together. Los hands her Dan's phone.

LYNN

How did y'all know where it was?

LOS

The gym called me looking for him. Grey was able to track it.

LYNN

How?

LOS

He threw share location on one night when Dan was drunk at the bar.

LYNN

Thank you.

LOS

The officers say he was unstable when they found. Having panic attacks throughout the night. Has he ever done anything like that before.

Lynn looks down at the shattered phone in her hands.

LYNN

Not to my knowledge.

LOS
Ok. Well, if y'all need anything,
let me know.

He shakes her hand and leaves. Lynn picks her head up after
Los leaves. Lynn looks off to other side of the room and
speaks to someone unseen.

LYNN
I know. I know. He's like me.

She squeezes the phone and takes a beat, hanging her head
again.

INT. HOSPITAL BEDROOM - DAY

Jax smokes a joint with his arm crossed as he nods to what
the DOCTOR is saying.

DOCTOR
You're ok physically. There's not a
scratch on you all things
considered.

Dan looks confused. Looking up, he remembers.

EXT. ROAD - NIGHT (FLASHBACK)

A car lies on it side. Windows shattered with smoke rising.
We hear footsteps on broken glass.

Dan, drunk but ok, walks over to another car and leans into
the window.

JAX
Y'all good?
The driver and their passenger nod their heads, look at Jax,
and then passed him. Dan no longer there.

DOCTOR (V.O.)
Says you flipped your vehicle a few
times and slid upside down into a
pole.

Jax smoking a joint turns around to see the scene as a whole.
Straightening up.

JAX
Oh.

Dan's car blows up.

INT. HOSPITAL - CONTINUOUS

DAN
What!?

DOCTOR
Yea, I'd say that's pretty fortunate. You also didn't hurt anyone. Pulled yourself outta there.

Jax looks out of a window and nods his head slowly in agreement. Dan shoots him a look and hangs his head.

DOCTOR (CONT'D)
As I said, you're fine physically other than the rope burn on your hand. Maybe no climbing while it heals but we're going to recommend therapy.

JAX
Excuse me?

DOCTOR
When you were arrested, you had several panic attacks. One where you mentioned thoughts of suicide. Which is why you were chained to a bench earlier.

The Doctor continues but is drowned out by Dan's mind racing.

DAN (V.O)
Fuuuuck. Me.

This is cut abruptly by the sound of a gavel hitting its mark.

INT. COURT ROOM - DAY

A judge reads out his ruling to Dan and his attorney, LITA, (AA, 40s, hustler, curly hair, means well) while Jax sits with shades on smoking a joint.

EXT. COURTHOUSE - DAY

Dan is struggling to keep up with Lita when he sees Jax taking in the sun.

LITA

Look. This could be way worse. Just do your community service and attend the required sessions.

DAN

Community service? Required?

LITA

Yes. Did you listen at all? Volunteer at some nonprofit or at the climbing gym you work at. Log the hours. I can spin that into community service for you.

DAN

I-

LITA

Look, man. You're gonna have to get it together. Handle your shit.

JAX

She's not wrong.

Flipping though her shit. Jax looking over her shoulder.

LITA

And attendance is required, not recommended, at therapy sessions weekly. It could be worse.

INT. HAYES' OFFICE - DAY

Dan sits on the opposite end of a room covered with natural light, mountain landscape art, and several plants in silence as HAYES (AA Female, 30s, Athletic, black hair) types.

Jax sits in another corner with shades on while he smokes a joint.

DAN

(Looking around)

Are we waiting on someone or?

As she continues to type.

HAYES

No. I just understand you don't want to be here. My name is Summer Hayes. You can call me Dr. Hayes or Hayes. Whatever you like. I'll be your therapist.

Jax nods his head. Dan shrugs. Jax looks over his shades.
There's silence.

DAN
We think it's just a waste of time,
no offense-

HAYES
Oh, no. I agree. Especially if you
aren't willing to participate.
That's why I'm gonna keep being
productive over here with other
work.

Dan looks to Jax. Jax points at Hayes in approval. Hayes
types out "We?" On her computer.

DAN
So, I can just sit here?

HAYES
Yup and I'll report whatever you
need to whoever you need.

Dan and Jax nod their heads together. Hayes stops typing to
pulls to open drawer behind her desk.

HAYES (CONT'D)
Mind if I smoke?

Keeping his attention on Jax, Dan nods his vertically.

JAX
Doesn't get better than this.

Jax sniffs the air. Dan also sniffs it. They both look at
Hayes.

She has lit a joint. She extends it to Dan. Jax shakes his
head in skepticism.

Dan and Jax take a beat. Dan takes the joint.

INT. CLIMBING GYM OFFICE - DAY

Dan sits on a couch and MO(50s, grey hair, and lean.) walks
in. He fist bumps Dan and settles into his chair behind his
desk.

MO

Obviously, we aren't firing you.
You do good work, we value you as
an employee and more importantly,
as a person. You can understand if
we are worried about you.

Dan listens intently while Jax, as always, smokes a joint
checking out the room.

MO (CONT'D)

You just lost a lot of trust from
the members throughout the gym.
You're gonna have to put in some
extra effort to get it back. I'm
suspending you indefinitely from
work without pay. You can still
coach to help get some of your
community service but no climbing
or belaying.

Los enters.

MO (CONT'D)

Los here has vouched for you and
will serve as belayer and teacher
of belay technique.

Dan sinks into his seat, nodding his as he hangs his it,
quickly picking it back up. He gets up to leave.

Mo stops him before he leaves.

MO (CONT'D)

Hey man. We love you here. If
there's anything we can do to help.
Please don't be afraid to ask.

Jax pokes his head back in.

DAN

I looked away for one second. I got
distracted and the next the thing I
know the rope is burning my hand-

He looks at wrapped his hand for the first time. He zones
out. Mo snapping him out of it.

MO

Let's try to be more present.

Dan nods his head and leaves. Mo looks after him.

INT. CLIMBING GYM - DAY

Dan walks through the gym as the members look at him and speaks amongst themselves.

He sees Nola working behind the desk. He stops to approach. She hangs her head, not able to look at him.

Dan picks up his pace out of the gym.

INT. DAN'S HOUSE - NIGHT

Dan sits in his room and types on his computer. He stops and stares at the computer.

He gets an alert for an email. It reads:

"Your application requesting to enter into a dual masters in Film Production and Screenwriting has been approved. You will be the first to do so in your department. Congrats."

His rubs his forehead in frustration. He rests his face in his palms.

He rubs his eyes and gets back to work pushing through his frustrations. Jax appearing behind to look at the email and then at Dan.

JAX

Isn't this a win?

INT. DAN'S OFFICE - DAY

Dan is asleep at his desk. Computer still on his work from the night before. Smoke is blown into his face. Dan shifts in his seat.

A blunt is held in front and more smoke is blown into his face. He opens his eyes slightly to check out what's there. He looks up, grabs the blunt, hits it, hands it back, and puts his head back down.

The hand that offers him the blunt smacks him awake.

DAN

What the fuck!?

NAMEK (tall, lanky, hair just as messy as Dan only shorter, and he pretty much is) stands over Dan with his spare key in hand.

NAMEK

You said you'd help me clean some houses and today is the day. Come on. We're behind.

Dan looks up at him in a daze. And lays his head back down.

DAN

I'm not feeling it. Not today.

Namek stares at him for a moment. He hits the blunt. As he exhaled.

NAMEK

Moms said to come get you out of the house and you know I'm not fucking with her. Come on.

He hits the blunt again and extends it out to Dan. He doesn't grab it.

NAMEK (CONT'D)

Oh. So you don't smoke anymore? You gone hit this shit.

Annoyed, he reluctantly takes it.

INT. NAMEK'S CAR - DAY

Dan stares out the window detached from everything in the car. Namek looks over to see him not present.

NAMEK (CONT'D)

Moms told me about your accident. How you holdin' up?

Dan sits back in his seat as he prepares himself to respond. It takes a moment like he doesn't want to answer. He starts and stop as if he doesn't know what to say. Finally.

DAN

I don't think I am.

Dan doesn't know what to say.

DAN (CONT'D)

Let's just get this over with.

They arrive at their destination. They do a their handshake.

Begin montage:

Dan and Namek clean multiple houses.

28.

They move through living rooms quickly, working around each other perfectly.

Side by side, they look at a giant mess in front of a house.

Namek holds up a pair of used underwear with a broom stick.

Dan calls Namek to look at the bathroom.

The toilet and bathtub are backed up.

They work together to unclog them. It continues to overflow.

NAMEK

Why's it so angry?!

Jax looks on in disgusting horror as the two men struggle.

END MONTAGE

INT. NAMEK'S CAR - DAY

Dan and Namek sit in the car smoking another blunt. As he exhales.

NAMEK

Check this out.

He hands Dan an enamel pin with two basketball players on it. One of them picking the other's head up.

NAMEK (CONT'D)

Found that yesterday. Thought it was fitting

Dan looks down at the pin. He looks to Namek. He raises it up and shakes it slowly at Namek out of appreciation. He looks back down at it.

DAN

Thanks.

Namek lights a black cigarette. He inhales. As he exhales.

NAMEK

Whatever happens, happened.

DAN

What?

NAMEK

Don't let this shit define you. We all fuck up-

Dan no longer looking at Namek.

DAN
Someone died. And that's on me.

Silence. Dan with his head down trying to keep his frustrations in check.

DAN (CONT'D) (CONT'D)
It's-

Dan stops himself. Lips tucked almost biting his lip while he shifts his head trying to avoid Namek's eye-line and find his words.

He finally looks at Namek and we see that Dan's eyes are watering. He throws his hands over his eyes and leans back in his seat.

Namek looks down, ashamed. Dan removes his hand from his face. He has gathered himself.

DAN (CONT'D)
I'm just not trying to be a bitch about everything.

NAMEK
When we were younger and said
"Don't be no bitch." We didn't know
better. It's different now. Not
being a bitch is about getting back
up.

DAN
I think the damage is already done.

He looks outside to see Jax sitting on the porch waiting and smoking joint.

INT. DAN'S OFFICE - NIGHT

Dan is asleep at his desk as the computer watches him twitch in his sleep.

EXT. CLIMBING WALL - DAY

Dan stands at the bottom of a route staring at the top when a body drops and crunches on the ground. It doesn't phase him.

He walks over to see himself on the ground bloody with a broken neck.

INT. DAN'S OFFICE - DAY

Dan snaps awake and has a panic attack. He desperately tries to compose himself. To breathe. He can't. He never does.

INT. DAN'S OFFICE - NIGHT

Dan again snaps awake and has another panic attack. This time, tears swelling in his eyes. He drops to knees gasping for air while Jax enters and stands over him.

INT. DAN'S BEDROOM - DAY

Dan is sitting in the same spot. Bags under his eyes from a lack of sleep.

EXT. GRAVEYARD - NIGHT

Dan stands over a tombstone surrounded by figure-eight knots and flowers. It reads:

"In Loving Memory of Fitz Alva. Don't worry. I'm behind you. Made ya look."

Dan smiles through held back tears looking up hoping the tears stay in.

Crouching down, he covers his mouth and looks away from his mistake.

DAN
(muffled)
FUUUUCK!

Collecting himself and placing a hand on the tombstone.

He closes his eyes hard, remaining silent.

Jax walks up from behind Dan, growing bigger in size as he approaches. Standing over Dan.

INT. BATON ROUGE KITCHEN - DAY

Dan walks into the kitchen and grabs some water. Lynn is sitting at the stove tending to breakfast sandwiches.

LYNN
You ok?

INT. DAN'S OFFICE - DAY

Dan snaps awake and has a panic attack. He desperately tries to compose himself. To breathe. He can't. He never does.

INT. DAN'S OFFICE - NIGHT

Dan again snaps awake and has another panic attack. This time, tears swelling in his eyes. He drops to knees gasping for air while Jax enters and stands over him.

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Jax walks up from behind Dan, growing bigger in size as he approaches. Standing over Dan.

INT. BATON ROUGE KITCHEN - DAY

Dan walks into the kitchen and grabs some water. Lynn is sitting at the stove tending to breakfast sandwiches.

LYNN
You ok?

DAN
Yea. I'm fine.

She shoots him a look and looks back down at the skillet she's using on the stove.

LYNN
I know you're struggling. But you have to keep working on it everyday. At least, that's the case from my experience.

They sit in silence. Lynn anticipates her son response.

DAN
Hey Ma, can you do me a favor?

Lynn perks up at an opportunity to help.

LYNN
Of course. Anything.

DAN
Can you get me a copy of our family tree with their health records?

Lynn has leaned back on the counter to sip coffee.

LYNN
Yea. I should be able to do that. Might take a while. Why?

DAN
(QUICKLY)
I'm just curious.

(SLOWLY)
I've been having a hard time lately and wondering if it's something that could run in the family.

(QUICKLY)
Not looking for anyone to blame or anything.

(SLOWLY)
Just wanna know what I'm working with.

Lynn shoots a concerned look off in another direction. Jax tilts their head when they see this.

DAN (CONT'D)
Thank you.

Dan kisses his mother on the forehead and runs out of the door before anything else can be said.

INT. HAYES' OFFICE - DAY

Dan scans the room. Hayes fiddles with papers, probably from another job. We see a few degrees. Dan doesn't care to see what they are in. The office is littered with semi dead house plants.

HAYES(O.C.)
You look like shit.

DAN
Well fuck you too.

Jax is behind Dan enjoying the attitude. He rubs his hands together.

JAX
Good, good. Let the hatred flow through you. Tell her fuck her eyebrows.

DAN
You can shut up too.

HAYES
What was that?

DAN
It's nothing.

JAX
Did you notice moms earlier?

DAN
(to Jax)
No. What are you talking about?

JAX
That twitch. Kind of like when you get caught talking to me. Shit might run in the family?

Dan glances to Hayes then back at Jax.

DAN
Nah. She would've told me.

JAX
You sure?

DAN
(to Jax)
You done?

Hayes checks her watch.

HAYES
Yea man. You'd be late for your
first practice.

Dan grunts and stands to leave. As he heads for the door.

HAYES (CONT'D)
And check the attitude.

Dan exits with Jax following. Jax flips a plant over on the way out.

JAX
Thanks for the session.

Hayes jumps in her seat a little as she looks up from her papers.

INT. BATON ROUGE KITCHEN - DAY

Lynn stands alone while she preps food. A soft VOICE can be heard slightly and you can't make out what is being said. Lynn looks over her shoulder and calmly notices the source. She looks to a file on the counter.

LYNN
I know he could resent me either
way. I mean our situation works? We
didn't need a therapist.

NOAMI (Well-maintained brown afro with hints of grey, Well put together, and relaxed) appears from behind Lynn almost coming out of her.

NOAMI
Yea, ours does. Doesn't mean theirs
does. We were never rock climbers
either. The situations are
completely different. We can't
compare them.

Lynn takes this in. Naomi leans onto a counter.

NOAMI (CONT'D)
You raised him though. Maybe,
believe you raised him well enough
to handle it.

LYNN
But I didn't prepare him for this.

NOAMI
He just needs to know this isn't
his fault. That this normal for us.
It's the least you can do.

Lynn and Naomi share the same concerned look. Lynn reaches
for her cigarettes and realizes there are none left.

NOAMI (CONT'D) LYNN
Shit. Shit.

INT. UPSTAIRS CLIMBING GYM - DAY

Dan stands, watching climbers. He is zoned out watching them.
Everything becomes muffled as an overwhelming BEEP takes
over. A VOICE can be heard.

UNKNOWN VOICE
Dan?

He doesn't answer.

UNKNOWN VOICE (CONT'D)
Dan?

Dan snaps out of it to see Mo in front of him.

MO
You alright?

DAN
Yea, what's up?

MO
Wanted to introduce you to your
team.

DAN
Yea. For sure.

INT. CLIMBING GYM - DAY

Mo and Dan walk together to the front desk up to a lone young
man, MILES, as he stares up and around the gym.

DAN
It's only one kid? I thought it was
a team.

MO
Well, they all backed out after
hearing about your situation.

Now arriving at Miles.

MO (CONT'D)
Hey Miles, this is Dan. Your coach.
I'll let y'all get to it.

Mo leaves the two of them. Dan looks after Mo like he doesn't
know where to start and looks back to Miles, who just stares
back at him.

DAN
You're that kid from the other
night.

No response.

DAN (CONT'D)
I'm getting the feeling you don't
talk much. Perfect. Keep that
energy.

INT. UPSTAIRS CLIMBING GYM - DAY

Dan lounges on the couch while Miles climbs the boulder wall
when Los walks up.

LOS
Yo. What up mane?

DAN
Not shit.

Los looks at Miles then back at Dan.

LOS
You sure?

Dan looks up at Miles.

DAN
He's fine. Doesn't talk much. Just
gonna let him get a feel for it. Yo
Miles, come over here.

Miles takes his time heading over.

DAN (CONT'D) (CONT'D)
This is Los. He works here too and
might help out from time to time.

LOS
Que?

INT. UPSTAIRS CLIMBING GYM - DAY

Dan and Los stare up at Miles climbing. Los looks over at Dan.

LOS
He's pretty good. You might
actually have to coach this kid.
You gonna teach him to belay?

DAN
(raising his rope burned
hand)
Probably not the best idea right
now considering. I can just let him
climb.

Los shoots a disappointed look at Dan. Miles finishes the route and Los yells out to him.

LOS
Nice. Good job.

Miles climbs down.

MILES
Thanks.

Dan and Los look to each other shocked at his first words to them.

LOS
He speaks.

Dan reaches out to fist bump him. Miles bumps the fist.

DAN
Just don't start talking too much.
Got enough of that going around.
Want to try out some rope climbing?
Los will belay.

INT. CLIMBING GYM - DAY

Dan walks over to Miles who is sizing up a route with Los.

DAN
Alright, Miles. I think that's
enough for today. What's your
parental pick up situation?

MILES
My dad is gonna pick me up.

DAN
Heard. We'll hang out till he gets
here.

MILES
You don't need to. He'll be a
while. I might walk.

DAN
Let's just wait it out. I remember
having to wait on my mom to pick me
up so I get it. Is he working?

MILES
No. He's-

An old truck SCREECHES to a halt outside the gym. Dan and Los
whip around to see what it is

Miles hangs his head in shame, picking it up quickly as he
knows the deal and walks toward the vehicle.

Dan notices the body language.

DAN
That's him?

MILES
Yea.

DAN
Ok. Don't forget to stretch. See ya
tomorrow.

MILES
Do you think you can actually coach
next time?

This catches Dan off guard.

DAN
I don't think that's a great idea
with where I am. I'll see if Los
can take over.

Miles looks defeated and Dan notices this.

He watches as Miles leaves, enter the car, and get a wild look from the man, RODNEY, driving the old truck who takes big swig from a flask.

The man can be heard yelling at Miles.

INT. RODNEY'S CAR - NIGHT

The inside of the car is beat up and littered with beer cans.

RODNEY
You know this shit ain't for us and
you keep fucking with this crazy
shit. Just like your mom. You see
where that got her.

Miles shoots a look at Rodney. Miles swells up.

RODNEY (CONT'D)
Say something, I dare you.

Miles settles and they drive off. Dan notices the entire interaction.

INT. AUTO SHOP OFFICE - DAY

Dan sits at a table watching an instructional video about breathalyzers on a small and old television.

VIDEO (O.S)
So, you got a DUI.

Dan stares up and sighs heavily.

INT. AUTO SHOP OFFICE - DAY

The video ends and the MECHANIC enters the room.

MECHANIC
Alright, it's ready.

INT. DAN'S CAR - DAY

Dan hops into the car and closes the door. The Mechanic leans on the open window of the car.

MECHANIC
You watched the video so you should
know what to do. If it beeps, you
blow.

Jax laughs. Dan rolls his eyes. It takes Dan a few attempts to get it going. He gets it to work.

INT. DAN'S CAR - DAY

Dan is concentrating on the road when the breathalyzer BEEPS.

He picks it up and blows into it. It flashes the word:

"Pass"

Dan lays it down and continues to focus on the road when it BEEPS again.

Dan looks at the device in horror.

DAN

Oh shit.

INT. HAYES' OFFICE - DAY

Dan sits in his usual spot. Hayes gives him the eye.

DAN

What?

HAYES

You know what.

DAN

I don't.

HAYES

You don't remember flipping over my plant?

DAN

No. I apologize.

HAYES

Tell that to the plant.

Dan turns around to look at the spot where the plant was. It's not there.

HAYES (CONT'D)

It didn't make it.

DAN

Why didn't you tell me? I could've-

HAYES
So you do remember knocking it
over?

DAN
What?

HAYES
I never said which plant.

DAN
I don't appreciate your ruse ma'am.

Jax, who has been sitting on another couch, shakes his head
as he looks down, disappointed in Dan.

HAYES
I think that's enough for today.

DAN
What? You sure?

HAYES
Yea. I got enough for today.

JAX
Got enough? Bitch.

HAYES
Don't forget your 12 AA meetings,

BEEP.

HAYES (CONT'D)
32 hours of community service,

BEEEEP.

HAYES (CONT'D)
Safe Driving Course,

BEEEEEEP.

HAYES (CONT'D)
MADD Panel,

BEEEEEEEEEEP.

HAYES (CONT'D)
And get to your Substance Abuse
Assessment.

BEEEEEEEEEEEEEEEEEEP.

HAYES (CONT'D)
All before August.

Dan and Jax find the day's date reads: June 26th.

He gets up to leave.

Something in one of the mountain landscape photos catches Dan's eye.

It's Hayes on the top of a mountain in a climbing harness.

DAN
You climb?

He turns to face Hayes.

DAN (CONT'D)
Why didn't you say so?

HAYES
You never asked.

He looks back to the photo.

DAN
Interesting.

INT. STREETCAR - DAY

Dan and Jax sit side by side as Jax smokes a joint. People look at Jax.

DAN
You don't think I should be talking to her?

Jax looks at Dan. They stare at each other for a moment. Jax ashes his joint.

JAX
No, probably not. She's not a dumbass.

He looks away from Dan.

JAX (CONT'D)
Unlike you. Someone who has officially started talking to themselves. On public transportation.

Dan retreats. Looking down to see he's holding the joint and that passengers have been looking at him. He puts it out quickly. Looking back to Jax, he is gone.

Dan continues to sit as we hear Dan's thought process:

JAX (CONT'D)
 She can put together that you might
 need actual help and get you sent
 away when you become too much.
 Search your feelings, you know this
 to be true.

DAN
 No. That's outdated. People are
 much more understanding. Did you
 just quote Star Wars?

JAX
 Sure. And no, you just quoted Star
 Wars? Try to keep up here.

More passengers watch Dan as he looks like someone trying to work a complex math problem in their head.

JAX (CONT'D)
 You're complicating things for
 yourself and for what? Just look
 the part for now.

DAN
 The part?

JAX
 Like you're ok.

DAN
 But I am ok.

JAX
 Right. Just like that.

The streetcar slows down and catches Dan's attention. He looks out the window.

DAN
 Shit. I missed my stop.

INT. DAN'S CAR - DAY

Dan sits in the driver seat blowing into his breathalyzer. BEEEEEP. It reads zero. He starts his car up. He turns up his music and pulls off.

He lowers the music and listens for his breathalyzer.

Nothing.

He picks it up and glances at it.

Zero. He tosses it.

He rubs his forehead.

EEEEEP.

Dan glares at the device. Jax laughs.

INT. CLASS ROOM - DAY

A slim young woman, DOYLE, walks to the front of the class past a diverse group of adults. She gets to the front where Dan sits at the front and inserts a DVD into a player. She turns to face the class.

DOYLE

Hey everyone. My name is Ms.Doyle.
You can call me Doyle.

She grabs a sharpie and cracks it open.

MS. DOYLE

Let's see how much this DUI cost
you.

She points at Dan. He drops his head with Jax sitting next to him rubbing his hands together.

INT. COURT ROOM - DAY

Dan sits alone as two women, one tall with shorter dark hair, LUNA, and the other short with dirty blonde hair, DANA. The latter speaks first.

On a board behind Dana reads "Mothers Against Drunk Driving"

DANA

My name is Dana. I've been a
volunteer with MADD for 9 years.
We're not here to tell you not to
drink. Let's get that straight.

INT. DR. FREDRICK'S OFFICE - DAY

Dan and another man, DR. FREDRICK (AA, EARLY 30'S, glasses, calm) sit across from each other. Dr. Fredrick is going through his papers getting organized.

DR. FREDRICK

Ok. So, I'm gonna ask you a lot of questions about you, your home life, your relationships, Etc. Just answer, honestly, with yes or no.

Jax appears at Dan's side and leans into his ear.

JAX

Lie. Lie. Lie.

DAN

Ok.

BEEP.

INT. STREET CAR - DAY

Dan sits staring out of the window as it passes neighborhoods covered in foliage.

DOYLE (V.O)

You're in this class, so that's about \$100. And the \$50 for the MADD panel.

INT. DAN'S HOUSE - DAY

Dan grips his hangboard with the tips of his fingers. He holds on for as long as can which isn't very long. He looks at his rope burnt hand.

DANA (V.O)

We just want you to make better decisions. If you do drink, have a plan.

INT. DAN'S OFFICE - DAY

DR. FREDRICK (V.O)

Does your drinking ever interfere with your work?

Dan is asleep at his desk. A beer is sitting on it as smoke rises from the still lit joint in an ashtray.

45.

The computer is deleting Dan's work as he lays on the keyboard.

INT. CLIMBING GYM - NIGHT

Dan catches a glimpse of Fitz falling.

CUT TO:

INT. DR. FREDRICK'S OFFICE - DAY

Dan shifts in his seat for a moment.

DAN

No.

Jax smiles approvingly.

JAX

My man.

INT. DAN'S OFFICE - NIGHT

Dan jumps from his sleep.

DR. FREDRICK (V.O)

Are you drinking or using any substances everyday?

INT. NEW ORLEANS HOUSE - DAY

BEGIN MONTAGE:

Monday: Dan chugs a beer with a lit joint in the same hand quickly as he types at this computer with one hand.

Tuesday: Dan sips beer. Jax hands him a joint.

Wednesday: Dan knocks back three shots of whiskey. Black.

Thursday: Dan sleeps on his keyboard. Jax shifts him out of the way and starts typing at the computer.

Friday: Jax is still typing at the computer into the early morning.

Saturday: Dan reads at his computer shaking his head with his face squinted in distaste all while pouring a drink.

46.

Sunday: Black.

END MONTAGE

CUT TO:

INT. DR. FREDRICK'S OFFICE - DAY

Dan shifts in his seat avoiding eye contact, mouth fixed to whistle.

DAN

No.

INT. UPSTAIRS CLIMBING GYM - DAY

Dan looks on as Miles climbs the boulder wall.

DANA(V.O)

My son was in the wrong place at
the wrong time. He wasn't even
drunk. Do what you can to look out
for people.

INT. DAN'S CAR - NIGHT

Dan is in the car as it crashes, flip onto its side, and
slides to the side of the road.

INT. DAN'S OFFICE - NIGHT

Dan jumps out of his sleep again.

DR. FREDRICK (V.O.)

Are you losing any sleep?

CUT TO:

INT. DR. FREDRICK'S OFFICE

Dan closes his eyes, taking a deep breath before opening them
again.

DAN

No.

Jax, now more in shadow, continues to nod his head in
approval with the glowing ember of his joint in his mouth.

INT. DAN'S HOUSE - DAY

Dan continues to train his fingers on his hangboard.

DR. FREDRICK (V.O)
Has your mental health declined?

Dan now hangs with Jax on his back. He manages to hold on but not for long.

He and Jax fall together.

CUT TO:

INT. DR. FREDRICK'S OFFICE

Straight forward and with eye contact. Rubbing his rope burned hand.

DAN
No.

INT. BATON ROUGE BAR - NIGHT

Dan and Los sit together having a beer.

DOYLE (V.O)
And that brings it to a little over \$10,000 with all the classes, fines, etc.

Dan looks at the beer.

DANA (V.O)
If someone had just stopped to asked the driver if he was good, or offer to drive them, my son would still be here.

He sits it down on the bar.

DR. FREDRICK (V.O)
Does your substance use mess with your financial situation?

DAN
(To himself.)
Shit.

END MONTAGE

INT. DR. FREDRICK'S OFFICE - DAY

DR. FREDRICK
Ok. That's everything. Thank you.

JAX
That's it?

DR. FREDRICK
Yup. I'll get this sent to you and
your LITA.

DAN
Thank you.

DR. FREDRICK
No problem. Have a good day, one at
a time.

Jax quickly shoots a long look of annoyance at Dr. Fredrick.

INT. BATON ROUGE BAR - NIGHT

Dan and Los sit at the bar with their beers. Dan stares at
his. Almost in a trance.

LOS
Yo!

Dan jumps.

LOS (CONT'D)
What's up? Babysitting drinks is
unlike you.

DAN
Yea. I know. All the fines and
classes are starting to take a
toll. It's all I can think about.
And my finances.

LOS
I see.

DAN
I think I'm gonna stop. At least a
month to see what's up.

LOS
Not a bad idea. I'll join you.

DAN
You don't have to do that.

LOS
I know. I want to.

DAN
Thanks.

They toast their last beer and take a sip.

DAN (CONT'D)
I'm going to miss this.

LOS
The beer?

DAN
Well, of course. But also, coming here. Feels like a home away from home.

LOS
Yeaaaa, that's probably a sign we need to stop.

DAN
I get you but I mean the community I guess.

LOS
You don't have to drink to come hang out.

DAN
Yea. I know. It's weird but it'll free me up to focus more on climbing.

LOS
But you can't climb at the gym anymore.

DAN
I.. completely forgot about that part. So much other shit has been going on. I haven't had to time to think about that.

Dan rubs his forehead and hair. Takes a swig of his beer.

DAN (CONT'D)
And I start AA tomorrow so I haven't even begun to figure out Miles.

LOS
Talk to him how you talk to
everyone else. That's how mentoring
works. You can't offer him what
others do or in the same manner as
them. So do you, be you.

Dan nods his head, thanking Los. Dan finishes his beer and
takes his phone.

He swipes his "Go Fuck Yourself" reminder out of the way to
open up the calendar.

DAN
Looks like I'll be one month
without alcohol oooon..

He scrolls. He perks up.

DAN (CONT'D)
My mom's birthday.

Los looks over. Looks at Dan.

LOS
That's actually pretty cool.

They nod in unison.

INT. BATON ROUGE KITCHEN - DAY

Dan stands as he brews at pot of coffee. Lynn enters.

DAN
Good morning.

LYNN
Morning

Dan gives her a kiss on the forehead.

DAN
Where you able to track that info?

LYNN
I'm gonna need more time.

Noami appears and looks disappointed at Lynn. She looks to
Noami and quickly back to Dan. Jax, now beside Dan, nudges
him.

JAX
See? She did it again. Watch.

Dan says nothing, just nodding. He has learned his lesson from the street car.

DAN
(to Lynn)
Have we ever had family that has gone to therapy?

LYNN
Nope. You are first.

DAN
Really?

LYNN
Yea. We don't really do that.

DAN
Our family?

LYNN
Black people in general.

Lynn gives Naomi the side eye.

Dan notices this and tilts his head in shock, quickly reeling in the reaction.

He looks to Jax who just nods his head slowly.

A TV REPORTER is heard and seen.

TV REPORTER
A cat 5 storm is approaching. It is crucial that you are prepared and ready to evacuate if needed. Here's a list of shelters.

Dan, Jax, Lynn, and Naomi all hear this.

INT. DAN'S OFFICE - DAY

Dan listens to the online meeting intently as different AA MEMBERS share.

AA MEMBER #1
A lot of people don't fully understand what we are getting at when we talk about service. It can be small things like holding the door open or not doing the wrong thing when we want to so badly.
(MORE)

AA MEMBER #1 (CONT'D)
We are presented with these
opportunities more than we realize.

Dan nods in agreement.

INT. HAYES' OFFICE - DAY

Dan shifts in his seat as Hayes grows through the paperwork.

HAYES
I'm impressed you got this done so
quickly.

Dan nods. Jax smokes his usual joint. They look to each
other. Jax shakes his head no at Dan.

Dan thinks to Jax.

DAN (V.O.)
I'm already here. I might as well
get some kind of help.

JAX (V.O.)
I've been helping you.

DAN (V.O.)
Helping me kill people? I'm sure
I'm better off without you. She can
help me get rid of you soo..

This makes Jax retreat and Dan notices a shift in him. He
goes along with his plan.

HAYES
Who are you talking to?

This catches Jax and Dan's attention. Jax throws his hands up
in defeat. He goes to say something but silences himself,
gesturing to Dan to go ahead. Dan looks to Jax and back at
Hayes.

DAN
Do you get a lot of black patients?

HAYES
No. There's still a stigma around
getting help in that demographic.

DAN
Why?

HAYES
Usually, "getting help" is related
to weakness. It's a bit backwards
in my opinion.

DAN
How?

HAYES
Having weakness is only human. Not
attempting to do anything about
that weakness is another level.
You're letting other peoples
opinion get in the way of operating
the way you need to in order to get
by.

Dan takes this and deep breath in before responding.

DAN
I-

HAYES
Have been seeing things that aren't
there?

DAN
A person.

Jax looks nervous.

HAYES
I figured.

Dan and Hayes shoot at look of disbelief at Hayes.

She opens a drawer, grabs a joint, and lights it. She hands
it to Dan.

INT. DAN'S HOUSE - DAY

Dan uses his hangboard. He hangs on with Jax on his back and
a blunt in his mouth.

He is under control with his breathing and is able to handle
hanging on with Jax on his back.

JAX
I'm impressed.

DAN
Sure.

Dan lets go of the hangboard, letting his feet touch the ground.

JAX
What's the attitude?

Jax watches Dan as he picks up some chalk.

DAN
You want to be supportive now?

JAX
Aren't I always?

Dan looks at him crazy. Then grips the hangboard again and prepares to hang.

DAN
Absolutely not.

JAX
Say what?

DAN
You're the main reason I'm in this situation.

JAX
What situation? Trying to become a healthier version of yourself? Sounds horrible.

Dan silently goes back to hanging.

DAN
In what world does inciting panic in me while I'm climbing help?

JAX
How else would I have gotten through?

Dan lowers from the hangboard.

JAX (CONT'D)
All I'm saying is that you're doing a lot better than you were. Haven't you ever heard of making a mess to clean a mess.

DAN
You just made that up.

Dan walks away from Jax.

JAX
No, you just made that up. You know
I'm not real. Everything I am is
you. Choosing to hide your
declining mental health. You. Those
doubts are all you. You're playing
the victim. There's nothing wrong
with you but that. Only when I
disturbed your peace did you take
action. I'm keeping you alive.

Dan heads for the door.

JAX (CONT'D)
There you go again. Running. I hope
you don't pass that energy to
Miles.

This catches Dan off guard and he hesitates before exiting.

EXT. DAN'S HOUSE - DAY

Dan exits the house.

DAN
Shit.

EXT. LAKEFRONT - NIGHT

Dan sits with Namek by the lake. Namek hands Dan a blunt as
he looks at the pin from earlier.

Dan takes this in and hands the blunt to Namek.

DAN
What do you think about the stigma
amongst people?

Namek inhales and exhales.

NAMEK
That it's real as a mothafucka. Why
do you think I gave you that pin?

Dan shrugs and looks out to the lake.

NAMEK (CONT'D)
You're horrible with subtext. I
gave it to you as a reminder. Yes,
to keep your head up but also, to
help other keep their head up.

He hands the blunt to Dan. A storm brews in the distant. Dan takes it. He looks back to the lack.

DAN
They said it's gonna be a bad one.

NAMEK
Nothing we aren't used to.

DAN
I'll be in Baton Rouge, helping the gym as shelter. Be safe. There's space for you if you need it.

They do their handshake as water crashes into the stairs behind them.

INT. CLIMBING GYM - NIGHT

Several people hang out on the mats in sleeping bags. A storm rages on outside when the power goes. It's still a cozy space due to the lanterns on throughout the gym. Dan and Los sit together behind the front desk.

LOS
Have you heard from Miles?

DAN
No.

LOS
Did he evacuate?

DAN
I don't know. He's probably with his dad.

Los shoots him a look.

DAN (CONT'D)
What?

LOS
You could've checked on him.

DAN
If he wanted help, he'd ask.

LOS
Would you?

This stops Dan in his tracks.

DAN
Fuck.

INT. CLIMBING GYM - NIGHT

Dan and Miles sit together.

DAN
Where'd your Dad go?

MILES
He left days before the storm was announced.

DAN
Did he check on you?

MILES
No. Rodney did not check on me.

Dan can't say anything.

DAN
Why didn't you come to the gym? You knew we'd be here. Thought you liked it here.

Miles hangs his head.

MILES
I do. I just wasn't down to be pawned off again.

DAN
No one is pawning you off here-

Miles cuts him off with a look. Dan accepts this look and understands.

Dan nods his head.

DAN (CONT'D)
I didn't set out to make you feel that way. I apologize for that. I just got caught up in my own shit.

A beat of silence.

MILES
Have you realized you're the only black person that works here and the main one climbing here?

DAN
Well, yea-

MILES
Do you realize the position your
in?

DAN
I haven't-

MILES
You're the only one who looks like
me here. Representation matters,
dumbass. Rodney can keep spewing
bullshit because he doesn't see
black people climbing.

Dan is stunned by this.

DAN
Why does it matter what he thinks?

Miles takes a moment. He grabs a photo and points to the
woman with baby.

MILES
My moms died on this climbing trip.
She died doing what she loved.

This makes Dan shiver.

MILES (CONT'D)
Rodney blames climbing and every
time he talks shit, it feels like
he talking shit about my moms for
doing what she loved.

Dan takes this in.

DAN
So, you're climbing to prove him
wrong?

MILES
What's wrong with that?

EXT. UPTOWN PARKING LOT - NIGHT

The storm surges on.

INT. CLIMBING GYM - LATER

Members at the gym moves supplies from new arrivals to the gym.

Namek arrives at the gym which surprises Dan. Namek removes his hoodie.

NAMEK

Is Dan around?

Dan approaches him. They do their handshake. The Goodalls and Lisa are hanging out near the front desk.

LISA

You have black friends?

A few people laugh, hold back laughter, or spill something from their mouth including Namek, Los, and Miles.

Dan shoots a look at Miles. Miles subtly throws his hands up as he turns around.

DAN

Yes. This is Namek. He's not blood but he's pretty much my brother. Consider him that.

They all wave at each other. Dan pulls Namek aside.

DAN (CONT'D)

What's up?

NAMEK

I felt shit was going sideways so I got out of there. I don't think anybody else is getting out behind me. How y'all making out?

DAN

I don't think we have dealt with a storm this bad as adults. Power just went out not too long ago.

NAMEK

Damn, that's crazy. Got any weed? Nerves bad as hell.

Dan gives him a side eye but agrees. Namek shrugs.

NAMEK (CONT'D)

How's Moms by the way?

Dan looks up at Namek.

INT. DAN'S CAR - NIGHT

The storm surges on as Dan, Miles, Namek, and Los drive to Lynn's house.

As Dan squints through the storm, the crack in the windshield grows bigger.

INT. GARAGE - NIGHT

Dan, Miles, Namek, and Los sit together in a circle "That 70s' Show" style and smoke. They are pretty high already.

DAN

Did I tell y'all I'm doing a dual thesis. I'm gonna get two masters degrees. That shit is crazy.

LOS

Considering how much you drink and smoke, that's impressive.

DAN

Right.

NAMEK

Congrats.

Miles is just confused. Everyone catches this.

NAMEK (CONT'D)

He's done for.

LOS

Oh, most definitely.

DAN

This is safe space right?

LOS

Yea, man.

Los looks to Namek.

NAMEK

Of course.

They look to Miles. He's not paying attention.

DAN

It's wild. When I dropped Fitz..

This get everyone's attention, even Miles.

DAN (CONT'D)
I was distracted by a figment of my
imagination that feels incredibly
real. He-it is always with me and I
see him every day. I'm not sure why
and I've tried getting rid of him-

Everyone is a bit more sober after hearing this.

DAN (CONT'D)
I feel crazy. It sounds crazy-

MILES
Have you asked your mom?

Everyone looks at Miles thinking he wasn't tuned in. This
clicks with Dan. Dan gets up to leave looking at Jax through
a reflection in a mirror.

INT. BATON ROUGE KITCHEN - NIGHT

Lynn is standing over a portable stove making coffee when Dan
enters through the back door. Lynn turns to face her son in
the doorway.

LYNN
What's going on?

DAN
Did you ever find those records I
asked for?

LYNN
I-

DAN
Or are you keeping them from me?

LYNN
Why would I-

Naomi shoots Lynn a look.

DAN
What is it?

LYNN
I didn't- it didn't seem like a
problem for you till now.

DAN
What didn't?

LYNN

I grew up and learned to keep these issues to myself. We just didn't talk about it and did our best to not let it show. I should've told you what you were up against from the get go instead of assuming you'd be fine. I didn't wanna believe we could pass it on. You've always been so happy, we didn't think you would turn out like us.

DAN

Us?

LYNN

Your father and I both suffered from Psychotic Depression. You're father a bit more than me. He couldn't handle it so I made sure you were out of his way.

DAN

Why have kids?

LYNN

Like I said, we didn't talk about it. We didn't know this about ourselves and we definitely didn't know what to do about it.

Dan takes this in. He slowly backs away from his mother.

LYNN (CONT'D)

I apologize.

She reaches out for Dan. Dan throws his hands up to avoid the contact.

DAN

It's ok. I just need to register the information. I'm too high for this.

Dan doesn't make eye contact. He continues his exit.

DAN (CONT'D)

I'll talk to you tomorrow.

He exits. Jax lingers looking back at Naomi. He follows Dan out the door.

INT. HAYES OFFICE - DAY

Hayes sits in her office. She jumps at a BANG on the door.
The BANGING continues until Hayes approaches the door.

HAYES
Who is it?

DAN
It's Dan. Let me in.

She opens the door and Dan is out of breath.

DAN (CONT'D)
Can we talk?

INT. HAYES OFFICE - LATER

Dan sits up in his chair with Jax leaning on the wall behind him. Lynn passes him a joint.

HAYES
So, you're mother has been withholding? Can you blame her? She grew up in another generation where it would've been the right thing to do.

DAN
I get it. I get it.

He hits the joint.

HAYES
It's not like you always had Jax. It probably scared her seeing it in you. Doesn't it make you want to look out for the people you see yourself in?

DAN
Little on the nose?

HAYES
It's not my best work.

DAN
I can't help anyone if I can't help myself.

HAYES
Then help yourself.

DAN
What?

HAYES
This all started with a panic
attack on the wall right?

DAN
Yea.

HAYES
Go back and finish.

This gets all of Jax's attention.

HAYES (CONT'D)
You've told me that you've been
seeing Jax since that incident. So
you should go back to where it
started, right? Finish the route.
Do you remember what you felt in
that moment?

DAN
No, not really. Just a feeling of
not being able to breath.

HAYES
All the more to reason to go back
and conquer that route. Try to
understand what triggered it in the
first place.

Jax looks interested in this idea. He looks at Dan, who looks
back at him.

CUT TO BLACK.

INT. CLIMBING GYM - DAY

Dan grabs his harness and shoes out of his cubby when Mo
appears at the door.

MO
Going somewhere?

Dan stands to face Mo.

DAN
If y'all don't trust me, I'll climb
outside.

MO
You sure that's a good idea?

Dan thinks about this briefly. With a smile.

DAN
I'm better. Not the best. This is a step I have to take to get there.

MO
I get it. Do you what you gotta do.

DAN
Thanks.

They fist bump.

INT/EXT. BATON ROUGE GARAGE - DAY

Dan loads up his car with gear as his mother looks on from her balcony. He stops when he catches this.

EXT. BALCONY - CONTINUOUS

Lynn sits in a chair smoking a cigarette looking out over the balcony.

LYNN
I guess I can't question where you're going?

DAN
You can. You just can't judge me about it. We're good though. You know that right?

LYNN
Yea?

DAN
Yea. I mean I am disappointed in you and feel you're better than this moment. I'm not gonna sit here and blame you for the depression and shit.

Dan hugs his mother and kisses her forehead.

LYNN
Be safe.

DAN
Will do.

Dan gets in his car and drives off. Naomi and Jax signal goodbyes to each other.

BEGIN MONTAGE:

EXT. LOS'S HOUSE - DAY

Dan and Miles load up Dan's car with Los's gear.

INT. DAN'S CAR - DAY

Dan, Los, and Miles laugh and joke as they drive.

They pull over for a smoke break.

They switch drivers a few times.

They arrive at camp getting out to stretch and set up camp near small cliff by a creek.

They set up tents and go for a walk through the woods.

EXT. ROCK WALL - DAY

They arrive at a rock wall.

MILES
So, this is the one? Taliban Soup.

They all look up the wall.

LOS
No, It's that one over there.

Los points at a route with a solid overhanging part at the end. They all look over.

MILES
..oh.

LOS
Yup.

Los walks passed him. Dan follows, tapping Miles on the back as he does. Miles doesn't move as he is stuck looking up at the wall.

MILES
What am I doing here?

He follows them.

LOS
Ha. Dan said the same thing.

EXT. CAMPSITE - NIGHT

The group sits around the fire and watch the stars as the night expires.

EXT. CAMPSITE - DAY

Dan and Los sit in front of their tents with coffee. They talk as Miles emerges from his tent.

Dan and Los celebrate Miles finally being awake. Miles is not amused.

EXT. ROCK WALL - DAY

Dan teaches Miles how to belay as Los watches on.

EXT. ROCK WALL - DAY

Dan ties a knot into his harness. Los checks it. Dan checks Los's setup. It's good.

Miles watches as Dan cruises through a route.

Dan is lowered. When he gets down, it's the usual fist bump from Los.

Miles gives him one too.

Dan gestures to Miles to try.

He agrees.

END MONTAGE:

EXT. ROCK WALL - DAY

Miles is set up on rope, ready to climb. He takes a deep breath and starts up. Dan stops him and double checks the setup of the rope, harness, and belay device.

Dan gives him the thumbs up.

DAN
You got this.

Miles takes another deep breath and starts. He starts out a little nervous.

His legs shake a little in between moves.

He gets to the top.

LOS
Let him enjoy the view.

Dan agrees.

Miles looks out over the trees as a breeze rushes over them. He is blown away at what he did.

He takes it in. Dan lowers him.

Miles gets down and look to Los and Dan. He looks at what he just did and back to them.

He nods.

EXT. TRAIL - DAY

Dan, Los, and Miles look up at the route, Taliban Soup.

MILES
You ready?

DAN
It's doesn't look as threatening as before.

MILES
Really?

LOS
It's because we put in the work.

Los reaches for a fist bump from Dan as he starts down the trail.

Dan doesn't notice so Los connects with Dan's chest instead.

LOS (CONT'D)
You got this.

Los keeps moving forward. Dan follows. Miles stares on.

EXT. CAMPSITE - NIGHT

The trio sits around the fire.

LOS
So we're gonna try to get an early
start tomorrow before it gets too
hot.

Dan nods his head in agreement as he stares into the fire.

Miles rummages through his bag. Los sees this.

LOS (CONT'D)
What are you looking for?

Dan looks up from the flames to pay attention.

MILES
I brought something for us.

He pulls a vile from the bag and holds it up.

DAN
What's that?

As he hands it Dan.

MILES
Acid. I figured we could micro
dose. I heard it could help with
the mental.

DAN
Where did you get this much?

Dan holding it up, looks at Los. Los reaches for it and Dan
stands up to hand it Los.

As he does.

DAN (CONT'D)
Shit!

Dan slips on a rock and slide down the small cliff
disappearing behind it. He tumbles down it. Los and Miles
laugh as they get up to look over the cliff.

MILES
You good?

Dan appears fine although he doesn't respond. He's busy
holding at this wrapped hand.

70.

The vile has broken in the same hand as the rope burn causing a solid cut in it.

All of the LSD spills into the wound.

DAN
(To himself)
Oh, fuck.

CUT TO BLACK.

EXT. CAMPFIRE - NIGHT

Los dresses Dan's wound.

LOS
In all my years, I've never
experienced anything like this so
I'm not sure what's about to
happen. How are you feeling?

Miles looks on from behind looking on with curiosity.

DAN
I think I'm ok.

The beeping from Dan's breathalyzer can be heard faintly.

Dan's eyes dilate quickly.

Oh. LOS Oh. MILES

CUT TO BLACK.

INT. DAN'S CAR - NIGHT

Dan vomits uncontrollably.

MILES
Oh my god!

CUT TO BLACK.

EXT. DAN'S CAR - NIGHT

Dan sits in the back seat blacked out, not moving. Miles and Los stand on the outside of the car.

LOS
Ok, I think he's done.

Dan dry heaves causing them to jump.

CUT TO BLACK.

EXT. SLOT CANYON - DAY

Dan walks along a thin alley. Foliage has taken over the walls. Some of it hangs and loops from wall to wall.

The volume of the beeping grows.

It's a bit overcast but the sun still shines through casting a beam of light.

He approaches a tent with home coming out of the top.

DAN

Hello?

No response. Dan enters the tent.

INT. TENT - CONTINUOUS

The inside is hazy as two people share a pipe.

DAN

Hey-

One of people turn toward him. It's Fitz, who hands the pipe to Dan but he is reluctant to take it.

DAN (CONT'D)

Fitz. I'm so sorry man.

Fitz nods his head. He tries to hand the pipe Dan again, who is still reluctant.

DAN (CONT'D)

Am I dead?

The other person faces Dan. It's Kid Cudi.

KID CUDI

No. This is more of a crossroad.

Dan turns toward Kid Cudi.

DAN

What?

KID CUDI
You're stuck in your head. No more
than usual. All you have to do is
leave.

DAN
Come, again?

Kid Cudi gets to his feet. He takes the pipe from Fitz.

KID CUDI
Let's walk.

Kid Cudi ushers Dan out of the tent. Dan moves slowly with
him as he looks at Fitz stare into a light.

EXT. TALIBAN SOUP - CONTINUOUS

Dan and Kid Cudi approach the wall as Dan surveys his
surroundings.

DAN
How did we get here? This doesn't
make any sense.

KID CUDI
Makes sense to me.

Kid Cudi hits the pipe.

KID CUDI (CONT'D)
Seems like you're in the right
place to me.

Kid Cudi looks up at the wall. This causes Dan to look up
too.

DAN
Taliban Soup?

KID CUDI
You came here to climb it, right?

DAN
Well, yea. Still doesn't make
sense.

KID CUDI
You're in your head. Got a little
too much LSD in your system. Now,
you're in a coma.

Kid Cudi hits the pipe and offers it to Dan. He is still looking up.

DAN
Am I gonna wake up?

KID CUDI
That's on you.

DAN
How's that? I have no control over
any of this?

He gestures to the space around them. Time shifts around them going from day to night and vice versa until it stops at night.

EXT. TALIBAN SOUP - NIGHT

The pair of men stare up at the night sky as they sit in front of a fire.

KID CUDI
You have more power over yourself
than you realize. Just gotta get
out of your head. Be present.

DAN
I know. You said that already. So?

A shooting star passes over them.

KID CUDI
Just do what feels right.

Kid Cudi taps the side of his head.

DAN
Are you high?

KID CUDI
Well..

Kid Cudi shifts his eyes left to right.

KID CUDI (CONT'D)
Yea.

Kid Cudi walks away from Dan. He follows.

DAN
(Sarcastically)
So, what? I need to climb the
mountain in my head?

Kid Cudi stops in his tracks.

KID CUDI
It's not really a mountain but if
you don't?

Dan slows his pace.

DAN
I'll stay up here. I'll die?

KID CUDI
Or live as a vegetable? If you
don't get up the wall and out of
here. Make the climb and embrace
what's at the top.

Dan kneels as he takes this in. He looks up into the night
sky.

DAN
Fuck.

Kid Cudi turns his back to Dan. He starts to morph into
something else.

He shakes out features out like long claws, teeth, and
tongue. Shedding human skin in the process.

He has turned into a giant humanoid lizard.

DAN (CONT'D)
What the fuck?

Dan falls back. He scramble backwards away from the lizard.

Full formed, it hisses and charges Dan.

Dan throws his guard up.

CUT TO:

EXT. SKY - DAY

Dan free falls, much like he did in earlier dreams, into a
giant mouth that belong to Jax.

75.

This time he continues to fall almost hitting the ground, his fall being arrested just in time by a rope and harness.

A moment passes as Dan is frozen in place a few inches above the concrete when a body falls next to him, liquefying instantly.

This repeats over and over until Dan starts to repeat to himself:

DAN

It's just a trip. It's just a trip.

His fall gets arrested again just in time. The body still falls next to him creating a puddle of human.

This time, Dan is dropped. He is surprised by this. In this brief moment he relaxes, Dan start to be swallowed by the human puddle.

He struggles in a panic against the puddle, but he eventually over powered.

FADE TO BLACK.

EXT. TALIBAN SOUP - DAY

Dan stands alone in front of the 70 foot wall as he examines it. It's has somewhat small holds on it and a few cracks.

He takes a step toward the wall and a body falls in the spot he just left. Dan looks up at the wall and back the body on the ground.

DAN

Shit.

He make his first couple of moves up the wall. After about 30 feet, a JEEP slides into the bottom of the wall exploding shortly after under Dan.

Dan hesitates for a moment, shaking his arms out before pressing on.

BEGIN MONTAGE:

EXT. TALIBAN SOUP - NIGHT

Dan concentrates on the climb. Flashing police lights reflect off the wall. Another body fall behind Dan, it crashes to the ground.

The police shoot at the puddle of human.

Dan pays no mind as keeps going.

EXT. TALIBAN SOUP - DAY

Dan climbs as it get extremely hot. His hands sizzle on the rock.

Another body falls behind Dan. The puddle the body sizzles on the ground.

EXT. TALIBAN SOUP - NIGHT

Bloody fingers cling to the wall. Dan hangs with one hand as he tries to nurse his fingers with his shirt. He hangs his head and hears voices.

Another body falls behind Dan creating a puddle. Dan looks down.

VOICES

Just give up.

Echoes of the voice continue. Dan shakes the off and move up the wall.

EXT. TALIBAN SOUP - DAY

Dan climbs when he hears BEEP. BEEP. BEEEEP. He jams his hand into a crack and looks around for the source of the noise.

The crack closes on Dan's hand, crushing it.

He screams out in pain.

The wall shifts and spirals around Dan's hand, grinding it more, and pulling more of Dan into the wall.

Dan fights against it but he faints from the pain. The wall continues shift and spiral as it pulls and grinds him into the rock.

END MONTAGE

EXT. TALIBAN SOUP - NIGHT

Dan and Kid Cudi sit around a fire. Dan scoots away from Kid Cudi.

DAN
Weren't you a lizard?

KID CUDI
Nobody said this was easy?

Dan takes this in.

It starts to rain and it puts out the fire.

EXT. TALIBAN SOUP - DAY

Dan climbs on. He pauses on a hold and shakes on his hand out.

Kid Cudi defies gravity as he walks up the wall. He offers Dan the pipe as he exhales smoke.

DAN
That's what got me here in the first place.

KID CUDI
Maybe it's what will get you out?

Dan shakes his head and moves up.

Kid Cudi watches.

EXT. TALIBAN SOUP - CONTINUOUS

Time shifts from day to night around Dan as he moves up. He approaches the top of the wall and he hesitates on the moves.

This makes him slip and bang his head on the wall. He is knocked on conscious instantly. He falls to the ground where he wakes on impact.

EXT. TALIBAN SOUP - NIGHT

Dan snaps awake. Kid Cudi looks on. He offers Dan the pipe.

DAN
Worst spirit guide ever.

KID CUDI
I can be worse than Jax.

He throws up air quotes.

KID CUDI (CONT'D)
Your guardian angel.

DAN
My what?

KID CUDI
You're not dead yet, right?

Dan takes the pipe. He hits it for the first time. He coughs hard.

DAN
What is this-

CUT TO BLACK.

EXT. TALIBAN SOUP - DAY

Dan climbs hard up the wall. He pulls himself up aggressively using his momentum. He reaches the beginning of the roof.

He throws his foot over a ledge and cranks himself up to another hold.

The next part of the roof is just out of reach so he swings a bit and uses his momentum again to throw himself to it.

He reaches it and his feet dangle off the wall for a moment before he get them set up for the last move.

He bends at the knees with his eyes on the last hold. He doesn't hesitate and jumps to next hold.

He stick it and pulls himself over the top where he is met by excited Jax.

JAX
What took you so long?

This scares Dan and he jumps back falling off the ledge and back to the ground.

Jax watches the whole fall.

JAX (CONT'D)
Shit.

EXT. TALIBAN SOUP TOP - DAY

Jax waits for Dan to get back to the top but this time, he remains calm. He doesn't scare him off the wall. This time, he just sits and lets Dan approach him.

JAX
Maybe I've been going about things
all wrong.

Dan sits next to Jax and looks to him.

DAN
Maybe we've been going about this
all wrong.

They sit and watch the sunset. They fist bump.

FADE TO YELLOW:

SUPER: 1 year later.

EXT. GARAGE - DAY

Dan enters his car.

INT. CAR - CONTINUOUS

Through a fixed windshield, Dan starts the car without a breathalyzer.

INT. GRADUATION STAGE - DAY

Dan crosses the stage grabbing a diploma while already holding another.

INT. HAYES' OFFICE - DAY

Dan and Hayes smoke together. Through the smoke, we see a photo of them on a climbing trip.

INT. CLIMBING GYM - NIGHT

A party is being thrown. Low lights. Climbing. A banner with 5 year anniversary can be seen in the back of the gym.

Mo hands Dan a rope and they have their photo taken.

The photo is placed on a wall.

INT. BATON ROUGE KITCHEN - DAY

Dan and Lynn sit alone with coffee with fresh biscuits on the stove.

Dan get up to leave. Lynn looks up to her son. Dan gets to the back door of the kitchen. He looks up for a moment.

LYNN
So, what next?

Dan smiles warmly at her.

EXT. ROCK WALL - DAY

It's an early morning. Chalky fingers cling to the wall.

Los belays and he points things out to a group of young black men led by Miles.

They all look up to the wall.

Dan is approaching the top.

He pauses to collect himself, shake his hands out, and make a big move up to top.

He slips and almost swings off the wall but engages his fingers at full force to stay on.

Dan resets himself on the wall. Takes a deep breath and makes the last move.

He climbs over the top where he sees Jax levitating with his legs crossed enjoying the view.

Dan joins him in sitting on the ground first then slowly levitating to the same level as Jax.

They enjoy the view together.

THE END.

SCHEDULE & BUDGET

Fundraising – Summer (June-August)

I will work throughout the summer to acquire the funds necessary to see the project out. This includes pitching the idea to Angela Tucker, REI, and Kid Cudi. I will pitch to Angela first as she could run the idea to REI. If that goes well, Kid Cudi would be next as he is more inclined to sign on if I have backing beforehand. Outside of this, I will look for other equity investors and opportunities to presell the film through a sales agent. This would be a conversation I could have with Angela and REI. I will target local professional athletes like Brandon Ingram, C.J. McCollum, and Alvin Kamara through their agents to see if they are interested in hearing a pitch from a recent UNO Graduate student. I will also start taking acting classes to prepare for leading the film. I have a friend, John Michael Moore, who used to teach acting, has a degree from LSU in theatre, and has directed musicals. I will collaborate with him throughout the summer and potentially have him on set to keep the performance in check. Availability checks will start at this point.

Pre-Production – September

A full month of prep for the shoot. As the writer, director, and actor, I am taking my time here. I want to make sure my crew is all on the same page and stick the landing. I want to trim the fat of the budget here. I do not want to have unnecessary rentals so I will pay close attention to how production starts to shape up.

Production – October

Four weeks of five days on and two off. The idea is to run as efficiently as possible. While I do not want to compromise my vision for the film, the crew is more important, and it will be crucial to not waste their time. I believe we could finish in three weeks. The fourth is just buffer in case we could not get things due to weather. As the writer, I could make the call to pivot and change the story to work with the circumstances. If we finish early, I will use any money left over to pay back investors.

Post-Production – November/December

I would like to have a final cut by the end of the year and ready to hit the streets in the first quarter of the new year. Working for Jon Vogl at Loyola, I might have an in for Apex Postproduction. It could potentially save more money to pay back investors or put into marketing.

Account	Description	Total
1000	Story and Rights	\$10,000
1100	Producers	\$50,000
1200	Directors	\$25,000
1300	Cast	\$100,000
1400	Above-The-Line Travel/Other	\$20,000
	Total Above-The-Line	\$205,000
1500	Extra Talent	\$8,000
1600	Production Staff	\$25,000
1700	Production Film & Lab	\$0
1800	Camera	\$17,500
1900	Wardrobe	\$10,000
2000	Makeup and Hairdressing	\$15,000
2100	Set Dressing	\$20,000
2200	Props	\$17,000
2300	Art Department	\$15,000
2400	Set Construction	\$25,000
2500	Video	\$30,000
2600	Sound Recording	\$30,000
2700	Set Lighting	\$20,000
2800	Set Operation	\$25,000
2900	Facilities	\$20,000
3000	Special Effect	\$50,000
3100	Locations	\$50,000
3200	Transportation	\$40,000
3300	Second Unit	\$0
	Total Production	\$417,500
3400	Editing	\$30,000
3500	Music	\$35,000
3600	Post Production Sound	\$25,000
3700	Post Production Film & Lab	\$0
3800	Titles & Opticals	\$8,000
	Total Post Production	\$98,000
3900	Insurance	\$43,000
4000	Publicity	\$25,000
4100	Product Placement	\$10,000
4200	General Expense	\$15,000
	Total Other	\$93,000
	Total Above-The-Line	\$205,000
	Total Below-The-Line	\$608,500
	Total Above and Below-The-Line	\$813,500
	Total Fringes	\$0
	Grand Total	\$813,500

MARKETING & DISTRIBUTION PLAN

A. Marketing Overview

I have an idea for a weatherproof tam (that hat Bob Marley would stuff his dreads in.) The main character could wear it in the film and one of these companies could make it and could be an item exclusive to their company. Ideally, REI would be the company to do this because of their relationships made as an outdoor sports retailer. It could go along with the REI Co-op Studios idea of telling more inclusive stories about the outdoors. The hat represents an effort in trying to be more inclusive by providing gear to fit a different demographic. They can partner with one of the companies like North Face, Patagonia, or Columbia. They could use the same material from their rain jackets. It would be even better if I can get the hats made from recycled materials. With my projectionist knowledge, I can also four wall a space or travel around in a van (dirtbagging as climbers say) to project the film myself in pre-approved outdoor venues. I am on social media more than I like to admit so I will make an Instagram, Twitter, and Facebook to market the film. Thursdays are high traffic days, so I would make it a point to have something to post on those days. I will also get a series of posters created by myself and local artist out of Baton Rouge and New Orleans. I am thinking about Marc Fresh out of Baton Rouge and Ceaux Young from New Orleans. I would have these posters at UNO, LSU, BRCC, Uptown Climbing, New Orleans Boulder Lounge, social media, and Rukus skate shop. Finally, my documentary will serve as marketing as I will put something about Crimp at the end of the credits so people know that something else is coming if it can get the support of the audience in that moment. If they like the documentary, they will have interest in the feature film it inspired me to write.

B. AUDIENCE

The audience is an older one. One that struggles with speaking about their mental health and having to learn what to do about it to achieve their goals. It's for the people who have relationships ruined due to the inability to have an honest conversation about their situations. This could also serve a purpose for the younger audiences as it can show what you should not do and put the idea in their minds that they are not the only ones dealing with these issues prompting them to seek help too. I believe it could hit at least three quadrants. Men, Women, Old, and scratch the surface of the young. Younger audiences will gravitate towards it once it is out. I can reach them through social media and dirtbagging the film through the U.S. I will be able to provide a screening that would be unique to the film to bring them out to more screenings in general. It would be a film festival level screening with in-person Q & A's instead of a live or prerecorded zoom. People go to screenings for the experience so I must provide the younger audiences something they cannot get from streaming for them to want to come out. These screenings would also have to give off a vibe of exclusiveness so they would also get limited edition posters that they could only get from the dirtbag screenings. I imagine this would appeal to more climbers and people looking to get into climbing after seeing the sport in the Olympics. The film would tell those climbers getting into it that they must get their mind right to push forward with climbing.

C. DISTRIBUTION PLAN

The plan is to get the film into festivals by submitting myself or with a sales rep if I get one in my attempts to presale the film. I would like to get it to run in theaters throughout the United States or four wall theaters and screen it myself across the country. These are screenings where I would attempt to invite buyers to. I will focus my efforts on both ideas until one path starts to take off. How the idea for *Crimp* is received in the coming months will decide how I will go about this. I know I can plan all day and have something go wrong. It would force me to pivot and take another route to distribution. If I can't get it presold or into festivals, then I will go about screening it myself. I want to be prepared for whatever way this goes and, be ready to adapt to the situation by having multiple ways in mind to keep pushing forward.

D. CREATIVE CAMPAIGN

Dirtbagging is a term climbers use to describe the act of living in a vehicle to be closer to the mountains they want to climb. Through my projection connects, I would like to do a tour with the film where I would project it myself from the back of a van. I could do this with my short documentary and feature film once it is complete. I will use social media to track the pop ups for secret screenings and advertise the film that way. Using a Jeep in the film could lead to cross over commercials and other forms advertisement. REI might also help by placing ads in their store.

PRODUCTION BOOK

Appendix A - Synopsis

To overcome mental barriers, the director returns to a climb where he will try a route that previously ended in a panic attack. The director hopes to add to the lack of diversity by having the main subjects of film being Black males which are known to not deal with their mental health due to the stigma involved. Ideally, seeing a Black man confronting their issues with the support of others helps destigmatizes mental health and encourages the audience to do the same.

Appendix B - Filmmaker' Code of Responsibility

Print

	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu
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Student: SanChavis Torns	Email: storns@uno.edu Phone: 225-892-6185
Course#: 6950	Professor: Katie Garagiola
Project Title: Just Keep Clippin'	Date: 3/1/2021

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

UNO student project crew members are expected to follow professional production practices and adhere to the Student Filmmakers' Code of Responsibility, listed below.

Professional production practices include: Obtaining written permissions and permits (for location filming, employment of minors, etc.), carrying appropriate insurance, observing and adhering to safety rules and safe behavior, properly adhering to any and all agreements entered into (including SAG-AFTRA), meeting all obligations, and making all promised payments in a timely manner.

1. The Student Filmmaker of the short film project is responsible for all UNO equipment checked out for their project. This responsibility includes not allowing anyone who is not certified or qualified to operate UNO equipment.
2. While filming on location:
 - a. Obtain written permission for all location filming (by owner or legal agent of owner).
 - b. File for City, State or Parish filming permit, where required.
 - c. Be considerate to the businesses and neighbors
 - d. Create no excessive noise.
 - e. Make notification to all those who will be impacted by the filming.
3. Absolutely no alcohol or drugs may be consumed on set or on location or during work hours.
4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
6. Crew members must wear appropriate work clothing and proper footwear (no open-toed footwear). Clothing that does not display common sense or good taste shall not be worn to work.
7. If the script includes stunts, a Stunt Coordinator who is approved by the course Instructor must be engaged to supervise stunts (someone who has professional film credits as a Stunt Coordinator). Student must secure a "Stunt Coordinator Information" form.
8. No guns are allowed on set.
9. When using Prop weapons (which must be non-firing replicas), one crew member must be designated to manage and hold all weapons whenever the camera is not rolling. Generally, this will be the Prop Master.
10. Students must follow all General Rules for Safety:
 - a. Limit work hours to 12 hours (not including lunch). Exhaustion can lead to accidents both on and off set (driving home).
 - b. Always designate the crew member who is in charge of safety. In general, this will be the 1st AD. When a Stunt Coordinator is employed, he/she shall be equally responsible for safety of all crew.
 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

Filmmaker's Code of Responsibility

Page | 1

- d. Maintain clear walkways and exit passageways. Do not block exits with equipment.
- e. Cover all cables and other hazards that are run along walkways or other public areas.
- f. Do not operate equipment for which you are not certified or qualified.
- g. Carry and have quick access to at least one working fire extinguisher (or more, as the situation requires) (available on the department's grip truck).
- h. Carry, at a minimum, one industrial/workplace first-aid kit at all times (available on the department's grip truck).
- i. Locate the address of the nearest hospital to each filming location. This information **MUST** be included on each day's Call Sheet.

By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above, for which this project is being made.

ACKNOWLEDGED & AGREED BY:

SanChavis Torns

PRINT NAME



SIGNATURE

03/01/21

DATE

Appendix C - Pre-Production Calendar + Original Prep Timeline

DOCUMENTARY TIMELINE Spring 2021

FEBURARY 5TH - Production Meeting with producers

FEBURARY 12TH – Assess Gear

FEBURARY 19TH – Lock down extra gear + Crew (if needed) + Prep for interview

FEBURARY 26TH – Interview Climbers/Indoor Climbing Shoot

MARCH 5TH – Interview Therapist

MARCH 12TH – 1st Cut

MARCH 19TH – 2nd Cut/Outdoor Climbing Shoot

MARCH 26TH – Final Cut/Picture Lock

APRIL 2ND – Sound Mixing

APRIL 9TH – VFX/Color Correction

APRIL 16TH – Score/Compose music or lock down the music

APRIL 23RD – Finish/Screening for feedback

APRIL 30th – Turn in

May 7th – Viewing

Appendix D - Crew List

Crew List

Director/Writer – SanChavis Torns

Producer/DP - Ben Donnellon

Appendix E - Crew Deal Memo

Ben Donnellon

WORK DATES: March 19th- 21st

TRAVEL/LODGING: Supplied

COMPENSATION: Footage for reel, meals, and credit

Appendix F - Crew Filmmaker Code of Responsibility

Print



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-8317 | Fax (504) 280-6318
www.unofilm.com

Student: SanChavis Toms	Email: Stoms@uno.edu Phone: 225-892-6185
Course#: 6950	Professor: Katie Garagiola
Project Title: Just Keep Clippin'	Date: 3/1/21

STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Ben Donnellon
ADDRESS: 23 Dorothy Drive
CITY: Morristown STATE: NJ ZIP CODE: 07960
CELL PHONE #: 973-615-0321
EMAIL ADDRESS: ben.donnellon@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Bill Donnellon - 973-539-6431

CREW POSITION: DP

SCHEDULED WORK DATES: 03/19/21 TO 03/21/21

ADDTL. TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Ben Donnellon

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

	3/1/21
SIGNATURE	DATE
	3/1/21
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1

Appendix G/Subject List

Subject List


SanChavis Torns

Carlos “Los” Contreras

Conrad “Red” Davenport

Grant Little

Appendix H - Subject Release Forms

 <div style="display: inline-block; vertical-align: middle; text-align: left;"><p>DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS</p></div> <div style="display: inline-block; vertical-align: middle; text-align: left; margin-left: 20px;"><p>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70140 (504) 280-6317 / Fax (504) 280-6318 www.unofilm.com</p></div>		Print
Student: SanChavis Torns	Email: storns@uno.edu	
Course#: 6950	Phone: 225-892-6185	
Project Title: Just Keep Clippin'	Professor: Katie Garagiola	
	Date: 3/1/21	

CAST RELEASE

I, the undersigned, hereby grant to UNO Student SanChavis Torns ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Just Keep Clippin' (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Carlos Contreras	Email: Carlosca2010@gmail.com
	Phone: 773-206-7524
Character: Self	Address: 2184 Christian St. Baton Rouge, LA

<u>Carlos Contreras</u> _____ ACTOR SIGNATURE	<u>11/3/21</u> _____ DATE
<u>SanChavis Torns</u> _____ STUDENT SIGNATURE	<u>11/3/21</u> _____ DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
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Print

Student: SanChavis Toms	Email: Storms@uno.edu
Course#: 6950	Phone: 225-892-6185
Project Title: Just Keep Clippin'	Professor: Katie Garagiola
	Date: 3/1/21

CAST RELEASE

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By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Conrad Davenport	Email: Conrad.davenport@yahoo.com
	Phone: 225-252-3555
Character: Self	Address: 12669 Mollylea Dr. Baton Rouge, LA

Conrad Davenport

ACTOR SIGNATURE

3/1/21

DATE

SanChavis Toms

STUDENT SIGNATURE

3/1/21

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 Fax (504) 280-6318
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Student: SanChavis Toms	Email: Stoms@uno.edu
Course#: 6950	Phone: 225-892-6185
Project Title: Just Keep Clippin'	Professor: Katie Garagiola
	Date: 3/1/21

CAST RELEASE

I, the undersigned, hereby grant to UNO Student SanChavis Toms ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Just Keep Clippin' (the "Picture").

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By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Grant Little	Email: grantlittle07@protonmail.com Phone: 225-937-9214
Character: Self	Address: 7288 Town South Ave. Apt E Baton Rouge, LA

 _____ ACTOR SIGNATURE	3/1/21 _____ DATE
 _____ STUDENT SIGNATURE	3/1/21 _____ DATE

Appendix I – Original Shooting Plan

Therapist Voice Over

- Close up insert of packing up the car at night.
- Shots of driving through the night.
- Shots of arrival at camp.
- Shots of Camp set-up. (Time-lapse)

Voice-Over introductions of subjects around the fire

- Sunrise time-lapse.
- First day intro – Shots San and Carlos drinking coffee. Talk about the routes for the day. SET GOALS: To send Taliban Soup
- Shots Walking back to camp. Make breakfast.
- Shots of walking to route.

Voice over opinions of the route from other subjects

- Shots of the route itself.

Voice over explanation of the last time I climbed it from Carlos and Grant

- Inserts of gear.
- Shot of the route from the start of the route looking up at the route.
- Shots of myself looking up at route.

Voice over of Therapist explanation of panic attacks and why it is a clever idea to climb the route again.

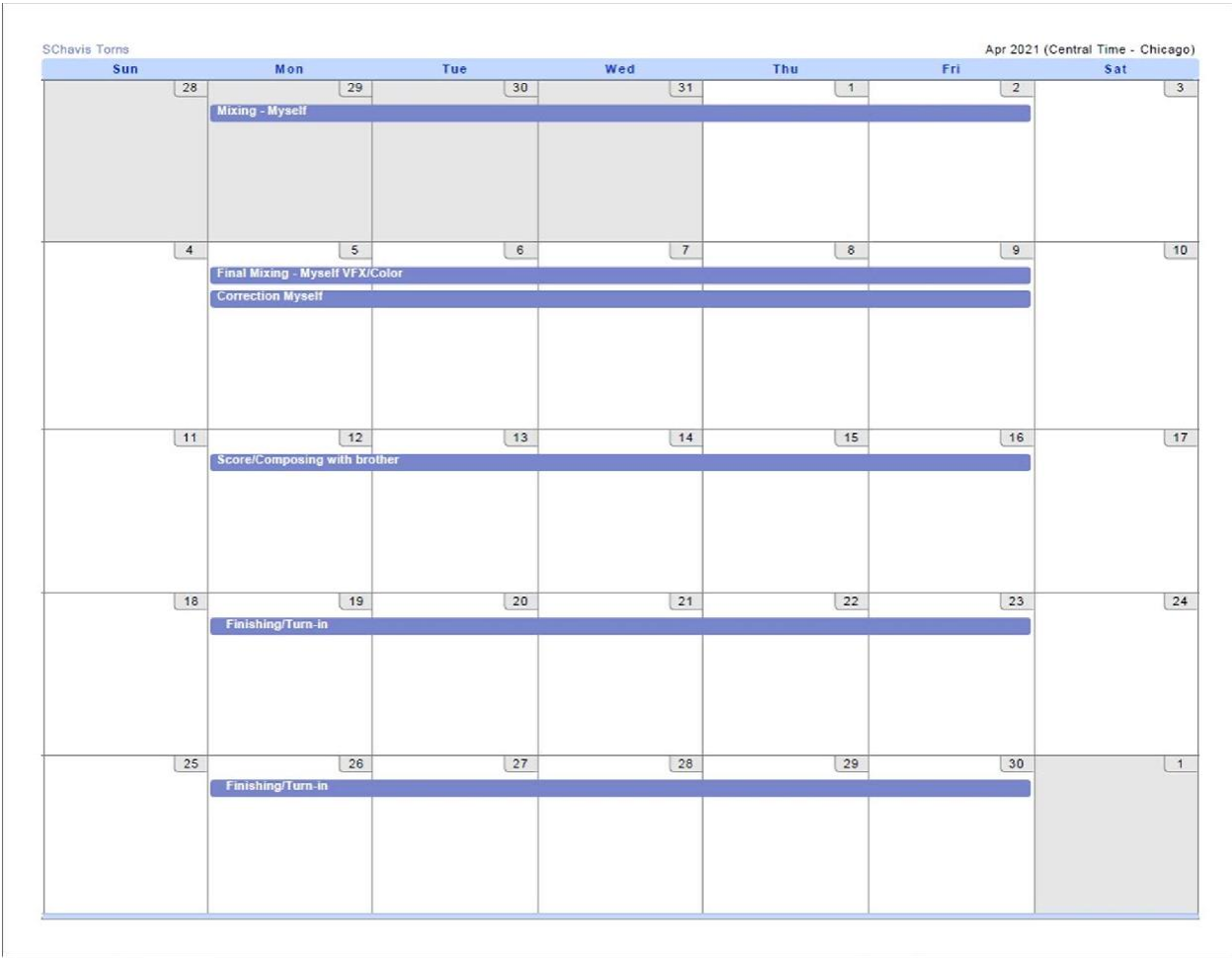
- Shots of attempts at the climbs. One angle on the wall and another from the ground.

Voice over explaining the stigma of mental illness. And why someone might not seek help.

- Shots of belayers
- inserts of Gri-gri and rope

Appendix J - Post-Production Calendar

SCHAVIS TORMS							Mar 2021 (Central Time - Chicago)						
Sun	Mon	Tue	Wed	Thu	Fri	Sat							
28	1	2	3	4	5	6							
7	8	9	10	11	12	13							
							1st Cut - Myself						
14	15	16	17	18	19	20							
							2nd Cut/Outdoor Climbing Shoot - Myself						
21	22	23	24	25	26	27							
							Final Cut - Myself						
28	29	30	31	1	2	3							
							Mixing - Myself						



Appendix K - Music Contracts

[Print](#)

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Student: SanChavis Torns	Email: storns@uno.edu Phone: storns@uno.edu
Course#: 6950	Professor: Katie Garagiola
Project Title: Just Keep Clippin'	Date: 12-1-21

MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: Just Keep Clippin'.

I grant to the Student Filmmaker, SanChavis Torns, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.

Musician: Vin Torns Phone: 225-892-6196

Email: vdot3583@gmail.com

Instruments/Songs: _____

Address: 2039 W. Magna Carta Pl. Baton Rouge, Louisiana

ACCEPTED AND AGREED TO:

Musician:	Vin Torns <small>PRINT NAME</small>	<i>Vin Torns</i> <small>SIGNATURE</small>	12-1-21 <small>DATE</small>
Student:	SanChavis Torns <small>PRINT NAME</small>	<i>SanChavis Torns</i> <small>SIGNATURE</small>	12-1-21 <small>DATE</small>

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu

[Print](#)

Student: SanChavis Torns	Email: Storns@uno.edu Phone: 225-892-6185
Course#: 6950	Professor: Katie Garagiola
Project Title: Just Keep Clippin'	Date: 12/1/21

MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: Just Keep Clippin'.

I grant to the Student Filmmaker, SanChavis Torns, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.

Musician: Naaman Reed Phone: 504-261-7660

Email: Naa7125@gmail.com

Instruments/Songs: _____

Address: 4029 Elba St. New Orleans, LA

ACCEPTED AND AGREED TO:

Musician:	Naaman Reed <small>PRINT NAME</small>	<i>Naaman Reed</i> <small>SIGNATURE</small>	12-1-21 <small>DATE</small>
Student:	SanChavis Torns <small>PRINT NAME</small>	<i>SanChavis Torns</i> <small>SIGNATURE</small>	12-1-21 <small>DATE</small>

Appendix L - Distribution Plan + Marketing + Fest Package

Distribution Plan

I figure once the project hits the festival circuit, I will give the film to the climbing gym to play there and use it on a YouTube or Vimeo to start channel with it.

Marketing Plan + Festival Package

I plan to submit the project to UNO Film Fest, NOFF, True/False, and Mountain Film Fest.

REFLECTION

This process has helped me understand getting a film made in its' entirety and I have hated the entire process. I, now, understand that being detail orientated gets the job done but it has been overwhelming. I am honestly on the fence whether I can get this made and whether I want to get this made anymore. I have been so close to this project that I need to step away from it to breathe. I have tried to get everything done, but it goes against the idea of being true to yourself. That being yourself is the way to stand out. That finding the way you work is just as important to the process as following the traditional means of getting things made.

I learned the long way to develop an idea and now for the rest of my life I will work to find my own way to develop that does not have to follow an academic agenda. Doing this for an assignment has been so difficult. I am more in this project at this point to prove a point, which is that I can stick it out and finish something. A huge takeaway is that I learned how I work and now I can make it my own moving forward. School has always been extremely difficult for me, but I am entirely grateful for the experience and that it is ending.

I would recommend my Dual Thesis process to other student filmmakers because it helps hit the ground running with a project that serves as a calling card right out of school which is crucial. It helps understand the full process of taking an idea from page to the screen which is what I want. Telling such a personal story has been the hardest part about it all. Regardless, I am fortunate that I found a story I felt enthusiastic about telling.

Resumé

SanChavis Torns

E-Mail: storns15@gmail.com Cell: 225-892-6185

EDUCATION

M.F.A Screenwriting	University of New Orleans 2020 - <i>Present</i>
M.F.A Film Production	University of New Orleans 2018 - <i>Present</i>
B.A. Theatre (Film & Television)	Louisiana State University 2013-15
A.A.S. Entertainment Technology	Baton Rouge Community College 2011-13

WORK EXPERIENCE

Projectionist	<u>February 2022</u> True/False Film Festival
Projectionist	<u>October 2021</u> Indie Memphis Film Festival
Projectionist	<u>October 2021</u> Hot Springs Documentary Festival
Projectionist	<u>September 2021</u> Sidewalk Film Festival
Film Liaison	<u>July 2021 – Current</u> Loyola University New Orleans
Membership Staff	<u>September 2017 – Current</u> Uptown Climbing Gym
Cinema Technician	<u>October 2020</u> Indie Memphis Film Festival
Projectionist	<u>February 2020</u> True/False Film Festival
Projectionist/ Cinema Technician	<u>November 2019</u> New Orleans Film Festival
Projectionist/ Cinema Technician	<u>August 2019</u> Sidewalk Film Festival
Projectionist/ Cinema Technician	<u>June 2019</u> Oak Cliff Film Festival
Projectionist/ Cinema Technician	<u>May 2019</u> Overlook Film Festival
Projectionist	<u>February 2019</u> True/False Film Festival
Projectionist	<u>October 2018</u> New Orleans Film Festival
Manager/Projectionist	<u>Aug. 1, 2015 – Sept. 18, 2016</u> The Movie Tavern

ON SET PRODUCTION EXPERIENCE

Additional P.A.	<u>November 2018</u> Marvel's Cloak and Dagger
Set P.A.	<u>November 2017</u> Eat, Brains, Love
Best Boy Grip	<u>June 2017</u> Things with Feathers
Camera Assistant	<u>November 18th-21st</u> The Voice
Boom Operator	<u>Summer 2016</u> The Misadventures of Ruth the Mute and Billy Blind (48-hour film festival)
Boom Operator/Grip	<u>Spring 2015</u> The Caregiver (LSU Short Film)
Camera Operator	R & R (LSU Short Film)
Director	Hallucinations (LSU Short Film)
Boom Operator/Grip	The Mire (LSU Short Film)
Boom Operator	The Rhythm of Us (LSU Short Film)
Light Designer	Based on A Totally True Story (LSU Theatre)
Camera Operator	The Longest Journey (LSU Short Film)
Additional P.A.	<u>Summer 2014</u> Pitch Perfect 2
Additional P.A.	Fantastic Four
Camera P.A./Grip	The Good News (Short Film)
Boom Operator	Dreams of Morpheus (Short Film)
Alpha/Ensemble	<u>Spring 2014</u> Origin (Devised LSU Physical Theatre)
Light Board Operator	Five Flights (LSU Theatre)
Featured Extra	<u>Summer 2013</u> The Maze Runner
Office P.A.	<u>Fall 2013</u> God's Not Dead

SPECIAL SKILLS

Final Cut Pro, Adobe Premiere, Adobe Photoshop, Adobe After Effects, AVID, Davinci Resolve

Vita

SanChavis Torns is a filmmaker born in Petersburg, Virginia and raised in Birmingham, Alabama and Baton Rouge, Louisiana. He earned an associate degree in Entertainment Technology with a concentration in film from Baton Rouge Community College in 2013. In 2015, he obtained a bachelor's degree from Louisiana State University in Theatre focusing on film. He has worked as a freelance projectionist, film liaison for Loyola University of New Orleans, and as a climbing instructor after joining the University of New Orleans MFA Film Program.