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fruit
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In the past thirty years, we have seen leaps and bounds in improving a woman’s right to choose what she may or may not do with her body. In addition, we have also seen a dramatic increase of women in the workplace. In 1950, 33.6% of the workforce of the US were women. As of 2008, women make up 48% of the workforce. The being said, most women do not make an equal pay to that of men. According to the American Association of University Women, one year after college, women make only 80% of what men make. After ten years, the number drops to 69% of what a man averages.

A typical family today consists of a working mother and father—though some women find and feel that the pressures of the workforce require more of their personal time (particularly when first beginning in their respective industries). That being said, some women aren’t naturally inclined to have children, whether it is due to their desire for a more lucrative career, or merely as a personal preference.

It seems as if the expectations of modern society are that women should work and provide a family. This can be done, and it is every single day. That being said, statistics show that women who happen to live in major metropolitan areas are less likely to have children, and if they do, they have them at a later age. There are many women who, the further they come in their career, the less inclined they are to have a family beyond a partner. Which brings us to the crux of the matter:

Women who use contraceptives, who are responsible in their decision to not have children, should have a right to terminate an unplanned pregnancy. However, forty-three states have laws that advise on counseling if a woman wants an abortion; in the case of a minor, those numbers are even greater. Most of the 50 states require parental consent in addition to counseling for a minor. In 2001, Former President Bush closed the White House Office for Women’s Initiatives and Outreach. He also withheld $34 million in funding for birth control, maternal and child care, and HIV/AIDS prevention from the United Nations Population Fund in 2002. The House passed the Abortion Ban Legislation H. R. 4965 as well, which the Former President signed in 2003. In 2007 we saw the Supreme Court uphold the ban as well.

In 2006, Bush also passed the Deficit Reduction Act—which altered the Medicaid program. Mainly, making it harder for low-income women to access family planning services. How can we truly have reproductive freedom with legislations such as these in effect? There are many, many more that illuminate the plight of women’s rights—particularly, reproductively (based on statistics from Planned Parenthood, Guttmacher.org & Johnstonarchive.net; respectively).

That being said, this thesis film is, first and foremost, a narrative work of fiction. The ideas, struggles and conflicts presented in this story are very real, as a result of careful research and numerous interviews. While we will be learning the story of a young woman, struggling to make her name in an extremely competitive industry, who has a committed relationship and is responsible enough to use contraceptives, we also see the truth of the trials of any young person today. The lingering questions that a decision to pursue a lifestyle that is an alternative to the common standards can raise, especially within the realm of a romantic relationship.

Beyond that, it is an opportunity to express to the world why this decision is precious. It is an opportunity to put a face to those women who make this decision. It is an opportunity to understand their side, and to show that it is an option—one that you shouldn’t have to feel ashamed of, one that is safe, if not frightening, but still a decision. A choice that we should have.
**Academic Timeline**

**Fall 2009**
- DS: One-on-One w/Eduardo Rufeisen or Tim Boxell (Directing 1 format)
- DS: Screenwriting 2 (possibly OL)
- DS: Hollywood Genres (possibly OL)

**Spring 2010**
- DS: Cinematography 2
- DS: Special Effects Make-Up
- DS: One-on-One w/Eduardo Rufeisen or Tim Boxell (Directing 1 format)
- GS: Professional Practices/Producing (OL)

**Anticipated Graduation:** *Spring 2010*
Apartment Color Palette

Accent Colors

Forest/Park Color Palette

Forest/Park Accent Colors

Progression of Colors & Light

Gwen's Pregnancy
the Party
the Abortion
the Fight
Adam Leaves
Gwen goes to Adam
Gwen's Pregnancy
Camera & Lighting TBD

Living Room

Loft

Kitchen

Bathroom
Center Wall of Apartment
Left Wall of the Apartment
Thesis Details

Title: Fruit

Genre: Drama

TRT: 12 minutes

Logline: Gwen is dedicated to her career and focused on her future, when an unplanned pregnancy forces her and her boyfriend, Adam, to be placed in an uncomfortable position. Gwen ultimately chooses to have an abortion, with sad consequences.

Synopsis: Gwen is a dedicated, hard-working graphic designer in the competitive field of advertising. Committed to her work and her relationship, she finds herself questioning her work and personal life when an unexpected pregnancy puts all she has worked for at risk.

Theme: Control
The story of a young woman, driven to succeed in the competitive world of advertising, finds herself contemplating a decision that could alter her life forever.

Treatment

The story of a young woman, driven to succeed in the competitive world of advertising, finds herself contemplating a decision that could alter her life forever.

Gwen is committed to her work, her relationship and getting ahead in her career. Her drive for success has led her forward towards a promising future, until an unexpected pregnancy threatens everything she has worked so hard to procure.
FRUIT

by

Vitor Coral & J. M. Hall

Story by
J. M. Hall
FADE IN:

INT. JOSEPH’S APARTMENT - DINING ROOM - NIGHT

Modern and minimalist.

Male hands open a champagne bottle with a pop. Bubbles and champagne overflowing. There is cheering and laughter. The same hands pour the drink into five empty glasses.

ADAM (late 20’s), good-looking, finishes filling the glasses and puts the bottle on a table. He finds himself surrounded by--

GWEN (mid-20’s), a casual beauty, hands out her flutes of champagne to JOSEPH (mid-30’s), nerdy-looking. He holds SAMANTHA (30’s) and she passes a flute to CELIE (mid-20’s), an African-American singer.

Adam raises his glass on a toast.

ADAM
In honor of the most superb acquisition of Stanley Moretti Advertisement in the past decade.

They cheer and clap as Gwen smiles shyly. Adam holds her close to him.

ADAM
To Gwen.

ALL
To Gwen!

A toast.

AT THE TABLE

It’s the end of dinner; the table is littered with empty glasses and champagne flutes, bottles of wine and plates.

Gwen holds an iPhone as Adam looks at it over her shoulder.

INSERT: iPhone screen showing a NATHAN (2) in Samantha’s arms.

Gwen returns the cell phone Samantha.

GWEN
I can’t believe how big he’s gotten.
SAMANTHA
They grow like weeds.

CELIE
As just as tough to take care of.

SAMANTHA
God, don’t I know it.

CELIE
That’s why I’ll never have children.

Samantha gives Celie a condescending smile. Joseph reacts.

JOSEPH
I think we need some fresh bottles of vino.

ADAM
You’re right.

JOSEPH
Excuse me.

He stands up; Adam with him. They gather some empty plates and bottles, leaving the table.

CELIE
So, Gwenny, when do you start again?

GWEN
Beginning of February.

INT. JOSEPH’S KITCHEN - NIGHT

Joseph puts the dirty dishes in the sink. Adam opens a drawer and fishes for the bottle opener.

ADAM
Hey, man, thanks again for helping Gwen score that interview. It means a lot to her.

JOSEPH
Nah. Don’t mention it. She should’ve gotten an interview weeks ago, but you know how it is. Times are tough. You have to practically be sleeping with someone to even get your portfolio reviewed.
Adam hands him the opener. Joseph begins to open the bottle.

ADAM
Well, I don’t know how much sway sleeping with an accountant has, but . . . could we keep this between us? It’d kill Gwen if she knew I had anything to do with this. Fuck, she’d kill me!

JOSEPH
Hell hath no fury, man.

ADAM
Tell me about it. How are things with Sam?

JOSEPH
Good. Baby-daddy drama has cleared and now that Dave’s back upstate, we won’t have to worry for at least another few weeks, until he gets an itch to see Nathan again. You and Gwen?

ADAM
With this new job? Things couldn’t be better.

Joseph pops the wine bottle open.

INT. APARTMENT - MORNING
Modern decor with a touch of the 70’s gives personality to the place.

In pajamas, Gwen sits in front a desk filled with magazines, her computer and a sketchpad. Adam, fully dressed, approaches her. He puts a bowl of soup and coffee on the desk.

Without looking up, Gwen tilts her face for a kiss. Adam kisses her.

Gwen coughs.

ADAM
You coughed the whole night. I think you should see a doctor. Your bronchitis doesn’t seem to be getting better.

Gwen grabs a magazine and flips its pages, really fast.
GWEN
I think that last round of antibiotics should’ve killed it anyways, so what’s the point?

ADAM
That was a month ago.

Gwen reads the magazine’s article.

ADAM
Are you at least taking the day off?

GWEN
I can’t. I have to pitch this ad to Becca today, and you know how that woman is.

ADAM
Why not just reschedule and take some time off?

Gwen looks at him.

GWEN
I don’t have that privilege, Adam. You know how important my career is to me. I may get to head the design team for this project.

ADAM
All right, all right. Just take it easy, please?

She types something into the computer.

GWEN
Thanks for the soup, babe. And the coffee.

ADAM
My pleasure. Love you, ‘bye.

GWEN
’Bye, love.

He leaves.
LATER

Gwen wears a skirt and her bra. As she pulls on her shirt, she winces when her arms brush her breasts. She touches them.

INT. KITCHEN - MORNING

Gwen reads the calendar. It’s May, 2009. She flips the page to April, her finger lays on the 23rd. Then, she flips the page to May, again. Counts the days on the tip of her fingers, mouthing the numbers. Subtly, she stops counting.

INT. BATHROOM - MORNING

From down the hall, Gwen is half visible as she opens a pregnancy test box, takes out one stick and pees on it.

Gwen gives a long, slow look at the stick. It seems to take forever.

INT. LIVING ROOM - NIGHT

Arms crossed, Gwen looks out through the windows.

Adam enters. He holds a grocery bag, with flowers peeking out of the top. A champagne bottle in his other hand.

    ADAM
    Good evening, my love. Ready for a night of celebration?

She doesn’t move or say anything.

    ADAM
    I’m guessing the pitch didn’t go well.

    GWEN
    No, the pitch went fine. Brilliant actually. Becca loved the idea.

    ADAM
    Congrats, babe! I knew you’d nail it.

    GWEN
    I’ve gotten other news.
ADAM
Like what?

GWEN
Like this.

Gwen shows Adam the pregnancy test. He takes it from her hands, looking at it, shocked.

ADAM
Are we happy about this or not?

Gwen begins to unpack the grocery bag.

GWEN
Not. Definitely not.

ADAM
Okay. So, what are we going to do about it, then?

GWEN
I’m having an abortion.

ADAM
Wow. But don’t you--

Gwen glares at him; "end of conversation."

ADAM
Is this what you want?

She nods.

ADAM
Okay.

INT. KITCHEN - NIGHT

Adam puts the champagne in the fridge. He throws the bouquet of flowers on the counter. There, he stands.

EXT. BALCONY - NIGHT

Adam smokes a cigarette. He looks at the buildings in front of him. Gwen knocks on the window. He doesn’t react.
INT. LIVING ROOM/BEDROOM - AFTERNOON

The flowers are wilted and dead.

Adam and Gwen enter. Adam leads a weak and dopey Gwen to the bed. She lies in the fetal position.

    ADAM
    What do you need?
    GWEN
    Nothing.

Adam takes off his coat and strolls toward the coat hanger.

    GWEN
    Stay with me.

He stops. He puts the coat on the bed and lies with her. Gwen holds his arm and makes him wrap it around her. After a moment he withdraws the arm, and lies straight.

    ADAM
    What do you need?
    GWEN
    Stay with me.

Gwen holds Adam’s arm and makes him wrap it around her. After a moment, he withdraws his arm, and lies straight.

LATER

Adam reads a book. Gwen wakes up.

    GWEN
    I need to go to the bathroom.
    ADAM
    Are you hurting?
    GWEN
    A little bit sore.

She begins to stand up.

    ADAM
    Let me help you.
    GWEN
    I can do it.
Gwen stands, but her legs shake and she loses balance. Adam catches her arm.

INT. BATHROOM

Adam and Gwen stand in front of the toilet. She has both arms around his neck. Adam lifts Gwen’s skirt and lowers her panties. He helps her to sit on the toilet. She holds on to his arm.

    GWEN
    I can handle it from here, thank you.

Adam doesn’t react.

    GWEN
    Adam, it’s okay. Get out, please.

He still doesn’t move.

    GWEN
    Just leave.

Adam obeys.

INT. HALLWAY

Adam closes the door. Then, immediately, he hears Gwen burst into tears, sobbing. Adam stands there, and stares at the door.

INT. KITCHEN - MORNING

The calendar shows June, 2009.

Adam puts a grilled cheese on a plate. He leaves to the--

INT. LIVING ROOM - MORNING

The walls are covered with bits of Gwen’s work.

Adam brings the dish to Gwen. She sits in front of her desk.

Gwen tilts her face for a kiss. Adam does not kiss Gwen. He sits down and fishes his own work.

She watches him for a moment.
GWEN
What’s wrong?

ADAM
Nothing’s wrong.

Gwen turns back to her work.

ADAM
Why didn’t your birth control work?

Gwen looks at him, puzzled.

GWEN
Excuse me?

ADAM
Why didn’t it work? We’ve been using the pill for how many years now?

GWEN
The fucking antibiotics. They canceled out my birth control. And didn’t get rid of my bronchitis.

ADAM
How’s that possible?

GWEN
I don’t know. Ask the fucking doctor.

ADAM
Okay.

They fall silent. Gwen looks at her computer, then at Adam again.

GWEN
If you’re implying that it’s my fault this happened--

ADAM
I’m not implying anything. Goddammit, Gwen! Why is it that I’m always to blame whenever anything goes wrong?

Adam stands up. He shovels his papers into his suitcase. Gwen gets up.
GWEN
I’m not blaming you, Adam.

ADAM
Really? Because that sounded an awful lot like an accusation to me.

GWEN
Fuck you.

ADAM
No. Fuck you. Only this time, fuck you.

GWEN
What’s that supposed to mean?

ADAM
It means I’m tired of being the fucking bitch of the relationship, who does anything and everything your way, and if I dare to step a toe out of line, all hell breaks loose.

Adam looks for something inside the coat on the hanger. Finds nothing.

GWEN
That’s unfair.

ADAM
Did you even ask me what I thought about our pregnancy?

GWEN
I couldn’t keep it, Adam. If I had, I would’ve lost the project, the campaign. I wouldn’t be doing so well at work.

ADAM
It’s always about work, isn’t it?

GWEN
Work is what put food on our table. I hope you remember that I was unemployed for almost six months. And yes, I love my job. Forgive me if I take pride in what I do.

He enters the kitchen.
ADAM (O.S.)
There are other things in life besides work, Gwen.

GWEN
I don’t need to hear this shit.

He comes back.

ADAM
Oh, but you do. You need to sit the fuck down and listen for a change.

GWEN
I’ve been listening. I’ve been listening plenty these days, and you know what I heard at work?

ADAM
What?

GWEN
That the only reason I got the interview was because of you.

Adam becomes silent.

GWEN
What ever happened to respecting my desire to be successful on my own?

ADAM
You know what? I tried that. I really did. And no one believes in you more than I do. But it doesn’t matter how fucking brilliant you are, you wouldn’t have gotten a second call if you didn’t know someone at the agency.

GWEN
I needed to do it on my own, Adam.

ADAM
And you did. You pitched an amazing idea. The only reason anyone’s talking shit about you, is because they’re jealous.

GWEN
It doesn’t change the fact that people are talking.
ADAM
Don’t you fucking change the subject. This is about you making a decision to kill our baby without even talking to me on it first.

Gwen hangs open-mouthed. Adam sits down. They fall silent.

ADAM
I didn’t mean it like that.

GWEN
’Kill our baby?’

ADAM
It’s not what I--

GWEN
No, you did. You meant it exactly like that, so let me have it. Tell me how much I hurt you.

ADAM
I would’ve been willing to talk it through. I stand by you, no matter what, but you didn’t even-- You just reacted.

GWEN
What was I supposed to do? Do you know how hard it was to have an abortion?

ADAM
Yes, I know. I was there, too. Like I always am. I’d be willing to do anything, anything, to make it work.

GWEN
It wouldn’t have mattered.

Gwen sits down. They’re back on the place they started the argument.

ADAM
Why not? We’re great together. We’ve been great together for three years. I want to have a family with you someday.
GWEN
What if I never want to have children?

ADAM
What?

GWEN
Let’s face it, Adam. I didn’t have the greatest family model to go by.

ADAM
You survived, didn’t you?

Gwen sighs, barely smiles.

GWEN
Yes, I know we’re great together. We love each other, but--

ADAM
You don’t want kids.

GWEN
No. Not now. Maybe never.

Gwen watches Adam take this in. Adam rubs his face, his eyes. He inhales.

GWEN
Adam?

ADAM
Where’re my cigarettes?

GWEN
You can’t convince me to live a life I don’t desire. It’d destroy us.

ADAM
Where are my cigarettes?

GWEN
By the bed.

Adam fetches the pack and leaves. Gwen is alone.
EXT. PARK - AFTERNOON

Gwen strolls around. Her gaze is tireless, as she looks for Adam. She sees him, sitting on a bench. Adam smokes. She sits next to him and look straight ahead. Gwen’s gaze turn to Adam.

FADE OUT.
Fruit Abstract

A film about control and desire, as told through the eyes of a modern, young couple, that explores the controversial topic of abortion. Is it a just decision? Is it the right or wrong decision, for both parties involved? What happens when this decision is made, and someone experiences regrets?

All of these questions—and more—are explored within this film. Paying homage to the 1970’s, when abortion was legalized, the production design follows the characters as they begin with hope and anticipation of what the future brings, to the darkness of their feelings as they conflict and contrast. Modern shapes and designs are what remind the audience of the contemporary time in which we are thrust.

As our lead, Gwen, loses more and more control over her own life through this unhappy accident, the cinematography reflects the distance she feels growing between her and Adam, her committed boyfriend. Darkness sweeps away the light and energy of the beginning of the film, to replace the oppressive emotions she feels within the shadows creeping in on her.

When the end is reached, it is bittersweet. Yes, they have had the abortion, and yes, they love each other. Will it be enough to get them through the most recent revelations they have made? Mainly, will Adam stay with Gwen, despite her misgivings at having children? Will Gwen stay with Adam, despite his desire to have a family someday?

These are the questions the audience should be thinking of as the credits roll. As well bringing forth a healthy dialogue about abortion itself. This is meant to be a story, not about a teenager who was thoughtless, or a promiscuous woman with no self control, or even of an abusive, controlling spouse who demands the act be done. This story is meant to show how it is a decision that anyone could face, and one that anyone could make.