

In the Making

by  
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FADE IN:

INT. DIANE'S HOUSE - DAY

AN UNFINISHED OIL PAINTING SITS ON AN EASEL IN THE LIVING ROOM BY THE WINDOW.

We see DIANE, an amiable old lady with graying hair and a kind face. She looks out the window and then back at her painting. Sighing, she puts down her brush. We follow her as she walks through the house, tidying up and finishing chores. Finally she leaves, the door closing behind her.

INT. PETE AND JOE'S APARTMENT - DAY

A dirty apartment. The state of the living room is an after-party mess. In the midst of this is a figure passed out on a couch. He is TYLER, a twenty-something-year old with an offbeat attractiveness, though we can't tell right now with his face smushed in the cushions. JOE, an all-looks-and-no-brain guy, plops down next to him and begins to eat from a random leftover delivery box. JOE's twin, PETE, the more intelligent one of the pair, walks out of the room.

PETE

Yo. Yo man, get up. Auditions.

TYLER

(groaning)

What... I don't need to go.

PETE

Come on man, we need someone to shoot it.

TYLER

Get Joe. All he has to do is hold the camera.

PETE

You think too highly of him.

Joe has turned on his laptop and is staring intently at the screen.

JOE

Dude, look at the girls.

TYLER

Huh?

JOE

The casting website. These girls are coming in today, look. Oh, she's hot. (beat) Let's just pick her.

PETE

That's not really how it works. (leaning in to see) Wait, no that one's hotter. I'm getting her.

TYLER

(sitting up)  
You guys are useless.

He grabs a cigarette while the twins continue about the girls.

EXT. STREET - DAY

Diane walks down the street, carrying a bag of groceries. She stops in front of a HOMELESS PERSON and gives him some change.

HOMELESS GUY

That's all? Come on, this isn't even enough for coffee!

DIANE

(flustered)  
Oh, well I-

She puts down the bag and digs in her purse. The homeless guy grabs the bag and rifles through it.

HOMELESS

Good, good, I'll take this.

He pulls out some cookie dough. Diane protests slightly.

DIANE

I'm sorry but that- that's for my friend, I promised to make cookies with her today-

HOMELESS

(glumly)  
I haven't had cookies in a year.

DIANE

Well...really...you do need it more. But that's only the dough...

The homeless guy is not listening to her anymore. He is rattling his cup and shouting to other pedestrians.

EXT. JOE'S FILM SCHOOL - DAY

Tyler and Rick, a cheeky guy with a fedora, are smoking outside the building.

RICK  
You haven't found a place yet? When are you moving out?

TYLER  
Soon. Kinda hard when you're broke.

RICK  
Sell weed.

TYLER  
Too risky.

RICK  
Well, it paid for my iPhone. (takes it out to gloat) This is my fifth one.

TYLER  
What do you mean your fifth one?

RICK  
Oh, everytime I scratch it I go into the store and tell them it's defective. They totally exchange it.

TYLER  
(shaking his head)  
I can't believe you.

They walk back to the audition room. Pete looks up as they walk in. Joe's holding the camera.

PETE  
Uh...where were you guys? I had to have Joe film it because you weren't here.

TYLER  
As long as he didn't break the camera.

Joe gestures as if he's about to throw the camera over.

JOE

Yo, catch.

Tyler glares at him.

INT./EXT. RUTH'S HOUSE - DAY

Diane knocks on the front door of Ruth's house. No one is home. She knocks again, then turns the knob and slowly steps inside.

DIANE

Ruth, It's me...

A figure jumps. It's RUTH's daughter, KATE, a brisk woman in a business-suit.

KATE

Oh! My god, you scared me. Diane!

DIANE

Hi, dear. I didn't know you were visiting!

KATE

Actually I'm not. My mother...she had a heart attack.

DIANE

What? But...I saw her on Wednesday...

KATE

She passed away on Friday.

Diane sits down.

KATE (CONT'D)

I'm just so glad you're here. Listen, I have to take care of all this stuff, but I have a board meeting and the kids to pick up afterwards. Would you pack this up for me? I need to move her things out so I can show it for open house weekend.

DIANE

(in a daze)

Open house...yes...of course. I'll take care of it.

KATE

Oh, thank you so much. I know how close you guys were. Just leave it when you're done, and I'll pick it up tomorrow. I'm so glad, gotta run now. (calling out behind her)  
Thanks!

Kate runs out, leaving Diane sitting on a chair, alone.

EXT. STREET - DAY

Diane walks down the street, looking bewildered and sad. Pedestrians pass by her, bumping into her and going about their own way. She's a little old lady lost in the sea of people.

INT. TYLER'S HOUSE - NIGHT

Tyler opens the door to a dark and empty house. The only light is from a tiny desk lamp left on. He walks over and reads the note on the table.

INSERT NOTE

It reads: 'That's it. Cutting you off.'

Tyler angrily grabs his stuff and leaves.

INT. DIANE'S HOUSE - NIGHT

Diane is a silhouette against the moonlight from the living room window. She is crying.

INT. DIANE'S HOUSE - DAY

VARIOUS STATIC SHOTS OF THE HOUSE.

MIDDAY SUNLIGHT POURING IN FROM THE WINDOWS.

A CAT looks at his empty bowl and meows. The phone is ringing. We follow as he trots up the stairs, round the corner, and into the bedroom. He jumps on the bed and meows again, but Diane does not move. She is lying on her side and looking at the phone. Finally, she picks it up.

DIANE  
 (into the phone)  
 Hi honey.

CLAIRE (O.S.)  
 (filtered)  
 Mom, are you alright? I've been  
 calling you all morning. What are  
 you doing?

DIANE  
 I'm...sleeping.

CLAIRE (O.S.)  
 (filtered)  
 It's almost one, why are you still  
 in bed? It's Thursday, right? Don't  
 you have your book club?

DIANE  
 Well, its at 4. And I don't know  
 how to go today...what will they  
 think? I missed yesterday. And the  
 day before.

INT. OFFICE - DAY

CLAIRE, a pretty woman in her thirties, paces her immaculate  
 office.

CLAIRE  
 I thought you said you were fine  
 the day before. You didn't go?

DIANE (O.S.)  
 (softly)  
 No.

CLAIRE  
 Are you really okay? I can go see  
 you this weekend. (flips through a  
 calendar) I can't today because  
 Jonathon has this thing tonight,  
 and tomorrow-

DIANE (O.S.)  
 (filtered)  
 Its okay, Ill be fine. Don't worry  
 about me, I just need some time.

CLAIRE

(sitting down)

Mom, I'm sorry I can't be there for you. I know how you're feeling, but it's been a week already. Just... don't think about it, okay? Find something to do. Promise me you'll go to your book club, or call your knitting friends.

DIANE (O.S.)

(filtered)

I promise... our knitting circle stopped awhile ago, when Betty broke her hand.

CLAIRE

Well, that's too bad. At least you still have the book club. Did you get the check I sent you? Oh, and how did your check-up go?

INTERCUT DIANE/CLAIRE

Diane sits up on the bed.

DIANE

I got the check, thank you. The check-up went fine. The doctor was nice.

CLAIRE (O.S.)

(filtered)

I told you it would be okay, it's just a routine. The results were fine, right?

DIANE

I haven't received it yet. They said it takes a month.

CLAIRE (O.S.)

(filtered)

Okay. Well I'll talk to you later, I hate to see you like this. Cheer up, okay? Love you.

DIANE

Love you too.

Diane hangs up the phone and goes over to the table. She picks up a large white envelope and stares at it, then puts it down. After grabbing some books, she puts them in a canvas bag and heads out. We stay on the white envelope.

EXT. PARK - DAY

Tyler, Rick, Pete, and Joe are sitting and lying in the middle of a huge park, shaded by trees. They pass around a joint.

PETE

What about Shauna? I thought she was good.

RICK

Yeah, she actually cried. That sold the scene for me.

TYLER

You have a problem with the scene?

RICK

Uh...hello, I told you the dialogue didn't work. Too stuffy.

PETE

Stuffy? Like, which line?

RICK

(swooning dramatically)  
'In this godforsaken place, you are the only one I look up to. The flame of my candle.'

TYLER

I helped him rewrite that line.

RICK

Good job.

PETE

Yeah alright alright, I'm still working on it.

JOE

Dude, you have twelve revisions already. Get it right the first time.

PETE

(glares)

Yeah, well you've been puffing away for five minutes. (snatches the joint) Quit hogging it.

RICK

Alright, so auditions tomorrow and right now we have about a third of our budget, thanks to Pete.

PETE

Considering what we need, it's not really a lot though.

JOE

It is in...Vegas!

TYLER

(ignoring Joe)

We still have a shitload of stuff to do.

RICK

Mainly money. I'm gonna try to get donations, but we're still a lot short. Who needs to pitch in more?

Silence. Tyler looks at the sky. Pete looks at the ground. Joe looks at the joint.

EXT. STREET - DAY

Diane walks down the street, a little old lady lost in her thoughts. As she rounds the corner, she lifts her head and looks across the street to the community center. Or where it used to be. It is now half destroyed, the building torn down, bricks fallen on the pavement. She stares in disbelief and horror, trying to comprehend. Slowly, she crosses the street and walks to the front of the building. Mechanical sounds come from inside the building, accompanied by material falling, each sound louder than the next, ringing in her ears. Debris falls from the building like destructed pieces of her world. HENRY, an elderly man resembling the Karate Kid grandpa, walks out carrying a pile of books.

HENRY

Diane. What are you doing here? We haven't seen you for awhile.

DIANE

What...what happened?

HENRY

Well, they're tearing it down to build a new one. They say it'll take months. So we don't really have a place to meet now, we thought...

Henry shifts the books in his arms and gestures. Diane is still looking at the half-destroyed building.

HENRY (CONT'D)

Since we don't really have that many members now, you know Mei and Frank dropped out...

DIANE

What?

HENRY

Oh, well Mei's kid moved her into a home, a healthcare center...and Frank's going to Ohio, his son-in-law just bought a new house...So we thought we would just cancel the book club...I'm sorry you had to find out this way. We didn't know whether to call you or not...

A car pulls up and honks. Henry struggles to wave, then turns back to Diane.

HENRY (CONT'D)

Maybe we'll find a new place to hold our meetings. Maybe we can get new members, don't look so sad...I have to go now, that's my nephew. But I'll let you know, okay?

DIANE

Okay.

She turns around and starts walking slowly away, head down. Henry gets in the car and looks after her, worried.

EXT. BEACH - DAY

Diane gets off a bus at the beach, walking on the sand in the late afternoon sun. The beach is empty, a cold day. She starts walking into the water until it's at her waist. She stops and looks back at the shore, closing her eyes. After a split moment she opens them again quickly and walks out of the water, back to the shore.

INT. DIANE'S HOUSE - DAY

Diane comes home, shivering and dripping, and walks straight to the kitchen. She checks the stove. It's off. She fills the cat food bowl and stands by the kitchen sink, staring out the window. The sun is setting. She takes a deep breath, then turns around and turns the stove on. She pulls up a chair and sits in the kitchen, waiting for the gas to kick in. It's starting to get dark. All of a sudden, the doorbell rings. Diane hesitates while it rings again, finally turning off the stove to answer the door.

EXT. DIANE'S FRONT DOOR - DAY

It is Kate, Ruth's daughter at the door. She's holding a carton of books. She checks her watch and rings the doorbell again impatiently.

INT. DIANE'S HOUSE - DAY

Diane opens the door a crack and sees Kate. She opens it a little wider.

KATE

Diane, hi, I wanted to thank you for packing the other day. It was a big help for me that you took care of that stuff. I really didn't have time.

DIANE

(looking down)

It must have been hard on you.

KATE

It was, I haven't seen Mom for awhile and I don't know how she could have stayed in that house so long, it's perfectly dreadful. (pause) Well listen, I just wanted to give you these books, I think they're yours. I know you tried to get her to go out and join your book club thing...I'm not sure if she read them, but you should have them back.

Diane looks at the carton.

KATE (CONT'D)  
 (gesturing)  
 I'll just put them inside...

Diane hesitates and then opens the door for her to come inside. Kate walks in and drops the carton by the doorway. She turns to go.

KATE (CONT'D)  
 You're wet.

DIANE  
 Yes, I was just.....going to dry up. I was at the beach. (beat)  
 Thank you for the books.

KATE  
 No problem, it's my pleasure.  
 (claps her hands together) Well, I have to go... you take care now, okay?

She walks out and gives a brief wave as Diane looks after her.

INT. DIANE'S LIVING ROOM - NIGHT

Diane looks through the carton. She picks out the books one by one, noting that they're untouched. She looks through them and discovers that one of them is not a book she gave Ruth. It is a red notebook, Ruth's diary. She hesitates whether or not to read it, then opens it. She reads.

RUTH (V.O.)  
 Today is Diane-day. The best day of the week, my only link to the world outside. Seven years now... Still can't muster the courage to go out. I don't know why. Or maybe I do, no use pretending. Such a coward. I don't even know what it's like out there, do they still drink tea? Maybe they whoosh around on flying saucers now. I must be going mad. No living ties. I used to have a daughter...no, I don't blame Kate though. I guess it's my own fault, driving everyone away. Diane is the only sane person in my life. Keeping me alive.

Diane closes the book and sighs softly.

INT. DIANE'S BEDROOM - NIGHT

Diane lies in bed thinking. She can't fall asleep. She tosses and turns, then sits up. The moonlight falls eerily around the room. She picks up the phone.

CLAIRE (O.S.)  
(groggily)  
...Hello?

DIANE  
I'm sorry, honey. Are you asleep?

CLAIRE (O.S.)  
(filtered)  
Mom? What are you doing up at this hour? Why aren't you sleeping?

DIANE  
I can't sleep. I don't know what to do. I don't know what to do anymore. Ruth is gone.

CLAIRE (O.S.)  
(filtered)  
Mom, I know. You told me, remember? We talked about this. I told you to go out, did you go out?

DIANE  
I did, the center is gone.

CLAIRE (O.S.)  
(filtered)  
The what? Center? Gone, how?

DIANE  
They tore it down. It's gone. Henry and Mei moved away. We only had four people, now we have none.

CLAIRE (O.S.)  
(filtered)  
Mom...(sighs)...I'm sorry, but you have to get past this. What about your knitting club?(pause) Mom? (pause) Can we talk about this in the morning? I have a meeting tomorrow, my supervisor needs a presentation...

DIANE

Okay, its okay. I'm sorry I woke you. Go back to sleep, honey.

CLAIRE (O.S.)

(filtered)

Maybe you're alone too much. I should get someone to live with you. I'll get a nurse, or not a nurse, because you're not sick, but whatever it's called... Don't worry, just go to sleep first. We'll talk in the morning, okay?

DIANE

Okay. Good night hun.

CLAIRE (O.S.)

(filtered)

Night Mom.

DIANE

Love you dear.

The phone has been hung up already. Diane holds the receiver for a minute, then puts it back in the cradle. She sits. The sun slowly rises.

INT. DIANE'S HOUSE - DAY

It's dawn. Diane totters in her bathrobe, down the stairs and into the kitchen. She's holding a handful of pills. She pours a glass of water, then sits and watches the sun rise.

INT. DIANE'S HOUSE - LATER

It is noon now and Diane is still holding the pills, lacking the courage. All of a sudden, the doorbell rings, interrupting her yet again. Peeking through the peephole, she sees Tyler with a cigarette dangling from his lips. She opens the door a bit.

DIANE

May I help you?

Henry stands up, popping his head out behind Tyler. He has another carton of books.

HENRY

Good morning! Or actually, good noon. Haha.

DIANE

Oh - hi. Henry. I didn't see you.

HENRY

Yeah, I'm sorry. This is my nephew, Tyler. I had him give me a ride. I can't drive now, you know, my eyesight isn't that great. It's not that bad either, but enough to get me banned from being on the road, heh heh.

Diane smiles faintly.

HENRY (CONT'D)

Anyway, I just thought I'd drop by to see how you were doing. You seemed really depressed when you saw the center, and I guess the news about the club didn't help either. But I brought you some books. The ones we were going to read next month.

DIANE

Oh. Books. (looks at the books)  
Thank you, would you like to come in?

Henry smiles gleefully and picks up the carton. Diane holds the door open and he walks in, with Tyler behind him.

TYLER

Hi.

DIANE

Hello.

They look each other up and down. One is a little old lady in her bathrobe, disheveled and glum. The other is a nonchalant punk rocker, the coolest kid in high school all grown up. Henry walks ahead into the living room. He sets the carton down and turns around, seeing the painting on the easel.

HENRY

Whoa! That's beautiful. Did you do this? Wow. I didn't know you painted. We should have started a painting club. This is really something-

As Henry talks, Diane hurries over to shield the painting. She takes it down from the easel, getting paint on her bathrobe in the process. She's a little panicky.

DIANE

Actually, it's not finished. And no one has seen it. I mean, I don't really want anyone to see it, because it's not finished. It's not good enough.

HENRY

What are you talking about? It's great! I wish I could paint. I used to dabble a bit here and there...(pause) Well, this is a nice house. Do you live by yourself? It's big.

DIANE

Yes, it's just me for now.

Henry looks around, walking around the house. Tyler settles comfortably on the couch with his feet on the coffee table. Ash from his cigarette falls on the floor.

HENRY

Two floors. Three bedrooms I guess? Nice. And on the street. Great location. Wooden floors, nice nice. Marvelous. Exciting.

Diane notices the ash and hurries to wipe it up. She goes to the kitchen to get a paper plate to serve as an ashtray for Tyler.

DIANE

Here, would you like to use this?

TYLER

It's okay. Thanks.

He flicks the ash on the paper plate anyway. Henry turns to Diane, who is busy watching the cigarette. She tears her eyes away.

HENRY

I thought you had a daughter?

DIANE

(distractedly)  
My daughter? Oh yes, she lives in Cupertino.

HENRY

(grimaces)

Ooh, that's far. Millbrae's already a long ride for me. Tyler's been staying with me for the past week, but it's too far from all the young people, if you get my drift. I'd be lonely if he moved out though. You don't get lonely all by yourself?

DIANE

Me? Well yes...no... My daughter wants to hire someone to live with me. She thinks I'm lonely, but I-

The paper plate suddenly bursts into smoke and flames. Diane's eyes widen and she rushes to get a rag. She throws it on top of the flames. Tyler watches. He sits up. Henry, with his back to them, hasn't really noticed. He claps his hands and turns around.

HENRY

I just had a great idea. How bout Tyler moving in with you? Isn't that the greatest solution? It would solve everyone's problems! You would have a companion, and Tyler could live in the city. He has a car, he could drive you around. He's a great kid, right Tyler? Doesn't it sound great?

Diane stops in the middle of wiping ash. Tyler smiles for the first time.

INT. DIANE'S HOUSE - NIGHT

Diane moves through the house, making sure everything is in place. She goes upstairs and stands in front of the mirror, smoothing down her clothes. Instead of her nightgown, she's wearing her day clothes. Sitting down on the bed, she pulls up the covers and quickly swallows the pills on her nightstand. She lies down with her eyes closed, folding her hands over her lap. She waits. And waits. Somewhat groggily, she reaches for the phone and dials.

OPERATOR (O.S.)

(filtered)

911, what's your emergency?

DIANE  
(whispers into the phone)  
I'm sorry, I took some pills...but  
I don't think I can do it.

OPERATOR (O.S.)  
(filtered)  
What kind of pills did you take,  
ma'am?

DIANE  
Sleeping pills.

OPERATOR (O.S.)  
(filtered)  
How many did you take?

DIANE  
I don't know. A lot.

OPERATOR (O.S.)  
(filtered)  
Ma'am, what is your address?

DIANE  
420 Newfoundland St. In the city.

OPERATOR (O.S.)  
(filtered)  
Okay, just stay on the line. I'm  
sending people to help you right  
now. They'll be there in three  
minutes, just stay with me. How are  
you feeling?

DIANE  
Tired.

She takes the phone from her ear. The phone drops.

OPERATOR (O.S.)  
(filtered)  
I'll need to get some information  
from you. Do you have an emergency  
contact? (pause) Ma'am? Ma'am?

INT. HOSPITAL ROOM - DAY

A hand reaches out for Diane's hand, which is resting on her  
stomach, hooked to an IV. Claire sits by the bed, her face  
streaked with tears.

DIANE  
I'm sorry, honey.

CLAIRE  
It's okay.

They sit in silence.

CLAIRE (CONT'D)  
I'm going to get you help, Mom.

DIANE  
I don't know what came over me.  
(pause) I don't need help, I won't  
do it again.

Claire buries her head in her mother's arm.

DIANE (CONT'D)  
The doctor said I can go home  
today. It's not serious at all, I  
called them rather early.

CLAIRE  
(forces a smile)  
I know, you wiggled out, didn't you?

DIANE  
I don't think I had the courage to  
go through with anything serious.

CLAIRE  
Oh, Mom...you could have told me  
how you felt. How you were feeling.  
You scared me to death.

DIANE  
(patting her hand)  
I know, dear. I know. I'm alright  
now, aren't I? I just didn't know  
what to do. But I'm going to find  
something. I was just...depressed,  
that's all.

CLAIRE  
Either way, I'm taking you home  
with me. I shouldn't have left you  
alone in that house anyway. I just  
thought you were busy with your own  
life, you used to be doing  
something every time I called you.

DIANE

And I still will. There's always things to do. I'll be fine, darling. I'm staying in the house. Don't worry about me.

CLAIRE

No, that's what you said before. I should've listened to you.

DIANE

Honey, there's nothing you could have done. I've thought about this, and it has nothing to do with you. I don't want to be meddling around in your life. You and Jonathon are busy enough as it is, and I don't need taking care of. I can take care of myself, I can stay in the house and I'll be fine. Really, I-

CLAIRE

Okay. Okay. I'll take you home and we'll talk about this later. I'm just worried about you.

They look at each other.

DIANE

(softly)

I think I'll be okay.

CLAIRE

Okay. But, please, Mom...(pause) don't ever do anything like this again.

Diane looks at her daughter. Claire's eyes are red.

DIANE

I promise.

EXT. STREET - DAY

Claire walks out of the hospital. She takes a deep breath and bends down by the entrance, digging through her purse. Exasperated, she buys a pack of cigarettes from a street vendor and smokes shakily, squatting with her purse on her lap. Distraught, she stares at the brief reflection of herself in a passing bus.

MATCH CUT TO:

EXT. STREET - NIGHT

It's the middle of the night. A bus takes its time rolling lazily down a quiet deserted street. It pulls up to a bus stop, the brakes wheezing noisily. Tyler jumps off.

EXT. DIANE'S DOORSTEP - NIGHT

Tyler rings the doorbell. He stands on Diane's front steps with bunches of boxes and luggage. Pete and Joe are with him, arguing on the front steps as Tyler rings the doorbell again.

JOE

We should've drove up here. I told you it was a long walk.

PETE

The car would've woken up his Dad. Quit whining, it's not that bad.

JOE

Well, it's your fault anyway.

PETE

How the hell is it my fault? What fault are we talking about? There is no fault!

TYLER

Quit it. You guys are stupid.

JOE

It's not me, it's him.

PETE

Dude, you're the one who's being loud. I told you to be quiet.

JOE

What does it matter? It's the street, people can do what they want. It's not really that quiet anyway-

The door opens and Diane looks out, confused. She's in her bathrobe.

TYLER

Hi. I'm sorry I didn't call before, but my cell phone got cut off and I didn't have your number.

DIANE

Huh?

TYLER

I'm uh, Henry's nephew. It's Tyler, remember me?

DIANE

Oh, yes. Yes. How are you?

TYLER

Not that great. Henry and his ex-wife are having a huge fight over at his place, and the whole commuting thing is too much of a hassle. I thought maybe I could stay at your place tonight...you did say I could move in, right?

DIANE

Oh, I didn't know you were moving in today. I thought you said-

TYLER

Well, I mean if it's a bad time I can come back, I can probably stay at their place...

DIANE

Oh...it's okay. Come in.

TYLER

I'm really sorry. (pause) Are you sure it's okay?

Diane nods and opens the door to let him in. Tyler, Joe, and Pete go in, grabbing boxes to move inside.

PETE

Thanks. Nice house.

JOE

The street is not quiet though.

Diane is confused.

INT. DIANE'S HOUSE - DAY

Music blares from upstairs. The house is littered with boxes and Tyler's things.

Cameras, an electric guitar, magazines, clothes, speakers, shoes...things obviously belonging to a much younger person than the previous sole inhabitant of the house. It's a big difference from the tidy, clean house we saw before, so different that it could be another house.

Diane is trying to paint in the living room downstairs. She looks up forlornly at the booming ceiling. She lifts her hand to the canvas, then puts it down and sighs. Slowly, she gets up and walks upstairs. The door to Tyler's room is open and she peeks in. Tyler's strumming the air, rocking to the song blasting out of his stereo.

DIANE

Tyler-

TYLER

(singing at the top of his  
lungs)

I ain't gonna live forever...I just  
wanna live while I'm alive...

Diane doesn't know how to interrupt. Tyler continues rocking out the song as it comes to an end, then lights a cigarette. He nods at Diane.

TYLER (CONT'D)

What's up?

DIANE

Oh, I didn't want to interrupt. But  
uh, I was painting downstairs, and  
I heard your music-

TYLER

Ah, you like? I'm a little rusty, I  
used to play hella good. I used to  
be in a band.

DIANE

That's nice. Do you-

TYLER

If you like, I can play something  
for you. When I set up the speakers  
and everything. It'll be like a  
real concert-

Smoke from his cigarette sets off the smoke alarm. It goes off, loudly. Diane jumps.

TYLER (CONT'D)  
 (shouting over the alarm)  
 THE SPEAKERS WILL REALLY AMPLIFY  
 THE SOUND SO YOU'LL BE ABLE TO HEAR  
 THE BASS-

Diane scrambles around, frantically looking for an empty chair while the alarm screeches and Tyler shouts. She finally manages to turn the alarm off and looks down. Tyler's holding the chair sturdy for her, grinning.

TYLER (CONT'D)  
 I'm gonna order some pizza. You  
 want some?

Diane stares.

INT. DIANE'S KITCHEN - DAY

Diane cooks in the kitchen. Tyler clunks loudly down the stairs, kicking things out of the way. His things. Diane looks up and averts her eyes. He isn't wearing a shirt.

DIANE  
 I, uh, I made you some pasta.

TYLER  
 Sweet. I mean, pizza would have  
 been fine, but this is great.

DIANE  
 This should be healthier, I used  
 fresh vegetables...and organic  
 pasta.

TYLER  
 You shouldn't have.

She sets down the food as Tyler flops into a chair. He starts eating, dropping food all over the table. Diane sits down.

DIANE  
 Tyler, I wanted to ask you-

TYLER  
 (mouth full)  
 Mmhmm?

DIANE  
 -how long will you be staying here?

TYLER

Well, I don't know. A while, I guess. (looking up at Diane) If it's okay with you.

DIANE

(hurriedly)  
Oh, yes, it's okay. It's fine.

TYLER

So what do you do all day?

DIANE

Well, nothing really. Just... painting.

TYLER

Do you get bored? I always wondered if it gets boring, my Dad retired awhile ago and he doesn't really do anything. Except get on my case.

DIANE

I'm sure it's because he cares about you. He's probably worried about where you are right now.

TYLER

(shrugs)  
No, they cut me off. It's no big deal, I just have to find work.

DIANE

Well, what do you want to do?

TYLER

Make movies. I'm a cinematographer. (pause) Kinda.

DIANE

Is that the cameraman? Do you make videos?

TYLER

Films. We're shooting a short one.

He scoops more sauce onto his plate. Diane notices the spoon dripping all along the way.

TYLER (CONT'D)

Do you like movies?

DIANE

Yes, I did like the old ones we had when I was young... the pretty movie stars and the musicals.

TYLER

Ours is about a guy having an affair.

Diane nods politely, distracted by Tyler's mess.

DIANE

Oh that's nice.

The doorbell rings. Diane excuses herself.

INT. DIANE'S DOORWAY - DAY

Tyler's friends stand at the door. Rick is leaning on the door, talking to Pete and Joe. Diane opens the door and Rick almost falls in.

RICK

Whoa.

He picks himself up, looking at Diane.

RICK (CONT'D)

...Tyler's...grandma?

DIANE

Actually, I'm his roommate. Does he know that you're coming?

RICK

Yeah. Roommate? I didn't know he had a roommate. Weird.

PETE

I told you, man. I told you. (to Diane) Hi. Good morning.

They push past her and go inside.

INT. DIANE'S KITCHEN - DAY

The cat trots in and meows, weaving around everyone's legs.

JOE

You know, I saw this show where they put tape on a cat and it started walking all funny. It was so cool, it was going all sideways and shit, like it was high. (pause) Do you have tape?

TYLER

I don't know. (turns to Diane) Hey, what did you say his name was?

DIANE

Mr. Biggles.

TYLER

Huh. (a beat) Does he scratch?

DIANE

...sometimes.

The boys all turn to the cat, who's sitting straight up with his tail perfectly coiled around his legs. They stare at each other. The phone rings. Diane gets up to answer it in the hallway, looking back worriedly.

DIANE (CONT'D)

(into the phone)

Hello?

CLAIRE (O.S.)

(filtered)

Mom, I found a home. It's called Greenfield, and they have excellent care. I'm bringing you to visit the staff on Thursday, I really think you'll like it there.

DIANE

Well actually, there's no need.

INT. CLAIRE'S OFFICE - DAY

Claire paces around the office.

CLAIRE

(into the phone)

Just give it a chance, Mom. I know you think you'll be okay, but I really want you to be taken care of. I don't want you to be alone.

INTERCUT DIANE/CLAIRE

Diane talks on the phone in the hallway, smelling smoke. There's noise coming from the kitchen.

DIANE  
 (into the phone)  
 I'm not alone. (pause) I...have a  
 roommate.

CLAIRE (O.S.)  
 (filtered)  
 A roommate?

Something breaks in the kitchen and Diane turns. The noise in the background is getting out of hand. She turns back to the phone.

DIANE  
 (firmly)  
 Yes. A roommate. He's a nice young  
 man, the nephew of my friend Henry.

CLAIRE (O.S.)  
 (filtered)  
 Nephew- what was that noise?

DIANE  
 That was... Mr. Biggle, he knocked  
 over a cup. Really, I don't want to  
 go to Bloomfield.

CLAIRE (O.S.)  
 (filtered)  
 Greenfield. Doesn't it sound nice?

DIANE  
 It does, it does. But Tyler takes  
 care of me, and I'm not lonely  
 anymore.

CLAIRE (O.S.)  
 (filtered)  
 I didn't say you were lonely, Mom,  
 I just meant...who's Tyler?

DIANE  
 Henry's nephew. He's actually  
 making a film, isn't that exciting?

CLAIRE (O.S.)  
 (filtered)  
 Mom, when was this? When did you  
 get a roommate? Why didn't you tell  
 me?

DIANE  
 We talked about this, remember? You  
 suggested getting someone. And I  
 did. (adding) He has a car.

CLAIRE (O.S.)  
 (filtered)  
 Oh. That's good. That was before,  
 though. But I meant a caretaker  
 or...

Yells are coming from the kitchen. Excited yells. The cat  
 walks by with tape stuck on its side, swerving like a drunk  
 driver.

DIANE  
 Hun, I gotta go now. I'll call you  
 back, okay? Don't worry about me,  
 I'm fine.

CLAIRE (O.S.)  
 (filtered)  
 Are you sure? It doesn't sound  
 fine. I should go visit you-

DIANE  
 Yes, you'll meet him, he's a very  
 nice young man. I'll see you soon  
 then.

INT. CLAIRE'S OFFICE - DAY

Claire sits down at her desk and flips through a calendar.

CLAIRE  
 (into the phone)  
 How about Thurs-

The phone goes dead. She looks at it and stares out the  
 window.

INT. DIANE'S BACKYARD - DAY

The sky is clear, it's a beautiful day. Rick, Pete, Joe, and  
 Tyler are sprawled around in the backyard.

PETE

Not enough. Nobody's getting anything, guys. We're gonna have to rob a bank or something.

JOE

I can help...I'll pimp myself out.

Tyler smirks.

TYLER

That won't help much.

RICK

Man, we should just get the old lady to donate. She's gotta have some money. This house must be worth something.

TYLER

You crazy? She's letting me live here for free.

RICK

Dude, just tell her that it's an investment. Who wouldn't wanna make some money?

TYLER

It's not an investment, there's no return. Who do you think's gonna buy our movie?

JOE

I would. (pause) Why do we need more anyway? Don't we have like twenty grand? (whistling)

PETE

It's not a lot for a short like this, I did the budgeting. Renting a mansion alone is like five grand a day. I've been calling places.

JOE

(to Pete)

Man, why did you have to set it in a mansion? You should change the script.

TYLER

What, and have it in a warehouse or something?

RICK

Have it here. We'll just film it at whatever house. This house.

TYLER

I thought the mansion was like a character.

RICK

Beggars can't be choosy.

INT. DIANE'S HOUSE - DAY

Diane is upstairs peeking into Tyler's room. The smoke alarm has been dismantled, laying in pieces on the desk. She sniffs and wrinkles her nose, then looks through the disheveled mess on the desk. Wrinkled papers, dog-eared film books, and an old family photo hidden at the very bottom of the pile. A car horn honks outside, startling her, and she jumps. Lottery tickets flutter to the floor. Diane hurriedly puts everything back, hesitating before leaving the room.

INT. DIANE'S BACKYARD - DAY

Diane pops her head out from behind the screen door to talk to the guys.

DIANE

Sorry boys, I'm going to go out...will you be okay here? Are you...staying here?

TYLER

Yeah, no worries. We won't do anything.

JOE

We're just chilling, no biggie man.

Tyler glares at him.

TYLER

(turning back to Diane)  
We're having a meeting. Don't worry, I won't mess up the house.

DIANE

Oh, it's not that. I just wanted to make sure you didn't need anything...

(MORE)

DIANE (CONT'D)

I think the toilet's clogged downstairs so don't use that one...and the sink is stopped up so... well um if you're okay, I guess I'll be back later...

Diane reluctantly closes the screen door. The guys look at each other.

RICK

She's a little tense, isn't she?

EXT. IN FRONT OF DIANE'S HOUSE - DAY

Diane walks out to Claire's car and they hug. Diane opens the car door. Claire hesitates.

CLAIRE

I was going to go in, I wanted to see your roommate.

DIANE

(getting in the car)  
Oh, he's not home. He went out.

CLAIRE

Oh. (closes the car door)

Claire looks back at the house for a moment and gets in the car.

EXT. STREET - DAY

The car is parked in front of a tall building. Claire opens the car door for Diane. She gets out of the car.

CLAIRE

Now remember, we're just taking a look, okay? I know you have reservations, but that's why we're here. Just see if you like it okay?

Diane looks up at the towering building and nods.

INT. GREENFIELD NURSING HOME - DAY

Residents are going about their daily activities. Sitting in wheelchairs, playing chess, taking medicine. Diane looks. Ending up here is her worst nightmare. An old man sidles up to her and grabs her hand.

OLD MAN

(rasps)

Don't do it...they eat you up and  
then spit you out...

Diane looks at him in surprise while a nurse hurries over to grab him.

NURSE

Bernie! (to Diane and Claire)  
Sorry, he's a little emotional, he  
just settled in.

The resident supervisor walks up to them.

SUPERVISOR

Hi, you must be Diane. Well we have  
a great facility, let me show you  
around...

Diane looks around at the residents, a worried expression on her face. She does not want to live here.

INT. DIANE'S HOUSE - NIGHT

Diane comes home and finds the house surprisingly neater. It looks like Tyler's tried to clean up. She smiles and goes upstairs. A sliver of light is coming from inside Tyler's door, open just a crack.

DIANE

Tyler, is there anything you need?

She hears a slam and peeks. Tyler frustratingly slamming his hand against the desk. Papers fly every which way.

DIANE (CONT'D)

What happened? Is something wrong?

TYLER

Nothing. Just stuff.

DIANE

(beat) Well if there's anything I  
can do...you just let me know.

TYLER

(waves hand dejectedly) Yeah,  
thanks.

DIANE

Well, good night...(turns to go)

TYLER

Oh, someone called for you. A doctor...Hank? Told you to look at some white envelope.

DIANE

Doctor Banks...

TYLER

Yeah. I kinda said you'd call him back tomorrow.

Diane walks to her room, stops in front of the door, then slowly walks back to Tyler's room. She stands outside and calls.

DIANE

Tyler? (pause) Mm...if I need to go to the clinic, do you think you could take me sometime?

TYLER

(turning around)  
Really? Sure. I'll take you.

DIANE

Thanks. (adding) Oh, and the house...looks nice. Thank you dear.

TYLER

(nonchalantly)  
Oh it's nothing, don't worry about it.

Diane leaves. Inside the room, Tyler smiles to himself.

INT. PETE AND JOE'S APARTMENT - DAY

The guys are having a meeting again, or they think they are. Rick's talking to Joe. Tyler is sitting at the coffee table, furiously scratching a lottery ticket with a coin.

PETE

Have you ever won anything?

TYLER

I wouldn't tell you if I did.  
(beat) Fuck.

PETE

So, I take it you can't pitch in?

TYLER

I'm trying, seriously. Just let me come up with something.

PETE

Yeah, cuz I don't know how we're gonna make this if...

TYLER

Yeah I know I know. You guys have put in a lot already. Don't worry about it.

PETE

We just gotta know how much we'll have-

TYLER

Like I said, don't worry. I'll call the places.

RICK

(talking to JOE)

It's like a mountain zen type of retreat. No cell phones, internet, nothing. We're supposed to get in touch with our inner selves. That's the real deal, I heard Daniel Day Lewis does it.

Everyone guffaws, hearing this last part.

PETE

(mockingly)

Watch out Daniel...Rick's here.

RICK

Oh no you didn't. You guys did not just knock on my shit. Like you don't each have a thing. (beat) Did you guys know Pete's a Desperate Housewives fan?

PETE

Am not!

JOE

You sure? (mimicking) 'Oh, who killed Mary Alice?'

RICK

(to Joe) You too. Empty your pockets.

JOE

What?

RICK

Just do it. (to the others) You  
wanna know why we're always looking  
for our lighters?

Joe sullenly reaches into his pockets and pulls out six  
lighters.

TYLER

Dude, that is so uncool.

JOE

Hey what about Ty?

RICK

(shrugging)  
Easy. His roommate's a grandma.

TYLER

(checks his phone)  
Oh shit. I gotta run. Catch you  
guys later.

RICK

What? We haven't even-

TYLER

Can't, call you later.

They watch him rush off.

JOE

Do you think he has a girlfriend?

INT. CLINIC - DAY

Tyler and Diane sit in the waiting room of an immaculate  
clinic.

TYLER

Hey uh I'm sorry about staying at  
your place. My parents don't really  
support my career moves.

DIANE

(smiling)  
They don't want you doing film?

TYLER

Yeah, they want me to be an accountant. Or a postman. (pause)  
Life sucks.

DIANE

Yes, it does.

TYLER

(smiles wryly)  
How does yours suck? It's not because I moved in, is it?

DIANE

No... well. Honestly, my best friend passed away. And my daughter wants me to go to a nursing home.

TYLER

What? That's cruel. You don't need a nursing home. You're not like those guys. You can take care of yourself.

DIANE

My daughter doesn't think so. And she might be right, I don't know.

TYLER

I think you're doing a pretty good job.

DIANE

(sighing)  
I have to do a better job. I don't want to end up like the people I saw. It's such a horrible thing to think, but they're like chickens in a coop.

TYLER

Just tell her you don't wanna go, I'm sure she'll understand. Just stand up to her and don't back down. Remember, you should be able to do what you want.

The nurse calls Diane and she gets up, looking back at Tyler.

TYLER (CONT'D)

I'll be here.

Diane goes in through the ominous swinging door, where the nurse is beckoning.

EXT. STREET - DAY

Tyler stands outside the clinic, on the phone. The street noises are drowning out his voice and he makes frustrated gestures.

TYLER

(shouting into the phone)  
I said, how much for an eight day  
shoot? (beat) What? For a friggin  
railroad? It's deserted, yeah?  
(pause) You call that a discount.  
What kinda students do you think we  
are, Arabian oil princes? (beat)  
Regulations my ass, I don't see why  
we should-

He looks at the phone, which has gone dead. Diane walks out of the clinic, hearing part of the conversation.

TYLER (CONT'D)

Fuck! What an asshole. (seeing  
Diane) Oh, hey. Sorry, I came out  
to make some calls. You're  
finished?

She nods, looking as if something's on her mind.

TYLER (CONT'D)

Let's go home then. (softens) Are  
you alright?

She nods again, glad that someone is here.

INT. DIANE'S HOUSE - DAY

Diane is on the phone in the hallway, as frustrated as she can be, which is not very much.

DIANE

(into the phone)  
I understand, dear. But I'm telling  
you, I really don't think I need  
to. I'm starting to feel- (beat)  
Yes, yes, I know. But really, I'm  
not going to do it again.

Tyler clunks down the stairs and leans over the rail.

TYLER

Hey, can you- (noticing the phone)  
oh, sorry.

DIANE

(looking at Tyler)  
Honey, I should go. I'll talk to  
you later, love you. (hangs up)

TYLER

(walking down)  
Sorry about that. I was just gonna  
ask if you could help us with some  
stuff. If you're free. (adds) If  
you want.

DIANE

I'm always free. Just tell me how  
to help.

EXT. DIANE'S LIVING ROOM - DAY

Pete, Joe, and Rick are watching the audition tapes. One of the actresses has just finished and the screen goes blank for a second. The tape continues playing, an incomprehensible image appearing. The screen is completely brown. After a moment's of silence, Rick speaks.

RICK

What.....

PETE

Uh...

RICK

Is that...the table?

The image zooms out. It is indeed, the table in the audition room. The camera pans up shakily and we can see the next actress introducing herself. It suddenly zooms in on her breasts.

PETE

Joe!!!

JOE

What?

RICK

That's awesome. It's great stuff,  
dude, really...*and totally useless!*  
What were you thinking?

Tyler walks in with Diane. He sees the screen. We see erratic zooming, in and out, close-ups of the wall. We can hear the actress talking, but she is nowhere in the frame.

TYLER

What is this crap?

PETE

It's um...remember when I asked Joe to tape one of the auditions?

RICK

He's got a lot of talent, doesn't he?

JOE

Hey, I don't-

TYLER

(sighs)

Alright, so I got her. What do you want her to do?

The guys tear their eyes away from the television.

RICK

The phone calls. I'm telling you, it'll be different if she calls. People dig old ladies. (to Diane) No offense.

DIANE

It's okay, this seems exciting. So what should I do?

JOE

Lend us some money.

PETE

(glaring at Joe)

We're trying to get donations. (turning back to Diane) We tried everything. My theory is that people like girls more, so it wouldn't hurt to give it a try.

RICK

And they can't tell your age on the phone.

JOE

No offense.

Diane laughs for the first time and sits in a lawn chair.

DIANE

It's okay, I know I'm old. (looking at the papers) Well let me see here...

Pete hands her his phone.

RICK

Say it's an investment. Tell them that after we make the film we can sell it on dvd, send it out to festivals, and when it wins they'll get big bucks back. (looks at Tyler) What? That's how you get investors.

TYLER

Never mind.

PETE

Beggars can't be-

TYLER

Yeah. Let's try this.

INT. DIANE'S LIVING ROOM - NIGHT

Diane comes downstairs to find Tyler sitting in the dark.

DIANE

I'm sorry I wasn't able to help.

TYLER

Don't worry about it, it's hard to get money anyway.

DIANE

It must be. (pause) I was thinking...that I should invest. I would like to help you boys out.

TYLER

Really? (beat) No, I can't let you do that. You're letting me stay here, I should be paying you rent.

DIANE

(smiling)

No no, don't worry about that. I'd be all alone if it weren't for you.

TYLER

Well, about investing, the thing  
is...

DIANE

I remember you telling me I should  
do what I want. This is what I  
want.

TYLER

(smiles wryly)

Well, it's just.....(looks  
down)

DIANE

I would really like to do this. I  
like being involved in a project.  
Now that I don't have any other  
obligations, I don't have anything  
to do all day. And I like you boys,  
it's exciting. (beat) I'd really  
like to help you make the movie. I  
know how important it is.

TYLER

(hesitates)

Really?

DIANE

(looking at Tyler)

Really.

INT. DIANE'S BEDROOM - DAY

Diane is sitting on her bed, still in her nightgown. She is  
reading Ruth's diary.

RUTH (V.O.)

I wish I had the strength, like  
Diane who always seems so strong.  
Looking back, it seems like I've  
wasted my life doing what other  
people tell me to do. The only  
thing I did against the grain was  
staying home all these years.  
Perhaps I should be proud of that.

The sound of a smoke alarm pierces the air. Diane stops,  
sniffing. She wrinkles her nose, quickly putting the diary  
down and going to Tyler's room. The room is surprisingly  
neat, and the smoke alarm is back on the ceiling. Confused,  
she walks down the stairs as the beeping stops.

Tyler's fanning at smoke in the kitchen, trying to save what's left of the burnt breakfast.

DIANE

Good morning.

TYLER

Hey, I didn't mean to wake you. I was fixing the toilet and kinda forgot about the breakfast...

Diane smiles and goes over to the sink, taking the pan from his hand. She turns on the faucet.

DIANE

It's working. (surprised) I'm impressed.

TYLER

It was just a clog, I got some cleaner stuff and poured it down the drain. It's nothing. Sorry about the breakfast though.

Diane is nonetheless quite pleased at his effort. She smiles at him as Tyler gets slightly embarrassed.

DIANE

It's a nice gesture, all the same. Now why don't you sit down and I'll see what I can do. Not all of this is burnt-

A gurgling sound is heard. And another, louder gurgling. Tyler and Diane look at each other. Suddenly, water starts flowing from the toilet, bursting out from the downstairs bathroom, and flooding into the hallway. The cat gives a meow and flees. They stand shocked for a second, then rush to get towels as the water continues to seep over the floor. Tyler frantically tries to mop it up, but he is no match for the spewing toilet. Quite unexpectedly, Diane bursts out laughing. Tyler sits up and joins in after a moment.

DIANE (CONT'D)

(in between laughter)

It's just- it's- never mind, so much water, you know? I've never seen so much toilet water in my life! (wiping tears from her eyes)

TYLER

I guess the- the cleaner stuff doesn't work after all-

In the midst of the laughing, there's a knock on the door. The guys clamber in with bags of food.

RICK  
Holy mother of Moses! Where's Noah's ark?

DIANE  
We had a little situation, but just watch your step.

TYLER  
The toilet. I fixed the sink but I burnt breakfast-

JOE  
(holding up the bags)  
Say no more. Just thank god for Mickie D's.

The guys step in and around the water, making a mess as they set food down in the kitchen. A second knock is heard at the door. They look at each other.

PETE  
One two three four...Are we missing anyone?

TYLER  
I'll go get it.

DIANE  
And I'm going to call the repair man before we're all living in a sewer.

Tyler goes to answer the door. Diane gets up and wades through the water to the phone, flipping through the phonebook. A familiar voice calls out behind her.

CLAIRE  
Mom?

Diane turns around to find Claire standing in the water, Tyler behind her, the front door open.

CLAIRE (CONT'D)  
What is all this, what's going on?

Everyone stops in their tracks.

CLAIRE (CONT'D)  
What are you guys doing!?

Diane grabs her bag and gently pushes Claire out the door, calling out behind her.

DIANE

Boys I'm going out, I'll be back soon. Tyler, call the repair man, his number is by the phone.

CLAIRE

Where are we going? Who are they?

DIANE

(closing the door behind her)

Why don't you take me to the supermarket? I'll explain on the way.

INT. CLAIRE'S CAR - DAY

Claire drives, fuming.

CLAIRE

Do you wanna tell me what's going on? Who are all those people? I thought you said one roommate, not five. And what did they do to the house?

DIANE

Calm down, dear. Tyler is the one who answered the door, and the other boys are his friends. They're making a movie, and I've decided to help them.

CLAIRE

Help them? You can barely take care of yourself.

Diane is silent.

CLAIRE (CONT'D)

Mom, seriously. Stop messing around with those- those punks! What are they, in high school?

DIANE

(defensively)

They're perfectly nice boys. And I can take care of myself just fine.

CLAIRE

(exploding)

You tried to kill yourself for God's sakes! You never used to be like this! I don't know what in the world you're thinking, running around doing God-knows-what- You never answer the phone anymore, you refuse to go where people can take care of you- I just don't understand why you won't listen!

DIANE

Just drop me off here.

CLAIRE

Mom-

DIANE

(stonily)

I'll take the bus home.

CLAIRE

Be reasonable, it's like half an hour-

DIANE

(demandingly)

I want to get out, now.

Claire stops. This is the first time she's seen her mother behave like this.

CLAIRE

Fine.

EXT. STREET - DAY

Diane hops off a bus and walks into a bank. She is shown to a desk.

LOAN OFFICER

Hi, how may I help you today?

DIANE

I want to get a loan.

LOAN OFFICER

That would be my pleasure. Let me help you get started. If you currently have an account with us I would need some ID.

Diane rummages in her bag. They talk.

EXT. DIANE'S BACKYARD - DAY

Tyler, Pete, Joe, and Rick are in the backyard.

RICK

I haven't finished telling the story! (beat) So this police officer friend of mine said one time they had to take this homeless guy into the station, and when they took off his jacket, some of his skin came off. (beat) Cuz he'd been wearing it too long.

JOE

Ugh, gross!

PETE

Oh, what the hell. Did you have to tell that story?

TYLER

Hey guys, I have something to tell you.

JOE

It's not another skin story is it?

RICK

Spit.

TYLER

Well Diane offered to help. To 'invest'.

JOE

Who's Diane?

TYLER

(glares at Joe)  
My roommate. (to the others) We have to tell her that it's not an investment, right?

RICK

Whoa whoa whoa. If you wanna do that, then we might as well stop everything right now. She's our heaven-sent angel.

PETE  
(thinking)  
He's right. I mean, I agree with  
telling her...but maybe not now.

Tyler looks torn.

INT. BANK - DAY

Diane is still at the bank, talking to the loan officer.

LOAN OFFICER  
It looks like we can't approve the  
loan...I'm sorry Mrs. Holland, you  
don't have a job, no stable income  
besides your daughter, no  
investments... (types on the  
computer) the only thing is...

DIANE  
What?

LOAN OFFICER  
The only thing you have of worth...  
is your house.

DIANE  
My house? (pause) So I can get a  
loan with the house?

LOAN OFFICER  
Yes ma'am...but you'd have to  
mortgage it.

DIANE  
(pause) What does that mean?

LOAN OFFICER  
It entails that if you don't pay  
back the loan within the designated  
period, the house would belong to  
the bank.

Diane falls silent.

INT. COFFEEHOUSE - DAY

The guys are still talking.

PETE

How exactly did she offer? What were her exact words?

TYLER

Well, she said that she'd really like to help us out, that she would like to invest. It's all because of the stuff we told her to say for the phone calls.

RICK

No, it's not our fault. We can't think like that. Let's analyze the situation. She's an old lady, at the end of her life, she wants to help the young people. Everything's logical-

TYLER

She's not at the end of her life.

JOE

Well, pretty much.

They look at him. Rick shrugs.

INT. BANK - DAY

Diane sits, waiting for the loan officer. Her bag sits on the chair next to her. She looks at the calendar on the desk with a complicated expression. It's Wednesday. She slips her hand into her bag, finding the red diary snuggled deep inside, touching it with her fingers.

EXT. BACKYARD - DAY

The doorbell rings inside as the guys are still talking. Tyler gets up to answer it. They can hear the repairman talking to him inside.

JOE

I think we should tell her.

Pete and Rick look at him.

RICK

(in disbelief)

You're the one with morals now?

EXT. RESTAURANT - NIGHT

Diane and the guys are sitting at the outdoor patio of a busy, trendy restaurant.

DIANE  
You haven't told us what the occasion is yet.

PETE  
Well. The occasion, is... one of the rental houses called back. And they're donating free equipment to us!

Everyone cheers.

DIANE  
Actually, there's more good news as well. (reaching into her purse)  
I've decided to invest a little myself...in your film.

She takes out a check and lays it on the table. The guys burst into happy thank you's before Tyler can say anything.

PETE  
You shouldn't have!

RICK  
That's awesome! How great is that?

TYLER  
Di-

Diane cuts him off. She looks at him and winks.

DIANE  
What better use for my retirement money?

JOE  
Let's celebrate! We're getting druuuunk!

EXT. RESTAURANT - LATER

Several drinks later, the guys are buzzed. Rick holds out a drink to Diane.

DIANE  
 (shaking her head)  
 I can't, I'm really bad with  
 liquor.

JOE  
 Oh come on, everyone says that.  
 Just an excuse...(looks at Diane)  
 Drunken mistakes, lesbian  
 exploring, crazy college nights?

Diane looks at him blankly.

JOE (CONT'D)  
 Did you go to college?

PETE  
 Wait, have you never gotten drunk  
 before or something? No way.

Diane nods as the guys exclaim in disbelief.

RICK  
 Oh, no. We gotta fix that. Here,  
 here. You're our EP now, come on.  
 You gotta have a drink.

DIANE  
 What's an EP?

PETE  
 Executive producer.

DIANE  
 Really? I'm a producer?

TYLER  
 Yup.

Diane looks at the glass Rick's holding. With only a split  
 second's hesitation, she takes the glass...and downs it. The  
 guys go wild.

RICK  
 Yowza! Damn, you're more hardcore  
 than me!

PETE  
 That's the shit! (shakes his head)  
 I still can't believe you've never  
 gotten drunk before.

TYLER

Yeah, what about when you were a teenager?

DIANE

I guess I missed that part.

JOE

Sucks for you.

Without thinking, he tosses an empty beer bottle behind him. It bounces on the grass and smacks into the table beside them. The GUY at the next table grabs the bottle and gets up angrily.

ANGRY GUY

Did someone throw this?

JOE

Yeah, sorry.

ANGRY GUY

Sorry? You almost hit me. You could've hit my girlfriend.

He gestures behind him. The girlfriend stands up and waves, almost falling over. Two other guys at the table make menacing faces. Rick stifles a laugh.

RICK

I really don't think he could've hit your girlfriend.

ANGRY GUY

What the hell does that mean?

RICK

Well she's pretty woozy as it is, with all that swerving, kinda makes her a hard target.

The angry guy takes a step closer.

ANGRY GUY

What did you just call my girlfriend?

RICK

Uh... woozy?

TYLER  
 (standing up)  
 Dude, chill out. He's sorry, have a  
 good night.

PETE  
 Yeah, what's your problem? The guy  
 said he was sorry.

ANGRY GUY  
 (spits)  
 Get outta my face. You guys are my  
 problem. What is this, Grandma's  
 80th birthday?

Tyler looks at Diane, then turns back and socks him in the  
 face. The night erupts into an all-out fight.

INT. DIANE'S LIVING ROOM - DAY

Diane wakes up sitting on the floor, her back against the  
 couch. Tyler's passed out on the couch, a swollen cut on his  
 face. Joe's sleeping on the floor with a black eye, his mouth  
 open. Rick has a swollen cheek and is curled up in a ball.  
 Pete is miraculously intact. They slowly wake up. Except for  
 Joe.

TYLER  
 (groaning)  
 Fuckin hangover.

RICK  
 I don't think it's the hangover.

Tyler touches his face and grimaces.

DIANE  
 Let me get you some ice.

She stands up and raises her hand to her head, sinking back  
 down on the sofa.

TYLER  
 Not a good idea to stand up so  
 fast.

RICK  
 Hey it's your first hangover. Aw,  
 that's sweet.

Diane laughs and grimaces.

DIANE  
My head's throbbing.

PETE  
It tends to do that after drunken fights.

Tyler lights a cigarette.

TYLER  
You know what the best cure for a hangover is?

RICK  
Excessive smoking.

TYLER  
Starting with one.

He holds it out to Diane. She hesitates. Tyler winks.

TYLER (CONT'D)  
Suck it in like you're breathing.

She takes it and inhales, blowing out a puff of smoke.

PETE  
Nice, no coughing.

RICK  
She's a natural, that girl.

Joe wakes up and rubs his eyes.

JOE  
Wha- why is she smoking? Where am I?

Pete's cell phone rings and he answers.

PETE  
(into the phone)  
Hello? Yeah, this is Pete. Oh, hi Angela, right, right. No, no. Yes, I know, of course. Yes, we're on our way. (hanging up the phone) Oh shit, I totally forgot. We gotta go.

TYLER  
What?

PETE

(checking his watch)  
I made an appointment with one of  
the mansion places. We gotta leave  
now, it's that hardass owner guy  
who wouldn't give us a discount.

RICK

We should take Diane.

TYLER

Of course we are, she's our  
producer.

Diane smiles.

EXT. MANSION DRIVEWAY - DAY

The guys pull up in an impressive driveway and get out of the  
car. The mansion has greek pillars and a fountain.

TYLER

The outside looks nice.

JOE

How much is he asking?

PETE

(calling on his phone)  
Five grand a day, just like the  
others. But this is one of the  
better ones. (into the phone) Hi,  
we're here.

INT. MANSION - DAY

They walk in and are greeted enthusiastically by ANGELA, a  
flamboyant middle-aged Persian woman. She talks incessantly  
as she gives them a quick tour.

ANGELA

How are you, dears! Isn't this a  
great place, they have the  
fountain, and big space, they just  
rented to NBC and it's very popular  
for the TV shows like CSI Toronto,  
isn't it wonderful? The owner sells  
wine so he has a great big wine  
cellar here. He has his own winery,  
isn't that wonderful?

(MORE)

ANGELA (CONT'D)

Here is the kitchen, everything is handmade including the oven, and here the living room isn't it nice? You cannot get this price for anywhere else! The bedroom upstairs, they have a cute little girl and little boy, aren't they adorable? And the best part is, you get to park on the driveway! Come, the owner would like to meet you.

They are shown into the owner's office. The OWNER is a middle-aged half-blind man with a stone face, sitting at his desk. His secretary stands next to him. The guys stand by the door.

OWNER

(speaking to no one in particular)  
So you like the house.

PETE

Uh, yes, we do-

OWNER

(in another direction)  
What will you give me in return?

PETE

Well Angela told us five thousand, as your asking price for a day.

OWNER

Yes, that's what we agreed on. I don't mind helping you out, and I do want to help you out. You're students, yes?

RICK

Yeah, which is why we don't have a very big budget, it really is a student film and-

OWNER

(speaking at a whole other direction)  
Yes, yes. Well I would like some more. What else can you offer me?

TYLER

Well, since you have a winery, we could advertise in the credits...

OWNER  
 (thinking)  
 Yes, but that is a given. How about  
 65 hundred?

The guys look at each other, and look at Angela. She looks at the wall, pretending not to hear.

TYLER  
 Well sir, that's really out of our budget. The agreement we had with the location manager (gesturing at Angela) was for five thousand, which is really more than we can afford.

OWNER  
 Think about it. Let me know before tomorrow. It is my final offer.

The owner slams a book shut. And motions for them to get out. The guys leave, fuming silently. Diane stays in the room.

DIANE  
 If you could, I would like to talk to you privately.

OWNER  
 (cocking his head)  
 You? Who are you?

DIANE  
 I'm...the producer.

She moves further into the room as the owner beckons. The guys stay outside, the door shutting in their faces.

INT. MANSION DRIVEWAY - DAY

The guys step out onto the driveway, making sure the front door is closed.

PETE  
 (exploding)  
 What an asshole! He said five thousand when we talked on the phone, you heard, right?

RICK  
 Yeah, I heard. This is unbelievable. What the hell do we do now?

(MORE)

RICK (CONT'D)

We have to get this one locked, we have a ton of other locations to look at.

TYLER

It's not like we have money and we're holding it back, we're on a pretty tight budget as it is. I don't get it. Greedy bastard.

JOE

How many other mansion places do we have?

RICK

None. The other ones are either crap or totally unaffordable.

They fall silent, pondering. Diane walks out of the front door with Angela behind her.

ANGELA

Good news! The owner said he may let it go at the original price.

DIANE

I tried. He's thinking about it.

ANGELA

He will let you know at the end of the week. Isn't that wonderful?

The guys glare at her.

EXT. COFFEEHOUSE - DAY

The guys and Diane are at a neighborhood coffeeshop. Tyler and Diane talk while Joe and Rick peruse over Pete's laptop. He's not at the table. Rick types on the laptop.

RICK

(typing)

All this needs is a little bit of spice...

JOE

We could have it take place in Romania. (pause) Our main character should be a vampire with laser-eyes.

RICK

Let's see...(typing) Exterior, the great plains of Zimbabwe, day. A lush mermaid sweeps her hair across the sand. (laughing) She sees a vampire with laser-eyes. He holds a ticket to Romania-

PETE

What the hell are you guys doing to the script? Lush mermaid- are you high?

RICK

(quickly)  
It was Joe's idea.

JOE

Isn't it cool?

TYLER

Guys, guys. Focus. So do we wanna wait on this place or keep looking?

RICK

Keep looking. He's such an asshole. I don't even know how you got him to lower.

DIANE

I just reasoned with him. As long as you ask nicely-

PETE

Fuck, we have to look at mansions again. I'm telling you, there's practically none in our price range. This is all we can spend, even with Diane's money.

DIANE

Let me take a look at the budget. I'll help.

TYLER

(sighs)  
I didn't really like that mansion anyway, it would have been too hard to light. And the guy had no taste at all, he really is blind.

RICK

We'll just keep looking, maybe there'll be something better. But either way, we gotta sleep early tonight because we're scouting the desert tomorrow.

JOE

Fuck, totally forgot about that.

TYLER

Three o'clock. See ya at our place.

INT. DIANE'S HOUSE - NIGHT

It's the middle of the night. Tyler quietly walks into Diane's room, over to her bed. She's fallen asleep among a bunch of papers, working on their film. He gently rouses her.

TYLER

You know, if you don't wanna go it's okay. You should get more rest, it's really early.

DIANE

Oh no, I wouldn't want to miss this.

EXT. IN FRONT OF DIANE'S HOUSE - NIGHT

Rick's car is parked outside. The guys are waiting, Pete and Rick standing around smoking, Joe in the passenger seat, leaning out the window.

JOE

(yawning)

I need my beauty sleep.

Tyler lights a cigarette. He hands it to Diane. She looks at them takes a puff, handing it back to him.

RICK

Is that Mrs. Holland? Smoking? Tsk tsk...

PETE

(laughing)

Peer pressure. All the cool kids are doing it.

They laugh. The guys get into Rick's car. Tyler drives behind Rick, taking Diane in his truck.

INT. TYLER'S TRUCK - NIGHT

Tyler stops at a gas station. Diane waits in the truck as he gets back in with a grin.

TYLER

(waving a lottery ticket)  
Maybe this'll be the one, huh? I  
could pay you back right now.

DIANE

Shouldn't you be spending your  
money on something...more  
practical?

TYLER

This is practical. Millions and  
millions of dollars, for the worth  
of a few bucks.

Diane smiles, shaking her head.

INT. TYLER'S TRUCK - LATER

They are driving on the freeway, long stretches of road ahead of them, the sky still dark as night.

TYLER

I saw you were looking at our  
paperwork.

DIANE

I read the script, and the budget.  
I had no idea a film required so  
much work. And money.

TYLER

Yeah, it's not all fun and games.  
But this one costs more because of  
all the locations. Then there's  
crew pay, camera equipment,  
lights...

DIANE

How do you usually get money for  
these movies?

TYLER

Well studio films are a whole different story, but for indie or student films... donations, investors, sponsors, student discounts... Usually the producer has to find the money. And the director chips in. That's why it's so hard to make a film. No money, no movie.

DIANE

(laughing)

I'm glad I helped then.

TYLER

I am too.

They drive along in silence, Diane looking out the window. Tyler stretches.

TYLER (CONT'D)

You know, sometimes I like driving in the middle of the night. Gets you thinking.

DIANE

Yes, it must be nice.

TYLER

(looking at her)

Are you bored? You wanna drive?

DIANE

(smiles)

I'm afraid I don't know how.

TYLER

You don't know how to drive? Really? How did you ever get around?

DIANE

Well there was my husband, he always drove me, and then my daughter, and I just took buses or the BART. I guess I just...never learned.

TYLER

(looks at her)

You're an anomaly.

He pulls the truck over to the shoulder, putting on the emergency lights and releasing his seatbelt.

DIANE  
(in surprise)  
What are you doing?

TYLER  
I am- going to teach you how to drive. You can't go through your whole life without knowing how.

He hops out of the truck and opens the door on Diane's side.

TYLER (CONT'D)  
(bowing)  
Shall we? (extending his hand)

EXT. FREEWAY - NIGHT

A lone truck weaves down the freeway, stopping and going again.

INT. TYLER'S TRUCK - NIGHT

Diane is sitting in the driver's seat. Tyler coaches her.

TYLER  
That's it, that's it. (beat) Do you wanna practice reverse?

DIANE  
On the freeway? Are you crazy?

TYLER  
Yeah, just kidding. Like I always say, safety first. Now- step on the gas, the right one. Hard.

The truck lurches forward. Tyler cheers.

DIANE  
I'm going so fast! This is fun.  
(laughing) This car is enormous.  
It's kind of like-

Out of nowhere, a SIREN is heard.

TYLER  
You're kidding. Oh, fuck.

INT/EXT. TYLER'S TRUCK - NIGHT

They're parked on the shoulder, the police car parked behind them. The OFFICER leans down and looks in the window at the old lady and young punk, surprised.

OFFICER

Well, good morning, ma'am. How are you doing today?

DIANE

Oh just fine, officer. I'm teaching my grandson how to drive.

OFFICER

Here, in the middle of the night? You were speeding ma'am.

DIANE

Well this is the only time that the road is empty, I thought we'd get some practice-

OFFICER

Driving a truck. Let me see your driver's license, please.

DIANE

(pretends to look)

Oh no, I must've left it at home. I'm so sorry officer, must be the old age.

OFFICER

(shaking his head)

I used to have a crazy old grandmother like you. She used to drink gin like it was water. (laughs to himself) Cursed like a sailor, taught me how to swear.....(looks back at them and clears his throat) Alright, for Nana's sake I'll let you go. You've probably been driving longer than I have so I won't tell you how to drive. But I don't wanna see you speeding, okay ma'am?

DIANE

Oh yes, sir.

The officer gets back in his car.

TYLER  
 (impressed)  
 Damn. That was smooth.

Diane winks. And drives. The police car passes them and the officer waves. Diane waves back. Tyler is dumbfounded.

TYLER (CONT'D)  
 I don't believe it. Fuckin police  
 has never been that nice to me.

DIANE  
 Oh Tyler, don't swear.

She looks at him, pretending to be serious. They burst out laughing.

INT. TYLER'S TRUCK - NIGHT

The truck speeds along, the sun almost rising. They sing and laugh, drunk from the time of day.

TYLER  
 (singing)  
 'Just a small town girl, living in  
 a lonely world...'

DIANE  
 (singing)  
 'She took the midnight train going  
 annnywhere...'

They join in on the chorus, da-dum-ing loudly together.

TYLER AND DIANE  
 (singing)  
 'On and on and on and on...'

TYLER  
 (over the music)  
 Oh wait wait wait- that's our exit.  
 We have to get off- wait- oh shit,  
 we passed it.

DIANE  
 That one? (looks down) Hold on.  
 (grabs the gearshift) You said this  
 is reverse, right?

TYLER  
 Right. What are you-

EXT. FREEWAY - NIGHT

On the freeway, the only vehicle for miles slows down and stops. Its red parking lights go on and the truck backs up slowly to the passed exit. The red parking lights go off again and the truck revs forward, taking the exit ramp.

INT. TYLER'S TRUCK - DAWN

Tyler exclaims in the truck. Diane grips the wheel, excited.

TYLER

Wow! How cool was that?

DIANE

(laughs)

That was very cool.

They look at each and laugh. The sky is getting lighter.

TYLER

Make a right here. (beat) Look,  
it's magic hour. Isn't it awesome?

DIANE

It's beautiful.

Tyler reaches for the sunroof and opens it. He stands up through the roof and raises his hands.

TYLER

(through the roof)  
Wooooooooooooo!

After a moment, he comes back down and grabs the wheel. He reaches his foot over and puts it on the gas.

TYLER (CONT'D)

Your turn. Go. Enjoy the scenery.

Diane looks at him and lets go of the wheel. Tyler steers, the truck slowing down and wobbling. Diane carefully stands up through the roof. The sky is breathtakingly gorgeous, streaked with purple, blue, pink and orange. The sun slowly rises over the deserted road, lighting up the horizon. There is nothing to be seen but miles of desert, a few trees dotted here and there. Diane takes a deep breath and gives out a yell. Inside the truck, Tyler grins, his hands still on the steering wheel.

EXT. DESERT ROAD - DAY

Tyler's truck pulls up on the side of the road, where Rick's car is parked. The guys are leaned against the car, waiting.

RICK

Dude, what took you guys so long?  
We've been here like an hour  
already.

TYLER

(getting out)  
We took the longer route.

PETE

What longer route? (beat) Why are  
you- wait- Diane drove?

DIANE

(getting out)  
We had a quick lesson. Turns out  
I'm a better driver.

The guys are somewhat bewildered and surprised. They grin.

JOE

So I thought you had to be here  
*before* the sunrise.

TYLER

Yeah, I got it. I just need to see  
what direction the sun comes up.  
And where it's gonna go. (opens the  
back and pulls out his gear)

JOE

So what do we do now?

TYLER

(setting up his stuff)  
We wait. (slams the door shut)

He pulls out a piece of paper and checks it, then climbs onto the bed of his truck, gesturing to Diane. The guys look at each other and follow suit, everyone climbing onto the truck.

EXT. DESERT ROAD - DAY

It is now noon and the guys are getting baked by the sun. Rick is on the phone, Pete too. Joe is sleeping with a towel over his face.

They get a call back from the owner guy, who says he still wants 6500. They also find out that Joe hasn't been going to school so they can't use his school equipment anymore. (they have to add more equipment to the list, the free equipment they had donated wasn't for that much stuff) One of the locations that said they could use for free suddenly gets iffy. Joe was supposed to call but didn't, forgot. Diane gets that back for them. She also finds another better mansion. They go and egg the original mansion during a drunken night. They shoplift the eggs, Diane helping them with the old lady electric cart. They get arrested and the police insist on holding them until Claire comes to bail them out. Claire is furious. Next, montages of them nearing the shoot, shotlist, location scouts, table reading/rehearsals, Tyler making equipment list and sending it in, Rick calling all the places to make sure, Pete asking his friends to come crew for them, Diane getting them free craft and stuff (or Joe). Then Diane tells Tyler that she has cancer and Tyler blows up.