

Progression and Maturity

By

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EXT. STREET - DAY

Aaron is walking down the street, jiggling along to the music on his mp3. He is stopped by a well dressed young man (RICK)

RICK

Aaron?

AARON

(Taking out earphones)

Ricky! How are you, sir? Good to see you!

RICK

I'm well. How's everything going with you?

AARON

Things are splendid, buddy. Are you still working at the same old prison?

RICK

Guilty.

AARON

(Jovial, to camera)

Still crunching the numbers for the slave drivers, huh?

RICK

Actually, I'm a department head now.

(To camera)

I took his job.

AARON

I wasn't head of any department.

RICK

(To camera)

He would have been if he hadn't been-

(To Aaron)

-What's with the camera crew by the way?

AARON

Never mind them. Let's back track for a second. You took what would have been my job?

(CONTINUED)

RICK

Oh, you were supposed to head up sales but then you, uh, had that disagreement with management and they-

AARON

-Unfairly dismissed me.

RICK

That's not quite how they would see it.

AARON

Cover up.

RICK

Not really. So, uh, what have you been doing with yourself?

AARON

(Visibly annoyed)

I've been traveling. I've been here and there, you know? My unfair dismissal turned out to be a blessing in disguise. It was an ideal opportunity to get things done. I got to spend some quality time with my niece and nephew which was awesome because I'd hardly ever saw them when I was at work. I missed a lot of their developments so it was cool to catch up. (Trails off) Hide and seek and all that.

RICK

Did you hear about Joanne?

AARON

Jo Who?

RICK

Your old boss. Our old boss.

AARON

Judas Jo? The one that put the proverbial noose around my neck and left me to hang, unable to pay the actual rent? What's up with her? What did she do now? Were her thirty pieces of silver not enough? Did she screw someone else over? Did she start a small war for fun?

(MORE)

(CONTINUED)

AARON (cont'd)

Oh, Did she lay off some poor orphans or she did shoot a dog just to watch it die?

RICK

She died.

AARON

Died?

RICK

Yeah. She passed just over a month ago.

AARON

How come? I mean, why? How?

RICK

The big C.

AARON

(Laughs)

That's what I used to call her too.

RICK

No, Cancer. She had it.

AARON

That is great news.

(Of his shocked reaction)

In a way.

RICK

How could you say that?

AARON

Well, you read about bad things happening to good people all the time and it's good to hear that it's the other way around this time. I mean, let's not beat around the bush, she was a bitch. I hated her. Still do.

CUT TO:

AARON (TALKING HEAD)

Her death changes nothing. All it does is help to put me in a good mood because, I'll be honest with you, I was feeling pretty bad. I accidentally dried a spider into

(MORE)

(CONTINUED)

AARON (TALKING HEAD) (cont'd)
myself this morning. Poor little
guy must have been resting on my
towel and he ended up all over my
chest. I had to have another shower
to get all the bits off. Yucky.
Anyway, now that life has dropped a
house on the worst witch, I have
something to celebrate.

CUT TO:

RICK
That's horrible, man. How could you
say something like that? She was a
human being.

AARON
Come on, Rick. You have the job. My
Job. There is no need to kiss her
ass anymore.

RICK
(Annoyed)
I've got to go.

AARON
Nice talking to you, Rick.

Rick exits sharply.

AARON
(To camera)
Rick used to be a small fish in my
office and now he's a big cheese.
Sunrise, sunset.

CUT TO:

CARD (White text on black):

'BEN'

CUT TO:

INT. LIVING ROOM - DAY

Ben is sat at the computer. He is focused on the screen.

BEN
Brie and I don't see each other
everyday so we keep in touch
(MORE)

(CONTINUED)

BEN (cont'd)
online, mostly via a social
networking site called 'Peep'.
She's online now.
(Reacting)
Oh, smiley face. She says 'Hi'

Aaron walks over with two mugs of tea. He places one on the desk for Ben.

He reads the text on screen and reacts.

AARON
(Reading)
'The Hellvenger is at your service eternally, fair maiden. My Singing blade will bring the Undead scourge to justice in your honor'. What is the matter with you? Why would write something like that? And on a public forum no less.

BEN
What's wrong with it?

AARON
People can see that when they visit your page. You're spraying your sappiness all over the comments section. Why aren't you emailing each other like normal people?

BEN
I don't want to hide my feelings from anyone.

AARON
And that's admirable, sir, but writing stuff like-
(Reading)
'Puppy Duck' is just embarrassing. Your parents and extended family might read this.

BEN
You really don't like Brie do you?

AARON
Her name is Brian.
(To Camera) My best friends girlfriend is called Brian. That is some cruel and unusual parenting right there.

BEN

It's not-

(Shakes head)

She likes you, Aaron. I can't understand why you dislike her so much.

AARON

I don't dislike her! Why would you say that?

BEN

I can read you. You've been putting out signals.

AARON

And what 'signals' are these, "Hellvenger of Eternal Love"?

BEN

You leave the room every time she comes in.

AARON

I get windy sometimes. I don't want to break wind when she's around. I'm a Gentleman.

BEN

You once tried to set her on fire.

AARON

For a joke!

BEN

How is that funny?

AARON

It's for people of a certain humor. It was a joke I saw on T.V and it backfired. I'm not going to do it anymore.

BEN

Leave the room?

AARON

(Sips tea)

No, set her on fire.

CUT TO:

(CONTINUED)

AARON (TALKING HEAD)

It's true. I don't like Brian that much. I'm not used to a girl in the boys club. Ben was way more fun before he met Brian. He was a fun, exciting person. She seems to have sucked that right out of him. I don't know how she did it. He's like a joyless husk now. He's also started to learn the banjo. That's not the Benjamin I know. The Benjamin I know is all about this-

(Makes 'metal' gesture)

-The rock. Now he's into classical, country and really boring folk music. It's all her doing. I don't change for anyone, be they male, female or beast.

CUT TO:

INT. LIVING ROOM - DAY

Brie and Ben are kissing. Aaron walks in and reacts with disgust.

AARON

(Mouthing to camera)

Why would you film this?

BEN

Oh, Aaron! Hey. We- I didn't hear you come in.

AARON

Clearly. Don't you have a bedroom for this sort of thing?

BEN

My T.V's broken.

AARON

(Of T.V)

And you require Spongebob to get you hot? Eerie.

BEN

No, this just started happening.

BRIE

These things tend to happen when you have a partner.

(CONTINUED)

AARON
Quiet, Brian.

BRIE
Brie.

AARON
Your birth certificate says
otherwise. Are you done now? I
wanted to watch the news.

BEN
The news?

AARON
That is correct. I have a hankering
for current events.

BRIE
I've never pictured you as the sort
of person that watches the news.

AARON
I like to keep abreast.

BEN
I can't watch the news. It's too
depressing.

AARON
The world isn't pretty, Ben. It's a
place of heartbreak and disaster.

BRIE
That's optimistic.

AARON
It's realistic. You have to be to
survive.

BRIE
How is the job hunt going?

AARON
It's going semi smoothly.

CUT TO:

AARON (TALKING HEAD)
I have been actively looking for
work. I've been doing what I call
an 'Interview Tour'. It's been
going pretty well. I've not heard
(MORE)

(CONTINUED)

AARON (TALKING HEAD) (cont'd)
anything yet but these things take
time. Rome wasn't built in a day,
was it? It was built over a long
period of time and I can't build
anything if I don't have any
income. I mean, how am I going to
pay for materials and such? I've
forgotten my point.

CUT TO:

INT. OFFICE - DAY

Aaron, wearing a shirt and tie, is being interviewed. He sits at the opposite end of a large, long table with a telephone in front of him. His possible manager, BARBARA, is at the other end. She picks up her phone and dials.

Aaron's phone rings. He looks at Barbara. She motions for him to pick up the phone.

AARON
Hello?

BARBARA
Hello. Is that Aaron?

AARON
Who is this? How did you get this
number?

BARBARA
It's me.

AARON
Me who?

BARBARA
Barbara Find.

AARON
Are you selling something because
I'm busy right now.

BARBARA
No, it's Barbara from Glad Tidings.

AARON
Oh, did I get the job?

(CONTINUED)

BARBARA
We're, uh, having the interview
now.

AARON
Didn't we already meet up?

BARBARA
Aaron, we met today. Just. This is
part of your first interview.

AARON
Are you sure?

BARBARA
Uh, yeah.

AARON
Could you hold please?

BARBARA
Uh.

Aaron puts the receiver on the table. He rests his head on
the table. Barbara is confused.

BARBARA
Uh, Aaron? What are you-?

AARON
I'm sorry, is this a role play? I
thought we were role playing.

BARBARA
No, it's the way I interview. What
were you acting out?

AARON
A typical day in my life. Actually,
I normally let the phone ring.

BARBARA
I think we've got all we need.

AARON
Cool. Call me if I've got the job.
Email would be preferable.

Aaron exits.

CUT TO:

(CONTINUED)

AARON (TALKING HEAD)
Interviews have changed since I
last had to attend them.

CUT TO:

INT. GYM - DAY

Aaron, in a suit and tie, is being interviewed by two
corporate types as a wrestler throws him around.

INTERVIEWER #1
Where do you see yourself in five
years?

Aaron is being held in the air, blood rushes to his head.

AARON
Well, I would like to be halfway up
the ladder of progression, having
gained enough knowledge and
experience to benefit myself and
the company. As Oscar Wilde
famously said -

Aaron is slammed hard onto the canvas.

CUT TO:

INT. STREET - DAY

Aaron, in casual clothes, walks down the street. He talks
into the camera.

AARON
After being out of work for a few
months, I've realized that I was
always a slave to the nine-to-five
lifestyle. It's not a way to make a
living. I want to start my own
company, something that I can be
really proud of. A place where I
look forward to going to work each
day. I want Ben to work with me. He
and I would be great partners. The
things we could do together.

A passerby eyes him strangely.

(CONTINUED)

AARON

I have ideas but I need to flesh them out. I think I want to work in the confectionery industry. I have ideas for sweets.

CUT TO:

INT. AARON'S ROOM - DAY

Aaron is at his desk. He holds up some of his project ideas.

AARON

(To camera) 'Harsh Mellows'. This is the big one, the uber idea. They're marshmallows for cynical people because, let's face it, sour people like sweets too. This is my killer idea. They are marshmallows with a twist. Same colours; pink and white but - TA DA! - They have harsh words written on them, hence the name. You could have any combination of insults; loser, weirdo, uh, loner etc. You can eat them during a bout of self-loathing or give one to someone you don't like. They're edible back handed compliments. I think it'll sell in this age of anxiety and paranoia. I'm going to start pitching this very soon. Do you pitch confectionery or is that a process reserved for films?

(Writes on nearby pad)

I'll have to Google that just to make sure.

(To camera)

This is how Bill Gates started. He was once a broke young man with a dream. He was, of course, interested in computers and such not swearsy confectionery.

Aaron writes something else in the pad.

INT. LIVING ROOM - DAY

Aaron and Ben are playing a 'Rock Band/Guitar Hero' type game. They are really getting into it, wearing Dire Straits-like head bands, leather jackets and fake wigs.

AARON
 (To camera, proudly)
 Expert level. Nailing it. The crowd
 love us.

They gyrate until the song starts to come to an end.

AARON
 Final flourish.

They both theatrically play the fake guitars, making strained rock faces. Ben drops to his knees as Aaron excitedly jumps on the couch before leaping off, landing awkwardly on the floor.

BEN
 Are you OK?

AARON (O.S)
 (Clearly in pain)
 Hot rockin'.

CUT TO:

INT. KITCHEN - DAY

Ben and Aaron eat food, still dressed as eighties rockers.

BEN
 I wouldn't say we play that much.
 Aaron plays more than me.

AARON
 I have more time and I don't have a
 girlfriend.

BEN
 Brie-

AARON
 Brian.

BEN
 Brie works long hours so I do get
 some time to kick back with Aaron.

(CONTINUED)

AARON
(Between bites)
Not as much time as you used to.

BEN
(To camera)
I have responsibilities now.

AARON
Sexual responsibilities.

BEN
That's not it.

AARON
That's at least seventy-eight
percent of it.

BEN
How did you figure that?

AARON
Most relationships would be higher.
Do you know Red Blooded Robert?
He's in what can only be described
as a very erotic relationship. He's
always sweaty. He has a healthy
glow.

BEN
It's not a healthy relationship
though. Sex isn't everything.

AARON
I know. I'm just saying.

BEN
Brie-

AARON
Brian.

BEN
Brie and I have a relationship
that's as much about laughter as it
is about, uh, intimacy. That's what
lasts. Companionship.

AARON
Apparently, Robert and his lady
like to brand each other. Nasty.

CUT TO:

(CONTINUED)

BEN (TALKING HEAD)

I tolerate a lot of what Aaron says and does because I know that he's going through a hard time. Brie says it's pity. Aaron is just in a transitional period at the moment. I'm confident that he'll get over his hang ups and irrational fear of women. These things take time.

AARON (O.S)

(Calling)

Ben! Where are you? Ben? I need you! Ben!

BEN

Excuse me.

CUT TO:

BRIE (TALKING HEAD)

What can I say about Aaron? I like him. I feel I should make that clear. He is, after all, Ben's oldest and dearest friend. Does he irritate me? A little. Ben's explained his situation to me countless times and, not wanting to sound harsh, Aaron should be over it by now. I've been dumped in the past. Everyone gets dumped at some point but you have to roll with it and carry on regardless. If anything, being dumped is a good incentive to make your life better. I know someone who was dumped by this girl and now he's a moderately successful, gay writer. You either sink or swim. I'd help Aaron if he'd let me. He won't even look me in the eye most of the time. Ben says that it's because he doesn't trust females.

(Shrugs)

He's insane and I say that with love. A little bit of love. OK, like. I say it with like.

CUT TO:

INT. GARDEN - DAY

Aaron is giving a 'Harsh Mellow' presentation to Ben and Brie, complete with a flip chart.

Ben and Brie sip bottles of beer as Aaron gets into it.

AARON

So, it's a sweet for cynical, sad-

BRIE

-You.

AARON

(Ignoring her)

-People who need to express their inner angst through confectionery.

BRIE

Who would buy this?

AARON

I believe I've already covered our demographic. Also; students. Students will love them. They love wacky stuff.

BRIE

I don't know, Aaron. It seems-

AARON

-Awesome. That's exactly right. First interesting you've said. Ever.

BRIE

No, Aaron, I don't think it's going to work.

AARON

That's because you're peppy. These sweets are not for you and your cheerful kind.

BRIE

I'm not depressed enough to eat your sweets.

AARON

Haven't you got other dreams to shoot down?

(CONTINUED)

BRIE
I'm trying to help you.

AARON
You pissing on my parade isn't helping me. It's ruining the whole thing.

BEN
She's just offering you advice, Aaron.

AARON
She's offering me cynical shit cakes, Ben.

Ben and Brie exchange puzzled looks.

BRIE
I'm not, uh-
(Pause)
Actually, isn't a cynical view what you're after?

AARON
Not from you, sweet cheeks.

BEN
Aaron, come on.

BRIE
I'll go inside.
(Gets up)
Good luck with this.

She exits. Ben looks exasperated.

AARON
(Calling after her)
Try not to shoot any puppies on the way to the kitchen!

Ben shakes his head.

AARON
What?

BEN
Aaron, you-

AARON
-You saw her with your own eyes.
She was being incredibly sarcastic.
(MORE)

(CONTINUED)

AARON (cont'd)
I'm going to do a presentation
tomorrow at the 'Inventions Expo'
in town.

BEN
You are?

AARON
Yes.

BEN
Pitching this idea.

AARON
That's correct.

BEN
You have to admit that this, uh,
venture is a little-

AARON
-Awesome?

BEN
Weird.

AARON
Say what?

BEN
It is. It's weird, Aaron. This kind
of thing makes me more than a
little worried about you.

AARON
I can handle the success if that's
what you're concerned about.

BEN
It's not that.

AARON
It's a great idea. People need
this.

BEN
They don't need this. YOU need
this. This is just another way of
getting out your frustrations.

(CONTINUED)

AARON
I'm not frustrated.

BEN
(Points Off screen)
Exhibit A.

The camera pans over to a punch bag that has been almost completely destroyed.

AARON
It's weathered. It's an old bag.

BEN
I brought it for you last week.

AARON
Regardless-

BEN
You need to get sort it all out,
buddy. This isn't good for you, all
of this. This isn't going to get
Sarah back.

AARON
How could you say her name out
loud?
(Pointing to camera)
And in front of these people.

BEN
I think you should apologize to
Brie.

AARON
A, It's Brian and B, never.

Ben gets up.

BEN
I don't know what else I can do for
you.

Ben exits sadly.

Aaron looks caught out. He takes a beat to reflect on what's just happened. He then suddenly runs towards the battered punch bag to further take out his frustrations.

CUT TO:

(CONTINUED)

AARON (TALKING HEAD)
 I'm not messed up. I'm just-
 (Grabs note paper)
 -Here are a list of people who are
 messed up.
 (Reads)
 Tom Cruise, Roman Polanski, Amy
 Winehouse, Ryan Adams, Hulk
 Hogan--I could go on. I'm not
 messed up. Those people are messed
 up. That's what fame and riches
 will do to some people and I have
 neither.
 (Suddenly)
 Whitney Houston! She's another one.
 Tick.

CUT TO:

INT. CORRIDOR - DAY

Aaron is man-handled from a meeting room and out of a large office building.

EXT. BUILDING - DAY

Aaron is shoved out into the street. His flip chart and sketches are thrown at him.

He attempts to collect his things as he talks to the camera.

AARON
 Wrong building.

Aaron picks up his flip chart and walks over to a building on the opposite side of the road. A large sign says 'TODAY: INVENTIONS EXPO. TOMORROW: SOMETHING ELSE'

Aaron walks into the building, joining a group of strange looking people and their odd looking inventions.

CUT TO:

EXT. HIGH STREET - DAY

Ben and Brie are looking at rings.

CUT TO:

INT. EXPO - DAY

Aaron walks around the various stands, looking at the various ideas and products.

AARON

Just pitched 'Harsh Mellows' to a couple of small companies. They seemed pretty wowed by the concept so we'll have to see how it goes. Look at all this. Madness. You'd think by now someone would have invented a working Hover Board. I think that's still way off.

(Beat)

Maybe Ben was right. Maybe this is all part of my grieving process. I'm not sure. Everything has been a blur for months now.

(Shakes head)

That bloody woman. Not Brian, someone else. Someone much, much worse. It's complicated and-

(Notices something off screen)

WOW! Look at that!

Aaron races off to a stall, accidentally knocking over a few people with his flip chart stand.

CUT TO:

INT. DINER - DAY

Aaron is sat at a table. He is wearing a baseball cap from the Expo. He also has a bag full of tacky freebies in the seat next to him.

AARON

I think I need to sort this out. There's a lot of baggage that I don't really need, not if I'm going to take Harsh Mellows to the next level. I need to have a clean slate. Maybe I should confront her and get some closure. We left it in an odd, unfinished place. I fled mid-sentence. I never got it off my chest.

(Beat)

The hurt.

CUT TO:

EXT. PARK - DAY

Aaron is sat on a bench. He has his bag of goodies next to him and his flip chart stood up.

He has written 'Help?' on it.

He ponders his current position. Stopping only to shoo off a small, curious dog.

CUT TO:

EXT. STREET - DAY

AARON

OK, long story, short version. Guy meets girl. Girl and guy have a great time. Girl starts to get bored. Girl starts looking elsewhere. Girl starts seeing other people. Guy is blissfully unaware. Guy eventually finds out first hand. Girl asks for another chance, claiming 'temporary insanity'. Guy takes girl back because guy doesn't know any better. Girl starts seeing other people. Girl gets pregnant. Guy finds out it's not his kid. Guy goes off the deep end. Guy attempts suicide. Guy is saved by his best friend. Guy shuts himself off from everybody. Guy is walking down the street, talking to himself.

CUT TO:

INT. HALL - DAY

The sign on the wall says: "HELP FOR THE HAPLESS! COME AND TALK IT OUT. TEA AND COFFEE PROVIDED"

Aaron is sat with a circle of people, some much older than him. A cheerful woman (MAGGIE) stands in the middle. She is wearing a cardigan with a kitten on it. She pats a tearful man on the shoulder.

MAGGIE

Thanks for sharing, Gareth. I think we can all agree that you have been very, very brave.

(CONTINUED)

Aaron looks shocked. Gareth's 'sharing' must have been pretty disturbing.

MAGGIE

Remember people, we are in a circle of trust. We're all here because we want help and we want to unburden. We are not alone, not in this room at least.

AARON

(Raises hand)

Excuse me.

MAGGIE

Yes, Aaron?

AARON

This isn't about Jesus is it?

MAGGIE

No. It's a people place.

AARON

So, no religious small print?

MAGGIE

No.

Maggie goes to talk to the group again.

MAGGIE

Now, what I want to do is-

AARON

Scientology?

MAGGIE

Excuse me.

AARON

Is this anything to do with aliens, space crafts and whatnot? If so, I'm going to have to opt out. I've seen what Tom Cruise has become.

MAGGIE

This is a just a place for people to share. It doesn't matter what you believe in. It's for everyone who feels burdened.

(CONTINUED)

AARON

I believe in nothing. I just want that noted.

GARETH

Nothing?

AARON

When you're dead, you're dead. It's like being asleep but for an extended period of time.

MAGGIE

I think we're getting off the point here. Can we-

A woman (JANET) raises her hand.

JANET

Question for Aaron.

MAGGIE

Let's just-

AARON

I'll allow it.

JANET

Do you believe in ghosts?

MAGGIE

What has that got to do with-?

AARON

No. I do not believe in ghosts. 'Most Haunted' proved that they don't exist. No matter what they claim, moths are not a sign of paranormal activity. Besides, I refuse to believe anything Yvette Fielding says. I wouldn't trust her to tell me the time, let alone prove the existence of ghosts.

MAGGIE

Can we please get back to a more relevant topic?

AARON

I thought this was part of it.

(CONTINUED)

MAGGIE

Perhaps you can tell us why you're here since you have the floor.

AARON

I don't think I can put it into words. It's complicated.

MAGGIE

Take your time.

Aaron thinks. He stands up and tries to start his confession. He stops and starts, fumbling for a beginning whilst glancing at the mass of expectant faces. Maggie glances at the clock. There is a long pause as Aaron stands there. Maggie seems to be getting increasingly irritated.

Aaron notices something off camera.

AARON

Would you excuse me for a second?

MAGGIE

Where are you going?

Aaron walks off. Maggie looks confused.

He returns with two puppets, one on each hand.

MAGGIE

What are you doing?

AARON

It's easier for me if I do it with props.

GARETH

Why didn't I think of that?

MAGGIE

You're a sex addict, Gareth. It wouldn't have been practical.

AARON

OK, so, uh, this male puppet is me and this female is my ex-girlfriend. It'll also double as my hopes and dreams, my old job, my parents, my best friend and his girlfriend Brian.

Maggie sighs.

(CONTINUED)

AARON

Once upon a time there was a
handsome young man called Aaron-

CUT TO:

CLOSE UP: CLOCK

Time has ticked by and Aaron is still going.

CUT TO:

INT. HALL - DAY

Aaron is coming to the end of his elaborate confession with
an impromptu, ramshackle song.

Maggie is sat down with her head in her hands.

Aaron comes to a big, Jazz-hands waving finish and the group
heartily applaud.

Aaron takes a bow. Someone throws a rose.

CUT TO:

INT. DINER - DAY

Aaron and the other 'Help the Hapless' group (Minus Maggie)
are sat around a table; drinking, eating and laughing.

CUT TO:

INT. LIVING ROOM - DAY

Ben and Brie are sat on the sofa.

BRIE

We've been engaged for a while now
but we've not really told anyone.

BEN

We've been too nervous to tell
Aaron.

BRIE

Ben more than me.

(CONTINUED)

BEN

Well, yes.

BRIE

I can fully understand though. Ben still lives with Aaron so he's going to suffer the inevitable repercussions.

BEN

I thought about moving out first but that's just replacing one upsetting announcement with another. It's lose-lose situation at the moment. Not the engagement, you understand, just the Aaron issue. It's tough.

Brie hugs Ben.

BRIE

I suppose we could always elope.

CUT TO:

INT. DINER - DAY

Aaron is having a whale of a time with the other troubled people.

CUT TO:

EXT. STREET - DAY

Aaron walks down the road with a spring in his step.

He smiles at the camera before walking into the grounds of a school.

INT. CORRIDOR - SAME

Aaron looks for a class room. He finally finds the one he wants. Aaron looks at the young woman who is giving a lesson.

AARON

There she is. That's Sarah.

Aaron takes a deep breath and steps inside the room.

INT. CLASS ROOM - SAME

Sarah and the class turn to see Aaron standing there, holding his flip chart stand and other items.

SARAH

Aaron! What are you doing here?

AARON

Hey kids, sorry to interrupt your education. I just need to speak with your teacher.

SARAH

What's going on?

AARON

I've been doing some thinking-

SARAH

Oh, not now. Not here.

AARON

No time like the present, Sarah.

SARAH

Well, it's not really suitable.

AARON

I won't be long.

SARAH

That's not the point. Please leave.

AARON

It won't take a second.

SARAH

Aaron!

AARON

You're making it take longer than it needs to.

SARAH

Children, could you read through your books please?

(To Aaron)

Outside. We'll talk outside. You've got five minutes.

(CONTINUED)

AARON

I won't need that long.

Aaron follows Sarah out of the class room.

INT. CORRIDOR - SAME

Sarah closes the door behind her.

Aaron stands in front of the staff room.

SARAH

What is it, Aaron?

AARON

I want closure.

SARAH

What do you mean?

AARON

I've been bouncing around the last year or so and it's because of you. Well, mostly. Eighty-five percent at least. The last time we spoke, well, you spoke, I wasn't in a good position to respond.

SARAH

What on earth are you rambling on about?

AARON

You are a total bitch, Sarah. You're a mean, spiteful selfish, burnt out car of a person. You use decent people and then you get rid of them with no regard to their feelings-

CUT TO:

AARON (TALKING HEAD)

And it all just came out. Everything. She was stunned. I was stunned. It felt good, really good.

CUT TO:

INT. CORRIDOR - DAY

Aaron vents to a stunned Sarah. She's completely taken aback as he let's it all out, sometimes using his flip chart to show complex diagrams and drawings. At one point, between cuts, we see him wearing a boxers robe and gloves, jabbing the air in front of her.

The vent comes to an end. We see that the teachers in the staff room are listening (and enjoying) this incident.

AARON

There. I think that about does it.

Sarah is crushed.

AARON

Here.

Aaron reaches into his bag and hands her a Harsh Mellow. It says 'Sarah' on it.

He smiles, grabs his belongings and goes to exit, leaving a stunned and embarrassed Sarah behind.

A male teacher jogs out of the Staff Room.

MALE TEACHER

I just want to shake your hand,
Sir.

AARON

Oh, OK.

They shake. The male teacher, who clearly has issues with Sarah also, excitedly runs back to his amused co-workers. He gives Sarah the finger as he passes her.

Aaron smiles to himself and exits.

CUT TO:

EXT. STREET - DAY

Aaron is happy. He smiles to the camera as he walks with renewed confidence. He walks past a homeless man and gives him his flip chart and stand.

The homeless man looks confused. Aaron takes out a marker and writes something. He turns the chart around to reveal 'HOMELESS! PLEASE HELP'.

Aaron pats the homeless man on the shoulder and bounds off.

(CONTINUED)

CUT TO:

INT. HOUSE - DAY

Ben paces the room. Brie is sat down.

BEN

Aaron, we're engaged!

(Pauses)

Like that? That was direct.

BRIE

It sounded too aggressive.

BEN

Did it?

BRIE

And you were pointing as you said it.

BEN

I didn't notice the point. The nerves kind of-

BRIE

-It was more of a series of angry jabs. He might see that as an act of violence. That's if you don't poke one or more of his eyes out.

BEN

I'll keep my arms to the side.

BRIE

That would look weird.

BEN

Folded? What about folded?

BRIE

You'd come across like a Detective inspector.

BEN

Oh, I don't know!

BRIE

(To camera)

We might be over thinking this.

They hear the door open and they panic.

(CONTINUED)

BRIE
Quick! Hide the notes!

Ben frantically throws a load of paper behind a chair. Aaron enters as they compose themselves.

AARON
Should I have knocked?

BEN
No, we weren't doing anything
kinky. We were just-
(Slouches slightly)
-Being casual. You know, just
hanging out.

AARON
Why are you acting like you're in a
bad T.V sitcom?

BEN
I don't know what you mean, Aaron.

AARON
What's up?

BRIE
Nothing.

AARON
You both seem nervous. Is that guy
in the garden again?

BEN
No.

AARON
Good. That's good.

Ben and Brie exchange nervous glances.

BRIE
Oh, what the hell-
(Loudly)
-We're engaged!

AARON
Who?

BRIE
Ben and I!

AARON

Wow.

BEN

Please don't flip out. We've been trying to tell you for a while now but-

AARON

Oh.

BRIE

I know this must be hard for you and I know that you're suspicious about me.

BEN

She asked me!

BRIE

Calm down, Ben.

AARON

Congratulations.

Ben and Brie react in shock.

BEN

What?

BRIE

What?

AARON

Well done. That's really good news.

BEN

But-

AARON

No but. Nice one. We should celebrate this.

BEN

We should?

AARON

It's big news.

BRIE

Is this a trick? A trap?

(CONTINUED)

AARON
Nope. Cocktails?

BEN
(Weary)
OK.

AARON
We could go to that place by the
river.

BRIE
That would be great.

BEN
Are you OK?

AARON
I'm fine. Totally. Should we head
off now?

BEN
(Still nervous)
OK.

AARON
Cool. We can get a table. Oh, Brie,
I'd wear a coat because it's
getting a bit nippy.

Aaron smiles and walks off.

Brie and Ben look at each other.

BRIE
He called me-

BEN
-Brie.

AARON (V.O)
Are you coming?

BEN
Yes.

BRIE
Yes!

They follow him out.

FADE OUT:

CREDITS

'Summer Blowin' Town' by Ron Sexsmith