

Testing

By

John Newman

wga registered

johnnewman_136@hotmail.com

FADE IN:

INT. HOTEL ROOM - DAY

OPEN on a WEDDING DRESS still wrapped in plastic, lying on the bed.

MINISTER (V.O.)

Do you, Lucille Isobelle Enright
take this man to be your lawful
wedded husband...

The room is empty, silent except for LUCY (late 20's), dark hair, slim and attractive, carefully applying a deep red lipstick in front of the mirror.

MINISTER (V.O.)

...for better or for worse, for
richer for poorer, in sickness and
in health...

LUCY

Forsaking all others.

The lipstick freezes, slowly lowers. She stares into the mirror.

KIM (V.O.)

(laughing)

Lucy!

CUT TO:

EXT. RESTAURANT PATIO - DAY

Lucy and KIM (late 20's), are enjoying the sunshine and a 'few' marguerita's on a patio. Kim is feigning outrage. She puts it on hold as a waitress brings fresh drinks.

KIM

Don't take the old glasses.

LUCY

Old college trick...so we know how
much we've really had.

KIM

And can lie about it.

They burst into laughter. The waitress leaves. Kim stares at Lucy.

KIM
You're terrible!

LUCY
What? It's my routine, everyone has one.

KIM
And you're the bride to be with cold feet.

LUCY
It works...like a charm.

SIMON (V.O.)
(coaxing)
Lucy...

CUT TO:

INT. HOTEL ROOM - DAY

Lucy sits in front of the mirror, her makeup is almost done. SIMON (early 40's), bleached blonde spiky hair, videotapes her. She's laughing.

LUCY
No!

SIMON
Lucy...

LUCY
You don't need a 'story', just film everything.

SIMON
That's what Uncle Earl and his handycam are for. It's perfect.

LUCY
Who told you?

SIMON
Kim.

LUCY
Kim has a big mouth.

SIMON
Come on Lucy, you know I'm right.

LUCY

Fine!

SWITCH POV: Simon's Camera.

SIMON

Atta girl. So, tell us, what do you do for a living?

Lucy sighs. Fixes a smile, looks at the camera.

LUCY

My name is Lucy and I'm a fidelity tester.

CUT TO:

INT. CHURCH - BASEMENT - DAY

OPEN on JAMIE (early 30's), wearing a TUXEDO, lost in his own thoughts. His two GROOMSMEN, also in tuxedos, are in the background talking quietly and laughing with Simon who is hooking up a camera to a TV set.

WE HEAR a sharp, split-second burst of sound from the TV, the sound of sex: a woman MOANING. Simon shuts it off.

SIMON

Well that's not it!

The groomsmen laugh. Jamie is staring at the TV.

CUT TO:

EXT. FARMER'S MARKET - DAY

Jamie and Lucy wander among the stalls selling fruits, vegetables, flowers etc. Their 'discussion' is on the point of heating up.

LUCY

It doesn't matter!

JAMIE

No, but...

LUCY

No 'buts' about it. It doesn't matter what the circumstances are. There's no excuse Jamie.

JAMIE

I'm not saying that.

LUCY

What it sounds like. Maybe I should set up a test...

She stops talking abruptly...that's going too far: she knows it and so does he.

A pause.

JAMIE

I know you're right but, just seems to me that if you engineer a specific situation then maybe the person is reacting to that situation. Maybe that isn't who they really are.

She examines some fruit, he's looking at her waiting for an answer. Finally she looks up at him.

LUCY

What is it you're always telling me about character?

JAMIE

People are what they do, not what they say.

She smiles...point made.

CUT TO:

INT. HOTEL - BAR - NIGHT

An upscale hotel bar. Elegant, ambient lighting, few patrons. A burst of energy as the door opens and Lucy enters with two COLLEAGUES, male and female. All three are dressed for business: the colleagues carry laptops, briefcases, folders.

Lucy takes a seat at the nearly empty bar, her friends sit at a table by the wall. One well-dressed MAN in his mid-forties sits four or five stools away at the bar. He wears a gray suit.

Lucy tugs a diamond solitaire engagement ring off her finger and lays it on the bar.

BARTENDER

Nice ring.

LUCY

Itches like crazy. The closer I get to the day the worse it itches. I thought it was supposed to be cold feet.

BARTENDER

What can I get you?

LUCY

What's a really good 'letting my hair down before I fly 3000 miles back to my real life and resign myself to 'making love' with the same guy for the rest of my life' kinda drink?

Lucy puts her head in her hands.

LUCY

I'm too young to die.

The bartender smiles, starts mixing. Lucy catches the eye of the man at the bar: he smiles, she slips off her stool and walks toward him.

SWITCH POV: a hidden camera pointed at the bar.

Lucy shakes hands with the man at the bar. Just before she sits down she makes a HAND GESTURE behind her back visible only to her colleagues.

FEMALE COLLEAGUE (O.C.)

Waving us off. Shut it down.

MALE COLLEAGUE (O.C.)

Fine by me. Camera is...OFF.

The hidden camera swivels and WE SEE Lucy's friends pack up their computers and walk away. The camera turns back toward the bar.

CUT TO:

INT. CHURCH - BASEMENT - DAY

Simon has left. The TV is OFF. The groomsmen stand by the door. Jamie is on the far side of the room.

GROOMSMAN 1
Last cigarette?

JAMIE
I'll be right there.

They leave. Jamie stares at the TV.

CUT TO:

INT. HOTEL - LOBBY - DAY

Jamie and Lucy sit on a plush couch in an upscale lobby. Simon hurries over, hand outstretched.

SIMON
Jamie and Lucy? I'm so sorry I'm
late. I'm Simon, the videographer.

JAMIE
No worries. We only finished
getting the reception room
straightened out five minutes ago.

Lucy smiles, shakes hands but she looks annoyed. Simon does not appear to notice.

SIMON
I just had the most bizarre
experience. I was getting out of my
car and this woman - that I've
never seen before in my life - is
convinced that she knows me.

JAMIE
You must have one of those faces.

SIMON
I think you're right. I don't know
how many times that's happened to
me. I guess I just look familiar
right?

He looks at Lucy for confirmation but...

LUCY
(impatient)
Jamie told you I want everything
right?

SIMON
(to Jamie)
The lady wants everything.

JAMIE
She always does.

Jamie and Simon laugh, Lucy looks as though she's trying to be patient.

LUCY
Jamie, do you have the notes?

As Jamie and Lucy locate their notes, Simon seems to be studying Lucy.

CUT TO:

EXT. RESTAURANT PATIO - DAY

Kim and Lucy are on the patio. It's later, marguerita glasses litter the table. Kim looks at Lucy, stunned.

KIM
I don't believe it.

Lucy looks away, shrugs.

CUT TO:

INT. HOTEL ROOM - DAY

Lucy in front of the mirror, alone with her makeup.

MINISTER (V.O.)
...in sickness and in health,
forsaking all others...

LUCY
'til death us do part.

TIME CUT

SWITCH POV: Simon's Camera

SIMON (O.C.)
Is it hard for you to do this, to
get married, when you see how many
people break their vows?

LUCY
Simon...this is a wedding video.
It's my wedding.

SIMON (O.C.)
Enquiring minds want to know.

She holds up her hand.

LUCY
Ask me about my ring. I've gotta
tell you the story...

SIMON (O.C.)
Lucy...answer the question. Come
on...

She shakes her head, turns back to the mirror.

SIMON (O.C.)
Lucy...

She turns on him, furious, screaming.

LUCY
Turn that fucking thing off!

CUT TO:

INT. CHURCH - BASEMENT - DAY

Jamie stands in front of the TV, the camera is still
connected. He stops, listens: he can hear people entering
the church upstairs, laughter, the organist warming up.

CUT TO:

INT. HOTEL - LOBBY - DAY

Simon is organizing some notes on the coffee table; he looks
at Jamie and Lucy who are walking out of the hotel.

LUCY
Why can't you ever put your foot
down. I thought he'd never shut up!

OFF the slight smile on Simon's face...

CUT TO:

INT. HOTEL - BAR - NIGHT

OPEN on Lucy's colleagues at their table.

FEMALE COLLEAGUE
You getting all this?

MALE COLLEAGUE
Oh yeah.

PUSH IN to the

BAR

Lucy has one arm draped across the man's back, her fingers gently stroking his neck. He wears a dark blue suit.

LUCY
Do you want to come to my room?

The man turns sideways, we see that it is Simon. He is dressed in a business suit and his hair is dark brown and wavy in a strictly businesslike cut.

SIMON
I can't believe I'm doing this.

LUCY
You won't regret it. I promise.

CUT TO:

INT. CHURCH - BASEMENT - DAY

Jamie reaches out, turns on the TV. Finds the PLAY button on the camera. His finger hovers above it.

CUT TO:

INT. HOTEL ROOM - DAY

Lucy in front of the mirror, alone with her makeup.

MINISTER (V.O.)
...forsaking all others, 'til death
us do part?

LUCY
I do.

CUT TO:

INT. CHURCH - ALTAR - DAY

The rehearsal is in progress.

LUCY
I do.

MINISTER
Then I turn to the guests and ask the standard question, 'If anyone here knows any good reason why this man and this woman should not be joined in holy matrimony...' and so on.

JAMIE
And that's it?

MINISTER
That's all there is to it.

FIND Simon halfway down the aisle checking angles through his camera.

The Minister shakes hands with Lucy and Jamie and walks away.

SIMON
(to Jamie and Lucy)
Can you guys stick around for about five more minutes. I wanna set this up perfectly.

They nod, he smiles and WE...

CUT TO:

EXT. RESTAURANT PATIO - DAY

Kim downs half a marguerita, she's left stunned heading for furious. Lucy puts on a pair of dark sunglasses.

KIM
Do you do it with all of them?

LUCY
Of course not.

KIM
What do you mean of course not, how
the hell do I know?

beat

KIM
So the ones you don't fuck, you
'fuck'. Nice.

LUCY
Fuck you Kim.

Lucy grabs her purse and leaves.

CUT TO:

INT. CHURCH - BASEMENT - DAY

Jamie presses PLAY on the camera.

SMASH CUT TO:

INT. HOTEL - HALLWAY - NIGHT

POV: Through a hidden camera.

Lucy knocks on a door. The door opens and the MAN from the
bar (gray suit), lets her in.

SWITCH POV: Normal.

The room door closes. At the end of the hallway Simon steps
out of the shadows, turns off his mini-cam.

CUT TO:

INT. CHURCH - BASEMENT - DAY

ON TV: hidden camera footage shows the hotel room door.
Jamie listens to Lucy moaning in pleasure behind the door.

PUSH IN on the TV screen and...

CUT TO:

INT. SIMON'S HOUSE - LIVING ROOM - NIGHT

CLOSE UP on TV screen: hidden camera footage shows Simon knocking on a hotel door.

SIMON
(on TV)
Jennifer? Jennifer, it's Simon.

PULL BACK to show Simon sitting on his couch watching the tv in shock. Behind him, leaning against the wall with tears running down her cheeks is his WIFE.

He turns to her.

SIMON
Alison...

She walks away.

SIMON (V.O.)
Smile.

CUT TO:

INT. CHURCH - AISLE - DAY

Lucy, in her wedding dress, stands just inside the doors looking down the aisle toward an empty altar. One half of the church is empty, the other half are starting to stand up and walk away.

Directly in front of her stands Simon, he has a camera mounted on a tripod. Their eyes meet: he smiles, turns off the camera and walks away.

FADE TO BLACK:

THE END