

The Truth
by
Scott Osowski

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INT. CAR NIGHT

Driving the car is a 22 year old man, JAMES. He is slightly better looking than average, black hair and the remains of a stubbly beard on his face. Although he's sitting, it's safe to assume that he's around 6 feet tall. There's a certain sadness as he looks over to the girl sitting in the passenger seat.

RAE is also 22 years old and much shorter than James. She has slightly blonde hair, not golden but an off-brown sort of color. Unlike James, she is far better looking than average although she doesn't think so. Also unlike James, she doesn't have any hint of sadness in her eyes as she returns the look.

Outside it's dark and rainy. The car is stopped at a red light, the red light bathes the corner house in an eerie red-purple glow. The light turns green and the old Honda Accord stutters and slowly accelerates around the corner.

RAE

You believe in destiny, right?

JAMES

Sort of... Sometimes it all feels like bullshit though.

RAE

You do. You said so before.

JAMES

Alright. So what are you saying? That everything will work out in the end, no matter if we end up together or not? Like some stupid fucking cliché romantic novel?

RAE

Well yeah. Something like that.

JAMES

So it's just some excuse to make yourself feel better about leading me on, telling me you love me and fucking me when you two broke up?

James motions to the back seat. A older man, around 27, sits in the back seat.

KEVIN

Hey, buddy.

JAMES

Jesus... why the fuck does everybody call me "buddy"?

KEVIN

I don't know, I like it.

JAMES

No one asked you. Just. Just shutup, you can have her after we're done.

The car comes to a stop and James shifts to park and turns the ignition and looks at Rea.

JAMES (CONT'D)

Oh. We're here I guess.

CUT TO:

EXT. BEACH NIGHT

The car is parked in the middle of a grouping of trees overlooking the ocean.

As James and Rae get out of the car Rae yells over the crash of waves.

RAE

What do you mean "I guess"? You always say that and I hate it.

JAMES

Can't we sit before you start yelling at me?

They walk a few yards and sit on a log, there is a fire already lit in the makeshift fire pit.

JAMES (CONT'D)

And why did he appear in the car? Were you thinking of him or something? How he's going to take you home and fuck your stupid fucking ass?

RAE

Ja-

JAMES

No. Just shut up and listen. Now that we're here I can speak for myself.

James stands up and paces while Rae sits on the log and pulls out her phone and texts.

JAMES (CONT'D)

What did I do wrong? Is it because I'm not an artist? I'm fucking sorry that I'm not that motherfucking CREATIVE. He's a fucking faggot too! Jesus. He photoshopped himself sucking himself off while he fucked that one in the ass!

(MORE)

JAMES (CONT'D)

I'm sorry too that I didn't try to kill myself, I know that turns you on, that must remind you of fucking period blood. I don't attack small dogs for fun either...

James stops ranting and sits down.

RAE

You apologize too much. That's another thing wrong with you.

JAMES

Well fuck you, I'm going to kill him.

James pulls out a remote and pushes the red button and the car explodes. The blinding light envelops the screen. The light is now coming from JAMES' apartment window.

INT. APARTMENT DAY

James is laying half awake in his bed. The sun is glaring on his head and he covers his head with the covers. A second later the alarm goes off. With some obvious effort James hits the alarm and it goes off. After more effort he sits up, staring at the wall. James gets up and makes his way through the sea of clothes and papers on the carpet to the bathroom. Takes a piss and brushes his teeth, dresses and gathers things for school. He exits, locks the door and rides down the noisy elevator.

EXT. PARKING LOT DAY

James makes his way to his car. A red Chevy piece of shit, rusty and loud. He bends down to check if its leaking anything new today.

He gets in and throws his bag in the passenger seat, the only relatively clear space, everywhere else is littered with coffee cups, empty cigarette packs and paper.

INT. CAR DAY

James pulls out of the parking lot and gets on the highway. He switches on the radio after lighting a cigarette.

RADIO MAN

-and that's why all the terrorists should be killed. Fucking savages. Thank the lord for the armed forces, without them we'd all be slaves to allah or whatever the fuck he's called. I mean look people, the facts are all right here: terrorists did 9/11 that's a fact, the terrorists were muslim, therefore muslims are terrorists and they want to destroy our freedom. See? You can't argue with facts. But let's take some calls because I like to humor the liberal facists and their communist leftist rhetoric because its good for the ratings.

James picks up his phone and dials

RADIO MAN (CONT'D)

Alright... here's James. James is a devil worshipping left-wing gay college student. Ok, go ahead James

JAMES

Thanks for the introduction
Rush. I'd like to give a shout
out to satan too. Anyways, I
just wanted to say you're an
inspiration to me because if
someone as fucking dumb as you
can-

James tries to finish but is cut off.

RUSH LIMBAUGH

Ok ok ok, enough. I've had it!
It's always the Great Obama
with these people... We have to
cut to news, but up next we're
broadcasting a live torture
session from Git-mo and-

James turns off the radio and drives on.

EXT. PARKING LOT DAY

James parks his car and gets out and starts walking
to the bus stop. He takes out his phone and dials
EDDIE, a fellow grad student.

EDDIE

Hello?

JAMES

Hey dude, it's me. Where are
you?

EDDIE

Uh, where I always am.

JAMES

In your office?

EDDIE

You know it

JAMES

You want to get a coffee in a bit?

EDDIE

You know it dude.

JAMES

Alright, see ya in a bit.

INT. BUS DAY

The bus pulls up and James climbs aboard. At the next stop a few people get on and a girl takes the last empty seat next to James. At the stop after that a seat opens up across the aisle and the girl quickly moves over.

JAMES

Excuse me, I couldn't help but notice you just switched seats.

GIRL

Well yeah.

JAMES

Why? Is it that awkward to sit next to another human being for 5 minutes?

GIRL

Uh, no. It's just you.

James turns toward the camera

JAMES

What the fuck was that? Am I that intimidating?

(MORE)

JAMES (CONT'D)

Annoying maybe?

(yells to the rest of
the bus)

Can anyone tell me why this
bitch switched seats to get
away from me?

The bus driver answers

BUS DRIVER

Because you remind her of the
time she was raped. I think he
was wearing the same shirt.

JAMES

Oh. Well I guess that makes
sense.

(to girl)

Sorry.

The bus comes to a stop and the girl gets off. As
another girl gets on and goes to sit down James moves
over a seat.

JAMES (CONT'D)

I'm sorry, but I look like a
rapist. No one can sit here.

EXT. COLLEGE CAMPUS DAY

The bus comes to an abrupt stop and James jumps out,
before the door closes a girl screams. James calls
back.

JAMES

I'm a victim of labeling! I had
no choice!

INT. BUILDING DAY

James enters the nearest building, turns into a hallway and enters a sub-hallway and opens the door to Eddie's "office" which is a designated public student work room.

INT. EDDIES OFFICE DAY

JAMES

Hey fucker.

EDDIE

James! Whats up man?

JAMES

Not much. What are you working on?

EDDIE

The usual. Water vectors and animation for the boss.

JAMES

That fuckin' sucks dude. So you want to grab some Joe? Then maybe get a coffee?

EDDIE

Haha. Yeah sure dude, lemme save real quick.

The two leave the room and exit the sub-hallway and leave the building itself walking to the nearest coffee shop

EXT. STREET DAY

A girl crosses the street in front of James and Eddie. Eddie taps James and nods in her direction.

JAMES

I know. I see.

EDDIE

Fucking incredible ass. If I were gay, I'd turn straight just for that.

JAMES

What do you mean *if*?

EDDIE

Holy fuck! Check out *that* one!

Eddie points to a girl walking on the opposite side of the street. She is wearing jeans and a bra only.

JAMES

Hold on hold on dude. Shit! Ok, ok. Here. Follow my lead.

James runs across the street and Eddie follows. They walk in the path of the girl.

JAMES (CONT'D)

Can I ask you a question?

GIRL

Let me guess... this?

She points to her half naked body

JAMES

Well, yes. *That*. What's going on with all that, if you don't mind me asking.

GIRL
It's a political statement.
There was this thing in Canada-

EDDIE
Great fucking country.

GIRL
Right... yeah. It was
protesting Toronto's police.
They said something like saying
for women to not dress like
sluts to avoid being
victimized.

James and Eddie look at each other

GIRL (CONT'D)
So a bunch of people organized
"slutwalk" and marched on the
police place like *this*.

JAMES
Why?

SLUT
Because it's protesting.

JAMES
Protesting what?

SLUT
Protesting the government to no
use the word slut.

James and Eddie turn to talk to each other, still
blocking the sluts path.

EDDIE
You know, I did hear about some
Slutfest up in Toronto.

SLUT

Slutwalk.

EDDIE

Well of course they walked...
the streets were jammed with a
bunch of sluts.

JAMES

We should totally go to
Slutfest 4 next year.

SLUT

Slutwalk! Men are such fucking
animals I swear!

EDDIE

I know, but it sells out so
fast... We should ask this slut
how to get the early passes.

They turn to ask the slut but she went around them.

JAMES

What just happened?

EDDIE

I don't know man, but it was
awesome!

James and Eddie continue on walking to the coffee
shop which is now only a few buildings down the road.

JAMES

Hey, can I ask you something?

EDDIE

Of course dude, whats up?

JAMES

You know my thesis project idea
I was telling you about?

EDDIE
Yeah, the TV Show thing?

JAMES
Uh-huh. Would you be up for
helping me out with it?

EDDIE
Sure.

JAMES
And by help, I mean kind of a
lot of help. Just so you know.

EDDIE
I said yes.

JAMES
Just making sure.

EDDIE
Hey James, are midgets people?

JAMES
Of course they're people. How
else could they have built this
place?

The two walk into the store and wait in line

INT. COFFEE SHOP DAY

The coffee shop is small. The ceiling is low and everything in the store is small. The coffee shop is owned and operated and caters specifically to "little people".

James and Eddie crouch under the low doorway and kneel in line.

EDDIE

I hate this fucking place. It's the worst.

JAMES

I know, we say that every day. If there were any other coffee place here other than this it would be better. Any. It could be fuckin' "Shit-filtered ass water Coffee" and it would be better than the burnt-ass stuff they have here.

EDDIE

Shit-filter sounds like a metal band.

JAMES

That's retarded is what it is. A shit-filter is what we need for our lives, theres already plenty of terrible metal bands out there.

EDDIE

Good point.

JAMES

You know, why do we come here anyways?

EDDIE

I think it's because they think I'm the worlds tallest midget.

JAMES

Are you?

EDDIE

Am I?

Eddie lifts his sleeve up to reveal a tattoo that reads "Worlds dumbest idiot". James rolls his eyes.

EDDIE (CONT'D)

Well fuck it. Midgets can't read. They're not real people.

JAMES

So, my thesis.

EDDIE

Yeah? What about?

JAMES

I think I'm going to change the premise. I'm thinking I'm gonna base it off of my life sort of, and have people play us.

EDDIE

Us?

JAMES

Well, you know. People I know.

EDDIE

I get it, but isn't that sort of a half-assed way to write a story?

JAMES

Not really. Most of the writers for shows just write about the dumb shit in their life. Only there's like 7 of them combining all the stories and mixing them up.

EDDIE

Yeah, I guess. But-

They arrive at the front of the line and the midget working the register squeaks

WORKER

Next!

EDDIE

Oh shit. Yeah. Uh, 2 of the usual.

WORKER

Together or separate?

EDDIE

Together, but we're not a couple or anything.

JAMES

Not yet.

WORKER

\$4.50

The midget worker gives them a annoyed look and two XXXL regular coffees.

WORKER (CONT'D)

Don't come back either. I don't care if you are the worlds dumbest idiot.

As they leave James shouts back

JAMES

See you tomorrow Janice!

WORKER

My name's not Janice!

JAMES

Whatever, bitch!

EXT. STREET DAY

James and Eddie walk back to Eddie's office

JAMES

What were we talking about? Oh,
yeah the TV show idea.

EDDIE

So when's this all going to
start?

JAMES

Pretty soon actually. The
actors start working with us
tomorrow. And shooting starts
whenever they're ready.

EDDIE

Wait. So what's happening
tomorrow?

JAMES

The actors. They need to be
like us so they're following us
around. You know, method
acting.

EDDIE

That's pretty fucked up dude.

JAMES

You said you'd help. And it's
not going to be a complete
stranger. You know Rob, right?
He's gonna be you.

EDDIE

Alright, that's ok I suppose.

JAMES

It fuckin' better be ok.

EDDIE

So, who's playing you?

JAMES

You know Steve?

EDDIE

Uh-huh, I was gonna suggest him.

They walk for a bit without saying anything

EDDIE (CONT'D)

So who's going to play... her?

JAMES

You know coffee-place girl?

EDDIE

Well I know of her yeah. Is that working out, or what?

JAMES

You know, not really. I can't get a good feel for what's going on. I think she just wants to be friends. Or she's waiting for me to do something. I'm pretty fuckin' terrible with that sort of thing.

EDDIE

You? Come on. You're the guy! The guy who puts your dickpiece in-

JAMES

Assorted fruits and whatnot yes, I know that.

(MORE)

JAMES (CONT'D)

It's just that I'm not really over her and it's weird and awkward girls I guess.

They arrive at the door of the building

JAMES (CONT'D)

Hey, I'll see you later I got to get to class.

EDDIE

What? Audience Analysis?

JAMES

No, the sociology one. With coffee-place girl. I'm gonna ask her about the TV show.

EDDIE

Well good luck. I'll see you after?

JAMES

Yep. See ya

James walks on to the building that his next class is in. Before he goes inside he lights a cigarette and waits. A moment later a beautiful blonde 21 year old girl walks up. EMILY, also known as "Coffee-place girl"

EXT. SOCIOLOGY BUILDING DAY

EMILY

Hey

JAMES

You're early. What's the occasion?

EMILY

Nothing, just showed up early.
can I borrow your lighter?

JAMES

Yep

James gets out his lighter and holds it up for Emily.

JAMES (CONT'D)

So, did you do the homework?

EMILY

Yeah, at like 2 in the morning.
This class is turning out to be
a real pain.

JAMES

Well, at least we ended up in
the same class again.

Emily smiles slightly

EMILY

Yeah, at *least*.

JAMES

I was thinking maybe this
weekend we could see a movie.

EMILY

Yeah, sure. The usual?

JAMES

Actually there's this movie
playing at the Cedar Lee.

EMILY

Alright. What time should I be
at your place?

JAMES
I don't know like 8 or so?

EMILY
Sounds good.

They stand and finish their cigarettes and walk into the building and go to class.

INT. CLASSROOM DAY

The teacher drones in and out of mental illness and it's relation to sociology. James steals glances at Emily, who sits next to him. The teacher makes her way down the aisle toward James.

TEACHER
So what's the problem?

JAMES
What problem?

TEACHER
You and her

The teacher motions to Emily.

JAMES
There isn't a problem.

TEACHER
You know there is.

JAMES
No there fucking isn't! Really?
I can't just be *friends* with a
beautiful girl and-

TEACHER

That isn't what you want to do though, so why aren't you trying anything to change it?

JAMES

Well, ok. But I am. Sort of.

The teacher turns to Emily

TEACHER

And is he?

EMILY

Not really. He's nice and all but that's it.

JAMES

And what's wrong with being nice?

(To camera)

No really. What? Am I being too nice? Should I just hit her a little once and a while?

(To Emily)

I'm trying to be nice because your last boyfriend pulled a huge fuckin' douche move and I'm trying to be the opposite. Sure, maybe I have yet to make a move so-to-speak but that's just the way I am

(to the class)

Am I just not getting it or what?

Someone yells out

GUY

I think you're just an idiot.

JAMES

I think you're a closet
homosexual, and by that I mean
you fuck guys in the closet.

EMILY

You don't know what I want so
don't accuse me of things. I'm
not like *her*. I'm not going to
come onto you and let you know
when's the right time. You
know, lets just leave, ok?

JAMES

Sounds good

TEACHER

(whispering to James)

Pussy

Emily and James get up and leave the classroom and
walk outside

EXT. SOCIOLOGY BUILDING DAY

They walk on the side walk.

JAMES

Sorry about that.

EMILY

It's fine. I told you, that
class is becoming a real pain.

JAMES

You know, I've been meaning to
ask you if you would help me
out.

EMILY

With what?

JAMES

My thesis project. It's a TV show based on my life.

EMILY

And you want me to play myself?

JAMES

Not exactly. I actually wanted you to play... her. I know it's weird, but I've always thought if somehow you two were merged together it would solve all my problems. You know?

EMILY

I think. Like how you're afraid to try anything with me because I'm new and you're awkward and she's comfortable.

JAMES

Yeah, and she treats me like I'm an idiot and worthless you're nice and keep your promises.

EMILY

You know, this sounds kind of interesting. This might be fun to see what I become. So what do I have to do exactly?

JAMES

Well, that's sort of the hard part. My way of directing is basically replacing you with the character you play. You're playing my ex-girlfriend and so you would have to replace her.

EMILY

Uh-huh... I don't get it.

JAMES

I'm saying you have to follow her around, act like her, live in her house until she gives up and becomes someone else too.

EMILY

That's pretty fucked up. who's going to play me?

JAMES

I'm not sure. Someone good though. Oh and you're supposed to start tomorrow.

EMILY

What about the movie this weekend?

JAMES

Oh, uh. Well, you'll be her by then. So can I go with her instead of you?

EMILY

But if I'm her I won't want to go with you.

JAMES

Ok ok. Um how about me directing you to forget that part of the character. You'll be her, only with the same feelings toward me as they used to be. Ok?

EMILY

Alright, consider it forgotten.

James takes out a note pad and writes. He hands it to Emily.

JAMES

I have to go and meet the other lead character, but here's her address and a short list of her fears.

EMILY

Grape flavored stuff?

JAMES

I know. Forget that too.

EMILY

Anything else?

JAMES

Can you please just be better than her?

EMILY

You already think I am though.

JAMES

But I'm usually wrong. Just do it, I'm your director now.

Emily smiles and waves as James heads into to the building where Eddies office is.

INT. BUILDING DAY

James heads to Eddies office and walks in.

INT. EDDIES OFFICE DAY

EDDIE

Hey, how'd it go?

JAMES
Really good actually

EDDIE
Nice. So she said yes?

JAMES
Yep. Did you see Rob around
anywhere today?

EDDIE
No. I'll call him real quick

Eddie gets out his phone and dials.

EDDIE (CONT'D)
Hey, where are you?

He waits and listens

EDDIE (CONT'D)
Alright, well come down to my
office. James has a proposal
for you.

Eddie hangs up the phone and turns toward James.

EDDIE (CONT'D)
He's on his way.

JAMES
Cool. You think he'll do it?

EDDIE
Yeah, probably I mean, he's
Rob.

JAMES
That's true.

EDDIE
So who's gonna play you?

JAMES

I think I should play me. I know it's weird because everyone else has someone, but It's my thing so maybe it would be better.

EDDIE

Possibly. Or maybe you could get someone to play the you behind the camera. That could be cool.

JAMES

So what? Just have some guy play the director?

EDDIE

Sure, it could add something.

JAMES

Like what? A better director?

EDDIE

Honestly, yes. A better director.

JAMES

So who's it going to be? Someone from here?

EDDIE

Maybe Steve?

JAMES

That would be cool actually. But who's going to be Steve then?

EDDIE

He's only acting as the director so he could be himself too. Would that work?

JAMES

You know, it doesn't really matter. But yeah, Steve can be fake director and himself.

EDDIE

Oh shit!

JAMES

Huh?

EDDIE

Who's going to play Rob?

JAMES

Fuck. I don't know. Do you want to?

EDDIE

That would be awesome actually. I've always wanted to be him.

JAMES

And now you can, after we're all done with this whole thing we'll all just be the other person. It's like switching lives.

Rob opens the door and sits down.

ROB

What are you ladies up to?

JAMES

Trying to figure out who's going to play you.

ROB

In what?

JAMES

My thesis project. It's a TV show based on my life. Everyone in its going to become someone else, its going to be really cool.

ROB

Is that what you wanted to ask me?

JAMES

Yeah, would you want to be Eddie?

ROB

Only every day of my life.

JAMES

Really?

ROB

No fuckin' way! This guy's an idiot.

EDDIE

Oh come on, you don't have to be so abusive.

ROB

I'll do it though.

JAMES

Cool. Is it alright if Eddie plays you then?

ROB

Sure why not?

JAMES

There are some things you should know though.

ROB

Here it comes... like what?

JAMES

Well to really act like the other person, everybody is just going to become the other person. It makes everything much simpler. So you two just switch places.

ROB

And when is this supposed to happen?

JAMES

Tomorrow actually. So you two just exchange information and go on living each others lives until you're comfortable with it. Then we'll start shooting. Sound good?

ROB

Sure man.

JAMES

Ok, I have to take care of some last minute casting, but I'll see you guys tomorrow. Coffee tomorrow Eddie?

ROB

You know it.

James leave Eddie and Rob as they sort out the living arrangements. James heads across the hall to see Steve.

INT. STEVES OFFICE

Steve's office is also like Eddie's. Also just a room with a computer, supposedly for strictly audio recording. James knocks on the door.

JAMES

Steve? You in here?

STEVE

Yep, come on in.

JAMES

What's up Steve?

STEVE

Just watching a movie filmed by cats. You know, the usual. Did you need something?

JAMES

Yeah actually. I was hoping you'd be up to being in my thesis project.

STEVE

Oh, cool. What's the character?

JAMES

Oh, just yourself. But I need you to fake direct it all too.

STEVE

That's pretty weird but I think I like it. Can I have a pet fox?

JAMES

You're the fake director. It's up to you.

STEVE

I'm thinking yes. I'd like a fox as a pet. He can be the DP. I'll call him Steve Jr.

JAMES

Nice. As the fake director you basically act like the real director, me, but basically have none of the power but a lot of the prestige.

STEVE

And a fox.

JAMES

Yep, and a fox.

STEVE

So what's the story going to be?

JAMES

It's a TV show about everything that goes on around here. Or about my life I guess. I'm not really sure.

STEVE

As the fake director, me and my fox have to know what we're falsely getting involved with.

JAMES

You know about her I'm assuming?

STEVE

Mostly, I think. She's like a obstacle in your path of real achievement?

JAMES

Sort of. I think. I'm trying to change her though. I'm substituting Emily for her and trying to start something new. So the episodes might be sort of like past events but better.

STEVE

I get it. Like life with a fox.

JAMES

Exactly. See? This is why you're the fake director. Things that aren't real are way fuckin' better than the real things. A fox as the DP? Those shots are going to look sick as fuck.

STEVE

He'll have to live indoors though.

JAMES

Of course, of course. There's a new fox hotel that opened this year. He'd probably be good in there, and he'll learn the basics of interior lighting opposed to sunlight.

STEVE

He's the DP, he knows about lighting...

JAMES

Oh, does he have a demoreel?

STEVE

Uh yeah... I'm not going to hire a fox without references. Who do think I am? Eddie?

JAMES

Ok ok. No need to get hostile. So everything's good then? I'll send you a script soon ok?

STEVE

Yes, ok. Send it to my badger secretary Charles.

JAMES

Will do. Good luck with Steve Jr. I hear foxes get real homesick.

STEVE

Good to know. See ya

James walks out of the building and heads to the bus stop.

EXT. BUS STOP DAY

James walks up to the bus as it pulls up to the curb and waits for everyone to exit. He tries to climb aboard but is stopped by the driver.

BUS DRIVER

We don't serve your kind here.

JAMES

What's that supposed to mean?

BUS DRIVER

White people. Today isn't your guy's day.

JAMES

The fuck is this?

BUS DRIVER

It's a new ordnance, to avoid interracial altercations on public transportation.

JAMES

I guess that makes sense, but what about racial altercations on public transportation?

BUS DRIVER

The government doesn't care about that. In fact they encourage it. Every passenger gets a gun and hit of crack on the way in, if they all kill each other the drivers get a pizza party.

JAMES

Good incentive.

BUS DRIVER

Hell yeah it is!

(to the rest of the
people behind James)

All aboard! We got the good
shit today! Sawed off shotguns
and heroine-laced crack!

Ten people rush past James and onto the bus, it pulls away and muzzle flashes and smoke fill the bus. Blood splatters on the windows.

James has to walk to his car now and takes a shortcut in between buildings. As he walks down the alley it quickly turns dark out.

INT. ALLEY NIGHT

James walks slowly down the alley. Stopping at intervals because there's a strange hissing noise coming from above. James looks up to see Chris spray painting the wall on a ladder.

JAMES
(calling up to Phil)
Chris!

CHRIS
Hey! Hold up, I'll come down

Chris climbs down the ladder

CHRIS (CONT'D)
So what brings you down this way?

JAMES
Just a shortcut to the parking lot. You working on a new piece?

CHRIS
Yeah. It's going to be my best yet.

JAMES
What's it about?

CHRIS
It's telling of humanities rise to power over the animal kingdom and slowly becoming technology's slave.

JAMES
So it's like a box inside of another box.

CHRIS

Layman's terms. But yeah.
Boxes. I hear you're working on
the same thing with Steve?
Something about foxes?

JAMES

No. Steve's working for me as
the fake director to my TV show
project, he's hiring this up
and coming fox as the DP.

CHRIS

Those shots are going to be
sick. But I heard that Steve is
firing you and hiring an all
fox crew, and I think a badger.

JAMES

His secretary Charles.

CHRIS

Uh-huh yeah. It's gonna be
great though. It really says
something about the world.

JAMES

But it's my show! He and those
damn foxes stole it. He doesn't
know the first thing about what
I'm doing.

CHRIS

Steve said you were a short
sighted fool and didn't see the
advantages of shooting a TV
show about foxes coping with
the harsh environment of a
dilapidated hotel.

JAMES

What the hell! I thought the
foxes were jus the crew!

CHRIS

No. I got that wrong. You guys
are the crew the actors are the
foxes.

JAMES

This is fucking retarded.
Steve's fired. Go to hell
Chris.

CHRIS

Wow. Calm down. I was joking.
Steve's cool with everything.
He's only got Steve Jr. I
swear.

JAMES

Well it wasn't funny. My last
project got hijacked by foxes.

CHRIS

What? "A Foxes Life"? Of course
they would want that, it's
their life.

JAMES

Whatever man. I got to go.

CHRIS

Ok well, back to my *rhombuses*.

As James walks away he calls back

JAMES

They're fucking boxes you
idiot!

James gets out of Chis's alley and arrives at his car and drives away

INT. CAR NIGHT

James drives along a road turns down a side street. He parks in the road and shuts off the car.

He gets out of the car and lights a cigarette walking toward the yellow house with the lights on.

EXT. RAE'S PORCH NIGHT

James sits on the porch smoking. Not wanting to knock on the door or to call Rae. After a moment or two the front door opens and Rae steps out.

JAMES

I had that dream about you again.

RAE

Which one? Where you tell me how you really feel?

JAMES

I don't know how I feel, but yeah that one. By the beach, where I kill that fucker.

RAE

James

JAMES

Well e does fuck you. So he's a fucker.

Rae sits down next to him.

RAE

When are you going to give this up?

JAMES

Soon I hope. I don't know. I don't even like you anymore.

RAE

But you love me?

JAMES

Of course. I mean I like *you*. But you're not the same. Sometimes it feels like you are, but it's been too long. You know?

RAE

Not really, I feel the same as I always did.

JAMES

So why did we break up?

RAE

You know.

JAMES

If I knew I wouldn't ask.

RAE

It doesn't matter, you know.

JAMES

I know you said we should break up, then just ended it on facebook one day. You were fucking crazy, remember how jealous you were?

RAE

Yeah.

JAMES

And you had no reason to be. I had a reason to be jealous, you're the young attractive girl who is out at night meeting guys left and right that want to fuck you.

RAE

But I didn't

JAMES

Then who's *he*? Or any of the other guys?

RAE

How many do you think there were?

JAMES

When? After we broke up until right now? Well counting me, *him*, I don't know maybe 4 others?

RAE

Four?

JAMES

What? Too low? Seven?

RAE

Does it matter?

JAMES

Not really. But was any of them when we were sort of back together?

RAE

When was that?

JAMES

Do you remember anything?

RAE

The important things.

JAMES

What's important to you?

RAE

Not you. We were only together out of circumstance, you're just some guy I'm just some girl. There's no point really in spending so much time thinking about people who don't matter to you anymore.

JAMES

You know you don't believe that. Circumstance? Everything can be called circumstance. Is everything meaningless?

RAE

Isn't it? We all die at the end, everyone's story ends and by the time we get that old we can't remember half of it.

JAMES

Ok, life is pointless and short. Our existence is meaningless. But didn't it feel right when we were together? Like sitting here. It feels natural.

RAE

Maybe. I don't know. There were bad times too though, it wasn't all good.

JAMES

And it is with him? You tell me all the time how you're done dealing with psychopaths and he fucked up Leah's dog. Were you just bullshitting me or do you not care about all that? What does he have that I don't?

RAE

I don't know...

JAMES

Am I not an artist? Not as good looking? Seriously what?

RAE

I think you should go.

JAMES

Yeah, me too.

James and Rae get up. James walks down the steps and goes onto the sidewalk. As he walks along, he looks into Rae's bedroom window she is standing naked next to Kevin.

He shuts the blinds and James continues walking to his car. He gets in and sits staring at the windshield for a moment then starts the car and drives home

INT. CAR NIGHT

James turns on the radio while lighting a cigarette.

RADIO

Breaking news in the film world just moments ago at the premiere of the new Steven Heart film. Audiences have described it as the single greatest film of all time. the first movie made by foxes for foxes, says writer director Heart.

STEVE

But I owe it all to Steve Jr. He's the one who taught me how to love. Love foxes that is.

RADIO MAN

And who could forget that day? Yes, it's a glorious new age for film makers and moviegoers alike. Thanks to Steven Heart, the man who loves foxes in a strange and beautiful wa-

James shuts off the radio in anger.

JAMES

Fucking Steve.

James arrives in his apartment buildings parking lot and get out of his car, goes inside and rides up the noisy elevator and enters his apartment

INT. APARTMENT NIGHT

James throws his bag on the ground takes off his pants and lies on his bed and stares at the ceiling.

He pick up his phone from his bag laying on the floor and dials.

EMILY

Hello?

JAMES

Hey Emily. It's James

EMILY

Hey, whats up?

JAMES

Nothing exiting. How's the transformation thing coming?

EMILY

Oh good, I saw that little incident earlier.

JAMES

What? Out on her porch?

EMILY

Yeah. And what happened after you left.

JAMES

Oh.

EMILY

You don't want to know. Trust me.

JAMES

I wasn't really asking. Did you learn anything valuable for the role?

EMILY

Oh yes. I know how she fucks.

JAMES

Could you tell if she loves him?

EMILY

Not really. She's pretty consistent. Unless she doesn't love anyone.

JAMES

What do you mean? How many were there?

EMILY

You guessed four. That was right.

JAMES

Four just tonight?

EMILY

Yep.

JAMES

Well, maybe you can forget her promiscuity as well.

EMILY

Ok, anything else?

JAMES

How do you feel about me? Any different?

EMILY

Actually, now that you mention it there is sort of a warm feeling. Like we kind of belong together, but its not very strong.

JAMES

Work on that too. Do you remember anything from her memory?

EMILY

No... that's impossible. But I did go through her box.

JAMES

The one with all the letters?

EMILY

Yeah. She saved all of yours.

JAMES

That's nice I guess.

EMILY

Didn't you throw all hers away?

JAMES

Well yes, but only because they were too painful to read and know that she didn't feel that way anymore. I think she doesn't care, or maybe she knows that I still feel like that for her so it doesn't hurt.

EMILY

She probably is too busy to think about it so often.

JAMES

I'm busy too. But I still... there's something still there. It shouldn't be though. I miss her and I don't know why, it's just driving me crazy doing stupid things. This whole directing bullshit.

EMILY

Oh come on. It's not all that bad. You'll have me when everything's done.

JAMES

Will I?

EMILY

You planned it out like this. I'm going to be her, only the more pretty nicer version and you'll have me and a TV show.

JAMES

I don't know about the TV show. I think Steve is going to turn it into a reality show about owls. But I do like the idea of you being like her. It's like some experiment gone horribly right.

EMILY

So I'm some sort of science experiment now?

JAMES

More like psychology. But yes, basically. Only at the end of it I'll have a new best friend. A better one.

EMILY

That's sweet. In a twisted sort of way.

JAMES

I don't care anymore. I just want to be happy. You'll be happy too I think.

EMILY

I'm not now.

JAMES

But we're working on changing that, on changing a lot of things.

EMILY

Hey, can you go on your computer?

JAMES

Yeah, why?

EMILY

I think you know. remember what you two used to do?

JAMES

Well, she would call me then tell me to go join a video chat.

EMILY

You got it. Bye!

James throws the phone aside and takes out his laptop, opens it up and starts up the video chat application.

In a few seconds Emily appears in a window. She's sitting on her bed in her room, which is painted green.

JAMES

Was your room always green?

EMILY

Her's is.

JAMES

How did you know that? Where are you?

EMILY

I'm at her house. I'm being her, remember?

JAMES

Well yeah, but don't her parents know its not her? And why would they be expecting her back from school?

EMILY

They're blind, they can't see. And they like the company I think. I'm getting a lot of useful information about this role. I think I'm going to do very well.

JAMES

Do well for what? Is there a test?

EMILY

The TV show, duh.

JAMES

You know, this is really weird and I'm too tired to think. I'm going to goto bed, ok?

EMILY

Sure. Goodnight James. Call me tomorrow?

JAMES

Yep. Goodnight.

EMILY
Goodnight James

JAMES
Goodnight

EMILY
Goodnight *James*

JAMES
Goodnight *Emily*

EMILY
that's *not* my name.

JAMES
Goodnight Rae.

James signs out and closes the laptop and puts it under his bed. He lies down and turns out the light.

The rumbling from the cars on the street below slowly start to get louder. Louder. They sound like they're right outside the window instead of 9 stories down.

The room begins to shake and James sits up the walls of his room have become bus windows.

INT. BUS NIGHT

James and Rae are sitting on the top floor of a double decker bus riding along the highway.

James looks over at Rae and realizes that he stole the blanket while he was sleeping. He wraps it around her and tucks it in under her. Then kisses her cheek and tries to sleep.

He tosses and turns for a bit then sits back up.

JAMES

Rae. Hey, I know you're awake.

RAE

What?

JAMES

See what I did just now?

RAE

Ok? What about?

JAMES

Doesn't that say something? I was being a caring loving person and I get fucking shat on a year later.

RAE

That's just life. Go back to bed.

JAMES

Oh, right. That old stupid shit. It's just life, deal with it. Is that what the people back in the american revolution said?

RAE

I don't know. Who cares?

JAMES

See? I'm right and you know it. Even the weird guy who sat next to us knew it.

GUY

Word.

JAMES

What happened tonight, that night made me realize that I love, loved you more than anyone. I didn't even care about my own well being. And I held together even when you started crying.

RAE

James, I know. I felt the same way. Sort of. The same love I think but I felt like you were really *there* for me. You know?

JAMES

It was a good feeling. Being a protector and a leader in the face of the unknown. It was pretty dumb of us to trust those directions though.

RAE

Probably. But it was worth it. We really became a lot closer after that weekend.

JAMES

I love you.

RAE

I love you too.

JAMES

Then why are things like they are?

RAE

Don't ask me, I'm apart of you. This is a dream remember?

The bus comes to a stop and James and Rae walk down the stairs and out into a field.

EXT. FIELD DAY

James and Rae walk into the tall grass toward a lone tree near the edge.

JAMES

Remember this place?

RAE

You know I do. It's really nice. You gave me this here, remember?

Rae holds up a silver necklace with a blue stone encased in silver at the end.

JAMES

I remember making that too. It was a nice gesture. I remember getting scared by those deer sitting here that one night too.

RAE

What happened to it?

JAMES

I threw it out my window after I cut up the chain and flushed the stone down the toilet.

RAE

That's fucked up.

JAMES

No. What you did was fucked up. Just out of nowhere decide to stop seeing me and start dating that artist piece of shit. What I did was a perfectly normal reaction.

RAE

It really really wasn't

JAMES

You always listen to the last part of something and nothing else. What you did was fucked up.

They get to the tree and sit under it.

JAMES (CONT'D)

Just agree with me that it was a pretty shitty thing to do. Considering we were kind of back together.

RAE

But we weren't

JAMES

Weren't what? *Officially* back together, fuck that. Or were you just in it for the meaningless sex that you didn't have to feel bad about?

RAE

Why would I feel bad about having sex?

JAMES

Because no one cares about you like I do.

(MORE)

JAMES (CONT'D)

You told me that one night.
That you felt like no one cared
about you.

RAE

I was stoned and on anti-
depressants.

JAMES

Fuck you. I'm waking up.

James looks into the sun the white light envelops everything and the light morphs into the glaring brightness coming from James' window

INT. APARTMENT DAY

James opens his eyes and lies in bed staring at the ceiling. He gets out of bed navigates his way through the mess to the bathroom, does his business and gets dressed.

He leaves the apartment and makes his way back down to his car, starts it and drives off.

INT. CAR DAY

James drives down the same roads as yesterday. He lights a cigarette and turns on the radio.

RADIO MAN

-And we're here with Steven
Heart. The creator and
visionary that brought us such
films as: The Fox that Knew it
All, Fox Days, and Fox Days 2.
Steven , how are you today?

STEVE

I'm great, Rush. It's great to be here to spread the word about the work I do.

RUSH LIMBAUGH

And what exactly do you do?

STEVE

I tell the stories for the creatures that have no voice. Mostly foxes, but there's talks about a Panda HBO mini series.

RUSH LIMBAUGH

What made you decide to get involved with foxes?

STEVE

Well, I was approached by a fox, Steve Jr. and he had this special something. It was a sign: Free Fox to good home, acts, writes, directs. I knew that day a new age of film was upon us.

RUSH LIMBAUGH

And how right you were. It's about that time in the show where we take a few callers.

James picks up his phone and dials.

RUSH LIMBAUGH (CONT'D)

Ok, on the line is Ruth. A 40 year old hermaphrodite from Mexico. Go ahead Ruth.

JAMES

Yeah, Steve. What the fuck man?
You were gonna fake direct my
thesis project.

STEVE

Well Ruth, I felt like a
project like that wouldn't
fully stimulate my creative
energy. Also, your idea kind of
sucked a lot.

RUSH LIMBAUGH

Alright, next caller!

James throws the phone in the back seat

JAMES

Fucking Steve

James pulls into the parking lot and gets out. Not
heading for the bus today, but walking across campus.

EXT. COLLEGE CAMPUS DAY

James walks past the library. And standing in the
open area in front of the library are hundreds of
people handing out papers and arguing with passerbys.

James gets held up by a priest, but he isn't a
catholic priest. He's a parody of a priest, his name
tag reads: The Church of Atheism.

PRIEST

Well hello there!

JAMES

Go to hell.

PRIEST

You know I don't think that I will. And neither will you!

JAMES

Ok, so then why preach about it?

PRIEST

Because people need to know that there's nothing. Religion causes too many wars. Over what? Nothing.

JAMES

You know I'm sure we'd find something to fight over. Natural resources... you know things like that.

PRIEST

Well the intolerances would be abolished with.

JAMES

Not really. Intolerances are just peoples personal preferences and stuff. Some people just don't get along, it's not a big deal. And how can you have a church? Or anything that resembles a religion? You know, don't even answer it doesn't matter.

James walks away without looking back.

He arrives at the building where Eddies office is and he makes his way to the office and opens the door.

JAMES (CONT'D)

Hey what's up dude?

ROB

Not much man, just working on stuff.

JAMES

The water thing?

ROB

What else?

JAMES

I don't know. There's a lot of other things to do.

ROB

Yeah, but there's a lot of water to cut together.

JAMES

It never stops does it. It rains all the fucking time.

ROB

And then there's more to do.

JAMES

You should do Kryptonite. There's only like one piece of it in the whole world.

ROB

Yeah, but superman is pretty gay though.

JAMES

True

ROB

Did you work on the script at all?

JAMES

Not really. I think I might just change it again.

ROB

You can't though. We're all set on this now. We arranged our lives around this and there's no going back.

JAMES

Yeah, you're right. It's just hard to write something that means something. Instead of just pages and pages of bullshit.

ROB

You sound like you need a coffee.

JAMES

When don't I?

ROB

When you have a coffee.

JAMES

Good point. Lets go

James and Rob leave the office. In the hallway a fox runs past them and into Steves office.

JAMES (CONT'D)

Just don't even ask

EXT. STREET DAY

The two walk down the familiar path to the midget coffee place.

ROB

Don't worry about writing. It's the hardest thing any person can do.

JAMES

It's almost like we're not supposed to write anything. As humans. Maybe Steve is onto something here.

ROB

I wouldn't take it that far but it does seem like a better idea to have someone else write

JAMES

And shoot

ROB

And edit. Dear god, someone edit for me

JAMES

Robots?

ROB

Now you're just being crazy.

JAMES

I'm telling you, robots are gonna be your best friend.

ROB

Robots. Fucking dope!

JAMES

Holy shit dude, remember when I spilled that coffee and you thought I was shitting my pants?

ROB

I did, it was nuts

JAMES

But there's no way that could have happened. My pants were *on* and the coffee shit-water was *clearly* coming from a source that was not my ass but in fact the cup that I was holding

ROB

Well at the time it looked like you shat on the ground through your pants. That's all I'm saying.

JAMES

Uh-huh

They reach the tiny door to the coffee sho and duck down and crawl in

INT. COFFEE SHOP DAY

They slowly crawl forward in line with the midgets.

JAMES

Whose idea was it to build this place anyway?

ROB

I have no idea. Fucking midgets that's who.

JAMES

But the city looked at the paperwork for a store that fails every single regulation and says "go ahead, we don't give a shit"

ROB

I guess. Strager things have happened.

JAMES

Like what?

ROB

The ending to Fox Days 2.
Totally unexpected.

JAMES

Alright I'll give you that one.

ROB

It's a great ending. Totally leaves it open for a perfect trilogy.

JAMES

Yeah, *if* they pull it off.
Temple of Doom blew it for that one.

ROB

No. Temple of Doom was awesome.

JAMES

You just liked it because of the little half naked slave children.

ROB

What can I say? I was conditioned at an early age to respond positively to naked slave children.

JAMES

Naked slaves aside. It was the weakest one by *a lot*.

They reach the front of the line

JAMES (CONT'D)

I got this dude.
(to the worker)
Two of the usual

WORKER

\$4.50

James hands her the money and gives one of the cups to Rob

JAMES

Thanks Rita

WORKER

It's not Rita. You two are the worst people.

JAMES

Suck a dick bitch.

James and Rob go over to the tiny counter that has the sugar and cream.

JAMES (CONT'D)

You can't argue that Last Crusade was the best though.

ROB

Oh yeah. Great fuckin' movie.

JAMES

Alright. So I think we're ready to shoot the first episode.

ROB

When?

JAMES

Today.

ROB

I don't know man, nobodies ready. There's no script. It can't be done.

JAMES

We don't need a script. I've been writing it my whole life. It's up here.

James points to his head.

ROB

Well if you say so.

They both crawl toward the exit.

INT. STUDIO DAY

The set is a beach. A lake beach. But a giant lake so it looks like the ocean with smaller waves and more trees past the beach. It's the same scene as the dream James had where he kills Kevin

People are painting rocks and laying down sand. Off set James sits overlooking everything

JAMES

(to everyone)

How much longer til we're ready?

CREW MEMBER

Oh, about 15, 30 minutes.

JAMES

Perfect

James reaches into his pocket to call Rae. He dials and waits.

EMILY

Hello?

JAMES

Rae? How long til you can be on set?

EMILY

15, 30 minutes about.

JAMES

Huh. Good timing. Well just get down here as quick as possible. I want to run through the scene real quick before we start.

EMILY

I know what happens. We were both there.

JAMES

Uh-huh. Well just get down here then.

EMILY

Ok. See you soon. Love you.

JAMES

You too. Bye

James hangs up the phone and looks at it for a moment before putting it back in his pocket. James sees Rob which is actually Eddie and calls out to him

JAMES (CONT'D)

Rob! Hey

EDDIE

Hey buddy, so whats going on here?

JAMES

We're shooting the scene where me and her have sex for the last time at the beach and this guy and his kid walk up to us. But I think I'm gonna change it

EDDIE

Like how?

JAMES

Probably gonna have you and Eddie walk in instead of the dude and his kid. I think it's going to be better.

EDDIE

Of course it's gonna be better, I'm gonna be there. Not too sure about that Eddie though.

JAMES

Right. So you two run through how you think things would have gone if you were there originally. I'm going to check up on the lighting. We lost the Steve and his fox DP so now I actually have to do this shit

EDDIE

Bummer

James steps over to the set and sets up the shots with the camera crew while Eddie and Rob go over the scene. Rae shows up, who is actually Emily and she goes over to James.

She gives him a a playful slap on the ass.

EMILY

Hey you. Are we ready to go?

JAMES

Almost. Just a few more adjustments. There. Ok.

(to everyone)

Alright, people! We're going to do this in one take because that's all it fucking took in real life. And this is better because everything is controlled. Got it?

The crew sort of mumble an agreement.

JAMES (CONT'D)

Ok, Rae. You know how it was so just come over here by be and we'll start.

He waits a moment before yelling

JAMES (CONT'D)

Action!

EXT. BEACH DAY

James and Rae walk into their spot under the tree overlooking the lake and they sit on their log.

They sit silently for a moment until James turns to Rae

JAMES

Are we going to do this?

RAE

I don't know. There's a lot of people around.

JAMES

Way over there?

He points to the other end of the beach where the people are barely visible

RAE

I guess. I don't know. What about the boats?

JAMES

Just wait until they pass I guess.

They sit and wait for the whizzing of jet skis and motorboats to fade

JAMES (CONT'D)

Do you even want to anymore?

RAE

Yes. Now's good.

She turns around and slowly takes the bottom part of her suit off. James wriggles out of his shorts and sits on the towel already laid out on the ground.

Rae lowers herself about to make contact when a rustling from behind them bursts out.

JAMES

Shit

James and Rae quickly pull everything up as two men step out and in the clearing James and Rae are sitting in. Although most of their clothes are on, it's quite obvious that they were about to have sex

STRANGER 1

Sorry to interrupt things here, but me and my associate here couldn't help but notice tha-

JAMES

I think you could

STRANGER 1

Pardon?

JAMES

Help but notice.

STRANGER 1

Ok, maybe we were spying on you from these here bushes, but it was only for your own protection.

RAE

I'm fine. Thank you. Now go, I'm trying to get fucked.

STRANGER 1

But you're not fine. You're foolin' yourself if you truly believe that. I've seen it here a thousand times. The Last Fuck. This is you two's last time here. Not just this whole business but just coming out here at all. you, girl, do you know that this spot is his favorite place on the planet?

RAE

Really?

JAMES

Well as much as I've seen of it.

STRANGER 1

And now that you're going to do this and then later on leave him for some...

JAMES

Art school cocksucker

STRANGER 1

What he said. This place is
going to be ruined for him.
You, you'll come back and bring
others and do the same thing

RAE

But I wouldn't.

STRANGER 1

And why not? Because you value
the sanctity of this spot?

RAE

No, because it's hard to get to
and it's not all that great to
begin with. And nothing even
happened here. Except the first
time we came here.

JAMES

Don't...

RAE

No. You didn't kiss me. It
would have been the first time
and *then* I could understand.
It's just a pile of rocks now.

JAMES

Maybe you're right. Damn it. I
told you from the start I
wasn't good with that sort of
thing. Knowing when to do what.
I felt the right way though.

RAE

That doesn't exactly help now.

JAMES
(to the stranger and
his deaf associate)
You can go now.

The weird old men leave James and Rae alone.

JAMES (CONT'D)
So now what?

RAE
Did you still want to?

JAMES
Yeah actually.

James and Rae begin to undress once again. But off set someone yells.

STEVE
Cut!

JAMES
Damnit Steve! What!?

STEVE
It's a wrap! Good work
everybody! You're all fired!
Bring in the foxes!

30 foxes run in and disassemble the set and leave in a minute.

JAMES
What the fuck Steve?

STEVE
Didn't Chris tell you? The
foxes are the crew now, and the
cast if I have anything to say
about it.

(MORE)

STEVE (CONT'D)

And the show is now about the
Coke secret formula told from
the perspective of foxes.

JAMES

Oh what the hell? Now what am I
supposed to do?

STEVE

Do research on what I just said
this show is now about and
write it. Thank you.

JAMES

I'm going to kill you one day
Steve. And it's going to be
soon.

STEVE

If you so much as touch me,
foxes will attack your face and
lay eggs in your ear.

JAMES

I hate you.

STEVE

Go do that stuff I told you to
do or its the fox egg thing.
and her too

Steve points at Rae.

RAE

Ugh, fine.

James and Rae march away off set.

INT. LIBRARY NIGHT

James and Rae ride the elevator to the 6th floor and make their way to the Steven Heart Memorial collection (a fox literature section) and begin researching.

JAMES

You know this isn't all that bad. We're together at least.

EMILY

At least

Emily smiles at James.

JAMES

So where should we start?

EMILY

I guess here at the beginning and just work our way down.

Emily points at the near end of the wrap around bookshelf and points all the way to the opposite side of them.

JAMES

Fucking Steve.

James and Rae slowly work their way through the books. The night is dragging on and it's nearly 3 am when they start to wrap things up.

JAMES (CONT'D)

I think that's all we can do for now.

EMILY

Well, this sucked. Let's go.

They get up and head back the elevator and back down to the 1st floor. They walk out of the front doors and it's snowing

EXT. LIBRARY NIGHT

It's snowing very badly and it's hard to walk straight without being blown over

JAMES
Stupid Cleveland weather.

They walk towards the parking lot but stop in front of one of the large plate glass windows. In the night it's like a huge mirror.

JAMES (CONT'D)
Did you get taller?

EMILY
No, I've always been as tall as you?

JAMES
Since when?

EMILY
Since always. Come on, lets go.
It's freezing.

JAMES
Actually we'd be better off it was freezing, it's probably at least te-

EMILY
Come on!

James smiling slightly, jogs to catch up

JAMES

It's really snowing pretty bad
out.

James makes an exaggerated look up the sky.

EMILY

Is your car bad.

JAMES

It's the worst

EMILY

Well you could stay with me if
you want.

JAMES

Sure, if you don't mind.

James and Rae climb into the car and drive off. They pull into the driveway of Rae's yellow house and climb out and make their way up the snowy driveway and steps, fling open the door and hurry in.

INT. RAE'S HOUSE NIGHT

James follows Rae to her bedroom and onto the bed.

They sit in silence for a while. James looks over to Rae

JAMES

You know how you're on those
anti depressants? I never asked
what happened to start that in
the first place.

EMILY

You probably did. I probably
gave a dumb answer because I
didn't want to talk about it.

(MORE)

EMILY (CONT'D)

Or you were just annoying me
that day.

JAMES

Me really?

Rae pushes James playfully

EMILY

Yes you really.

(more seriously)

But I guess it started when I
told you I was going to kill
myself. I don't think I was
serious, but the thought never
left and everything seemed
hopeless. It didn't feel like
there was a point to living and
I was just not happy, ever.

JAMES

That kind of sounds like me.
That's not so bad.

EMILY

Well maybe I didn't want to
deal with it. Look at you. Are
you ok with everything? Why not
change something.

JAMES

Taking a pill isn't changing
anything really. There's only
so much money to buy the
medicine.

EMILY

When it runs out, then I'll do
something different. Can we not
talk about that?

JAMES

Sure.

They sit in silence again. Now they are closer together on the bed.

EMILY

Do you ever feel like none of your friends care about you? Like you're replaceable?

JAMES

What?

EMILY

I was feeling like that the other day and I got real real sad.

JAMES

Well sometimes maybe but it's not like you I don't think. But you know, I care about you.

EMILY

I know, I know my other friends do too. It's just the way I felt, you can't change the way you feel.

JAMES

I know, I've tried. A lot. Mostly to stop feeling this way about you. I mean, it's pointless it's only causing pain to me and mild irritation to you, right?

EMILY

I love you too James, I don't think I ever really stopped.

James sits and looks at her for a while.

JAMES

Love like how? Like it used to
be or does it fluctuate?

EMILY

Like always. It's the same

JAMES

Then why did we break up, why
are you with *him*?

Emily stops and just looks blankly at James.

EMILY

I don't know. I'm not Rae
anymore. I don't think even she
knew though.

JAMES

Well whatever, I guess it's not
important then. And I'm
dropping the whole idea about
everyone changing places. It's
become really strange and
confusing. You were fun though,
you're a fantastic actress.

EMILY

Oh, I'm really not.

JAMES

Quit being so modest. You were
great.

EMILY

But I wasn't even acting for
almost all of it. Whatever
happened really changed me.

JAMES

This is too fucking weird to deal with now. Lets just go to bed... Emily

They lie down in Rae's bed. James holds Emily

JAMES (CONT'D)

This is really nice. Maybe you could just stay like this. Things are working out for a change.

James begins to work his way down her body, rubbing the length of her leg. He does that for a while, not sure if he should take the next step. But he goes for it at last and slowly removes Emily's pants.

After a lengthy lovemaking session they lay together, naked as the day they were both born. James brushes her hair behind her ear.

JAMES (CONT'D)

I don't want to break up again.

EMILY

We're not dating.

JAMES

Can we do something to fix that?

EMILY

Actually I'm not really ready for a relationship with anybo-

James leaps out of bed fully clothed kicks open the door and jumps in his car and stares into the windshield for a second, starts the car and drives away

INT. CAR NIGHT

James looks into the camera

JAMES

It's shit like that. Shit like that just is the absolute worst. Fucking bitches, what am I supposed to do?

James stops the car and asks some homeless guy

JAMES (CONT'D)

What am I supposed to do?

The homeless guy is the one who didn't talk in the studio.

HOMELESS GUY

Just live your life and stop complaining. You were fucking some hot college aged pussy and you're complaining that she doesn't want to date?!

JAMES

Well not exactly, it's just that it's happened to me before and it really hurts is all.

HOMELESS GUY

And this time it will hurt less than last time and the next time less than that. Get it?

JAMES

Yeah, but.

HOMELESS GUY

No. That's all there is. That's the end.

(MORE)

HOMELESS GUY (CONT'D)

That's the giant fucking secret: Life is hard and it sucks and its confusing but there's shit out there that makes you feel good so go do it, a lot of the time the thing that made us feel good makes us want to die. Sometimes there's something that feels good and has less shit than other things. The key in life is that there's no way of telling what's shit and what's not except by trial and error. So get back there, fuck that hot young mistake and maybe someday you'll find true happiness.

JAMES

What if I don't?

HOMELESS GUY

You'll end up like me but have better advice to give than me.

JAMES

Fuck you, I like my way better.