

Winter To Spring

by
Alex Chung

Screenplay

Revised by
Alex Chung, 2015

This is a story about fear. And love.

INT. PODCAST STUDIO - NIGHT

LAURA, a girl in her late twenties, relaxes in a chair while sipping an energy drink. She's surrounded by podcast equipment, running a sex advice show called "Screw It".

LAURA

...And that's how you avoid shitting everywhere during anal sex. Anyway, it's time to take some questions from callers. First up is Sadie from Sudbury. Hi, Sadie. What's up?

SADIE (O.S.)

Hey, Laura. Long time listener. I want to ask you about something but it's really embarrassing.

LAURA

Don't be. Ask away.

SADIE (O.S.)

Well, see, when I go down on my boyfriend... he has, um, dick cheese?

LAURA

(unaffected)

I see.

SADIE (O.S.)

Yeah. My question is... is it weird that I actually like the taste?

Laura SPITS out her drink and quickly tries to recompose herself.

LAURA

Really?

SADIE (O.S.)

I know! I'm weird!

LAURA

Don't feel bad about something that you enjoy. Although I don't know of the health risks involved. If Dr. Morgan was here today she'd be able to enlighten both of us. All I can say is don't be ashamed, but tread with caution.

SADIE (O.S.)
Thanks, Laura!

LAURA
(hitting a button)
Okay... Next caller is Chris from
Ottawa. Hi, Chris. You're on Screw
It.

CHRIS (O.S.)
Hi, Laura... How are you?

LAURA
Good. So what can I help you with,
Chris?

CHRIS (O.S.)
I wanted to ask you... if you've
ever been to Lawclorn?

LAURA
Yes, actually. I grew up there.

CHRIS (O.S.)
Yeah, me too.

LAURA
That's wild. What made you ask
that?

CHRIS (O.S.)
Well, I knew a girl there.

LAURA
Oh yeah? Tell me about her.

CHRIS (O.S.)
She was very... promiscuous. She'd
been with a lot of guys but never
in a relationship. When I met her,
I was still dwelling on my ex.

Laura recognizes this story.

CHRIS (O.S.) (CONT'D)
So when I met this girl, we
didn't get along very well. We
had very different views on
relationships. But, funny thing
is, we grew to like each other.

Laura remembers the story vividly, coming as a shock to
her. This caller is using a fake name.

CHRIS (O.S.) (CONT'D)
But it had to end. I had to go far
away.

(MORE)

CHRIS (O.S.) (CONT'D)
 Only later I realized that I made a
 mistake. But it was too late.

Laura is paralyzed with overwhelming emotion.

LAURA
 I'm sorry, Chris. We're out of
 time... Thanks for calling. Join us
 next time on Screw It. Be safe,
 everyone.

Laura shuts off the podcast. She holds back her tears.

Her TECH ASSISTANT walks over to her.

TECH ASSISTANT
 Alex, you okay?

Responding to her real name and not her podcast persona,
 she nods.

ALEX
 I'm fine. I just need to be alone
 for a moment.

TECH ASSISTANT
 Sure, no problem.

He walks away as ALEX stares forward with wet eyes. All
 doubt is gone that the caller's voice belonged to MEL.

CUT TO:

INT. APARTMENT - DAY

We are now in OTTAWA.

COSMO (still Mel's best friend) stands at the doorway,
 watching.

Mel finally hangs up the phone. He sits at a kitchen table
 that's riddled with scrap paper. He turns to Cosmo.

MEL
 It's her.

COSMO
 You sure?

MEL
 It has to be. I know her voice.
 It's been nine years but I know her
 voice. And that call confirmed
 everything.
 (pause)
 I'm going after her.

COSMO

But you still don't know where she is.

Mel is already gathering his stuff.

MEL

That podcast is based out of Toronto, that's all I need to know. I have a list of her recent guests, I'll track them down and ask them where she records the show... and bam!

Cosmo doesn't say anything. Mel sits back down.

MEL (CONT'D)

Cosmo, I can't believe I finally found her.

COSMO

But you don't know how she feels after all this time.

MEL

No. I don't. But it's worth a try. It's definitely worth a try.

Cosmo realizes he can't stop him.

COSMO

How long will you be gone?

MEL

As long as it takes. You're not coming with?

COSMO

This is your thing. I've got shit to do here.

MEL

Alright. I'll keep in touch.

CUT TO:

INT. TRAIN - DAY

Mel is seated next to the window, travelling light and in high spirits.

ROLL OPENING CREDITS OVER

Mel making his way from Ottawa to Toronto, staring out at the snowy fields that pass.

Here's Where The Story Ends by *The Sundays* plays over this sequence (from Mel's earphones).

FADE TO:

INT. UNION STATION - DAY

We are now in TORONTO.

Mel arrives, his backpack slung over one shoulder. He looks around then takes a breath. Onward.

CUT TO:

INT. ALEX'S ROOM - DAY

CLOSE-UP of Alex's face as she's panting and moaning, bent over a couch, being FUCKED from behind by KURT, a medium-build jock-type with a wife beater and sweat pants around his ankles.

He finishes inside her and pulls his pants up.

Alex is exhausted. She pretzels over on the couch and lazily puts her underwear back on.

Not a word between them.

Alex watches Kurt throw on his leather jacket. They briefly exchange glances before he leaves the apartment.

Alex sits alone.

CUT TO:

EXT. APARTMENT BUILDING - DAY

Mel stands at the front entrance with a NOTEPAD in his hand.

He pushes the BUZZER next to the name LOU CHIFFORD.

 LOU (O.S.)
 Fuck off, Perkins!

Mel takes a step back, surprised.

 MEL
 Uh, my name is Mel.

 LOU (O.S.)
 Fuck?

 MEL
 Mel.

 LOU (O.S.)
 ...Bell?

MEL

No, Mel.

LOU (O.S.)

You here to buy some fucking coke?

Mel's face says "What?".

MEL

No thank you. Um, we spoke through email? I'm here for the interview?

A silence that feels like forever.

LOU (O.S.)

Alright, come the fuck up!

BUZZ!

Mel opens the door and enters.

CUT TO:

INT. LOU'S SHACK - CONTINUOUS

Mel cautiously opens the door to an apartment reminiscent of Pink Floyd's The Wall. There's barely any light seeping through the drapes. The person he's seeking is almost camouflaged among the garbage-ridden furniture.

LOU

Close the fucking door!

Mel obliges. Lou waves him over.

LOU (CONT'D)

Alright, let's get this fuckfest over with.

Mel miraculously finds a seat in the junkyard.

LOU (CONT'D)

Weren't you the fucking delivery boy who dropped my duck?

MEL

No... I just got here... in the city... today.

LOU

So what the fuck do you want?

MEL

Uh, first I wanted to thank you for taking the time to meet me-

LOU
Time? Look around. How many other meetings do you think I have penciled in today? Fuck it! So, you want to interview me? Let's fuck.

Mel is overwhelmed.

MEL
Well, you were interviewed by Alex- I mean Laura on a sex podcast called Screw It, right?

LOU
I don't fucking remember... Oh yeah, the fat cunt. What about her?

MEL
...Well, I'm a friend of hers. I wanted to know where you guys recorded that interview?

LOU
Yeah, we fucking did it here.

MEL
Really?

LOU
Yeah, she wanted to do it in her fucking studio but I told her the same thing that I told you; I ain't fucking doing it unless it's here.

MEL
Why?

LOU
Cuz I ain't fuckin leavin this place! That's why!

MEL
But... Nevermind. I just wanted to know where I can find her.

LOU
Fuck if I know.

MEL
(sighs)
Is there anything you can tell me? To point me in the right direction?

LOU
Look, I didn't find her. She fucking found me.

MEL

Oh...

Mel slowly gets up to leave.

LOU

Who is this fucking cunt to you anyways?

Mel stops. He decides to answer.

MEL

She's... just someone I haven't seen in a long time.

Lou's tone suddenly changes.

LOU

Yeah? What happened?

MEL

(a moment)
I left.

LOU

You regret it?

MEL

(another moment)
Yeah.

LOU

I know.

MEL

You know?

LOU

I know how you feel. Why do you think I'm stuck in this place?

MEL

...Because of a girl?

LOU

Yes, my friend. When I realized it was over, that I could never have her back, I threw everything away. Including the maid.

MEL

I'm sorry.

LOU

I hope you find her, Mel.

MEL

Thanks.

LOU

Now get the fuck out! I need some alone time. I've got a Mika Tan DVD to finish.

Lou grabs a box of tissues as Mel sneaks out.

CUT TO:

EXT. FOOD COURT - DAY

We're in one of the shopping districts, specifically the outdoor food court.

RON, one of Alex's friends, is seen rehearsing alone.

RON

Alex... you've been... the bestest friend... anyone's... ever... fuck! Bestest? That's so fucking stupid.

(starts over)

Alex... you're my best friend, but, you're also more than that... We've known each other for a long time, and... I want to always be there for you, and take care of you... and I'd like to marry you.

Ron brandishes an impressive ENGAGEMENT RING in a modest case.

RON (CONT'D)

I sound like an asshole.

Alex arrives, shopping bags in hand.

ALEX

Hey, Ron. What's up?

RON

(jittery)

Nothing! Nothing much. You?

ALEX

Just had lunch. I gotta cast a pod tonight so I can't be out long.

RON

Sure thing. Let's go.

ALEX

Where?

RON
I'll show you.

CUT TO:

EXT. BRIDGE - CONTINUOUS

Ron leads Alex to a nearby park. They stop at a scenic bridge with very little traffic.

RON
Remember this place?

ALEX
Not really.

RON
This is where we first met, silly.

ALEX
Is it?

RON
You really don't remember?

ALEX
No. I'm sorry. We really met on a bridge?

RON
Yeah!

ALEX
...I don't recall. At all.

RON
(beat)
That's okay. Alex, I want to tell you something.

She's already getting apprehensive.

RON (CONT'D)
Alex... you've been... the bestest friend... anyone's... ever... fuck! Bestest? That's so fucking stupid.
(starts over)
Alex... you're my best friend, but, you're also more than that... We've known each other for a long time, and... I want to always be there for you, and take care of you... and I'd like to marry you.

Ron reaches in his pocket for the case and feels...

NOTHING!

He can't find it.

CUT TO:

EXT. FOOD COURT - CONTINUOUS

The case is on the floor. It gets picked up by a random STRANGER.

BACK TO THE BRIDGE - CONTINUOUS

Ron is panicking.

RON
Fuck! Fuck! Why me?

ALEX
You sound like an asshole.

RON
No, no! Just wait!

ALEX
Ron...

RON
Yes?

ALEX
We're just friends.

RON
I know we're friends but-

ALEX
No, Ron, we're just friends.
Nothing more. I don't want a
relationship. With anyone. I
thought I was clear on that.

RON
But...

ALEX
No, Ron. Why is a girl always
expected to change her ways? Just
cuz that's what the guy wants?

RON
Alex. Don't you see that... I love
you?

Alex leans back, eyes wide.

ALEX
You just blew my fuckin mind.

RON
Alex, don't be funny.

ALEX
You're the one being funny. Look...
it looks like we can't be friends
anymore.

Ron struggles, speechless.

ALEX (CONT'D)
I don't want to deal with this
right now. I gotta go.

Alex angrily walks off. Ron is trembling. He explodes.

RON
FUCK!!!

A passing MOTHER with a STROLLER stops momentarily and gives Ron a scolding look.

RON (CONT'D)
...Sorry.

CUT TO:

INT. MOTEL ROOM - DAY

Mel enters his temporary living quarters. Standard stuff.

He unpacks then lies back on the bed to relax. Gazing up at the ceiling, he smiles at the prospect of finding Alex.

JUMP CUT TO

Mel rummages through his belongings and pulls out a small PIECE OF PAPER.

It's a drawing of himself, done by Alex.

FADE TO:

ANIMATED SEQUENCE

Flashback 9 years ago to the LAWCLORN RIVER.

Last Dance by Sarah McLachlan accompanies this piece.

Alex and Mel are sitting side by side on the big rock (where they first met and where they'll say goodbye). The sun is dying on the horizon.

ALEX
It's beautiful.

MEL
You're beautiful.

ALEX
(laughs)
God, you're the king of corn. But
thank you.

MEL
No, really. I get lost looking at
you.

ALEX
It's a good thing there's no one
else here to embarrass ourselves in
front of.

MEL
I'm just saying how I feel.

ALEX
Well, thank you. You've been so
good to me. I'll miss you.

MEL
You'll see me again.

No she won't. At least, not for a long time.

CUT TO:

INT. ALEX'S ROOM - NIGHT

Alex is being EATEN OUT by ANOTHER GUY. His name is BRENT,
and he's in a band (that has yet to play a gig). She has
multiple orgasms.

ALEX
Fuck... I haven't come that many
times since I first heard the White
Album.

Her partner is tired, his face and hands covered in pussy
juice and spit.

ALEX (CONT'D)
What do you call that?

He forms a snapping jaw with his hands in front of his
mouth.

BRENT
The Jurassic Peach.

He gets up to leave.

Alex turns to face the AUDIENCE, breaking the fourth wall.

ALEX

Even with such an extensive sexual career, I still discover new things. I guess I'll add that to the list.

Brent stops when he reaches the door then turns back.

BRENT

I gotta wash my face.

He enters the bathroom. We hear SPLASHING.

ALEX

My long-time friend Julie was kind enough to make a comprehensive list of all my achievements in the world of fucking.

Brent leaves for real.

ALEX (CONT'D)

I've had sex 2172 times, 8% of them were women, 24% missionary, 41% doggy, 35% riding. I've given 830 handjobs, 1136 blowjobs, 423 rimjobs, 305 titjobs, 180 assjobs, 304 footjobs. I've had my pussy eaten 678 times, my salad tossed 475 times, dressed with jizz 322 times, done with meat 148 times, I don't know how many times I've been fingered but I've been fisted once. I have a 94% swallowing rate, I've been blasted 599 times on the face, 568 on my tits, 341 on my back, 203 on my stomach, 144 pearl necklaces, been felched 35 times, twice with a straw, I've snowballed 82 guys and 43 girls. I've been teabagged 398 times, choked 122 times, gangbanged twice, cammed 146 times, sexted 5037 messages to 200 guys, 6 girls. I've had 148 dicks in my ass (not all at once), 13% of them were black, I've made popular the Angry Dragon, got my friends into the Pasadena Mudslide, won a Screwnicorn contest, and my trademark is the Cincinatti Bowtie. That's me.

CUT TO:

INT. MOTEL ROOM - DAY

It's the next day, and Mel is already knocking off the next few names on his list.

He sits at a tiny desk while waiting on the phone. We hear faint RINGING.

Someone answers. A FEMALE VOICE.

VOICE (O.S.)
Hello?

MEL
Hi, is this Stanley Mace?

VOICE (O.S.)
Stanley?
(whimpering)
I'm sorry... Stanley's... dead.

MEL
What?

VOICE (O.S.)
He passed away last week.
(sobbing)
I can't believe my Stanley's gone!

MEL
I, uh...

The woman cries hysterically.

MEL (CONT'D)
I'm sorry.

Mel quickly hangs up. Maybe it's time for a break.

CUT TO:

EXT. DOWNTOWN - DAY

It's a particularly sunny day. Traffic is moderate.

So Here We Are by Bloc Party plays throughout this scene.

Mel is halfway through a sandwich as he navigates the crowd, checking out the sights. He remains optimistic, enjoying his journey to find his one remaining love.

His phone VIBRATES.

CUT TO:

INT. PODCAST STUDIO - DAY

Alex is at it again as Laura, the queen of bedroom action.

Sitting next to her is JOEY, wearing headphones over her dyed red hair.

Their current caller is MARIANNE from SARNIA.

ALEX

...If you're having trouble with coming, that's on him!

MARIANNE (O.S.)

But... maybe it's me.

ALEX

Whore's shit, Marianne. He fails as a male because he's incapable of satisfying his partner. Drop him like a bad habit.

Joey raises an eyebrow.

MARIANNE (O.S.)

But... I love him.

ALEX

There's that word again! Like Haddaway says, what is love? If it excludes coming, then count me out. You've heard what I had to say, now it's up to you. Take care, Marianne.

Alex pushes the button.

JOEY

Are you alright?

ALEX

Do I not look alright?

JOEY

You look fine. You sound psychotic.

ALEX

I sound like you.

JOEY

I don't sound like that.

The Tech Assistant peeks in. Joey snaps her head at him.

JOEY (CONT'D)

(to him)

Fuck off! We're talking!

ALEX
It's just been a stupid crazy
couple of days.

JOEY
What happened?

Alex looks at her best friend in the eye.

ALEX
Ron proposed to me.

JOEY
(sarcastically)
What? I didn't see that coming!

ALEX
Don't be a dick.

JOEY
If I was one, I'd be in your mouth.

ALEX
Yes, Joey. I like dicks in my
mouth. We all get the joke and it's
getting old.

JOEY
Sorry. You're right. But come on!
You mean to tell me you didn't see
it coming?

ALEX
No! Should I have?

JOEY
Yeah! He's clearly in love with
you. Are you that oblivious? Has
the great Laura unknowingly friend-
zoned one of her own?

ALEX
I don't read minds, Joey.

JOEY
But you read body language, yes?
Not just the bulging boners, but
the fluttery eyes and trembling
hands?

ALEX
So I can't have a guy friend who
won't want to fuck me or marry me?

JOEY
No, you can. But you just picked
the wrong one.

ALEX
You're giving me the "I've picked
the wrong one" speech?

JOEY
I mean, what were you thinking?

ALEX
Nothing! His kindness was a nice
change.

JOEY
Men aren't kind. But they know
that's what we want. Trust no one.

ALEX
Thanks, Scully. What can I say,
when you're right, you're right.

JOEY
So that's what's gotten you so off-
kilter?

Alex thinks for a moment.

ALEX
No, that's not the only thing.

JOEY
Of course not. I know it'd take
more than that to get my girl
worked up.

ALEX
(to herself)
How do I say this?

Joey waits patiently. Alex looks down then at her.

ALEX (CONT'D)
He's back.

Joey looks at her blankly.

JOEY
Who's back?

Alex's eyes say everything. Joey's expand.

JOEY (CONT'D)
The fuck outta here!

Alex suddenly wells up.

JOEY (CONT'D)
Alex...

Joey holds her friend who BURSTS into tears.

CUT TO:

INT. MOTEL ROOM - NIGHT

It's been a long day.

Mel lies face down in his bed, on the phone with Cosmo.

COSMO

You did only get there yesterday.

MEL

I know. But things aren't going well. All of my leads ended up being dead ends. Some, literally.

COSMO

So you've gone through everyone?

MEL

Well, not quite. I have one more, but I doubt it's going to get me anywhere. First of all, I don't have his last name, and unlike the others he doesn't have a following. All I have is the abbreviation S.A.A. Who knows what that could stand for.

COSMO

Sex addicts anonymous.

MEL

What?

COSMO

Yeah, I'm pretty sure that's what it stands for.

MEL

What is that?

COSMO

It's like alcoholics anonymous. But with sex. Hence, sex addicts anonymous.

MEL

That actually kinda makes sense. I'm gonna re-listen to that podcast. If he goes to those meetings, maybe I can find him there.

COSMO

But there must be dozens of them
all around the city.

MEL

I'll put in the time. All I need is
a lead, and you've given me one.
Thanks, Cosmo.

COSMO

My pleasure. I'll send an invoice.

CUT TO:

INT. NORTH CHURCH - DAY

Mel sits uncomfortably amongst a circle of SEX ADDICTS, all
of varying backgrounds, in a pretty spacious church hall.

The meeting is led by an older woman named BARBARA. She
dresses like she's a few decades behind and wears comically
large glasses.

BARBARA

So, who wants to begin today?

She immediately targets STEVE, a normal looking guy (aside
from the messy hair, the nervous movements, the stains on his
pants, and one shoe dangerously untied).

STEVE

Me?

BARBARA

Yes, you, Steve. You were very keen
to begin the last few meetings. I
figured you might like to continue
your streak.

STEVE

You kind of voluntold-

BARBARA

And I see we have a few new faces
here with us today. I look forward
to meeting each and every one of
you. So, Steve... what would you
like to tell us?

STEVE

I, uh, was doing real good this
week.

BARBARA

That's wonderful, Steve.

STEVE

Yeah... until last night, that is.

BARBARA

Oh no. What did you do, Steve?

STEVE

...Sarah.

On the other side of the circle, closer to Mel, SARAH (who's wardrobe consists of only one shade of black, called total black) explodes on her accuser.

SARAH

You fuckin traitor!

BARBARA

Now now, Sarah. What did I say about language?

SARAH

(to Barbara)

We're supposed to open up about cocks and pussy, and you want us to watch our language?

BARBARA

Sarah, we have this argument every single time. There are nicer ways to say things.

SARAH

Fine. Steve is a back-stabbing fucktard.

Mel witnesses this spectacle with enlarged eyes.

BARBARA

And why is Steve a back-stabbing bleep-tard?

STEVE

(to Barbara)

I'm not! I was trying to stay straight, then Sarah called me saying she needed my help.

BARBARA

Go on.

STEVE

I was trying to be a good friend-

SARAH

(to Steve)

You're so full of shit! You wanted it just as badly as I did.

STEVE

She raped me!!

Gasps from the entire circle (excluding the always calm Barbara).

SARAH

(to Steve)

What? How dare you! You don't know what rape is!

STEVE

Yes I do! It's forcing sex onto someone without their... their consent!

SARAH

(sarcastic)

Yeah, I really had to force your tongue into my ass last night. You put up such a fight.

STEVE

(to Barbara)

Miss Barbara, she manipulated me! She gave me drugs and alcohol!

SARAH

(to Barbara)

That part's actually true. We did get pretty fucked up.

BARBARA

Sarah, have you been going to your other meetings?

SARAH

(unconvincingly)

Yeah.

BARBARA

So, you decided to seduce poor Steve.

SARAH

There was no seducing! I wanted to get laid, and I knew he wouldn't say no.

BARBARA

You do realize that you're not helping either of your situations, right?

SARAH

I beg to differ, I think we helped each other plenty.

Giggles from the circle (except for Mel, who's too stunned to react to anything).

Barbara shoots a menacing look at everyone, cutting the giggles short.

BARBARA

Sarah, this is a serious problem.

Sarah lights up her cigarette.

SARAH

The world is an imperfect place.

BARBARA

And what did I say about smoking?

SARAH

It keeps me from smoking cock.

Sarah creeps a smile at Mel, who looks away quickly.

BARBARA

...Moving on... Steve, I would refrain from any further contact with Sarah.

STEVE

I thought you said that being there for one another was good for recovery.

BARBARA

Yes, but not if you're fornicating.

SARAH

Or eating ass.

She winks at Steve.

BARBARA

Who wants to go next?

(at Sarah)

Not you, Sarah! We've already heard from you.

SARAH

But there's more. You think Steve was the only one I took it from this week?

BARBARA

Sarah, are you even trying anymore?

BENJAMIN, a portly fellow with receding hair, raises his hand.

BENJAMIN

Miss Barbara, I'd like to hear more of Sarah's stories.

SARAH

(to Benjamin)

Thanks, Benji! You know, even though I won't let you fuck me, I'm more than happy to supply you with spank-worthy tales.

Benjamin and a few other male members of the circle nod their heads in excitement.

BARBARA

Enough!

(shifting gears)

Why don't we hear from one of our newcomers?

As Mel had feared, Barbara picked him first with her eyes, hidden behind those ridiculous lenses.

MEL

Me?

BARBARA

Yes, you, young man.

MEL

Well... do I have to stand up?

BARBARA

No, it's not required. Whatever you're comfortable with.

MEL

Okay...

Mel tries to think of something fast. If they find out he's an imposter they'll boot him before he can get the information he needs.

MEL (CONT'D)

I masturbate. A lot.

The circle is silent. Underwhelmed.

BARBARA

And?

MEL

I mean, a lot. I do it so much, it hurts.

RANDY, who looks even worse than Steve, blurts out;

RANDY
Do you jack it till it bleeds?

Mel scrunches his face.

MEL
Uh...

RANDY
Cuz if you don't, then you don't
know the meaning of the word
"hurt".

Randy springs up and begins UNZIPPING his pants.

RANDY (CONT'D)
This is what jacking off too much
looks like!

He reaches in his trousers and is about to pull out his
irritated member when-

BARBARA
Randy! Do not pull your penis out
again!

RANDY
(to Barbara)
But he has to see it!

BARBARA
No, he doesn't!

MEL
(to Randy)
No, I don't! Really!

BARBARA
Randy, sit down and zip up!

Randy reluctantly does as instructed.

BARBARA (CONT'D)
(to Mel)
I'm sorry. We didn't get your name.

MEL
It's... Chris.

BARBARA
Please continue, Chris.

Let's pause the story right here.

We gathered thirty random people to witness the next part. Fourteen of them said they believed in fate whereas the other sixteen said they didn't. After seeing what happens next inside the church, the number of people believing in fate increased to seventeen. Not a big number, but let's see if you count yourself among the few.

Alex walks in.

Everyone including Mel sees her.

Alex's head is down, not making eye contact with anyone.

ALEX
Sorry I'm late.

BARBARA
Laura. Here's a face we haven't
seen in a while.

ALEX
Yeah, I've been busy.

Alex grabs a chair from the far wall next to the coffee station and DRAGS it over.

Mel is stone cold frozen. This is the first time he's seen her in 9 years.

Alex plants herself next to Sarah, who gives her a light hug.

SARAH
Hey, girl.

ALEX
Hey.

BARBARA
(to Chris)
I apologize. Please continue.

Mel is unable to pay attention to the woman with the giant glass eyes. He's fixated on Alex's face.

Alex finally looks up. She sees Mel looking right at her.

ALEX
I have to go.

Alex gets up so fast it KNOCKS her chair over. She practically runs out of the place.

Mel follows her. Everyone watches them go.

BARBARA
That was weird.

CUT TO:

EXT. NORTH CHURCH - CONTINUOUS

Alex is wiping tears off her face when Mel calls out to her.

MEL
Alex!

She spins around.

ALEX
What do you want?!

MEL
I...

It's difficult to come up with words. He thinks.

MEL (CONT'D)
I want to talk.

ALEX
(calming down)
Talk?

MEL
Yeah. Maybe over lunch? Are you
hungry?

ALEX
I'm fuckin starving!

MEL
Okay, let's get something. Yeah?

Alex takes a few breaths.

ALEX
Alright. I know a place.

CUT TO:

EXT. FOOD COURT - DAY

Mel and Alex sit at a table surrounded by empty seats. There's people scattered about, but it's quiet. Nothing but Mexican food between them. More on Alex's plate than on Mel's.

MEL
So, how are you?

ALEX

You asked me that already. On the phone, remember?

MEL

I'm sorry about that. I just wanted to make sure it was really you.

ALEX

Well... you found me. Now what?

MEL

We should... catch up.

Some awkward silence.

MEL (CONT'D)

So, what brought you here to Toronto?

ALEX

It's just where I ended up.

MEL

What are you doing these days?

ALEX

I work in the mall. Not much else.

MEL

You've got a podcast.

ALEX

Yeah, well, that's for fun.

MEL

Seems like you're helping out a lot of people.

ALEX

Or people helping themselves track down others.

MEL

I'm sorry about that.

ALEX

You apologize too much.

MEL

I remember you said that to me on our first date.

ALEX

Oh yeah?

MEL

Yeah... You still draw?

ALEX

Sometimes. Not as much as I used to. How about you? Still making films?

MEL

Nah, after doing the apprentice thing, I found that it wasn't for me. I just want to write now.

Alex takes a sip of her diet cola.

ALEX

Writing anything at the moment?

MEL

Yes, actually.

ALEX

Care to share?

MEL

It's a love story.

ALEX

That seems to suit you. What's it called?

MEL

Summer To Fall.

ALEX

Clever title. What's it about?

MEL

Well... it's about us.

Alex leans back slightly.

ALEX

Oh?

MEL

I don't think I'll finish it though.

ALEX

How come?

MEL

It's too convoluted. Too many characters. And I'm not sure how to end it.

ALEX
I see. Do I get royalties?

They share a small laugh.

MEL
(genuine)
I'm really happy to see you.

ALEX
I guess I'm happy to see you too.

MEL
You guess?

ALEX
Yeah.

MEL
Are you mad?

ALEX
Why would I be mad? Because you
left me?

MEL
Woah, left you? What do you mean?

ALEX
Nothing.

MEL
You thought I left you?

ALEX
(firm)
It's nothing.

MEL
No, it's clearly not. You were
implying I left you.

ALEX
Look, you had to make a career
choice, I get it. Even though you
apparently didn't end up going down
that road.

MEL
Things changed. I thought I knew
what I wanted, but I didn't. I was
still a teenager for goodness sake.

ALEX
Still not swearing, I see.

MEL

I don't have to.

ALEX

Well it looks like some things
didn't change.

MEL

How I felt about you never changed.

ALEX

And what were your feelings for me?

MEL

I... What do you want me to say?

ALEX

Nothing.

MEL

What do you think I came all the
way here for? The CN Tower?

ALEX

I don't know why you came here,
only you do.

MEL

Well, I'll tell you. I came here
for you.

ALEX

And?

Mel feels something in his chest.

MEL

And this was after nine years of
never hearing from you. I tried to
find you but you didn't want to be
found. Why?

ALEX

I was pissed that you left, ok?
Sure, it sounds selfish and stupid,
but I've always been both. I'm sure
you know that. I just didn't want
you to go.

MEL

Alex... I missed you.

ALEX

Did you see anyone when you moved
away?

MEL

What?

ALEX

Did you see anyone when you were in LA?

MEL

Yes, I saw someone.

ALEX

How long after you left me did you start seeing them?

MEL

That's not fair.

ALEX

Was she your girlfriend?

MEL

Yes, but... from the moment I left, I never heard from you again and I didn't know why.

ALEX

I just don't think I meant all that much to you. You chose your career over me and eventually another girl too.

MEL

I gave up that career, and I broke up with that girl.

ALEX

How many girls did you see afterwards?

MEL

What? Do you know how crazy you sound?

ALEX

I know I'm crazy, I have guys calling me that all the time, you're no different from them!

Mel takes a pause.

MEL

What guys?

ALEX

The guys I fuck, what do you think?

MEL
 ...You're right. I guess some
 things never change.

ALEX
 What? Are you pissed because I've
 fucked everyone except you?

Mel's world is falling apart.

MEL
 You're still sleeping around?

ALEX
 And what's wrong with that? Did you
 expect me to change or save myself
 for you? I'm not changing for you,
 and I like being with other guys.

MEL
 I guess you do.

ALEX
 (leaning in)
 Does that bother you?

MEL
 I guess it does. I'm sorry I came.

Mel stands up and leaves.

Alex watches him with slightly misty eyes. She wants to call
 out to him, but her pride won't let her.

CUT TO:

INT. MOTEL ROOM - NIGHT

Mel stares out the window, disappointed and hurt by his
 encounter with Alex.

JUMP CUT TO

Mel on the phone with Cosmo.

MEL
 It was a bad idea to come here.

COSMO
 It's not. How else would you have
 known?

MEL
 I don't know, I should have known
 it was too good to be true. What
 was I thinking?

COSMO
What are you going to do now?

MEL
I don't know. How are things on
your end?

COSMO
Heh, you know how it is with me,
and the ladies.

MEL
Yeah... Take care, Cosmo.

COSMO
You too.

Mel hangs up and continues looking out.

Cosmo's in his apartment sitting at the PIANO. He gives it a
shot. He SLAMS his clumsy fingers on the keys, making a few
notes of HORRID MUSIC.

JUMP CUT TO

Mel sitting with his LAPTOP.

He's received a new message. Mel stares in disbelief at the
sender's name.

ADELAIDE.

CUT TO:

INT. ALEX'S ROOM - NIGHT

Alex is slouched on the couch, her hand underneath her
panties, one finger plunged in her vagina and another rubbing
her clitoris.

She brings herself to climax. It isn't loud and energetic,
but a whimper.

The feeling washes over. She furiously PUNCHES the side of
the couch. Afterwards, she lies down.

CUT TO:

INT. MOTEL ROOM - NIGHT

Mel is glued to his laptop. He reads his new message from
Adelaide.

ADELAIDE
Hey. I'm sorry for not responding
to any of your messages from
before.

(MORE)

ADELAIDE (CONT'D)

I know it's been a long time but I've decided to write back. I'm doing well. Thanks for asking. Work is great, I love my job and things are finally feeling steady. But to be honest, it hasn't been the same without you. What I'm trying to say is... maybe we should meet up. Start reopening lines of communication. Take some time to think about it. It did me a lot of good. I hope you're doing well. Love, Addie.

Mel's heart beats old memories back into him. He remembers all the times he spent with Adelaide.

He begins to write back.

CUT TO:

INT. WOMEN'S APPAREL STORE - DAY

For the first time, we're seeing Alex at her workplace.

Her partner in crime, Joey, helps her organize some winter jackets.

JOEY

Listen to me, forget that cock knocker.

ALEX

Joey, I haven't been totally honest with you.

JOEY

(slightly alarmed)
What do you mean?

ALEX

You know how I told you that Mel was the one who hurt me all those years ago?

JOEY

Yeah...

ALEX

And that George was the one I've always wanted?

JOEY

Yeah...

ALEX

They're the same person.

Joey's eyes do a complete rotation counter-clockwise.

JOEY
Mel and George... are the same
person?

ALEX
Yeah...

JOEY
So what's his real name?

ALEX
It's Mel.

JOEY
Then who the hell is George?

ALEX
No one! I made him up!

ANNETTE
Why George??

ALEX
I don't know, it was a cute name.
My dog was named George.

JOEY
So, let me get this straight in my
head... both guys were Mel?

ALEX
...Yes.

JOEY
Why didn't you tell me the truth?

ALEX
I don't know! It made sense at the
time.

JOEY
You know what I think? You didn't
like the idea of him being the same
person so you decided to tell the
story as if they were two different
people. You didn't want to tarnish
Mel's image.

ALEX
How the fuck-

JOEY
Because I'm much smarter than you.

Alex nods.

ALEX
That's why I love you.

Joey notices a CUSTOMER, a slightly overweight woman, tossing her glances.

JOEY
(to customer)
Yes?

CUSTOMER
Aren't you going to ask me if I
need any help?

JOEY
No.

Joey turns back to Alex.

CUSTOMER
Well, shouldn't you?

Joey turns back to the customer.

JOEY
No. Are you trying to tell me how
to do my job? I have no interest in
whether or not you need help.
You're beyond help! Go to Sears! We
don't have anything in your size!

CUSTOMER
What is your problem?

JOEY
My problem is we're trying to have
a dialogue about love and
happiness, two obviously obscure
concepts to you. So I don't
appreciate your imposing glances,
you attention-starved pumpkin!

CUSTOMER
What did you just call me?

JOEY
Look in the mirror! An ugly orange
coat on that globe you call a body!
You're a Halloween decoration! Good
day, ma'am!

Baffled, the customer huffs then leaves. Alex looks at Joey.

ALEX
Period?

JOEY

You know my body schedule better than your own work schedule. Speaking of which, I can't keep covering for you and your lateness, you know.

ALEX

Hey, I'm the one covering for you for rudeness to customers.

JOEY

Fine. I'll stop being rude and you'll stop being late.

ALEX

Deal.

JOEY

Yeah, maybe in Bizarro world.
(searches her thoughts)
What were we talking about before Miss Cobblepot interrupted us?

ALEX

Mel.

JOEY

Right. Well, what you told me changes everything. You took a person I hated and a person I rooted for and combined them. That is fucked up.

ALEX

That's how I've been feeling all this time.

JOEY

Actually, it kinda makes more sense this way. Look, Mr. Perfect had to leave because he thought that was the right thing to do, right?

ALEX

Was it?

JOEY

I don't think it's a matter of right or wrong. I think it's a matter of how much you meant to him.

ALEX

Great... I guess I didn't mean very much then...

JOEY

But I can't blame him. He's back, right? That means he's made his decision, albeit a little late.

ALEX

Nine years.

JOEY

You're partially to blame for that.

ALEX

I wanted to move on.

JOEY

I think you were so frightened by the idea of him not wanting you anymore that you decided you'd rather keep it a mystery than have confirmation. That's why you ran away.

ALEX

I hate how smart you are sometimes.

JOEY

And it's worth it just to hear you say that.

ALEX

So, Voice of Reason, what do I do?

JOEY

You know what to do.

Alex looks away.

ALEX

Yeah...

CUT TO:

INT. NORTH CHURCH - DAY

Barbara looks sternly at Alex.

BARBARA

It's called Sex Addicts Anonymous. Emphasis on "anonymous".

ALEX

I just need to know where I can find him.

BARBARA

Laura, we don't have that information.

(MORE)

BARBARA (CONT'D)

And even if we did, we wouldn't give it out because it's Sex Addicts ANONYMOUS.

Sarah's at the coffee station, listening in.

SARAH

Hey, you talking about that Asian guy?

Alex turns.

ALEX

Yeah. You know where I can find him?

BARBARA

(to Sarah)

No, Sarah! We are not trading information on the whereabouts of male addicts so you can have sex with them!

ALEX

(to Barbara)

Oh no, he's not an addict. He was just pretending cuz he was looking for me.

Barbara is confused.

ALEX (CONT'D)

Nevermind.

SARAH

(to Alex)

Look, honey, that Benjamin kid is obsessed with you. When he saw you leave he followed you.

ALEX

What, really?

SARAH

Yeah, he thought you were going out with that Chris guy so Benji followed him to his motel. Thankfully he didn't like kill him or anything.

ALEX

So Benji knows where he's staying?

SARAH

Yeah, girl!

ALEX

Oh my God! Where is he?

SARAH
He got arrested.

The smile on Alex's faces vanishes.

SARAH (CONT'D)
But not before he told me the name
of the motel.

ALEX
Sarah, you're the best!

SARAH
That's what all the boys say to me.

ALEX
Yeah, me too.

BARBARA
Ladies, those men are lying to you.
They tell every girl that they're
the best. But it's seldom true.
Take it from me.

Pause.

ALEX
Wow.

She looks at Sarah and gives her a full hug.

ALEX (CONT'D)
Thank you so much!

Runaway by Electric Youth begins to play over the next
couple of scenes.

CUT TO:

INT. MOTEL LOBBY - DAY

BURSTING through the doors, Alex reaches the front desk.

The MOTEL MANAGER greets her.

MOTEL MANAGER
Hello, how can I help you?

ALEX
Do you have a guest here named
Melvin?

MOTEL MANAGER
I'm sorry, you just missed him. He
checked out twenty minutes ago.

ALEX
Twenty minutes ago?

MOTEL MANAGER
Yes, ma'am.

Alex does an aside.

ALEX
...Checked out... the train!

Alex flies out the door.

CUT TO:

INT. UNION STATION - DAY

Alex arrives at the overcrowded station. She shoves her way through. Not being very tall, she struggles find an opening in order to see the big board that reads all the departures.

Ottawa. Boarding in 10 minutes.

She finds her direction and makes her way there.

JUMP CUT TO

-GATE 12-

Mel waits in line with just his backpack.

ALEX
Mel!

Mel twists his head to see Alex come up beside him.

MEL
What are you doing here? How did you find me?

ALEX
There's no time for that.

Alex finds herself catching her breath. This is the most she's ran since high school.

ALEX (CONT'D)
Heading back so soon?

MEL
There's nothing for me here.

ALEX
That's not true.

Mel looks at Alex, perplexed.

ALEX (CONT'D)

I apologize for the way I acted yesterday. I owe you another chance to talk.

MEL

I think we talked enough.

ALEX

No, we didn't. We really didn't.

Mel finds himself looking directly into her eyes. It reminds him why he came all this way in the first place.

MEL

Okay.

ALEX

(lighting up)
Yeah?

MEL

Where do we go from here?

Alex smiles. She turns to the audience again.

ALEX

I've been waiting for this part.
Montage!

Cada Que by *Belanova* starts.

CUT TO:

EXT. VARIOUS - DAY

MONTAGE of Alex and Mel out on the town together. It's just like the summer they had 9 years ago.

Day becomes night.

They sit at the harbour, looking out at the moonlit water.

ALEX

It's getting cold.

MEL

I don't have a place to stay.

ALEX

(smiling devilishly)
There's my place.

CUT TO:

INT. ALEX'S ROOM - NIGHT

Mel sits on Alex's couch, exhausted. But with her, he can go on forever.

Alex paces nervously.

MEL
Are you okay?

She gives him a look. Mel is taken back as Alex straddles him. They look at each other up close, unmoving.

ALEX
Why did you come back?

MEL
I should be asking you. Why did you leave?

ALEX
I should be asking you.

MEL
I... I don't know anything right now... I'm just loving you.

Alex begins to kiss Mel. He kisses her back.

JUMP CUT TO

The bed.

Alex leads. Clothes start coming off. They continue kissing. Alex is aggressive, rubbing herself all over him.

Mel takes her face in his hands, and kisses her gently.

She reaches down and slides him into her.

Alex rides like a pro. Mel slows her down with his hands.

MEL (CONT'D)
Not so fast.

ALEX
Sorry.

They make love, slow but strong.

Having masterful control, Alex comes at the same time as her lover. They hold each other tightly until they can't anymore.

Seconds become minutes. Minutes become hours.

They lie together intimately.

ALEX (CONT'D)
How was that?

No comment.

ALEX (CONT'D)
Good?

MEL
Great.

ALEX
Yeah it was.

Mel's phone VIBRATES.

He reaches past Alex and picks it up.

It's a text from Adelaide.

Alex's eyes are sharp when she wants them to be.

ALEX (CONT'D)
Who's Adelaide?

Mel carefully thinks on how to answer.

MEL
She's... my ex.

ALEX
Your ex, eh?

MEL
Yeah.

ALEX
When did you guys break up?

MEL
Around two months ago.

ALEX
Oh? Why is she texting you?

MEL
Is she not allowed to?

Alex SNATCHES the phone from Mel's hand and starts reading previous messages.

MEL (CONT'D)
Hey! You can't just take someone's phone like that.

ALEX
(reading the screen)
"I miss the walks we used to take
at the pond."

MEL
Alex!

ALEX
You miss the walks do you?

MEL
Let me explain.

ALEX
Are you still in love with her?

Mel doesn't answer.

ALEX (CONT'D)
Are you?!?!

Alex's heart begins to crack as Mel remains silent.

MEL
...I don't know.

ALEX
Well I do.

She starts getting dressed.

ALEX (CONT'D)
This was a mistake.

MEL
It's just text messages, Alex.

ALEX
No, it's not! You want her back!

MEL
I don't know what I want! I'm very
confused. You're not helping me. I
thought you wanted me to go away,
and then you wanted me to come
back.

ALEX
You know what your problem is?
You're just in love with being in
love.

MEL
What about you? You're in love with
no one but yourself!

ALEX

How can you say that?

MEL

You just use men to make yourself feel good. You don't know what it means to give, to sacrifice, to spend almost a decade searching for someone, no matter how much it hurt.

ALEX

Don't try to lecture me about pain. You have no idea.

Mel swipes up Alex's phone and reads her messages.

MEL

Two can play at this game.

(reading)

"Hey Todd, why don't you come over for some drinks? Then you can find out how wet my pussy is."

They read each other's texts out loud.

ALEX

"Hey Addie, I dreamt of you last night." Ugh!!

MEL

"I'm waiting for your creamy cum. I want it all over my face and chest."

ALEX

"Remember when we used to talk about having kids?"

MEL

"I feel like having something thick sliding in and out of my ass tonight. What do you say, big boy?"

ALEX

Fuck you. How dare you attack my lifestyle when I know what I want? I'm not confused like you.

MEL

How can I not be confused when you act one way one moment and another way the next? You're like some pornographic Jekyll and Hyde!

ALEX

You should know how I feel! Do I have to spell it out for you?

MEL

How do you think I feel when I know you're having sex with other guys?

ALEX

How do you think I feel when I know you're in love with other girls?

Silence.

ALEX (CONT'D)

Go to your ex. You're clearly not over her. And don't even THINK of contacting me ever again!

MEL

I looked for you, for 9 years, and you want me to just turn around and walk away? We made love-

ALEX

We didn't make love, stupid. We fucked. I don't love you.

Mel understands, so he leaves.

CUT TO:

INT. RON'S HOUSE - NIGHT

KNOCK KNOCK.

Ron opens his front door to see Alex looking up at him.

RON

Alex? Is everything alright?

ALEX

Can I come in?

RON

Of course.

She enters his home.

CUT TO:

EXT. BAR PATIO - NIGHT

Mel is sitting alone with a cluster of drinks in front of him.

VOICE (O.S.)

Excuse me.

Mel looks up to see SCOTT CRUZ from It Might Be You.

SCOTT

Mind if I sit here?

Mel shakes his head. Scott sits with him.

SCOTT (CONT'D)

I don't mean to bother you but
we've met before.

MEL

Have we?

SCOTT

Yeah. Back in San Diego, we worked
on a zombie film together?

Mel really looks at him.

MEL

...Scott Cruz?

SCOTT

Yeah.

MEL

Wow. Holy moly. How are you, man?
It's good to see you.

SCOTT

Likewise. Fancy seeing you here.

MEL

Yeah. So what are you doing in
Toronto?

SCOTT

You remember Claire? We got married
and now we're on our honeymoon.
We've always wanted to visit
Canada.

MEL

Wow, really? That's great. I'm
really happy for you... No I'm not.

SCOTT

What's wrong?

MEL

Love. That's what's wrong... with
this world.

SCOTT

I get it. You've lost someone.
We've all been there.

MEL

Don't! Don't do that! I know, this is the scene in the movie when the defeated romantic gets wisdom from some stranger who inspires him to pick himself up. Well, I don't wanna hear it because I don't believe in that crap anymore.

SCOTT

I know you don't want to hear it but ignoring the truth won't make it go away.

MEL

I don't know what's true anymore.

SCOTT

You'll figure it out. And I know that everything will be alright for you two.

Mel recognizes that line.

Out of nowhere, a short male SERVER emerges from the dark.

SERVER

So... can I get you guys anything else?

He shoots a look at Mel, then at Scott.

SERVER (CONT'D)

(to Scott)

Perhaps another Canadian for you?

(to Mel)

Or another gin and tonic for you?

Or another shot of hoe spice? No?

(to Scott)

No? Well... have a great night!

He finally leaves.

SCOTT

Anyways, it was nice seeing you but I gotta go.

Scott gestures farewell.

MEL

See ya.

Scott exits with his drink. Mel ponders as best as he can in his alcohol-induced state. He grabs his wallet.

The Sun's Coming Up And My Plane's Going Down by Young Galaxy plays next.

CUT TO:

INT. APARTMENT HALLWAY - NIGHT

Mel is KNOCKING on Alex's door.

Once he realizes no one's going to answer, he slowly shuffles off.

CUT TO:

INT. RON'S HOUSE - NIGHT

Alex is having sex with Ron.

CUT TO:

EXT. CITY SKYLINE - DAY

Night becomes day again.

CUT TO:

INT. WOMEN'S APPAREL STORE - DAY

Joey is leisurely sorting out items in the store as Alex stands aside, living in her own world.

JOEY

So, you gonna tell me what happened?

ALEX

No. I don't need your analysis or your criticism.

JOEY

Hey, it's only because I care.

ALEX

Well maybe this time I want to keep things to myself.

Mel enters the store.

Alex swiftly hides her face. But not swift enough.

Mel approaches her.

MEL

Alex...

JOEY
 (to Mel)
 Holy shit, you're George- I mean,
 Mel?

MEL
 What?

ALEX
 Joey!!

JOEY
 (to Alex)
 Sorry! It's like meeting a
 celebrity!

MEL
 (to Alex)
 I don't want it to end like this.

Alex avoids his gaze.

ALEX
 Go away.

MEL
 I know you don't mean that.

She tries to hold it in.

ALEX
 I don't want to talk to you.

MEL & JOEY
 (simultaneously)
 That's not true.

JOEY
 (to Mel)
 Sorry.

ALEX
 I did something terrible.

MEL
 What did you do?

JOEY
 Yeah, what?

Alex feels weightless. She doesn't know what else to do.

ALEX
 (beginning to cry)
 I'm sorry... I slept with Ron...

Joey's face turns into a collage of circles.

ALEX
 (sniffling)
 Time for another montage...

Cry by The Sundays for this one.

MONTAGE of both Alex and Mel spending time separately in the city.

Alex walks along the harbour as the day gets darker. She watches the sun set, alone.

Mel is deep in the heart of downtown, lost in a crowd, watching others go by.

CUT TO:

INT. COFFEE SHOP - NIGHT

A place primarily for young people. Around this time, there are only students pulling all-nighters and aspiring writers occupying the seats.

Mel sits in a dark corner. His laptop is open. He's so emotionally drained that he's become zombie-like.

He's on Skype with Adelaide.

ADELAIDE
 (smiling)
 Hey.

MEL
 Hey.

ADELAIDE
 What's wrong?

MEL
 Nothing's wrong.

ADELAIDE
 I know that look. Is everything alright?

MEL
 ...I just miss you, Addie.

ADELAIDE
 I miss you too. Will I get to see you this weekend?

MEL
 Yeah, I'm coming back tomorrow.

ADELAIDE
 Great. So... how's Toronto?

MEL

It's nice.

ADELAIDE

What were you doing there?

Mel takes a moment.

MEL

You know how we try to revive the past but we realize we just need to let go?

ADELAIDE

What do you mean? You mean with us?

MEL

No, not us.

ADELAIDE

Mel... I want you to know that I don't hate you.

MEL

(almost laughing)

Well, thanks. That's good to know.

ADELAIDE

Do you hate me?

MEL

Of course not.

ADELAIDE

Well that's good...

MEL

What did you want to ask me?

ADELAIDE

I'm just going to cut to the chase.

MEL

Okay...

ADELAIDE

Do you think... we should get back together?

MEL

Really?

ADELAIDE

Yeah.

MEL
What do you think?

ADELAIDE
I asked you first.

Mel doesn't blink.

MEL
Let's do it.

ADELAIDE
You really think so?

MEL
Yes. I do.

ADELAIDE
(smiling)
Like, really really?

MEL
Addie... I never stopped loving
you.

ADELAIDE
...Same.

MEL
Then let's give it a go.

CUT TO:

INT. ALEX'S ROOM - NIGHT

There's a KNOCK on Alex's door. She hops off her bed to see
who it is.

The door opens to reveal Ron.

RON
Hey.

ALEX
What is it?

RON
Can I come in?

Alex steps aside and holds the door as Ron waltzes in.

RON (CONT'D)
I think... this place looks exactly
the same as the last time I was
here. Which was when? Over a month
ago?

ALEX

Look, Ron... I need to tell you something.

Ron takes a seat on Alex's bed.

RON

(chipper)

You can tell me anything.

ALEX

Last night was... probably the dumbest thing I've ever done. And that's quite a feat.

RON

I don't follow.

ALEX

I shouldn't have slept with you.

Ron's mood fades.

RON

What do you mean?

ALEX

I mean, it was a mistake. It shouldn't have happened at all.

RON

(trying not to look
flustered)

But I don't understand. You said you needed me.

ALEX

Yeah, let's add that to the greatest hits of stupid shit I've said.

RON

What are you trying to say?

ALEX

I feel like I'm talking to a brick. I regret that we ever fucked!

RON

(flabbergasted)

Then why did you do it in the first place?

ALEX

I don't know. It's just how I deal with things.

RON

What is that supposed to mean? Do you not care about my feelings?

Alex looks at him coldly.

ALEX

I don't.

RON

You're a bitch! A whore! A filthy slut! You just open your legs for anyone, don't you!

ALEX

Are you also going to tell me that cigarettes cause lung cancer? Tell me something I don't already know!

RON

How can you live like this? Do you have no self-respect?

ALEX

You let your whole world revolve around some girl who probably doesn't even like you, and you want to talk about self-respect?

RON

...Who are you?

ALEX

You already said it. I'm a bitch. Now get the fuck out of my house.

Alex tries to shove him out the door.

RON

Wait! I'm sorry! I shouldn't have called you those things!

ALEX

Too late for a refund, buddy! Now get!

CUT TO:

INT. ANOTHER MOTEL - NIGHT

Mel is on the phone with Cosmo.

MEL

...And that was that.

COSMO

Fuck, man... I'm really sorry.

MEL

It's alright. I just gotta make the best of it. Start the healing process, you know? Anyway, I'm arriving tomorrow afternoon. I'll see you then?

COSMO

Yeah... Can I ask you something? Why did you go to Toronto?

Mel rolls his eyes.

MEL

For Alex. You knew that.

COSMO

But why Alex?

MEL

Why Alex?

COSMO

I mean, remember all the time you spent looking for her?

MEL

Look, you don't have to remind me.

COSMO

It's just... do you really want to get back together with Addie?

MEL

She's giving me a second chance. I have to take it.

COSMO

You don't HAVE to. You don't have to do anything. You have a choice.

MEL

I gotta make the right choices. I'll see you tomorrow?

COSMO

...Yeah, man.

CUT TO:

DREAM SEQUENCE

Mel lies flat in his soft motel bed.

He turns to see Alex lying next to him.

ALEX
Hey...

MEL
Hey...

ALEX
So you're really giving up?

MEL
What else can I do?

ALEX
I want to know why you're giving up.

MEL
I realized today what I should have years ago, which is, we just don't work.

ALEX
Why not?

MEL
You know why. We want different things. We're just different people.

ALEX
I wouldn't be so sure of that.

MEL
What do you mean?

ALEX
Why do you think I do what I do?

MEL
And what do you do?

ALEX
...I don't get close with anyone. Why do you think that is?

MEL
I don't know.

ALEX
Why do you do what you do?

MEL
What do I do?

ALEX

You hang onto the past. Like you did with Meiko, with me, and now with Addie.

MEL

Yeah...

ALEX

Why can't you let go?

MEL

...Because I'm scared.

ALEX

That's my answer too.

MEL

Really?

ALEX

I'm scared of being hurt, so I keep my distance.

MEL

But, why all the sex?

ALEX

...I can't control that.

MEL

...It's okay. I can't control my feelings either.

ALEX

Look at us. A couple of suckers.

MEL

So what you're telling me is that we're not so different.

ALEX

The only thing that separates us is how we deal with our fears.

MEL

You told me that I was in love with being in love. You were right. But you always stood out from the rest.

ALEX

Maybe you were only in love with the idea of me.

MEL

No, I wasn't.

ALEX

No?

MEL

I hate the idea of you!

ALEX

(laughs)

What?

MEL

You're the girl who sleeps around with everyone! But... that doesn't matter now.

They both stare up at the ceiling.

MEL (CONT'D)

Why did you run away?

ALEX

I knew you would enjoy seeing the world and meeting new people. How can I compare with that? I've been around, and I know there's always someone better.

MEL

So, is this goodbye?

ALEX

If you want it to be.

MEL

What if I don't?

ALEX

Then don't.

Some quiet time passes.

MEL

I always thought you were the one.

ALEX

Do you still believe that?

MEL

I don't know. How can anyone know, really?

ALEX

Do you believe in me?

MEL

...I don't know.

ALEX
I want you to try.

Mel moves his gaze to meet hers.

ALEX (CONT'D)
You never know until you try.

CUT TO:

INT. ANOTHER MOTEL - DAY

Mel wakes up. It's early in the morning.

He haggardly walks to his window, looking out at the city through the foggy pane. The dream is a half-fading memory clinging in his mind as he watches the world in its stillness through glass.

CUT TO:

INT. UNION STATION - DAY

Mel is back at Gate 12.

Before boarding the train, he looks back one last time. Cosmo and Adelaide are both waiting for him back home.

He climbs onto the train. He grabs a seat by the window, putting on his earphones.

Summer births a blossoming love, fall brings a cold and dry death, winter carries a void, and spring revives what once blossomed.

CUT TO:

INT. PODCAST STUDIO - NIGHT

Joey rocks the mic with Alex acting as co-pilot for their late show.

JOEY
If I were you, I'd lay off the porn for a bit. Let that skin heal.

MALE VOICE (O.S.)
I guess you're right.

JOEY
Of course I'm right. I'm not the one with a dick that looks like raw meat that's redder than my hair.

MALE VOICE (O.S.)
Wow! You are mean!

JOEY
But I give good advice.

ALEX
That she does. But we have to move onto the next caller, we've got a record number of listeners tonight and we want to give everyone a chance. Be safe, um... sorry, forgot your name...

MALE VOICE (O.S.)
Randy.

ALEX
Wait, is this Randy from the meetings?

Joey SMASHES the button.

JOEY
Alex, you've got to stop doing that.

ALEX
And you've got to stop calling me Alex on the air.

JOEY
I hit the button.

ALEX
Whatever. Okay, next caller!

JOEY
We have...
(re-reads the screen)
Jesus fucking Christ.

Alex rolls over in her chair next to Joey.

ALEX
No way he's calling our show.
(reads)
...Mel from Lawclorn.

JOEY
(unsure how to proceed)
Welcome to the show, Mel.

Joey sips her energy drink in anticipation.

MEL (O.S.)
 Laura, I don't care that you have
 sex with everybody.

Joey chokes.

JOEY
 That's quite the allegation!

ALEX
 (trying to play it cool)
 I don't know what you're talking
 about, Mel.

MEL (O.S.)
 It's okay. Really. I don't care
 about all that anymore. All I
 want... is you.

Joey is gasping for air. Alex isn't breathing either.

ALEX
 Mel...

MEL (O.S.)
 I know you're scared. Don't be.
 Personally, I'm done being scared.
 And I'm going to fight for you.

JOEY
 I just want to say to all of our
 listeners that... this is obscenely
 romantic!

She looks over at the screen.

JOEY (CONT'D)
 And we have another caller!
 (reads)
 I don't believe it.

ALEX
 What? Who is it now?
 (reads)
 Ron?

RON (O.S.)
 If anyone loves you, Alex, it's me!

ALEX
 Well, there goes Laura.

JOEY
 Hey, it was bound to happen!

ALEX

Ron, weren't you the one who called me a whore?

RON (O.S.)

But, you call yourself that all the time!

ALEX

Just because a black person calls himself the N word doesn't mean it's alright for you to say it!

JOEY

That's why I love this show. We cover so much ground! Racism, sexism...

MEL (O.S.)

Alex?

ALEX

I'm still here, Mel.
(tearing up)
I don't know what to say.

JOEY

Alex! He fuckin loves you!

RON (O.S.)

No, he doesn't!

JOEY

Shut the fuck up! Go learn some spells with Harry and Hermione or something!

ALEX

Mel... what about Adelaide?

MEL (O.S.)

I let her go. I should've done it sooner but what can I say? I was stupid.

ALEX

(laughing through her tears)
Yeah... me too. I'm so stupid.

JOEY

You're a fuckin retard if you don't go after him.

(looks at the screen)
Woah, more callers! This is...
Cosmo from Ottawa!

COSMO (O.S.)
Hey Alex, remember me?

ALEX
Yeah, I do.

COSMO (O.S.)
I know first hand that you've
always been the most important
thing to him. So just marry that
asshole, already!

JOEY
We're making podcast history
tonight, folks!

RON (O.S.)
This is bullshit!!

JOEY
Aaand I'm hitting the button. Bye,
Ron! Hope you die alone.

Joey flushes his call.

JOEY (CONT'D)
And where one drops, another pops
up! Hello, Barbara from North
Church!

ALEX
Oh my God.

BARBARA (O.S.)
Laura? What is going on?

ALEX
Miss Barbara, why are you calling?

JOEY
Oh, MISS Barbara? The one with the
big ass glasses?

BARBARA (O.S.)
Is he the imposter who showed up at
the last meeting?

MEL (O.S.)
Miss, I apologize. I just wanted to
talk to Alex.

BARBARA (O.S.)
...Who's Alex?

MEL (O.S.)
She's Laura.

BARBARA (O.S.)
Well, aren't you full of surprises?

ALEX
Look, I have a show to do.

Joey grabs Alex by her shoulders.

JOEY
Alex, look at me! Forget the show for one second! You have to go to him!

ALEX
I... don't know...

MEL (O.S.)
Alex?

ALEX
Huh?

MEL (O.S.)
I love you.

JOEY
Holy shit. He said it.

COSMO (O.S.)
Proud of you, man.

JOEY
Alex- I mean, Laura- I mean, Bitch! Say something!

ALEX
Mel, I trust you... but I don't know if I trust myself.

BARBARA (O.S.)
Alex, you have to learn to trust yourself again. That's part of recovery.

JOEY
Damn it! Twelve-Step is right! Next caller! Benjamin from... the S.A.A. meetings?

BENJAMIN (O.S.)
Alex, you deserve to be happy!

ALEX
Benji? I thought you got arrested!

BENJAMIN (O.S.)
They let me have one phone call.

JOEY

And this is where he chose to make it! This show is so bad ass! Our first call from inside a jail!

BARBARA (O.S.)

He's right. You deserve to be happy!

COSMO (O.S.)

And you deserve a guy like Mel! Who's with me?

ALEX

(now crying heavily)

Mel... please forgive me... for hurting you...

JOEY

Someone kill me or I'll start crying too! Annette from Michigan!

ANNETTE (O.S.)

Hi, can someone explain to me what's going on?

JOEY

Glad you asked, Annette. This is an epic tale that begins in a small Canadian town and ends right here on a podcast where we usually share blowjob techniques.

ALEX

I'm such an idiot...

BARBARA (O.S.)

Alex, dear, you need to get out of your comfort zone in order to grow. It's all part of recovery. Why doesn't anyone ever listen to me?

ALEX

Mel... I'm going to change... I'll do whatever it takes...

BARBARA (O.S.)

And I will help you every step of the way.

MEL (O.S.)

Alex, I'm going to change for you too.

Joey clutches her chest.

JOEY
I can't take this!!

ALEX
Where are you??

MEL (O.S.)
I'm outside.

Photolights by California Wives, the final song, begins to play.

JOEY
Get the F out!

ALEX
What? You mean outside the building?

No response.

ALEX (CONT'D)
Mel?

JOEY
Well, what are you waiting for?

Alex throws off her headphones and bolts out of her chair towards the door.

JOEY (CONT'D)
Ladies and gentlemen, Elvis has left the building. Now, I know she's my friend and all but the bitch does need to lose some weight. Just sayin. Alright, while my bestie has her Pretty In Pink moment outside in 50 below zero degree weather, let's keep the momentum of the show up and move onto... ass to mouth, is it as dirty as people say?

CUT TO:

EXT. BUILDING - DAY

Alex comes outside and sees Mel waiting for her.

The snow is melting, and the sun is shining brightly on them.

ALEX
You're still here.

MEL
Yeah.

ALEX

...Why? I'm just a slut...

MEL

And I'm just a hopeless romantic...

ALEX

And I'm a hopeless slut who loves you so much I don't know what to do with myself...

MEL

And I'm an idealistic fool who thinks we should be together...

ALEX

And I'm a cynical bitch who doesn't think it'll work...

MEL

And I'm a new man who isn't afraid of failing...

ALEX

And I'm a brave girl who's willing to follow you to the end...

They look at each other lovingly.

Mel gently takes her hand and draws her close.

Alex brings her lips to his and whispers something to him.

They share a soft kiss. Over and over again.

The End.