

MY DOG...

By

JAKE HENRY

Property of:

SnowSound Productions

Akron, OH 44303

330-414-7990

Contact@snowsoundproductions.com

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ACT I

SCENE 1

INT. [OFFICE, A DESK, ONE MAN SITS ACROSS ANOTHER] — DAY

[OUR MAIN CHARACTER GARRETT SITS AT A DESK OPPOSITE A JOB INTERVIEWER FOR A JOB AS A SITCOM WRITER. THE INTERVIEWER HAS A HANDFUL OF PAGES LAID OUT IN FRONT OF HIM ON THE DESK]

[Dialogue]

GARRETT

(Seemingly well-spoken) Well I would say I'm more of the comedic school of thought of say an Ernst Lubitsch, Billy Wilder, or a Whit Sullivan. You know, the-the character's dialogue and personality should really be what gets their motivations across and moves the story along. Meanwhile the audience knows something the characters don't creating this aura of suspense and tension amongst the general levity.

INTERVIEWER

Uh, huh. And how do you see that fitting into our show?

GARRETT

Well, I suppose the character of Clancy is really a goldmine and he works really well as a comedic foil for our main character.

INTERVIEWER

Right, and Clancy is a character you've made up...for a show in its seventh season...?

GARRETT

Uh...well I suppose so, yes for the spec, yes.

INTERVIEWER

Right, and why did you do that? I mean he has about 70% of the lines in your script and uh, it's not exactly as though we can simply hire a brand-new actor to the main cast for the next season... At least we don't plan to.

GARRETT

I certainly understand, I was just hoping to demonstrate, you know, some level of creativity for you to see.

INTERVIEWER

Right. Well you know, I'm not sure the rest of this script exactly fits the conceit of our typical show either. It's a bit meta and...uh, well...I think perhaps a little unsuitable for today's audience taste.

GARRETT

Oh, certainly not sir. Really I beg to differ...uh any amount of... racial commentary, for example is, strictly satirical...

INTERVIEWER

Right, so here when it says

[THE INTERVIEWER SPEAKS DRYLY & AND ALMOST IN SHOCK]

"In walks Clancy the cab driver from the street. He has big lips and a tilted cab driver's hat. He exclaims loudly

'Mista, Mista Monroe, the taxi issa, issa waiting ou'side!"

Now I read that here, it's in phonetics all spelt out like that.

GARRETT

Well again I thought Clancy could maybe bring a new dynamic to the show, and since it's set in the 50s I thought you know, a satirical stab at the minstrel aspect of much of the entertainment of that era here felt appropriate.

INTERVIEWER

[SLIGHTLY CONFUSED, SHAKING HIS HEAD, EYES SLANTED SLIGHTLY]

The show...isn't set in the 50s, it's about growing up in New Hampshire in the late 90s

[SHOT OF GARRETT'S FACE IN A SLIGHT SENSE OF PANIC, NOW SPEAKING WITH A SURPRISED, CONFUSED LOOK ON HIS FACE AS IF HE JUST REALIZED HE COMPLETELY WROTE A WRONG SCRIPT FOR THE SHOW.]

AS THE INTERVIEWER FLIPS MORE PAGES IN FRONT OF HIM TO GET TO A DIFFERENT PART OF THE SCRIPT]

Right, and here you have this whole subplot our star Jennifer, who you've inexplicably written speaking in a Puerto Rican Bronx accent despite the fact that we know her to be from Concord.

GARRETT

[NODDING HIS HEAD AFFIRMATIVELY]

INTERVIEWER

...right... and so why would you write this? I mean quite honestly Garrett you came to me with some, albeit slightly reserved, praise from your colleagues when you wrote for (*slight pause, grabbing at paper on his desk to check*) "The Homie's a Poltergeist 2" and "Dragon Tales - Latvia" but, this spec is just adding up to something that is quite deviant for a Tuesday night network family sitcom.

GARRETT

Well, I've always been a big fan of the show, but I just really thought we could mature our audience and take a few big swings. You know we're just really getting killed in the ratings compared to what CBS is putting out these days on Tuesdays.

INTERVIEWER

Right, "we're"...um...I don't know really know what else to say...

GARRETT

Uh, well if I may, what I'd really like your opinion on is what you thought about the Serbo-lesbian exchange student school shooting cliff hanger...?

[GARRETT PAUSES WITH A GENUINE LOOK OF CURIOSITY EXPECTING AN ANSWER]

[SHARP CUT TO NEXT SCENE]

SCENE 2

INT. [GARRET'S APARTMENT] - DAY

[WE BEGIN WITH A SHOT OF GARRETT SITTING DOWN ON THE FLOOR LOOKING UP IN THE DIRECTION OF THE CAMERA BUT PAST IT TO A PERSON STANDING BEHIND. THE PERSON IS HIS GIRLFRIEND, DENISE WHO IS IN THE PROCESS OF GATHERING HER THINGS TO MOVE OUT AFTER BREAKING UP WITH HIM]

[Dialogue]

GARRETT

(stuttering, in disbelief) I...I just don't really understand. I mean you're leaving me in my biggest hour of need because I didn't get that shitty writing job. I mean how many jobs have I lost out on, now you want to leave.

DENISE

(frustrated) yeah, exactly, Garrett. How many times are you going to fail out here before you realize that you can't write in Hollywood and you're gonna have to do better in life than just sitting around all day thinking up really offensive jokes to pitch to children's tv shows?!

GARRETT

I mean, I guess I'd just expect more support from you when the going gets a little rough. After all we've been through. I mean we still have a lease on this apartment for the next 6 months, where are you gonna go?

DENISE

I'm going home, Garrett

GARRETT

(pause for a moment) You don't mean home, home.

DENISE

(annoyed) Yes, I mean home. You do whatever. Strike out another three times if you want, I really can't take it anymore.

[DENISE FINISHES GATHERING UP HER THINGS AND OPENS THE APARTMENT DOOR. SHE LOOKS BACK AT GARRETT AND FOR THE FIRST TIME SHOWS A LITTLE BIT OF SADNESS WHEN SHE REGRETFULLY DELIVERS THE NEXT LINE]

DENISE

You know, Garrett, you're really a sweet, decent guy, but you desperately need a reality check. People like you can't make it out here.

(Pause)

Just go home, figure things out. This place has changed you for the worse.

[DENISE TURNS AND LEAVES OUT THE DOOR. THE CAMERA TURNS BACK TO GARRETT SITTING INSIDE ON THE FLOOR. HE SITS THERE CONTEMPLATIVELY FOR A MOMENT AND THEN THE SCENE CUTS].

B-ROLL INTERLUDE 1

[MULTIPLE SHOTS CUT TOGETHER OF PLANES TAKING OFF AND LANDING TO INTIMATE THAT GARRETT IS LEAVING LA AND HEADING CROSS COUNTRY. THEN SHOTS OF THE CITY WHERE GARRETT HAS REACHED, HIS HOME TOWN].

SCENE 3

EXT. [IN A PARK OR ON THE STREET, WALKING] - DAY

[GARRETT AND HIS BEST FRIEND ALEC ARE OUT GETTING COFFEE. ALEC IS THE OWNER OF A LOCAL COFFEE SHOP IN THEIR HOMETOWN, WHERE GARRETT HAS JUST RETURNED TO AFTER LIVING IN HOLLYWOOD]

ALEC

I'm glad you're back in town man,
we really missed you. Gotta say
though man I'm shocked about the
whole Denise thing. I always
figured you to be you, solid as a
rock.

GARRETT

Yeah, sure.

ALEC

(being a smartass)..."yeah, thanks
Alec, thanks for being an
understanding good friend"

GARRETT

(Also being a smartass) Yeah
whatever. I don't know man, I'm
all over the map right now, I
don't know what I'm doing.

ALEC

Hey listen, we could always use
some extra shifts at the coffee
shop you know if you need some
extra cash to help out while
you're finishing your next script.

GARRETT

Yeah, I don't know, when I worked
at Starbucks for like 3 days in
College, they told me I wasn't
really *Starbucks material*...I think
they were just judging me for
wearing board shorts on my first
day. I probably could have had a
discrimination case you know.

[ALEC MAKES A QUICK FACE OF CONFUSION, BUT SEEMS TO DISMISS THAT
LAST COMMENT QUICKLY, AS IF IT'S TYPICAL OF SOMETHING GARRETT
WOULD SAY THAT'S SEEMINGLY NONSENSICAL WITH ZERO CONTEXT]

GARRETT

At any rate, I'm not sure about
the whole writing thing right now,
I think I've got to take a break.

ALEC

(shocked, as if that could never be a possibility to hear from Garrett's mouth) What?! What do you mean?

GARRETT

I just think I need a little bit of a break, I guess. This whole Denise thing in LA was just... rough.

I'm actually thinking about going back to the city job I had before I left just so I can clear my head for a bit.

ALEC

You're crazy dude?! That garbage collection thing.

GARRETT

(in a correcting tone) Garbage route consultant...

ALEC

Whatever dude, that's way below your talents. I mean sure you're organized like Schwartzkoff, but you've got the mind of a...George Bush.

[GARRETT LOOKS AT ALEC, NOW BOTH CONFUSED AT EACH OTHER'S ECCENTRICITIES]

ALEC

What I mean is your voice is so unique. You always said in school it was your dream to become the next Seth Myers, right?

GARRETT

I think it was George Will...

ALEC

Whatever. Listen take some time to rest and all, but you can't just throw in the towel like this.

[GARRETT BEGINS TO STAND]

GARRETT

Maybe you're right, I just don't really know where to go from here.

ALEC

(more pointedly) Is this about Denise? Because you know she was always trying to control you and rein you in.

GARRETT

(annoyed and put off) You just said a minute ago that you thought we were made for each other!

ALEC

I said solid as a rock. A rock can be like Alcatraz too.

GARRETT

Ok, well very complimentary of my intelligence, Alec.

We dated for five years, I mean what am I supposed to do, just pick up and keep swinging at my dreams like nothing happened? I just feel like I don't know what the hell I've been doing with my life all this time.

ALEC

Well listen man, if this is about girls, let me tell you, you've got great prospects around here. I mean this city's like filled with nines and tens and every guy is like at max a 4. You're ethnic handsome, you should be out there trying someone new. Move on...

GARRETT

Ethnic handsome...?

ALEC

Yeah, you know, you've got that whole Slavic thing going on.

[GARRETT LOOKS AT ALEC QUIZZICLICL, BUT ONCE AGAIN SLIGHTLY OFFENDED]

ALEC

You know, you're not quite the traditional Nordic handsome, but more... exotically pale.

GARRETT

(sarcastically) Yeah, real sexy

ALEC

Well I'm just saying there's some nice girls I know in the community theater troupe you could probably run with...

GARRETT

The community theater? Yeah, well I'll let you know when I'm really hard up.

ALEC

Well, if you come to opening night in a few weeks, on the 15th, you'll see what I mean.

(Pause as they continue walking)

Hey! You know what you really should do, though? Do you remember Percy?

GARRETT

The janitor from community college?

ALEC

Yeah, the one who used to sell us ecstasy.

GARRET

(Looking wistfully in the distance as if remembering old times) Good old Percy...

ALEC

Well, believe it or not I just found out that he's running a pretty successful blog online. It's like...political humor or something like that. I'm sure he'd love your contributions if you gave him a call. Could be a nice way to ease back into things...

GARRETT

(skeptically) Political humor?

[SLIGHT HOLD, THEN CUT TO NEXT SCENE]

SCENE 4

INT. [GARRETT'S APARTMENT] - NIGHT

[GARRETT IS SITTING AT HIS DESK ON HIS LAPTOP, WITH THE PHONE IN ONE HAND AND HIS OTHER ON THE MOUSE. HE IS CALLING HIS OLD FRIEND PERCY]

GARRETT

[HAVING A ONE-SIDED PHONE CONVERSATION WITH PERCY]

Hey Percy? Hey man it's Garrett from Jefferson Community.

Yeah, the Yerba Mate guy...

Hey, how's it going?

Yeah, things are good. Listen, uh, I'm back in town, back from the old H-town...Hollywoodland...

(awkwardly grimaces at his own words)

And uh, well yeah the writing's going good, you know, I really just think maybe Hollywood just really isn't ready for a generational voice like mine, you know...just kind of stuck in the past, right?

Yeah, well, listen, uh, Alec told me you were EIC of a comedy blog and I'm looking at it right now and it looks pretty...good, yeah

[OVER THE SHOULDER SHOT OF GARRETT SCROLLING A SPARTANLY DESIGNED BLOG IN THE STYLE OF EARLY UNDERGROUND BLOG SITES AND TUMBLR PAGES, BUT WITH SEVERAL, SEEMINGLY SINCERE ARTICLES ABOUT BEING AN ALT-RIGHT AND LIBERTARIAN WHITE GUY IN THE U.S., BUT WITH TITLES AND TAGS THAT ARE OUTSIDE THE FOURTH WALL QUITE COMICALLY ABSURD AS IF IT WERE PARODY, IMPLYING IN FACT THAT GARRETT BELIEVES IT TO BE JUST THAT]

I mean, it's really good stuff, amazing satire...I guess (*continues to confusingly scroll as camera shot shifts back to direct shot of Garrett from in front of his laptop screen*)

I was thinking, you know, if you needed another writer on staff or some sort of contributor, this seems you know right up my alley.

Uh huh, uh huh, yeah...yeah I mean that sounds great, I can send you some stuff pretty soon, I'll get right working on it. Thanks, talk to ya.

SCENE 5

EXT. [SHOT OF OFFICE BUILDING] - DAY

INT. [OFFICE SPACE] - DAY

[GARRETT IS SITTING AT HIS DESK WORKING WHEN SHERIDAN HIS FRIEND AND CO-WORKER WALKS BY AND STOPS TO TALK. THEIR CONVERSATION IS FRIENDLY AND CASUAL, BUT NOT FLIRTATIOUS]

SHERIDAN

Hey there...

GARRETT

Hey Sheridan

SHERIDAN

Getting back into the swing of things?

GARRETT

(Sarcastically) Yeah, you know, a funny thing is a lot has changed in the garbage truck routing business these last few years

SHERIDAN

Don't I know it

GARRETT

Are you still doing hot dog vendor permits?

SHERIDAN

No, they moved me to sanitaries

GARRETT

Oh wait, are you like my boss, now?

SHERIDAN

No, as in like pads.

[GARRETT MAKES A STRANGE, QUESTIONING FACE, ONE OF MILD CONFUSION AND DISGUST]

I take inventories of all the dispensers in woman's rooms in the public buildings in the city

GARRETT

Oh, hey that's-that's great...21st century and all...

SHERIDAN

Yeah, I'm hoping of moving into hand sanitizer within the next year. (*sarcastic smile*)

So, listen I heard things didn't work out with Denise, and I was just telling one of my girl-friends Claire that I can't make our dinner plans tonight because I have to go cat sit for my sister. She thinks it has AIDS and she's really worried about leaving it home alone.

So, I thought maybe you could get back out there and go with Claire. We have reservations at Carne De Caballo, it's this new Mexican place downtown...I think you'd like her!

GARRETT

Yeah, uh...thanks Sheridan. That's um, sad to hear about the cat.

Um, I'm just not sure, with the whole Denise thing being pretty recent...

SHERIDAN

I know, I get it. But I think you two might hit it off, you never know. Plus I've heard this place is supposed to be pretty good. Can't hurt right? Claire will be really mad at me if I make her eat alone because of an AIDS'd up cat

GARRETT

Yeah, I mean can't argue with the whole... cat AIDS angle, I guess

(*contemplative pause*)

...Ok, sure.

[MULTIPLE CUT TOGETHER SHOTS OF THE CITY AND PARKS AND ROADS SURROUNDING IT]

SCENE 6

EXT. [SHOT OF MEXICAN RESTAURANT] - EVENING

INT. [INSIDE THE RESTAURANT AT A TABLE WITH CLAIRE AND GARRETT SITTING ACROSS FROM EACH OTHER]

CLAIRE

This place seems really nice,
Sheridan told me it didn't seem
like worth getting a reservation...

[IN THE BACKGROUND OF THE SHOT YOU CAN BASICALLY TELL THE RESTAURANT IS EMPTY]

GARRETT

Yeah, I don't know what any of this food is honestly, it doesn't seem Mexican to me, nor does it seem like any identifiable animal, but uh I guess we'll just go with it, *(with a dismissing smile)* what the hell

CLAIRE

So what are you really passionate about Garrett? What do you want to do with your life. Sheridan said you were kind of a lost puppy right now.

GARRETT

Yeah, that's insulting Sheridan, thanks. Um, well I guess I'm really passionate about writing. Right before I left LA I was actually working as a TV writer, and, uh, in fact I actually just started writing for a comedy blog.

CLAIRE

Oh really, what's it called?

GARRETT

Uh, it's called,
the...uh...Stromtrooper's Guide to The
Galaxy

CLAIRE

Is it like a Trekkie blog or
something? *(bemused)*

GARRETT

Uh...no, it's more like political
satire, I guess.

[BY NOW CLAIRE IS LOOKING IT UP ON HER PHONE. WE THEN SWITCH TO AN OVER THE SHOULDER CLOSE UP OF HER PHONE AS SHE SCROLLS TO GARRETT'S AUTHOR PROFILE WHICH IS JUST A BIG HEADSHOT OF STEVE BUSCEMI WITH THE NAME BELOW OF "STEVE BUSTINME"]

CLAIRE

(speaking slowly in a sort of confused way) Is your avi "Steve Bustinme"?

GARRETT

(hesitantly, as if trying to convince even himself) Um...it was given to me...

[FLASHBACK TO A SCENE OF GARRETT WORKING AT HIS DESK INITIALLY WITH AN OVER THE SHOULDER SHOT OF HIM TYPING THE NAME STEVE BUSTINME WITH THE PICTURE AS HE CREATES HIS AUTHOR PROFILE, BEFORE SWITING TO A STRAIGHT ON SHOT OF GARRETT LOOKING AT HIS COMPUTER, SMILING HAPPY AND SAYING THE FOLLOWING:

GARRETT *(IN FLASHBACK)*

Genius!

[FLASH FORWARD BACK TO THE SCENE AT THE RESTAURANT. CLAIRE IS ONCE AGAIN LOOKING AT HER PHONE SCROLLING WITH A CONFUSED LOOK ON HER FACE]

CLAIRE

A lot of this shit seems pretty racist

GARRETT

Well, it's sort of lampooning the alt-right, you know. It's like a comedic satire, you know...poking fun at it.

[CLAIRES PUTS DOWN HER PHONE AND GOES BACK TO EATING]

CLAIRES

Well that's interesting. I'm not really into reading.

GARRETT

(glad to be changing the subject, tries to lighten things up) Great, well, um, what do you like to do, I mean who is CLAIRES?

CLAIRES

Well, I'm a pyro-nymphomaniac

GARRETT

(with a confused look on his face, nodding his head affirmatively)

Uh huh, a *(slowly)* pyro-nymphomaniac. Right...And that is...?

CLAIRES

It means I like to set things on fire and then fuck.

GARRETT

(sheepishly now) Uh huh...and watch the fire...

CLAIRES

Yeah, and watch the fire. *(slight pause)*. Like big things *(emphasizes with her hands)*

GARRETT

(voice cracking) Great...

B-roll Interlude 3

[SOME INTERCUT SHOTS OF THE CITY]

SCENE 7

INT. [COFFEE SHOP] - DAY

[GARRETT IS STANDING IN LINE WAITING FOR COFFEE. HE LOOKS OFF TO THE SIDE IN THE OTHER LINE TO SEE AN ATTRACTIVE YOUNG LADY. WE GET ALTERNATING SHOTS OF GARRETT LOOKING OVER AT HER, AND THEN SHE NOTICES GARRETT LOOKING OVER AND SMILES IN HIS DIRECTION. GARRETT GRABS HIS COFFEE, SMILES BACK AT HER AND THE SCENE CUTS]

MONTAGE 1 - DATE SEQUENCES

MONTAGE 1, SCENE 1

INT. [RESTAURANT OR COCKTAIL BAR/BREWERY] - EVENING

[GARRETT IS SAT ACROSS FROM THE GIRL FROM THE COFFEE SHOP]

DATE #1

Well this has been really fun, I
liked getting to know you a
little.

GARRETT

YEAH, ABSOLUTELY!

DATE #1

I DO NEED TO GET GOING SOON
THOUGH, I HAVE SCHOOL IN THE
MORNING.

GARRETT

OH REALLY, What school?

DATE #1

EAST

GARRETT

EAST?

DATE #1

EAST HIGH SCHOOL

[GARRETT NEARLY SPITS OUT HIS DRINK IN SHOCK]

DATE #1

OH, EAST HIGH SCHOOL, I TEACH
THERE!

GARRETT

OH JESUS, THANK GOD!

DATE #1

SORRY! YEAH, DON'T WANT YOU TO GO
JAIL (*LAUGHING*)

GARRETT

I thought this was going to be a
sort of Trainspotting situation.

DATE #1

(*Confused*)...like a dead baby on the
ceiling?

GARRETT

Uh...no.

So what do you teach?

DATE #1

I teach home-ec

[GARRETT FLIPPINGLY LAUGHS TO HIMSELF AND HALF ROLLS HIS EYES.
HIS DATE LOOKS AT HIM CRITICALLY, SHOWING SOME SIGN OF OFFENSE
AT HIS LAUGH]

DATE #1

What?

GARRETT

Well, you know... teach home-
ec (*shrugs his shoulders and*
awkwardly laughs. He implies that
he thinks little of a home-ec
teacher)

[FINAL CUT BACK TO THE DATE WHO GIVES HIM AN ANNOYED AND
SOMEWHAT DISGUSTED FACE OF OFFENSE BEFORE QUICK CUTTING TO NEXT
SCENE IN MONTAGE].

MONTAGE 1, SCENE 2

EXT. [AT AN OUTDOOR BAR/PARK AREA] - DAY

[GARRETT AND ANOTHER DATE ARE SITTING TOGETHER HAVING A DRINK. THERE ARE A NUMBER OF OTHER PEOPLE MILLING ABOUT THE BAR]

DATE #2

Thanks for meeting me here, this is my favorite place to go!

GARRETT

Oh great, yeah this place seems nice. Lots of cool people here...

DATE #2

(preoccupied) uh huh...

[AS THE CONVERSATION GOES ON, DATE #2 IS CONTINUOUSLY AVERTING HER EYES AWAY FROM GARRETT AND VERY OBVIOUSLY CHECKING OUT THE OTHER GUYS AT THE BAR WALKING PAST]

GARRETT

What are some of your favorite places in this neighborhood it seems pretty trendy and nice?

DATE #2

Oh, you know like here, the gym, the beach, anyplace where I can enjoy myself...

[GARRETT NOW UNAPOLEGITCALLY RECOGNIZING THAT SHE IS NOT INTERESTED IN HIM AT ALL, ONLY THE OTHER GUYS AT THE BAR, BECOMES VISIBLY SOMEWHAT ANNOYED AND TURNED OFF.]

GARRETT

Right...I can see that...

[FINAL SHOT OF THE TWO OF THEM, GARRETT LOOKING CRITICALLY OVER AT DATE #2 AS SHE UNASHAMEDLY, AS IF GARRETT IS NOT EVEN THERE IS STARING BLANKLY, MOUTH SLIGHTLY AGAPE AT THE OTHER GUYS NEARBY.]

MONTAGE 1, SCENE 3

EXT. [EXITING AN ART MUSEUM, GARRETT AND ANOTHER DATE ARE WALKING] - DAY OR EVENING

DATE #3

Well that was great!

GARRETT

Yeah, I love the art museum, glad you could score us those tickets

DATE #3

It's free. (pause) What was your favorite piece?

GARRETT

I liked all those photos of those poor migrant children from the '30s

DATE #3

Ok...Well, I really liked the Warhol phone book

GARRETT

(stopping, turning very serious and confused in an annoyed way)
You liked the Warhol phone book?

[QUICK CUT TO NEXT SCENE]

SCENE 8

EXT. [AT A WRAP PARTY HELD IN A BEER GARDEN OR PATIO] - NIGHT

[GARRETT IS ATTENDING A WRAP PARTY FOR THE COMMUNITY THEATER TROUPE THAT ALEC IS A PART OF. SHERIDAN WALKS UP AND HANDS GARRETT A BEER AS SHE HOLDS ONE HERSELF.]

GARRETT

I didn't know Alec was such a talented singer

SHERIDAN

Yeah, I never thought I'd say
this, but I think I actually
enjoyed community theater

GARRETT

I thought it was great! I mean who
would expect a musical version of
The Day of the Jackal to work so
well.

SHERIDAN

Definitely not me! (*sarcastically*)

[ALEC WALKS UP TO THE TWO OF THEM, WHILE SHERIDAN STARTS TO CHUG
HER ENTIRE BEER.]

ALEC

Hey kids! What'd you think?

GARRETT

We were just talking about how
great it was!

ALEC

Great, I'm glad you guys liked it!

SHERIDAN

*(after finishing chugging her
beer) I'm gonna go grab a refill...*

[SHERIDAN WALKS AWAY, AS GARRETT MAKES A DISTURBED SORT OF FACE
AFTER WITNESSING SHERIDAN CHUGGING SO HARD]

GARRETT

*(moving in closer) Listen man,
really I thought this was great! I
mean feel kind of re-energized.
This is the kind of stuff I'm
talking about! This is like what I
want to make. It's avant-garde,
it's thoughtful...slightly offensive
to the French...it's really got me
thinking about what I actually
should be writing. I shouldn't be
wasting my time working for all
those shitty sitcoms.*

What I *need* to do is get back to working on my script for "my dog"

ALEC

(with a sudden face of sourness)
Oh, don't do that please...

GARRETT

What do you mean?! Ever since I've been back you've been telling me I need to get back on the horse.
That idea was the best thing I had going for years!

ALEC

Exactly. For years. You could never get anywhere with that idea!
Which isn't shocking, because it never really made any sense.

And there's no way in hell you could sell a script to Hollywood called "My Dog Was a Teenage Sephardic Jew"

Think about that. Hollywood! It's too weird and dumb.

Listen, I like where your head's at Garrett, really, but maybe try something else this go round.

GARRETT

You just fail to see the vision, Alec. I think I've got it back.
You know I've always felt that concept would act as the much-needed spiritual complement to Clifford the Big Red Dog -

[GARRETT IS SOMEWHAT CUT OFF BY THE ENTRANCE OF RACHEL, ONE OF ALEC'S FRIENDS AND FELLOW CAST MEMBERS. SHE JUMPS IN TO THE CONVERSATION STANDING NEXT TO ALEC, AND FACING GARRETT]

RACHEL

Hey there! Great wrap party huh?

GARRETT

You said it!

ALEC

Uh, Garrett this is my friend Rachel, she played the mistress in the show. Rachel this is my best friend Garrett, he just moved back into town.

RACHEL

Oh! Great to meet you? Where'd you move in from.

GARRETT

I was in Los Angeles. Writing for a couple TV shows.

ALEC

He actually lived in Huntington Beach. And got fired from every show he worked on within like a week

GARRETT

Firstly, I did at least two weeks in every gig... And living in the beach was actually great. (*looking at Rachel assuringly*)

RACHEL

(Rachel laughs, finding it all a bit cute).

Well, hey that sounds pretty neat. Better than working at a coffee shop I guess.

GARRETT

Well listen you were great in the show tonight, I was just telling Alec how I really enjoyed it.

RACHEL

Oh thanks! (*smiling*)

ALEC

Rachel was also the assistant director and did all the set design too. She even made the papier-mache gun the jackal used.

GARRETT

(genuinely impressed) Oh wow! That's amazing. I was telling Sheridan earlier that gun looked incredibly real for being papier-mache.

RACHEL

Yeah, I'm a real generational talent I guess *(flipping her hair in a sarcastic and cutesy manner)*

ALEC

Hey, listen, Garrett was just telling me he's trying to get back to working on a script he's had for years in the making. Rachel I'm sure you'd be a great editor for him if he wanted to get it on the stage. *(looking at Garrett as if he's trying to set him up, maybe in a bad or good way)*

GARRETT

Well, yeah, if you'd like to read any of it, I'd certainly be happy to show you.

RACHEL

Oh, well I'm sure I'd love to read it sometime. I'm always interested in art created in the community.

(peering over, seeing another friend)

Listen, I'll see you guys later, I've got to go. Would love to talk about your script, Garrett, it was great meeting you.

GARRETT

Yeah, likewise!

[RACHEL WALKS AWAY AND ALEC AND GARRETT TURN TO EACH OTHER, GIVING EACH OTHER SORT OF WEIRD LOOKS. ALEC SIMPLY SHRUGS AND RAISES HIS EYEBROWS AS IF TO SAY "HEY COULD BE INTERESTING"]

B-ROLL INTERLUDE 4

[SOME INTERCUT SCENES OF THE CITY AND THE PARK]

SCENE 9

EXT. [IN A PARK, GARRET AND SHERIDAN ARE TAKING A WALK] - DAY

SHERIDAN

So how's work been so far?

GARRETT

Uh, you know how it is. The mayor's sister's kinda been up my ass about the trucks coming too early on Monday mornings. I get it but, listen if you want the trash picked up in the entire city someone's gonna have to deal with a 3am truck on their street. And I spent too much time in southern California with all my lib friends to force that exclusively on poor neighborhoods.

SHERIDAN

(sarcastically) Wow, you're a real Eugene Debbs there, Garrett, keep up the fight.

GARRETT

I know. What about you, how's things?

SHERIDAN

Oh work's good.

My brother called me the other day asking for money though. Apparently he's been working for the circus in Nevada and then started just renting a bedroom from my sister in Riverside, but I guess he can't really find good clown work in the Inland Empire.

GARRETT

Oversaturated market I guess. So he wants to owe one sister over the other? What's your APR?

SHERIDAN

I don't think I can really afford to lend to a guy whose job prior to circus clown was the only male rep for Pure Romance parties east of the Mississippi.

GARRETT

Ok, fair.

[PAUSE AS THEY CONTINUE WALKING TOGETHER]

SHERIDAN

How's that blog with your old friend Percy going?

GARRETT

You know, actually like, surprisingly really well. I didn't expect my humor to catch on so much, but I've been getting the most pageviews of anyone the last 3 weeks.

SHERIDAN

Oh wow that's great. What do you even write about?

GARRETT

Here take a look

[GARRETT HANDS SHERIDAN HIS PHONE AFTER PULLING UP A PAGE. SHE TAKES A FEW SECONDS SCROLLING AND BEGINS TO LOOK A LITTLE CONFUSED]

SHERIDAN

(In a slight sense of shock)
Garrett, these are going like damn near viral. These are crazy numbers.

GARRETT

I know, right. I'm like actually internet famous somehow.

SHERIDAN

And a lot of these seem pretty racist. And homophobic.

GARRETT

(Frustrated) Everyone keeps saying that. It's like the whole conceit.

It's like a political satire blog. You know like old Colbert.

SHERIDAN

(Handing back the phone) Right...I guess

GARRETT

Anyway, I'm not too focused on that right now. I'm actually getting back to work on my spec script for My Dog Was A Teenage Sephardic Jew.

SHERIDAN

(with mild disgust) Oh, really, that...?

GARRETT

Yeah, I've realized, why should I be writing for all those shitty TV shows, or Percy's blog when I can just create my own masterpiece. You know, work for myself. It's

been sitting in front of me for years. It's maybe the only good idea I've ever had.

SHERIDAN

Wasn't that supposed to be a novel originally?

GARRETT

Well it was supposed to be the next great American novel. But now I'm thinking it may belong on the stage.

I met this girl, right, one of Alec's friends from the show. She's kind of interesting. She's the assistant Director, and Alec told me her mom used to work the front desk part-time at Julliard in like the 80s. She might be able to get me hooked up with the right people to turn this into a real production. You know I could be on Broadway sooner than later.

SHERIDAN

Stranger things have happened to you already, Garrett. Never would have expected you to become internet famous. You never know, could turn into something for you.

SCENE 10

INT. [GARRETT'S APARTMENT SITTING AT HIS COMPUTER] - NIGHT

[GARRETT IS FINISHING TYPING UP A STEVE BUSTINME BLOG AND THEN GRABS HIS PHONE TO CALL ALEC. HE DIALS AND HOLDS THE PHONE UP TO HIS EAR AND WE GET A CLASSIC SPLIT SCREEN CALL AS ALEC COMES INTO FRAME ON THE OTHER HALF OF THE SCREEN. ALEC PICKS UP. HE IS SITTING ON HIS COUCH AND DRINKING A FRESCA WHILE READING WOOD OR CAT FANCY MAGAZINE - WHICHEVER IS FUNNIER AND MORE AVAILABLE].

ALEC

Hey man, what's up?

GARRETT

Oh, nothing dude, just finishing up a new blog.

ALEC

Oh really, what's this one about?

[WE SWITCH GARRETT'S SIDE OF THE SCREEN TO NOW LOOK AT HIS COMPUTER MONITOR WHICH SHOWS A BLOG HEADLINE READING "DOLPHINS RAPE, WHY CAN'T WE? - A RHYMING STUDY OF 'TOXIC' MASCULINITY"

GARRETT

Uhh... it probably won't translate very well over the phone...

[SWITCHES BACK TO CLOSE SHOT OF GARRETT IN HIS SIDE OF SPLIT]

ALEC

Well what else is up?

GARRETT

Well, yeah I was actually calling to see if I could get that girl's number from the other night.
Rachel's? The papier-mache girl?

ALEC

Yeah, Rachel. You fancy her, kiddo?

GARRETT

(sort of shyly) well I don't know about that, but I would like to talk to her about my script like you so politely suggested to us.

ALEC

Really? Challenge accepted, ok.
All right man, I'll give you her number, but I will warn you she's a bit weird. And I know that means something different to the both of us.

GARRETT

Yeah sure Alec

[AS ALEC AND GARRETT DELIVER THESE LAST TWO EXCHANGES ALEC PULLS OUT A COMICALLY LONG CENTERFOLD FROM THE MAGAZINE HE IS READING AND STARES AT IT IN A STRANGE LOOK OF DISTURBANCE AND INTRIGUE]

ALEC

Alright I'll text it to you

GARRETT

Cool, thanks man, I actually do appreciate it.

ALEC

Yeah, yeah my pleasure. Get back to your stormfront blog. Bye

GARRETT

Bye

[GARRETT HANGS UP AND WE LOSE ALEC ON THE SPLIT SCREEN. GARRETT LOOKS AT HIS PHONE AND ALEC HAS OSTENSIBLY SENT HIM RACHEL'S NUMBER. GARRETT TAPS HIS PHONE A COUPLE TIMES AS HE SAVES THE NUMBER AND CONTACT AND THEN WE SWITCH TO AN OVER THE SHOULDER SHOT OF HIM WRITING A TEXT TO RACHEL WHICH READS:

"HEY, THIS IS GARRETT, ALEC'S FRIEND FROM THE AFTERPARTY. I WONDERED IF YOU WANTED TO MEET TO READ THROUGH MY SCRIPT THIS SATURDAY?"

GARRETT SETS DOWN THE PHONE AND WALKS AWAY. THERE IS A CUT TO A SECOND SHOT OSTENSIBLY LATER WHEN GARRETT WALKS BACK BY THE PHONE AND SEES A RESPONSE MESSAGE FROM RACHEL READING:

"HI! I WOULD LOVE TO, BUT I WAS PLANNING A WATCH PARTY OF MY FAVORITE MOVIE ON SATURDAY"

GARRETT BEGINS TO REPLY:

"OH, THAT'S OKAY, HOW ABOUT NEXT WEEKEND!"

A SHORT MOMENT PASSES AND RACHEL RESPONDS:

"WELL YOU'RE WELCOME TO COME BY MY PLACE IF YOU WANT TO JOIN THE WATCH PARTY. IT'S THE GERMAN DUB OF THE FOX AND THE HOUND"

GARRET PAUSES FOR A MOMENT AND MAKES A FACE OF CONTEMPLATION, LIKELY CONFUSED BY THE CHOICE OF FILM.

GARRETT TYPES A RESPONSE AND SENDS:

"YEAH THAT SOUNDS FINE!"

GARRETT LEANS BACK IN HIS CHAIR LOOKING AT HIS PHONE WITH A SLIGHT, BUT CONFUSED SMILE.]

SCENE 11

INT. [ENTRANCE INTO RACHEL'S APARTMENT] - DAY

[RACHEL OPENS THE DOOR AND INVITES GARRETT IN]

RACHEL

(smiling as she opens the door)

Hey!

GARRETT

Hey!

[GARRETT STEPS INSIDE AND LOOKS AROUND. HE SEES THAT NO OTHER PEOPLE ARE IN THE APARTMENT THAT HE CAN SEE DESPITE THIS SUPPOSED WATCH PARTY. AS THEY BOTH WALK FURTHER INTO THE APARTMENT GARRETT LOOKS AT THE WALLS AND SEE SOME STRANGE POSTERS INCLUDING A SCHOOLHOUSE SHAPED PHOTO ALBUM LIKE THE ONES FOR YOUR KIDS FOR EACH YEAR OF SCHOOL BUT EACH SPOT IS FILLED WITH A PICTURE OF THE PUPPET TV CHARACTER ALF]

GARRETT

This is, uh...a pretty nice place
you got here.

RACHEL

Oh! Thanks!

I sublet from the owner of the
Korean place downstairs. He claims
to be Kim Jung-Il's 4th cousin...no
wait 4th cousin twice removed.

GARRETT

Oh wow, yeah that's real
interesting.

RACHEL

Well, anyway, no one's here as you can tell. The watch party is usually just me and Kim Lee, my landlord's daughter. She's 13, but she has bassoon classes today. She's very talented, I think she's going to go to Interlakken.

[RACHEL SENSES SHE'S GOT VERBAL DIARRHEA AND STOPS SHORT OF SAYING ANOTHER WORD AND SORT OF SMILES AND CHUCKLES TO HERSELF. GARRETT SMILES THINKING IT'S CUTE.]

RACHEL

But anyway, if you still want to watch the Fox and the Hound, I've got it all ready for ya!

[RACHEL HOLDS UP A BATTERED VHS COPY OF THE FOX & THE HOUND]

GARRETT

(Going with the flow, but a little unsure) Ok, great...

[SWITCH TO A SHOT OF RACHEL AND GARRETT STARING FORWARDS TOWARD THE CAMERA AS YOU HEAR A GERMAN DUBBED VERSION OF THE FOX AND THE HOUND. CAMERA ALSO SWITCHES TO THE TV FROM BEHIND THE TWO OF THEM SITTING ON THE COUCH. THEY ARE SITTING APART ON THE COUCH, UPRIGHT. RACHEL IS SMILING AND SORT OF VIBRATING IN HER SEAT ENJOYING WATCHING THE MOVIE WHILE GARRETT LOOKS AT THE TV QUITE CONFUSED AND SKEPTICALLY.]

[WE TURN TO A SHOT OF RACHEL LOOKING AT GARRETT AS THE MOVIE CONTINUES.]

RACHEL

Do you like the movie? *(smiling, excited)*

GARRETT

Yeah. It's just like you said, if Fritz Lang was a part of Disney's shittiest era.

RACHEL

(laughs) Yeah, it's just such a comfort movie for me.

Do you have any movies like that?

GARRETT

(hesitates for a moment, thinking)
No, I guess I don't. I guess I always felt like I wanted to write the movie that was perfect for me...And ironically also about dogs
(laughs)

RACHEL

(genuine and curious in a longing way) Oh wow...that's great...

I think you'd write a great movie, I'm sure.

[WE SWITCH BACK TO THEM WATCHING THE MOVIE AGAIN FOR A FEW MORE SECONDS, GARRETT SEEMS TO SETTLE INTO HIS SEAT A BIT MORE, SHOWING COMFORT AND A GROWING SMILE AS HE LOOKS AT RACHEL HAPPILY WATCHING THE MOVIE AND THEN BACK DOWN THE CAMERA WHICH STANDS IN AS THE DIRECTION OF THE TV SCREEN].

MONTAGE 2 - GARRETT & RACHEL DATING SEQUENCES

[A HAPPY SOUNDING SONG PLAYS OVER MONTAGE, FADING IN AND OUT SUBTLELY TO ALLOW THE DIALOGUE]

MONTAGE 2, SCENE 1

INT. [COFFEE SHOP] - DAY

[GARRETT AND RACHEL ARE HAVING A SERIOUS CONVERSATION WE DON'T HEAR OVER COFFEE, BUT BEGIN TO SMILE AND LAUGH. GARRETT HAS A JOURNAL OUT IN FRONT OF HIM MORE EXCITEDLY SHOWING RACHEL, OSTENSIBLY NOTES ON HIS SCRIPT IDEAS]

MONTAGE 2, SCENE 2

EXT. [ZOO] - DAY

[GARRETT AND RACHEL ARE WALKING TOGETHER THROUGH THE ZOO,
LAUGHING AND LOOKING AT THE ANIMALS]

MONTAGE 2, SCENE 3

EXT. [GARRETT AND RACHEL ARE SITTING ACROSS FROM EACH OTHER AT A TABLE OUTSIDE A COFFEE SHOP. THEY ARE SHARING A PAIR OF EARBUDS AND THEIR FACIAL EXPRESSIONS AND MOTIONS SEEM TO INDICATE GARRETT IS SHOWING RACHEL SOME OF THE MUSIC HE LIKES]

RACHEL

*(Looking pleased and smiling,
bobbing her head a little, she
eventually looks at Garrett) This
is terrible*

[GARRETT SORT OF LOOKS AT HER IN A HALF-FAKED OFFENSIVE LOOK]

Montage 2, Scene 4

Ext. [Garrett and Rachel are driving together in a car through the park taking a joy ride, smiling]

Montage 2, Scene 5

Int. [Garrett and Rachel are standing together, closer now side-by-side looking forward towards the camera which is peering over the outline of an object.]

RACHEL

The Warhol phone book

[THE CAMERA SWITCHES TO A SHOT IN FRONT OF THE TWO OF THEM AND IT'S THE WARHOL ART PIECE. THE SHOT SWITCHES BACK TO THE TWO OF THEM LOOKING AT IT.]

GARRETT

*(Slight pause) I think it's great!
(turning to Rachel and smiling)*

[RACHEL RETURNS THE SMILE BACK AND LOOKS UP AT GARRETT HAPPILY]

RACHEL

I love it too!

Montage 2, Scene 6

Int. [Garrett and Rachel are sitting near each other in Garret's apartment. Rachel is holding a notebook with some writing in it and reading through it. Garrett is sort of nervously peering over her watching her read it.]

GARRETT

(in a slightly nervous, questioning manner) So what do you think?

[RACHEL FOLDS OVER THE NOTEBOOK AND LOOKS UP AT GARRETT, HER FACE FAIRLY EXPRESSIONLESS]

RACHEL

(Mostly sarcastic) Seems kind of raunchy for a Clifford the Big Red Dog fanfiction.

GARRETT

It's not a Clifford fan fiction.
And I'm already editing out the really risqué stuff.

[GARRETT SORT OF SNATCHES BACK THE NOTEBOOK AS RACHEL SMILES].

Montage 2, Scene 7

Ext. [A long shot of Garrett and Rachel walking along the beach holding each other close and laughing and smiling]

[END OF ACT I]

ACT II

SCENE 1

EXT. [OUTDOOR SEATING AREA IN THE CITY. GARRETT AND ALEC ARE SITTING TOGETHER] - DAY

GARRETT

Yeah, I don't know man, it's hard to explain, but for whatever reason, this just kind of feels different.

I think we just feel excited to see each other all the time. She's stimulating, she seems to care about things that are important to me...it's just going really well.

ALEC

Listen man, that's great I'm happy for you guys.

GARRETT

It's really just like nothing I've experienced with another girl before. Not even with Denise

ALEC

Dude, you're growing up right before my eyes...I might start misting (*sarcastically waves his hand in front of his eyes*)

[GARRETT LOOKS DOWN AND GRABS HIS PHONE, LOOKS AT THE SCREEN AND PICKS IT UP]

GARRETT

(to Alec) Sorry, one sec

(on the phone) Hey...yeah what's up...uh huh...yeah sure...ok, interesting...really?...you're shitting me, are you for real?! Ok...alright...yeah, of course...ok, I can do that I think...this is crazy...yeah thanks man, yeah absolutely text me the details...yeah talk soon, bye.

[GARRETT HANGS UP HIS PHONE AND TURNS TO ALEC WITH A SORT OF HAPPY BUT STUNNED FACE]

ALEC

What's up?!

GARRETT

That was Percy. Do you know the show Firing Line?

ALEC

Yeah I think we watched it in civics class in high school. Like the William F. Buckley, Jr. public affairs program?

GARRETT

Exactly! Well, Percy just told me that PBS is bringing it back and they're auditioning potential hosts and guess fucking what, they want yours truly to audition as the permanent host.

ALEC

Why would they want me?

GARRETT

No, "yours truly" they want me!

ALEC

(genuinely) shut the fuck up.

GARRETT

No brother, it's real. They contacted Percy because apparently I've been getting a lot of heat online from the right and they want to audition an alt conservative voice for the show. They need me to fly to Virginia to audition in 3 weeks.

ALEC

Are they drunk!?

GARRETT

I can only assume so! But they want me to prepare an audition and

if I win the job they'll film the first pilot with me that next week! Do you fuckin' believe that?!

ALEC

I absolutely the fuck do not!

GARRETT

I have to tell Rachel, this is crazy!

[GARRETT REACHES FOR HIS PHONE AND BEGINS FURIOUSLY TYPING A TEXT TO RACHEL. WE SEE A SHOT OVER GARRETT'S SHOULDER LOOKING AT HIS PHONE AS HE HASTILY HITS SEND ON A TEXT TO RACHEL WHICH READS "JEW ARE NEGRO KING BELIEB KISS!" GARRET MAKES A SHOCKED LOOKING FACE AT IT AND WE SEE THE "?" REACTION COME UP ON HIS PHONE FROM RACHEL. WHILE RETYPING THE CORRECT MESSAGE "*YOU ARE NEVER GOING TO BELIEVE THIS!*" GARRETT ADDS THE FOLLOWING ALOUD TO ALEC]

GARRETT

This fucking auto-correct, I swear iMessage completely changed this recently. I can't write for dick now!

[ALEC COUGHS AS HE TAKES A DRINK, HOLDING BACK A LAUGH AT THE IRONY OF THE COMMENT, AND WE CUT TO THE NEXT SCENE]

B-roll Interlude 1

[INTERCUT SCENES OF THE CITY AND COUNTRYSIDE]

SCENE 2

INT. [GARRETT'S APARTMENT. RACHEL IS SITTING ON THE COUCH AND GARRETT IS NEARBY NEXT TO HIS COMPUTER HOLDING A NOTEBOOK, NERVOUSLY LOOKING THROUGH IT AND WRITING DOWN NOTES] - DAY

[RACHEL IS STARRING AT GARRETT NERVOUSLY WRITING AND RE-READING HIS NOTEBOOK, CLEARLY CONSUMED IN HIS WORK].

RACHEL

How's it going over there?

GARRETT

(wide-eyed, as if just out of a trance seemingly forgetting that Rachel was there) How's that?!

RACHEL

(chuckling to herself) I said, how's it going over there? You seem a little tense.

GARRETT

Yeah, sorry, it's just this audition script I've got to work out. I don't think I've been this stressed before.

RACHEL

What's got you stressed the most?

GARRETT

Oh...I don't know...fear of complete failure, blowing my big break, completely fucking up in front of PBS programming executives...there's a lot going in my mind right now, I'm in a bit of fragile state...

RACHEL

Try not to think about the consequences that hard, that always works for me when I'm stressed out. I'm sure you'll be fine you just need to focus on what you need to do and not worry about the outcome. That's out of your hands. This just popped into your life out of nowhere. House money and all that.

GARRETT

Well...although you're right, *(getting up and walking over to his laptop)* I've also got to

rework my entire latest draft of
My Dog Was a Teenage Sephardic Jew

[QUICK CUT TO RACHEL MAKING A GRIMACE AT THE TITLE]

Because I just know it isn't going
to work with the sensibilities of
a modern audience in its current
state.

RACHEL

Well, you're probably right, but
maybe just take one thing on at a
time right now...I think the world
can wait a little longer without
My Dog...

GARRETT

Rachel, you're being naïve.

These PBS people are very well
connected to some of the biggest
arts and filmmaking patron
endowments in the country.
*(Tensing up even more) I could get
financing if I get inside.*

RACHEL

Let's get some fresh air...

B-ROLL INTERLUDE 2

[SHOTS OF THE PARK WHERE GARRETT AND RACHEL ARE WALKING]

SCENE 3

EXT. [GARRETT AND RACHEL ARE WALKING SLOWLY TOGETHER THROUGH THE
PARK] - DAY

RACHEL

Maybe we should take a little trip
this weekend. Just the two of us
and get this all off your mind
*(looking up smiling at Garrett as
they walk side-by-side)*

GARRETT

I would love to Rachel, I really would, but I can't stop working right now. The audition's next week. I'm not anywhere near prepared.

I haven't been this nervous about something since I knife-fought that Iranian kid in the sixth grade.

[QUICK CUT TO RACHEL WHO MAKES A CONFUSED AND CONCERNED FACE]

Did you know that William F. Buckley Jr. would spend 50 hours a week prepping for the original Firing Line?

RACHEL

Really?

GARRETT

I'm not sure, but it sounds conceivable, and you believed it so the producers probably think that I should. And that's more than a full-time job. If I get this I'm going to have to quit the city. And move to Virginia.

RACHEL

What do you mean? Are you serious?

GARRETT

Well they film in Virginia at PBS News World Headquarters. I would need to be there for 3 months straight twice a year to film their seasons.

RACHEL

Oh...

GARRETT

You, know...if I do get this. I was thinking...you know maybe you'd want to come to Virginia with me. I could use some company in a new city.

RACHEL

Yeah...I mean I'm sure you would.
(*Rachel seems hesitant*)

GARRETT

Well, listen, don't worry about it now. I've got a long way to go yet. If I fuck up, I don't know what I'm going to do next.

RACHEL

Don't be so worried (*in a stern but encouraging tone*). You've gotten lucky with a great opportunity, whatever happens, happens, right?

GARRETT

(*seeming offended*) Lucky?! Yeah, well, I guess you don't think I have the talent for this job?

RACHEL

No of course not

[GARRETT GIVES HER A LOOK, MISUNDERSTANDING]

No, I mean, I know you can do it. I do. I know you're talented, I've always told you that. Your blog is very...well interesting...and it's understandable why they would want you to audition.

It's just...if you need settling, maybe take a step back and look at everything important to you for a moment.

[GARRETT LOOKS FORWARD, NODDING HIS HEAD A BIT AS THEY CONTINUE TO WALK TOGETHER NOW SILENTLY].

SCENE 4

INT. [CONFERENCE OR MEETING ROOM WHERE AUDITIONS ARE TAKING PLACE FOR THE FIRING LINE SHOW. IT'S JUST GARRETT SITTING IN A CHAIR, IN AN OLD-FASHIONED LOOKING SUIT WITH A CLIPBOARD AND PENCIL AND A SINGLE PRODUCER WALKS IN AND INTRODUCES HIMSELF] - DAY

CLEM THE CASTING PRODUCER

(putting out his hand to shake)
Hi, Clem Asimov, talent producer
for PBS Newshour, how are you?

GARRETT

Garrett Novak, nice to meet you

CLEM

*(noticing Garrett's strange attire
as he goes to sit down in front of
him)* Uh...that's a nice wardrobe
there you have.

GARRETT

Well I just wanted to make sure I
was as prepared as possible. You
never know, you may leave an
impression.

CLEM

*(while looking down at his notes
and shuffling through his papers,
dismissively and sarcastically)*
you certainly have...

(awkward pause)

Ok! Ready to get started?

GARRETT

Absolutely sir.

CLEM

Alright, so what the producers
would like you to do is just run
through this mock interview with a

political dignitary, ask some questions about the economy, wedge issues, etc. I believe the prep sheet had you interviewing former first lady Barbara Bush. Our other producer Gwen is going to act as her for this test.

GARRETT

Barbara Bush, is though, for the record, I believe, in fact, dead, is she not?

CLEM

That's my understanding of the situation yes. We don't want you necessarily focusing on who exactly the guest is for the test so just think of her as a stand-in for the type of guest you may interview on the show.

GARRETT

Well, what if I did Hillary Clinton instead, she's alive.

CLEM

You know... (*pauses, looking down at his notes*) Garrett, you just have fun with it and take it wherever you want.

Ok, we'll start with a few of the prepared questions we sent you and you can take it from there.

(*looking towards the door*) Gwen!
Are you coming?!

[OPENING THE DOOR AND IN A FASHION AS IF RUSHING BUT NOT REALLY, WALKS IN A WOMAN IN HER 40S, CONSERVATIVELY DRESSED IN OFFICE ATTIRE. SHE SEEMS LIKE A VERY NORMAL WOMAN, PROBABLY NOT ENTIRELY ENTHUSED WITH THE JOB SHE IS JUST IMMEDIATELY ABOUT TO DO. SHE SITS IN THE CHAIR OPPOSITE GARRETT AND SITUATES HERSELF AND FLIPS THROUGH A FEW SHEETS SHE HAS IN FRONT OF HER PREPARING FOR THE MOCK INTERVIEW].

CLEM

Garrett, this is Gwen Martin,
she'll be Ms. Bush.

GARRETT

I think I'll call you Hillary, in
fact...

[GARRETT AWKARDLY DELIVERS THIS LINE AS GWEN LOOKS CONFUSED,
THEY REACH OUT THEIR HANDS AND SHAKE.]

GWEN

*It would be a pleasure (awkwardly
returning the introduction to
Garrett)*

[THE TWO INTERLOCUTORS SIT BACK AND SETTLE INTO THEIR SEATS.
GARRETT LOOKS DOWN AT HIS NOTES WITH PENCIL IN HAND AND
CASUALLY, SLOWLY BEGINS TO DELIVER THE FOLLOWING LINES VERY MUCH
IN THE STYLE OF A POOR IMPERSONATOR OF WILLIAM F. BUCKLEY JR.]

GARRETT

Today we welcome Ms. Hillary
Clinton, thank you for joining our
program.

GWEN

*(somewhat confused by the fake
transatlantic accent all of a
sudden) Thank you for having me*

GARRETT

Ms. Clinton I should like to start
by asking you whether you approve
of the current President's job, or
if you would do it better?

GWEN

*(once again awkwardly answering
what she obviously views as a
stupid question) Well I suppose
there are a number of areas that I
would improve upon.*

GARRETT

Such as...

[GWEN LOOKS OVER AT CLEM MAKING A FACE AS IF TO SAY, 'WHAT IS THIS GUY DOING'. CLEM SHRUGS, SEEMING NOT TO CARE, BUT ALSO BEING SOMEWHAT CONFUSED.]

GWEN

Uh...well, I suppose immigration at the border would be a reform I would target a little bit differently.

GARRETT

How so?

[CLEM GETS UP FROM HIS CHAIR TO BREAK IN]

CLEM

Uh, Garrett, one moment. Uh (*fake laughing to break the ice*) listen we appreciate your intellectual curiosity, and...whatever it is that you're doing, but we're really looking for you to showcase your handling of an interview. Lead the interviewee into your next topic, try to provide some pushback, devil's advocate type stuff. Ok?

GARRETT

(*breaking character*) You, you got it!

CLEM

Ok, great, continue please.

[CLEM SITS BACK DOWN]

GARRETT

(*putting back on his Buckley accent*) Ms. Clinton, the morning of September the 11th, Anno Domini 2001, where precisely were you located...

[FROM THE SIDE OF THE ROOM THE DOOR OPENS, AND IN WALKS A YOUNG PA. AS HE WALKS IN, GWEN BEING CAUGHT OFF GUARD SORT OF STAMMERS

AND HESITATES WITH A RESPONSE AS SHE WATCHES THE PA WALK OVER TO CLEM AND WHISPERS SOMETHING IN HIS EAR CLEM'S FACE TIGHTENS AS IF WORRIED AND SURPRISED BY THE NEWS.]

CLEM

Hold up there, Garrett. I think that's enough for now.

(pausing for a moment, taking a deep breath)

Garrett, I'll be completely honest with you, what you just did was absolutely terrible.

[QUICK SHOT TO GARRETT WHO EXPRESSES A FACE OF SHOCK AT CLEM'S WORDS, THEN CLEM CONTINUES WITHOUT MISSING A BEAT]

You seemed to show no preparation aside from watching the Hoover Institution's YouTube archive of this program from the 1970s, and shopping at the village discount on your way to the audition.

However, the executive producers of the show like your work, and they seem to want a voice like yours as the leader of this show. And more importantly Tyler here just told me the other host up for audition today just died in a single vehicle accident on the Jersey Turnpike.

So, that is all to say we're going to move forward with you to shoot the pilot. Because otherwise that's 8 months of pre-production work and back to square one, and frankly I can't afford to take that kind of a bath for my bosses. So, as begrudgingly as I must say, you got the job for the pilot shoot, son.

[GARRETT STARES BLANKLY FOR A SECOND, THEN BREAKS INTO A DIMWITTED SMILE AND SAYS...]

GARRETT

That's great!

[QUICK CUT TO NEXT SCENE]

SCENE 5

EXT. [GARRETT IS WALKING ON THE STREET OUTSIDE THE BUILDING WHERE THE AUDITION WAS. LONG SHOT IN FRONT OF HIM AS HE WALKS TOWARD THE CAMERA. HE IS TALKING ON HIS PHONE] - DAY

GARRETT

(on the phone) Hey! So I have great news, I got the pilot!... I know isn't that amazing!... Yeah, I pretty much nailed it honestly, couldn't have gone better. I really think they dig me... I don't know yet, I just need to clean up the edges a little bit on my style and I'll be able to interview anyone. Yeah, can't wait... I'll tell you all about it as soon as I'm back?... Awesome, thank you! Alright, love you, bye!

[GARRETT HANGS UP HIS PHONE AND SMILES AS HE CONTINUES WALKING DOWN THE STREET]

SCENE 6

EXT. [OUTDOOR SEATING AREA, ON THE GROUND OR A PARK BENCH. GARRETT, ALEC, AND SHERIDAN ARE SITTING TOGETHER HANGING OUT AND TALKING] - DAY

ALEC

(walking over and sitting down with a coffee) Alright kid, spill. How did it all go down?

GARRETT

Well to be completely honest, I walked in and immediately owned the room. Weaselly little producer thinks he's a hot shot until I start talking. And believe me I was really talking..

SHERIDAN

I can imagine.

GARRETT

By the end of it they were practically begging me to shoot the pilot.

SHERIDAN

So what's the endgame in all this? They want you to shoot the pilot does that mean you're a shoe-in for the permanent job?

GARRETT

I mean if they like me enough for the pilot they're gonna keep me for the show, right.

ALEC

As long as you don't say anything too offensive or anything about, I don't know, your dog abuse fantasies.

[GARRETT GIVES ALEC A CRITICAL LOOK FOR HIS SARCASTIC COMMENT]

SHERIDAN

So who are they having you interview for the pilot, is John Kenneth Galbraith still alive?

GARRETT

No. Some bitch who hates drugs or something.

[SHERIDAN AND ALEC GIVE EACH OTHER A LOOK]

ALEC

Well you'll be the perfect person for her to make her argument about.

Honestly, I really can't believe this dude. You're on like the ultimate winning streak. You're failing upwards even more than Beto O'Rourke, or Bill Cosby.

[SHERIDAN GIVES ALEC A CONFUSED LOOK]

GARRETT

I don't know guys, I'm feeling a little drunk with power. This is great! I mean all those bullshit writing jobs I had for years and now I get the chance to host a real show on PBS and guess what else just happened...?

SHERIDAN

What could it possibly be, Garrett?

GARRETT

Well last night after I got back from the audition I realized I had a voicemail. It was from this film producer that was reading a sample of my spec script I posted on Percy's blog, and he loves it. He wants to talk to me about potentially producing "*My Dog Was a Teenage Sephardic Jew*"

SHERIDAN

Am I hallucinating this Alec?

ALEC

I would tell you if I dosed that coffee...which I did. But Garrett this is unreal dude! Like this is your fucking dream all coming together at once!

GARRETT

I know. It looks like I'm going to have to move out to LA again for a while once we finish filming this season of Firing Line.

SHERIDAN

How long is the season?

GARRETT

Well, we film 20 episodes per half year, so that's 10 weeks of shooting twice a year in Virginia.

ALEC

How much are they paying your goofy ass?

GARRETT

\$500 for the pilot and \$800 an episode.

[SLIGHT PAUSE AS GARRET TRIUMPHANTLY REVEALS THIS AND WE CAN SEE ALEC AND SHERIDAN BOTH STRUGGLING WITH THE MENTAL MATH AND COUNTING ON THEIR FINGERS. THEY REALIZE THAT IN FACT IS VIRTUALLY NO MONEY]

SHERIDAN

Well...what else are you going to do?

GARRETT

You kidding? That's more than I ever made on any writing job before. And once I get this script sold, I'll be jet-setting around the world, I'll be fine.

(Looking wistfully into the distance) You guys are going to be so jealous of me then.

[GARRETT PAUSES FOR A BEAT THEN HOPS UP AND GOES TO WALK AWAY AS HE SEES RACHEL WALKING OVER IN THE DISTANCE].

GARRETT

Ope, there's Rachel. Oh and uh,
Sheridan don't expect me at the
office anymore, the garbage trucks
can route themselves. You kids are
gonna soon see my name up in
lights (*smiling as he walks away*)
You'll see!

[SHERIDAN AND ALEC SIMPLY LOOK AT EACH OTHER AND GRIMACE WITH NERVES AT WHAT THEY'RE SEEING UNFOLD WITH THEIR FRIEND].

SCENE 7

EXT. [SAME PARK LOCATION] - DAY

[SLIGHT SHIFT IN THE SCENE. WIDE SHOTS OF THE PARK AND ALEC AND GARRETT NOW THROWING A FOOTBALL BACK AND FORTH. SHERIDAN AND RACHEL ARE SITTING/STANDING NEARBY WATCHING AND TALKING WITH EACH OTHER.]

SHERIDAN

(*facing Rachel, leaning in slightly*)

So what do you think about this pilot shoot?

RACHEL

(*genuine*) It's crazy right!? I mean I'm so happy for him, it's an unreal opportunity.

SHERIDAN

Yeah, I mean I certainly can't believe it! (*chuckling slightly and smiling*)

RACHEL

I just hope it all works out.

SHERIDAN

What do you think happens if it doesn't?

RACHEL

I don't know.

SHERIDAN

I mean I feel like he's been
pretty on edge lately. He might be
losing his mind a little.

[AS SHERIDAN FINISHES THIS LINE WE GET A SHOT OF GARRETT CATCHING A PASS AND LOOKING OVER AT RACHEL AND SMILING AND WAVING. AS HE HOLDS THE BALL AGAIN, FROM OUT OF FRAME COMES A SPRINTING ALEC WHO WIPES OUT GARRETT, TACKLING HIM TO THE GROUND SUDDENLY.]

[RACHEL'S FACE MAKES ONE OF SHOCK AND SLIGHT CONCERN AS SHE TURNS TO SHERIDAN, GRIMACING.]

RACHEL

I'm sure he'll be fine. He just
gets a bit excitable and maybe a
little ahead of himself sometimes.
I can't blame him.

[PAUSE]

SHERIDAN

He really likes you Rachel, and
trusts you.

He needs encouragement, a lot, he
always has. But maybe, if you can,
just try to, you know, temper his
expectations just in case this all
doesn't work out. (*Sarcastically*)
I mean god knows I would have put
a lot of money on Garrett becoming
a successful PBS fixture, but that
doesn't mean I'd be right.

RACHEL

No, I know what you mean, you're
right.

I'm sure he'll be fine though.

I mean he *is* a goofus, but...I
really like him too.

SCENE 8

INT. [BAR/COFFEE HOUSE/HANGOUT SPACE] - NIGHT

[GARRET AND RACHEL WALK IN TO THE SPACE AND SIT DOWN NEXT TO EACH OTHER CLOSELY IN A SITTING SPACE.]

RACHEL

(laughing and smiling) This is all so exciting. I'm so happy for you!

GARRETT

Ahh, thanks babe. I just, feel ready to take on the world. I'm glad I finally got my big break. It's crazy, really

RACHEL

Well, you've still got to prove it in the pilot shoot right?

GARRETT

Oh, don't worry about that. Me with this D.A.R.E. lady or whatever, that will be too easy. I'll have her on ice skates within the first 20 seconds.

RACHEL

Is that the goal?

GARRETT

(shaking his head like a goofus)
Uh, yeah!

RACHEL

Ok...

[RACHEL NODS HER HEAD AND SORT OF TURNS TO LOOK INTO THE DISTANCE, SORT OF DISMISSIVELY].

GARRETT

And once this My Dog script gets sold, it's all gonna be gravy from here on out. I'll have finally made it here after wasting away all those years in LA.

RACHEL

Well, there's no reason to get too far ahead of yourself right now. Just enjoy the moment! Right?

GARRETT

Yeah, but Rachel, this *is* my moment. I've got to embrace the new reality we face. I'm basically the new face of the intersection of comedy and current affairs. I'm like the gen Z Gentile John Stewart.

RACHEL

Sure. But I just mean, there's a lot of hard work ahead of you, you shouldn't just take this all for granted now that you've fallen into it.

GARRETT

Fallen into it?! Listen Rachel, we haven't known each other *that* long, I've worked many years on making it in this business. I've already put in the hard work and now it's finally starting to pay off, like it should.

[GARRET GETS UP AND WALKS OVER TO ANOTHER COUCH NEARBY, LOOKING OUT IN THOUGHT. HE PLOPS DOWN ON THE OTHER COUCH AND FACES RACHEL WHO NOW SHIFTS IN HER SEAT REAJUSTING HERSELF AFTER GARRETT HAD GOTTEN UP].

GARRETT

I've finally gotten my feet back under me for the first time since I even moved out to LA. I've got to be proud of what I've accomplished and not worry about what comes next.

RACHEL

I know. You should be proud.

(pause)

I'm just saying that this isn't all just being given to you and you shouldn't be unrealistic about what could happen.

GARRETT

(more seriously now, looking over right at Rachel) Unrealistic? Rachel, what are you expecting me to do? Give it all back to them, say 'no thanks, I'd rather work for the garbage route'? Come on Rachel, I expected you to be right with me; that you'd be more supportive of me here (slouching back in his chair and taking a drink)

RACHEL

Ok...

[GARRETT GIVES SORT OF A BEMUSED FACE AT RACHEL AS SHE SAYS THIS AND THEY SHARE A MOMENT OF PAUSE]

GARRETT

Do you want to move with me to Virginia?

RACHEL

What?

GARRETT

Do you want to come with me? It's going to be 20 weeks a year I'll be there. And the other 20 weeks I may be in LA or who knows where this script could take me.

[HOLDS A SERIOUS PAUSE]

Do you want to come with me?

RACHEL

Well, that's a lot to throw at me at once...I mean that's a whole life

change you're asking of me.
There's a lot still up in the air.

GARRETT

You don't think I can pull this
off?

[GARRETT SITS BACK IN HIS SEAT AGAIN SHAKING HIS HEAD STARING
OFF INTO THE CORNER AWAY FROM RACHEL].

RACHEL

Garrett, (*more sternly now*) it's
not that. I, love you Garrett, you
know that. And I know, somehow
you're going to pull all this off,
it's just I have a full life here,
and it's a lot to just be asked
that. Things are moving really
fast for you right now and I don't
know that I can just jump right on
with you so easily.

I just need some time to think
about it.

GARRETT

(*still not looking at Rachel*) It's
ok if you don't want to go.

It's probably best given what
happened when my last girlfriend
followed me anywhere.

RACHEL

Don't be like that Garrett. Of
course I want to go with you. It's
just too much to consider right
now.

GARRETT

Then don't consider it. Forget it.
Maybe it's best we just don't
worry about it

RACHEL

Garrett...

[RACHEL'S FACE BEGINS TO TURN TO A SADDER MORE PLEADING LOOK AS SHE CAN SEE WHERE THIS IS STARTING TO GO].

GARRETT

No, really. (*turning back to look at Rachel now*) Just forget it.

RACHEL

Garrett, I can give you an answer. I just need some time, I'll be able to tell you after you come back from the pilot shoot.

GARRETT

No, really just forget it. (*standing up, setting down his drink on the table and walking past Rachel*) I've been here before, it doesn't work out. If you don't think I'm worth your efforts then just don't worry about it. Don't worry about us. It's fine, it's over. I have to move on now, I have to do what's best for more, I can't wait for anyone else to catch up. I'm just gonna have to move on without you.

[GARRETT WALKS AWAY FROM THE SITTING AREA AND OUT THE DOOR OF THE ESTABLISHMENT]

RACHEL

Garrett, don't do this!

[RACHEL LOOKS AT HIM AS HE WALKS AWAY WITH A SADDENING, PLEADING FACE. WE FINISH WITH A TIGHT SHOT OF HER SAD FACE LOOKING OUT AT THE DOOR HE LEFT THROUGH]

B-ROLL INTERLUDE 3

[SHOTS OF PLANES FLYING AND LANDING, FOOTAGE OF DC AND THE AREAS OF VIRGINIA SURROUNDING PBS HEADQUARTERS].

SCENE 9

INT. [GARRETT'S APARTMENT IN VIRGINIA] - DAY

[GARRETT WALKS OVER TO HIS DESK IN FRONT OF A WINDOW LETTING IN SOME NATURAL LIGHT. HE PICKS UP HIS PHONE CHECKS THE TIME AND MAKES A CALL.]

GARRETT

Hey, this is Garrett Novak I'm calling Derek's office for a scheduled follow up on a voicemail he'd left about my script...

"My Dog Was a Teenage Sephardic Jew"...

Yeah, no problem, thank you...

Hey Derek! How are ya?!...

I'm good, good, glad we could connect...

Yeah, I'm really glad you like it, I put a lot work into it. I think it needs probably just a little more polish but I've got it about 90% of the way there...

Ok...ok...uh huh...right...

[GARRETT BEGINS TO LOOK OFF INTO SPACE AND MAKE A CONFUSED, CONTEMPLATIVE FACE]

(in a more downbeat tone) uh huh...

Yeah, I mean the tone is more of like a satirical comedy, you know. Like the dog is sort of a Garfield type character, very sardonic and cynical, and our hero is a much maligned sort of milquetoast writer for The Atlantic and...

Uh huh...uh huh...Yeah, well it's not entirely serious, you know. It's like a social commentary, it's a little sarcastic.

Right...

Well yes, I've published a lot on
Stormtrooper's Guide to the
Galaxy...

Umm...no I don't think so...

Well no, I guess I don't really
know Percy that well, he was the
janitor at my Community College...

I guess I wasn't really familiar
with his criminal record very
well...?

Well, you see...I, I just guess, I'm
really not actually a...nazi...so, I-I
don't know...yeah, I, I'm not sure
this is really going to work out...

You're right it doesn't seem we
share much of the same vision for
the script...

Uh huh...well I appreciate the
conversation at least, and uh...good
luck with all the testimony for
Percy, ok?...ok, that, that's
nice...ok...alright bye-bye

[GARRETT HANGS UP THE CALL AND LOOKS STRANGELY AT HIS PHONE,
KNITTING HIS BROW CLEARLY LEFT FRUSTRATED AND CONFUSED BY HOW
THE CONVERSATION HAD JUST GONE.]

[GARRETT SETS HIS PHONE DOWN AND LOOKS OUT THE WINDOW FOR A BEAT
DIGESTING IT ALL, HIS BROW STILL KNIT GAZING OFF INTO SPACE. HE
GRABS HIS PHONE AGAIN SLOWLY AND MAKES ANOTHER CALL. THIS TIME
WE SWITCH BACK AND FORTH THROUGHOUT THE CONVERSATION BETWEEN
GARRET AND SHERIDAN WHO IS WALKING AROUND HER APARTMENT AND
CLEANING WHILE SPEAKING WITH GARRETT.]

GARRETT

Hey Sheridan, what's up?

SHERIDAN

Hey?! How are you doing?

GARRETT

Uh...not super great...I guess

SHERIDAN

Oh yeah, why's that...

GARRETT

Well I guess I'm just nervous
holed up here right now waiting
for the pilot shoot tomorrow and,
I don't know...something weird just
happened to me.

SHERIDAN

What happened? (*expressing some
concern*)

GARRETT

Well I talked to the film producer
who called about my script. Let's
just say apparently his production
company is a little bit avant-
garde for my taste. I don't think
he understood exactly what I was
going for with the whole
practicing Jew dog angle

SHERIDAN

Well, Garrett, you posted the
script on the Nazi blog that you
write for, so that doesn't really
shock me

[SHOT OF GARRETT ROLLING HIS EYES IN SORT OF A DEFEATED MANNER]

And your script was also pretty
homophobic...so that's also kind of
your fault

GARRETT

It's satire for godsakes, jesus
christ how can you people not get
that!

SHERIDAN

You know Garrett, I get that your
whole world is blowing up a little
right now and you're way too
important to give a shit about

anyone else's opinion anymore, but you've been kind of acting like a real asshole lately and I think you need to a moment to just fucking relax!

GARRETT

Jesus, Sheridan. Everyone all of sudden has fuckin' opinion about me lately, I didn't really expect you to be jealous too.

SHERIDAN

Jealous?! Garrett, I'm not fucking jealous of your bullshit pilot shoot for PBS show nobody's watched since 1991, and pays a fucking minimum wage. And nobody is jealous that a handful of weirdo sick fucks want to turn your dorky script into a Richard Spencer biopic. I'm just telling you that you're letting all this shit go to your head. Not even 6 months ago you were a sad little puppy dog, bitch lassie looking ass coming back home after burning out for 5 years in LA not even getting dickhead deep into old Ms. Hollywoodussy and just because a couple rando reddit boys found your gay little blogs online and gave you a modicum of shine from a couple dipshit producers doesn't give you free license to shit on all of your friends and blow us off!

GARRETT

(in a calm tone of 'enough already, ok') Jesus Sheridan, take a breath, like, damn. Ok.

SHERIDAN

Sorry. It's just you've got me pissed off...You know I can't

believe what you did to Rachel.
That girl loved you and quirked up
whiteboy ass so much. You're crazy
to jump that question on her like
that and then dump her for not
giving the answer you wanted right
on the spot. You can't ask these
things of people.

[GARRETT SORT OF ROLLS HIS EYES, KEEPING A STRAIGHT FACE AND EXHALING SLOWLY]

GARRETT

*(after pausing for a moment) I
don't know what to say. I can't
just jump into all these changes
without at least some people
behind me. The people I care about
the most, ideally.*

You know I thought I could trust
Denise in California and she
backed out on me, and I wasn't
going to wait to have Rachel do
the same in another 5 years and
make a fool out of me again.

SHERIDAN

Garrett, you are a fucking fool.
That's your charm. That's why
people like you. You're always the
one we make fun of for having a
different idea for your entire
life's future every other week.
It's hilarious how out of touch
you are, it's what makes you
interesting. It's what turns you
on, keeps you going, makes you
happy. It's probably whatever the
fuck Rachel saw in you. I don't
know why you can't just for once
not let that get in the way of how
you treat the people who care
about you. See this from our
perspective for christsakes.

GARRETT

(sardonically) Well thanks Sheridan, you've certainly made me feel great about myself. And it was quite the motivational talk I was looking for going into tomorrow.

SHERIDAN

God you're dense, I've got to go, bye.

[SHERIDAN QUICKLY HANGS UP HER PHONE AND TOSSES IT TO THE SIDE. GARRETT SITS BACK AGAIN LOOKING AT HIS PHONE, TAKING A DEEP EXHALE AND SHAKING HIS HEAD LOOKING AROUND THE EMPTY ROOM. THE CAMERA STAYS ON HIM FOR ANOTHER BEAT BEFORE CUTTING TO THE NEXT SCENE].

B-ROLL INTERLUDE 4

[EXTERIOR SHOTS OF DC METRO AREA AND THE PBS NEWS STUDIOS BUILDING EXTERIOR (WETA TV STUDIOS IN ARLINGTON, VA)]

SCENE 10

INT. [THE STUDIO SETUP AT PBS NEWS FOR THE FIRING LINE PILOT SHOOT. THERE IS ONE CAMERA SETUP, TWO CHAIRS FACING EACH OTHER ON STAGE AND A COUPLE PRODUCERS AND DIRECTORS MILLING ABOUT. GARRETT IS SITTING IN ONE CHAIR ON THE STAGE, THE OTHER CHAIR IS EMPTY AS THEY READY FOR TAPING THE PILOT] - DAY

[GARRETT WALKS DOWN THE AISLE TOWARDS THE CAMERA SETUP ALONGSIDE A PA, BOTH ARE HOLDING SOME NOTES AND THE PA HAS A COFFEE WITH HIM. BOTH STOP AND LOOK TOWARDS THE CAMERA SETUP AS A COUPLE OTHER PAs ARE WORKING ON THE GETTING THE SET ALL FINISHED AND LIT AND THE CAMERAMAN SETUP. GARRETT HAS A FACE OF SLIGHT TREPIDATION, BUT OTHERWISE DOESN'T SHOW MUCH EMOTION. THE PA IS VERY CASUAL.]

GARRETT

Well, here we go I guess.

PA

Hey man, you'll do great good luck. Don't worry about all the people with the production, just picture them in their underwear if you need to.

[GARRETT'S BROW FURROWS AS HE LOOKS OVER AT THE PA AS IF WHAT HE'S SAID DISTURBS HIM.]

PA

Just focus on the interview and everything you've prepped, I'm sure it'll go well.

GARRETT

Yeah, I've got this, of course
(showing a little more confidence
as he takes a deep breath)

PA

Good. They're gonna need you to get setup in the seat now.

GARRETT

Ok.

[GARRETT WALKS FORWARD AS THE PA STANDS THERE STILL AND WATCHES WITHOUT MUCH EXPRESSIVE EMOTION EXCEPT MAYBE SOME SLIGHT CONCERN ABOUT GARRETT'S COMPETENCE.]

[GARRETT WALKS OVER AND GETS HIS MIC FITTED TO HIS TIE AND HE SITS ADJUSTING HIMSELF AND LOOKING OVER HIS NOTES NERVOUSLY, WITHOUT MUCH EMOTION AND WITHOUT SAYING A WORD. HE LOOKS OUT IN THE AREA WHERE AN AUDIENCE NORMALLY WOULD BE AND SEES NO ONE. HE STARES OUT THERE FOR A MOMENT AND PAUSES.]

[THE DIRECTOR WALKS OVER TO GARRETT, BREAKING HIS STARE]

DIRECTOR

Garrett, good to see you, you all ready to go?

GARRETT

Yeah, yeah of course.

DIRECTOR

Good, now you've got the prep sheet and notes we gave you right?

GARRETT

I do, I've written my own intro and questions, so I think I'm all set.

DIRECTOR

Ok...well you know this show is pretty much scripted out by our writers and the guest beforehand, so we really just need you to string it along as a host and make everything feel cohesive and natural, Ok?

GARRETT

Yeah, sure. Of course.

DIRECTOR

Great, we're going to get started here in a moment.

Just remember, a little less Bill Buckley, a little more you...

[SHOT OF THE DIRECTOR WALKING BACK TOWARDS THE CAMERAS AND OFF STAGE. GARRETT GIVES A LOOK OF CONFUSION AND THOUGHT AT THIS LAST STATEMENT, SLIGHTLY MOUTHING THE WORD "ME" TO HIMSELF.]

DIRECTOR

Alright everybody, off stage get in positions, we're gonna start rolling. Cameron, please bring in the guest and her team, we're ready to start.

[A MOMENT PASSES AS WE HAVE A SHOT OF THE FULL STAGE AND BEHIND THE CAMERA. EVERYONE CLEARS THE STAGE AND GARRETT SITS UP THERE ALONE. WALKING ONTO THE STAGE FROM THE WINGS COMES THE GUEST. SHE IS A WOMAN AGE 30-45 DRESSED CONSERVATIVELY BUT MORE

CASUALLY. A PA MIC'S HER UP AND THEN RUNS OFF STAGE AS THE GUEST GETS SITUATED IN HER SEAT.]

DIRECTOR

All right, are we rolling?!

(VOICE FROM BACKGROUND)

Yeah!

DIRECTOR

Good. This is take one of the Sheila Linton interview, Firing Line pilot April, 2023.

Garrett please lead us in when you're ready.

[THERE IS A BRIEF PAUSE AS GARRETT AWKWARDLY RE-SITUATES HIMSELF IN HIS CHAIR AND LOOKS DOWN AT HIS NOTES AND CLEARS HIS THROAT. CLEARLY HE IS PUTTING BACK ON HIS WILLIAM F. BUCKLEY JR. CHARACTER. HE THEN BEGINS ON THE FOLLOWING INTRODUCTION]

GARRETT

My guest today is the esteemed leader of the National Society for the Criminalization of All Illicit Substances.

Ms. Sheila Linton co-founded NSCAIS at age 18 after her brother-in-law drunkenly set her family's Nantucket cottage on fire with a bottle of Stolichnaya and an impromptu attempt at a fireworks display Fourth of July weekend 2004.

The organization is ostensibly a group of anti-drug zealots hoping to recreate the Nancy-est of Reagan's policies of the 1980s, McRuffing and D.A.R.E.-ing their way into schools, community programs, religious organizations, and even the body political, attempting to dissuade, perhaps intimidate even those people that

may in even the slightest of ways express some curiosity of the world of alcohol, tobacco, marijuana and if occasionally the harder and more consequential of drugs.

I should like to start by asking Ms. Linton if she herself has ever partaken in alcohol or drugs, or if she abides strictly to the influential straight-edge lifestyle of her so obvious hero Ian MacKaye?

[AFTER THE INTRODUCTION WE GET CUTS TO SHEILA LINTON, THE DIRECTOR, OTHER CREW. THE OTHERS IN THE ROOM SHOW EXPRESSIONS OF MIXED CONFUSION AND SHOCK, ALTHOUGH FEW SHOW SIGNS OF NOT BEING IMPRESSED.]

SHEILA

Well, Mr. Novak, thank you for having me on the program today, and for that introduction, but I suppose I'd like to start by saying that I think you mischaracterize me a bit when it comes to my history and my organization. If I may correct the record...

GARRETT

(butting in) You may not

SHEILA

(without hesitating) well if you'll allow me a moment to preface my answer then, it was in fact not my brother-in-law but my sister's stalker who was a very deranged drunkard, and he committed the arson on purpose while very intoxicated with a flamethrower he had stolen from the county fair where he was

working that summer, not in a fireworks accident. The incident in question also occurred in 2008.

Also I was 25 when I founded the organization.

[WHILE SHEILA UNVEILS THIS FACTUAL MISSTATEMENTS BY GARRETT, GARRETT IS SEEN WITH A CONFUSED AND SKEPTICAL FACE, MAKING NOTES ON THE PAGES OF NOTES IN FRONT OF HIM.]

But to answer your question more succinctly, I am not what you would call "*straight edge*", in fact I have drank alcohol and tried marijuana in my youth, in college, and I found both of them to be quite a burden on my life. They drained me of my work ethic, my creativity, my desire for growth and a better life, and generally made me more reckless and a danger to both myself and others.

GARRETT

Perhaps then, this little crusade of yours is borne out of seed of guilt for the person you were as a drunk, and it's not built out of a philanthropic spirit looking to protect tomorrow's youth from the specter you so muddily describe?

SHEILA

I don't think it comes from a seed of guilt or shame at all. In fact, it wasn't until after I stopped drinking that I realized how much of a problem it was for my friends and family members who were still slaves to it. That's why I founded the organization was to lobby for more restrictions on younger people from being able to purchase alcohol, bans on advertising, and stricter penalties for criminals

dealing or purchasing schedule 1 and 2 drugs.

GARRETT

(dropping the Buckley character)

Sheila I'd like to show you something.

[GARRETT REACHES THROUGH HIS NOTES FOR TWO PHOTOGRAPHS]

Sheila, this is me

[GARRETT HOLDS UP A PICTURE OF HIMSELF LOOKING TERRIBLE, TIRED, DISHEVELED, BORED, AND LONELY]

And this is me on drugs

[GARRETT HOLDS UP ANOTHER PHOTOGRAPH NEXT TO THE FIRST ONE, SHOWING THEM BOTH IN THE DIRECTION OF SHEIL AS THE CAMERA SHOWS A CLOSER SHOT. IN THIS SECOND PHOTO GARRETT IS SHOWN PARTYING, HAVING A GREAT TIME, SMILING, AND LOOKING MUCH BETTER AND HAPPIER.]

You see Sheila, on drugs and alcohol, and preferably a combination of the two (*Garrett gives a cheeky look to the nonexistent crowd*) I feel much better. I'm happier, more outgoing and sociable. More interesting, I converse better, make the people around me laugh more. I'm more spontaneous, joyful, more interested in other people's thoughts and feelings. I have a better sex drive, and performance. I can see almost no downsides to my life, any depression I feel is immediately wiped away. I'm less irritable, sleep better at night, and I find nearly all my relationships blossom in their best ways when I am completely fucked up.

Now, why is it that you want to wrest from me and most of the

world's population our happiness?
Who gives you that authority?

SHEILA

Well, again Mr. Novak, while it is true that drugs and alcohol do have some positive effects on many people such as lowering inhibitions and increasing socialization, there are also a lot of negative side effects, especially to chronic and binge usage. For example...

GARRETT

Do you do this because you were a crack whore in your early twenties?

SHEILA

What?

GARRETT

I have proof

[GARRETT ONCE AGAIN REACHES INTO HIS NOTES AND PULLS OUT A BLOWN UP BLACK AND WHITE PHOTOGRAPH OF A WOMAN WHO MAY OR MAY NOT BE SHEILA WITH WHAT MAY OR MAY NOT BE SOME SORT OF PIPE IN HER MOUTH WHILE SITTING IN A CIRCLE WITH SOME FRIENDS.]

SHEILA

(incredulous) Where did you get that photo you creep?

GARRETT

Doesn't matter, answer the question were you a crack whore?!

SHEILA

(angrily) Don't insinuate that I was a crack whore!

GARRETT

So you contend that this is not you smoking a crack pipe?

SHEILA

(Sitting up and more forward in her chair turning toward Garrett, becoming more confrontational and angry) Of course not!! It looks nothing like me!!

GARRETT

[GARRETT TURNS THE PICTURE TOWARDS HIMSELF AND TAKES A CLOSER LOOK AT IT. HE FURROWS HIS BROW, FROWNS, TURNS IT BACK AROUND AND DELIVERS THE FOLLOWING LINE]

Well you've certainly gained a lot
of weight.

[WITH AN ANGRY GRUNT, SHEILA GETS UP AND RUSHES TOWARD GARRETT, TRYING TO GRAB HIM AROUND THE NECK AND PUSHING HIM IN HIS CHAIR BACKWARDS AND OVER AS PAS AND SECURITY RUSH IN TO TRY TO BREAK UP THE FIGHT.]

[RIGHT AFTER SHEILA MAKES CONTACT, BUT BEFORE GARRETT HITS THE GROUND, QUICK CUT TO NEXT SCENE]

SCENE 11

EXT. [OUTSIDE BACKDOOR OF THE STUDIO BUILDING] - DAY

[THE BACKDOOR TO THE BUILDING OPENS UP AND GARRETT IS THROWN OUT ON THE STREET. HE BEGINS TO WALK DOWN THE SIDEWALK, AS IF HE HAS SEEN A GHOST, COMPLETELY IN A DAZE, OCCASIONALLY LOOKING AROUND OR AT HIS FEET OR THE SIDEWALK.]

SCENE 12

INT. [GARRETT'S APARTMENT IN VIRGINIA] - NIGHT

[GARRETT WALKS INTO HIS APARTMENT SLUMPING, WALKS OVER TO HIS BED AND LAYS ON HIS BACK STARING UP AT THE CEILING. HE STARES FOR A WHILE, THEN TAKES A DEEP BREATH AND AN EXHALE, SHAKES HIS HEAD, AND THEN CONTINUES TO STARE COMPLETELY STILL. WE HOLD ON THIS IMAGE OF HIM FOR A WHILE TO LET SINK IN THE DEPRESSION THAT GARRETT IS NOW FEELING HAVING LOST HIS GIRLFRIEND, HIS JOB, AND HIS DREAM IN THE MATTER OF A COUPLE DAYS AFTER BEING ON TOP OF THE WORLD IN ANTICIPATION.]

SCENE 13

INT. [GARRETT'S APARTMENT IN VIRGINIA] - THE NEXT MORNING
[WE FADE INTO THE NEXT MORNING, GARRETT IS STILL LAID ON THE BED IN THE SAME POSITION, AND WAKES FROM SLEEP WITH SUNLIGHT NOW STREAMING IN THROUGH THE WINDOWS. HE RUBS HIS EYES, TAKES A MOMENT AND THEN IT SEEMS HE REALIZES THE SITUATION HE IS IN. STILL SITTING ON THE BED HE NOW LOOKS AT THE WALL FACING OPPOSITE HIM IN HIS RENTAL APARTMENT. ON THE WALL IS A WORLD MAP. GARRETT PAUSES FOR A MOMENT STARING AT THE MAP, THEN SLOWLY GETS UP AND WALKS OVER TOWARDS IT STILL STARING AT IT. HE TAKES ANOTHER MOMENT, THEN STEPS BACK, CLOSES HIS EYES AND SPINS AROUND IN A CIRCLE A COUPLE TIMES. HE STOPS WITH HIS ARM OUTSTRETCHED AND FINGER POINTING, BUT HE'S ORIENTED CROOKED TO THE WALL, SO WHILE HE EXPECTS HIS FINGER TO BE TOUCHING THE MAP IT IS TOUCHING ONLY AIR. HE PAUSES FOR A MOMENT, THEN WITH HIS OTHER ARM REACHES OUT AND BLINDLY FEELS FOR THE WALL AND THE MAP. HE THEN FINDS IT, AND SLAPS HIS POINTER FINGER ONTO THE MAP. GARRETT OPENS HIS EYES AND SEES THAT HIS FINGER HAS LANDED ON "LIBYA" ON THE MAP. ONCE AGAIN DEJECTED, HE ROLLS HIS EYES AND LOOKS TO HIS LEFT AND RIGHT AS IF TO SEE IF ANYONE IS WATCHING THEN CREEPS HIS FINGER ON THE MAP NORTHWARD INTO THE MEDITERRANEAN AND SETTLES ON THE NEXT CLOSEST PIECE OF LAND, THE TINY ISLAND OF MALTA. GARRETT STARES AT IT, SEEMINGLY UNSURE, AND THEN WE CUT TO THE NEXT SCENE.]

SCENE 14

INT. [GARRETT IS SITTING IN THE BACK OF AN UBER WHICH IS DRIVING DOWN THE ROAD. GARRETT IS ON HIS PHONE, OSTENSIBLY TALKING WITH ALEC. WE SEE SHOTS OF GARRETT IN THE BACK SEAT ON THE PHONE AS WELL AS THE IMAGES OF THE ROAD AND CITY AS HE DRIVES TO THE AIRPORT AS HE TALKS.] - DAY

GARRETT

Hey Alec. Yeah, I'm just UBERing
to the airport right now...

No, actually...I'm ah, actually
going to Argentina...

Well, it turns out that the Knights of Malta is neither based in Malta, nor do you become a knight when you join. It's actually like a charitable organization, like the Peace Corps, something. So they're sending me on a mission trip to Patagonia...

Yeah, well I guess I should have done a little more research beforehand, you're right...

Oh, well, you know, I guess I'm ok. You know, just having an existential crisis, trying to unwind years of never-ending failure, star-crossed relationships, etc...but otherwise I'm good (*sarcastically*)

Yeah, well I appreciate the offer, I probably do need some therapy, but I have a non-refundable boarding pass so I don't think that's going to help me at this point...

Plus I think this thing is kind of like the military, I don't think you can just get out. They sort of take this signing up thing pretty serious as it turns out...

Well, thanks I guess, man, I've always appreciated your friendship. I guess I'll see you in like two years or something...

B-ROLL INTERLUDE 5

[EXTERIOR SHOTS OF THE CITY AND COUNTRYSIDE OF ARGENTINA.]

SCENE 15

EXT. [ON THE ROAD OR IN A PARK IN PATAGONIA] - DAY

[GARRETT IS ON THE PHONE WITH HIS MOTHER, SITTING IN AN AREA OVERLOOKING A BEAUTIFUL SCENERY IN PATAGONIA. HE SEEMS IN A MORE EVEN-KEELED MOOD, NOT QUITE SO SAD, BUT CERTAINLY NOT REALLY IN AWE OR EXCITED BY HIS SURROUNDINGS. HE STILL SEEMS TO BE CARRYING SOME EMOTIONAL WEIGHT BENEATH THE SURFACE. WE HEAR HIS SIDE OF THE PHONE CONVERSATION ONLY.]

GARRETT

Hey mom...

Yeah, almost two months now, I think...yeah, I mean I can't really complain I guess. The work's harder than what I'm used to, but I guess that I probably needed that. The fresh air's kinda nice I guess...

Yeah, they gave me this weekend off, so I'm back-packing through some of the parks down here. It's actually kind of nice...I guess...

Well, you know, I'm not really sure I'm emotionally over all that yet, I think it might take more than just a few weeks, mom...

Yeah, well that was a different time, people are bitchier now...

Ok, ok...sure, whatever...

I think it probably would have helped if I learned Spanish before coming here...

Oh, yeah right your neighbor...when's his funeral... Well I don't think I can quite make it back right now, give my condolences I guess...

Ok, well, it was nice to talk with you...

Yeah (*sigh*), I mean obviously you're right. I don't really have much of a choice. I'm just gonna have to dive all in on this thing

I guess, like I always do. I guess
I don't know how to do anything
any other way really...yeah you're
right...ok, I will

Alright, love you...bye

[GARRETT HANGS UP HIS PHONE AND LOOKS OUT INTO THE DISTANCE. NO LONGER DOES IT FEEL LIKE HE'S BLINDLY STARING, BUT REALLY LOOKING AT THE VISTAS BEFORE HIM.]

MONTAGE 3

EXT. [MULTIPLE INTERCUT SHOTS OF GARRETT HIKING AROUND THE PARK, IN SMALL TOWNS AND VILLAGES. WE SEE HIS CHARACTER START TO SHIFT INTO A DIFFERENT SPACE, EVOLVING WITH HIS SURROUNDINGS. HE'S SMILING NOW, LAUGHING WITH LOCALS, VIEWING THE VISTAS, AND SEEMINGLY START TO ENJOY HIMSELF AND FORGET ABOUT HIS PAST. WE SEE A FINAL SHOT OF HIM STARING OUT INTO THE PARK DURING A SUNSET AND HE SEEMS PERHAPS NOT PERFECTLY, BUT A LITTLE MORE AT PEACE.]

[CUT TO BLANK, BLACK SCREEN]

ACT III

[BLACK SCREEN ADDS WHITE TEXT, "TWO YEARS LATER"]

B-ROLL INTERLUDE 1

[SHOTS OF AIRPORT AND CITY WHERE GARRET IS FROM, WE'VE SEEN SOME SIMILAR SHOTS BEFORE, IMPLYING THAT GARRETT HAS NOW ARRIVED BACK HOME FROM HIS 2-YEAR TRIP.]

SCENE 1

EXT. [GARRETT AND ALEC MEET IN THEIR FAVORITE MEETING SPOT IN THE CITY] - DAY

[GARRETT AND ALEC FROM A DISTANCE ARE WALKING TOWARDS EACH OTHER, SEE EACH OTHER, SMILE THEN PUT THEIR ARMS AROUND EACH OTHER AND HUG. GARRETT IS STILL WEARING A BAG ON HIS SHOULDER OSTENSIBLY HAVING JUST COME OFF THE PLANE.]

GARRETT

Hey brother! Good to see you.

ALEC

Hey man, great to have you back!
How was your flight?

[THE TWO SIT ACROSS FROM EACH OTHER]

GARRETT

Pretty smooth, not bad for a
wooden plane.

ALEC

Well that's good, I'm glad you
didn't have to resort to
cannibalism in the Andes.

GARRETT

Who says I didn't

ALEC

Honestly, would not shock me

[THERE'S A SLIGHT PAUSE. WE SEE ALEC LOOK AT GARRETT AFTER
EXHALING FOR A MOMENT.]

ALEC

Two years man...what was it all
like?

GARRETT

I guess you could say life
changing. I mean, it was weird,
and uncomfortable, and I think I
realized at (sigh), probably far
too old an age that's pretty much
just how life is supposed to be
for me so I better get used to it.

ALEC

Yeah, probably a good lesson,
finally.

GARRETT

But honestly dude. It was exactly
what I needed. Just a different

life. I forgot about all the issues I had in LA, here, PBS fucking News-I mean what the hell was that?!

ALEC

Exactly!

GARRETT

...I just kind of let go, it was, cathartic.

ALEC

That's an awfully big word Garrett, are you sure you're ok.

I'm glad man, really, I'm glad that worked out...Cause for a while there we expected you to be killed by villagers or eaten by a puma. Or diddled by a priest.

GARRETT

Well I am an adult.

Really it was mostly stuff like cultivating an herb garden and getting building permits approved in Buenos Aires, so it wasn't, you know, really like that or anything.

ALEC

Well, we can still pretend it was when you write the movie.

GARRETT

Yeah...right

ALEC

(playfully) Ah...what do you mean?! Of course you're going to turn this into a story! Right? It's your life, and it's what you do best?!

GARRETT

You know Alec, I think it took me about 2 and a half days for me to learn that I'm much better at digging wells than I am at writing...and they took me off well-duty shortly thereafter.

[ALEC GIVES GARRETT A PLAYFUL, BUT SARDONIC LOOK. INTIMATING THAT HE KNOWS GARRET DOESN'T REALLY BELIEVE WHAT HE JUST SAID.]

ALEC

Come on.

You've got to do something now that you're back! What's your plan?

GARRETT

(sighs) I don't know...I've got to take a bit of a beat and figure it all out. I thought 2 years would be a lifetime, but it turns out I'm just about the same, and it seems everything here is too.

I've thought about heading back out to LA actually. Maybe giving some of those jobs another thought. If anything, I think I have a little bit more respect for the people who somehow manage to work out in *that* wilderness.

ALEC

Really? See you're well on your way back. In no time you'll be talking about that dog script again.

GARRETT

Yeah, fat chance.

[DEEP BREATH]

I don't know maybe...

[GARRETT SMILES AND BEGINS TO LAUGH AT THAT LAST STATEMENT AND ALEC JOINS IN. THE TWO SEEM TO BE IN GOOD SPIRITS SEEING EACH

OTHER AGAIN, AND A LITTLE MORE POSITIVE AND HOPEFUL ABOUT THE FUTURE.]

[THERE'S A BRIEF PAUSE AS THEY LET THE LAUGHS SUBSIDE AND SMILES SLIGHTLY FADE.]

GARRETT

Umm...so, do you seen your theater friends around still?

ALEC

(with a knowing look) You mean like Rachel?

GARRETT

Well, people like Rachel yeah, maybe her...

ALEC

Oh, no dude. She quit the theater pretty much right when you broke up with her. I ran into her about a year and a half ago, I think. She seemed ok, but I don't know man, I'm not even sure she's still in the city.

GARRETT

Oh, wow, ok.

ALEC

You're not thinking of trying to track her down are you?

GARRETT

Ah, no probably not. I mean there's a lot I would say that I've thought over for ages, but it's probably just as well that she doesn't hear my groveling.

ALEC

Yeah groveling never looked good on you.

GARRETT

Does anything really?

SCENE 2

EXT. [CITY STREET, GARRETT IS WALKING ON THE STREET, PASSING BY THE THEATER BUILDING WHERE ALEC AND RACHEL'S TROUPE USED TO PLAY] - DAY

[GARRETT IS WALKING ON THE STREET AND WALKS PAST THE THEATER WHERE RACHEL USED TO BE A PART. HE STOPS FOR A MOMENT AND STARES OUT AT THE THEATER AND REMEMBERS RACHEL AND WHEN THEY FIRST MET, WITH A MELANCHOLY FACE. HE THEN BEGINS TO WALK ON AGAIN DOWN THE STREET.]

SCENE 3

INT. [GARRETT'S APARTMENT AT HIS WRITING DESK] - DAY

[GARRETT IS SHOWN IN FRONT OF HIS COMPUTER TYPING AWAY, CONCENTRATING ON WHAT HE IS DOING. WHAT HE APPEARS TO BE TYPING IS A SCRIPT, OSTENSIBLY "MY DOG...". HE FINISHES A LINE, BREATHES A SIGN AND LEANS BACK IN HIS CHAIR, PENCIL IN MOUTH, SCRATCHING HIS HEAD. HE'S PONDERING WHAT HE HAS WRITTEN BUT SEEMS PLEASED, IF NOT EVEN FAINTLY PROUD AT WHAT HE IS LOOKING AT. HE SEEMS OF A MUCH MORE AT PEACE DEMEANOR THAN WHAT WE SAW BY THE END OF ACT II.]

B-ROLL INTERLUDE 2

[SHOTS OF THE CITY, THESE SHOTS ARE PRETTIER, MORE ALIVE AND WITH MORE ENERGY THAN WHAT WE HAD SEEN NEAR THE END OF ACT II, SYMBOLIZING A CHANGE IN GARRETT AND HIS PERCEPTION OF HIS SURROUNDINGS.]

SCENE 4

EXT. [OUTSIDE SITTING AREA] - DAY

[SHERIDAN AND GARRETT ARE SITTING AT A CAFE GRABBING COFFEE ONE DAY SOON AFTER.]

SHERIDAN

So, you settling back in?

GARRETT

Yeah, not quite yet, I guess...

SHERIDAN

You do seem better though,
Garrett, honestly. This seems like
you're in a better place coming
back.

GARRETT

Yeah, I guess I'm just a bit
restless still. It's hard to
believe coming off a trip for 2
years from a third world country,
but coming back here this time
feels a little worse actually.

SHERIDAN

(sarcastically) Well, some would
say you were coming back from a
third world country before that
too

GARRETT

Touché (*chuckling to himself*)

[Pause]

(laughing) Yeah, I know things
were pretty bad the way I ended
and leaving so abruptly...I don't
know what it is about me honestly.
But I think I found some peace
with the Knights.

SHERIDAN

Well that's good. I mean you
didn't become a knight, but I
guess inner peace is an ok
consolation prize.

GARRETT

Yeah maybe.

I've actually been thinking about going back.

SHERIDAN

To Argentina?!

GARRETT

(laughing to himself again) No...to L.A.

SHERIDAN

You bastard you...just can't get enough self-punishment *(smiling and shaking her head slowly in a sarcastic but playful manner)*

GARRETT

Yeah, yeah I know. Alec already gave me the "I told you so speech" when I told him. I just know I have a lot of demons going all the way back there, and maybe...maybe if I actually put in a bit more work this time, like well-digging levels of work I can actually make it there, and maybe I can sell this script. I read it the other day again, and it's really not as bad as you all think.

[SHERIDAN SMILES]

GARRETT

I think maybe if I do all this I can exorcise a few of these demons and finally move on. If I actually give it my best, I know I won't have any more regrets.

SHERIDAN

(in a rare serious tone) That's quite the attitude Garrett. Very admirable.

GARRETT

Thanks.

SHERIDAN

Well, I won't be around here much longer either.

GARRETT

(surprised) Oh, really?

SHERIDAN

Yup! I'm moving out to California. Going to live at my sister's out there for a bit. I need some nice weather I think, and my brother's finally out of the circus and living on the coast. So I figure, if the family's out there why not join 'em.

GARRETT

Yeah, that's amazing, I'm happy for you!

[THERE'S A BRIEF PAUSE, AND GARRETT SEEMS A BIT REMOVED FOR A SECOND STARING INTO SPACE AS SHERIDAN LOOKS AT HIM. SHE CAN SEEMINGLY SENSE THAT THERE'S SOMETHING ELSE AS THEY SIT THERE.]

GARRETT

(noticing Sheridan's quizzical stare) What? (with a slight smile)

SHERIDAN

What else is there?

GARRETT

What?

SHERIDAN

You're holding something back I can tell.

GARRETT

It's nothing.

SHERIDAN

It's Rachel isn't it?

GARRETT

Ah, you think you're a real Freud

SHERIDAN

It's your mom?

GARRETT

(getting slightly annoyed with Sheridan)

Of course it's Rachel. Talk about one of my demons, tormentors maybe...

[SHERIDAN GIVES AN EYE-BROW RAISED LOOK AND A SMILE SENSING SHE'S TOUCHED A NERVE NOW.]

GARRETT

Have you seen her around or anything?

SHERIDAN

No.

GARRETT

I just wish I could have the guts to reach out to her and at least try to apologize for everything that happened.

SHERIDAN

Garrett, if you really want to move on, take my advice and just leave her alone. If she hasn't reached out to you she's probably already over it. It has been two years for godsake.

GARRETT

(a pause and a deep breath, as if remembering and contemplating silently) Yeah, you're right. Just need to move past it I guess.

SHERIDAN

Listen, I know you really cared about that girl, and I know you now recognize what you did was shitty, I don't think it took me telling you that two years ago to figure that out. But I know deep down you're a great guy and you don't have intentions to hurt people. It's just time to move on. Maybe California is the way to go for you again, I think you seem to be on a good path for the first time in a while and I think it's smart to stick with it. Keep your momentum.

GARRETT

(beginning to smile slowly) Thanks Sheridan, it does actually mean a lot having you for support. And yes it probably did help having you yell at me. I think I may need that sometimes.

SHERIDAN

You think?

I just want to make sure you're happy, and I am proud of you wanting to move forward.

GARRETT

Thanks Sheridan. Really.

You're right, I think it's time to get out of here.

SHERIDAN

Oh, are they closing?

GARRETT

No, I mean, get out of this town, you know.

[ANOTHER LONG PAUSE AND DEEP BREATH, AS THEY BOTH SEEM IN A BIT OF A BETTER MOOD WITH SOME MORE CLOSURE FOR THE MOMENT.]

GARRETT

(checking the time) Well, I actually do have to run, but this was great, thanks for the words of encouragement.

SHERIDAN

Anytime sailor...

[GARRETT GETS UP AND GRABS HIS THINGS, READYING TO LEAVE, HE TURNS, SEEMINGLY TO SAY GOODBYE, BUT THEN PAUSES AS IF A NEW THOUGHT JUST ENTERED HIS BRAIN]

GARRETT

Hey, do you want to go out some time? Before you leave?

[SHERIDAN APPEARS MORE THAN A LITTLE THROWN OFF FOR A MOMENT, BUT SMILES]

SHERIDAN

You mean, like this or like on a date?

GARRETT

(shrugs, smiling) Sure, why not?

SHERIDAN

(laughing a bit and smiling) I, mean...Sure...yeah sure, of course.

GARRETT

(smiling back) Ok, great. I'll see you soon.

SHERIDAN

Ok, bye.

[GARRETT TURNS AND WALKS AWAY FROM SHERIDAN, BOTH SORT OF AWKWARDLY, AND CONFUSINGLY SMILING TO THEMSELVES AS IF NEITHER UNDERSTANDS WHAT JUST HAPPENED, BUT NEITHER IS UNHAPPY ABOUT IT.]

B-ROLL INTERLUDE 3

[SHOTS OF THE CITY, PARKS, ETC. THAT APPEAR TO BE GETTING MORE AND MORE PEACEFUL AND HAPPY.]

SCENE 5

INT. [RESTAURANT, GARRET AND SHERIDAN ARE SITTING ACROSS FROM EACH OTHER AT A TABLE ON THEIR DATE.] - NIGHT

SHERIDAN

So...this is fun (*laughing*)

GARRETT

Yeah, of course

SHERIDAN

So, have you made your travel plans yet?

GARRETT

I'm gathering everything I need to take with me. I'm excited though, it feels like I'm not actually dreading going somewhere for the first time in a while.

SHERIDAN

You sure about that knowing you'll see me and my dysfunctional siblings upon arrival. That won't ruin it for you?

GARRETT

It might. It might.
(sarcastically)

SHERIDAN

Uh huh.

[THERE'S A PAUSE.]

[BOTH CHARACTERS SORT OF SMILE AND TAKE A DEEP BREATH TO RECOGNIZE AND TO BREAK THE SILENCE.]

[THEY LAUGH, SELF-AWARE OF HOW AWKWARD THEY ARE SITTING ACROSS FROM EACH OTHER.]

SHERIDAN

Is this weird?

GARRETT

So weird, I don't know what we're doing, I don't know why...it felt so wrong immediately.

SHERIDAN

Yeah, it feels like I'm going out with my ex-Nazi step-brother

GARRETT

Kinky.

SHERIDAN

Yeah, whatever.

No, Garrett you're sweet. But let's be honest.

GARRETT

Oh god no, this was a terrible idea.

[BOTH LAUGH, EARNEST IN WHAT THEY SAY, REALIZING THE SILLINESS OF THEIR SITUATION.]

GARRETT

I am glad I have someone to go with to California though. And knowing me it's probably best that it's not a girlfriend.

SHERIDAN

Think about all the fun we're gonna have out there kiddo

GARRETT

(sort of distractedly looking off, in thought) Yeah, definitely

SHERIDAN

You still got something going on
in that little brain of yours...I
can tell

GARRETT

You can always tell can't you...

Yeah, I don't know...

SHERIDAN

You do know, shut up. It's not
Alec you're going to miss that
hard, is it?

GARRETT

No. No...you know what it is still.
I can't just tolerate leaving here
without apologizing at the very
least. I can't move on without
some sort of closure.

SHERIDAN

Just fucking text her then pussy

GARRETT

You said not to the other day!

SHERIDAN

I don't give a shit! It's not my
problem. You're the one who
clearly can't move on without
telling her something! 'I'm sorry,
I love you,' I don't know. Just do
something, I can't have you
whimpering the entire flight to
LAX.

GARRETT

Alright, fucking fine, Jesus.

[GARRETT GRABS HIS PHONE FROM HIS JACKET AND QUICKLY BEGINS
TYPING. HE THEN SEE AN OVER THE SHOULDER SHOT OF HIM TEXTING IN
HIS MESSAGES STARTING WITH "HI RACHEL". HE TYPES AND KEEPS
MISSING THE RIGHT LETTERS THUS HE CAN'T IMMEDIATELY FIND RACHEL
IN THE AUTOCORRECT SUGGESTIONS WHICH ARE WAY OFF. HE REPEATEDLY

DELETES AND RETYPES BUT KEEPS HITTING THE WRONG LETTERS IN AN ANGERED RUSH. FINALLY FED UP ENOUGH HE SAYS A LITTLE TO LOUDLY:]

GARRETT

RACHEL! Jesus!

[OUR CAMERA THEN SHIFTS IT'S VIEW AND FOCUSES IN THE BACKGROUND. A COUPLE TABLES OVER WE SEE RACHEL BEING WALKED OVER TO ANOTHER TABLE WITH HER MOM. SHE IS LOOKING OVER AT THE TABLE WHERE GARRETT AND SHERIDAN ARE SITTING TOGETHER.]

RACHEL

Garrett? *(with a confused look)*

[OUR CAMERA SWITCHES TO GARRETT WHOSE JAW HAS COMPLETELY DROPPED AS HE STARES AT RACHEL. SHERIDAN LAUGHS TO HERSELF.]

[RACHEL BEGINS TO WALK OVER, SMILING NOW AS SHE'S CERTAIN SHE RECOGNIZES HER OLD FRIENDS.]

RACHEL

Hey, Garrett, how are you? Hi Sheridan.

SHERIDAN

Hi Rachel, nice to see you.

I think I'll go do one last quick inventory in the ladies' room.

[SHERIDAN GRABS HER PURSE AND WALKS AWAY FROM THE TABLE, SLIDING OVER THE CHAIR MORE TOWARDS RACHEL WHO THEN SITS AT MORE OF AN ANGLE ACROSS FROM GARRETT AT THE CORNER OF THE TABLE.]

[GARRETT STILL WITH AN INCREDULOUS LOOK ON HIS FACE, FINALLY SAYS SOMETHING AS RACHEL SITS DOWN SMILING.]

GARRETT

Rachel...Jesus, I didn't realize you were there...

RACHEL

You called my name?

GARRETT

Uh, yeah...yeah...

Um, I guess, yeah...

[GARRETT FINALLY TAKES A QUICK BREATH AND A BEAT AND THEN TURNS HIS EYES MORE SERIOUSLY TOWARDS RACHEL AFTER LOOKING AT HIS PHONE IN HIS HAND. RACHEL IS STILL SMILING AND APPEARS IN A GOOD MOOD, HAPPY TO SEE GARRETT, BUT NOT NECESSARILY EXCITED.]

GARRETT

Um, listen, Rachel, the truth is
I'm a terrible texter, and I think
Apple changed Autocorrect like 3
years ago and I still haven't
adjusted.

And I was just about to text you,
when I saw you. Because...well
because I have to say something to
you...

RACHEL

*(softly, with a slight smile as if
waiting for a child to explain
something to her) Ok...*

GARRETT

Well, you see, I'm moving back out
to L.A. in a couple weeks. I've
got some new energy to get back
into the writing game, and I think
I've got my script in a good
enough place now, that it actually
might work. And I spent time in
this thing called the Knights of
Malta, but they're not really
Knights, it's more like a peace
corps thing, but anyway when I was
in Argentina with these Catholics
it was like, I realized finally, I
think I changed you know, like for
the better. Like I became a bit
more of a grown up, maybe,
finally, and I think I realized
some things about myself and what
I did and what I did to you. And,
and I realized that I really just
needed to apologize to you. So,
before I go, you know to L.A.

again, I thought I really needed to tell you that. That, I'm sorry. And that I know I was acting really selfishly, and short-sightedly and that I always knew you were looking out for me and my happiness and not trying to hold me back or whatever it was I thought back then. And I shouldn't have dumped you, and I think I knew that immediately, but it took a little bit of humiliation I think, and maybe going to a foreign country for 2 years to realize that completely, but really, I am just sorry about how everything happened, and I really always loved you, and I think I still do, and after hearing all this I think maybe it would make me happy if there's any possible way we could maybe start this all over.

[GARRET TAKES A DEEP SIGH, HAVING JUST VOMITED OUT ALL THOSE WORDS. HE HESITATES AND TWITCHES FOR A MOMENT, THEN SHAKES HIS HEAD AND SNAPS HIMSELF BACK INTO REALITY.]

GARRETT

Anyway, sorry, it is nice to see you too, Rachel. How have you been?

[WE TAKE A LONGER BEAT WITH A RETURN SHOT TO RACHEL. HER EXPRESSION HAS CHANGED THROUGHOUT GARRETT'S SOLILOQUY, FROM CURIOSITY TO APPEARING TO RELIVE AND REOPEN AN OLD WOUND. SHE IS NOW A BIT MORE SULLEN, HER EYES SHINING, NOT FULLY WET WITH TEARS, BUT A BIT MORE EMOTIONAL NOW. SHE PAUSES FOR A MOMENT, TAKES A BREATH, PAUSES FOR ANOTHER SECOND AS SHE LOOKS AT GARRETT.]

[WE CUT FROM THE CLOSEUP OF RACHEL AND HER EYES, NOW STARTING A FLASHBACK SEQUENCE OF THE NEXT SEVERAL SCENES]

SCENE 6

INT. [SAME SETTING AS ACT II SCENE 7] - NIGHT

[WE FLASH BACK TO THE NIGHT THAT GARRETT AND RACHEL BROKE UP. WE START WITH A SIMILARLY FRAMED CLOSEUP OF RACHEL WE SAW AT THE END OF ACT II SCENE 7 WATCHING GARRETT WALK OUT THE DOORWAY AND WHAT WE SEE FROM THE END OF THE LAST SCENE FADING INTO THE FLASHBACK.]

MONTAGE 1

MONTAGE 1, SCENE 1

EXT. [DIMLY LIT NIGHT STREET OUTSIDE THE HANGOUT SPACE THEY WERE JUST IN.] - NIGHT

[RACHEL IS WALKING DOWN THE STREET, FIRST WITH A SOLEMN LOOK AS WE DO A TRACKING SHOT IN FRONT OF HER WITH A WIDER ANGLE AS SHE WALKS DOWN THE STREET. THEN AS WE CLOSE IN ON HER WITH MORE OF A CLOSEUP SHOT AS SHE CONTINUES WALKING TOWARD A BACKWARD MOVIE CAMERA WE SEE HER FACE SLOWLY TURN TO SADNESS, THEN TEARS FILL HER EYES AS SHE HOLDS BACK CRYING HEAVILY.]

MONTAGE 1, SCENE 2

INT. [INSIDE OF RACHEL'S APARTMENT] - NIGHT

[WE NOW CUT TO THE END OF HER WALK HOME. WE BEGIN IN THE INSIDE OF RACHEL'S APARTMENT. THE DOOR SLOWLY OPENS AND IN WALKS RACHEL SLOWLY. SHE TURNS, CLOSING THE DOOR SLOWLY BEHIND HER AND LEANING AGAINST THE DOOR WITH HER SHOULDER AS SHE CONTINUES HOLDING THE DOORKNOB BEFORE SLOWLY SLUMPING DOWN TO THE GROUND, HER BACK SLIDING DOWN THE DOOR UNTIL SHE'S SITTING ON THE GROUND IN FRONT OF IT. SHE'S NOW NOT HOLDING BACK THE TEARS AND BEGINS TO CRY IN HER HANDS AND ARMS, EVENTUALLY LEANING HER HEAD BACK AGAINST THE DOOR, CONTINUING TO CRY.]

MONTAGE 1, SCENE 3

INT. [RACHEL'S BEDROOM IMMEDIATELY AFTER] - NIGHT

[RACHEL STILL IN THE CLOTHES SHE WORE OUT THAT NIGHT IS NOW LYING ON HER BACK ON TOP OF HER MADE BED, IN HER BEDROOM WITH NO LIGHTS ON STILL, HER LEGS DANGLING OFF THE FOOT OF THE BED. SHE

IS STARING AT THE CEILING STILL QUIETLY SNIFFLING THE SNOT AND TEARS AWAY AS SHE IS OTHERWISE MOTIONLESS STARING ABOVE HER.]

[WE SWITCH TO AN AERIAL SHOT ABOVE RACHEL ON THE BED LOOKING UP, HER EYES AND FACE STILL COVERED IN DRIED TEARS AND RUNNING MAKEUP, BUT NOW WITH JUST A BLANK STARE IN HER EYES.]

[WE RETURN TO THE FIRST SHOT AGAIN, BUT NOW FADE INTO STILL IN THE SAME POSITION ON THE BED BUT NOW WITH A SUNRISE LETTING LIGHT IN THROUGH THE WINDOW. SHE HASN'T MOVED ALL NIGHT.]

[OUR FINAL CAMERA SWITCH IS NOW BACK TO HER LYING ON TOP OF THE BED BATHED IN EARLY MORNING SUNLIGHT, NOW OPENING HER EYES SLOWLY AND WAKING UP. SHE REMAINS EXPRESSIONLESS AS SHE RUBS HER EYES THEN LETS HER ARMS FALL TO THE SIDE OF HER HEAD ON THE MATTRESS, OSTENSIBLY NOW REALIZING IN THE MORNING THAT WHAT SHE EXPERIENCED LAST NIGHT WAS REAL.]

MONTAGE 1, SCENE 4

INT. [RACHEL'S APARTMENT] - DAY

[IT'S THE NEXT DAY AND RACHEL IS SEEN WALKING AROUND HER APARTMENT, SLOWLY, AIMLESSLY. SHE POURS HERSELF A BOWL OF CEREAL, AND WHILE EATING SHE WALKS INTO HER LIVING ROOM AND THE VHS COPY OF THE GERMAN-DUBBED FOX & THE HOUND CATCHES HER EYE SITTING ON A SHELF OR A TABLE IN HER LIVING ROOM. SHE SILENTLY, EXPRESSIONLESSLY LOOKS AT THE VIDEO FOR A MOMENT, THEN TURNS AND LOOKS OUT THE WINDOW. HOLD A SHOT OF THE WORLD OUTSIDE THE WINDOW FROM OVER HER SHOULDER.]

MONTAGE 1, SCENE 5

INT. [RACHEL'S APARTMENT] - DAY FADING TO NIGHT

[WE NOW SEE A TIMELAPSE INTERCUT OF RACHEL BARELY MOVING, OCCASSIONALLY LOOKING AT HER PHONE, OCASSIONALLY SLEEPING, OCCASSIONALY JUST STARING AT THE CEILING OR THE FLOOR AS DAY TURNS TO EVENING AND THEN NIGHT.]

END OF MONTAGE 1

SCENE 7

EXT. [ON THE STREET] - DAY

[RACHEL IS WALKING DOWN THE STREET TOWARDS A GIRL, HER FRIEND, WITH WHOM SHE IS MEETING. THE TWO GREET EACH OTHER WITH A SOLEMN HUG, AND AN ASSURING SMILE. RACHEL IS QUIET AND SOLEMN DURING THEIR CONVERSATION, HER FRIEND ATTEMPTING TO ENERGIZE HER.]

RACHEL

Hey Anna, thanks for meeting me.

[THEY HUG]

ANNA

Of course, of course. How are you doing?

RACHEL

Uh, I don't know, ok I guess.

ANNA

Ugh, you poor thing, I can't believe he did that to you! You were like beyond supportive of his stupid fucking *dream* and he pulls this shit!

RACHEL

It wasn't that stupid

ANNA

Well he sure as shit was. You don't deserve that kind of bullshit from a guy.

RACHEL

I know...it's just still difficult to process everything.

I mean I feel bad for him and that stress he's under, and I know I still love him, but I can't deal with all that either if that's the way he is all the time.

I just, just don't know how to think about it all. Maybe I messed up somewhere too, I don't know.

ANNA

Girl, seriously. He was so messed up. He's a narcissist. He thought he could use you to get a script sold because your mom worked as a receptionist at Julliard 30 years ago!? That's not only terrible behavior but so, so stupid!

RACHEL

That's not exactly what happened Anna.

ANNA

Well it certainly looks that way. He never considered *your* goals or *your* future, he just cared about that dumb script and that stupid TV job. Who would ever watch a *public affairs* show hosted by him!?

[RACHEL SOFTLY LAUGHS]

RACHEL

I don't know. Everything's all just a big blur, I'm not sure what I'm even feeling now.

ANNA

Like a drunk blackout?

RACHEL

Yeah, Anna...like I blacked out
(condescendingly)

ANNA

Well, listen, your future's yours now, not his, you've got the ultimate chance at a hot girl summer to prove his ass was wrong for dumping you like that.

RACHEL

(shaking her head) I don't want a hot girl summer. He was just such a jackass.

[HOLD ON RACHEL'S SAD EXPRESSION FOR A MOMENT, THEN ANNA'S DUMB, SLIGHTLY ANGRY LOOK, THEN BACK TO RACHEL MOVING HER EYES TO ANNA AND THEN BACK DOWN. THEN CUT TO NEXT SCENE]

SCENE 8

EXT. [ON THE STREET OUT IN FRONT OF THE COMMUNITY THEATER] - DAY
[RACHEL IS WALKING UP TO THE DOOR, WHERE THE THEATER TROUPE DIRECTOR IS WALKING OUT OF.]

RACHEL

Hey there.

THEATER DIRECTOR

(cheery, pleasantly surprised) Oh
hey, Rachel how are you?

RACHEL

I'm okay, thanks.

Listen, I just wanted to tell you
that I probably won't be able to
come back for this next season.
I've got some things I need to
take care of.

THEATER DIRECTOR

Oh, that's too bad! You are going
to love our next production. It's
the "Cat in the Hat Takes Smack"
it's this grimy 90s heroin den
type of stage-play.

RACHEL

(hesitant, confused) Yeah, that
sounds like a lot of fun. It's
just I've got a lot on my plate
right now, so I can't really
commit to rehearsals and shows for
a while at least.

THEATER DIRECTOR

(unphased, but sympathetic) Ok,
well if you change your mind, you
just let me know ok?

RACHEL

Ok, thanks for understanding

THEATER DIRECTOR

Alrighty, take care Rachel

RACHEL

Yeah, bye

MONTAGE 2

[MUSIC PLAYS OVER THIS MONTAGE, BLENDING IN FROM THE ENDING SECONDS OF THE FINAL SHOT IN THE LAST SCENE. IDEALLY THE SONG IS "SLOW DEATH" BY CHARMER FROM THE EP *SENEY STRETCH*]

MONTAGE 2, SCENE 1

EXT. [RACHEL IS SITTING ON A PARK BENCH, WRAPPED UP IN A COUPLE LAYERS OF CLOTHES, WEARING BIG SUNGLASSES AND A DOUR FACE] - DAY

[RACHEL SITS ON THE BENCH IN THE PARK, PEOPLE WATCHING. SHE SEES A YOUNG CHILD WALKING AROUND WITH ITS MOTHER. SHE SEES A YOUNG COUPLE ON A WALK OUT ON A DATE; THEY LOOK HAPPY TOGETHER. RACHEL DOESN'T SHOW MUCH EMOTION EXCEPT FOR THE PASSING DEEP BREATH OR PURSE OF LIPS TO HERSELF AS SHE WATCHES PEOPLE PASS BY HER SITTING ALONE.]

MONTAGE 2, SCENE 2

EXT. [RACHEL WALKING ON A TRAIL IN A PARK] - DAY

[RACHEL IS SEEN SLOWLY STROLLING THROUGH THE PARK AROUND WHERE SHE AND GARRETT WOULD PREVIOUSLY WALK. IT'S A NICE DAY, BUT SHE SEEMS SOLEMN, AND NOT PARTICULARLY INTERESTED AS SHE LOOKS AROUND AT HER SURROUNDINGS.]

MONTAGE 2, SCENE 3

INT. [RACHEL'S APARTMENT] - NIGHT

[WE SEE RACHEL GRAB HER PHONE AND VACILLATE BACK AND FORTH WHETHER TO TEXT GARRETT, PULLING UP HIS NUMBER A COUPLE TIMES BEFORE HESITATING AND PUTTING HER PHONE DOWN. SHE SIGHS AND LEANS BACK, STARING OFF.]

MONTAGE 2, SCENE 4

EXT. [BEACH] - DAY

[RACHEL IS WALKING ALONG THE BEACH WHERE WE HAVE PREVIOUSLY SEEN HER WALK TOGETHER WITH GARRETT. SHE AGAIN SEEMS WITHDRAWN FROM HERSELF AND HER SURROUNDINGS AS SHE LOOKS OUT ONTO THE WATER AND WAVES AND LETS THE WIND BLOW THROUGH HER HAIR.]

MONTAGE 2, SCENE 5

EXT. [PARK TABLE, RACHEL IS HAVING COFFEE AND WORKING ON HER LAPTOP] - DAY

[RACHEL GETS A CALL ON HER PHONE AND PICKS IT UP. THE MUSIC GOES DOWN SOME BUT IS STILL IN THE BACKGROUND FOR THIS SCENE.]

RACHEL

Hey Anna

ANNA [ON THE PHONE]

Hey girl, how are you?

RACHEL

Oh, you know, hanging in there

ANNA

Listen, you are not going to believe this. I was just talking to Alec getting out of rehearsal today, and he told me about Garrett.

RACHEL

(not very enthused) Ok

ANNA

Don't you want to hear what happened?!

RACHEL

Honestly not really.

ANNA

Well, I have to tell you, you're gonna freak.

Garrett got fired from the Firing Line pilot and now he's leaving the country. He joined like Greenpeace or something and he's going to like Africa or Iran or something.

[RACHEL HAS A BIT OF A PERPLEXED AND CONFUSED FACE]

ANNA

Isn't that crazy?! I mean this guy's lost it!

RACHEL

(grimacing slightly, not with any real emotional reaction) Yeah... I guess so...

ANNA

Well, anyway, I had to tell you. Call me, bye!

[RACHEL SETS DOWN HER PHONE. SHE HAS A SERIOUS AND SLIGHTLY CONFUSED AND SAD FACE, BUT DOESN'T SHOW MUCH EMOTION WITH THIS NEWS. SHE GOES BACK TO WORKING ON HER LAPTOP AS THE MUSIC COMES BACK UP.]

MONTAGE 2, SCENE 6

EXT. [OUTSIDE SHOT OF A HOUSE IN THE SUBURBS. THIS IS RACHEL'S MOM'S HOUSE.] - DAY

[WE SIMPLY SEE AN EXTERIOR SHOT OF A HOUSE IN A NICE NEIGHBORHOOD IN THE SUBURBS. THE END OF THE SONG CONTINUES AND BEGINS TO FADE AS WE GO IN THE SHOT IN THE NEXT SCENE INSIDE THE HOUSE SHOWN HERE.]

END MONTAGE 2

SCENE 9

INT. [INSIDE RACHEL'S PARENTS' HOUSE. IN THE KITCHEN, RACHEL IS SEATED WITH HER MOTHER MAKING BREAKFAST FOR HER.] - MORNING

MOM

How's your work going for you honey?

RACHEL

Just kind of bored lately. Not doing much.

MOM

Well, have you thought about making a change?

[RACHEL SHRUGS. HER MOM WALKS OVER TO HER SITTING AT THE KITCHEN TABLE AND SETS DOWN A PLATE OR BOWL OF BREAKFAST FOR HER.]

MOM

(trying to change the subject to get a response) How's your friend Anna, do you still talk to her since you left the theater?

RACHEL

Yeah, She's good. I guess...

[RACHEL'S MOM SITS DOWN ACROSS THE TABLE FROM RACHEL. RACHEL IS PICKING AT HER FOOD, STARING DOWN AT IT.]

MOM

Rachel, how are you really doing?

RACHEL

(exhausted, slightly annoyed that she can tell her mother is trying to broach the subject) About what?

MOM

You know what I mean. How are you really feeling about everything?

RACHEL

I don't know, fine now I guess.

(laughs to herself shortly) Anna told me Garrett's moving to India or something to join the Peace Corps.

MOM

(surprised) You're kidding?!

RACHEL

Yeah, I guess he's just trying to get as far away from me as possible...

MOM

Man, the nerve of that kid to break up with you and then go running off like that. That whole TV job didn't work out, I guess.

RACHEL

No, I guess not.

MOM

Between you and me that's not exactly shocking.

[THE TWO SHARE A QUICK SMALL SMILE. RACHEL QUICKLY ERASES IT AS SHE CONTINUES TO LOOK DOWN, BUT NOW AWAY FROM HER FOOD, CLEARLY NOW LOST IN A NEW THOUGHT THAT HAS ONCE AGAIN TURNED HER MOOD DOUR.]

MOM

It's ok to take some time to grieve you know, sweetheart.

RACHEL

I don't know...it's...it's just I can't believe that I feel this sad about a breakup with this big of a goofball. I mean he's an absolute idiot, right?!

He, he never lived in any form of reality the second anyone would talk about this Firing Line job. He thought he had it all lined up, but it's impossible that they would actually want someone like him. But somehow he had this blind belief in himself. And don't even start with me on that fucking script of his.

I mean we were so good together, and so happy and we had fun. And then all of a sudden this whole nightmare came the second he thought he had another chance out of here.

I just, I, I can't stand what he did, but, I can't stand to hear another person tell me that he wasn't worth it, or that I deserve better, or what did I ever see in him.

I don't know, but I still loved him. At least for a little while, and I can't stand to hear people apologize for me and tell me how wrong he was. He was, and evidently still is an idiot, but I still loved him. And I still do, I think. And it's just not that easy to move on, but people just don't understand that.

[RACHEL PAUSES, SEEMINGLY OUT OF BREATH AND MAYBE A BIT STUNNED AT THE FLOOD OF WORDS AND FEELINGS THAT'S JUST COME OUT OF HER MOUTH. THERE'S A PAUSE AS HER MOTHER IS SILENT BUT SHARES A SYMPATHETIC FACE AND SMILE WITH HER. RACHEL SOBS BRIEFLY, THEN TAKES A BREATH AND BREATHES IN.]

MOM

I understand sweetheart. I do.

RACHEL

I want to move on too. It's just
not easy to leave things all
messed up.

MOM

I know, I know. You can't go back
and try to fix what happened. As
much as you want to go find him
and shake him and tell him what an
asshole he was back then, you
can't and that's just something
you'll have to deal with for a
little while. But you'll get
better. I know you loved him. It's
good that you did, and still do.

But don't let that discourage from
taking on the next day. Don't let
what you can't fix take away from
you ought to be doing now. Find a
way to be happy, Rachel.

[RACHEL'S MOM HOLDS RACHEL'S HANDS AS SHE TELLS HER THIS LAST
PART, AND RACHEL SNIFFLES BACK HER TEARS STILL LOOKING DOWN A
BIT GLUMLY. THERE'S A PAUSE AFTER HER MOM'S FINAL LINE AND THEN
RACHEL LOOKS UP AT HER AS THE MUSIC FOR THE NEXT MONTAGE KICKS
IN.]

MONTAGE 3

[INTERCUT SCENES OF RACHEL'S RECOVERY FROM THE BREAKUP. IDEALLY
THIS IS TO THE SONG "JUST LIKE JEZEBEL" BY CHARMER FROM THEIR EP
SENEY STRETCH.]

MONTAGE 3, SCENE 1

EXT. [RACHEL IS SEEN RIDING HER BIKE THROUGH THE PARK AND/OR
QUIET CITY STREETS.] - DAY

[RACHEL IS FOR THE MOST PART EXPRESSIONLESS BUT LET'S THE WIND
GO THROUGH HER HAIR AND TAKES SOME DEEP BREATHS AS SHE LOOKS UP
AND AROUND AT HER SURROUNDINGS AS HE RIDES BY]

MONTAGE 3, SCENE 2

EXT. [THE BEACH] - DAY

[WE SEE RACHEL BACK AT THE BEACH WHERE WE SAW HER WITH GARRETT EARLIER AND WHERE SHE WAS ALONE IN MONTAGE 2. THE SCENE IS A BIT BRIGHTER AND MORE COLORFUL AND WE SEE RACHEL SEEMINGLY ENJOYING HERSELF A LITTLE MORE. SHE LOOKS OUT UPON THE WATER WITH A SLIGHT MELANCHOLY SMILE.]

MONTAGE 3, SCENE 3

INT. [RACHEL'S APARTMENT] - DAY

[RACHEL IS STANDING IN THE FRONT OF HER APARTMENT, ARMS AKIMBO AND SHE LOOKS OUT AT ALL HER STUFF IN THE LIVING ROOM AREA, THOUGHTFULLY. WE THEN START TO SEE HER GATHER A FEW ITEMS OFF OF SHELVES AND WALK INTO THE OTHER ROOM.]

MONTAGE 3, SCENE 4

EXT. [APARTMENT BUILDING] - DAY

[RACHEL IS WALKING THROUGH AND AROUND A NEW APARTMENT BUILDING WITH SOMEONE SHOWING THE APARTMENT. SHE SEEMS INTERESTED, IF NOT A LITTLE EXCITED.]

MONTAGE 3, SCENE 5

EXT. [BOOKSTORE STOREFRONT] - DAY

[RACHEL IS WALKING ON THE SIDEWALK BY A BOOKSTORE AND LOOKS IN. WHAT CATCHES HER EYE IS IN THE WINDOW A COPY OF A CLIFFORD THE BIG RED DOG BOOK. IT IS "CLIFFORD CELEBRATES HANUKKAH." RACHEL WALKS INSIDE AND THEN GRABS THE BOOK, OPENS IT AND FLIPS THROUGH THE PAGES. SHE LAUGHS TO HERSELF, AND THEN WALKS AWAY.]

MONTAGE 3, SCENE 6

EXT. [SITTING ON A BENCH ON SIDEWALK OR PARK] - DAY

[RIGHT AFTERWARD WE SEE RACHEL SITTING ON A BENCH WITH THE BOOK. SHE OPENS IT UP, GRABS A PEN FROM HER PURSE AND BEGINS DRAWING. SHE IS STYLIZING A PICTURE OF CLIFFORD FROM THE BOOK, DRAWING A STAR OF DAVID NECKLACE ON HIS COLLAR, ETC.]

MONTAGE 3, SCENE 7

EXT. [RACHEL'S CAR, DRIVING] - DAY

[RACHEL IS DRIVING HER CAR, SMILING TO HERSELF AND EVEN LAUGHING A BIT TO HERSELF AS SHE DRIVES.]

MONTAGE 3, SCENE 8

EXT. [OUTSIDE THE THEATER] - DAY

[RACHEL WALKS UP TO THE DOORS OUTSIDE THE THEATER SHE USED TO BE A PART OF. ALEC AND ANNA ARE BOTH STANDING OUTSIDE THE THEATER. WE DON'T HEAR THEIR CONVERSATION BUT THEY SPEAK FOR A FEW MOMENTS, EACH SAYING A FEW WORDS, ALEC NODDING HIS HEAD AS HE SPEAKS TO RACHEL. RACHEL MOUTHS THAT SHE'S MOVING TO A DIFFERENT NEIGHBORHOOD AND SO SHE WON'T BE AROUND. SHE HUGS ANNA, WAVES GOODBYE TO ALEC, AND THEY SAY THEIR GOODBYES.]

MONTAGE 3, SCENE 9

INT. [A POST OFFICE IN ARGENTINA] - DAY

[GARRETT WALKS INSIDE A POST OFFICE WHILE HE IS ABROAD. HE WALKS OVER TO THE COUNTER AND PICKS UP HIS MAIL. HE HAS A FEW ITEMS HE'S FLIPPING THROUGH AS HE WALKS BACK OUTSIDE. WHEN OUTSIDE HE LOOKS AT ONE PACKAGE A LITTLE MYSTERIOUSLY AND OPENS IT. INSIDE HE FINDS THE CLIFFORD CELEBRATES HANNUKAH BOOK. HIS MOUTH SLIGHTLY AGAPE, HE DOESN'T KNOW QUITE HOW TO REACT, HE'S A BIT CONFUSED AS HE DOESN'T SEE A RETURN ADDRESS OR NOTE OR ANYTHING. HE FLIPS TO ONE PAGE WHERE THERE IS A SMALL PIECE OF PAPER PLACED IN BETWEEN THE PAGES WITH A NOTE ON IT READING "YOU'RE TOO LATE TO THE GAME". WE THEN SEE RACHEL'S CRUDE DRAWINGS ON CLIFFORD AND A SPEECH BUBBLE COMING FROM CLIFFORD THAT SAYS "FUCK YOU". GARRETT LOOKS AROUND INCREDULOUS FOR A SECOND AND BEGINS TO SMILE, NOT REALLY BELIEVING WHAT HE'S REALIZING, THAT IT MUST HAVE BEEN RACHEL THAT MAILED IT TO HIM ALL THAT WAY AWAY.]

MONATGE 3, SCENE 10

INT. [RACHEL'S APARTMENT] - DAY

[WE SEE RACHEL WITH BOXES IN HER ROOM, SMILING SLIGHTLY AS SHE IS PACKING HER THINGS. SHE WALKS AROUND HER ROOM AND AT ONE POINT HER FOX AND THE HOUND VHS CATCHES HER EYE. SHE PICKS IT UP, LOOKS AT IT IN HER HANDS FOR A MOMENT, SMILES BIGGER AND THROWS IT IN ONE OF HER MOVING BOXES.]

MONTAGE 3, SCENE 11

EXT. [OUTSIDE RACHEL'S APARTMENT] - DAY

[WE SEE RACHEL WALKING TO HER CAR PARKED OUTSIDE HER PLACE AND SHE'S CARRYING BOXES. SHE SETS THEM IN HER TRUNK, SHUTS IT, AND GETS IN HER CAR. SHE BEGINS TO DRIVE AWAY ONCE AGAIN SMILING TO HERSELF. THE WORLD IS BRIGHTER AND WE SEE HER CAR DRIVE AWAY AS THE MUSIC BEGINS TO FADE AND WE CAN HEAR THE SOUND OF HER CLOSING THE TRUNK GETTING IN AND DRIVING OFF OVERLAID WITH THE FADING AUDIO OF THE SONG.]

END OF MONTAGE

SCENE 10

INT. [BACK TO THE PRESENT, BACK INSIDE THE RESTAURANT WITH RACHEL AND GARRETT.] - NIGHT

[WE RETURN TO OUR LAST SHOT CLOSE-UP OF RACHEL FROM SCENE 6, THE AUDIO OF HER CAR DRIVING AWAY FROM THE LAST SCENE MIXING INTO A CAR DRIVING BY OUTSIDE THE RESTAURANT WHERE THEY NOW SIT. BUT NOW INSTEAD OF HER MAKING A SAD FACE NEAR TEARS, SHE IS NOW MAKING A MELANCHOLY SMILE AS IF REMEMBERING HER JOURNEY THAT WE JUST SAW IN FLASHBACK. SHE HESITATES FOR A MOMENT LOOKING AWAY AS THE SMILE SPREADS SLIGHTLY. SHE LOOKS UP, STILL WITH SOMEWHAT WET EYES AND DELIVERS THE FOLLOWING LINE.]

RACHEL

I've been good...

[THE MUSIC KICKS IN, THE END OF THE BRIDGE GOING INTO THE FINAL REFRAIN OF "JUST LIKE JEZEBEL" BY CHARMER ONCE AGAIN, WITH A BEAT IN BEFORE THE SCREEN CUTS TO BLACK]

CUT TO BLACK

ROLL CREDITS