

CHRISTINE

Final Shooting Script

Written by
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Based on true events

1 OPENING CREDITS SET TO THE CARPENTERS 'SONG FOR YOU' 1

Shots of Sarasota, Florida in 1974.

Waves lapping against the pearly white sands of Siesta Key.
Palm trees swaying in the wind.

2 INT. WZRB NEWS ROOM - CONTROL BOOTH/SUNCOAST DIGEST - MORNING *

A live television broadcast console in a control booth. A sea of knobs, levels, and wires. Several blank TV screens.

We see HANDS fiddling with buttons and flicking switches, activating studio lights and camera feeds. We get the sense a crew is setting up to 'go live.'

We see a light go from RED to YELLOW to GREEN. The tv screens in the control room all turn on.

On the screens, we see a striking woman, 29 years old, tall and slender with long black hair. Large eyebrows and a furrowed brow give her a slightly masculine appearance. She wears a short sleeve black sweater and a long plaid dress. Pearl earrings.

This is CHRISTINE CHUBBUCK. She is sitting at a news desk with a pad of paper and a pencil in her hand.

She looks off camera and nods.

CHRISTINE

And we are back, in living color,
with our exclusive interview of the
President of the United States,
Richard Milhouse Nixon. Mr. Nixon,
just before the break we were
discussing the pending impeachment
investigation. I guess we're all
wondering - how are you feeling
about your ability to defend
yourself against these charges?

Christine pauses and waits for an answer from her interview subject. We don't hear anyone responding, but Christine leans in and nods sympathetically.

CHRISTINE (CONT'D)

That's very interesting to hear you
say that Mr. President. It begs an
interesting question - is it
paranoia if everyone is indeed
coming after you?

We hear the sound of a door opening. Light floods Christine.

We pull back from the interview to see that Christine is on the set of a local Floridan news station.

Opposite her is not Nixon, but an empty chair. Christine looks across the set to see-

JEAN REED (40), a network news camerawoman in her third career, is standing by a large bay door. A truck is backing in. A TRUCKER (40), with a large moustache, a potbelly, and a clipboard comes in behind her.

JEAN
You can just drop it on the floor for now. Oh hey, Christine. Are we interrupting something? It's the new quad machine, sorry-

CHRISTINE
No, I was just running some tape on myself. Do you ever notice I do this thing where I nod a little too sympathetically when I'm interviewing a subject?

JEAN
No. How can you be too sympathetic?

CHRISTINE
It feels forced.

JEAN
I can keep an eye out for it if you'd like.

TRUCKER
Y'all have a toilet I can use?

JEAN
Sure, out that door, down the hallway, second door on the left.

TRUCKER
Thanks Ma'ame.

CHRISTINE
You made any headway on the hospital piece?

JEAN
I think so. Wanna take a look?

CHRISTINE
Yeah.

Christine stands up. An ENGINEER in the control room pounds on the glass. Makes a motion, cutting across his throat : *Should I kill it?*

Christine gives the thumbs up.

We see all the tv screens go blank.

3 INT. WZRB - HALLWAY/BULLPEN - MORNING - LATER

3 *

Christine and Jean walk through the hallway of WZRB, the ABC local affiliate in Sarasota Florida. WZRB is a small outfit, but a bustling one.

CHRISTINE

I've been thinking we should cut the intro. Just jump right into the meat of the interview.

JEAN

I've been thinking that too.

In the bullpen, various young, enterprising news reporters smoke cigarettes and drink coffee. Everyone is prepping for the nightly broadcast. Christine goes to a desk and picks up a pad of paper.

Christine and Jean walk past ANDREA KIRBY (32) the sassy Southern sports reporter, at her desk, on the phone.

ANDREA

Come on, sugar britches, he's gonna be first draft pick for All State next season, and I wanna break it. Who can keep a secret better than me?

CHRISTINE

Did you try the footage we shot of the last board convene?

JEAN

I did, but its too dry. Hard to understand.

CHRISTINE

Did you get contact info for that trucker?

JEAN

What?

CHRISTINE

Sorry. Tangent. He had a great face. Feel like he'd have some interesting stories from out on the road.

GEORGE (O.S.)

Hey Chubbuck, think fast!

Christine turns around. A football is hurtling at her. She bats it away.

GEORGE walks up to her and picks up the football. This is GEORGE RYAN (35), the evening anchor.

George is an ex-jock, attractive in the fashion of the period, but his best days are behind him.

CHRISTINE

Nice one, George.

GEORGE

I'm trying to keep it light around here.

CHRISTINE

When is it not light around here?

GEORGE

You got a second to pop into my office with me?

CHRISTINE

I'm kind of in the middle of something.

JEAN

It's ok. I'll go make sure the show is cued up. See you in a few.

Jean walks away.

CHRISTINE

Is it about the lead in running long?

GEORGE

Why's everyone riding me about the lead in? I get how time works. I'm like a Swiss watch.

They turn into George's office. It's filled with high school trophies, photos from past phases of his life.

CHRISTINE

Yeah. More like swiss cheese.

GEORGE

Ooh, good one. (BEAT) Ok it's about the lead in.

CHRISTINE

George! I can't check your homework for you every night.

GEORGE

Please take a look.

He hands her a paper to read over. She takes it.

CHRISTINE

It's a little verbose.

Gail walks up.

GAIL
George, Michael's asking to see
copy for the open before team
meeting.

GEORGE
What do you mean?

CHRISTINE
Wordy. Give me a pen.

George has one at the ready. Christine makes some slashes.

GEORGE
(to Gail)
Tell him I'm still working on it.
That's a beautiful dress? Chanel?

Christine glances up and watching them interacting.

GAIL
(giggles)
Stop, I got it at the flea market
last Sunday.

GEORGE
You know what's REALLY good at the
flea market? The apple cider
donuts. At the-

GAIL
Amish stand! Oh my god - yes!

CHRISTINE
(giving George pen)
Here. That should fix it.

GEORGE
It wasn't broken. It just needed a
punch up.

Christine walks away. Gail walks away giggling. George reads
over the new copy. He nods his head impressed. He watches
Christine go. Then does a scan of the newsroom and settles on
Andrea. He stares at her across the way. He bolts up.

GEORGE (CONT'D)
Hey Kirby, think fast!

George throws the football. Andrea catches it. They both
explode. TOUCHDOWN!

4

INT. WZRB - EDITING ROOM - DAY

4

Christine and Jean enter a small editing room, with newspaper clippings hung all over the wall. Christine sits down at a monitor, with Jean at her side. A frazzled engineer named DARREN SPAZZIO, 36, is working a control panel.

JEAN

It should be cued. Darren is it cued?

DARREN

(deep sigh)

Yeah. It's cued.

Darren presses play on the monitor. Christine goes and stands over his shoulder. Together they all watch Christine on the set of THE SARASOTA SUNCOAST DIGEST, a pre-taped community affairs-themed segment that is part of the nightly news in Sarasota, Florida.

Her show is very sparsely decorated, with an off-putting color scheme. The digital graphics are primitive and harsh.

On screen Christine is interviewing a SARASOTA CITY COUNCILMAN (50). Next to him is MIRANDA, 30, a head nurse at a local children's hospital. Christine pursues her line of questioning aggressively. There is a large 'zoning map' behind them that looks like an old school diagram of the brain.

CHRISTINE (ON TV)

So Mr. D'esposito, this Thursday will be the fifth time in as many months that proposed re-zone is put forth before the board. Is your plan to postpone a vote again? What's your message to residents? And to the workers at the Sunshine Children's Center and the children in their care?

*

In the room, Christine watches intensely. Darren seems exceedingly bored. Jean seems interested in Christine's reaction.

ALDERMAN (ON TV)

Well, my message is, write a letter to the comptroller. He's in charge of allocation of funds and his stance is that the Sunshine Center and the other facilities have received MORE than their fair share of funds for the fiscal year.

*

MIRANDA

Alderman, with due respect, I urge you to come visit our facility and see if it's up to par.

(MORE)

MIRANDA (CONT'D)
At least put it to vote. Because
while we wait, the kids are
suffering.

CHRISTINE (ON TV)
The whole of Florida suffers.

CHRISTINE (CONT'D)
Pause it. Rewind a few seconds.

The image FREEZES. It rewinds back to Christine.

CHRISTINE (ON TV) (CONT'D)
Florida suffers -

Christine mimics a little 'lean in' movement she sees herself
do on screen.

CHRISTINE (IN ROOM) (CONT'D)
There. You don't see that? That
little lean in? Right there? (grabs
her side) Ow.

JEAN
Stomach still acting up?

CHRISTINE
(holding her stomach)
It's just stress. (re: tape) Oh!
Yeah lets definitely cut the intro.

Jean nods in agreement, writes this down.

*

CHRISTINE (CONT'D)
We can link it to the tire fire
piece next week. It'll be great for
our reels. Hey, have you noticed
Gail has been putting fake flowers
on the table?

She rubs her fingers over the TV, in freeze frame.

CHRISTINE (CONT'D)
They're like silk or something.

JEAN
Oh. Yeah. Mike asked her to,
they're cheaper, I guess.

CHRISTINE
I'll go out of pocket for some
fresh ones. It makes a difference.

Gail the intern pops her head into the office.

GAIL
Team meeting in 5 guys.

She exits.

CHRISTINE

Copy five!

JEAN

Oh Chris - I was wondering. If you have time after the show tonight, could you take a look something? I took your advice, I've been trying to put a story together.

CHRISTINE

I've got my volunteer shift tonight, then dinner. Maybe tomorrow?

INT. WZRB BULLPEN - DAY

It's about an hour and a half before the nightly broadcast. MICHAEL NELSON, (50) the manager of the studio, is standing in front of a board with all the stories for the night lined up on cork board. Around him are Christine, Jean, George, Andrea, Steve and the rest of the staff.

MICHAEL

Alright, I'm moving up the strike at the bowling alley. Herb's out getting footage of people picketing right now. Jean can you write up the copy?

JEAN

Sure, no problem.

MICHAEL

Steve, what's going on in your world? How we looking?

STEVE

Orlando is looking at a big storm tonight so would be great to have an extra 90 seconds.

MICHAEL

It's gonna have to come out of the lead then. George?

GEORGE

I can't swing it Steve. My lead in is 90 long as it is, and I've got fat to cut all over the rest of the show.

STEVE

OK, I'll keep working on it. (BEAT)
Hey can we talk about something?

GEORGE
Sure, shoot.

STEVE
No, like, privately. After this.

GEORGE
Just say it.

STEVE
It's about the jokes.

GEORGE
Steve, we've been over this. This is why people watch the news. For the on air banter!

MICHAEL
Fire just called. Pickup truck just went off the road on Orangeville. Chubbuck, can you get out there?

CHRISTINE
Michael, I can't.

MICHAEL
What do you mean 'you can't?'

CHRISTINE
I'm tucking in the hospital piece. I need more time.

MICHAEL
You're shitting me. I thought you finished with that last week.

CHRISTINE
That was part one.

MICHAEL
What is with this zoning obsession of yours? It's inane.

CHRISTINE
It's important.

MICHAEL
(best attempt at grave)
People could be dying out there.

CHRISTINE
You'd love that.

MICHAEL
That hurts me. You're hurting me.

CHRISTINE

Mike, it's fender bender reporting.
It's demeaning. I've been very
clear that I'm pursuing issue
oriented or character based pieces-

MICHAEL

You were very clear. You're always
very, very clear with me. Thank you
for your clearness.

CHRISTINE

Clarity.

MICHAEL

It's too dry. We gotta liven things
up here, our ratings our circling
the fucking toilet.

CHRISTINE

When I worked at JBL in Boston,
Todd Widowski won a Pulitzer for a
zoning piece.

MICHAEL

Maybe that's them calling now.

JEAN

I could run out there real quick-

CHRISTINE

Jean, its ok. All the film rigs are
out anyway.

MICHAEL

Take one of the Akais.

CHRISTINE

The Akais don't work.

MICHAEL

They work, Chubbuck, you just
refuse to learn them. Which
reminds me. September 1! Mark it
on your calendars. We're all video
by then. No excuses. Jean, you'll
go pick up the accident footage?

JEAN

On it.

MICHAEL

If it's good lets put it up first.
Lastly, I need need need you guys
put the finishing touches on the
Pawlett Department Store
commercial. They're withholding
payment until it airs.

(MORE)

MICHAEL (CONT'D)

Gail I need you waiting outside
their doors for the broadcast to
pick up the check. We're in the red
the third month in a row. I need
cash. Gail? Where's Gail?

JEAN

We could do a bake sale or
something.

GEORGE

Oh! We could put Steve in a dunk
tank!

STEVE

Watch it.

Gail enters the scene from across the room.

GAIL

Mike? Bob's on the phone.

MICHAEL

Bob Ford Dealership?

GAIL

No. Bob Bob. Station owner.

MICHAEL

Fuck. Tell him I'll be right there.

CHRISTINE

You better go take that.

MICHAEL

He's probably calling to tell me
he's coming down to put us out of
our misery.

GEORGE

Bob Andersen deigning to visit us!
That'd be something to see.

CHRISTINE

Do you think he'd come in by
spaceship or unicorn?

MICHAEL

You know what. We're gonna
institute a strikes policy around
here. That's one. Ok sports. Kirby-

A status light turns from red to yellow.

We're in the control room of WZRB. Jean is watching a ticking clock, and tweaking a graphic on a screen. The 5 o'clock news is broadcasting live. We intercut in between George anchoring from the desk, tape of the broadcast, and Christine and Jean in the booth.

Christine is watching down her piece again, gnawing on her fingernails.

CHRISTINE

We need that film of me walking the county line.

At the desk, George reads copy. On screen, an ocean graphic appears:

GEORGE

The dreaded Red Tide appears to be back up near Lido Key. Swimmers are advised....

Back in the booth:

JEAN

It's just coming out of the soup.

CHRISTINE

How's the graphic looking?

Jean plays the graphic. It says "ZONING CRISIS!" in electric green block letters.

JEAN

I don't know. I like it?

Michael pops into the control room, gives Christine a look.

MICHAEL

This is turning into a pig fuck!

CHRISTINE

It'll be ready!

On the TV, a car graphic appears on the screen:

GEORGE

In other news, there was a car accident on the 301 this morning. Four cars all went off the road-

Darren runs into the booth with a dripping wet length of film.

JEAN

Moving on to weather.

CHRISTINE

Can we get a line going? Darren, I just need a few seconds, it's about 2 and a half minutes into the reel.

Jean ducks under the counter. She comes up with a hair dryer. She turns it on, it roars to life.

Several people stretch the film out and Jean operates the hair dryer, blowing it dry.

On the floor:

GEORGE

And now let's kick it over to Steve Turner and his Super Computer the Diamond 56 for the weather. Steve?

Steve is in front of a primitive green screen, with a map of the country behind him.

STEVE

Thanks George. And the new computer is the DMND-56, only George calls it the Diamond.

GEORGE

You think it'll get the weather right tonight, Steve?

STEVE

That's always the goal, George.

GEORGE

It really mucked things up with that rainstorm last, week, huh?

STEVE

It's like any new technology. It's got its kinks.

GEORGE

Just kinda makes you seem like a liar, Steve!

STEVE

Well, I think you know I'm not, George. Maybe you should jump over here in the hot seat one night and see how it feels.

GEORGE

That sounds like fun actually!

In the booth:

Michael comes back in.

MICHAEL

My asshole is like this right now
(holds up a closed fist). Like
this.

Christine scans the film.

CHRISTINE

Here and... here.

Jean holds up some oversized scissors and makes some quick but precise cuts to the film. She hands it off to Darren who loads it onto a film deck.

Christine runs out onto the floor and takes a seat at the anchor desk.

On the floor:

GEORGE

And now, in a special edition of
the Sarasota Suncoast Digest, a
continuing investigative report
from reporter Christine Chubbuck.
Christine?

CHRISTINE

Thank you George. As you know
there's been some controversy with
several of the hospitals up near
Longboat Key. I sat down with
Councilman and Zoning Board
President Tom D'esposito and some
local health care professionals for
an exclusive interview to talk
about it and how it ties into what
might be a larger crisis in
Sarasota. (BEAT) A zoning crisis.

Jean has the footage primed just in time. Jean flicks a switch, and Christine's interview appears on the screen with the graphic over-laid. Christine watches herself. She looks at George who gives her a big wink.

Footage fades in of Christine walking in the country side. She speaks to the camera.

CHRISTINE (ON TV) (CONT'D)

I'm standing out here on what used
to be Yackataw Creek in Lido Key.

(MORE)

CHRISTINE (ON TV) (CONT'D)

This is the line that divides
Manatee and Sarasota counties and
there's a simple suggestion to move
this line by a fifth of a mile so
that the Sunshine Home for Children
and several other facilities might
become eligible for more state
funding. But discussions, like this
creek, have gone dry.

CUT TO:

7

INT. CHILDREN'S HOSPITAL PLAY CENTER - DAY

7

*

CLOSE ON-

Two hands puppets. One is a matronly woman with an orange for
a head named MISS TANGERINE and the other is a dinosaur named
SEE SAW.

SEE SAW

Oh, I think I understand now.

MISS TANGERINE

That's right See Saw. *We never talk
to strangers!*

Christine sits in front of a large crowd of developmentally
disabled children. Christine is in front of them with two
puppets on her hands.

Miranda, the nurse from the news piece at the beginning of
the movie, stands alone in the back of the room, smoking.

A little boy in a wheelchair named STEVIE (12) waves at
Christine. She smiles at him.

Miranda stands up.

MIRANDA

Well, that was wonderful. Can
everyone thank Miss Christine?

CHILDREN

Thank you Miss Christine!

Other nurses file in and begin to wheel the children out of
the room. Christine begins to break down her show and pack
up the puppets.

MIRANDA

Thank you again, Christine.

CHRISTINE

My pleasure.

(MORE)

CHRISTINE (CONT'D)
I was a little torn about it
because I know most of them live
here and they know all you guys but
if the goal is discharge one day, I
figured it'd be good information,
right?

MIRANDA
No, it's all helpful.

Christine walks over to Stevie, who's fussing in his
wheelchair. He sees Christine and calms down a little bit and
becomes very bashful.

CHRISTINE
Hi Stevie. I have a good one for
you today. Ready? Knock knock.

STEVIE
Who's there?

CHRISTINE
Harry.

STEVIE
Harry who?

CHRISTINE
Harry up it's cold outside!!!

Stevie cracks up. Christine brushes his hair a little.

MIRANDA
Bedtime Mister.

A nurse wheels him away. Stevie turns around and waves.

STEVIE
Bye Miss Christine!!!

CHRISTINE
How's he been holding up?

MIRANDA
Oh you know. Good days and bad.

CHRISTINE
Did you catch the piece tonight?

MIRANDA
I didn't, I can't look at myself on
camera. Did I look terrible?

CHRISTINE
You looked great. You *did* great.

MIRANDA

I don't know. I sort of feel like I'm talking above my pay grade when it comes to that stuff. Aldermans and council votes, disbursements.

Miranda waves her hand about her head as if to say 'over my head.' They both laugh.

CHRISTINE

I get that it can be dry. But this zoning stuff is important. Who lives where. What's built one. Peoples whole lives are set by it. (BEAT) Maybe it might help if we gave the problem a face. Could I could come by with a camera in the next couple weeks? Seeing these kids would really pull on people's heart strings.

MIRANDA

Um, sure. I'd need to run it by the board but I can't imagine they'd take issue with it.

CHRISTINE

You know, that's how Geraldo got his big break, blowing open the conditions at Willowbrook Hospital.

MIRANDA

Geraldo. Now that's someone I'd let pull on my heart strings.

CHRISTINE

Ha! Oh, Miranda? I've been having these awful pains in my stomach lately. Right here. Could you maybe take a look for me?

MIRANDA

Christine, I'm a pediatric nurse. I'm not really qualified. You should call a doctor.

CHRISTINE

I know. It's just hard to find the time.

MIRANDA

Again, I'm not a doctor, but that seems like it might be...in your lady parts. You might want to go to your OB.

CHRISTINE

Right. That makes sense. It's probably just stress anyway.

8 EXT. HIGHWAY - EVENING

8

Christine drives in her yellow VW Beetle. She has the windows down and her hair blows in the wind. There are palm trees lining the road.

Christine likes to listen to rich, sappy songs by female singer-songwriters, like Karen Carpenter, Roberta Flack, Janis Ian. Tonight, it's The Carpenters.

Christine looks around to see if any other cars are around. She rolls up her windows. She sings along.

9 INT. JOHN'S ITALIAN RESTAURANT - EVENING

9

John's is a run of the mill, red-sauce Italian restaurant.

Sitting at the bar is PEG, a youthful 48. She is watching the lottery on TV, with a glass of white wine, doing a crossword puzzle.

MISS TANGERINE appears over her shoulder.

MISS TANGERINE
Well good evening Peg! Watching the telly?

PEG
I'm trying!

MISS TANGERINE
What's going on in the world?

PEG
Tragedy. Horror. Heartache.

Christine sits down next to Peg, taking the puppet off.

CHRISTINE
You're no fun.

PEG
Six letter word for ordinary.

A WAITER, roughly Christine's age, comes over and says hi.

CHRISTINE
The usual, please. Um, prosaic.

PEG
I need an n, third letter.

CHRISTINE
Mundane. How was work, roomie?

PEG

It was ok. Janice and I still
aren't speaking. We got a hundred
pounds of yarn in today, all
tangled up, and we sat in silence
for two solid hours sorting it out
in complete silence.

CHRISTINE

Weird. Why don't you just
apologize?

PEG

In time, you know. (BEAT) How bout
you? How was work? Show was great
tonight.

CHRISTINE

No it wasn't. They're always
bumping me to the back of the line.

PEG

It was *great*. Who did the zoning
crisis graphic? That was wild!

CHRISTINE

I did. Jean helped.

PEG

(BEAT, then salaciously)
How were things with "Gorgeous
George" today?

CHRISTINE

Don't be weird!

PEG

Any developments?

CHRISTINE

No. I don't think he likes me like
that. I think he likes Gail.

PEG

The intern? You're over thinking
it.

CHRISTINE

She's got ten years on me, I'm not
over-thinking *that*. (BEAT) I do
feel like there's this electricity
between us though. I can't be
making that up, right?

The waiter delivers a plate of calamari.

PEG

I know we said we were cutting
these out, but last time. Promise.

CHRISTINE
You're not even listening.

PEG
Just ask him out sometime.

CHRISTINE
Peg, come on.

PEG
Girls do that now.

CHRISTINE
Yeah, yeah, yeah.

PEG
Don't yeah yeah yeah me.

CHRISTINE
Let's talk about something else.

10 EXT. SIESTA KEY ESTATES - NIGHT

10

Sunset over a gated community. A large garish sign that says SIESTA KEY ESTATES. In the distance, looming large, are several stucco buildings overlooking a vast, beautiful beach area.

Christine's yellow VW Beetle pulls into the parking lot, going over several speed bumps before parking.

11 INT. CHRISTINE'S APARTMENT - NIGHT

11

Christine and Peg come in through the front door. Christine turns a light on. There are big boxes of yarn by the door.

CHRISTINE
Peg!

PEG
I know, I'm sorry! We're out of storage in the basement, Frank asked if I could just keep some of it at the house. It'll just be here for a week or so.

CHRISTINE
Rent's due tomorrow, don't forget this month.

PEG
I won't, jeez. (BEAT) Oh, hey, you thought more about what you want to do for your birthday?

CHRISTINE
Trying *not* to think about it.

PEG
At least let me take you out to
dinner. We could go to Davenport's!
(BEAT) Maybe you could invite
George?

*

BEAT

CHRISTINE
I should get to bed.

PEG
Oh come on Chris, I was just
kidding around-

CHRISTINE
It's fine. I just have to get up
early to grind out a piece for
Friday. I don't know if you've
heard but there's a zoning crisis!

12 INT. CHRISTINE'S APARTMENT - NIGHT

12

Christine walks down the hallway. We follow her. Christine goes to her bedroom. We stay outside in the hallway, not seeing in. We see Christine's shadow move underneath the door. After a moment, we hear the same Carpenters song from her car ride and then the sound of drawers opening and closing, a bedtime routine.

14 INT. WZRB - MICHAEL'S OFFICE - DAY

14

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CLOSE UP - FOOTAGE

We are watching news footage of a hostage situation outside of a bank. A man in a ski mask holds a gun to someone's head, surrounded by police officers, they all move as one big unit. A REPORTER is in front of the camera, remarking on every move. The situation is tense. Suddenly, the man in ski mask rips off his mask. Everyone swarms him. A gun shot goes off.

The footage FREEZES.

Mike Nelson has assembled the news team in front of a TV. Christine boos.

MICHAEL
You're booing me. That's great.

CHRISTINE
That's appalling Mike.

MICHAEL

Appalling? You guys we're riveted!
You should've seen your faces.
Frank Delmonaco, Miami Action 6,
got an 8 with this. An 8! He beat
out reruns of *All in the Family*.

CHRISTINE

They got a 7.6, Mike.

MICHAEL

What you're reading the numbers
now?

CHRISTINE

I always read the numbers.

MICHAEL

It's called rounding up.

ANDREA

Michael, why do I have to be here
for this? I do sports.

STEVE

Mike, I just want to make sure
we're leaving some time for us to
discuss the computer situation-

MICHAEL

I have the floor right now-

STEVE

We skipped over it last week, and
you're gonna skip over it again, I
know it-

MICHAEL

It's a very simple concept guys.
"If it bleeds, it leads." There's a
reason this idea is catching fire
in the culture-

CHRISTINE

They didn't even run the
shooting!!! They cut out right
before it.

MICHAEL

If they'd had the guts to run the
whole thing they could've doubled
their share.

GEORGE

There aren't sniper standoffs in
Sarasota, we're not Miami.

CHRISTINE

Also, "if it bleeds it leads" is not an *idea* Mike, it's a stupid catchphrase you overheard at that conference in Cleveland last month-

MICHAEL

(overlapping)

Chubbuck, this is not debate club-

CHRISTINE

This is a joke, Mike. This sort of talk makes us a joke.

STEVE

I'm gonna have to side with Chris on this one.

MICHAEL

Steve. You do weather.

George laughs.

MICHAEL (CONT'D)

We're a joke Chubbuck. Ok? We're the joke. You read the ratings? Tell me, Chubbuck. What'd we post last month?

This quiets everyone. He finally has the room.

MICHAEL (CONT'D)

We are *drowning* here guys. ABC isn't kicking in what they promised this quarter. The last round of local ads didn't hit, so people aren't re-upping. I know this is all fun and games for you guys, you're all passing through here on your way to a national market. But is getting fucking dire. Hear me when I say that. We need higher ratings. Period. How do we do that? Juicier stories. It's simple math guys.

CHRISTINE

That's not math that's logic Mike.

MICHAEL

You know what, I'm done with this. I'm gonna trust this sunk in on some level.

Everyone starts to disband.

STEVE

It's 2 fucking minutes I'm asking for Mike, come on-

MICHAEL

How's the copy on the pork recall feeling?

GEORGE

Honestly? A little hammy.

MICHAEL

Jesus Christ, George, you're a college graduate.

15 INT. WZRB - EDITING ROOM/HALLWAY - DAY

15 *

Christine sits in the dark, editing footage from a field report about an upcoming strawberry festival. It's very 'small town', very folksy. Christine cringes.

Her stomach pains her. She grabs it. She kicks a trash can next to her. It wobbles and then settles.

CHRISTINE

Ow.

The door is slightly ajar. George passes by, doing vocal warm-ups. She watches him walk away.

GEORGE

Shoo bee doo bee doo, how are you?

She looks over on the wall where there a 'zoning map' is hanging.

16 INT. WZRB - STAGE - LATER

16 *

Christine walks through the newsroom, her bag on her shoulder. She passes Jean.

CHRISTINE

Hey. I left my field report on your desk, it's all cued up.

JEAN

You don't want to introduce it from the desk?

CHRISTINE

It's a fluff piece about the strawberry festival. I think it speaks for itself.

Christine walks through the station, past crew setting lights and cameras, chewing on her fingernails. She goes up to George at the anchor desk who has a makeup bib on and is applying make up with a compact.

GEORGE

Chubbuck! Ready? A or B. "The salmonella can seemingly be traced back to poorly packaged chicken from" or "The authorities believe that the salmonella originated."

CHRISTINE

Here's the copy for my report. I'm calling it a day.

GEORGE

You know, you and Nelson should have your own tv show.

CHRISTINE

What?

GEORGE

I think people would pay top dollar to watch you guys go at it. You could book Carson in six months.

CHRISTINE

Don't be weird George.

GEORGE

I'm serious.

CHRISTINE

Can he even hear himself sometimes?

GEORGE

You can't take him too seriously. He just gets all grumpy because he's got Mrs. Michael Nelson at home waiting for him.

CHRISTINE

What a job that must be.

GAIL

George!! 15 minutes to air!

CHRISTINE

Use the authorities line. Makes people feel like someone's steering the ship, you know?

18

INT. GYNECOLOGIST WAITING ROOM - EVENING

18

*

CLOSE ON-

Newspaper headline from late June, 1974 - NIXON, RETURNING FROM MIDEAST, PROMISES A 'PROFOUND AND LASTING PEACE'

A pen enters into frame and underlines profound and lasting peace.

PULL OUT TO:

Christine reads the newspaper, scanning the headlines, underlining certain buzzwords, phrases.

A NURSE comes out into the waiting room.

NURSE
Christine?

Christine begins to gather her things.

DOCTOR PARSONS (O.S.)
New in town, huh?

CHRISTINE (O.S.)
About a year. I used to vacation here as a kid though.

DOCTOR PARSONS (O.S.)
You were up in Boston before this?

CHRISTINE (O.S.)
Yeah.

19 INT. GYNECOLOGIST OFFICE - EVENING

19

Christine sits on a table with a gown on. DOCTOR PARSONS, 45, stands in front of her.

DOCTOR PARSONS
So. How long have these pains been going on for?

CHRISTINE
Oh I don't know. A month? Two? I'm pretty sure it's just stress.

DOCTOR PARSONS
Probably. But better safe than sorry. We'll take some blood and some urine, run a pregnancy test.

CHRISTINE
It'd have to be an immaculate conception.

DOCTOR PARSONS
We'll also run some x-rays. And then take it from there.

CHRISTINE
Sure. Whatever you need.

DOCTOR PARSONS
We'll schedule a follow up for a week from now. (BEAT, looks at chart) Says here someone's got a birthday coming up.

CHRISTINE
Don't remind me.

DOCTOR PARSONS
Big 3-0. Got any plans?

CHRISTINE
Probably do something small, quiet.

Doctor Parsons stands in front of Christine. He taps her knee, indicating she should spread her legs.

DOCTOR PARSONS
Ok, let's take a look.

20 INT. X RAY ROOM - EVENING 20

Christine, dressed in a paper gown, with a lead vest over her, lays on a bed. She shuts her eyes. There is a loud buzzing sound and a blinding light fills the frame, washing out Christine.

21 EXT. JOHN'S ITALIAN RESTAURANT - NIGHT 21 *

Christine's beetle sits outside of her favorite restaurant. *

22 INT. JOHN'S ITALIAN RESTAURANT - NIGHT 22 *

Christine pushes her dinner with a fork, watching the national news on the TV at the bar. A handsome MALE BROADCASTER reads the top stories. Christine jots down notes on a napkin. She looks up periodically to a young couple giggling, and having a good time at a corner table. *

The Waiter comes up to her. *

WAITER
You wanna order or you want to keep waiting for her? *

CHRISTINE
I guess I should order. I think I'm getting stood up. I'll just have the usual. *

A swarthy YOUNG FOREIGN MAN having a drink at the other end of the bar notices her. He is roughly her age and attractive. *

MALE BROADCASTER

France announced today it would
continue its nuclear testing in
South East Asia over vocal protests-

Christine writes down *shuffling the papers*.

FOREIGN MAN

Hello, how are you? I am Vicente.

She acknowledges him, but goes back to her notes.

FOREIGN MAN (CONT'D)

I was looking at you and I
remembered something of the great
Pacific in Chile. This is where I
am from.

CHRISTINE

Terrible what's going on down there
right now.

FOREIGN MAN

Ah, yes, Pinochet. But I don't like
political things. I am here for
real estate conference, a much
happier occasion.

The Foreign Man holds up a badge hanging around his neck.
Christine looks back at the couple. The MAN spoons some pasta
in the WOMAN's mouth. He gets some on her face. She laughs.
The Man laughs too, wiping it off.

FOREIGN MAN (CONT'D)

But as I begin to say, you remind
me of the beautiful blue of the
water of my home. It is this I wish
to discuss with you. The ocean, the
universe. The electric line that
falls to the ground, guiding fate.
How two people-

Christine looks back at the couple.

CHRISTINE

Excuse me. I should say hi to some
friends. Enjoy the city.
(to Bartender)
I'll take the check.

Christine gets up and walks over to the MAN and WOMAN. They
pause their dinner.

CHRISTINE (CONT'D)

I'm sorry to interrupt. I couldn't
help overhearing you guys over
there. You both seem so in love.

MAN
Thanks... we are...

CHRISTINE
How long have you been together?

MAN
It's our third anniversary.

The Man and Woman look at each other awkwardly.

CHRISTINE
You guys must think I'm crazy. My
name is Christine, I report for the
local news, on WZRB. I do a
community affairs segment called
THE SUNCOAST DIGEST. I'm always
looking for positive human interest
stories.

Christine reaches into her bag and pulls out a business card.

CHRISTINE (CONT'D)
Give me a call sometime. I can't
guarantee it'll make it to air, but
why not give it a shot?

She puts her card on the table.

CHRISTINE (CONT'D)
"Ok lady we get it, let us get back
to dinner!" So sorry to interrupt.
You just made my night. Don't lose
sight of what you've got here ok?

Christine goes back to her seat. She looks over her check.
She looks back to see the couple whispering.

The Foreign Man has already moved on to another woman at the
bar.

FOREIGN MAN
Sorry to interrupt you. Do you know
of the Pacific ocean?

On the news, the male broadcaster turns it over to a FEMALE
BROADCASTER.

FEMALE BROADCASTER
In other news, famous kung fu actor
Bruce Lee died after a massive
seizure while recording sound for-

Peg walks into the apartment. It's dark. She moves towards
Christine's bedroom.

PEG
Chris? You home?

Peg goes to the door and knocks and talks on the other side.

PEG (CONT'D)
I'm so so sorry I missed dinner! I
got a little tied up at work.

*

CHRISTINE
You could've called the restaurant.

*

*

PEG
I know! I got distracted. Frank
made us do an inventory.

*

*

CHRISTINE (O.S.)
You need to learn to stand up to
him.

PEG
I know, I know. (BEAT) You wanna
hang out?

CHRISTINE (O.S.)
No thanks. I think I'm gonna turn
in early.

*

PEG
You sure?

CHRISTINE (O.S.)
One hundred percent positive.
G'night!

Peg lingers outside of the door for a minute. We see
Christine's shadow move underneath the door. After a moment,
Peg walks away.

24

INT. CHRISTINE'S BEDROOM - NIGHT

24

Christine is standing by her door making sure Peg has walked
away. She turns around. For the first time, we see her room.
It is made up almost like a teenager's. There is a lot of
pink. There are large posters of Karen Carpenter on the
walls. Frilly curtains. Trophies won in high school - debate
club, theater club. There are many photos of Christine at
different stages in her life.

She puts on a record and goes about her 'nightly routine.'

Christine pulls out an outfit for herself for the next day.
She has a running 'to do' list on a night table. She jots
down some items on it. She brushes her hair. She looks in the
mirror for signs of aging.

25 INT. WZRB - BREAK ROOM - AFTERNOON

25 *

Christine sits in the break room reading newspapers, highlighting articles, specific sentences. George and Gail are sitting at the news desk, talking and laughing. She watches them.

Steve comes in.

STEVE

Are you freaking out? I am *freaking out*.

CHRISTINE

Why?

STEVE

It is just the worst possible time for this to be happening.

CHRISTINE

Computer acting up again?

STEVE

The computer is more than acting up Chris. It's taking over my mind. But I was just in the booth, talking it out with the Japanese tech guy, which is no small feat mind you. 'The circuits are flied, the circuits are flied.' But I swear we were really about to blow the whole thing wide, countries coming together here, when Jean bursts in like I'm in a bad dream or something and tells me to get out because Mike's giving *him* a tour, and I'm just 'Really Jean?'

Christine is suddenly alert.

CHRISTINE

Wait him? Who?

STEVE

Fucking Bob Andersen Chris. And now I'm just gonna be standing up there in front of a blank screen with nothing to say like a birthday clown or something.

CHRISTINE

Bob Andersen is here?

STEVE

Are we not having the same conversation right now? I'm confused.

CHRISTINE

The owner of the station, Bob
Andersen is here? Honestly? And
Jean told you?

STEVE

I thought you knew.

A25 INT. WZRB - BULLPEN - CONTINUOUS

A25 *

Christine gets up and walks out onto the station floor. She passes by Andrea who is showing video of a particularly brutal football hit to a COLLEAGUE. There is a an electricity in the air, everyone seems slightly perkier, things are moving slightly faster.

ANDREA

Bone-crushing! He's out for- (to
Christine, hushed) Did you see Bob
Andersen?

B25 INT. WZRB - EDITING ROOM - CONTINUOUS

B25 *

Christine starts biting her nails. She heads over to the equipment room, where she finds Jean, working at a transfer station. When Christine comes in, Jean turns the monitor off.

CHRISTINE

What do you know?

JEAN

About what?

CHRISTINE

About what? About Bob Andersen.

JEAN

Nothing really, he just got here.
Crazy right? Hey I keep meaning to
talk to you about something-

CHRISTINE

Jean. *Communication*. We could've
had part two of zoning crisis ready
for this.

JEAN

Sorry, Chris, I just-

Christine departs. Jean gets up and follows after her.

C25 INT. WZRB - HALLWAY/MICHAEL'S OFFICE - CONTINUOUS

C25 *

Christine trudges around the station with purpose. She goes to Mike Nelson's door. It is open a crack.

Inside, Mike is talking to BOB ANDERSEN. Bob is in his 50s with an elegant, gray head of hair. He is well dressed. He has a quiet mystery about him, an imposing presence.

Christine overhears:

MICHAEL

I hear what you're saying Bob, I do. It's just gonna break my heart a little. Can you give me a few more weeks?

BOB ANDERSEN

Of course. That's reasonable.

Michael sees Christine outside his door.

MICHAEL

Can I help you with something Chubbuck?

Christine opens the door but seems uncharacteristically at a loss for words. Michael just looks at her, baffled. She looks at Bob Andersen. He looks back, deeply into her eyes, his presence mythical, otherworldly, saying nothing.

CHRISTINE

I'm sorry. Very sorry. Just wanted to let you know that I keep getting calls about that strawberry festival piece.

MICHAEL

Glad to hear it. I'm busy right now.

Michael stares at her - 'leave!' Christine briskly exits, slamming the door behind her. She stands with her back against the door. She looks at her fingers. She has chewed them so much that one is bleeding.

From a short distance across the room, we see Jean watching Christine.

26

INT. WZRB - CONTROL BOOTH/STAGE - EVENING

26

*

CLOSE UP - A TICKING CLOCK

It is the final moments before the evening's broadcast. Christine watches George ready himself at the anchor desk.

GAIL

The Akai is still out, we can't run the footage.

MICHAEL

Sheet says it's here.

GAIL
John took it out.

MICHAEL
What good is a sign out sheet if
you don't fucking SIGN OUT on it?

Steve paces back and forth muttering lines to himself,
squeezing a blue stress ball.

Jean is counting down the final moments as they prepare to go
live.

JEAN
And we're live in 5..4..3..

Christine stands off to the side. She watches Bob Andersen,
standing across the newsroom, watching next to Michael.

Steve walks up next to Christine.

STEVE
He's... statuesque.

CHRISTINE
Shhhhhh!

The broadcast goes live. Red lights go on a camera.

GEORGE
Good evening Sarasota. Here are
tonight's top stories.

27 INT. WZRB - FOYER - EVENING 27 *

Post broadcast, Christine watches out the window as Mike
walks Bob Andersen to his car. They shake hands.

CUT TO:

28 INT. WZRB - STAGE - EVENING 28 *

Mike has everyone assembled around the anchor desk. George
cracks out a flask, they pass it around.

MICHAEL
Oh, so this is what it feels like
to have everyone's attention and
respect.

STEVE
Are we getting shut down?

MICHAEL
Calm down Steve.

*
*

CHRISTINE

What do you mean calm down, Mike?
This is our lives we're talking
about here, why didn't you tell us
he was coming-

MICHAEL

First of all, I didn't know he was
coming any more than you guys. He
flew in this morning, called me at
home, asked to have lunch. I
brought him right back here after,
ok? The reason Bob is here is
actually, in defiance of any sense
or rationality I can discern, is
that he's actually interested in
poaching some on air talent.

CHRISTINE

What do you mean, poaching?

MICHAEL

He's not shutting us down. He's
actually picking up another station
in Baltimore, WKRB. I guess he's
doubling down on this whole news
thing.

GEORGE

KRB? Karl is giving it up? He's
been there for 15 years.

MICHAEL

ABC's edging him out.

A buzz of excitement goes around the room.

ANDREA

Wait, he's gonna hire one of us to
work in Baltimore?

GEORGE

That's a Northeast market.

MICHAEL

I love how quickly you've all moved
on from your fear of getting fired.
It's gonna be a royal pain in the
ass for those of us left back here
to adjust by the way.

STEVE

Who do you think he's gonna take?

MICHAEL

Steve, I have no fucking idea. But he's gonna be hanging around for a few weeks, working on this and a few other real estate deals he's putting together. So believe it when I say he'll be watching. So it might, MIGHT be in all your interests to do some real reporting for a change. He's even offered to host the 4th of July party.

*
*
*
*
*
*
*
*
*

ANDREA

Mike, you always host the 4th party.

MICHAEL

Well, things are just gonna be little different this year.

JEAN

Baltimore. That's so close to NY. That would be huge.

The flask gets to Christine, she politely refuses.

GEORGE

How far is Baltimore from New York?

CHRISTINE

It's a little under 4 hours.

GEORGE

Hey, maybe he'll take a couple of us. That'd be a fun road trip.

Christine looks at him. George winks at her.

29

INT. CHILDREN'S HOSPITAL PLAY CENTER - DAY

29

Christine is giving another puppet show to the children. Miranda stands smoking in the back.

SEE SAW

But I thought people were supposed to like me for who I am? That it's what's on the INSIDE that counts?

MISS TANGERINE

They are. But you have to be able to show them who you are.

SEE SAW

How do I do that?

MISS TANGERINE

Well, you do it with your actions.
You act boldly and bravely, you put
on nice clothes and every day you
wake up and you tell people who you
are. You use your body language.
You use your words.

SEE SAW

So things I say can count too?

MISS TANGERINE

Yes, they can. Sometimes they can.

The show concludes. Everyone looks around, slightly confused
before Miranda prompts everyone to say "THANK YOU MISS
CHRISTINE."

Stevie, the boy from the earlier scene, is throwing a little
bit of a fit. He's locked up his body in his chair, and is
pouting.

CHRISTINE

Hi, Miranda. How'd I do?

MIRANDA

I think you did pretty well. She
did pretty well, didn't she,
Stevie?

STEVIE

Yeah, I guess.

CHRISTINE

New vote's coming up in a couple
weeks. I brought my camera, you
think I could begin to roll a
little b-roll of the facility?

MIRANDA

Sure. But let's hold off on filming
the kids for right now.

CHRISTINE

Of course. Hey, maybe I could take
Stevie for a walk outside with me?
It's a beautiful day.

Christine stands outside the hospital with Stevie, who
listens intently. Christine is trying to set up a film
camera.

CHRISTINE

My friend Jean usually works the camera. Sorry this is taking so long!

STEVIE

Can I see how it works?

CHRISTINE

Um. Sure! If I can figure it out. Um, so here's where you load the film. And here's where you... (she hits a switch) turn it on! Now the camera is rolling. You're on camera!

STEVIE

Like in a movie?

CHRISTINE

Exactly!

CUT TO:

EXT. CHILDREN'S HOSPITAL - DAY

Some time has passed. Christine is walking with Stevie, the camera rolling in the background.

CHRISTINE

Do you like it here?

STEVIE

Eh, its ok. Miranda doesn't let us have fun.

CHRISTINE

I don't think that's true.

STEVIE

It is. She's no fun and she ignores me. She was ignoring me today even!

CHRISTINE

But you were acting very shy in there. It didn't seem like you wanted anyone to pay attention to you.

STEVIE

I know. But I did.

CHRISTINE

I think I know what you mean.
Sometimes when you're feeling shy,
you're *really* feeling lonely and
that's right when you need other
people the most, you know? It's a
little confusing, huh?

STEVIE

Yeah. Do you ever feel like that?

CHRISTINE

Of course! But that's why I got
into the news business! To learn
more about people, to keep myself
open to people. Get closer to them.
I interview them kind of like we're
doing now.

STEVIE

Does Miranda make you feel lonely
too?

CHRISTINE

No! Not at all. But we all have a
Miranda in our lives. Someone who
we really want to pay attention to
us but for whatever reason, won't.

STEVIE

Like who?

CHRISTINE

Hm. Well, off the top my head
there's this man who works at the
office with me.

STEVIE

He ignores you?

CHRISTINE

No. Not really. Not in the same
way.

STEVIE

So how?

CHRISTINE

I just think we could be... good
together? You know? Like a *good*
team. If he'd let me. Us.

*

STEVIE

What kind of team? Like a
basketball team?

CHRISTINE

Kind of yeah! But the ball is each
other's lives.

(MORE)

CHRISTINE (CONT'D)

And you share it back and forth.
Jokes. Secrets. Fears. Everything
really! When you have a person like
that, a teammate, then no matter
what's going on, you don't feel shy
or alone. Even if someone else is
treating you bad.

STEVIE

That's kind of like us.

Christine crouches down. She seems moved by this.

CHRISTINE

That's exactly like us. You've got
me and I've got you. I'll remember
that if you do next time you're
feeling lonely. Deal?

Christine puts her hand out. They shake. Then she goes in and
hugs him. They hug for a long time.

31 INT. WZRB - MICHAEL'S OFFICE - DAY

31 *

Mike Nelson is putting stories up on a board with a half
eaten tuna sandwich in his hand. The TV is running behind his
desk. Christine enters.

CHRISTINE

Hi, Mike.

MICHAEL

It's called knocking, Chubbuck.

CHRISTINE

Do you have a minute?

MICHAEL

Sure. Check this out.

On the tv there is a morbidly obese man with a bunch of
electrodes hooked up to his body with a cheeseburger and
milkshake in front of him.

MICHAEL (CONT'D)

I'm watching an Action 6 aircheck
from last month. They've been doing
a series on fat people. People
addicted to junk food. You know,
like twinkies? They're trying shock
therapy now. Can you believe this?

CHRISTINE

Mike. Level with me. I haven't led
in a month. Tell me what I have to
do to get to Baltimore.

MICHAEL

Do you ever get the feeling that we're just stuck in this never ending feedback loop, you and me?

CHRISTINE

I'm just trying to have a conversation.

MICHAEL

I know where this is going.

CHRISTINE

Mike. C'mon. Just answer my question.

MICHAEL

Why not try to get me something like this?

CHRISTINE

Michael, this is totally at odds with the work I've been doing. It's exploitative.

MICHAEL

Then why are so many people watching it? The people you're so concerned about representing are the ones that are gobbling this stuff up.

CHRISTINE

It's like slowing down to watch a car crash.

MICHAEL

So?

CHRISTINE

We're supposed to know better than them.

MICHAEL

That's a pretty superior attitude to take.

CHRISTINE

It's in the job description, Mike.

MICHAEL

You asked me a question, I'm answering the question.

CHRISTINE

But Michael, I don't think you're really *listening* to me, I think you have this idea that good leadership is just about barking orders-

MICHAEL

You know what your problem is Chubbuck? You're a *feminist*. You think that the way to get ahead is by talking louder than the other guy, that's the whole movement in a nutshell.

CHRISTINE

Oh. I see. You're saying I'm not fit for a bigger market because I'm a woman.

MICHAEL

I'm not saying that at all. I'm saying there's no respect for institutions of authority. You're the smartest person here. If you took half of the energy you use to give me a hard time and just did what I-

The phone on Mike's desk starts ringing.

CHRISTINE

So get some footage of some fat people burning in a car crash and I'm on a plane to Baltimore. Is that what you're saying?

MICHAEL

You're being a smart ass. You know that's not what I'm saying. Just make your stories juicy. Make them bleed.

CHRISTINE

The twinkie people aren't bleeding.

MICHAEL

They're bleeding on the inside.

CHRISTINE

Ok, so to be clear-

The phone keeps ringing. Michael picks it up. Mike motions for her to 'get out.'

MICHAEL

Hello? Oh Annie. (BEAT) Well honey, why don't you lie down? Well I can't help you when you're like this. Anything I say. Literally anything I say-

On the television, an overweight woman is shocked. She jumps.

32 EXT. POLICE STATION - DAY 32

A municipal building that looks similar to WZRB. Christine's VW is in the parking lot.

33 INT. POLICE STATION - DAY 33

Christine walks through the police station. It is full of hulking, large-browed men in uniform. There are guns on everyone's hips.

Christine walks up to the front desk, there is an elderly secretary named MARGARET. Christine approaches her. The phone rings and Margaret picks up the phone.

MARGARET

Sarasota PD, precinct 119, how may I direct your call? (BEAT) Please hold.

(to Christine)

May I help you, Ma'am?

CHRISTINE

Yes. I'm here to see Captain Frank Basil.

MARGARET

Wait... are you Christine?
Christine Chubbuck?

CHRISTINE

Yes.

MARGARET

I watch you every night. I didn't recognize you at first!

She picks up the phone and dials. Christine sits on the other end of a bench from a YOUNG DRUNK VET, handcuffed to the bench with a gash across his forehead. Christine looks around the station, surveying the brutish men scattered about. The Drunk Vet nods in and out, mumbling to himself.

MARGARET (CONT'D)

(re: YOUNG DRUNK VET)

Don't mind him. He's on a damn drunk. (on phone) Frank? We have a celebrity visitor!

34 INT. CAPTAIN FRANK'S OFFICE - DAY 34

Captain Frank is sitting upright at his desk. A police scanner is running. There is a large ornamental rifle hanging on the wall. Christine sits across from him.

CHRISTINE
So I'm trying to run some...
'grittier' stuff on my segment.

CAPTAIN
Grittier? Ok.

CHRISTINE
Yes. Tougher material. You know.
Crime is on the rise. In Sarasota.
Last month there were at least 2
armed robberies and 4 burglaries.

CAPTAIN
That was an anomaly. You look at
the charts, and it's pretty even. I
wouldn't say it's *rising*.

CHRISTINE
Well maybe not rising. But it is
here. I think sometimes we're a
little too happy to ignore it.

CAPTAIN
Did something happen to someone you
know? Because you can tell me-

CHRISTINE
What? No. I just want to let people
know what's really going on. People
are listening to me, Captain, you
know? I need to make sure I'm
really saying something.

CAPTAIN
For whatever it's worth Ms.
Chubbuck, I think your show is
fine. You do these great think-
pieces. They're so positive. I love
coming on.

CHRISTINE
I appreciate that, I do. Can you
maybe put me in a squad car? I can
do a ride along.

CAPTAIN
I guess I'm just confused. (BEAT)
What's the angle?

CHRISTINE
You know, just get a taste of
what's out there. 'Life on the
beat.'

CAPTAIN
I can't do that. County'd never let
me hear the end of it if they found
out.

Christine looks at the police scanner.

CHRISTINE

What about a scanner? Larger markets are starting to just keep one in their bullpens. Do you know where I could get one? You know, just to listen in?

CAPTAIN

Yes. I could do that. (He starts writing) But just uh... don't take the chatter you hear too seriously. They're very young, these men.

35 INT./EXT. BEETLE - DAY

35 *

Christine drives her car, passing a construction site. The police scanner sits next to her. She looks over at it. She listens to the news. *

36 EXT. CHRISTINE'S APARTMENT - SUNSET

36

Peg is outside working over a grill on her porch. There are two large shark steaks on the grill. Peg is talking with a neighbor named DORIS, roughly the same age as Peg. They pass a joint back and forth as Peg works the grill.

PEG

So shes holding this box. And she says 'here. I've been a terrible friend. Please take these.' So I look inside, and it's all this canned jam.

DORIS

Oh my god, because she makes those jams-!

Christine pulls up and gets out of her car with the police scanner and walks up the stairs.

PEG

And these jams she makes, we all know-

Christine walks towards them and overhears:

DORIS

They're terrible!

PEG
 Right, and I didn't even know she
 was holding this grudge, she never
 expresses herself, so I'm like do I
 give her this life lesson, or do I
 just smile and act polite?

Peg sees Christine coming up the stairs. She stubs out the
 joint and waves the air around.

PEG (CONT'D)
 Oh! Hi, honey!

CHRISTINE
 I need a minute, Peg.

PEG
 What's in the box?

DORIS
 Jam???

Doris stifles a laugh, Peg gives her a look that says 'stop!'

Christine walks into the house and slams the door behind her.
 Doris gives Peg a look that means 'uh oh.'

37 INT. CHRISTINE'S APARTMENT - CHRISTINE'S BEDROOM - SUNSET 37

Christine goes into her bedroom and puts everything she is
 carrying on the bed. She opens up the box and unpacks the
 police scanner.

It looks like a small alien, wires and chords everywhere.

Peg knocks on the door.

PEG (O.S.)
 Can I come in?

CHRISTINE
 You were smoking pot out there. You
 know I hate it when you do that.

PEG (O.S.)
 It's my day off. (BEAT) Please let
 me come in. I want to talk to you.

CHRISTINE
 I heard you talking about me out
 there. You can say it to my face if
 you've got a problem with me.

Christine is silent. Peg opens the door.

PEG
I was talking about Janice from the
Yarn Barn.

CHRISTINE
Sure you were.

PEG
This isn't the start of one of your
... moods is it? You can tell me. I
hate to see you-

CHRISTINE
Peg. Jesus. Moods. What?

PEG
You're just... Sounding a little
like you sounded towards the end of
your time in Boston.

CHRISTINE
Peg. I'm fine! What's going on?

PEG
Can I get your attention for like a
second? Can you stop looking at
that... what is that a HAM radio?

CHRISTINE
It's for work! What is it? Talk!

PEG
I made shark steaks for dinner. I
was hoping we could talk.

CHRISTINE
We're talking right now. What is
it?

PEG
I have some news. I met someone.

Christine says nothing.

PEG (CONT'D)
His name is Mitch. He came into
work a few weeks ago. He lives in
Bradenton.

CHRISTINE
OK. What do you want me to say?

PEG
I want you to be happy for me. I'd
like you to meet him.

CHRISTINE

Why don't we give it a few weeks?
Historically these things don't
always go as planned with you.

PEG

I know that's not you talking
Chris. I know that's whatever you
are carrying around right now. And
I think you should apologize to me.
(BEAT) Christine.

CHRISTINE

I'm sorry. (BEAT) I shouldn't talk
to you like that. It's just you
didn't even ask me how things were
going with George, and it's like
you just ASSUMED nothing was
happening. And I was trying to talk
to you about it the other day, and
now you're telling me this and it
just feels a little like gloating-

PEG

Hey whoa whoa, Chris Chris. Ok.
I'm sorry, I should've checked in.

CHRISTINE

Do you really see or are you just
saying this to shut me up?

PEG

No, I can completely see where
you're coming from. Ok? (BEAT) Can
I give you a hug? That usually
helps.

Christine doesn't respond, nods slightly. Peg goes up and
hugs her. She kisses Christine on the head. Christine relaxes
into it.

CHRISTINE

Thanks. I guess I didn't know I
needed that. I feel much better.

PEG

Of course honey. You know, you can
talk to me. That's what Moms are
for.

Christine hugs Peg, but stares past her towards the scanner.

CLOSE ON -

Police scanner.

POLICE OFFICER 1 (V.O.)

I swear to God it was like all I
could do to stop from cumming.

(MORE)

POLICE OFFICER 1 (V.O.) (CONT'D)
She was squeezing her pussy so hard
together, it was like -

38 INT. CHRISTINE'S BEDROOM - NIGHT

38

Later. Christine is listening to the scanner, taking notes.

POLICE OFFICER 2 (V.O.)
Does she do jumping jacks? That'll
tighten things up.

She makes a face. After a moment, she gets a stomach pain.
She holds her stomach.

She gets up puts a Carpenters album on low. She cruises a row
of photos of herself, looking at herself as a younger girl.
She looks carefree, smiling in several of the photos.

She sits back down and starts taking notes again:

Loitering near movie theater - zoning related?

53F - code but for what? Decipher the code!!!

She jots down some notes on a different pad of paper, her 'to
do' list pad. She lays out her clothes. She looks in the
mirror, stretching out her skin like it was a mask.

She lays on her bed and listens to both the police scanner
and the Carpenters, which meld together. The fusion of 'blue'
police chatter and music continues as we

FADE TO BLACK:

A38 INT. CHRISTINE'S BEDROOM - NIGHT

A38 *

LATER

Christine wakes up suddenly. It is nighttime outside of her
window. She looks at the clock. It's 3:30 AM.

The record player is skipping but the police scanner is still
on. Over the scanner she hears, with urgency:

DISPATCH (VO)
Calling all cars, calling all cars.
418 reported in downtown Sarasota.
Address 416 Sycamore Street.

Christine gets up out of bed. She dials a number on her
phone. We hear Jean's groggy voice on the other end.

JEAN (V.O.)
Hello?

CHRISTINE
Hey, can I come get you?

39 INT. CHRISTINE'S APARTMENT - NIGHT 39

Christine steals past Peg, asleep, the tv on static.

A39 INT. CHRISTINE'S CAR - NIGHT A39

Christine and Jean drive down the highway, palm trees swaying in the wind. Jean looks sleepy. Christine looks keyed up.

JEAN
Is this for zoning crisis?

CHRISTINE
Not sure yet.

A police car screams past them, sirens flashing. *Something's happening.*

40 EXT. MODULAR HOME LOT - NIGHT 40

Christine pulls up to a small trailer park in the middle of the night.

There are a number of police cars and a fire engines, all with their lights flashing. There is police tape marking off the area. Just beyond the line of cars is a smoldering house. Smoke wafts through the air. People have all spilled out of their homes and are milling about, gossiping and gawking.

CHRISTINE
Try to find a good angle somewhere?
Camera's in the trunk. It's popped.

JEAN
Copy you.

Christine walks up to a YOUNG WOMAN, holding the hand of her YOUNG SON.

CHRISTINE
Hi Miss. Miss?

YOUNG WOMAN
Yes?

CHRISTINE
Hi. I'm Christine Chubbuck from local WZRB. Do you know what happened here?

YOUNG WOMAN

Yeah I know what happened here.
Man's gotta damn hex on him or
something, that's what.

CHRISTINE

Sorry, can you elaborate? What
happened? Was there a fire?

YOUNG WOMAN

Yeah there was a fire. That'd be
one way to put it. Scuse me, I have
to put this one back to bed. If
he'll even go down again.

A couple police officers hang about, filling out paperwork.
Christine wanders up to POLICE OFFICER 2. Smoke wafts through
the air.

CHRISTINE

Excuse me, Officer. My name is
Christine Chubbuck, I'm a reporter
with WZRB, News 40.

POLICE OFFICER 2

Oh, for Christ sake.

CHRISTINE

I'm friends with Captain Frank
Basil, he's aware I'm doing this
piece.

POLICE OFFICER 2

There was some kind of fire. House
fire.

CHRISTINE

I just spoke with a woman who
seemed to be suggesting there might
be some foul play.

POLICE OFFICER

I got a mountain of paperwork to
fill out here, lady.

Christine looks. There is a BANDAGED MAN giving a report at
the back of an ambulance. He has an air of desperation and
confusion about him. Christine walks past the police officer.

POLICE OFFICER 2

Hey hey hey-

CHRISTINE

You do your job, I'll do mine.
Sir!

Christine bursts past the Officer and approaches the bandaged
man. He has burn marks on his face and arms.

CHRISTINE (CONT'D)

Sir! Christine Chubbuck from WZRB.
This looks like some fire. Can you
tell me how it got started?

BANDAGED MAN

Can't say for sure. Bad things just
seem to keep happening to me.
Never used to happen to me when my
wife was around. But she's not
anymore.

Jean walks up.

JEAN

I got an establishing of the house.

CHRISTINE

Great. Come here, I found the owner
he's a gold mine.

JEAN

Ok. Should I frame him up with the
fire?

CHRISTINE

No, we'll just get the flicker on
his face, the guy's the story not
the fire. (turns to the man) Tell
me the story of how you escaped
alive?

There is a sudden pop and the fire starts up again. The
flames catch on the branches of a nearby palm tree and the
dried lower leaves ignite. Jean instinctively puts the
camera on her shoulder and runs it.

A40 INT. WZRB - STAGE - DAY

A40 *

We are in the middle of a broadcast. It's tense. Christine is
pacing back and forth getting ready to introduce her piece
from the desk. Michael pops in.

MICHAEL

I'm gonna have a fucking heart
attack and die. Right here. On the
floor.

Christine goes next door and runs down to Jean who's fine
tuning the edit in an edit suite.

B40 INT. WZRB - EDIT SUITE - CONTINUOUS

B40

CHRISTINE

How's it coming?

JEAN

It's coming. I had Darren run down some of the fire footage to the processor, it should be out of the soup shortly.

CHRISTINE

We talked about this, we don't need it. That's not the focus.

JEAN

I know, but I figured if we just ran a little at the beginning for color. You could at least have the option-

CHRISTINE

Jean, I can't believe we're having this conversation. Just wrap it up and get it on the reels. (beat) Is there anyway we can tie this to zoning crisis?

Jean is flustered and overwhelmed, begins to stutter.

CHRISTINE (CONT'D)

Skip it. We can do a follow up and explore that angle.

Michael bellows down the hall.

MICHAEL

We're going off the rails! FUCK!

41 INT. WZRB - STAGE - DAY

41 *

We are watching the video that Christine has cut together. We see the end of Christine's interview with the man.

BANDAGED MAN

And you know, I fell asleep with a cigarette in my hand. I change the batteries in my smoke detector pretty regularly, she did teach me that. So I got up pretty fast. But once I got out to the lawn I realized I forgot my smokes. So I went back in. That's when this happened. (He holds up his arm).

He lights up a cigarette and takes a puff.

BANDAGED MAN (CONT'D)

It's the third time this year. I'm worried they're gonna cancel my insurance, you know?

In the station, we see Mike looking completely perplexed. Steve seems to be really enjoying the piece.

We see some moody footage of palm trees swaying in the wind. Abstract shots of smoke. Then Christine fades in.

CHRISTINE

(on camera)

A man driven back into a burning house by a primal need to feed an addiction. An entire community, imperiled. A sad story, but not one without hope. What does it mean?(BEAT) Real Floridians. Real stories. This is Christine Chubbuck reporting.

*
*
*

We snap out of the video. George is at the anchor desk. Christine sits opposite him. Jean operates a camera on the floor and watches.

GEORGE

Thank you, Christine, for that story.

CHRISTINE

You're welcome, George. I just hope that's the last time we have to hear from him. Let's hope he can find a way to break the cycle.

She smiles at him. He winks back.

GEORGE

Next up after the break, the sports report with Andrea Kirby. And after that - sales of 'lemons' are on the rise in Western Florida - bad cars from bad dealers. A special report on what's looking like an epidemic.

There is a weird moment of silence as everyone freezes.

GAIL

And... we're out.

Hyper-colored 70's "WZRB" graphics appear on all the screens, and then it cuts into a commercial for a 4th of July sale.

Christine approaches Mike, who's putting on a jacket.

CHRISTINE

What'd you think? I was trying to tap into some real suffering.

MICHAEL

It wasn't a story. The guy burnt himself going back in for cigarettes.

CHRISTINE

Mike, that was exactly what you're asking for. It was raw, and there was an irony to him that-

MICHAEL

We're not making irony here, we're making news. I mean, where was any footage of the smoldering house? At least that would be something. You just shot his... face.

CHRISTINE

His face was burnt!

MICHAEL

You shot a guy talking. Mumbling actually. You and me, we're outta step. (shouting) Guys! I'm heading out to help my wife for the party. No shows are fired! Darren is in charge.

Michael raps on the glass at Darren, who looks startled.

Christine looks confused, crushed. She looks over and sees George looking at her. She looks away. Her stomach pains her. Steve walks up.

STEVE

That guy was a real pistol. That was really different, Chris.

CHRISTINE

It wasn't supposed to be different, it was supposed to be good.

42 EXT. ANDERSEN BEACH HOUSE - NIGHT

42

Christine's VW pulls up outside of a Lido Key Beach House set into the woods. It is a mysterious, regal property that matches what little we've seen of Bob Andersen.

Christine looks at the mailbox. Golden lettering says:

42 - Andersen.

Christine takes a deep breath and opens her car door.

43 INT. ANDERSEN BEACH HOUSE - NIGHT

43

Christine opens the front door of the house and walks inside.

Dozens of people mill around the Andersen house, a mix of people from WZRB and other local figures from Sarasota.

There is a large bay window overlooking a view of a backyard pool. Several people outside the window frolic in bathing suits.

It's early in the night, and the conversation is forced and awkward, everything feels pretty stiff.

OVER IN A CORNER: Steve and Jean.

JEAN
You should maybe slow down a little.

STEVE
Why? Am I acting weird?

JEAN
No, you're just drinking really fast.

*

STEVE
It's a party, isn't it? Isn't this what people do at parties?

A very drunk lady in high heels, MRS. Nelson walks up to Christine who is still standing near the front door.

MRS. NELSON
Oh, Andrea welcome to the party!

Mike is in another corner of the room with a SPONSOR. Bob Andersen nursing a drink at his side.

MICHAEL
Yeah, we're only 20k shy. We're moving the whole thing over to video. So another round of ads would really help.

SPONSOR
Mike, I haven't seen increased foot traffic from the last batch-

MICHAEL
It's gonna be different next quarter, we've got a whole new approach. It's more uh populist. And then if we can beat Jacksonville to video we'll be the first station in the state to-

SPONSOR
Show me the numbers and I'll show you the money.

Back to Christine and Mrs. Nelson.

MRS. NELSON

I don't know if you remember me,
I'm Michael's wife, Annie.

CHRISTINE

Of course, I'm not Andrea though,
I'm Christine.

MRS. NELSON

Oh God! How awful of me. If I was
an Indian they'd call me 'Bad With
Names.' Have you seen this place?
God I'd love it if Michael made
enough to afford something like
this. And this is their second or
third home! It just sits here,
most of the year! Isn't that wild?

Mrs. Nelson drops her glass, it shatters.

MICHAEL

Annie! Get over here please.

Christine goes over to a couch where there are a bunch of
coats in pile. She goes and puts her bag down. On the wall
behind the couch are a number of framed pictures of Bob
Andersen with various celebrities. She bumps into a woman in
a pant suit, PAULA (40), holding a martini.

PAULA

Oh Christine! Happy 4th.

CHRISTINE

Hi Paula. How's things?

PAULA

Can't complain when there's a cold
martini in my hand! Can I get you a
drink?

CHRISTINE

I'm ok. Have you heard anything
from the board about the case for
the re-zone is going?

PAULA

I think it's looking good.

CHRISTINE

Really? Did anyone get through to
Phil? I felt like he was close to
tipping last vote but-

PAULA

Come by the office next week, we'll
talk about it. It's a party!

Paula does a hokey dance move and wanders away. Christine
sees Steve and Jean across the room and walks over to them.

*

STEVE
Uh-oh here comes trouble!

CHRISTINE
Jean. How bad was it? Honestly.

JEAN
I liked how it came together. I thought Mike was way too hard on you.

CHRISTINE
You don't think Bob Andersen was watching do you?

George walks up to them with a pool stick in his hand. He is in a bathing suit, with a towel wrapped around his neck. Christine looks at his bare chest, his hair thick and wet. She averts her eyes.

GEORGE
You keeping it together Turner?

STEVE
One of these days George, I'm gonna test you. I'm gonna put you to *the* test. You'll see.

GEORGE
Chubbuck. I found a pool table in the den. C'mon.

44 INT. ANDERSEN BEACH HOUSE - DEN - NIGHT

44

George and Christine stand at a pool table in a game room. George breaks. Christine sips a water and holds a pool cue. A song is playing on a nearby record player.

GEORGE
I'm stripes. That was some report you gave today.

CHRISTINE
Thanks, George.

GEORGE
Strange. Interesting. I liked it.

CHRISTINE
Tell that to Michael.

GEORGE
Jeez, just take the compliment Chubbuck. That's good stuff you do in the field. I always wanted to get out there and do something like that. Make an impression.

CHRISTINE

No one on anchor wants to be out in the field.

GEORGE

That's what people in the field think.

George hits a ball in. Christine looks anxiously towards the door where you can still see the party in the living room. Mike Nelson is having a whispering-volume fight with his wife over in the corner.

GEORGE (CONT'D)

Still stripes. (BEAT) Hey, we've been working together for a year now and we've never gone out and had a drink together.

CHRISTINE

I don't really drink.

GEORGE

You know what I mean.

CHRISTINE

You've never asked me.

GEORGE

You're not always the most approachable person, Chubbuck.

CHRISTINE

I'm approachable. Maybe you just don't know how to approach me.

GEORGE

Oh? And who does know how to approach you?

CHRISTINE

Plenty of people. Steve. Jean.

George chuckles and drinks his drink.

GEORGE

Chubbuck, you're funny. (BEAT) People are just so funny. Like take them. (He gestures to Mike and Mrs. Nelson whisper-fighting in the corner). Something drew them to each other you know? (BEAT) But now? God. It's like each one of us has all these different versions of ourselves competing to be the real us. (BEAT) You ever think about stuff like that? (re: table). Your turn.

CHRISTINE

I don't think I'm very good at this.

Christine looks at him. She's never seen this side of him before, it feels like he's revealing himself to her. And she relates. As he speaks, she becomes more and more hypnotized.

GEORGE

Sometimes, I'll be daydreaming at work, and I'll just gaze off and I imagine like this big wad of shoelaces, you know? Like in a box. All tangled up. Different colors too - grey, black, red, and neon orange, this big ugly knot. And that's... my life. (BEAT, George walks closer to her) I don't think we're so different, you and me, Chubbuck. I think sometimes maybe we make things too hard on ourselves. I think you and I might have...something to offer one another. You know, we're not alone out there.

The moment is pregnant. The song on the turntable ends. Suddenly Andrea walks in, shattering the tension.

ANDREA

Well hello, you two!

Christine stares blankly at her for a second. She looks at George.

GEORGE

Well hey there, soldier. You just get here?

CHRISTINE

I should get going. I really have a lot of work to do.

GEORGE

Hey Chubbuck, just admit this was a little fun.

CHRISTINE

Goodbye, George.

George watches her as she leaves.

ANDREA

What's the game?

GEORGE

Pool dummy. What does it look like?

She takes her jacket off and throws it over his head.

A44 INT. BOB ANDERSEN'S HOUSE - NIGHT

A44 *

Christine walks through the main lobby. Steve comes up to her looking very sweaty and boozy. *

STEVE

Chubbuck you gonna come outside and watch? *

CHRISTINE

Sure. I just need to say goodbye to someone. *

45 EXT. BOB ANDERSEN'S HOUSE - NIGHT

45

Christine walks to her car. She puts the key in and pauses, thinking. *What just happened?*

Fireworks suddenly explode over head. The party inside the house whoops and hollers. Christine flinches, thoroughly surprised.

46 INT. CHRISTINE'S APARTMENT - NIGHT

46

Christine enters. It is dark inside. She shuts the door.

CHRISTINE

Peg? (BEAT) Mom?

Peg is not home. Christine stands in the dark, clutching her stomach.

47 INT. KITCHEN - NIGHT

47

Christine sits alone at the kitchen table eating a sparse meal. She listens to the police scanner.

She hears two men on radio talking about a character named TUG.

POLICE OFFICER 1

If you're plugged up, take it to Tug.

POLICE OFFICER 2

At the Dice Center?

POLICE OFFICER 1

I don't trust that guy. Just needs a clean out, some vaz, anyway.

POLICE OFFICER 2
Give him another shot. He'll only
charge you a nickel and you'll get
some crazy story out of him that'll
make it more than worth it. The
shit that guys says!

Christine jots down on a piece of paper -

TUG, 'real character'

was in "the shit"

dice center????

She looks at *dice center????* and then underlines it.

The 'blue chatter' starts up again. It's especially explicit.
Christine makes a face and turns it off. She sits in silence.
Then, intrigued, she flips it back on. She listens with
increasing curiosity.

Suddenly something seems to change. Her face melts into
pained confusion.

Her hand drifts down to her pants. She pulls them down and
sees there is a small blood stain in her underwear and thin
stream of blood trickling down her leg.

48 INT. GYNECOLOGIST OFFICE - DAY

48

Christine sits with a paper gown on with Dr. Parsons. There
are x-rays on a light box.

DOCTOR PARSONS
So it seems the reason you have
been having these pains is that you
have a large cyst on your right
ovary.

CHRISTINE
Oh. Wait. What?

DOCTOR PARSONS
Yes. It's pretty clear, you can see
it right here. It's benign but
given its size I believe we should
take care of it in the next six
weeks.

CHRISTINE
Oh. OK. I thought I was just
stressed. Is it from stress?

DOCTOR PARSONS
It's tough to say. Could be. Could
be genetic.

(MORE)

DOCTOR PARSONS (CONT'D)
As we age our bodies do things to us that we can't control. (BEAT)
You know if you're stressed, we can give you something for that.

CHRISTINE
Give me something?

DOCTOR PARSONS
I have in your records that you used to take trazadone as an antidepressant. Would you want to give that a try again?

CHRISTINE
I'm sorry, I'm not sure I see how that's relevant.

DOCTOR PARSONS
You've just mentioned twice now that you're feeling stressed-

CHRISTINE
I didn't like the way they made me feel, ok? I'd just love if we could stay on topic. This is really unexpected.

DOCTOR PARSONS
Look. Its *great* we caught it so early. Its very manageable at this stage. We just need to take it out in the next few months.

CHRISTINE
The cyst.

DOCTOR PARSONS
The whole ovary. It's the only way to ensure the issue doesn't recur. But its a very minor surgery. Tantamount to getting your tonsils out. The one issue of course, is it might create complications should you try to conceive in the future.

BEAT

CHRISTINE
Are you saying if I get this treated, I won't be able to have children? That I have two months to have a baby?

DOCTOR PARSONS
I'm not saying that at all. I'm saying it's a possibility. You will only have one ovary, so it becomes an odds game.

(MORE)

DOCTOR PARSONS (CONT'D)

It just might be something to discuss with your husband or significant other. It might require a little coordination.

CHRISTINE

A little coordination.

49 INT. WZRB - STAGE - SUNCOAST DIGEST - DAY

49 *

Christine is in the middle of an interview with a TOURISM ADVOCATE (50s, male, red blazer) on the set of the SUNCOAST DIGEST. Christine is keeping an eye on George, who's having a conversation with Gail across the room. Jean is taping the show.

TOURISM ADVOCATE

And these units are gonna fill up fast- you've seen the success we've had with the new condos down in Longboat Key. And we want residents to be able to partake, but they need to get on the waiting list quickly. We can't help that we're becoming such an attractive destination for-

*
*
*
*
*
*
*
*
*

As the Advocate continues, Christine continues to look past him at George. George puts his hand on Gail's shoulder.

*

GEORGE

Do we have any aspirin around? I'm feeling ragged.

GAIL

I think in the kitchen. Let me check.

GEORGE

You're a saint!

Christine comes back to the present, the Advocate is droning on. She stares at the *fake flowers* on the small table between her and the Health Worker.

*

CHRISTINE

I'm sorry, can we take five? Jean, where's Gail? I thought we were gonna find some fresh flowers.

JEAN

Sorry, slipped my mind.

CHRISTINE

It slipped her mind! Well, I can't think about anything else. Can someone run out or something?

50 EXT. WZRB - LOADING AREA - DAY

50 *

Christine cries quietly just outside the newstation. Jean comes outside.

JEAN
Hey Chris. You ok?

CHRISTINE
I'm fine. Summer allergies.

JEAN
Oh. But are you, you know, ok?

CHRISTINE
What do you mean?

JEAN
You seem more wound up than usual.

CHRISTINE
What do you mean?

JEAN
You know, tense.

CHRISTINE
No, you said more than usual. Do I usually seem wound up?

JEAN
No. I mean yes, a little. But you just-

CHRISTINE
I used to be really funny. Did you know that? Like in high school. I was so good at telling jokes.

JEAN
You're still good at that.

BEAT

JEAN (CONT'D)
Hey. You want to get out of here?

CHRISTINE
Get out of where?

JEAN
Here.

CHRISTINE
Where?

JEAN
What? Let's play hookie.

CHRISTINE

Jean, don't be weird.

JEAN

I'm serious. When I'm bummed out I like to go get ice cream. It's this little trick I learned when things are getting to be too much, I just get a cone and this is gonna sound stupid, but I sing. You know, along with a song on the radio or something. It doesn't even matter. Come on, my treat.

CHRISTINE

I can't Jean. I have too much on my to do list. Sorry I got all worked up. Did anyone leave to go get flowers yet?

*
*

JEAN

I was gonna do it.

*
*

CHRISTINE

That's ok. You know what, I'll go.

*
*

51 INT. CHILDREN'S HOSPITAL - DAY

51

Miranda sits in the lounge area. She watches Steve doing a weather update before introducing the afternoon movie.

Christine pulls up outside. Miranda gets up and walks out to meet her.

52 INT. CHILDREN'S HOSPITAL - DAY

52

Christine walks up to the entrance of the Children's Hospital. She walks up to Miranda, holding a bouquet of white lilies.

CHRISTINE

Hey, Miranda. I picked these up while I was shopping earlier. I figured you could just put these in the reading room. Or maybe they'd go nicely on the front desk by the-

*
*

MIRANDA

Christine, can I speak with you for a minute about something?

CHRISTINE

Oh. Sure. What's going on?

MIRANDA

Did you film Stevie after I asked you not to?

CHRISTINE
What do you mean?

MIRANDA
Don't lie to me. Just tell me.

CHRISTINE
Well, sort of, he just wanted to see how the camera worked, so I was showing him-

MIRANDA
And did you tell him about your boyfriend?

CHRISTINE
That's crazy, I don't have a boyfriend. I think I'd know if I had a boyfriend. Did Stevie tell you all this?

MIRANDA
Christine, these rules are in place for a reason. These kids are sensitive. We need to be exceedingly careful with them.

CHRISTINE
I know how to deal with these kids, Miranda, I've been doing this a year now.

MIRANDA
I know. And it's been wonderful. But I've been working here most of my career, and the rules are-

CHRISTINE
I mean, it's not a competition.

MIRANDA
Of course it's not why-

CHRISTINE
This is just a misunderstanding. Can I just go talk with him for a minute?

MIRANDA
I can't let you in there today. We need to have an internal about this.

CHRISTINE
Well do 'the rules' allow me speak to someone superior to you?

MIRANDA
Christine.

BEAT

CHRISTINE

Well, can I just go and film some more of the outside of the building for a little bit? I really feel like the piece is going to help things when the vote comes up again.

Miranda just looks at her, incredulously.

53 INT./EXT. BEETLE - DAY

53 *

Christine gets back in the car. She puts the flowers in the backseat. She turns on the car, the news comes on the radio.

A stomach pain suddenly rips through her. She grabs her stomach and yells audibly. She pounds on the steering wheel several times with a closed fist.

It passes. She collects herself. Smooths out her hair. She puts the car into gear. She starts driving.

INT. BEETLE - DAY

Christine is driving down the road, listening to the news. She drives past an auto repair shop that says 'DAIS SERVICE CENTER' with a graphic of two dice.

Christine looks back but keeps driving. She sees the repair shop receding from view.

She pulls her car over off the side of the road.

She looks over to the passenger seat. Her notepad is sitting there. She flips through it and sees her notes about "TUG" from when she was listening on the police scanner the other night. She looks the note that says dice center?

54 EXT. DAIS SERVICE CENTER - DAY

54

The Dais Service Center is a small auto body shop in downtown Sarasota Florida. Christine's yellow beetle is parked out front.

55 INT. DAIS SERVICE CENTER LOBBY - DAY

55

Christine walks into the Dais Service Center. There are papers everywhere, but no one is behind the counter. There are taxidermied animals on all the shelves. She catches some movement in the side of her vision.

She looks behind the counter and sees a bank of monitors, an image of herself on one of them.

TUG (O.S.)
Closed circuit tv!

Christine looks over and sees TUG, 50, coming out from behind a curtain.

TUG (CONT'D)
Wild right? It's like everything that's going on here is it's own show. Dais Tv! Can I help you with something?

CHRISTINE
Oh hi. I'm a little confused. I'm looking for - I must have this written down wrong. Tug?

TUG
That's me. Tug Dais.

CHRISTINE
Tug.

TUG
Like the boat. You know, toot toot. Did you need something miss?

CHRISTINE
Oh! My name is Christine Chubbuck. I'm a reporter at WZRB. Maybe you've seen my show? The Suncoast Digest?

TUG
I don't really watch the news.

CHRISTINE
Well, I'm always on the look out for interesting characters. You know, to profile? A friend of mine at the police station suggested I reach out to you. Said you have some always have some really interesting things to say. Called it 'the Tug Show' actually.

TUG
Is that right?

CHRISTINE
Yeah, but he said you um, work with firearms.

TUG
'He' said that, huh?

CHRISTINE

Is that true?

TUG

I fix a lot of things Ms Chubbuck.
Cars, tvs. Anything that needs
fixing really. Do you have
something that needs fixing?

CHRISTINE

I can think of a couple things that
need fixing. Yeah. (BEAT) Could I
see where you work? I've never seen
a gun before actually.

TUG

Who sent you here again?

CHRISTINE

I never reveal my sources, sir.

TUG

I like that. I like that!

INT. DAIS SERVICE CENTER REPAIR SHOP - DAY

Tug leads Christine through a repair shop where there are a
bunch of antique cars up on lifts, being worked on.

TUG

Jimmy Suskind shows up here with a
busted cop car and says "Car's
fucked." He's waitin' in the lobby,
fiddling with his pistol. This was
about 7, 8 years ago and I wasn't
one to be so excited when a cop
rolled up on my doorstep. But
pride's a fierce thing to wrestle
with you know? So I said give me
your keys AND your gun. He laughs
in my face. "I ain't gonna give you
my gun." I tell him, gimme a day
it'll be shooting straighter than a
pecker at a peepshow. I did, kinda
went from there.

He stops outside a door. Pulls out a bunch of keys.

TUG (CONT'D)

Come on. It's right here.

He opens a door and disappears inside.

CLOSE ON:

Tug's massive hand holding a large .44 caliber revolver.

TUG (CONT'D)
Now this, this bad boy is a .44.
This one is special. Here, hold it.

INT. DAIS SERVICE CENTER REPAIR SHOP - SECRET GUN ROOM- DAY

We're in the secret back room of Tug's repair shop. Guns everywhere - revolvers, rifles, shotguns.

CHRISTINE
Really?

TUG
Yeah. Feel the weight of it. It's a monster.

Christine takes the gun. She turns it over in her hand.

CHRISTINE
Holy cow that's heavy. These are all others peoples guns?

TUG
Yeah. That one belongs to an accountant. About half are ones I'm working on for other people. Others I sell. Most are mine though. Yea.

CHRISTINE
I didn't know so many people carried guns down here. What's this one?

She picks up a snub nosed .38.

TUG
That's a .38 special. I just got bullets in for those. Called wadcutter. Marketed for self defense. Explode on impact. Stops a threat dead in its tracks.

CHRISTINE
Sarasota's not a town known for its 'threats.' Unless you count the men I date.

TUG
Oh there's threats all around you. There's a fever settling into this country, Miss Chubbuck. Can't you feel it? You gotta be ready to protect yourself, be ready, aware. You're living in Condition White.

CHRISTINE
Condition White?

TUG

It's is a term in our community we use to describe a state of blissful oblivion. When you're sleeping. When you're at home, tucked under the covers.

CHRISTINE

Condition white sounds nice. You mind if I write this down? This is interesting.

TUG

It's a victim's mentality. Condition white is for sheep. Condition Yellow is when you're aware of your surroundings. You're yellow when you leave your house. There's a bird. There's a car. Most people live and die in white and yellow. Carrying a gun on you usually helps you jump right to orange. That's the next level. That's where you want to be. You're aware of not just your surroundings but threats.

CHRISTINE

And what's after orange?

TUG

After orange. Well that's red. That's when you see the threat and you're ready to take an action. Carry one around with you for a few weeks, you'll see. Changes things.

There is moment of grave silence in the room.

TUG (CONT'D)

Ha! This is all a lot of speechifying!!! I don't mean to wind you up. I find it helps keep people comin' my way. Most people here just use them to shoot skeet, go duck hunting. You wanted to see the show though right? The Tug show?

CHRISTINE

I did. I did want to see the Tug show.

TUG

Well when do we go to air?

Christine looks back up at the CC TV and sees the action of the scene playing out on two second delay.

56 INT. CHRISTINE'S APARTMENT - NIGHT

56

Christine sits at home alone, watching a made for tv movie on television. The police scanner drones on in the background.

Christine hears a noise. She perks up. She stands up, tilts her head, tries to hear it again.

She slowly walks towards the front door. Opens the door.

In an apartment in the complex a YOUNG MAN and a YOUNG WOMAN are having an argument in their open front door.

YOUNG WOMAN

You've been acting different ever since you came back from Chicago!

YOUNG MAN

I've been HAPPY ever since I came back from Chicago.

YOUNG WOMAN

No-

YOUNG MAN

Yes, I've been happy and YOU DON'T KNOW WHAT TO DO ABOUT IT.

They see Christine looking at them. The Young Woman yanks the Young Man inside and slams the door shut.

57 EXT. SIESTA KEY - NIGHT

57

Christine pops the trunk of her beetle. She lugs out a film rig. She walks it up the stairs to her apartment. She places it down outside of her doorstep. She creeps over to the door where the couple was having the argument. She puts her ear against it. She hears the unmistakable sound of the couple having sex.

58 INT. CHRISTINE'S APT - NIGHT

58

Christine has the camera on the couch sitting next to her. She picks up the phone and dials a number.

It rings many times before going to an answering machine.

JEAN (O.S.)

Hi! You've reached Jean Reed. I'm probably not here, or if I am, I'm probably busy! Leave a message!

Christine hangs up. Tries again with the same result.

Christine hoists the camera up onto a tripod. She's clearly not used to working it herself. She turns it on. She goes out of the front door and then comes back in.

CHRISTINE

Mom? Hello? Is anyone home?

Christine looks around. Then goes behind the camera and turns it off. She lugs the camera up onto her shoulder.

We see Christine's POV through the viewfinder. She walks into the kitchen at a slow, methodical pace. She turns on the light, pulls out a knife from a drawer.

59 INT. WZRB - DARK ROOM/HALLWAY - DAY

59 *

Christine is in the dark room finishing up the development of her film. She walks out into the hallway, manic. Andrea walks up to her. *

ANDREA

Hi honey. Chicken lady is here for her interview. She's been here about an hour. (BEAT) You alright?

CHRISTINE

Tell her she's gonna have to wait. I'm great. You seen Mike? *

Christine walks up past George who is practicing copy.

GEORGE

You've got some pep in your step.

CHRISTINE

I think I've got something. Look out for it.

GEORGE

Oh really?

Christine nods and winks at him.

60 INT. WZRB - EDITING ROOM - DAY

60 *

Michael and Jean stand hunched over a screen.

MICHAEL

Oh, that's a GREAT shot.

JEAN

I thought so! Like, the sneaker's been sitting in evidence for a year, with blood all over it and they completely missed it-

MICHAEL

I love it. I love it.

Christine enters suddenly.

MICHAEL (CONT'D)

Christine. I was just about to
come find you.

CHRISTINE

Michael, I have some footage I need
you to see. Like right now. I think
its really gonna blow your hair
back.

MICHAEL

I'm busy, Chubbuck.

CHRISTINE

Mike! *Trust me.* It's hard to
explain.Her enthusiasm is palpable. Mike feels compelled to follow
her.

A60

INT. WZRB - HALLWAY/VIEWING ROOM - DAY

A60

Christine walks from the editing room with Mike to the
viewing room with Christine.

CHRISTINE

So if you like this, I think we
need to bump chicken lady from
tonight.

MICHAEL

We're bumping chicken lady to
tomorrow, I was gonna come find-

CHRISTINE

Great! Great! Or maybe we just
never do it.

MICHAEL

We have to do it. Bob Andersen is
asking for that story to satisfy a
local investor.

CHRISTINE

We're always fighting, Mike. You
know? But I think we're actually
saying the same thing. You want
flash pizzaz and that's fine. You
know what? Who am I to say that's
not ok? There's drama and tragedy
and suffering all around us.

(MORE)

CHRISTINE (CONT'D)

I just want to really get to *know* the issues and the people behind them. What is news but a way to get closer to people? The mistake I've been making is not doubling down. We need to go *deeper*.

MICHAEL

I'm not following.

61

INT. WZRB NEWS BUILDING - VIEWING ROOM

61

Christine sits down scrolls through some footage. Michael stands behind her.

CHRISTINE

I'm saying, let's move beyond this pedestrian idea of the news. 'So and so did such and such at this place and time' is *so cold*. Let's really examine it. And there's a subjectivity to those experiences we're not tapping into. Let's go inside people's homes. Spend some real time with them. Plant cameras. Heck, give THEM the camera, so we can see what's going on behind closed doors! Because that's the big question we're all running around trying to answer right? What would it be like to be someone else?

MICHAEL

They did this Christine. It was called American Family, they ran it on PBS last year.

CHRISTINE

I thought about that. And we don't really have the bandwidth to really embed ourselves. So anythi anyway ng we can't get live, we re-enact. So long form docu-journalism then little movies to fill in the gaps.

MICHAEL

Movies on the news.

CHRISTINE

Yes! People just want to see *stuff*, Mike. A never ending parade of *stuff*. To distract themselves from their small lives. So I mocked up something like a domestic dispute and then a home invasion. It's rough. But, try to follow me here.

We can hear the audio, and the video is very dark but we can vaguely see Christine walking through the parking lot towards her neighbors house with a knife.

Jean comes in and stands behind them both watching from the door.

MICHAEL

What is that a knife? I can barely see anything.

CHRISTINE

I mean, the exposure's off, we'll adjust that. Jean wouldn't come out and run the camera for me so it's messy. It's too much for one person.

JEAN

Christine-

CHRISTINE

Why are you *here*?

MICHAEL

You shoulda taken the Akai, it self-corrects for that stuff.

CHRISTINE

This *obsession* with the Akai you have-

MICHAEL

Look, Chubbuck, this is... interesting, but I think you need to develop this idea more. I'm punting the chicken lady tonight, maybe you should take the night off.

CHRISTINE

But if you're punting chicken lady, I can just go up and just introduce the idea, like a coming attractions-

MICHAEL

Jesus Christ! I am bumping the chicken lady because I'm putting up a story about the serial killer in Gainesville. It's gonna lead.

CHRISTINE

But... what? Who?

MICHAEL

Reed, here. She's been working on it, uh, what's the word - as an extracurricular activity.

(MORE)

MICHAEL (CONT'D)

She's been doing some good work.
Real grisly. Exclusive stuff too.

JEAN

I've been trying to talk to you
about it. I swear, Christine.

Christine looks at them, her face slowly turning purple. She
scrunches up her face.

CHRISTINE

Is this a joke? We do local news,
Gainesville isn't local.

MICHAEL

He's at large. He could be
anywhere.

CHRISTINE

Well I didn't know those were the
rules.

MICHAEL

Christine, there's no rule book.
And I don't need your permission.

CHRISTINE

I didn't want to do the chicken
story anyway.

MICHAEL

Good I'm glad we agree.

CHRISTINE

Just because your wife has a
drinking problem, Mike, doesn't
mean you need to treat me like
this. That's on you, don't put it
on me. I'm just trying to do my
best for this station. This isn't
easy.

*
*

MICHAEL

Are you fucking kidding me? You
fucked up - again - and now you're
insulting me? My family? I have
half my life savings tied up in
this station. I believe in it. What
are you doing to make a mark?
Besides bitching to me every chance
you get?

CHRISTINE

Ok fine I'll do chicken lady. But
there's gonna have to be some
changes.

MICHAEL

Christine! Go. Home.

CHRISTINE

Did you even SEE the flowers Gail put out for it, Michael? They're fake.

JEAN

Christine-

A61 INT. WZRB - HALLWAY/STAGE - SUNCOAST DIGEST - DAY

A61 *

Christine walks over to the set for her interview. She goes over to the vase with the fake flowers and rips them out.

CHRISTINE

Fake. Sums up the whole operation here. Just fake. Running our own cameras in the field. We're supposed to be a professional outfit here! We're a JOKE. We're not real, we're a joke.

MICHAEL

I don't know what's going on with you but you need to get the fuck out of here!

CHRISTINE

I am!

MICHAEL

And don't you dare come back until you've cooled off.

62 EXT. HIGHWAY - DAY

62

Christine sits at a traffic light. She watches the colors change. She looks in the back seat. The flowers she got yesterday are there. Dried and yellow. Dead.

63 INT. CHRISTINE'S APARTMENT - DAY

63

Christine puts the keys into the front door of her apartment.

She steps into the apartment with a twitchy look on her face. She hears soft music and laughter from the kitchen. She walks towards it, as if it sounded like something sinister.

64 INT. CHRISTINE'S APARTMENT - KITCHEN - DAY

64

Peg and Mitch are laughing and drinking wine, listening to the radio as Peg bakes.

Christine walks into the room. The laughter suddenly dies.

PEG
Hi, Chrissy. You're home early.
Aren't you on air tonight?

CHRISTINE
It would seem not.

PEG
We were gonna surprise you tonight
with an apple pie. Your favorite.
(BEAT) Honey this is Mitch, my...
friend I was telling you about.

Mitch steps forwardly, gamely. He extends his hand.

MITCH
Well hi there, honey. I'm Mitch.
Your mom has told me so much about
you.

Christine looks past Mitch at Peg, ignoring the hand.

CHRISTINE
Peg? May I have a word with you in
the living room? Alone?

MITCH
Nice to meet you too, sweetheart.

PEG
Mitch. Christine, we have company
right now.

CHRISTINE
Now. Please.

Christine turns around, walks out. Peg looks at Mitch.

65 INT. CHRISTINE'S APARTMENT - DAY

65

Christine goes into the living room and turns on the TV. She
turns up the volume very loudly, to try to blot out their
conversation.

PEG
What is going on with you?

CHRISTINE
What is going on with me? Where
have you even been?

PEG
Mitch surprised me, we went to a
hotel in Key West-

CHRISTINE
Are you kidding me? What about
work?

PEG
Honey-

CHRISTINE
Here I am just drowning under water
here, and you *decide* to take a
romantic getaway? Without checking
in with anyone? What are you,
fifteen?

PEG
What happened to you?

CHRISTINE
What happened to me? Oh, I don't
know. Maybe my mother abandoned me
for four days and now she just
showed up out of the blue with some
stranger. Who she's gonna
(whispers) *have sex with* in MY
house.

PEG
Our house!

CHRISTINE
Our house that I pay all the rent
on? While you stay home and smoke
pot?

PEG
That is not fair, Christine.

CHRISTINE
My life is a cesspool. I'm so, so
sorry the smell is inconvenient for
you. It must be nice to have an
escape hatch.

PEG
Chrissy, you are scaring me, this
feels like Boston again-

CHRISTINE
What is this 'bring up Boston
month?' I am in pain here! I'm
HURTING. It's that simple.

PEG
Baby, I see that. What do you want
me to do? Tell me what I can do.
Look at me. I'm here.

CHRISTINE
But HE-

PEG
 Forget him for a second. Just look
 at me. Look at Mom.

Christine pauses, breathing heavily. The phone starts to
 ring. Peg looks at it.

PEG (CONT'D)
 You go through these... moods baby.
 You know you do. You put all this
 pressure on yourself and this is
 how it comes out. Can you see that?
 For a second? And I'm not always
 equipped to deal with it. Maybe you
 should go back to Dr. Benolken for
 a little. You seemed to like him-

CHRISTINE
 That is a temporary solution. I
 need to fix my life, Peg. My *life*
 is the problem.

The phone stops ringing.

CHRISTINE (CONT'D)
 What he's answering the phone now?

BACK in the kitchen -

Mitch answers the phone. He peeks into Christine's bags and
 sees the puppets peeking out.

MITCH
 Hello?

Cross cut with:

66 INT. WZRB OFFICE - DAY

66

Jean is on the phone in Christine's office.

JEAN
 Oh hi - I'm... I must have the
 wrong number.

MITCH
 No, this is the Chubbuck residence.

JEAN
 Oh... Sorry. I'm trying to reach
 Christine. Is she there?

MITCH
 She is but she is sort of
 indisposed right now. Can I take a
 message?

JEAN

Yes. Could you tell her that Jean called? And that she wanted to talk? And that she's her friend and she's sorry and she wonders if she's OK. (BEAT) That's an awful lot. I guess just ask her to call me back.

67

INT. CHRISTINE'S APARTMENT - DAY

67

CHRISTINE

Why don't you just invite him to move in with us?

PEG

Maybe I will! Maybe I'll move out!

CHRISTINE

Ah! The truth comes out!

PEG

You want me to act like this! I don't know what to do with you sometimes! You want me to be your mom, you want me to be your friend, you want me to be your punching bag, I'm a person too, Chris, we're both adults here!

CHRISTINE

I'm your CHILD! You were supposed to figure all that out. Maybe if you did, and spared me all your hippie baloney for one day, I'd understand how the WORLD ACTUALLY WORKS.

PEG

Christine I love you, please, let's just take some breaths.

CHRISTINE

Why would you love me? It's weird, we live together. Just say it.

PEG

I won't say that-

CHRISTINE

It's ok Peg! We both know what's going on here. I got all turned around in Boston and I'm here to relax and rehabilitate myself and you're here to babysit me.

PEG

I won't say something that's not true-

CHRISTINE

It's not relaxing here, Peg! It's a trap here! These people are ruining me all over again-

PEG

Christine, 'these people' are your-

CHRISTINE

Why won't anyone just LISTEN TO ME?

Christine walks to her bedroom door and slams it.

68 INT. CHRISTINE'S BEDROOM - MORNING

68

The alarm clock goes off. Christine wakes up, groggy. She's been sleeping through her alarm for a while and she's now late. She grabs her stomach. She shakes her head. 'What did you do Christine?'

She goes out to the hallway and walks to Peg's bedroom door but there is no one is there. She breathes deeply. 'New day.'

69 INT. WZRB -FOYER/HALLWAY/BULLPEN - DAY

69

*

Christine comes into the building wearing sunglasses. She walks straight back to her office. Everyone looks up for one second, and then a 'lets let it go' attitude prevails and everyone goes back to work. Christine walks past Jean without saying hello. Jean looks spurned.

George watches Christine with interest.

70 INT. CHRISTINE'S OFFICE/BULLPEN/FOYER/MICHAEL'S OFFICE - DAY

*

Christine has five newspapers spread out in front of her. She glances up for a second and does a double take.

Bob Andersen is crossing the floor. Gail leads him to Michael's office. Christine sits up. After a second she reaches over, grabs her phone and dials. The front desk at WZRB rings. We see Gail pick up the phone.

GAIL (V.O.)

WZRB this is Gail, how may I direct your call?

CHRISTINE
(in a deep voice)
Hello, I need to speak to the
station director.

GAIL
He's in a meeting right now.

CHRISTINE
Just put me through. It's about an
urgent matter. Breaking news. About
national security.

Gail transfers the line to Michael. Christine watches
Michael pick up the phone in front of Bob Andersen.

An INTERN, 16, approaches Christine with a piece of paper.

INTERN
Miss Chubbuck?

Christine looks at him.

CHRISTINE
Yes?

INTERN
Sorry I have a message from a city
council member, Paula, she says she
was expecting you last night,
something about a presentation-

*
*
*

CHRISTINE
What's your name?

INTERN
Herb.

CHRISTINE
Herb, did you just start here?

INTERN
Yes ma'am.

CHRISTINE
Well, Herb, one of the first rules
of any job really is you don't
interrupt people when they're in
the middle of something. Ok? And
learn how to take a message
properly.

*
*
*

Michael picks up his phone in his office. Herb backs away.

MICHAEL
Hello?

CHRISTINE
Hello. Do you have a reporter named
Christine Chubbuck on staff?

MICHAEL
Who's this?

CHRISTINE
There's a very important story and
I can only trust her with the
information. She's the only
reporter I'll speak to.

MICHAEL
I'm sorry. Didn't you ask to speak
with me? Who is this?

Christine hangs up. She continues to stare at Bob Andersen.

71 INT. WZRB - STAGE/SUNCOAST DIGEST - DAY

71 *

Christine sits, doing a pre-interview with MISS MAISIE, a
chicken farmer from the area. There are caged chickens
clucking all around her.

CHRISTINE
Great. And then I'm going to ask
you some questions about the
festival.

MISS MAISIE
OK.

CHRISTINE
And maybe before that some generic
questions about the eggs.

Jean walks by Christine, looking at her furtively. She
pauses near the pre-interview.

CHRISTINE (CONT'D)
Can I help you with something? I'm
working here. (to MM) They're still
setting up the lights it'll just be
a few minutes.

72 INT. WZRB - KITCHEN - DAY

72 *

Christine is making herself a cup of tea. Steve comes in.

STEVE
You know bopping it up and down
isn't going to turn it into tea any
faster.

CHRISTINE
That's great Steve.

STEVE
Hey Christine?

Christine looks up at Steve. He looks sweaty and frightened.

STEVE (CONT'D)
I think I may need help.

George waltzes into the office. He pours himself a cup of coffee.

GEORGE
Top of the morning! Hey Steve,
would you mind leaving us alone for
a minute?

CHRISTINE
Did you want to ask me something?

STEVE
No, it's fine. We can catch up
later.

Steve exits, pausing to look back at Christine.

GEORGE
So... how are you?

CHRISTINE
I'm fine. You?

GEORGE
You didn't seem fine yesterday.

CHRISTINE
You never have a bad day?

GEORGE
Sure I do. I have bad days all the
time. Listen-

He looks around. He shuts the door.

GEORGE (CONT'D)
You wanna maybe get some dinner
tonight?

Christine is shocked. It seems like he is baldly asking her
out on a date.

CHRISTINE
What-um. What do you mean?

GEORGE
You know. Fork. Knife. Plate. Food.
Dinner.

CHRISTINE
I um- I don't get it.

GEORGE
Chubbuck, I'm not gonna bite you.
I feel like we're always about to
make some break through to some new
level of connectivity and then
something gets in the way.

CHRISTINE
Dinner.

GEORGE
Yeah. And then maybe afterwards I
can take you somewhere. Somewhere
where we can talk.

CHRISTINE
Um, I have to think about my
schedule-

GEORGE
Don't think. Just say what you want
to say.

CHRISTINE
It's just a little more complicated
than that-

GEORGE
Why don't you just say ... yes.

LONG PAUSE

CHRISTINE
OK. Yes.

GEORGE
Wonderful. I'll pick you up at 8.

73 INT. WZRB - STAGE/SUNCOAST DIGEST - DAY

73 *

Christine is recording her interview with Miss Maisie.

MISS MAISIE
And usually we can harvest about...
200, 300 eggs in a day. And they
go straight out to market.

CHRISTINE

Well, that's fascinating. Maybe you can give us some footage of the chickens having sex, so people can see where the eggs are REALLY coming from.

Miss Maisie looks confused, but amused.

CHRISTINE (CONT'D)

I'm just kidding. That's a joke we can edit out later.

MISS MAISIE

Oh. Ha. I was gonna say, I've seen it, it ain't pretty!

CHRISTINE

Wait do you hear that? I think someone wants to ask you a question? It's my friend See Saw. He also lays eggs!

Christine pulls out See Saw and puts it on her hand.

SEE SAW

Well hello, Miss Maisie! My name is See Saw!

MISS MAISIE

Oh. Hello.

CHRISTINE

Sorry, I had this idea, wanted to try it out. Figure it would be fun for the kids watching. We can edit this (motions to herself) out too.

MISS MAISE

Sure, fun!

Jean, taping the interview, looks on concerned.

74 INT. CHRISTINE'S APARTMENT - BATHROOM - NIGHT

74

Christine gets ready for her night out with George. She chooses a dress. Takes it off. Chooses another.

75 INT. CHRISTINE'S APARTMENT - NIGHT

75

Christine steps out into the apartment. Peg is watching TV on the couch.

*

CHRISTINE

I'm going out, Peg.

PEG
Oh you're talking to me now?

CHRISTINE
How do I look?

PEG
(looking back)
Really nice actually.

CHRISTINE
I have a date.

Peg turns off the tv and gets up.

PEG
You have a date?

CHRISTINE
Aren't you going to ask me who
with?

PEG
(Meaning, 'It can't be
George')
No....

CHRISTINE
Yes!!!!

Peg comes up to Christine. They hold hands. Peg gets teary.

PEG
Oh baby. I'm so happy for you.

The doorbell rings.

76 EXT. CHRISTINE'S APARTMENT - NIGHT

76 *

George knocks on the door. Christine emerges, looking
radiant.

CHRISTINE
Hi, George.

GEORGE
Why hello, Christine. Shall we?

They walk to George's car. He opens the door for her.

Peg looks out through the window. She smiles.

77 INT. NICE FRENCH RESTAURANT - NIGHT

77

Christine and George sit. They drink red wine.

GEORGE
I thought you didn't drink.

CHRISTINE
For the most part I don't.
Sometimes on special occasions.
Like Easter. (BEAT) That's funny
you remembered that about me.

GEORGE
I didn't drink for a really long
time. Just easing back into it.
Sometimes I still slip up and
overdo it. (takes sip) You know, if
you told me a year ago that I'd be
having a one on one dinner with
Christine Chubbuck, I would have
told you you were crazy.

CHRISTINE
I could say the same thing. About
you, having dinner with you, I
mean.

GEORGE
I understood what you meant.

They sip awkwardly.

GEORGE (CONT'D)
So why haven't we ever just been
able to sit down and have a meal
like this together, huh?

CHRISTINE
I can get... competitive sometimes.

GEORGE
Ah, the truth comes out!

CHRISTINE
I guess I can shut people out. Even
when I don't mean to.

GEORGE
I know that feeling, Christine.
Believe me, I know that feeling.

CHRISTINE
Excuse me for a moment?

78

INT. BATHROOM - MOMENTS LATER

78

Christine stands in front of the mirror, straightening her
hair out. She smiles. She clinches her fist together and
shakes them a little.

79

INT. FRENCH RESTAURANT - NIGHT

79

The two of them are eating desert. They're laughing hard at a story George is telling.

GEORGE

And he's just standing there, with his gym shorts on, pulling his lav off, talking about how he's gonna go get high!

*

They laugh until it peters out. Christine goes to take a spoonful of mousse.

CHRISTINE

Do you remember the office party the other week?

GEORGE

You mean the one you ditched me at?

CHRISTINE

Yeah. That one. Sorry. Remember when you told me that thing about the shoelaces all tangled up?

GEORGE

Yeah, that was probably the vodka talking. But yeah, I remember that. I feel like that a lot.

CHRISTINE

I've been thinking a lot about that. (BEAT) Sometimes I feel.. more than feel actually, sometimes I can almost close my eyes and SEE... that I'm like this... pipe.

GEORGE

A pipe.

CHRISTINE

Yeah. Just a pipe and I used to be hollow, empty. But like good empty. And now. I'm just filled. I'm filled up with... stuff. You know? Like, just filled up with shit. To the brim. All these useless thoughts and feelings from over the years. And I feel just so clogged up, and it's hard to breathe, and I feel like I'm going to burst.

GEORGE

Huh.

CHRISTINE

And I just feel like... if there was just something like one of those things... what do you call them? They unclog drains?

GEORGE

A... plunger?

CHRISTINE

No, it's like a long metal rod. You crank it?

GEORGE

A... drain snake?

CHRISTINE

Right. Sometimes I feel like I need a drain snake to just come into that pipe in my head and just clear me out. And then I'll be able to breathe again. I used to be a really funny person, you know? I used to love laughing. I guess that's what made me think of that, we were laughing.

Christine looks up, self conscious. She scoops a large spoon of mousse in her mouth, nervously.

CHRISTINE (CONT'D)

We should get the check.

GEORGE

Hey. Hey.

He makes her look at him.

GEORGE (CONT'D)

I feel what you're saying. Really.

He PUTS HIS HAND ON HERS. Christine is stunned. The waiter comes with the check.

GEORGE (CONT'D)

I've got this. Come on, I want to take you to what I've got planned.

A79 EXT. FRENCH RESTAURANT - NIGHT

A79 *

George and Christine walk to George's car. It suddenly starts raining. They both shriek. Christine puts her pocketbook over her head, George his coat. They run to the car. George fumbles with his keys. *

CHRISTINE
Open it! Open it!!

*
*

80 INT. GEORGE'S CAR- NIGHT

80

Christine and George pull into the parking lot of a public high school. It's raining. George parks the car. There's a romantic song on the radio. Palm trees dot the landscape in the background. Christine has 'red wine lips' in the next several scenes. Christine is mid-conversation.

CHRISTINE
My mom always says these stupid things like 'thoughts become things,' and mostly I just tune her out, but I feel like if I just take all the energy I have and put it into getting back to a major market- Sorry I'm not used to drinking, I'm rambling! (she looks around) It's pretty here. What is this place?

GEORGE
This is where I went to high school.

CHRISTINE
Really?

GEORGE
Yeah. I'm a Florida boy. Never left home. 'Failure to launch.'

CHRISTINE
Don't be hard on yourself.

GEORGE
I was an all star quarterback here! (he feigns throwing a football) Starter, three years. Then I took a bad tackle in college, messed up my shoulder and couldn't play anymore. Life has a funny way of trying to take things away from you, doesn't it?

CHRISTINE
Yes, it does.

GEORGE
But sometimes it gives you these... wonderful opportunities.

He leans into her. Christine's breath quickens. The windows are steamy. The moment is very intense and intimate.

CHRISTINE
Yes.

He leans in even closer. It seems inevitable that she is going to be kissed. Outside of the car, we begin to see other cars pulling into the lot.

GEORGE

After my injury I couldn't see the future anymore. I felt like a train off the rails. I got really into cocaine. Bad stuff. It was the only way I could feel alive again because in many ways, well, I was dead inside. Just killing myself with anger and confusion and resentment. And then one day I met a man named Marvin Lammer here in town. Have you heard that name before?

Christine is beginning to look confused. But she keeps her composure. She looks outside, seeing more cars pulling in.

CHRISTINE

No?

GEORGE

Marvin saw what was going on inside of me plain as day. He listened to me, Chris, at a time when I was making it very hard for myself to be heard. And he told me about a way out. I see the same thing happening to you Christine. The shame thrashing around. I want to share with you what he shared with me. Tonight.

*
*
*
*
*

CHRISTINE

Wh-What's in there?

GEORGE

We call TA. Short for *Transactional Analysis*. It's sort of like... group therapy. Don't be scared. Put your trust in me.

*
*

81 INT. HIGH SCHOOL CLASSROOM - NIGHT

81

Christine walks into a classroom with George, soaking wet. There is a group of Transactional Analysis practitioners sitting around in couples at the table. Dr. Marvin Lammer is among them. He stands up.

MARVIN

Oh howdy, George! We were just about to start.

GEORGE

Everyone, this is my friend
Christine I was telling you about.

MARVIN

Everyone could you say hi to
George's friend Christine?

EVERYONE

Hi, Christine!

MARVIN

Well, guys, we were just about to
do a round of 'Yes But'. Crystal,
Jim why don't you guys split up.
Crystal, you work with Christine,
and Jim, you can work with George.
Christine, just give it a shot.
It's best to dive right in. But
maybe we can set aside time later
to talk a little about the broader
process, ok?

Crystal gets up.

CRYSTAL

Hi Christine, I'm Crystal.

CHRISTINE

Hi.

George smiles at Christine as he takes his seat with Jim.
Crystal sits facing Christine.

CRYSTAL

So!

CHRISTINE

So.

CRYSTAL

I know this all feels a little
funny, but you just have to relax
and let it wash over you, you know?
(BEAT) So... this is an exercise
called YES BUT. I'm going to be
Black and you'll be White, OK?
You're going to tell me a problem
you're having and then I'm going to
try to come up with a solution, and
then you have to try to counter me
by saying 'yes but..' So for
instance. 'I want to lose weight.'
I would say 'well why don't you
join an aerobics class' and you
would say 'yes but I don't have
enough money for the membership.'
Etc. Got it?

CHRISTINE
This is going to... help me?

CRYSTAL
Yes. In time. In a way. You'll see.
Would you like to try it?

CHRISTINE
(blankly)
Sure.

There is a long pause. Christine looks at Crystal. She looks around the room, at all of the couples already engaged. She catches George's eye. He winks. She looks back at Crystal.

CRYSTAL
(whispering)
When you're ready.

CHRISTINE
I wish I could... get a job
promotion.

CRYSTAL
Well... why don't you ask for one?

CHRISTINE
I already-

CRYSTAL
Yes but.

CHRISTINE.
Oh. Yes, but...I already did and
they said I needed to do different
work.

CRYSTAL
Well then, why don't you do
different work?

CHRISTINE
Yes but, if I do different work
then I won't be doing the work I
love.

CRYSTAL
Well, why don't you try to
compromise?

CHRISTINE
Yes but... when I try that it just
makes my stomach hurt.

CRYSTAL
Well, why don't you see a doctor?

CHRISTINE

Yes but, I have. He says I have to have an operation.

CRYSTAL

Why don't you have the operation?

CHRISTINE

Yes but, if I have the operation I won't be able to have children.

CRYSTAL

Then why don't you try to have children?

CHRISTINE

Yes but, I am trying but I can't get the man I love to fall in love with me.

CRYSTAL

Then why don't you just get a man to impregnate you?

CHRISTINE

Yes but, no one has ever wanted to have sex with me before. I'm a virgin.

CRYSTAL

Oh. Um. Then why don't you try to adopt a baby?

CHRISTINE

Yes but, I've always wanted my own baby. I've always wanted a husband. I've always wanted a job where I can do the work I want to do.

CRYSTAL

Why don't you try to adjust your thinking? Your expectations?

CHRISTINE

I don't understand the question.

CRYSTAL

Yes but-

CHRISTINE

Yes but, my thinking is my thinking. I am me. I am not someone else. I'm me. I don't understand the question.

82

EXT. SIESTA KEY ESTATES - NIGHT

82

George and Christine pull up. It has stopped raining.

*

GEORGE

I'm happy you did that with me.

CHRISTINE

Me too.

GEORGE

And Christine. It *works*. I can promise you. Once you learn your life script it really just... becomes OK. (BEAT) Can I tell you something? I'm gonna tell you something. I've known for a couple days but I haven't told anybody yet. (BEAT) I'm going to Baltimore. To anchor! For Bob Andersen's new station.

CHRISTINE

What? How?

GEORGE

I don't know. Bob Andersen came up to me at the 4th of July party and told me I had a steady, paternal presence. Then just like that, bam, I'm going to Baltimore.

CHRISTINE

Just like that.

GEORGE

Now, I know you were jockeying for a spot up there. But it just goes to show that if a dumb quarterback like me can get where he wants to go, so can you. You have so much passion and integrity, you are bound for even bigger things. Chicago. Hell, New York City! Just remember Christine (quoting) people decide their story and their destiny. Decisions can be changed. Each person has validity, importance, and equality of respect. (BEAT) I really hope you can still help me with my copy. Maybe we can do phone calls!

CHRISTINE

Phone calls sound good.

83 EXT. SIESTA KEY ESTATES - NIGHT

83

Christine walks up towards the front door of her house. She gets her keys out. She hears music inside the house. She looks through the shades and can see the silhouettes of Peg and Mitch slow-dancing together. Mitch dips Peg and she cackles with laughter.

Christine has a sudden stomach pain. She seizes up. It passes. Christine puts her keys away and walks towards her VW.

84 EXT. ANDERSEN BEACH HOUSE - NIGHT

84

Christine pulls up to Bob Andersen's Beach House. The mailbox with the golden lettering. *42 - Andersen.*

She turns off the car. She looks up towards the house. The lights are on and behind the drawn curtains we can see the flicker of a television.

Christine steps out of the car. She is breathing heavily. She grabs her stomach. She walks slowly up to the front door of the house. She stands there for a moment, composing herself. Then, she rings the doorbell.

We hear some fumbling and then Bob Andersen appears at the door. He looks different than we've seen him previously. He's in a t-shirt and shorts. His eyes look dull and glazed over and there appears to be some grease on his face.

BOB ANDERSEN

Can I help you?

CHRISTINE

Hi, forgive me, I've just blown a flat tire outside of your house. Oh wait. Mr. Andersen! Is this-? I didn't realize this was your house.

BOB ANDERSEN

I'm sorry. Do I-

His eyes search her face, failing to recognize her.

CHRISTINE

It's me. I'm Christine Chubbuck, field reporter at WZRB.

BOB ANDERSEN

Oh, hi. I thought I recognized you. What're you doing driving around in the middle of the night?

CHRISTINE

Oh, I've been doing some reporting about some...strange lights people have been seeing in the sky around this time.

BOB ANDERSEN

Spooky. You wanna come in for a minute? Use the phone? I was just having a little midnight snack.

CHRISTINE

That'd be nice, thank you!

Christine steps inside of the house. Her pulse quickens a little.

BOB ANDERSEN

Excuse the mess, I haven't had a chance to clean up since the party.

85

INT. ANDERSEN BEACH HOUSE - NIGHT

85

Christine and Bob walk through the house, which seems like it's been untouched since the 4th of July Party - there are empty cups and dirty dishes everywhere. They walk to a TV room, where the 11 o'clock news is on. Bob Andersen sits down in a lazy boy. There is a large, half eaten ribeye steak and a large glass full of whiskey next to it.

BOB ANDERSEN

You wanna use the phone?

CHRISTINE

Do you mind if I just sit for a minute? I'm a little shaken up.

BOB ANDERSEN

Sure, sure.

CHRISTINE

So. Heading back to Texas soon?

BOB ANDERSEN

Yep, tomorrow morning actually. Going back to see the family for a day. Then headed to Baltimore.

CHRISTINE

I hear its beautiful up there. A lot of water. It's right on the bay, right?

BOB ANDERSEN

What, Baltimore?

He gnaws on some gristle and puts it out on his plate. He coughs.

CHRISTINE

Did you happen to get to listen in to any of our reporting the last couple weeks?

*

BOB ANDERSEN

Not as much as I would've liked, no. I was mostly tied up with construction on the other properties I have down here.

CHRISTINE

I always try to give informational reports. Community affairs. I could show you a clip sometime.

BOB ANDERSEN

Have Michael send me something.

CHRISTINE

You know our anchor George Ryan?

BOB ANDERSEN

Of course. He's the anchor!

CHRISTINE

He and I have a terrific chemistry. I'll try to find a clip where we're at the desk together. I think you'll see what I'm talking about.

BOB ANDERSEN

That sounds fantastic.

Christine points at the 11 o clock news.

CHRISTINE

You see the way the anchor shuffles the papers there? That might seem like a tic, but he actually added that consciously to his delivery. It's small, but I think it makes people feel comfortable. George and I, we both have that same attention to detail.

BOB ANDERSEN

(squinting at screen)

I guess I never saw that before. I mostly just keep this on for company. (BEAT) I feel like you were maybe leading up to a question there. Did I miss it? I'm sorry, I've had a few.

CHRISTINE

I'll cut to the chase Mr. Andersen.
I know I'm not supposed to know but
I've heard that George has been
promoted and is going to Baltimore,
and I wanted to see, you know, if
you were still looking for another
newsperson. If those qualities I
just mentioned are important to
you.

*
*
*

*
*
*

BOB ANDERSEN

Oh, well we already hired our
quota. That little blonde number.
In sports.

CHRISTINE

Andrea.

BOB ANDERSEN

Yeah. Andrea. Firecracker that one!

CHRISTINE

She's... going to Baltimore.

BOB ANDERSEN

Yeah, George suggested they go
together and I said sure, why not?
Sounds fun.

CHRISTINE

Both of them.

BOB ANDERSEN

You know, but the door's always
open. I always leave the door open
as policy. Send me through that
tape! (drinks) I just try not to
over think these things too much
you know? I'm a beef man. I made
some money in cattle down in
Dallas. I had too much. They told
me to put it somewhere. My wife
likes to read the papers, watch the
news. We took a vacation here once,
she liked it. Bam. I bought the
news station. Bam. I bought this
house. The house actually turned
out to be the sounder investment.
At least the station's tax
sheltered. I'm going on and on. See
what I'm saying though?

*
*
*
*
*

CHRISTINE

Follow your gut.

BOB ANDERSEN

Exactly. And then leave the
managing to the managers!

(MORE)

BOB ANDERSEN (CONT'D)

Life's hard enough without dwelling on every little thing. And man is it hard. My cover story is I'm done here closing on a real estate deal, but mostly I'm down here to sneak in some 'me' time. Find some quiet in my mind, away from the wife and kids. I love em but they take from me. (BEAT) And that's the whiskey talking again. (laughs) Which is a whole other problem I have! But the only way out - *is forward*.

*
*
*

He raises his glass, suggesting he's going to refill it.

BOB ANDERSEN (CONT'D)

Oh, how rude of me! Can I get you a drink, Miss Ch-, Miss Chobb-

CHRISTINE

Chubbuck.

BOB ANDERSEN

Chubbuck. That's a strange one. Kind of sits in your mouth, doesn't wanna come out. Chubbuck. Chubbuck. Hm.

Christine watches as he drunkenly totters across the room to fix himself another drink. She hears the clinking of ice cubes. She looks back to the news report on television.

86

INT. CHRISTINE'S APARTMENT - MORNING

86

Peg is pounding on the outside of Christine's door. Inside, an alarm clock is going off incessantly.

PEG

Hon? Honey?

Christine comes to the door, looking sleepy.

CHRISTINE

Hi, Peg.

PEG

Baby your alarm has been going off for about an hour now. I don't think I've ever seen you oversleep? (BEAT) Was it a late night?

She winks. Christine is confused for a second.

CHRISTINE

Oh. Yes.

PEG
(hugging her)
Oh my girl! I'm so happy for you.
See! You were just feeling lonely!
You feel better already don't you?
You always come out of these funks.
They move in circles.

Christine looks at Peg and smiles.

PEG (CONT'D)
Should I have let you sleep in?

CHRISTINE
No, you did the right thing.

PEG
Ok, don't be angry, but I went
ahead and made a reservation at
Davenport's for your birthday. No
pressure, we can always cancel.

CHRISTINE
That's sweet Peg. Thank you.

87 INT. WZRB - BULLPEN - DAY 87 *

Christine walks into the office. She walks up to Jean.

CHRISTINE
Good morning, Jean.

JEAN
(pleased)
Good morning, Christine.

A87 INT. WZRB - BULLPEN - CHRISTINE'S DESK - DAY A87 *

Christine sits at her desk recording VO into a dictophone. *
She tracks Michael coming out and getting George and taking *
him back into his office. *

Christine presses stop on the dictophone. *

88 INT. WZRB - MICHAEL'S OFFICE- DAY 88

Mike standing in his office going over the 'rip and reads' *
for the nightly news. There is a knock on the door. *

MICHAEL
Come in.

Christine enters.

CHRISTINE
Hey, Michael. Got a second? *

MICHAEL
Chubbuck.

GEORGE
I can go- *

CHRISTINE
No, stay. Please. Two things. I
finished up the mock VO for that
report on the black bears running
amok at the ____campground
yesterday. *

MICHAEL
We're kicking the can on that. I
gotta run this fucking story about
the bowling alley going under. *

CHRISTINE
Ok. Just let me know. *

MICHAEL
I will. *

CHRISTINE
The second thing is, and I'm just
going to come out and say it, I
wanted to ask your permission to
lead a story from the desk on
Monday. *

MICHAEL
You're not leading. *

GEORGE
Mike, cut her a break- *

CHRISTINE
No, he's right. I've been a real
bear lately. I can see that now.
Look, Mike, I know we're in a less
than ideal situation here together.
On some level I know you know that
Mike - this town isn't exactly a
hotbed of activity. I know you're
trying your best. You're not going
anywhere and I'm not going
anywhere. I want to wipe the slate
clean. I'll read anything you like.
I'll report on Captain Kangaroo,
I'll report on baby tigers at the
zoo. At your discretion. *

MICHAEL
What are you doing right now? *

CHRISTINE

Nothing. I've just been thinking
about this idea of yours, you know,
sensationalizing the news-

*

MICHAEL

That's NOT what I'm saying-

CHRISTINE

No, Michael. Stop. I'm *agreeing*
with you. Life is hard. And scary
and complicated. And also funny and
cute and strange. I got sidetracked
for a second. I want to play along.

*
*
*

MICHAEL

I should've fired you last week.

*
*

CHRISTINE

You should've. But you didn't.
(BEAT) Remember when I came in here
to interview Mike? We *liked* each
other.

*
*
*
*
*

MICHAEL

I do. You were funny.

*
*

CHRISTINE

If I mess this up, I'll never ask
for anything again. Cross my heart.

*
*

GEORGE

I mean, Michael.

*
*

MICHAEL

I don't know.

*
*

CHRISTINE

No one's watching us anyway,
remember?

*
*
*

MICHAEL

Ha. Once. Just this once. Let's see
how it goes. You'll report on
whatever comes in over the weekend.
Whatever I say.

*
*
*
*
*

CHRISTINE

Thank you!

MICHAEL

I mean, you say please, it's nice.
I can work with please. (BEAT)
What's going on with you, you get
laid last night or something?

*

Christine laughs and puts her hand on Michael's arm.

*

CHRISTINE
Oh stop it.

*
*

89 INT. WZRB NEWS BUILDING - DAY

89

CHRISTINE
Hey, Jean?

JEAN
Yes?

CHRISTINE
I was wondering if you might have
some spare time. It's not a problem
if you don't.

JEAN
No, I do.

CHRISTINE
Well, I am gonna lead on Monday and
I wanted to cut together a special
video bumper for the beginning and
end of the piece.

*

JEAN
Yeah, I'd be happy to.

CHRISTINE
Great. I made a stack in the
editing room, and I basically
tagged everything, but haven't had
time to hack it all up, you know?
I just wanna see cuts. Like every
three seconds, cuts. Cuts. Cuts. I
haven't presented it to Michael
yet, so maybe don't mention it to
him. I'm learning these things are
all in the timing.

*
*
*
*
*

JEAN
OK. Sure. I'll get to it. (BEAT)
Are we ok? I know things got-

*
*

CHRISTINE
Jean. We're fine. Don't ever
worry about that. I'm checking out
for the day. Have a nice weekend!

*
*

90 INT. CHRISTINE'S APARTMENT - NIGHT

90

Christine walks into the apartment. Mitch and Peg are
watching TV on the couch laughing. They pause when Christine
comes in.

CHRISTINE

As you were, as you were.

Christine walks to her room and shuts the door.

MITCH

She seems better.

PEG

She does, doesn't she? (BEAT) She's my favorite person.

MITCH

You're my favorite person.

PEG

Oh get over yourself.

94	OMIT	94	
95	OMIT	95	
	BEGIN 'WEEKEND MONTAGE'		*
A95	EXT. SIESTA KEY BEACH - DAY	A95	*
	Christine buys a shaved ice from a vendor.		*
	She sits down on the beach and eats it, staring out at the ocean. She closes her eyes, bathing in the sunlight.		*
B95	INT. MOVIE THEATER - DAY	B95	*
	Christine sits with a box of popcorn, watching a film.		*
C95	INT. CHRISTINE'S APARTMENT - NIGHT	C95	*
	Peg and Christine make dinner together, laughing.		*
	Peg and Christine sit and eat dinner together.		*
	END OF 'WEEKEND MONTAGE'		*
91	INT. CHRISTINE'S APARTMENT - BEDROOM	91	*
	Christine dresses for bed. She forgoes her nightly routine.		*

No music. No to do list. No laying out of clothing. She simply goes to her dresser and pulls out some pajamas. *

She puts the pajamas on. She lays down. She closes her eyes. She can hear the sounds of bullfrogs and cicadas outside. *

92 EXT. SIESTA KEY - MORNING 92

The sun comes up over the strange apartment complex.

93 INT. CHRISTINE'S APARTMENT - BATHROOM - MORNING 93

Christine brushes her teeth. She spits out her toothpaste.

She stares in the mirror for a long moment. She looks very nice.

96 EXT. WZRB NEWS BUILDING - MORNING 96

Christine parks her car. She walks to the building.

97 INT. WZRB - FOYER/HALLWAY - MORNING 97 *

Christine comes in to WZRB. Michael comes right up to her. *

CHRISTINE
Hi Michael. Nice weekend? *

MICHAEL
I wouldn't go that far. There was this stabbing this weekend. *

CHRISTINE
Oh no. Is everyone ok? *

MICHAEL
I mean no, guy got stabbed. Right in the gut. Random. He's stable at the hospital. Herb ran some film of the crime scene. *

CHRISTINE
Show me? *

A97 INT. WZRB - EDITING ROOM - CONTINUOUS A97 *

They go over to the editing room. Jean is in there, looking concerned. *

CHRISTINE
Oh hey, Jean. Good morning.

JEAN

Hey, Christine.

Mike cues up some film footage. It's grainy black and white film of blood spattered on the asphalt. Crime tape.

MICHAEL

I don't know. Make it work. Excuse me?

JEAN

Hey I finished what you asked me to work on. I'm not... sure I did it right.

CHRISTINE

Oh. That's ok. We should just use this. (points at footage from weekend) It's simpler. We'll run it at the top. Maybe 10-15 seconds.

JEAN

(puzzled)

Are you sure?

CHRISTINE

Yes. We'll save our thing for later. Another day. Let's make sure Darren's recording the show tonight. I'll want it on my reel. I'll pay for the stock out of pocket.

98

INT. BULLPEN - CHRISTINE'S DESK - DAY

98

Christine is in the bullpen. She goes to her typewriter. She types up something, quickly. She puts the piece of paper in her bag. She looks across the office. She sees George talking with Andrea. He sneaks a pat on her butt.

CHRISTINE

Andrea. I just wanted to say... I think it's great. Congratulations.

ANDREA

Oh...thanks honey.

CHRISTINE

I mean it. Well earned.

ANDREA

Aren't you sweet!

CHRISTINE

You keep this stud out of trouble though, ok?

George blushes and Andrea laughs. Christine walks away. She walks past Steve, practicing his weather speech for the evening.

CHRISTINE (CONT'D)
Sounding good Steve.

STEVE
Thanks Chris. Oh, hey.

Christine stops and looks at Steve. He looks fresh faced, refreshed. He smiles at her.

STEVE (CONT'D)
I think I beat the computer.

99 INT. BATHROOM - DUSK

99

Christine puts makeup on her face, the first time we've really seen her do so.

At the end, she stops for a second, a distant look on her face. Then she finishes putting on her makeup.

She looks beautiful.

100 INT. WZRB - STAGE/CONTROL ROOM - EVENING

100 *

Everyone is now bustling around for the 5 o'clock news.

Christine goes into her office. She drops her bag. She walks to the set where she'll be sitting.

GAIL
OK everyone, we're getting close,
let's get ready.

Christine surveys the newsroom. She looks over at Jean, who has a headset on. She gives the thumbs up to Christine.

She looks over at George, who is smoothing out his hair.

She looks at Andrea who is looking at George.

She looks at Steve who is rehearsing his weather speech to himself in the corner, making hand motions that indicate weather fronts.

GAIL (CONT'D)
OK everyone, here we go we are live
in 5...4...3...2...1

The opening theme for the show plays. Christine sits in her seat, her hands on the table. She slowly reaches down and pulls out her copy from the bag.

She reaches down into her bag one more time, slowly.

101 INT. CHRISTINE'S APARTMENT - EVENING

101

Mitch is in the Chubbuck house. He comes into the family room and turns the TV on.

Peg enters through the front door and sees him.

PEG

Smells like cookin'!

MITCH

You didn't even know you were dating a master chef did you?

PEG

Oh yeah, who'd you train under?

MITCH

A Sicilian cook named Chef Boyardee.

PEG

Oh that's bad. That's really bad. Did I miss the opening?

MITCH

No, sit down, it's just starting.

GEORGE

(on TV)

Good Evening Sarasota. I'm George Ryan. To begin our broadcast tonight, we turn to reporter Christine Chubbuck with a report on some upsetting events that occurred over the weekend. Christine?

*
*
*
*

102 INT. WZRB - STAGE - EVENING

102

The cameras all switch to Christine. Michael runs out on to the floor with a sheet of copy, motions to George. George steps up from the desk and takes a few steps to review revised copy with Mike.

*
*
*
*

Christine waits for the footage to roll, but the shot is just static on her.

*
*

Christine looks at Jean. Jean takes off her headset.

*

JEAN

(whispering)

Chris. Chris, the film isn't going to roll.

Christine looks at her, on air, on all the cameras.

CHRISTINE

Hm?

JEAN

It's jammed. It isn't going to roll.

CHRISTINE

It isn't going to roll.

Everyone looks at Christine, curious, waiting for some sort of reaction. But she smiles and looks down at her copy. She reads it slowly.

CHRISTINE (CONT'D)

Well. Thanks George. (BEAT) It seems we're having some technical difficulties. An 18 year old man named James Whitworth was stabbed this weekend in the parking lot of the Starwood Tavern on 27th Street. Whitword is in satisfactory condition in Sarasota Memorial Hospital. We had hoped to show you film from the scene but if you watch tomorrow night I'm sure you will get a chance to see it then. So in keeping with the WZRB policy of presenting the most immediate and complete reports of local

*
*
*

Christine looks up and smiles again.

CHRISTINE (CONT'D)

Blood and guts, TV 30 presents what is believed to be a television first. In living color an exclusive coverage of an attempted suicide.

Christine reaches into her lap. She moves her leg, and the bag with the puppets spills out onto the floor.

Christine slowly and calmly raises the gun to her head.

The news staff all look at each other.

Her eyes widen for a second, before they snap shut. She pulls the trigger. The gun goes off with a loud pop, there is a thin mist of red in the air and then Christine slumps over.

Mitch tenses up. The image on the screen fades to black and is replaced by a "Experiencing Technical Difficulties" graphic.

MITCH
Jesus Christ.

Peg has a puzzled look on her face.

104 INT. WZRB STAGE/CONTROL - NIGHT 104 *

Darren pounds on the control booth glass. *

DARREN
What do I do?

MICHAEL
Just run whatever sponsors we've
got stacked for the break.

DARREN
Then what?

MICHAEL
I don't know. Wait til ABC calls. *

Mike runs out of the control room and walks onto the set.
Everyone is quiet.

MICHAEL (CONT'D)
Very funny, Christine.

George slowly walks over to Christine. Her body is lying on
the floor in a pool of blood, the bag of spilled puppets by
the edge of the desk.

A lone phone starts ringing. *

GEORGE
Oh my God. SOMEBODY CALL 911! *

Andrea runs away. Jean runs over to Christine. *

The office erupts in pandemonium. All the phones ring.

105 INT. CHRISTINE'S APARTMENT - EVENING 105

Peg runs to the phone and dials the station. The tv is
showing some kitschy local commercial. *

PEG
The line's busy!

MITCH
Uh uh uh-

Peg runs and grabs her pocketbook and puts her shoes on,
Mitch scrambles after her.

106

INT. WZRB - STAGE/CONTROL ROOM - NIGHT

106 *

The phones are ringing off the hook.

MICHAEL

Keep on the fucking phones!

Michael looks at the desk from afar, he's tiptoeing towards it, but he can't cross an invisible line.

Gail is on the phone with someone.

GAIL

No, she seems to still be
breathing. (BEAT) I can't say. I
can't say.

Jean slowly walks up to the desk. She peers over the side, just enough to see Christine's legs. She is twitching. Jean's face explodes with emotion.

JEAN

Everyone! Grab towels! Grab
anything.

Michael takes his jacket off and runs over and throws it to Jean.

GAIL

(still on phone)
Mike's on the floor, I can't get
him. But this is not a joke, she
shot herself.

WHAM! 3 EMTs bust through the front door, dragging a stretcher.

GAIL (CONT'D)

Behind the desk!

Jean and Michael are on the floor with Christine, she's covered in towels. Her body is still trembling. We see Christine's eyes are wide open, there is still life in them.

EMT #1

We've got it from here. We've got
it. Just give her some room.

Jean and Michael stand up in compliance. Jean looks down at the desk, covered in blood, and picks up Christine's copy. Her eyes scan the pages.

MICHAEL

What is all that? What is it?

We see the pages, covered in blood that says:

On July 15th, 1974, Christine Chubbuck, 29, and a reporter at WZRB Channel 40, died today of a self inflicted gunshot wound during a live broadcast.

JEAN

It's copy.

She turns to another page. It says:

Please return revolver to Tug Dais c/o Dais Service Center

Jean's eyes drift down the page and then back to Christine's body. The EMTs continue working on Christine, attempting to control the bleeding. It's ghoulish.

Jean covers her mouth. Across the newsroom, Andrea faints.

GAIL

(crying)

Mike, it's Doug Landon from Tampa,
what are we saying?!

107 INT. WZRB - STAGE/CONTROL ROOM - NIGHT

107 *

In the control room, Darren is on the phone.

DARREN

Ok. Yeah, I'll kill the feed.

The local commercials cut out and the introductory credits for the TV Show "Gentle Ben" cuts in.

On the floor, Michael is on the phone. Police are now at the scene. The EMTs are wheeling Christine out the door. Jean is sticking with them.

MICHAEL

Carl, I don't know. She left a
note, she left instructions. No I
don't have a comment, you know what
I know.

Gail comes in.

GAIL

Michael. It's CBS. They're offering
10k for the footage.

MICHAEL

Fuck. Fuck. Fuck.

Michael puts his hand over the receiver and shouts at Steve,
who is white-faced in the corner.

MICHAEL (CONT'D)

Turner!

Steve looks up.

MICHAEL (CONT'D)
Grab a mop from the closet and try
to get some of that up off the
floor?

STEVE
Me?

MICHAEL
Yes you! Everyone with free hands!
We gotta get this back up and
running.

*
*

GAIL
What do I tell CBS?

A Police Officer approaches Michael.

POLICE OFFICER 5
Sir, I think you need to take a
seat.

MICHAEL
We have to go back on-

POLICE OFFICER 5
Sir, this is an active crime scene.
You can't touch anything.

108 INT./EXT. AMBULANCE - NIGHT

108 *

Jean sits in the ambulance with two EMTs.

Christine's face is covered with towels and bandages, as EMTs
continue to try to stop the bleeding. One of her eyes looks
at Jean, wide open.

Jean looks away.

EMT #1
Just stay with us honey.
Everything is going to be ok.

On an ambulance dispatch radio we hear:

EMT DISPATCH (V.O.)
What the fuck was that Tony? Was
that what I think it was? That was
the craziest shit I ever-

109 INT. HOSPITAL CORRIDOR - NIGHT

109

Christine is rushed down a hallway at the hospital on the
stretcher.

She is covered head to toe in bloody towels and sheets, but her one eye still peeks out, matted hair, falling over it.

110 INT. WZRB - STAGE - NIGHT

110 *

Steve stands at the edge of the desk looking at where Christine shot herself.

The station is now an active crime scene, there are dozens of police officers wandering around, snapping photographs and taking statements. We overhear people at the station giving statements to the police that offer detail about the events of that night, as well as Christine's history at the news station.

A FORENSICS OFFICER wearing rubber gloves passes Steve's invisible line. He walks up to the bloody mess and crouches down. He re-emerges holding the gun by his fingertips

Mike is still on the phone.

MICHAEL

Yes, it's Nelson. N-E-L-SasinSam-O-
N. Yes. Station tag WZRB.

111 INT. WZRB - CONTROL ROOM - NIGHT

111 *

George sits with Andrea, who sips a cup of water, sniffing.

GEORGE

I'm ok, you're ok. I'm ok, you're
ok. (BEAT) You join when you're
ready. I'm ok, you're ok.

The TVs are all on. CLOSE UP TICKING CLOCK.

112 INT. HOSPITAL WAITING ROOM - NIGHT

112

Jean sits in the waiting room, rocking back and forth slightly. All the TVs are on, tuned to each of the 'Big 3.'

Peg runs into the waiting room. Mitch follows closely behind her. Jean looks at her as she comes in.

Peg rushes up to the receptionist.

PEG

Hello, I'm Peg Chubbuck, my
daughter is in here somewhere being
treated.

RECEPTIONIST

Just calm down Miss.

PEG

Calm down?

RECEPTIONIST

Miss can you spell your daughter's
last name?

Jean stands up. She starts walking towards Peg, two women,
roughly the same age, with divergent life paths coming
together in this strange, fucked-up moment.

113 INT. SURGERY ROOM - NIGHT 113

Surgeons work assiduously on Christine. The room is a
cacophony of sights and sounds as the surgeons scramble to
save Christine's life, doctors talking over one another,
machines blipping and beeping.

We see Christine's eyes barely open.

114 INT. CHILDREN'S HOSPITAL - NIGHT 114

Miranda stands smoking underneath a television with Diana.
There is a general murmuring going on amongst all the other
personnel. Another NURSE comes over. It is 6 o'clock.

On the television, we see the national news beginning.

115 INT. WZRB - CONTROL ROOM - NIGHT 115 *

Michael, George, and Andrea are all in the control room
watching the national news start.

116 INT. CHRISTINE'S APARTMENT - NIGHT 116

In the empty Chubbuck household, the news comes on.

117 INT. HOSPITAL WAITING ROOM - NIGHT 117

Jean sits with Peg, holding her hand. Mitch sits at a
remove.

The news comes on.

NATIONAL BROADCASTER

And these - are tonight's top
stories. In breaking news, it seems
a local newscaster in Sarasota
Florida has attempted to commit
suicide, live, on the air.

Jean watches in rapt horror.

118 INT. SURGICAL ROOM - NIGHT

118

We see Christine's eye, crusted with blood as we hear the sound of all of the Big 3 Networks reporting Christine. The audio builds and builds in collage until suddenly-

Christine flat-lines.

We cut to BLACK. Over black we hear:

NATIONAL BROADCASTER
In other news....

The audio FADES OUT.

WE FADE IN ON PRIMITIVE VIDEO FOOTAGE OF DOLPHINS JUMPING IN WATER, YIPPING.

119 EXT. DOLPHIN SHOWCASE - DAY

119

Jean Reed interviews a DOLPHIN TRAINER (MADDY), poolside. The Dolphins yip behind her.

JEAN
And what will happen if you are
unable to come up with the money?

DOLPHIN TRAINER
Well, I'll probably have to give
them to the zoo. Maybe in Miami?
I'd love to keep him local though.

JEAN
Thank you Maddy. This is Jean Reed.
WZRB Reporting.

Jean goes over to her video camera and turns it off.

JEAN (CONT'D)
They sure are noisy, aren't they!

JEAN (CONT'D)
Any idea what they're saying?

DOLPHIN TRAINER
I don't know actually. Smarter
people than me are studying it.

They stand there. Jean watches the dolphins.

120 INT./EXT. CAR - DAY

120 *

Jean drives in her car alone. The news is on softly.

NEWS ANNOUNCER (ON RADIO)
President Ford, still on the
defensive for his recent pardon of
former President Nixon, has said -

Jean spins the dial. A love song is on. She listens.

121 INT. WZRB - BULLPEN - DAY

121 *

Jean walks in. It is October now and the station is decorated for Halloween. The personnel seems slightly different. George and Andrea are conspicuously absent. Mike stands in a corner on the phone, his hair is longer, and he wears a shaggy beard. He watches Jean walk in.

122 INT. WZRB - BULLPEN - CHRISTINE'S OFFICE - DAY

122 *

Jean goes into what used to be Christine's office. It's been overhauled and looks different, furniture moved around, pictures taken down off the wall. Jean drops her bag down and puts the tape on her desk.

Jean enters the news room set and approaches Gail, who has a headset on and now functions as a floor manager.

JEAN

I got the dolphin story buttoned up.

GAIL

How's the Akai working?

JEAN

Better. I talked to the tech yesterday and he was like Miss, Miss, Miss - you're trying to solve it all at once. Open up the manual. Say to yourself, today I'll work on pages 1 through 4. At 5 o'clock, you close the manual. The next day you pick up the manual. You open to page 4. One thing at a time you know?

GAIL

Cool. Oh. Mike wanted me to ask if you could go in the stock room and go through rows 1-5 today. Anything we can re-purpose, he wants to log. Anything else he wants to chuck. You got time?

Jean looks over at Mike. They make eye contact for a moment but he breaks it.

JEAN

Sure.

123 INT. WZRB - EDITING ROOM - DAY

123 *

Jean sits in front of a monitor, reviewing film stock. She sits with a notepad in front of her. She's watching footage of people registering to vote. She writes:

voter registration - '73/midterm?

She takes a bite of a cookie. She gets some crumbs on her pad.

She changes the film. The room descends into darkness for a moment, and then lights up again as the footage rolls. It's footage of Andrea in front of a human pyramid at a football rally.

Jean writes down:

football rally, fall '72, andrea in frame, too specific for repurpose

She picks up another film reel. She holds it in her hand. She loads it onto the reels.

We see Christine's footage of her and Stevie, where they are hugging, filmed outside of the Children's Hospital.

Jean holds her breath. She watches a little more. Then smiles a little bit.

She fast-forwards a little.

We see footage of Christine sitting at the anchor desk of WZRB. She watches Christine squirm in her chair, centering herself before speaking.

CHRISTINE

(on video)

And we are back, in living color,
with our exclusive interview of the
President of the United States,
Richard Milhouse Nixon. Mr. Nixon-

Jean smiles again. She fast forwards. There seems to be many sessions of Christine taping herself. We see Christine in a series of outfits. Jean plays the tape.

CHRISTINE (CONT'D)

(on video)

Hi. My name is Christine Chubbuck.
I'm a field reporter at WZRB
Sarasota and the host of my own
community affairs segment, the
Sarasota Suncoast Digest.

(MORE)

CHRISTINE (CONT'D)

I'm sending you this video resume
in the hopes you are seeking new
talent. I'm a-

Jean smiles more broadly, laughing a little. Christine stops
talking abruptly.

CHRISTINE (CONT'D)

(on video)

Ok. Slower, stronger. Hi. My name
is Christine Chubbuck. I'm a field
reporter at WZRB.

Jean's smile fades.

CHRISTINE (CONT'D)

God. Ok. (clears throat, corrects
posture) Hi. My name is Christine
Chubbuck. I'm a field reporter at
WZRB Sarasota seeking new and
gainful employment in a major media
market. I'm ready, willing, and
able to join your station at
wherever you deem fit, according to
my paper resume which you'll find
enclosed with this tape. Whatever I
do (clears throat). Whatever I
endeavour, I will make a go of it.
Because if there is anything that
leaves a sour taste in my mouth,
it's failure. (BEAT) Ok, again. Hi.
My name is Christine-

The reel changes over to the 'bumper' Christine commissioned
Jean to make for her final broadcast. We see images of
fires, blood stains, gunshots, people screaming, all
assembled in rapid edits.

Jean's pen hovers over the log she's keeping.

124

INT. JEAN REED'S APARTMENT - NIGHT

124

Jean enters the door of her apartment, holding a bag of
groceries. She flips on a light. A black cat comes up to her
leg, purring, and starts circling her leg. Jean kicks her
back inside.

JEAN

No Pepper! In! In!

We see a homey apartment that is clearly home to Jean alone.
The decor is folksy - homemade blankets, little figurines,
quaint picture frames with photos/paintings of sunsets,
boats, pelicans.

Jean turns on the television. Norman Lear's HOT-L BALTIMORE
end credits are rolling. Jean turns the volume down. She can
hear it's on, but not really discern the content.

Jean goes into the kitchen. Unloads the groceries. Puts some ice cream into the freezer. After a moment, she takes it out again.

THE MARY TYLER MOORE SHOW comes on. We hear the opening credits. Jean perks up and begins to hum along.

She takes a spoon out from a drawer, opens up the ice cream and digs it into the container. She eats the ice cream, humming to herself.

We cut to -

BLACK