

HELLO DARKNESS

by

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BLACK SCREEN.

FEMALE VOICE (VO)

What do you see when you watch a film?

INT. ZOE'S HOUSE IN L.A. (MASTER BEDROOM) - NOON

The blinds are shut. The only light in the room comes from the ajar door to the master bathroom.

A young woman sits on the bed in a white tanktop and pajama pants. A bottle of Jack, about a quarter full sits on the bedside table. She's got her head in her hands, on the verge of tears but is trying real hard to keep herself together. This is ZOE CHRISTOPHER (28). The female voice is hers.

ZOE (VO)

Do you see the character? Do you see their looks? Do you hear what they're saying? Do you see what's in their eyes?

She stands up and reaches for the bottle of Jack and viciously throws it at the mirror across the room, SCREAMING INAUDIBLY. The bottle smashes into little pieces. She falls to her knees, about to break down.

ZOE (VO) (CONT'D)

Or do you see the person playing the character? Do you wonder if that's what they're like in real life? Or if they're just a liar like the rest of us, the rest of you?

CLOSE IN ON ZOE KNELT TO THE FLOOR. She has now lost it, she's got tears streaming down her face.

ZOE (VO) (CONT'D)

What do you see when you watch my films?

START OPENING CREDITS MONTAGE:

MUSIC CUE: "21st CENTURY DIGITAL BOY" by BAD RELIGION

INT. ZOE'S CAR - NOON

Zoe's driving the car, wearing sunglasses and a tanktop under a red-plaid flannel shirt, the car stereo blasting the song. Zoe is singing as best she can to the track,

trying to remember the lyrics, some she can remember the rest she just murmurs.

SUPER: "SIX MONTHS EARLIER"

INT. SET OF JIMMY KIMMEL LIVE - NIGHT

A live taping of the talk show "Jimmy Kimmel Live." Kimmel sits at his desk onstage, about to interview someone.

JIMMY KIMMEL

Tonight, we have an extraordinary woman who is the talk of the town right now, she just did a film called "Helpless and Hopeless," which is now playing in select cities. Please give a warm welcome to Zoe Christopher!

The audience cheers as Zoe walks out in a long black dress, she cleans up well. She takes her seat across from Kimmel.

INT. ZOE'S CAR - NOON

Zoe continues to sing along to the track, drive the car. Now she's got a ring on her finger

INT. FANCY L.A. RESTAURANT - NIGHT

Zoe and her boyfriend, JASON KIRKMAN, are sitting at a table, eating some type of seafood. Jason drops his fork on the ground.

JASON

I'll get that, just a second.

He gets up and goes over, kneels down and picks up the fork and puts it back on the table, but stays on his knee, reaches into his pocket.

ZOE

Uh, Jason what are you doing?

He pulls out a small box, opens it. A diamond ring is inside.

JASON

Need I say more?

Everyone is looking at Zoe. She's flustered, can't find the words.

ZOE
(clearly unenthusiastic)
I... I guess... uh... yeah.

INT. ZOE'S CAR - NOON

Zoe continuing to drive and sing along to the track. There is now a bottle of vodka resting in the passenger seat.

INT. L.A. DIVE BAR - NIGHT

Zoe is sitting at the bar, six emptied shotglasses resting on the bar face down. She is on her seventh shotglass, she downs it in one go and slams it down. Raises her hand to the bartender.

ZOE
Another, please.

EXT. L.A. DIVE BAR - SAME

Zoe walks out and walks over to a car that is the same color as her Civic, white. She takes out her keys and pushes the unlock button. Tries to open the car door. Doesn't open. Pushes the button again, tries to open the door once more. Nothing.

ZOE
Fuck.

She looks around. Realizes it's not her car. Walks over to her real car, gets inside and drives away.

CUT TO BLACK.

END MUSIC CUE.

ZOE (VO)
Ain't life a mystery?

END OPENING CREDITS MONTAGE.

HELLO DARKNESS

INT. ZOE'S HOUSE IN L.A. (MASTER BEDROOM) - MORNING

Zoe sleeps in the bed alone, she is awake but kinda trying to hide it. She has not slept all night and probably doesn't get much sleep in general if at all.

SUPER IMPOSE: "NOW"

The alarm clock on the bedside table goes off. She reaches and pushes a button, the alarm stops. She gets up and kinda walks out, it's a visible struggle for her to put one foot in front of the other.

INT. ZOE'S HOUSE (KITCHEN) - MORNING

The house in general looks very upscale, you would have no trouble believing a movie star lives here.

Joe is making waffles in a waffle toaster. He can't erase a smile from his face, this guy is a morning person.

Zoe walks down the stairs, into the kitchen.

ZOE

Morning.

JASON

Good morning, I see you made it home last night?

ZOE

What?

(realizing)

Oh, uh, yeah. I... made it home okay.

JASON

How was the meeting with that director?

ZOE

Huh? Oh, wait, yeah, the meeting with... uh... Kenneth Lonergan.

(lying)

Yeah, it went well, he said he'd get back to me on the part. Yeah, I'm fairly confident. Yeah.

JASON

You gotta remind me again, who is Kenneth Lonergan again?

ZOE

He's a film director.

JASON

Well, you told me that. But what has he directed? Anything I've seen?

ZOE
Um, he made this film sixteen
years ago called "You Can Count on
Me." Amazing movie.

JASON
Yeah, doesn't ring a bell.

ZOE
Yeah, well, people aren't getting
shot throughout, so you probably
wouldn't dig the film.

JASON
Sorry, but I like to be excited
when I watch a film. It's
entertainment.

ZOE
(half to herself, half
out loud)
How did I get engaged to someone
like you?

JASON
(bringing her a plate of
waffles, syrup bottle)
Face it, tiger. You just hit the
jackpot.

ZOE
(pouring syrup; with
dread)
Lucky me.

EXT. JERRY'S OFFICE BUILDING - NOON

Zoe's car enters the parking lot, she parks up front. She
gets out of the car.

She checks her iPhone for messages, she has a message from
a LEXI. She hits the off button and walks into the office.

INT. JERRY'S OFFICES - NOON

Zoe walks to the RECEPTIONIST at the front desk.

ZOE
Hey, I have an appointment with my
agent, Jerry Bluth, with Zoe
Christopher, me.

The receptionist checks the schedule.

RECEPTIONIST

Okay, have a seat and he'll be right with you.

ZOE

Thanks.

She takes a seat. She takes out her iPhone and dials a number. It rings. Then...

ZOE (CONT'D)

Hey, uh, Lexi?

(pause)

Yeah, Zoe. You called, even though I told you not to? What's up, babe?

(pause)

What do you mean?

(pause)

Look, I told you I was engaged and you had no problem with it. Why the fuck is it a problem now?

(pause)

Well, fuck your fiance, you dumbshit! You fucking flipflopper, I'm gonna...Hello? Hello?

(hangs up)

Fuck.

The receptionist shoots her a weird look. Zoe gives her the stinkeye, like "What the fuck are you looking at?"

JERRY BLUTH--a small guy who kinda looks like Colin Firth (glasses and all) only difference is he speaks very flamboyantly, if this guy were gay it would surprise no one--comes in through the doors.

JERRY

Hey, there's my girl! Come in, come in!

Zoe gets up and follows him through the door.

INT. JERRY'S OFFICES (HALLWAYS) - NOON

Zoe and Jerry walking through the halls.

JERRY

So, you decide on whether you want that Marvel part?

ZOE

Captain Marvel? I still haven't decided.

JERRY

Well, I'll see if I can get you two more weeks to decide, but Marvel isn't gonna wait forever. I thought you'd like this! Very few people get the opportunity to be a superhero, c'mon!

ZOE

Except Tobey Maguire, Edward Norton, Robert Downey Jr, Paul Rudd, Chris Pratt, Eric Bana, Andrew Garfield, Chris Evans, Mark Ruffalo, Christian Bale, Ryan Reynolds in two different films, am I leaving anyone out? Shall I continue?

JERRY

You've made your point. Just give me a yes or a no in two weeks or Marvel will move on. But, that's not what I called you in here for?

They get to one of the open office doors.

JERRY (CONT'D)

Right here.

They walk in.

INT. JERRY'S OFFICE - NOON

Jerry sits at his desk, where an older woman, HANNAH GREENE (Zoe's publicist), stands.

ZOE

What's this all about? Why's Hannah here?

JERRY

Well, she saw something on the internet that she thought you should see.

ZOE

(guilty)

This isn't what I think it is, is it?

JERRY

Let me show you.

He types on the computer, clicks the mouse and turns the screen around. The screen is a YouTube video of a high-school teenager, TERENCE WHITMAN, in what appears to be his bedroom. The video looks like it was filmed on a webcam.

TERENCE

(in video)

Hey, this video goes to Zoe Christopher. My name is Terence Whitman. I hate that I'm doing one of these cheesy videos, but in a nutshell would you go to the prom with me? I live in a small town in Virginia called Toano. It's not far from where you went to school, I heard.

ZOE

No.

JERRY

Why not?

ZOE

I'm just not doing it. No. I'm not fucking doing this.

JERRY

This guy probably doesn't get a date in school! C'mon!

ZOE

I told myself I would never go back there, I'm not fucking doing it. No can do. No.

JERRY

Zoe, we already paid for your tickets to Virginia.

ZOE

Well, scalp 'em. Give them to someone else. I'm not fucking going. No, fuck that.

HANNAH

May I chime in? Zoe, if you say no to this you're gonna look really bad in the media. You have to go.

ZOE

I don't give a shit. I'm not going.

HANNAH
 Zoe, this is not the time to be
 doing this.

ZOE
 Oh, it isn't?

She gets up and storms out. Jerry runs out after her.

EXT. JERRY'S OFFICE BUILDING - NOON

Zoe walks out, Jerry following close behind.

JERRY
 C'mon, Zoe don't make a scene!

ZOE
 I'm not going back there!

JERRY
 We made all the arrangements,
 you're going to Virginia!

ZOE
 I don't fucking care!

She gets in her car and...

INT. ZOE'S CAR (IN PARKING LOT) - NOON

...starts the engine. She pulls out and...

JERRY (OS)
 Hey! Hey! Hey!

She LOOKS IN HER REARVIEW. Jerry is standing right behind
 the car and doesn't appear to be moving.

ZOE
 Get away from my car, Jerry!

JERRY
 I'm not getting out of the way
 unless we are in agreement!

ZOE
 (screams)
 GET AWAY FROM MY FUCKING CAR, YOU
 FUCKNUT!

JERRY
 Are we in agreement?

ZOE
NO! NOW GET AWAY FROM MY FUCKING
CAR!

JERRY
Not until you go to the Virginia!

Zoe punches the edge of the steering wheel (so as not to set off the horn) and screams in anger.

ZOE
Fine! I'll fucking go! Fuck!

Jerry steps out of the way of her car.

EXT. JERRY'S OFFICE BUILDING - NOON

Zoe pulls out of her parking space and pulls up right next to Jerry. She rolls her window down and...

ZOE
After this, you're fired, you
insufferable prick.

She drives away. He just stands there, appalled and then walks back into the building.

INT. ZOE'S CAR (OUTSIDE AN L.A. DIVE BAR) - NIGHT

Zoe is just sitting in the driver's seat, a bottle of vodka sits on the passenger seat. The stereo is PLAYING "SHUTTERBUG" by VERUCA SALT.

Zoe reaches for the bottle of vodka, opens it and takes a swig. She takes a look at the bottle. IT'S ALMOST EMPTY. She finishes the bottle.

She looks through the rearview mirror to see if she's being watched. The coast is clear. She steps out of the car. The STEREO STOPS PLAYING.

INT. L.A. DIVE BAR - NIGHT

Zoe goes over to a trash can right next the door and puts the bottle in the trash can and gets back in her car and drives away.

THE SONG PICKS UP WHERE IT LEFT OFF A FEW SECONDS AGO. AND IT CARRIES INTO...

EXT. L.A.X. - MORNING

Zoe is in her car outside the door, talking to Jason. WE CANNOT HEAR WHAT THEY'RE SAYING. They kiss goodbye. She steps out of her car, gets her suitcase out of the back, waves and walks inside.

INT. BOEING 747 (GROUNDED) - MORNING

There are a few passengers in the seats, overall it's less than half full. Not that many people going to Virginia. Zoe walks in, puts her suitcase in the luggage holder above, and takes a seat.

LATER

The plane is about to take off. Everybody is buckled up. A FEMALE FLIGHT ATTENDANT (20's) walks up to Zoe.

FLIGHT ATTENDANT
Hey, you're Zoe Christopher.

ZOE
In the flesh.

FLIGHT ATTENDANT
I really enjoyed your movie.

ZOE
(kinda annoyed)
Thank you.

FLIGHT ATTENDANT
Hey, I heard they wanted you for the new Marvel movie. Ms. Marvel...

ZOE
Captain Marvel.

FLIGHT ATTENDANT
Yes. Captain Marvel. I heard they want you for the Captain Marvel movie, are you gonna say yes?

ZOE
I haven't decided yet.

FLIGHT ATTENDANT
Okay. I'd watch it if you were in it, and I don't like superheroes.

ZOE

Okay.

FLIGHT ATTENDANT

Would you like something to drink?

ZOE

Thought you'd never ask. Vodka,
please.

FLIGHT ATTENDANT

What type of vodka?

ZOE

Whatever you have. And don't bring
me a glass, I hate it when they do
that on airplanes. Bring me the
bottle.

FLIGHT ATTENDANT

Um, I don't think we allow that.

ZOE

(takes out her wallet,
looks inside)

One second, let me look in here.

She pulls out five hundred dollars in bills and puts them
in the flight attendant's hand.

ZOE (CONT'D)

This is five hundred dollars. Do
you still not think you're allowed
to give me the bottle?

FLIGHT ATTENDANT

I'll bring the bottle.

ZOE

(pats her on the
shoulder)

Good girl.

The flight attendant goes back to get her the bottle of
vodka.

THE SONG ENDS.

EXT. RICHMOND INTERNATIONAL AIRPORT - NIGHT

Zoe walks out after a long flight, suitcase in hand. She is
ridiculously drunk. She gets inside a taxicab that is
waiting outside.

INT. TAXICAB - NIGHT

ZOE
Take me to the nearest car rental,
thank you.

The CABBIE steps on it.

EXT. VIRGINIA FREEWAY - NIGHT

The cars are out tonight.

EXT. VIRGINIA CAR DEALERSHIP - NIGHT

Zoe is talking to a MALE CAR SALESMAN (gruff, mid-50's, beard, the works). A blue Ford Focus pulls up beside them. A YOUNG GUY, mid-20's, steps out and gives Zoe the keys.

ZOE
Thank you.
(to Salesman)
I'll return this on Sunday, this
Sunday.

SALESMAN
Pleasure doing business with you,
Miss Christopher.

ZOE
Same.

She gets in the car, waves goodbye and drives away.

EXT. ANOTHER VIRGINIA FREEWAY - NIGHT

The cars are still out tonight.

EXT. NEIGHBORHOOD - NIGHT

It's a relatively quiet, suburban neighborhood. Very boring, it's apparent why she left for LA. Zoe's Focus drives past all the houses...

EXT. ZOE'S PARENTS' HOUSE - NIGHT

...to the one at the end of the street. It has no notable attributes to speak of, it's just a regular house.

Zoe parks in the driveway behind a silver minivan. She gets out of the car, looks at the house. She is not pleased that she's back here.

ZOE
(to herself)
Fuck my life.

She gets her suitcase out of the back, and walks around to the front door which is on the other side of the house.

She walks up the front steps, every step is hard for her to take. She knocks on the door timidly. After a few seconds with no answer, she looks in the window.

Her MOTHER (late 50's), walks towards the door. It's obvious she just got out of bed, a rude awakening. She opens the door.

ZOE'S MOTHER
Hello, Zoe.

ZOE
(hating every minute of
this)
Hello, mom.

They have nothing to say to each other. Mom lets her in.

INT. ZOE'S PARENTS' HOUSE - NIGHT

Mom immediately goes back for the other room.

ZOE'S MOTHER
You sleep in the guest room across
that hall right there.
(points to her right)

Zoe nods and goes down the hallway. Mom goes upstairs.

INT. ZOE'S PARENTS' HOUSE (GUEST ROOM) - NIGHT

Zoe walks in and puts her suitcase in the corner. There is a foldout couch sitting against the wall. She folds out the bed in the couch. She goes over to the closet and gets out some sheets and a blanket and makes the bed.

She lays down and tries to get to sleep. She cannot. She's pretty much tossing and turning until

MORNING

Zoe is still awake in bed.

She looks at the clock on the wall. It's a few minutes to ten. She gets up and opens her suitcase.

EXT. ZOE'S PARENTS' HOUSE/ZOE'S FORD FOCUS - MORNING

Zoe, now wearing a white tanktop under a red-plaid flannel shirt and jeans, (You know how Archie Comics characters are only seen in one outfit for all time? If Zoe were an Archie character, this would be her eternal outfit.) walks towards her car carrying her suitcase behind her. She puts her suitcase back in the car. She gets in the car and is about to drive when a WOMAN (around Zoe's age) walking with a stroller with an infant inside stops by her house and knocks on her window.

Zoe rolls down the window.

ZOE
Yes? What do you want?

WOMAN WITH STROLLER
Zoe? Zoe Williams?

ZOE
Yeah, I guess. Who are you?

WOMAN WITH STROLLER
It's Jenny. Jenny Moss.

ZOE
Um, I don't remember you. I'm really sorry.

JENNY
We were best friends in high school.

ZOE
Oh yeah, I remember you. You were my friend for five minutes until guys started noticing you. You haven't so much as spoken to me since sophomore year. What exactly makes us friends again? This wouldn't have anything to do with the fact that I'm a Hollywood actress now, would it?

JENNY
Uh... I'm really--

ZOE

Jenny, do us both a favor and fuck off.

She pulls out of the driveway, puts some sunglasses on, and drives off, flipping off Jenny through the window. She is speechless at what has just happened. She continues walking.

EXT. ZOE'S FORD FOCUS (MOVING) - MORNING

Zoe is driving and gets out a pack of cigarettes resting in the cupholder and takes out a cigarette and puts the pack back in the cupholder. She gets to a red light and stops. Then she gets a lighter out of the glove compartment and lights her cigarette and takes a long drag.

The light turns green. Zoe keeps driving.

EXT. TERENCE'S HOUSE - DAY

It's a fairly run-down house in a run-down neighborhood. It honestly looks like one of those houses from 'Boyz in the Hood'. Screen door, chipped railings, stairs hanging by a thread, you get the idea.

Zoe's Focus pulls up in front of the house. She gets out and walks up to the front door and rings the doorbell.

Terence answers the door in pajamas.

TERENCE

Uh... what's going on?

ZOE

Terence Whitman, right?

TERENCE

Yes. Uh, Zoe Christopher?

ZOE

The one and only.

TERENCE

So, you saw my video?

ZOE

Yeah. Hey listen, I've been in this town for one day and I'm already bored. But I can't leave until the prom's over. You know any good places to drink around here? Is Montez's Tavern still up?

TERENCE

Um... I wouldn't know.

ZOE

What? C'mon, you're seriously telling me you don't know?

TERENCE

I've never really drank before.

ZOE

Well, what better time than now? Get in the car, let's go!

TERENCE

Um, I'm eighteen, I'm not...

ZOE

Look, I'm gonna be very, very blunt with you, and not in the awesome Jay and Silent Bob way: I need to drink right now, and I hate drinking alone, so you're coming with me. It's not up for a debate. I was doing kegstands at your age anyway. I think you can handle a beer or two. I just, I can't drink alone. Get in the car!

TERENCE

Don't you have parents you can drink with?

ZOE

Alright, if this is gonna work I've gotta lay down some ground rules. Rule one, don't mention my parents. Rule two, don't fucking mention my parents. Rule three, DON'T MENTION MY MOTHERFUCKING PARENTS!! NOW GET IN THE CAR!!

TERENCE

(freaked out)

Okay, fine.

INT. ZOE'S FORD FOCUS (MOVING) - DAY

Zoe is driving while smoking with Terence in the passenger seat.

ZOE

You don't know for sure if Montez's Tavern is still open?

TERENCE

No. I don't go there.

ZOE

Well, let's find out if my old stomping grounds are still open for business.

EXT. MONTEZ'S TAVERN - DAY

Montez's Tavern is still very much open. The sign is up in green lights. It very much looks like the dive bars Zoe frequents in LA.

Zoe's Ford Focus parks up front. She and Terence get out of the car and walk in.

ZOE

I wonder if they still don't card.

INT. MONTEZ'S TAVERN - DAY

Zoe and Terence are sitting at a table. Terence has a glass of water, while Zoe has five shots of vodka laid out in front of her.

ZOE

I still can't believe you pussied out and got water. You're fucking shameful.

TERENCE

(changing the subject)

I really don't know what to say. I just... I did not expect this.

ZOE

Well, I care about my fans.

TERENCE

No, I mean I didn't expect... You know, you're not at all like your character in "Helpless and Hopeless."

ZOE

Well, she was a fictional character. And honestly, I thought the script was shit.

(MORE)

ZOE (CONT'D)

I know absolutely no women who are like Fiona, fucking quirky, sunshiny women who exist solely to make the sad male protagonist feel better. It's obvious the guy who wrote it never met any real women. And now the role is getting me attention that I don't really want. And now Marvel fucking wants me as Captain Marvel, which (let's all just be real) is only being made so that we can get feminists to watch superhero movies. You and I both know regardless of who they cast, the movie's gonna suck, so just let Joss make his Black Widow movie and leave it at that.

TERENCE

Are you okay?

ZOE

I'll be fine.

TERENCE

Are you okay right now, though?

ZOE

(downs the first shot)

I'm fine, thank you.

TERENCE

I mean, if you're not doing the roles you want to do, why act at all?

ZOE

Honestly, I don't know anymore. Um... I just wanted to find a way to get out of Toano. I grew up here, y'know. Acting seemed to be the only thing I was good at. Imagine that, the only strength you have being the ability to pretend to be other people. But anyway, they all seem to live in LA, so I figured best case scenario I could move to LA like they did.

TERENCE

Who's "they"?

ZOE

You know, the movie stars. My idols. Julianne Moore, Diane Keaton, Faye Dunaway. You know what they have in common? They never felt the need for comic book money.

TERENCE

So, did you ever do theater in high school?

ZOE

Uh... I did theater in college. I kinda stayed away from it in high school so I could fit in. Didn't work, though. I'm not the best at decision-making.

TERENCE

I see.

ZOE

I still can't believe... Jenny, you know Jenny Moss?

TERENCE

No. I don't think I go to school with her.

Zoe downs the second shot.

ZOE

No, dude! I went to school with her. Jenny was a snotty little cheerleader fuck who talked to me once, for like ten minutes, and then never spoke to me again! Never gave me the time of day and now that I've made something of myself, she acts like we were fucking best friends and shit! What a fucking phony, that little fuck!

TERENCE

You sure you're okay?

ZOE

Rule four, don't ask me if I'm okay.

TERENCE

How many rules do you have?

ZOE
I make 'em up as I go.

TERENCE
So, you're just gonna decide what
to talk about?

ZOE
Yeah. That a problem?

TERENCE
I guess it's the Hollywood in you.

ZOE
Shut the fuck up.

TERENCE
Sorry. This is just very surreal,
my favorite actress is an
alcoholic.

ZOE
Oh, fuck you! I'm not alcoholic!
(she downs the third
shot)
I just drink a lot.

TERENCE
That's what alcoholics do, really.

ZOE
Well, you know what? I don't think
you drink enough. How can you
judge me when you've never had a
drink yourself?

She pushes the fourth shotglass to his side of the table.

ZOE (CONT'D)
C'mon, Terryboy! These are very
valuable college skills! No one's
watching.
(takes the last
shotglass)
Look, we'll do it together, at the
same time. C'mon. One... two...

Terence just keeps drinking his water.

ZOE (CONT'D)
...three!

She downs the last shot, looks back to Terence and sees the
shotglass is still there very much full of vodka.

ZOE (CONT'D)
(taking back the
shotglass)
You're an asshole.

INT. ZOE'S FORD FOCUS (MOVING) - SUNSET

Zoe is driving the car, Terence in the passenger seat scared shitless. You know that feeling when you realize you could die in literally less than sixty seconds? That's what he's feeling right now.

EXT. TERENCE'S HOUSE - NIGHT

Zoe pulls into the driveway and parks. She and Terence get out of the car and walk up to the door.

ZOE
Your parents home?

TERENCE
They're on a trip to Tahiti for
the week.

ZOE
Can I stay here for the weekend?
Just until I have to go back to
LA.

TERENCE
Don't you have parents you can
stay with?

ZOE
First three rules, kid.

Terence sighs.

TERENCE
Sure. Come in.

He lets her in. Let the regret begin.

INT. TERENCE'S HOUSE (BASEMENT) - NIGHT

It is a dark room with no windows. The one light turns on. Terence and Zoe walk down the stairs.

There is a bed folded out of the couch.

TERENCE

I sleep on the foldout bed. You sleep on the floor. Sorry, but this house is real small and there's only one real bedroom.

ZOE

Anywhere's better than...

Terence looks at Zoe as she trails off. He can sense the trouble in her eyes, but...

TERENCE

I'm gonna go get a pillow and blanket for you.

He goes back upstairs.

Zoe looks around the room. She sees a picture on the wall of a young Terence with his parents. They look kinda happier. A lot happier than Zoe's mother seemed to be when we saw her.

All of a sudden, WE HEAR a plethora of voices, voices of teenagers, voices inside Zoe's head. Layers and layers of voices stacked on top of one another, all at once.

MANY TEENAGERS' VOICES (VO)

What the fuck is wrong with you? /
What a fucking loser! / You should
just kill yourself now so we can
stop guessing when you're gonna...

ZOE'S MOTHER (VO)

You're a loser, you have been, and
always will be.

Zoe now has that face where it looks like she's about to cry, but is trying desperately not to because she's at someone else's house and she doesn't want to let her guard down.

We HEAR THE CREAK OF THE DOOR OPENING. Terence walks down with a pillow and a blanket.

He sets up the blanket and pillow on the other side of the room from where the foldout bed is.

ZOE

Thank you.

Terence nods and gets in his bed. Zoe lays down underneath the blanket and tries to go to sleep.

Zoe pretty much tosses and turns as she periodically looks at her iPhone that lays beside her.

She looks at it once more. It says 11:30 P.M. She sits up and looks over at Terence's bed. He seems to be completely asleep. She quietly stands up, grabs her iPhone and tiptoes up the stairs and quietly opens the door and sneaks out.

EXT. TERENCE'S HOUSE - NIGHT

Zoe walks out and gets in her car and drives away.

CUT TO:

EXT. MONTEZ'S TAVEN - NIGHT

Zoe drives in and gets out of the car and walks in.

INT. MONTEZ'S TAVERN - NIGHT

Zoe walks up to the BARTENDER.

ZOE
Two shots please. Vodka. Thank
you.

The bartender gets to it.

MALE VOICE (OC)
Zoe? Zoe Williams?

ZOE
(with dread)
Fuck.

She looks to the male voice. She is a little startled.

The guy is TOMMY BARTON (28), he is very well-dressed for someone who's at a bar. His looks put your average moviestar to shame. This guy is the epitome of that phrase "The guy all guys want to be and all girls want to be on."

He walks up to her. She knocks back her shots during the following dialogue:

ZOE (CONT'D)
Oh, uh... You are... uh...

TOMMY
Tommy. Tommy Barton. We went to
high school together.

ZOE

Yeah. We did. We went out for a while.

TOMMY

(doesn't understand)

Yeah.

(changing the subject)

You still live here in Toano?

ZOE

What? No. I live in LA now.

TOMMY

If you're in LA, what are you doing here?

ZOE

I'm-I-I uh... I'm on a tour, a book tour... promoting a book. That I wrote. And published. Well, I didn't publish it on my own, but what I'm saying is I wrote a book that got published.

(embarrassed)

TOMMY

Really? What's the book called?

ZOE

It's called... uh... 'Helpless and Hopeless.'

(immediately regrets her choice of words)

TOMMY

Huh. Isn't that a movie?

ZOE

(quickly; covering her tracks)

No. I've never heard of a movie called that. Never. Why would a movie be called 'Helpless and Hopeless'? I don't know, do you?

(to Bartender)

Bartender. Two more. Thanks.

(back to Tommy)

So, what have you been doing?

TOMMY

Um, like you, I've since moved from Toano. I actually live in New Kent. I'm here on a business trip.

(MORE)

TOMMY (CONT'D)

I have a meeting here with some potential investors. I'm trying to get my real estate company off the ground.

ZOE

That's... very sophisticated.
Yeah.

TOMMY

Hey, uh, listen, this might sound weird but you wanna...

Before he can finish, she slaps a twenty down on the bar so fucking quick.

ZOE

Yes.

INT. TOMMY'S HOTEL ROOM - NIGHT

Tommy unlocks the door and walks in with Zoe. She runs in and jumps on the bed. He closes the door behind him and gets on top of her. They make out with intensity; regular intensity from him, she just want to get this over with as quick so she can go right to feeling shameful.

LATER

Zoe and Tommy are lying under the covers. Awkward silence. Zoe has a look of regret, like when you've eaten an entire bag of cheetos or cheese puffs or some shit and you feel awful and kinda sick, that kind of regret.

She turns to Tommy, he turns to her. Their at a loss of what to say, but somebody has to say something. It's really a battle of glances trying to get somebody to give in and break the ice, but nobody's budging.

Eventually the phone rings. It's VERY LOUD in comparison to the awkward silence we just had to see, almost siren-like. Zoe reaches for the phone, Tommy stops her.

TOMMY

I'll get it.

He picks up the phone.

TOMMY (CONT'D)

(into phone)

Hello?

(MORE)

TOMMY (CONT'D)

(pause)

Hey, can I call you back? I got
someone on the other line.

(pause)

Thank you.

He hangs up.

TOMMY (CONT'D)

Yeah. Don't pick up the phone when
you're here.

ZOE

Why not?

TOMMY

Just cuz.

ZOE

Um... okay.

TOMMY

This was... fun. We should do this
again.

Zoe nods.

ZOE

Sure.

TOMMY

Your car's still at the bar,
right?

ZOE

Yep.

TOMMY

I'll drive you there.

ZOE

Okay.

INT. TOMMY'S CORROLA - SUNRISE

Tommy driving, Zoe in the passengers seat. Another
extremely awkward silence that clearly is killing them
both.

EXT. MONTEZ'S TAVERN - SUNRISE

Tommy's Corrola stops up front. Zoe gets out, awkwardly waves goodbye as he drives back. She waits until he is out of sight, then walks back into the bar.

INT. MONTEZ'S TAVEN - SUNRISE

Zoe walks in, walks up to the bar. She's in another place right now, mentally.

ZOE

Two shots. Vodka. Thanks.

DIFFERENT BARTENDER (OC)

Zoe?

ZOE

Goddamnit.

She looks at the bartender. It's FIONA BARRINGER (29). She seems like the kind of woman who should be miserable, but just isn't because she looks at things a lot differently than others would.

She gets out a bottle of vodka and prepares her two shots.

FIONA

You don't recognize me, do you?

ZOE

I'm sorry. I'm not good with new faces.

FIONA

We went to high school together.
I'm Fiona Barringer.

ZOE

Doesn't ring a bell.

FIONA

You seriously don't remember me?

ZOE

I'm really sorry, I don't.

FIONA

What have you been doing lately? I haven't seen you in forever.

ZOE

You haven't heard?

FIONA
Heard what?

She likes her even more now.

ZOE
Nothing. Who were you in high school? It's bugging me now.

FIONA
I wasn't really anybody in high school. I kinda lost all my friends when I came out.

ZOE
Wait. You're gay?

FIONA
Fuck yeah.

ZOE
How do you know me?

FIONA
Junior year, I sat next to you in Mrs. Langford's Algebra class and you didn't have your textbook one day. I let you borrow mine.

ZOE
I remember that very vaguely. Didn't know it was you. Don't feel bad, I pretty much can't remember anything from high school.

FIONA
What are you doing in Toano? I heard you moved away.

ZOE
You seriously don't know, do you?

FIONA
No. What is it?

She ponders a moment, thinking about whether or not she should tell her.

ZOE
I'm an actress now. You're like the first person I've run into who hasn't mentioned movies or Hollywood shit.

FIONA

Well, I don't really watch that many movies. If you're an actress, what exactly brings you to Toano? You shooting a movie here?

ZOE

No. Here, no? Who would fucking shoot a movie here? I'm like this kid's celebrity prom date, it's ridiculous.

FIONA

That's sweet.

ZOE

Please don't.

FIONA

No, really. I would have liked to do something like that when I was in high school.

ZOE

Who would you have asked?

FIONA

I would have asked Natalie Portman. Shaved head in "V for Vendetta." Damn!

ZOE

Yeah, she's actually pretty awesome.

(can't seem to wrap her head around it)

You seriously never even heard that I had been acting?

FIONA

Not once.

ZOE

You don't watch any movies?

FIONA

Not in a while.

ZOE

You gotta come to LA sometime. That's where things happen. Nothing happens in Virginia. LA is where it's at.

FIONA
I'll see if I can stop by.

ZOE
Not good enough. I need a promise.

FIONA
Alright, Zoe. I promise that I
will visit you in LA.

ZOE
I'm gonna hold you up to that.

FIONA
Okay, I'll be there.

ZOE
Fifteen bucks for these two shots
right?

FIONA
That's the word.

She takes a twenty out of her wallet, hands it to her.

ZOE
Keep the change. You seem...

FIONA
Seem what?

ZOE
Nothing. We should do this again.

FIONA
Do what?

ZOE
You know, just sit here, shoot the
shit.

FIONA
I work from nine to six tomorrow.
That good?

ZOE
That's great.

FIONA
Awesome.

She heads for the door, still facing Fiona (so walking backwards).

ZOE
I'll pick you up at six tomorrow.

FIONA
Six tomorrow.

ZOE
Six tomorrow.

She bumps into the door. She laughs to herself and leaves.

EXT. MONTEZ'S TAVERN - SUNRISE

Zoe smiles to herself as she walks to her car; she has a feeling this is the beginning of a beautiful friendship.

She gets in the car and drives away.

EXT. TERENCE'S HOUSE - MORNING

Zoe pulls into the driveway. She gets out of the car and walks into the house.

INT. TERENCE'S HOUSE (KITCHEN) - MORNING

Terence is sitting at the table eating pancakes, his backpack resting by his chair. Zoe walks in.

TERENCE
Where'd you go?

ZOE
Um, I'm just catching up.

TERENCE
You'll be alright here by yourself? I've got school today.

ZOE
I think I can manage.

TERENCE
Okay.

She walks up to the counter, grabs the phone and dials a number.

RING...RING...

JASON (OS)
Hello?

ZOE
Jason. How's it going?

JASON (OS)
Um, it's okay I guess. I'm
actually getting ready to go to
bed right now.

ZOE
Ah, that's right. Time zones.
Shit.

JASON (OS)
When are you coming home?

ZOE
I should be home Sunday night.

JASON (OS)
Okay.

A long pause.

JASON (OS) (CONT'D)
I miss you.

ZOE
(unenthused)
Me too.

Another long pause.

ZOE (CONT'D)
I'll call you tomorrow. Okay?

JASON (OS)
Okay.

ZOE
Bye.

Before Jason can say "Bye" back, she hangs up the phone.
Terence grabs his backpack and leaves. Zoe watches him walk
out the door for a second.

Then, THE VOICES COME BACK.

TEENAGERS' VOICES (VO)
I think she's bipolar? / Really?
What a freak! / I heard she went
crazy and broke her father's legs.

ZOE'S MOTHER (VO)
It's time we told you the truth of
what you are to me and your
father.

She looks like she's about to cry, but holds it together,
for now. She goes to the fridge, opens it and looks around.
She takes out a bottle of red wine.

ZOE
Good enough.

She walks into the

LIVING ROOM

She sits on the couch with the bottle of wine by her side.
She turns on the TV and it is playing a "Vampire Diaries"
episode.

LATER

She's laying on the couch. The bottle of wine is empty and
lays on the floor... along with three other empty bottles
of Jack Daniels. She is crying softly, so nobody (not even
herself) can hear.

We HEAR a school bus driving by. The DOOR OPENS and Terence
walks in. He sees Zoe's mess and comes over.

TERENCE
Are you okay?

ZOE
(wiping her eyes)
Rule four, kid.

Terence walks into the

KITCHEN

He walks over to the fridge and takes out a Coke and walks
back into the

LIVING ROOM

He goes over the couch. Zoe makes some room for him to sit
down.

TERENCE

I know you're probably gonna spit this piece of advice back in my face, but I have this theory about the human mind. The human mind is like a Coke can. You shake it up...

(shakes up the Coke can)

...it creates all of this fizz, which is a problem when you have to open it later because when you open it up and there's a lot of fizz in there and when you open it up...

(opens the can over the coffee table, fizz comes out)

As you can see, it makes a big mess. I'll clean that up.

ZOE

What's your point, kid?

TERENCE

My point is it's not good to bottle up your problems, at some point you have to open up the soda can, but when you do make sure you do it in a place where it won't make a big mess, like over the sink.

ZOE

Huh.

Terence leaves the room. Zoe keeps watching the TV show. He comes back with a roll of paper towels and starts wiping up the mess.

ZOE (CONT'D)

You know my real name is not Zoe Christopher?

TERENCE

What is it?

ZOE

Zoe Williams.

TERENCE

Why'd you change it?

ZOE

Um, when I was 12 my mother and father sat me down. They told me, "Zoe, when you were conceived, we thought you were going to be a boy. We were hoping for a son. And you were a daughter, and that disappoints us. We were ready to name you Christopher. Why couldn't you have been our son? Why must you disappoint us at every turn? Why? Why?" Looking back, I realize I've wasted a majority of my life trying to make my parents happy and it was a waste because they didn't want me to begin with. They wanted fucking Christopher, so I figured I could be Zoe Christopher and they would take some pride in me. When it didn't... yeah.

TERENCE

That's crazy.

ZOE

You don't know the half of it. After they told me, I started getting into trouble more. I started flipping off the school liaison officers. I was spray painting peoples lockers. And one day when my father bailed me out of jail, he took me home. I noticed when we got there that my mother's car was gone. I asked him, "Where's Mom?" He said, "She's out of town for a few days." As soon as I went inside and he came in behind me... I turned around and he slapped me across the face. He picked me up and put my head under the faucet in the kitchen sink and ran water into my eyes, as if to blind me and drown me at once. I kicked him in the stomach to get him off of me. He released me and I quickly ran out. He chased me. I went into the garage, locked the door, and looked through his power tools box and got a wrench. He kicked in the door... and I bashed in both his kneecaps with the wrench.

(MORE)

ZOE (CONT'D)

I didn't even stop when I heard the kneecaps go crunch. I just kept bashing in his kneecaps. I put him past the point where he could recover, he's been a paraplegic ever since. I would later find out that he and my mother had divorced and she gave me up into his custody. The state later released me from his custody and had me move in with my mother. For the rest of my school days I got weird looks, like I was some kind of psychopath for defending myself.

TERENCE

I'm very sorry about that.

ZOE

Don't be. You weren't there. I'm sorry I have the worst parents.

TERENCE

Was that your boyfriend on the phone this morning?

ZOE

No. He's my fiance.

TERENCE

Huh. Do you really wanna marry him? You didn't seem to like talking to him.

ZOE

I really don't know. I have no idea. He's good to me, but I don't like that he's a fucking banker. It's too boring, and he doesn't watch good movies. I don't feel like I can count on him to be there when things get really bad. I mean, I saw how my parents were. My mother didn't realize what a monster my father was until after they got married. He apparently presented himself as somebody totally different when they were dating.

TERENCE

What do you mean?

ZOE

Well, my mother tells me he was a nice guy, for one thing. He wasn't scared of marriage and kids. He talked to his parents regularly. He socialized pretty well. And when they got married, it turns out he hates his parents and while he like the idea of having kids, he obviously wasn't very good at being a father.

TERENCE

God, you're screwed up.

ZOE

(starts crying harder
now)

Please don't tell me I'm screwed up! Now I feel worse!

TERENCE

Well, I'm sorry Zoe, but I shouldn't have to be the one to make you feel better! You don't think I have problems of my own? My senior year's almost over and I haven't applied to any colleges. I have no plans as to what I want to do with my life. You have a calling, you have something you're good at. I don't. I have no skills, I don't have any friends, my parents--if they're ever even here--don't acknowledge my existence unless I do something wrong! I'm not gonna be your fucking therapist!

ZOE

My mother did not express even the tiniest bit of support for what I wanted to do! She actively tried to swerve me away from acting by making me work at her friend's horrible restaurant for three years! I only quit once I saved enough money for a plane ticket to LA! This is the first time I've been back since! You know why I came here three days before prom even started? My publicist told me to surprise you. That's what I was supposed to do.

(MORE)

ZOE (CONT'D)

But I can't fucking face my mother anymore. She is the epitome of everything I fucking hate about this town. So faceless and bland and boring. You wanna know why I don't wanna get married? Jason's gonna get sick of me somewhere down the road. Either he's gonna find out about what I do when no one's watching or... whatever. Every boyfriend I've had in the past eventually got bored with me and left somewhere down the road and I've had to pick up the pieces. Why would I raise the stakes?

TERENCE

Zoe, I can't deal with your problems and mine all at once. You can stay here until you have to go back to LA, but when you go back you really need to see a therapist. The only thing I can tell you about your issue with Jason, the fiance, is if you don't make any of this clear with him, it's all gonna blow up in your face. Like the Coke.

They both sit and continue watching TV.

INT. MONTEZ'S TAVERN - SUNSET

Fiona is at the bar, getting ready to leave.

We HEAR a DING. The door opens. Fiona looks over.

Zoe has walked in.

FIONA

Hey, you're early.

ZOE

Only by like five minutes, I...
uh...

FIONA

It's fine. I was just getting ready to leave. The guy who takes over for me should be here any minute now.

The bartender from before comes in.

FIONA (CONT'D)
Hey, Gordon, how goes it?

GORDON THE BARTENDER
I'm alright, Fi.
(sees Zoe)
Hey, back again, huh?

ZOE
I don't know what you're talking
about.

Gordon walks up to the bar. Fi leaves with Zoe.

EXT. MONTEZ'S TAVERN - SUNSET

Fiona walks up to her car, a Honda Civic.

ZOE
Nice car.

FIONA
Thanks.

She gets in the driver's seat.

FIONA (CONT'D)
You coming in?

Zoe realizes, nervously gets in on the passenger seat.

INT. FIONA'S CIVIC (MOVING) - SUNSET

Fiona is driving down Richmond Rd.

ZOE
So, what are we doing tonight?

FIONA
We're going bowling.

ZOE
Is this where you take all the
girls on the first date?

FIONA
A: I was unaware that this was a
date. We'll revisit that later. B:
I don't go on dates very often,
so... take what you will from
that.

ZOE

Well, let me tell you, nothing sends pussy running to the hills than bowling.

FIONA

Don't knock it till you've tried it, Z.

ZOE

I can't believe my first real date with a girl is at a fucking bowling alley.

FIONA

C'mon, it'll be fun.

ZOE

In a million years, when every cool thing dies, even then bowling would never be "fun."

FIONA

Well, I like bowling. I don't do it competitively, I'm not like on any teams, I just do it for fun. You don't have to be fucking Walter Sobchak to have fun bowling.

ZOE

Wow, "Big Lebowski" reference. Why the fuck do you have to be so goddamn cool?

FIONA

'Cause I just am, baby.

ZOE

I can't promise I'll be good at bowling.

FIONA

Well, I like to win. So...

ZOE

Oh, fuck you!

FIONA

I'm only joking.

ZOE

Whatever. Where is the place?

FIONA
Well, I'm about to make the right
turn.

She approaches the traffic light. It's a red. She looks
around and makes the right turn.

After she makes the turn, we see the bowling alley on the
left.

EXT. BOWLING ALLEY - SUNSET

Fiona pulls into the parking lot and parks in a spot
relatively close. It's a busy night.

She and Zoe get out of the car and walk in.

INT. BOWLING ALLEY - SAME

Fiona and Zoe walk up to the CLERK at front desk where you
get your bowling shoes.

FIONA
Hey, I'd like to set up a lane for
two people.

CLERK
Okay, what size shoe do you wear?

FIONA
Um, I'm a ten. Zoe, you?

ZOE
Ten.

FIONA
(to the clerk)
Two size-tens.

CLERK
Okay.

He gets out two pairs of shoes for them.

CLERK (CONT'D)
You'll be at Lane 11, right down
there towards the end.

He points over to Lane 11.

FIONA
Thanks.

CLERK
Have a good game.

They go over to the shelves where the bowling balls are.

FIONA
Just get a bowling ball you can
carry with ease.

Zoe looks around, gets a red 10 lb bowling ball. Fiona gets a green one.

They start walking over to Lane 11. Zoe stops by a bar by the food stand.

ZOE
I'm gonna get a drink, can I get
you anything?

FIONA
I'll just have water, thanks.

ZOE
Uh, water? Don't be a fucking
pussy. I'm not gonna have a drink
by myself, I'll feel bad. Just,
what can I get you?

FIONA
Just water.

ZOE
No. I don't accept that. They
have--

FIONA
Look, Zoe, I'm sorry, but I've
been sober for two years and I
don't wanna mess up my progress.

ZOE
(realizing)
Oh. I'm sorry. I'll just get
something for myself, then. I'll
get a water for you. Everything's
okay.

She goes up to the BARTENDER.

ZOE (CONT'D)
I'll have a beer and a glass of
water, thanks.

The bartender nods and goes to prepare her drink.

Zoe looks back at Fiona.

ZOE (CONT'D)
 Actually, two glasses of water if
 that's okay.

The bartender brings over two glasses of water. Zoe gives him a ten. She takes the glasses and goes back to Fiona.

She gives her the glass of water. They keep walking.

ZOE (CONT'D)
 Sorry about all that.

FIONA
 It's fine.

ZOE
 It's just that you work as a
 bartender. It didn't really add
 up.

FIONA
 Well, life doesn't always add up.
 I work at the bar because my
 apartment isn't free. Besides,
 that's kinda how I've managed to
 be two years clean and counting?

ZOE
 Again, that last part doesn't add
 up.

FIONA
 When you're a sober bartender, you
 tend to see a lot of drunk people
 acting stupidly. That only
 encourages me that I made the
 right decision.

They get to Lane 11. Fiona pushes a button so they can put their names in. It doesn't work. She tries just typing in their names on the pad, the letters aren't showing up. She pushes the button again. Nothing. She stops a PASSING EMPLOYEE behind them.

FIONA (CONT'D)
 Hey, uh, the monitor doesn't seem
 to be working. We can't put our
 names in and get started.

EMPLOYEE

I'm very sorry about that. I'll go up to front desk, see what the problem is. I'll be back in a minute.

FIONA

Thank you.

He goes up to the front desk.

ZOE

This happen often?

FIONA

Only once in a while.

The employee walks back up to them.

EMPLOYEE

There seems to be a malfunction with the type pad for this lane, but we can put your names into the system from the front desk. What are your names?

FIONA

Fiona and Zoe.

EMPLOYEE

Who should go first?

FIONA

Um...
(looks at Zoe)

ZOE

It doesn't matter who goes first.

FIONA

(to employee)
Yeah, what she said.

EMPLOYEE

Okay.

He walks up to the front desk.

FIONA

(to Zoe)
The names will just show up on the monitor in a few seconds.

ZOE

This is not off to a great start.

FIONA

Don't worry, these things happen.

ZOE

You could say that about literally any bad thing that happens. "These things happen."

FIONA

That may be true, but if you just shrug it off and say "These things happen," it doesn't wind up sticking in your crawl so much. You should try it.

ZOE

It's more convenient for me to just be bitter about everything.

FIONA

Well, it's not my place to tell you how to live your life.

The names appear on the screen above. They say "FIONA" and "ZOEY." Zoe is not happy about this.

ZOE

Okay, that is not good.

FIONA

What?

ZOE

Look at my fucking name up there.

FIONA

"Zoey."

ZOE

Yeah. "Zoey." My name is not fucking spelled with a "y" at the end.

FIONA

It's fine. What difference does it make?

ZOE

It makes every bit of difference! The spelling, Fiona. The spelling.

FIONA

When you say "Zoe" and "Zoey," the difference is gone.

(MORE)

FIONA (CONT'D)
Zoe and Zoey have the exact same
phonetic patterns. They sound
exactly the same off the tongue.
Don't worry about it. These--

ZOE
...things happen. Got it. Let's
just get this over with.

Fiona grabs her bowling ball and steps up to the marker and goes for it. She gets down probably seven of the ten pins. Two of the three remaining pins are on the right side, the third one somewhere back in the center.

ZOE (CONT'D)
Huh. That's gonna be a tough shot.

FIONA
Ah, that's nothing.

Her bowling ball comes out of the conveyor belt. She grabs the bowling alley and steps up to the marker.

FIONA (CONT'D)
Observe and tremble before my
wickedness.

She takes a few steps and swings the ball down the lane. It doesn't look good so far, it's getting a little bit too close to the gutter. Then... holy shit, it hits the two pins on the side and one of them ricochets and knocks down the one in the back-center! It's a spare.

Fiona throws her arms up.

FIONA (CONT'D)
Yeah!

She takes a seat.

FIONA (CONT'D)
Your turn.

Zoe grabs her bowling ball and steps up to the lane. She obviously doesn't know what she's doing, she just does everything with none of the smoothness and skill that Fiona had. She more throws than swings the ball. It gets into the gutter almost immediately after being released.

ZOE
Fuck.

She watches it roll down the gutter, every second a painful memento of her epic fail. She walks up to the conveyor belt and waits for the ball to come back up.

ZOE (CONT'D)
I can do this. I can...

The bowling ball comes out of the conveyor belt.

ZOE (CONT'D)
Jesus.

She takes the bowling ball and steps up. She does more or less the same thing she did before. The ball once again gets into the gutter almost immediately.

ZOE (CONT'D)
Jesus fucking Christ!

She takes her seat.

FIONA
You really don't know how to bowl,
do you?

ZOE
I didn't know there was enough to
it to be a skill that you have to
know how to do.

FIONA
You'd be surprised. Let me show
you.

She steps up to the lane.

FIONA (CONT'D)
Well, come on, you're not gonna
learn to bowl from sitting there
and watching me.

Zoe steps up.

FIONA (CONT'D)
Align your feet with the markers.

ZOE
What?

She stands on the markers, facing the bowling pins.

FIONA
No, silly. Not like that.

She crouches down and adjusts the position of Zoe's feet so that the ends of her feet align with the markers.

FIONA (CONT'D)

Think of each of these markers as the pin you're aiming for. For me, I always try to aim for the center pin. It increases your chances. So your left foot is gonna want to be aligned with the center marker.

She positions Zoe's left foot to the center marker.

FIONA (CONT'D)

And then align your right foot with the marker right next to it.

Zoe does this herself. Zoe stands back up and steps behind Zoe and takes her arm with the bowling ball in hand.

FIONA (CONT'D)

Now, you hold the bowling ball with your right hand by putting your thumb in the hole right here...

(puts her thumb in the hole for the thumb)

And your two fingers right here...

(puts her ring and middle fingers in the two holes on the bowling ball)

And when you're preparing your stance you hold the ball to your chest like this.

She brings Zoe's arm with the bowling ball up to her chest.

FIONA (CONT'D)

And then hold it with the other hand.

Zoe brings her other hand up to hold the ball to her chest.

FIONA (CONT'D)

Now for the swing. That's relatively simple once you're aligned the way you want to be. Simply take a few normal steps forward, like you're just walking. You swing the ball with your arm, not your hand, the energy should be coming from your arm. And then release it.

ZOE
Okay. Got it.

FIONA
Go for it, grasshopper.

Zoe takes a step, swings the ball back a little and then forward and releases it. It rolls down the lane, it knocks down the center pin and a bunch of others. The only two pins left are on the far right.

They walk up to the conveyor belt to wait for the ball.

FIONA (CONT'D)
That's great. Now in the event that you get a spare like that, you simply align your feet on the markers of the pins you want to hit. So you have the two pins on the right. Align your feet with the two markers on the far right.

ZOE
Jesus, this is a lot to remember.

FIONA
Hopefully your mind's a steel trap.

The ball comes up.

ZOE
Align my feet with the markers I wanna hit.

FIONA
You got it.

ZOE
But what if it gets in the gutter. Won't I be playing it a little close to the chest?

FIONA
Those are the best kinds of plays. Go for it!

She takes the ball and steps up to the markers. She aligns her feet with the two markers farthest right (her right foot with the farthest-right marker, left foot with the one next to it). She holds the ball to her chest.

ZOE
I got this.

She takes a step, swings it back and then brings it forward and releases it. It gets horrifying close to the gutter, but holds out long enough to knock one pin down which ricochets and knocks the other one down. She got a spare.

Immediately, a sea of joy washes over her. She did something right for the first time in her life. She walks back to her seat and watches Fiona go up there with the bowling ball.

For the first time, she seems really happy.

INT/EXT. FIONA'S CAR (MOVING) - NIGHT

Fiona's driving with Zoe in the passenger seat gazing out the window.

ZOE

Do you think I'm a good person?

FIONA

I think you're improving, and that's half the battle.

ZOE

You seem to have everything figured out.

FIONA

Well, Rome wasn't built in a day.

ZOE

What does that mean?

FIONA

Figure it out.

ZOE

You know I've never met anyone who has these types of conversations?

FIONA

How do you mean?

ZOE

I've never met anyone who talks so fucking cryptically.

FIONA

In time the things I say will make perfect sense, you just have to look closer.

ZOE

Huh.

The radio PLAYS "OLD WHITE LINCOLN" by THE GASLIGHT ANTHEM.
Very cool song to drive to.

THE SPEEDOMETER INCREASES.

Zoe looks up at the ceiling of the car. She sees A SUNROOF
up there.

ZOE (CONT'D)

Holy shit, you have a sunroof?!

FIONA

Yeah.

ZOE

Can I open it?

FIONA

Knock yourself out.

Zoe opens the sunroof hatch and stands up.

Her hair BLOWS THROUGH THE WIND like sails on a majestic
ship. She spreads her arms out as THE SONG GOES UP.

ZOE

(screams out)

WHOOOOOOO!!!!

Fi looks back and smiles.

WOO-WOO. That's the sound of the police.

Behind them.

Fi looks.

Zoe doesn't want to sit down, she's enjoying this moment
too much and seems completely oblivious that there's a
fucking cop behind them. Fiona sees this and speeds up.

Zoe looks down.

ZOE (CONT'D)

What are you doing?

FIONA

You ever done a car chase in a
movie before?

ZOE

Uh... no. I haven't.

FIONA
Well, another first for ya.

EXT. ROADS IN NORGE - NIGHT

Fiona blazes through a red light, barely missing a turning car. The police car slams the fuck out of the brakes so it doesn't hit the turning car. Once it gets out of the cop car's way, he slams the fuck out of the brakes and tries desperately to catch up with our fearless heroes.

INT. FIONA'S CAR (BAT-OUT-OF-HELL MOVING) - NIGHT

Fiona's talking to Zoe while speeding and dodging the occasional car.

FIONA
You meet Vin Diesel yet?

ZOE
No. He won't return my calls.

FIONA
You called him?

ZOE
No. I don't know why I said that?

FIONA
Well, we're about to make Dom
Toretto himself look like a bitch!

ZOE
Oh, snap!

Zoe looks back.

ZOE (CONT'D)
You got an escape plan?

FIONA
Call me Stephanie McQueen, baby!
Woo!

ZOE
What's this great escape plan?

FIONA
Alright, I don't have an escape
plan, I'm just playing by ear.

ZOE

Fuck. They don't arrest passengers
in a speeding car, do they? I
mean, I'm not driving!

FIONA

Don't you be thinking you're gonna
be weaseling your way out of this
and leave me with the heat! You
and I, Zoe, we're fucking Bonnie &
Clyde! If I go down, you're
fucking coming with me!

ZOE

Oh, Jesus Christ.

FIONA

I think we're gonna see a
neighborhood on our right pretty
soon.

ZOE

Why?

FIONA

Wheels in my head are turning
right now.

ZOE

What the fuck is going on?

FIONA

I told you, I'm playing by ear.

EXT. STONEHOUSE NEIGHBORHOOD (ENTRY) - NIGHT

Sure enough, a neighborhood, STONEHOUSE, turns up on the
right. Fiona's car comes up to it, swerves into and through
the entry in a way that would make Speed Racer throw in the
towel.

Hold on the entry way for a moment.

The cop car, following farther and farther behind by the
moment.

EXT. STONEHOUSE NEIGHBORHOOD (ENTRY) - NIGHT

Fiona speeds through the neighborhood and drives onto the
lawn of the first house she sees. She drives into the
backyard.

EXT. BACKYARD OF SOME RANDOM HOUSE IN STONEHOUSE - NIGHT

She finally slams the fuck out of those goddamn brakes when the car is obscured from the front of the house.

There is an EIGHT-YEAR-OLD BOY sitting on the back porch. He curiously walks up to the car.

Fiona rolls down the window.

FIONA
Wanna make twenty bucks?

BOY
Fuckin' right.

FIONA
(gets out her wallet,
looks through)
Look out front until you see a cop
pass by. When he passes by your
house and is out of your view,
come back and let us know.
(takes out a
twenty-dollar bill,
hands it to him)
Here. Now chop chop.

He takes the dollar bill and goes out front.

INT. FIONA'S CAR (PARKED) - NIGHT

Fi and Zoe sitting in their car staring at each other. Zoe is paralyzed with fear. Fi is fucking hyped to the max.

ZOE
So now what.

FIONA
We wait.

The silence is making Zoe crazy. Zoe pushes herself forward and kisses Fi on the lips in one rapid move and gradually slows down until the kiss is done. It's spontaneous, but she's wanted to do this for a while now.

Zoe leans back into her own seat to reveal THE BOY STANDING OUTSIDE THE CAR, by the window, smiling ear-to-ear like the Cheshire Cat. Fiona looks at him, "The fuck you staring at?"

BOY
Will that be extra?

INT. FIONA'S APARTMENT - NIGHT

Fiona and Zoe walk in, practically stuck to each other, making out. You could swear they're glued together. They make their way to the

BEDROOM

Fiona and Zoe lay down on the bed. They proceed to take off each others clothes, all while trying desperately to keep their lips together.

THE NEXT MORNING

END MUSIC CUE.

Zoe is awake, but pretending to be asleep. She once again didn't sleep the whole night. She looks to her side and sees Fiona is not there. She gets up and grabs her clothes.

INT. DEXTER'S APARTMENT (KITCHEN) - MORNING

Fiona is right there making omelettes with bacon inside them. Zoe walks in fully dressed.

FIONA
Good morning, sunshine.

ZOE
Hey.

FIONA
I'm making bacon omelettes for
breakfast, you want one?

ZOE
You kidding? I fucking love
omelettes! Yeah!

She takes a seat at the table.

Fiona finishes cooking one of the bacon omelettes, puts it on a plate and sets the plate in front of Zoe.

FIONA
Here you go.

Zoe starts eating. Fiona goes back to the stove to make the next bacon omelette.

The following conversation is totally non-hostile on Fiona's side, but a touch of hostility on Zoe's side.

FIONA (CONT'D)
You didn't sleep last night.

ZOE
Actually, I did.

FIONA
Uh, you didn't.

ZOE
I did. How would you know?

FIONA
Because I woke up and you were
still awake.

ZOE
I wasn't.

FIONA
Um, I can tell when people are
pretending to be asleep.

ZOE
I slept last night, trust me.

FIONA
Are you OK?

ZOE
Don't fucking ask me if I'm OK!

FIONA
Alright, fine. Sorry I worry about
you.

ZOE
Well, I relieve you of your
worrying. Do not worry about me.

FIONA
Well, you were crying for the
better part of the night, so sorry
if I'm a little worried.

ZOE
I wasn't crying.

FIONA
Really, then who was?

ZOE
Maybe you.

FIONA
I would've known that.

ZOE
Well, I would know if I was the one crying as well, and since I wasn't. Maybe you were the one crying in your sleep.

FIONA
If you were so asleep last night, how would you know for sure you weren't the one crying in your sleep.

ZOE
Can we just drop this?

FIONA
Alright, fine. Dropping it.

She has finished making the next bacon omelette. She puts it on a plate and sits down in front of Zoe.

FIONA (CONT'D)
Listen, this is gonna sound kinda weird, but...

ZOE
If it's weird, then don't say it.

FIONA
Well, if I don't say it now, I don't think I'll ever be able to say it ever.

ZOE
Then don't say it. Can't we just enjoy these bacon omelettes without saying weird shit?

FIONA
I love you, Zoe.

Zoe spit-takes her food.

ZOE
I'm leaving now.

She gets up and walks toward the door, Fiona following her.

FIONA

I wanted to say this to you since high school, but I didn't know you were... like me, until now. I'd like to see you again.

ZOE

Bye, Fiona.

Zoe leaves the apartment. Fiona stands in the doorway, looking out.

FIONA

So, is that a yes or a...?

INT. HALLWAY OUTSIDE FIONA'S APARTMENT - MORNING

Zoe is heading for the stairs.

ZOE

Let me sleep on it.

EXT. FIONA'S APARTMENT BUILDING - MORNING

Zoe walks out the door, looks out into the road. A taxi is coming, he hails it. The cab stops and she gets inside.

ZOE

Montez's Tavern, please.

She shuts the door. The cab drives off.

EXT. MONTEZ'S TAVERN - MORNING

Zoe walks into the parking lot, exhausted. She takes her keys out of her pocket and gets in her car and drives off.

INT. TOMMY'S HOTEL ROOM - MORNING

Tommy is sitting in his bed in a bathrobe, watching TV. There is A KNOCK on his door. He gets up and answers the door. Zoe is standing there.

ZOE

Hey.

TOMMY

Hey.

ZOE

Is this a bad time?

TOMMY
No. Come on in.

He lets her in. She slams the door shut. As they lay down on the bed...

EXT. TERENCE'S HOUSE - NOON

Zoe drives in and almost crashes into the garage door. She gets out of the car and walks in.

INT. TERENCE'S HOUSE (LIVING ROOM) - NOON

Zoe walks in and Terence is on the couch watching TV. She heads for the

KITCHEN

She goes into the fridge and gets out another bottle of wine and goes back to the

LIVING ROOM

She sits down next to him and immediately starts drinking wine from the bottle.

TERENCE
Where do you go at night?

ZOE
I've just been catching up with this guy I used to know.

TERENCE
You're not like fucking him, are you?

Silence. He hit the nail right square on the fucking head.

TERENCE (CONT'D)
Holy shit, you're fucking him aren't you!

ZOE
Who made you the judge of me, kid?!

TERENCE
Zoe, you're engaged!

ZOE
I know, I just...

TERENCE
Why?

ZOE
What do you want me to say? That I'm scared that as soon as I walk down that damn aisle, three kids are just gonna fall out of me like fucking Jenny Moss?! Is that a satisfactory answer for you, fucker?! How about my need for one last taste from the fountain of youth before I'm forced to get serious about my life?! I deserve one last moment of certain happiness since I have no idea whether or not I will ever have that again!

TERENCE
Are you even happy with this guy?

ZOE
Jason or Tommy?

TERENCE
Jason's your fiance? Then Tommy.

ZOE
I don't really know.

TERENCE
Then why are you fucking him?!

ZOE
You don't know when to stop fucking talking, do you?

TERENCE
You have to tell Jason. You can't do this, this is immature.

ZOE
Motherfucker, don't fucking tell me what immature is! You're in fucking high school! Half the girls your age are already pregnant, you dipshit! You don't even know what to do with your life! So quit telling me what to do with mine!

TERENCE
You... are an asshole!

ZOE
I am not an asshole!

TERENCE
You are! You're also a crazy
drunk! You need to sort your shit
out, Zoe!

ZOE
I have everything and you have
nothing! This house looks like a
fucking NWA video, bitch! My house
in LA is fucking beautiful as
fuck!

TERENCE
If having nothing means I'm less
like you, that should be a good
thing.

ZOE
(finishes the last of
the bottle)
This bottle of wine is now empty,
get me another one.

TERENCE
I think you need to stop drinking.

ZOE
Don't fucking tell me what I need
and don't need to do!

TERENCE
How about this, you can't stay
here anymore! Go back to your
mother's house!

ZOE
First three rules, kid!

TERENCE
SHOVE YOUR FUCKING RULES! GET OUT
OF MY HOUSE!!!

ZOE
You can't make me do a fucking
thing, you fuck!

TERENCE
Oh, I can't?!

MUSIC CUE: "HALF RIGHT" by HEATMISER

He grabs her arms and drags her off the couch, across the room, to the door, opens the door with one hand and drags her outside the door; Zoe is kicking and screaming the whole time, like an unhinged child.

EXT. TERENCE'S HOUSE (DOORSTEP/DRIVEWAY) - NOON

He quickly shuts the door. We HEAR THE LOCK CLICK.

TERENCE (OC)
Don't come back until prom night
tomorrow!

She is laying down by the door, about to cry, trying desperately to hold it together. She grabs the railing and kinda props herself up and struggles to walk to her car. She drives away and runs over his mailbox.

INT. ZOE'S CAR (MOVING) - NOON

Zoe drives very erratically. Can't keep the car straight, kinda swerving to the left and right.

Then, out of nowhere, she lets out a VERY LOUD AND ANGUISHED SCREAM, banging her clenched fists on the edge of the steering wheel.

ZOE
FUCK!!

EXT. ZOE'S MOTHER'S HOUSE - SUNSET

Zoe's car pulls into the driveway. She gets out of the car and walks around to the front door and walks in.

INT. ZOE'S MOTHER'S HOUSE (LIVING ROOM) - SUNSET

Zoe walks in and sees her mother sitting at the kitchen table talking with, of all people, Jason. Zoe's eyes widen, "What the fuck is he doing here?"

ZOE
Uh... Jason! How... uh... what...
uh...

JASON

I just got off the plane from LA.
It was getting kinda lonely in the
house without you, so I got on a
plane to come here.

ZOE

But... how did you find my house?

JASON

I asked Jerry where you were
staying, he gave me this address.

ZOE

Jesus Christ.

JASON

Are you not pleased to see me?

ZOE

Uh... it's not that. I'm just...
surprised. I didn't expect you to
actually like come over.

JASON

I'm sorry. I was just asking your
mother if there was anything to do
here in Toano.

ZOE

I barely remember what it was
like, so I don't really know.

JASON

Your mother said you stayed one
night and then you disappeared,
where'd you go?

ZOE

(snaps)

NONE OF YOUR BUSINESS!

JASON

Are you OK, Zoe?

ZOE

For fuck's sake, I am fine! I'm
going to sleep.

She goes into the guestroom.

ZOE'S MOTHER

She's got a lot wrong with her. I
would keep a close eye on her.

JASON

She needs her space. I'm trying not to be as controlling.

ZOE'S MOTHER

That's fine, too, but most nights when she lived here I would wake up and she would be out and about doing God knows what, she doesn't tell me anything.

JASON

Huh.

INT. ZOE'S MOTHER'S HOUSE (GUESTROOM) - NIGHT

Zoe and Jason are laying in the foldout bed. Jason is asleep, Zoe is pretending to be asleep. She opens her eyes and sits up. She looks at Jason, to see if he's actually asleep. The coast is clear. She quietly gets up and puts her shoes on and leaves the room. After she closes the door, Jason's eyes open.

EXT. ZOE'S MOTHER'S HOUSE - NIGHT

Zoe gets in her car and drives away.

INT. ZOE'S CAR (MOVING) - NIGHT

Zoe is driving somewhat better, but there's still a touch of road rage. She's not in a good place right now.

INT. HALLWAY OUTSIDE TOMMY'S HOTEL ROOM - NIGHT

Zoe knocks on the door to Tommy's hotel room. He answers in a bathrobe.

TOMMY

Back for more, huh?

ZOE

Yeah, I guess.

He lets her in.

INT. TOMMY'S HOTEL ROOM - NIGHT

Tommy and Zoe are fucking in the bed. Zoe just kinda lays there, she's in another place.

TOMMY
Is this good?

ZOE
(out of it)
Uh... yeah, don't worry. Just keep
going.

Tommy keeps going. Zoe keeps laying there, staring at the ceiling. Is this as good as it gets?

ACTOR'S NOTE: The idea of this scene is that Zoe now is no longer attracted to either of the men in her sexual life. She has realized she's in love with a woman and it depresses her, she doesn't know how to deal with it.

TOMMY
Are you okay? Do you like wanna do
this?

ZOE
I wanna do this. Just keep going,
don't ask any more questions.

TOMMY
(shrugs)
You're the boss.

END MUSIC CUE.

LATER

Tommy and Zoe are laying in bed. Zoe's still staring at the ceiling, devoid of any feeling inside. Tommy's sleeping. She looks at him to verify that he's asleep and gets up and walks into the bathroom.

INT. TOMMY'S HOTEL ROOM (BATHROOM) - NIGHT

Zoe walks in and LOCKS THE DOOR. She looks in the mirror, just kinda stares, almost like she's not just staring at the mirror but staring into the mirror. She starts crying, softly so she doesn't wake Tommy up. She falls to the floor. She just cannot handle what is happening to her life.

INT. TOMMY'S HOTEL ROOM - NIGHT

Tommy is talking on the phone to somebody.

TOMMY
 Yeah, I'm here.
 (pause)
 Sure, come on over.
 (pause)
 Yeah. I'll meet you in the lobby.
 (pause)
 I'll see you when you get here.
 (pause)
 Bye.

He hangs up the phone, gets up and turns to his side and sees Zoe isn't there. He looks at the closed bathroom door, the light is on. She's in there.

He gets up and walks over to the door and knocks on it.

TOMMY (CONT'D)
 Uh, Zoe, you're gonna have to get outta here, go... wherever you go when you're not here.

No answer. He knocks again.

TOMMY (CONT'D)
 Zoe, you alive in there?

The door swings open. Zoe walks past him.

ZOE
 Let me get dressed and I'll be gone.

She walks over to her pile of clothes in the corner and starts to get dressed.

INT. HOTEL LOBBY - NIGHT

Zoe walks out of the elevator and walks into the lobby and all of a sudden, there's Jason sitting on the bench by the door.

ZOE
 Ohmygod.

JASON
 Zoe, what's going on here?

ZOE
 (stammering)
 I-I-I... uh... shit, I...
 fucking... uh... Jesus fucking
 Christ... I uh...

The elevator doors open again and Tommy's stepping out. Zoe looks at him. This bad moment just got worse.

ZOE (CONT'D)
Oh, fuck me.

JASON
I see.

Zoe immediately looks back at Jason.

ZOE
No, Jason, no. It-it-it's not like that. No, it's... it's not. Fuck.

TOMMY
This is not happening.

JASON
Are you fucking my fiancée?

TOMMY
Um... look, I--

JASON
Come here.

TOMMY
What are you gonna do if I--

JASON
GET THE FUCK OVER HERE!!

Tommy nervously walks over, like a death row inmate acknowledging his fate. He and Jason are face to face. Mano y mano.

One quick move, Jason grabs his collar and punches him square in the mouth with all the energy he can possibly fit into his fist.

Tommy falls to the ground. Jason crouches down and proceeds to pummel him within less than an inch of his life. He punches him in the face repeatedly. Tommy is unable to return a punch, Jason's in control and he is not holding back and shows no signs of slowing down.

ZOE
Jason, stop! What the fuck are you doing?

JASON
YOU DON'T TALK!

He continues laying out punch after punch. At this point Tommy has given up on the possibility of getting out of this in one piece.

Then a PREGNANT WOMAN walks in through the front door. She sees what's going on in the lobby and then

PREGNANT WOMAN

What are you doing to my husband?

ZOE

(to Tommy)

What the fuck, Tommy? You're married?!

Tommy cannot speak anymore. It is likely his mouth is broken, if that's even possible. Jason doesn't stop punching him in the mouth and face repeatedly.

ZOE (CONT'D)

Fucking kill the fuck, Jason!

JASON

YOU DON'T TALK!

Tommy's wife pulls Jason off of Tommy. He gets up on his feet, tries to calm himself down. Now we get a clear look at Tommy. He is just laying on the floor, possibly unconscious. His face is completely fucked up. All the king's stitches and all the king's surgeries could not fix his face. The clerk walks in and sees his body laying on the floor, his wife standing over him.

TOMMY'S WIFE

Call an ambulance!

Zoe and Jason look at each other.

ZOE

Jason, I--

JASON

You don't talk.

ZOE

I'm sorry, Jason. I didn't want it to be this way.

JASON

Well, it was.

Zoe is trying desperately to keep her tears contained.

ZOE

So, we're done, huh?

JASON

Yeah, Zoe. We're done.

He walks out. Zoe watches him leave, and it fucking hurts.

EXT. MONTEZ'S TAVERN - NIGHT

Zoe parks up front, gets out of the car and walks in.

INT. MONTEZ'S TAVERN - NIGHT

Zoe goes up to the bar, where Fiona stands. Zoe is visibly distressed, almost hyperventilating in her effort to not cry.

ZOE

Hey, Fi.

FIONA

Zoe, are you okay?

ZOE

No questions. Just give me three shots of vodka. I don't need to think, I just need to drink.

Fiona is freaked out seeing Zoe in this state of emotional distress.

FIONA

Uh... I'll get that for you.

She gets out a bottle of vodka and three shotglasses. She fills up the shotglasses and lays them out in front of Zoe, who immediately goes to town on the vodka.

FIONA (CONT'D)

On the off chance that something's like really bugging you, this isn't the answer. It wasn't for me, why would it be for you?

ZOE

Fiona Barringer... you're the bartender. You serve me drinks. That's it. I am not your girlfriend. We are nothing to each other. I can guarantee you your life will be better that way.

FIONA

That's simply not true, Zoe.

ZOE

Don't tell me what's true and what's not.

FIONA

Seriously, though, what happened?

ZOE

I'm engaged, Fiona. Well, I used to be engaged. To a man of all people. That's what fucking happens to everything in my life. You don't want to be a part of my life, Fiona, trust me on that. I am a disaster. You deserve somebody better.

FIONA

Zoe, I think you need to stop drinking.

This sets her off.

ZOE

IDON'TNEEDTOSTOPDRINKING!FUCKYOU!IDON'TDOTHATNO!

FIONA

Zoe, you're not yourself right now.

ZOE

You don't know me, Fiona. You just don't.

FIONA

You're right, I don't. But I want to. That's something, right? Now, you're obviously dying inside, what's going on?

ZOE

I am not your girlfriend, last night was a mistake. I'm not a lesbian, I was just in a bad place. I was confused.

FIONA

Is your fiancée making you say that?

ZOE

The voices in my head are saying that!

FIONA

So, that's how this is, huh?
You're just gonna fuck me and I
pour my heart out to you, you're
like, "Uh-uh, fuck that, I'm
done." Do you do this to a lot of
girls in Los Angeles? Just like
fuck 'em and bail on 'em?

ZOE

A lot of people do that to me.
They get sick of me, just like you
will eventually.

FIONA

I was wrong about you.

ZOE

What do you mean?

FIONA

I thought I could see the good in
you, Zoe. But alas, when you look
at someone through rose-colored
glasses, all the red flags just
look like flags?

Zoe is finished with her three shots.

ZOE

Advice for the ages. Refill these,
please.

FIONA

I think you should leave.

ZOE

I need a drink.

FIONA

Leave! Now.

ZOE

Okay.

She gets up and heads for the door.

FIONA

You know I really did love you.
Even though you cried all last
night, and even though you bring a
cloud of negativity with you
everywhere. I loved you.

MUSIC CUE: "PAINTER" by LAPSLEY

Zoe opens the door and turns to Fiona.

ZOE
Guess you didn't really know me.

She walks out. Fiona looks down at the floor, heartbroken.

EXT. MONTEZ'S TAVERN - NIGHT

Zoe gets in her car. She sits there, starts crying in a start-stop way. Again, trying to hold herself together.

She puts the key in the ignition and drives away.

INT. ZOE'S MOTHER'S HOUSE - NIGHT

Zoe walks in and heads for the guestroom.

INT. ZOE'S MOTHER'S HOUSE (GUESTROOM) - NIGHT

Zoe walks in and lays down on the bed. She starts crying softly, again, so nobody can hear her.

END MUSIC CUE.

THE NEXT MORNING

She is laying in bed, still crying. She did not sleep at all that night.

INT/EXT. ZOE'S CAR (MOVING) - SUNSET

Zoe driving the car, whiskey flask in hand. She is visibly destroyed emotionally. She looks like she's about to implode.

EXT. TERENCE'S HOUSE - SUNSET

Zoe's car pulls up. Terence is waiting outside in a tuxedo.

She opens the car door.

ZOE
Get in.

She takes a swig of the whiskey flask.

TERENCE
You're going like that?

For those playing along at home, Zoe is still dressed in a white tanktop under a red-plaid flannel shirt, and jeans.

ZOE
Yeah. Problem?

Terence sighs. "This is not good."

TERENCE
(to himself)
Here we go.

He gets in the car, reluctantly. It's like he knows that this is not gonna turn out well.

EXT. WARHILL HIGH SCHOOL (PARKING LOT) - NIGHT

Zoe's car pulls up and parks in between two other cars. It's pretty packed.

She gets out of the car, flask in hand.

TERENCE
You're seriously gonna bring a flask to a high school prom?

ZOE
Do you not?

TERENCE
No! Everyone here is under twenty-one.

ZOE
(mumbling, almost unintelligibly)
Please, T. Please... just mind your business. Just... fucking... please, just stop.

She shuts the door and keeps walking. Terence gets out of the car and walks with her.

TERENCE
Jesus Christ.

INT. WARHILL HIGH SCHOOL (GYMNASIUM) - NIGHT

It is decorated for the prom. There's a huge yellow banner stretching across the ceiling. There are teenagers everywhere dancing to some shitty Drake song.

Terence and Zoe walk in. And everyone stops and looks at them strangely.

Zoe stands out because she is not dressed like she's at a prom right now. Terence facepalms.

The music keeps going but there is an awkward silence permeating the room.

Zoe takes a swig from the flask. She just doesn't care who sees her drinking because she has reached rock bottom like everybody predicted.

ZOE

Well, let's get this over with.

She and Terence walk to the dance floor. Zoe is now so wasted she can't walk right. The high school kids look on with quietly judging eyes.

TERENCE

Can you dance?

ZOE

What's that supposed to mean?

TERENCE

Never mind.

He puts his hand on her shoulder, and puts her hand on his waist.

TERENCE (CONT'D)

Like this, you never seen a fucking John Hughes movie before.

ZOE

Not in a while.

They slow dance. Zoe is in another far away place. The teenagers are still looking at her, talking amongst themselves. We hear little things they're saying, here and there:

TEENAGERS

Wasn't she in some movie? / She looks like someone from a trailer park. / Why does she have a flask here? / Did she bring booze here? / Someone's gonna kick her out, just wait a few minutes.

Then, it happens.

MUSIC CUE: "SOMETIME AROUND MIDNIGHT" by THE AIRBORNE TOXIC EVENT

The opening strings play over the soundsystem. Terence and Zoe keep slowdancing awkwardly. Occasionally Zoe drinks from the flask.

As the soft guitar chords come in, Zoe's tears start to surface.

TERENCE
Are you okay?

ZOE
(softly)
Don't ask me that question.

As the song keeps going, we HEAR more teenagers talking amongst themselves, little bits here and there.

TEENAGERS
Didn't she used to go to this school? / My little brother says he saw her kiss some girl in this car in our backyard. Don't ask.

Things like that.

Zoe and Terence try to ignore them and keep doing their thing.

Then we HEAR ANOTHER VOICE in Zoe's head.

FIONA (VO)
I love you, Zoe.

Zoe is now far away. Terence is about to open his mouth, probably to ask Zoe if she's okay again. But suddenly, Zoe kisses him on the mouth. He is startled by this and pushes her away.

TERENCE
You just kissed me.

ZOE
(crying)
Please love me.

TERENCE
What? I...

ZOE
(crying harder now)
Please... love me.

TERENCE

I...

ZOE

FI, I LOVE YOU! LOVE ME!

Terence is now majorly freaked out. Did she just use a quote from Isabella Rossellini in "Blue Velvet"?

The song gets to the heavy part, then she falls to the floor. Just a big crying pile of sadness.

TERENCE

Seriously, Zoe, are you okay?

ZOE

(crying)

No! Nothing's okay!

(screams at the top of
her lungs)

NOTHING'S OKAY!!

(tries to level her
voice, but still crying
intensely)

I never dated Tommy. I asked him to prom when I was in school and he said he was already going with somebody. Then at lunch I saw that cocksucker ask that fucking little cunt Tricia Dunn. It was a big fucking event, he asked her in front of everyone! It was like that scene in "10 Things I Hate About You." This is bullshit! This is fucking outrageous! This is what I deserve. My engagement is now ruined. I didn't even give a shit about Tommy, I don't know why I did it. I guess I just... I'm in love with another woman and I can't fucking handle it. I can't handle it! Is this my fucking life? What happened to me? I'm fucking sick and I'm in love, Terence. I-I-I'm... in love with a woman and her name is Fiona Barringer. She was good to me. And I fucked it up! I fucked it all up just like I always do. I FUCKED IT UP!! The first girl I love, and I fuck it up. What is that, Terence? What the FUCK is that?! FUCK!!!!

All the teenagers are weirded out. They have just witnessed a woman's emotional breakdown. Zoe looks around and doesn't

care, this was what she was always destined for. Terence helps her up.

TERENCE

We're getting out of here.

He takes her out of the gym. As they walk across the gymnasium, the crowd of horrible teenagers start throwing shit at her.

TEENAGER (OC)

Dyke!

ZOE

(flips off somebody, not
paying attention to who
exactly)

Fuck... you.

EXT. WARHILL HIGH SCHOOL (PARKING LOT) - NIGHT

Terence walks Zoe to his car. He opens the door and sits her down in the passenger seat, gets her seatbelt. He gets in the driver's seat. He pulls out of the spot and drives away.

INT/EXT. ZOE'S CAR (MOVING) - NIGHT

Terence is driving. Zoe is passed out in the passenger seat. He looks at her, he has just realized just the extent as to how broken she is. He feels for her what he didn't feel before: sympathy.

EXT. TERENCE'S HOUSE - NIGHT

He pulls into the driveway. He gets out and goes over to Zoe's side, opens the door.

TERENCE

Zoe, wake up. I can't carry you
inside.

Zoe wakes up, but it's the kind of waking where she's really in between being awake and being asleep.

TERENCE (CONT'D)

Just a few steps, you can stay
here before you have to leave
tomorrow.

She steps out of the car. Terence helps her walk inside the house.

INT. TERENCE'S HOUSE (BASEMENT) - NIGHT

Terence helps Zoe walk down the stairs. Her blanket and pillow are still laid out on the floor. She gets in her bed and tries to sleep once more. Terence gets in his foldout bed.

END MUSIC CUE.

THE NEXT MORNING

Terence's bed is empty. Zoe is still sleeping in her bed-of-sorts. She finally got some sleep. She wakes up, sits up and stretches out her arms, yawning. She gets up and walks up the stairs.

INT. TERENCE'S HOUSE (KITCHEN) - MORNING

Zoe walks in. Terence is already up and at 'em. He's cooking a bacon omelette at the stove.

TERENCE
Good morning.

ZOE
Morning.

TERENCE
I'm making bacon omelettes. You want one?

ZOE
Sure.

Zoe takes a seat.

ZOE (CONT'D)
It's funny, that's exactly what Fiona made for breakfast after we slept together.

TERENCE
Nothing starts off the day like a bacon omelette, man.

He finishes the bacon omelette, puts it on a plate, and sets the plate in front of Zoe.

ZOE
I'm sorry if I embarrassed you last night, and for what happened the day before.

TERENCE

It's fine.

ZOE

I think I may have a problem.
Problems.

TERENCE

Well, when you get back to L.A.,
you should probably find a way to
stay sober. You can try AA if you
want, whatever works for you.
There is no right way to stay
sober, only a way that's right for
you. Some things work for some
that don't work for others.

ZOE

I need to talk to Fiona before I
leave. I need to make sure one
thing isn't totally broken before
I go back to my empty life in L.A.

TERENCE

What exactly happened between you
and, uh, Fiona?

ZOE

I just couldn't handle it. I... I
have this inferiority complex of
sorts that can kinda be traced
back to high school and when I
finally met someone I cared for, I
couldn't stop telling myself,
"You're gonna fuck it up. You're
gonna fuck it up." And I did fuck
it up.

TERENCE

You love her?

ZOE

I do, actually. She was very good
to me, and she was very good for
me. She brought this positive
atmosphere everywhere. That's a
good environment for me. I like
myself when I'm with her, she
makes me feel like I'm not such a
loser. So, yeah, I guess I do love
her.

TERENCE

Then try and patch things up with
her, if you can.

ZOE

I'm sorry I said you had nothing.

TERENCE

It's fine, don't worry about it.

EXT. TERENCE'S HOUSE - MORNING

Zoe and Terence walk out.

TERENCE

You know, I really hope you'll be okay.

ZOE

Well, my world's in upheaval. But like the song says, "It's always darkest before the dawn."

They hug. Then Zoe goes over and gets in her car and drives off.

INT. MONTEZ'S TAVERN - MORNING

Fiona is at the bar. There is only one patron, an old guy passed out in the corner.

Zoe walks in, goes up to Fiona.

FIONA

What do you want?

ZOE

I fucked up. I really did. I'm sorry. I've managed to fuck up everything in my life since I got here, but I have to tell you if I've fucked things up between us so bad that we can't go back, I don't think I could live with myself anymore. You are far and away the best thing that's happened to me, and I'm sorry I was such a jerk to you. You didn't deserve that. I have to go back to L.A., but when I get there I'm gonna get sober, I'm gonna see a therapist, I'm gonna get my life back on track. But I just wanna make sure you're still gonna visit me in L.A. at some point. I want you to be there.

(MORE)

ZOE (CONT'D)

(tears up)

I wanna be with you, Fi. I love you, I fucking... I love you. I don't give a shit about anything anymore, I just want you to come see me in L.A., so can you do that? Can you do that? Please say yes.

Fiona is blindsided by this sudden rush of emotion. She takes a second to think.

FIONA

I'll see what I can do.

ZOE

Not good enough. I need your word.

FIONA

Um... fine. I'll be there at some point.

ZOE

Okay.

FIONA

Okay.

ZOE

L.A.

FIONA

I'll be there.

ZOE

Good.

INT. RICHMOND 747 (FLYING) - MORNING

Zoe is sitting in her seat, looking out the window, hoping something better is on the horizon.

EXT. ZOE'S HOUSE IN L.A. - NOON

Zoe's real car pulls up in the driveway, which is empty. Zoe sighs, this is not a good sign.

INT. ZOE'S HOUSE IN L.A. (FOYER) - NOON

Zoe walks in. The house has been vacant for what feels like some time. She goes up the stairs.

INT. ZOE'S HOUSE IN L.A. (MASTER BEDROOM) - NOON

The room is completely empty save for the bed and dresser. Zoe walks in and sees a note on the dresser. She picks it up.

The letter says simply, "GOODBYE ZOE."

She puts the letter in the trashbin by the dresser. She sits down on the bed, distraught by everything that has happened over the last few days. She didn't want things to turn out like this.

INT. ZOE'S HOUSE IN L.A. (KITCHEN) - NOON

Zoe opens the fridge and gets out a bottle of Jack and walks back up the stairs.

INT. ZOE'S HOUSE IN L.A. (MASTER BEDROOM) - NOON

Zoe walks in, drinking from the bottle of Jack. She laughs to herself, almost as if simply laughing is automatically gonna make her forget that every relationship she has in her life is now ruined. She takes one last big swig and rests the bottle on the bedside table and goes to sleep.

THE NEXT MORNING

Her phone's JAZZY RINGTONE is going off. Zoe looks at the phone. It says "Jerry." She picks it up, very groggy and cranky.

ZOE

The fuck you want?

JERRY (OS)

I saw on the news your fiance shattered some guy's jaw with his fist and now he's in a coma. What the fuck happened in Virginia?

ZOE

I... fuck.

JERRY (OS)

What was that?

ZOE

Please, just... just leave me alone. I'd like to just be left alone for a while.

JERRY (OS)
 You know there's a video of you on
 YouTube, right?

ZOE
 What video?

JERRY (OS)
 Never mind. Don't call me until
 you've sorted your shit out.

ZOE
 Good, maybe I won't. Ever. Didn't
 I say you were fired anyway?

He HANGS UP.

Zoe sighs, one more relationship down the drain. She looks
 at the bottle of Jack on the bedside table.

She sits up and holds her head in her hands. "What's
 happening to me?"

She stands up and grabs the bottle of Jack. Suddenly this
 is starting to feel familiar. She viciously throws the
 bottle across the room. It hits the mirror and shatters
 into a million pieces. Just like the opening scene

She falls to her knees and lets out an ANGUISHED SCREAM
 that sounds like it should be coming out of Zack Snyder's
 latest DC Comics movie. She literally sounds like Superman
 after he just snapped Zod's neck in front of a bunch of
 people.

Her scream turns into crying almost uncontrollably and she
 leans herself against the bed.

ZOE (CONT'D)
 (almost manic)
 What did I do? What did I do?

She keeps crying as WE...

FADE OUT.

We can still hear HER CRYING for a few more seconds.
 Eventually THAT FADES OUT TOO.

TITLE CARD: ONE YEAR LATER

CUT IN:

INT. LOS ANGELES REHAB CLINIC (DR. KURRING'S OFFICE) - DAY

DR. JIMMY KURRING (yes, that is a "Magnolia" reference) sits at his desk, going over a file. We HEAR THE DOOR OPEN. He looks up.

DR. KURRING
Good afternoon, Zoe.

We LOOK over at the door. Zoe has just walked in, looking a little better than she has the entire movie, but something's still missing.

ZOE
Hey, doc.

DR. KURRING
We should start with how today's your last day here. How does that make you feel?

ZOE
I... I don't know. I'm nervous, but I don't know if that makes a difference, I'm nervous about everything. I'm kinda confident, but I have no clue how long that'll last.

DR. KURRING
Is there anything or anybody you know who you could stay with who would encourage you to stay sober?

ZOE
There's one. But she's all the way in Virginia.

DR. KURRING
Well, I would suggest you find the people who can keep you sober and keep them in your life. A sober environment can help, it wouldn't hurt to try.

ZOE
Okay.

DR. KURRING
You're gonna be fine, Zoe. You're on a good track, you stay on this track, it will get better.

ZOE
Thank you, doc.

INT. JERRY'S OFFICE - DAY

Zoe is sitting at the desk, talking with Jerry.

JERRY

You sure you're ready to keep working?

ZOE

Why would I not be?

JERRY

Well, Robert Downey Jr. didn't start acting again until he was six years sober.

ZOE

Actually, he worked before the six-year point. He just did more supporting roles. He wasn't a movie star again until the six-year point. I'm ready.

JERRY

Well, it's gonna be hard to find any big projects for you since you turned down the Marvel part.

ZOE

I don't care if it's a cameo, I don't care if it's a fucking commercial. See what you can find for me.

JERRY

Um, one of my colleagues has been talking about some script from Luc Besson, his client just turned it down but he loves Luc Besson's films.

ZOE

Well, send it to me. I love "Leon the Professional."

JERRY

I'll see what I can do.

Zoe looks down.

ZOE

I'm sorry I was a jerk to you a year ago.

JERRY

Well, whatever happened in
Virginia must have been a real
wake-up call.

ZOE

It was.

EXT. ZOE'S HOUSE IN L.A. - NOON

Zoe's car is in the driveway. She's just sitting in the car
looking in the rearview mirror.

INT. ZOE'S CAR - NOON

Zoe's talking to herself in the rearview mirror.

ZOE

You're not what your mother says
you are. You are not a loser. I
don't know what you, but you're a
whole lot of anything but that.
You're a good person that too many
people treated bad. You have lots
of love to give, you just don't
know where to put it. She will
take you back.

(a long pause, then
sighs)

She will take you back.

MUSIC CUE: "HOW AM I DIFFERENT" by AIMEE MANN

She starts the car, pulls out of the driveway.

START CLOSING MONTAGE:

INT. ZOE'S CAR (MOVING/ON THE FREEWAY) - NOON

Yet another shot of Zoe driving. Don't worry, this is one
of the last ones.

ZOE (VO)

Do you think I'm a good person?

INT. L.A.X. BOEING 747 (GROUNDED) - NOON

Zoe walks in and takes a seat. Again, not a lot of people
going wherever she's taking a plane to.

FIONA (VO)
I think you're improving, and
that's half the battle.

EXT. L.A.X. BOEING 747 (FLYING) - NOON

A shot of the majestic plane flying through the sky like a
giant steel eagle traversing air and gravity.

ZOE (VO)
You seem to have it all figured
out.

FIONA (VO)
Well, Rome wasn't built in a day.

ZOE
What's that supposed to mean?

FIONA (VO)
Figure it out.

EXT. MONTEZ'S TAVERN - NOON

A taxi pulls over up front. Zoe steps out. The taxi drives
off. She walks inside the tavern.

INT. MONTEZ'S TAVERN - NOON

Zoe walks in. The guy tending bar is Gordon, from earlier.

ZOE
Hey, uh... Gordon. Where's Fiona?
Where'd she go?

GORDON THE BARTENDER
She moved away. She said she was
going to Los Angeles.

ZOE
Shit.

EXT. RICHMOND 747 (FLYING) - NOON

As the plane flies through the sky, we SLOWLY ZOOM IN ON
ONE OF THE WINDOWS, to see Zoe in that window looking out.

EXT. ZOE'S HOUSE IN L.A. (DRIVEWAY) - NOON

KEEP ON ZOE'S CAR AS IT PULLS UP.

Zoe parks the car and looks up and a smile washes over her.

We LOOK OVER AT THE FRONT DOORSTEP. Fiona is sitting there. She looks over at the driveway and stands up.

Zoe gets out of her car.

ZOE
How did you find me?

FIONA
(takes out a brochure)
I got a Maps to the Stars. I was worried I had the wrong house and that Alison Brie lived here.

Zoe walks over to the door step. They sit down and just start talking.

FIONA (CONT'D)
So, why aren't you in rehab right now?

ZOE
It's really funny, I got out two days ago.

FIONA
Those first few days are fucking tough.

ZOE
Yeah. Tell me about it.
(pause)
You know I remember you now.

FIONA
Remember me from what?

ZOE
The textbook thing in high school. It wasn't algebra, it was biology. Mrs. Thompson's biology class, junior year. I gave you the textbook back as soon as I found mine, right?

FIONA
(surprised)
Yeah.

ZOE
Thank you very much for that. You were a good person even in high school.

A moment of silence passes by. Reconciliation is in the atmosphere.

FIONA

This is a big house. You live here
by yourself?

Zoe just LOOKS INTO THE CAMERA and SMILES.

CUT TO BLACK.

THE END.