

ADRIENNE

Written by

Adrienne Posey

INT. OPEN CONCEPT LIVING ROOM - SUNRISE

Credits. Female hands TYPE on a wireless keyboard.

INT. MASTER BEDROOM - CONTINUOUS

ADRIENNE, a 28-year-old female with brown eyes and long brown hair, opens her walk-in closet and grabs a pile of notes from the high shelf where there are also books, journals, and notepads.

INT. OPEN CONCEPT LIVING ROOM - CONTINUOUS

She plops the notes on her desk, sits down, opens a journal bookmarked with a pencil, and SCRIBBLES more notes.

CUT TO:

She walks around in thought while holding and TAPPING a coffee cup.

CUT TO:

She RIPS a piece of paper out of the journal and CRUMPLES it up.

INT. OPEN CONCEPT DINING ROOM - CONTINUOUS

CU of crumpled paper tossed into open butterfly trashcan.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne opens her closet door, places the pile of notes on the high shelf, exits the closet, turns off the light, and closes the door. Credits end.

INT. LIVING ROOM - NIGHT

Adrienne paces nervously. DEREK, a 32-year-old male with dirty blonde hair and hazel eyes, opens the front door.

Adrienne stops pacing. Derek walks into the living room and is briefly greeted by GEORGE, their Bernese Mountain Dog.

DEREK
Let's sit down.

Derek motions toward the dining room table where Derek and Adrienne sit across from one another. Derek takes a deep breath.

DEREK (CONT'D)
Maybe we're not right for each
other.

Adrienne looks shocked but not surprised.

DEREK (CONT'D)
You're such an amazing person.
(short pause) It's been so cool to
watch you grow, (short pause) but
maybe I should be with someone I
have more in common with.

ADRIENNE
What are you talking about?

Derek gets up in frustration and anger.

DEREK
You're crazy! You're not normal!
What you do is not normal.
(gestures toward computer)

Adrienne stands up.

ADRIENNE
I'm not crazy! There's nothing
wrong with who I am and what I do.

They stand in silence for a moment.

DEREK
I'm leaving you.

(beat)

DEREK (CONT'D)
I have to do this. You want to be
with someone who can't love you the
way you deserve?

ADRIENNE
No, and I also don't want to be
with the kind of person who would
just up and walk out on a marriage.

(beat)

ADRIENNE (CONT'D)
Don't do this, Derek.

DEREK

I'm gonna take a few things and
stay at my parents'.

ADRIENNE

If I had a son, and he left a
loving wife like myself and just
walked out like this, there is no
way in hell he would be allowed in
my house.

DEREK

Well, that's the difference between
you and my mother.

ADRIENNE

Hah, yeah.

Adrienne shakes her head and widens her eyes. Derek pushes in
his chair.

ADRIENNE (CONT'D)

You're making a big mistake.

DEREK

You know what, you're probably
right. You'll end up being happy,
and I'll end up being miserable.

ADRIENNE

Then why are you doing this?

DEREK

It's not fair to you.

Derek walks away and heads upstairs.

ADRIENNE

Not fair to me?! Don't act like
you're doing this for me. You're
just being the selfish bastard
you've always been and probably
always will be!

Adrienne puts her hands on her head and runs them through her
hair as she paces around the living room feeling dizzy.

UPSTAIRS CLOSET DOOR SHUTS

INT. HOTEL ROOM MYRTLE BEACH, S.C. - CONTINUOUS

ADRIENNE'S MOM, a petite woman in her early 60's with short brown hair and brown eyes, is sitting on the bed taking off her shoes. On the nightstand, her cell phone rings and vibrates.

MOM
Hello?

Mom listens for a brief moment, drops the phone, and runs into the bathroom leaving the bathroom door open.

FADE TO:

INT. MASTER BEDROOM - 4:00AM

Adrienne wakes up in bed and slightly opens her eyes. Her floor lamp across the room is lit, but the rest of the room is dark. She sees a large, round, white orb next to her bedroom floor lamp. She looks at the orb for a moment before drifting off to sleep.

INT. BLUE SPARE BEDROOM - MORNING

Adrienne opens the closet to reveal a water pipe, a bag of marijuana, lighters, and a small bowl sitting on top of a filing cabinet.

EXT. DRIVEWAY - CONTINUOUS

She carries a full trash bag out to the trashcan at the end of the driveway and throws it away.

INT. KITCHEN - CONTINUOUS

Adrienne's hands shake as she pours her coffee.

INT. FLASHBACK KITCHEN MARCH 2014 - NIGHT

Adrienne is sitting at the kitchen island while Derek gets a soda out of the refrigerator.

DEREK
You wrote a screenplay?

ADRIENNE
Yeah. One day I was teaching, and a funny scene popped into my head.
(MORE)

ADRIENNE (CONT'D)
Ran it by the kids. They laughed, I
wrote it down, and (shrugs)
eventually had enough for a script.

INT. KITCHEN - CONTINUOUS

Adrienne walks over, slowly sits down at the island, and sips her coffee. Her cell phone on the island BEEPS with a text message.

INT. PARENTS' HOUSE DEN - NIGHT

Adrienne looks miserable as she lays on the couch with her iPad in her lap. Mom is sitting next to her holding the TV remote. Adrienne schedules a blog entry in her blog, Get High on Water, for the next day. CU of iPad screen Get High on Water blog "Those who mind don't matter, and those who matter don't mind." - Dr. Seuss.

MOM
You need a renaissance man. Man not boy.

On the television, The music video of the song, Roar, by KATY PERRY, plays.

MOM (CONT'D)
Have you seen this?

ADRIENNE
I've never seen the video.

MOM
This program is called Fierce Females.

EXT. ADRIENNE'S HOUSE TEMPLE, PA - DAY

Screenshot of townhouse. A blue Subaru with a peace frog bumper sticker is parked in the driveway.

INT. LIVING ROOM - CONTINUOUS

Adrienne's friend, LINDA, a woman in her 50s with blue eyes and short gray hair, is sitting on the couch next to Adrienne and George. SCOTTY, Adrienne's cat, is sitting on the windowsill.

LINDA

I just don't get it. To build all
this (gestures to living space)
Although, most of this was you.

ADRIENNE

I always felt like it was more my
house.

LINDA

But to leave you and George and
Scotty. That's just terrible.

ADRIENNE

I know. But George is happy to have
me all to himself.

Adrienne hugs and pets George.

(beat)

LINDA

Nothing is personal.

EXT. PODIATRIST LITITZ, PA - DAY

Mom and GRAMMY, ADRIENNE'S 90-year-old grandmother with curly blonde hair and brown eyes, walk up a sidewalk toward Mom's SUV. Sign at end of the sidewalk reads, Podiatrist.

GRAMMY

I'm worried about Adrienne.

MOM

She'll be fine, Mom. She's looking
for work and finishing her novel.

Mom opens the backseat door and sets down her purse. Grammy gets into the front passenger's seat.

Mom closes passenger side door, folds up Grammy's walker, and goes to put it into the trunk. A WOMAN stands a few feet away smiling and holding two bouquets of flowers. Mom flashes a smile at the woman and puts the walker into the trunk. The woman walks up to mom.

WOMAN

These are for you.

Woman hands mom one bouquet.

WOMAN (CONT'D)
And these are for the woman in the
front seat.

Woman hands mom the other bouquet. Mom is surprised.

MOM
Thank you.

Mom opens the back door to look into her purse.

MOM (CONT'D)
Are you raising money for
something? How much do I owe you?

Mom turns around, and the woman is gone. Mom walks around and looks everywhere, but there is no sign of the woman.

INT. ADRIENNE'S CAR PARKING LOT - DAY

Adrienne is wearing a blouse and dress pants as she parks.

INT. BERKS COUNTY INTERMEDIATE UNIT - CONTINUOUS

Adrienne walks to the entrance of a small room where a HUSKY MAN in his mid-50s is sitting at a computer.

HUSKY MAN
Hi there! C'mon in; have a seat!

Adrienne walks into the room and sits down in the chair next to the husky man, who opens a file on the computer.

HUSKY MAN (CONT'D)
Alrighty, reason for getting
fingerprinted?

ADRIENNE
Criminal background check.

HUSKY MAN
Destined workplace?

ADRIENNE
Public school system.

The husky man clicks a few things on his computer.

HUSKY MAN
Okay, can I see your ID please?

She hands her driver's license to him. The husky man looks at it, slides it through a machine, and returns it to Adrienne.

HUSKY MAN (CONT'D)
Who knows? You might be somebody important.

He takes her hand and fingerprints her fingers one by one on a small electronic device.

ADRIENNE
I doubt that.

Enlargements of her fingerprints appear on the computer screen.

HUSKY MAN
You doubt that?

INT. SPARE BEDROOM - NIGHT

Adrienne removes a picture of her and Derek from the nightstand and puts it into a box.

She removes altered book she made of a love story and opens it to a picture of a couple under the moonlight. A voice recording plays: YOU WANT THE MOON? JUST SAY THE WORD, AND I'LL THROW A LASSO AROUND IT AND PULL IT DOWN.

Adrienne turns to a page with the quote Love is always possible. Regrettably, she puts the book into the box.

INT. DINING ROOM - CONTINUOUS

Box in hand, Adrienne stops and looks at the large white orb next to her china closet in front of an orange wall.

She looks at ease, smiles, and shoves the box into the trashcan, which does not fully close.

INT. KITCHEN - MORNING

Adrienne stands next to the island holding the iPad. She closes her eyes briefly and takes a deep breath before she taps the screen, walks around the island, and reads an email out loud.

ADRIENNE

Adrienne, what are your plans for moving forward? I want to sell the house. I got an appraiser. Please tell me what your plans are to move forward.

Adrienne stands next to the island and continues to skim the email.

INT. ADRIENNE'S CAR - DAY

Adrienne drives with Scotty in a cat carrier on the passenger's seat and George in the backseat. She passes a bakery.

EXT. FLASHBACK LINDA'S HOUSE TEMPLE, PA NOVEMBER 2011 - DAY

Shot of sun and trees. Adrienne walks on a sidewalk alongside a large enclosed wooden fence.

EXT. FLASHBACK LINDA'S BACKYARD NOVEMBER 2011 - CONTINUOUS

Porch CHIMES blow in the breeze. Linda wears sunglasses and looks out onto the backyard while sitting in a chair on the back porch.

ADRIENNE

Bakery job is over.

Adrienne sits in the other chair.

ADRIENNE (CONT'D)

Back to teaching like I knew I would be.

Linda continues to look out onto the backyard.

ADRIENNE (CONT'D)

I don't know what I'm meant to do with my life.

LINDA

If you want to know, ask. Ask and you shall receive.

ADRIENNE

I'm not sure I'm ready to ask for it. Whatever it is.

INT./EXT. ADRIENNE'S CAR - CONTINUOUS

Adrienne sees Derek sitting in his Jeep at the end of her street and ignores him as she drives past.

INT. LIVING ROOM/KITCHEN - CONTINUOUS

Adrienne walks into the living room with George, sets down the cat carrier, and lets Scotty out. She sets her phone, purse, and keys on the kitchen island.

Her phone rings, she looks at it, and lets it ring while she takes off her coat and checks an email from BlueCat Screenplay Competition on the iPad.

ADRIENNE

My critique!

Adrienne's phone BEEPS with a voicemail; she puts down the iPad and plays the voicemail on speaker while she unloads the dishwasher.

DEREK OS

Hey Adrienne...uh...I guess you're not picking up.

ADRIENNE

Nope.

DEREK OS

Um... (pause) The appraiser's done.
Just wanted to know what your thoughts were on moving forward.

Adrienne smiles, laughs, and shakes her head as she puts dishes away.

DEREK OS (CONT'D)

So um... I guess you're not picking up. Just let me know what your thoughts are on moving forward.
(short pause) Okay. (short pause)
Bye.

Adrienne finishes putting dishes away and picks up the iPad to read her critique.

ADRIENNE

(exhales sigh of relief) I needed that.

INT. ADRIENNE'S CAR - DAY

Adrienne drives past farmland and glances at the box of books on the passenger's seat.

INT. FLASHBACK MASTER BEDROOM NOVEMBER 2011 - NIGHT

Standing beside her bed, Adrienne looks tired as she grabs a sweater from the laundry basket and walks into her closet where a green notebook sits on the upper shelf. She hangs up the sweater and stands still for a moment.

CUT TO:

Adrienne gets a pencil out of her nightstand drawer.

CUT TO:

She grabs the green notebook, sits down on her closet floor, and starts writing feverishly. Translucent CU images of notebook paper with writing fade into one another over the shot of Adrienne writing. CU words written in pencil, characters, and the title 2032.

She flips pages periodically. Images fade. Adrienne stops writing, sits back, and looks at the notebook.

INT. ADRIENNE'S CAR NEWARK, DE - CONTINUOUS

Adrienne parks in front of a single family home.

INT. LIVING ROOM NEWARK, DE - DAY

Adrienne and JOANNE, a pregnant 28-year-old Haitian female with brown eyes and long black hair, are sitting on a couch watching Joanne's one-year-old daughter, LOGAN, play with her toys.

ADRIENNE
I'll move out to LA eventually.

JOANNE
I thought you'd move out there
after college. (pause) But you got
married.

ADRIENNE
I know you weren't thrilled about
that from the beginning.

JOANNE

You just weren't being you.

Adrienne thinks and smiles.

ADRIENNE

When I think about being with someone and just... being, you know? That's what feels right to me.

JOANNE

You have to do what's right for you.

Logan chews on a book.

JOANNE (CONT'D)

Logan's enjoying your books.

Joanne and Adrienne laugh. Logan laughs a loud, hysterical laugh.

INT. ADRIENNE'S KITCHEN DREAM SEQUENCE - NIGHT

Adrienne stands and across the island is American screenwriter, director, and founder of the BlueCat Screenplay Competition, GORDY HOFFMAN.

ADRIENNE

I'm supposed to give you a message. (short pause) I'm supposed to tell you to write something personal, something about your life. Not like a biography or anything, but something more metaphorical.

(beat)

ADRIENNE (CONT'D)

It is not supposed to be about your brother. (short pause) I am terribly sorry for your loss. Of course it will include him in a way because he was a big part of your life, but the piece is supposed to be about your life journey.

INT. MASTER BEDROOM - MORNING

Adrienne wakes up in bed staring at the ceiling.

ADRIENNE
That was weird.

INT. DINING ROOM/LIVING ROOM - MORNING

Adrienne drinks her coffee and reads an article on the iPad titled, Find The Time To Say It.

ADRIENNE
I don't want to tell him that. I
don't know him; that's so awkward.

Adrienne closes the iPad.

ADRIENNE (CONT'D)
I am not doing that.

iPad MAIL SOUND BEEPS. Adrienne throws her head back and clicks on an email from Derek. Panicked, she walks and types on the iPad screen before she sits down on the arm of the couch.

INT./EXT. ADRIENNE'S CAR - DAY

Adrienne drives and looks exhausted. She sees a billboard that reads *Send your messages with ease*. She looks back at the road and keeps driving.

INT. PARENTS' HOUSE LIVING AREA - CONTINUOUS

CU flowers in vase at center of table. Adrienne is sitting with her arms folded and her chin resting on her arms. Mom finishes writing Adrienne a check, TEARS it out, and hands it to her.

MOM
That should be enough to get you started.

ADRIENNE
Thank you.

MOM
You have to stay strong, Adrienne.

Adrienne stands up.

ADRIENNE
Why do I always have to be the strong one?! Why can't I be weak for once?!

She starts crying hysterically.

ADRIENNE (CONT'D)
I'm not made of fucking stone!

Adrienne sobs and sits back down.

ADRIENNE (CONT'D)
I'm doing the best I can.

MOM
I know.

Mom takes a deep breath.

MOM (CONT'D)
I know you are. (pause) It's
probably good you let some of this
out. Let yourself feel.

ADRIENNE
Doesn't feel good.

Mom picks up a pile of newspapers.

MOM
This might help.

Mom sets the pile of newspapers on the table. Top article
reads in large print, Monarch Butterfly Endangered. Adrienne
takes the pile.

ADRIENNE
Thanks, mom.

INT. ADRIENNE'S HOUSE LIVING ROOM - DAY

Adrienne is sitting at her computer staring at her novel,
2032. Outside the window behind Adrienne's backyard, a
neighbor GIRL jumps on a trampoline. Adrienne gets up, lifts
the iPad off the couch, MAIL SOUND BEEPS, and in her mailbox
is the BlueCat Screenplay Competition Newsletter.

ADRIENNE
I should probably start reading
these.

She reads through the newsletter.

ADRIENNE (CONT'D)
There's a video. (short pause)
Gordy Hoffman, screenwriter of Love
Liza, discusses writer's block.

She taps the screen.

GORDY HOFFMAN
Writer's block is really a fear and
a resistance to the emotions that
come up when we write.

(beat)

GORDY HOFFMAN (CONT'D)
And it's natural really. I mean no
one wakes up and says, 'I can't
wait to fight with somebody today.'
But you have to get your fingers
moving. Your file is up... You're
live. You have to be at the wall of
your screenplay.

ADRIENNE
That's a good line.

She lowers the iPad.

ADRIENNE (CONT'D)
Oh, okay, so it's normal.

Adrienne nods.

ADRIENNE (CONT'D)
That makes sense. I mean, I don't
believe in writer's block per se;
one can always write. It's just
(short pause) procrastinating
really.

(beat)

ADRIENNE (CONT'D)
Because, as writers, we go to the
dark crevasses and corners of our
lives voluntarily.

Adrienne laughs slightly and returns to working on her novel.

INT. LIVING ROOM - NIGHT

Adrienne is laying on the couch drinking wine watching a YouTube BlueCat Ustream video on the iPad. Gordy Hoffman is sitting in a desk chair talking to the webcam. JOHNNY, a BlueCat employee, is sitting on a blue couch in the background.

GORDY HOFFMAN
Johnny, you're fired.

Adrienne laughs.

JOHNNY
So what would your date night movie requirement be? Like I can't date this person unless they've seen this movie.

GORDY HOFFMAN
I would have to say It's A Wonderful Life.

ADRIENNE
(jokingly) Guess you and I will never date then.

GORDY HOFFMAN
If you haven't seen It's A Wonderful Life, that's just- (short pause) Some people haven't seen Love Liza.

Adrienne bites her lip and looks off to the side. She closes YouTube and searches for Love Liza.

CUT TO:

Scene from Love Liza plays: Kathy Bates' character, Mary Ann, is with Philip Seymour Hoffman's character, Wilson, at Wilson's house. Wilson is laying on the floor curled up in a blanket.

MARY ANN
I shouldn't make you move.

Mary Ann thinks for a moment. Adrienne is immersed in the scene.

MARY ANN (CONT'D)
What did she say?

Wilson whips out an envelope.

WILSON
You wanna read it? Go ahead.

MARY ANN
It doesn't have my name on it.

WILSON
You're right; it doesn't.

MARY ANN
But if it did, I would open it.
Because that's what she wants.

WILSON
Want-ed. What she want-ed.

MARY ANN
And you refuse to honor that.

Wilson quickly stands up.

WILSON
Is there something you want to
know?!

MARY ANN
No, I think there's something that
you don't want to know.

WILSON
I don't! Yeah I don't! I loved
well! I did!

Adrienne starts to cry.

WILSON (CONT'D)
I did! I loved well! I don't want a
letter! I don't want a fucking
letter!

FADE TO:

Adrienne watches a later scene. Wilson drives on the freeway
and yells to the TWO GUYS in the truck driving next to him.

WILSON (CONT'D)
Hey! (pause) Hey, I'm going to
Slidell!

Adrienne smiles and laughs.

WILSON (CONT'D)
Are you going to Slidell?

The two guys signal for him to keep driving.

WILSON (CONT'D)
Oh no, no, I know how to get to
Slidell. Are you going to the
regional?

Wilson grabs and shakes his large toy plane that is in the
backseat.

WILSON (CONT'D)
I got a plane!

The two guys drive off.

WILSON (CONT'D)
I'll see ya there!

Adrienne lays on her side on the couch. Credits roll on the iPad.

ADRIENNE
(gestures with hand) Why have I not
seen this before?

CUT TO:

Adrienne walks around.

ADRIENNE (CONT'D)
There's a brilliant simplicity to
it.

(beat)

ADRIENNE (CONT'D)
There's not an abundance of lines,
but there doesn't need to be. Every
line carries so much weight and
power. (short pause) Every line has
a purpose.

CUT TO:

Adrienne swivels in her desk chair.

ADRIENNE (CONT'D)
The film reaches the viewer on a
personal level. The humor is great,
which is a difficult thing to
achieve when writing about such a
tragic issue.

(beat)

ADRIENNE (CONT'D)
Hm.

INT. MASTER BEDROOM - MORNING

In Derek's former walk-in closet, Adrienne bags up Derek's clothing into trash bags.

INT. BASEMENT STAIRWELL - CONTINUOUS

She carries storage boxes up the steps.

INT. MASTER BEDROOM - CONTINUOUS

She puts boxes on a shelf in Derek's former walk-in closet.

INT. KITCHEN/LIVING/DINING ROOM - MORNING

Adrienne finishes reading the newspaper article,
HarperCollins Publishes Harper Lee's Go Set A Watchman,
checks her email at the island, and sees the BlueCat
Newsletter with the article, *You Are The Box Office Smash: The Personal Screenplay*, by Gordy Hoffman.

ADRIENNE

Oh Jesus, fine. Fine. I will send
him an email telling him about that
weird-ass dream.

From her computer desk, Adrienne grabs her wireless keyboard and walks to the dining room.

ADRIENNE (CONT'D)

At least I can open it with talking
about Love Liza. Then I will send
that message, and he can do what he
wants with it.

CUT TO:

Sitting at the table, she finishes typing the email, looks it over, sends it, sits back, and crosses her arms.

ADRIENNE (CONT'D)

There. It's done.

INT. CROSS-CUTTING KITCHEN TEMPLE, PA/KITCHEN WHEATON, IL - NIGHT

Adrienne is on the phone with LIZ, a 28-year-old female with short brown hair and blue eyes. LIZ cooks dinner. Adrienne gets a bottle of wine out of the refrigerator.

ADRIENNE

Whenever someone tells you, 'You're such an amazing person' that's like the kiss of death, you know?

Adrienne uncorks the wine.

ADRIENNE (CONT'D)
It's been so cool to watch you grow. Talk to me like I'm a fucking child.

She pours a glass and takes a quick sip.

ADRIENNE (CONT'D)
Ugh, I just want to be free.

LIZ
I know, Dorkface.

ADRIENNE
He's coming here Saturday to pick up his shit. (shakes head)

(beat)

LIZ
Hang in there, Dorkface.

FADE OUT:

INT. LIVING ROOM - MORNING

Adrienne is sitting at the computer typing in her novel. She stops, opens the BlueCat Screenplay Competition Twitter page and clicks on a video titled, *Why Should I Love My Characters?*

GORDY HOFFMAN
I don't think a lot of people understand how important it is for writers to love their characters. Not necessarily love them in a traditional way but have sympathy for them and forgive them and look at all the characters they're writing about with no resentment and contempt.

Adrienne closes the window and continues to write her novel.

EXT. DRIVEWAY - AFTERNOON

Derek loads trash bags in the back of his Jeep parked at the end of the driveway where there is also furniture.

INT. FOYER - CONTINUOUS

Adrienne sees him out her front door windows, opens the door, and walks outside.

EXT. DRIVEWAY - CONTINUOUS

Derek and Adrienne walk toward one another, and she gives him a hug.

DEREK

Thanks for doing this. You didn't have to move all that.

ADRIENNE

It's no problem.

They stand in silence.

DEREK

How's the writing going?

ADRIENNE

Good. The novel's really taken off.

(beat)

DEREK

Can I see George?

Adrienne hesitates.

DEREK (CONT'D)

I'm sorry.

ADRIENNE

I don't think that's a good idea.

Derek looks sad, nods, and walks over to pick up a piece of furniture.

Adrienne walks toward her house, stands on the porch, starts to open the front door, and turns around.

ADRIENNE (CONT'D)

You're not a bad person, Derek.

She heads inside.

CUT TO:

EXT. DRIVEWAY AND STREET - LATE AFTERNOON

Derek gets into his Jeep. It starts to rain.

INT./EXT. FOYER/DRIVEWAY - CONTINUOUS

Adrienne watches from the front door windows. Derek puts on his sunglasses and salutes like a jackass before driving away. Adrienne unlocks the door, quickly walks out onto the front walk, and watches him drive down the hill. The rain starts to pour.

INT. EN SUITE - NIGHT

Screenshot of en suite bathroom full of steam. RUNNING WATER. Adrienne is sitting on the floor of the shower with her knees tucked in, her arms wrapped around her legs, and her head face down on her knees as the water from the rain showerhead pours over her.

CU she lifts her head with her eyes closed and her breathing heavy. She looks exhausted as she opens her eyes slightly. Cross-cutting flashbacks fade in and out with a dreamlike appearance:

EXT. FLASHBACK STREET JULY 2010 - DAY

Adrienne and Derek have their arms around each other's waists as they walk George.

EXT. FLASHBACK BEACH 2008 - DAY

Adrienne and Derek get married on a sunny day.

EXT. FLASHBACK DRIVEWAY 2012 - NIGHT

Derek looks through a pair of binoculars at the trees across their street. He quickly lowers the binoculars and grabs Adrienne's arm.

DEREK

Look!

They excitedly watch an owl glide past just a few feet in front of them.

FADE TO:

INT. EN SUITE - CONTINUOUS

Adrienne wipes her face and, while sitting down, reaches up to turn off the water.

INT. LIVING ROOM - NIGHT

Adrienne's hair is damp, and she wears a white robe while sitting at her computer participating in a BlueCat Ustream chat conference. Gordy Hoffman and MARCI MILLER, a young American actress, are on screen.

GORDY HOFFMAN

We're going to bring in Marci Miller, the star of my short film, Dog Bowl.

Marci slides up and waves to the webcam.

GORDY HOFFMAN (CONT'D)

So, Marci, where you from?

MARCI MILLER

I grew up in North Liberty, Indiana. It's this really tiny town, like 1,500 people tiny.

GORDY HOFFMAN

Wow. Were you ever thinking about going into acting?

MARCI MILLER

Uh, no. It never dawned on me it was something I could pursue, so I decided I was going to be a nurse.

GORDY HOFFMAN

Your whole family is nurses.

MARCI MILLER

Yeah.

ADRIENNE

For me it was teachers.

GORDY HOFFMAN

Where did you go to school?

MARCI MILLER

I went to Bethel College. At one point, my voice teacher sat me down and was like you need to start taking more nursing classes or you need to make a change. And he was somebody who was very talented and believe in me.

ADRIENNE

My geology professor was that person for me.

MARCI MILLER

So I switched!

GORDY HOFFMAN

What did your family say about that?

MARCI MILLER

Oh my gosh, my mom's awesome.

Adrienne looks down and then back at the screen.

GORDY HOFFMAN

That's great. What happened after college?

MARCI MILLER

I moved to Louisville, KY with my fella and jumped into the theater scene there. Some guy I waited tables with saw my show and said I should think about moving to LA.

GORDY HOFFMAN

Were you like, Are you crazy? How did your husband react?

MARCI MILLER

Kinda. My husband's always believed in me way more than I did. We had these envelopes, and on one of the envelopes was 'Marci's Star Fund,' and he would put money in it every month so I could take a class or move or whatever.

Adrienne looks down again.

GORDY HOFFMAN

Yeah, he's a good guy. Okay, you're an actress, and you come to LA like a million other people for the last hundred years. What was your plan?

MARCI MILLER

I was scared to jump into auditioning right away, so I got into a two-year program.

GORDY HOFFMAN

How was that?

MARCI MILLER

It was exactly what I needed. It got me to be more comfortable with myself.

GORDY HOFFMAN

That's great. Um, we're going to take a ten minute break. Don't forget to order your Dog Bowl sweatshirts and t-shirts.

George BARKS, and Adrienne gets out of her desk chair.

EXT. MAILBOX - DAY

Adrienne walks to her mailbox.

INT. KITCHEN/LIVING ROOM - CONTINUOUS

At the island, she sorts through the mail and looks at a card with the cover Our deepest sympathies. Adrienne rolls her eyes and picks up CU an envelope from Derek.

She freezes for a moment before opening the envelope to get out a check on which is Derek's new address. Camera follows Adrienne as she carries the check and frantically picks up the iPad.

The address is a single family home with Karen Smith, a 32-year-old female, listed as the current resident. Adrienne is short of breath and looks ill as she slides down against the living room wall.

INT. LIVING ROOM - NIGHT

Adrienne looks angry and types very fast at her computer.

INT. MASTER BEDROOM - CONTINUOUS

The song, Really Don't Care, by Demi Lovato plays. Adrienne has headphones in her ears, looks into her large dresser mirror, and makes humorous motions to the song.

You wanna play, you wanna stay, you wanna have it all
You started messing with my head until I hit a wall
Maybe I shoulda known, maybe I shoulda known
That you would walk, you would walk out the door
Hey!
Said we were done, you met someone and rubbed it in my face
Cut to the part, she broke your heart, and then she ran away
I guess you shoulda known, I guess you shoulda known
That I would talk, I would talk
But even if the stars and moon collide
I never want you back into my life
You can take your words and all your lies
Oh oh oh I really don't care
Even if the stars and moon collide
I never want you back into my life
You can take your words and all your lies
Oh oh oh I really don't care
Oh oh oh I really don't care

Even if the stars and moon collide
I never want you back into my life
You can take your words and all your lies
Oh oh oh I really don't care
Even if the stars and moon collide
I never want you back into my life
You can take your words and all your lies
Oh oh oh I really don't care
Oh oh oh I really don't care

Adrienne smiles and flops onto her bed. Song fades.

INT. LIVING ROOM - DAY

Adrienne is sitting on the couch looking at the weather forecast on the iPad. Screen reads, Winter Storm Warning.

INT. LIVING ROOM - CONTINUOUS

She grabs her digital camera out of a drawer.

INT. ADRIENNE'S CAR - CONTINUOUS

She drives while it is snows profusely.

EXT. WALKING TRAIL - CONTINUOUS

Adrienne walks from a small parking lot up a hill onto a snow-covered trail. She stops to take pictures of the long, tree-lined trail. Adrienne runs on the trail. She stops to take more pictures, shoves her camera into her pocket, and runs again.

She keeps running, stops in the middle of the trail, makes fists, puts her hands in the air, and shouts,

ADRIENNE
I got a plane!

Adrienne claps her hands together, bends over, and laughs. She turns around, walks away, and continues to laugh.

INT. KITCHEN/LIVING ROOM - NIGHT

A section of the song, Light It Up, by OneRepublic plays. Adrienne plops a pile of unused checks with her and Derek's names on them onto the island. She opens the living room window. Scotty jumps into the window. She turns on the range FAN and runs the WATER in the kitchen sink.

She chuckles, looks at George, who is laying on the kitchen floor, and picks up a small pink lighter.

ADRIENNE
I'm a responsible badass, George.

Adrienne flicks on the lighter and burns checks in the sink.

Cross-cutting shots fade into one another of her burning checks and the pile of wet burnt checks in the sink. CU pile of burnt checks in sink. Water turns off.

FADE OUT:

INT. LIVING ROOM - NIGHT

Adrienne is sitting at her computer participating in a BlueCat Ustream. Gordy Hoffman, Marci Miller, TWO BLUECAT EMPLOYEES, and a MUSICIAN holding a guitar are on camera. In another window, Adrienne finishes ordering a blue Dog Bowl sweatshirt.

GORDY HOFFMAN
Everybody's ready to go to Sundance
for the premier of Dog Bowl. We're
going in a minivan.

Adrienne types.

ADRIENNE
The Cadillac of minivans.

GORDY HOFFMAN
Okay everyone! We're headed out.
That was fun. We'll do another
Ustream soon.

Gordy Hoffman stares into the camera and doesn't say anything.

Adrienne looks taken aback.

ADRIENNE
They can't see us on this thing,
right? God, I hope not.

Gordy Hoffman keeps staring in silence into the camera.
Adrienne looks uncomfortable and looks away.

INT. MASTER BEDROOM - NIGHT

Adrienne wakes up looking at the ceiling. She rolls over and picks up her phone off the nightstand. Screen reads 3:00am. She gets out of bed.

INT. LIVING ROOM - CONTINUOUS

Bach: Concerto In C Minor For 2 Harpsichords, BWV 1060 - Allegro plays. Adrienne walks over to her computer, puts a cookie in her mouth, tosses a box of Caramel Delight Girl Scout cookies on her desk, and sits down.

The white orb is behind her in front of the orange wall. Adrienne opens her novel, turns around, sees the white orb, smiles, turns back around, eats the cookie, and starts typing in Chapter XXVII.

FADE TO:

Adrienne continues to type as the song plays. The cookies are almost gone. She finishes typing, prints out pages, and leans back in her chair. Song fades.

CUT TO:

INT. LIVING ROOM - DAY

Adrienne walks around, carries her iPad, and reads out loud the article, Kubrick's Boxes, by Gordy Hoffman.

ADRIENNE

I have a threshold in me for what I think is good, and often it makes me feel like I might be too demanding of myself, of others. I believe many of us have an eye for a quality of storytelling in our screenwriting that keeps us working on making our scripts even more brilliant, more original, more new.

She scrolls down.

ADRIENNE (CONT'D)

But I have to admit I wish I could ignore it. I wish sometimes I could take this instinct for better work, for bettering work, out back of the house and shoot it.

She cracks up laughing.

ADRIENNE (CONT'D)

I can totally relate to that.

Adrienne finishes laughing and continues reading.

ADRIENNE (CONT'D)

Yet there's no ignoring this irritable little cousin. This is our integrity. My integrity. And I need to make a commitment all the time to not only not ignore it, but to welcome it and bring it into my home.

She sighs.

ADRIENNE (CONT'D)

Yup. You pretty much have to invite it over for dinner and make some magic.

She closes the iPad.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne is sitting on the floor of her closet stuffing novel copies into mailing envelopes. She picks up the full envelopes and stands up. Adrienne looks down at the empty extra mailing envelope on the floor. She exits her closet and leaves it there.

CUT TO:

Adrienne is sitting in a chair reading, The Newcomer's Handbook For Moving To and Living In Los Angeles.

INT. FLASHBACK LIVING AREA PARENTS' HOUSE 1992 - MORNING

6-YEAR-OLD ADRIENNE is sitting on the floor coloring. Mom folds laundry at the couch. 6-YEAR-OLD Adrienne stops coloring.

6-YEAR-OLD ADRIENNE
I can be a teacher. I'll live in
Lititz and be a teacher. I really
think I can.

Mom smiles and continues to fold laundry.

MOM
No, you'll be the one to move away.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne sets the book down and gets up.

CUT TO:

She opens her bedroom closet door, turns on the light, and picks up the mailing envelope.

INT. LIVING ROOM - CONTINUOUS

Adrienne stands next to her computer with the BlueCat Screenplay website contact page on screen and writes on the envelope. CU Gordy Hoffman's name on envelope.

INT. MASTER BEDROOM - EVENING

Adrienne shoves a novel copy into the envelope, closes it, and flips it over. CU Gordy Hoffman. She stares at the mailing envelope.

Adrienne opens her closet door and shoves the mailing envelope on the floor underneath hanging clothes.

INT. MASTER BEDROOM - NIGHT

The song, Bach: Harpsichord Concerto In D, BWV 1054 - 2. Adagio, plays throughout the scenes. Adrienne lies awake in bed.

INT. DEN PARENTS' HOUSE - CONTINUOUS

ADRIENNE'S PARENTS are sitting on the couch watching TV. Mom's expression changes; something appears to be bothering her, and she gets up.

INT. POWDER ROOM PARENTS' HOUSE - CONTINUOUS

Screenshot above the waist as mom unbuttons her pants. Screenshot of blood dripping on the floor.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne gets out of bed.

INT. PARENTS' CAR - CONTINUOUS

Parents drive to the hospital.

INT. KITCHEN/DINING ROOM - CONTINUOUS

Adrienne wanders aimlessly. Her microwave clock reads 12:01am.

INT. ER - CONTINUOUS

PARENTS are sitting down waiting. A NURSE enters.

NURSE
Nancy Posey.

Parents stand up and follow the nurse.

INT. HOSPITAL ROOM - CONTINUOUS

Mom wears a hospital gown and lies down on an examination table.

INT. DINING ROOM - CONTINUOUS

Adrienne sets her phone down on the table, sits down, looks worried, and glances over at the white orb.

INT. HOSPITAL ROOM - CONTINUOUS

TWO DOCTORS examine mom.

INT. DINING ROOM - CONTINUOUS

Adrienne is sitting at the table. She picks up her phone; the time reads 1:30am.

ADRIENNE
Something's wrong somewhere.

INT. HOSPITAL ROOM - CONTINUOUS

The doctors explain a prognosis to Adrienne's parents who look tired and stressed as they receive bad news.

INT. PARENTS' CAR - CONTINUOUS

Parents drive home. Dad looks at mom who is looking out the window.

INT. DINING ROOM - CONTINUOUS

Adrienne picks up her phone and pushes in the chair.

EXT. PARENTS' HOUSE - CONTINUOUS

Parents pull in the driveway.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne crawls into bed.

EXT. PARENTS' HOUSE - CONTINUOUS

Parents unlock their front door and go inside.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne closes her eyes and goes to sleep. Song fades.

INT. LIVING ROOM - DAY

Adrienne watches a BlueCat Advice Video on the computer.
Gordy Hoffman wears a blue-striped shirt.

GORDY HOFFMAN

Write the personal screenplay. Be
honest. Be vulnerable. Make me feel
something.

Adrienne looks annoyed and talks facing the computer.

ADRIENNE

Comedies serve their purpose too,
you know. Life is hard-a-fucking-
nough, and sometimes you want to go
to the theater and laugh your
fucking ass off.

GORDY HOFFMAN

Write a screenplay that elicits a
strong emotional respon-

Adrienne closes the window and walks away from the computer.

INT. PARENTS' HOUSE LIVING AREA - DAY

Adrienne, mom, and dad are sitting at the round table
eating lunch. The Lincoln MKC commercial with MATTHEW
MCCONAUGHEY plays on the television in the background.

MATTHEW MCCONAUGHEY

Sometimes you've got to go back to
actually move forward.

Adrienne looks sad and is not eating her food. Mom mutes the
television and looks at her.

MOM

What's up?

ADRIENNE

Do you guys ever wish I was normal?

Mom puts down her sandwich, folds her hands, and looks at
Adrienne.

MOM

Adrienne, your father and I love you, and we care about three things.

Mom uses her hands to count off three things.

MOM (CONT'D)

If you're happy, if you're healthy, and if you're safe.

ADRIENNE

Thank you.

MOM

Now eat your food.

SMASH CUT:

INT. PARENTS' KITCHEN AREA - CONTINUOUS

Mom puts dishes in dishwasher.

MOM

I was thinking of putting the lyrics to the song, Vincent, in a frame to hang next to the Starry Night painting.

ADRIENNE

That's a good idea. I could type them up on blue paper to match the bathroom colors.

MOM

That'd be great.

Adrienne sits down at the table. Mom fills a glass of water. The telephone rings. Mom recognizes the number and is concerned. She walks into a separate room.

MOM OS

Hello?

Camera on Adrienne as she hears mom speak softly.

MOM OS (CONT'D)

Okay. (long pause) Okay, so what does that mean exactly?

Adrienne closes her eyes briefly, and her expression shows immense pain and sadness as she starts to cry.

Mom hangs up the phone and joins Adrienne. Dad opens the door and enters the room at the same time. Mom looks at dad and shakes her head.

MOM

It's not good. (short pause) I knew it wasn't going to be since the biopsy was only yesterday.

Dad could barely speak and softly says,

DAD

Oh, no.

Adrienne cries. Mom stands beside her, hugs her, and rubs her arm.

MOM

Shh, it's okay. It's gonna be okay.

Dad hugs mom.

EXT. TOWNHOUSE FRONT PORCH - SUNSET

Adrienne is sitting. DISTANT TRAIN WHISTLE.

ADRIENNE

Please don't take her.

She closes her eyes off and on and rocks back and forth with her arms wrapped around her legs.

ADRIENNE (CONT'D)

Please don't take her.

Adrienne closes her eyes and rocks.

INT. LIVING ROOM - NIGHT

The song, Vincent, by Don McLean plays throughout scenes.

Adrienne is very drunk while drinking a glass of red wine sitting at her computer. There is an empty wine bottle on her desk. Screenshot computer reads, Cancer Stage IV. 15% 5-year survival rate. Adrienne looks devastated, starts to cry very hard, and picks up her glass of wine.

FADE TO:

INT. FLASHBACK PARENTS' HOUSE LIVING AREA 1988 - MONTAGE

2-YEAR-OLD ADRIENNE draws on the walls. Mom takes a picture before cleaning the wall.

INT. FLASHBACK PARENTS' HOUSE LIVING AREA 1994

8-YEAR-OLD ADRIENNE reads mom a handmade card.

INT. FLASHBACK PARENTS' HOUSE DEN 1998

12-YEAR-OLD ADRIENNE and mom eat popcorn and watch Disney's Mulan.

INT. FLASHBACK PARENTS' HOUSE 2000

14-YEAR-OLD ADRIENNE sits with her mom at the table while mom edits ADRIENNE'S school papers.

INT. FLASHBACK PARENTS' HOUSE 2014

Mom gives Adrienne newspaper articles and books.

FADE TO:

INT. LIVING ROOM - CONTINUOUS

Adrienne finishes her glass of wine and tears continue to stream down her face as she opens a Microsoft Word document and types a letter. She types the words, Dear Gordy. Adrienne types and fills the page. She saves the document, prints it, closes it, shuts down her computer, picks up the wine bottle and glass, and walks away. Song fades.

FADE OUT:

EXT. FRONT YARD - DAY

George walks around the yard. Adrienne opens the mailbox to find a large package stuffed inside.

INT. PARENTS' HOUSE LIVING AREA - DAY

Adrienne is wearing her Dog Bowl sweatshirt while she sits at the round table. Mom hands a pair of socks to Adrienne.

MOM

These are the socks they gave me in
the hospital.

Adrienne holds the socks and looks at them. There are
grippers on the bottom that read, Posey.

ADRIENNE

No way!

They're made by a company called Posey.

(beat)

MOM

You know, when you were eight-years-old,
you laid out a whole business plan for a greeting card business.

ADRIENNE

What? I don't remember that. I
remember making Posey Cards on the
computer.

MOM

You can keep those; those are for
you. And so is this.

Mom hands Adrienne a copy of the film Pride and Prejudice.

ADRIENNE

Thanks. Yeah, I have the book, but
I never read the whole thing. I'll
add this to my pile of movies to
watch.

MOM

You need to watch this one first.

INT. LIVING ROOM - LATE AFTERNOON

Adrienne wears her Dog Bowl sweatshirt while sitting on her couch watching Pride and Prejudice. The scene in Rosings Park with ELIZABETH, played by Keira Knightley, and DARCY, played by Matthew Macfadyen, plays.

DARCY

I have struggled in vain, and I can
bear it no longer. These past
months have been a torment.

ELIZABETH

I don't understand.

DARCY
I love you.

Adrienne fidgets in her seat and looks very uncomfortable. Darcy and Elizabeth appear as they might kiss. Adrienne looks away from the screen.

DARCY (CONT'D)
Forgive me, Madam, for taking up so much of your time.

INT. LIVING ROOM - EVENING

Adrienne is sitting at her desk with the cover of her novel on the computer screen. Outside, the girl jumps on the trampoline.

INT. FLASHBACK PARENTS' HOUSE STAIRWELL 1996 - MORNING

Mom waits at the bottom of the steps.

MOM
C'mon A.D.! Warm-ups start in twenty minutes!

INT. FLASHBACK PARENTS' HOUSE ADRIENNE'S BEDROOM 1996 - CONTINUOUS

TEN-YEAR-OLD ADRIENNE shoves a towel, cap, and goggles into a gym bag, grabs the bag and runs out of her room.

INT. LIVING ROOM - CONTINUOUS

On her novel cover, Adrienne deletes Adrienne Myers and types A.D. Posey. She saves the file and opens Coffee Chatter, another ebook, changes her name on the cover, saves the file, and opens another ebook.

INT. TARGET - DAY

Christmas decorations are on display. Adrienne picks up a small box of inspirational pop-open cards labeled *Believe*.

CUT TO:

She checks out and puts the Believe box onto the belt. The CASHIER, a woman in her 50's with short dirty-blonde hair and light brown eyes, scans the box, stops, and looks at Adrienne.

CASHIER

You know, I always say, all you
have to do is believe. If you
believe, everything will be okay.

The cashier smiles and finishes scanning Adrienne's items.

Adrienne smiles, leaves the store, and passes a sign that reads, Now Hiring.

FADE TO:

EXT. DRIVEWAY - EVENING

The song, Something I Need, by OneRepublic plays. It is snowing heavily. Camera view from inside garage. Adrienne wears her headphones. Garage door opens, and she walks outside with George and a snow shovel.

CUT TO:

She happily mouths lyrics, dances around, and shovels the driveway while George plays. Song fades.

INT. MASTER BEDROOM - NIGHT

Adrienne wears her Dog Bowl sweatshirt and carries a box into Derek's former walk-in closet. She places the box on the highest shelf and knocks over a zipped bag onto the floor. The bag splits open, and Hi8 videocassette tapes pour out. She gets down the box from which the tapes fell, sits on the floor, and picks up an old video camera and looks at it.

INT. LIVING ROOM - CONTINUOUS

The video camera is hooked up to the television. Adrienne sits on the floor, drinks wine, and watches a home movie of her and her family baking cookies.

INT. PARENTS' HOUSE DOWNSTAIRS DECEMBER 15, 2001 - DAY

Adrienne films while her dad rolls out cookie dough. KRIS, Adrienne's sister who has black hair and brown eyes, is sitting at the kitchen table across from Adrienne and puts sprinkles on cookies.

ADRIENNE

Kris, guess what?

KRIS
I don't have a clue.

ADRIENNE
On my video camera editing thing, I
can put music on my videos.

KRIS
Very cool.

LAUREN, Adrienne's blonde-haired blue-eyed sister, walks into the room.

LAUREN
Adrienne, get that thing out of my face.

KRIS
Look what's on.

Lauren turns to the TV. The movie, Up In Smoke, plays.

LAUREN
They didn't even get to the best part yet.

KRIS
What's the best part?

Lauren puts her hands to her head.

LAUREN
I'm blind!

INT. LIVING ROOM - CONTINUOUS

Adrienne watches the video of her and her family and tears up. FAMILY'S LAUGHTER.

CHEECH OS
I can see clearly now the rain...

Adrienne turns off the video. Her iPhone sits on the couch behind her and BEEPS with a text message. She checks her phone. On screen text,

LAUREN OST
Hey sis, Screen Actors Guild Awards are on.

Adrienne walks over to her computer to pick up the TV remote and turns on the TV. She stands behind the couch and quickly texts back. On TV screen,

LIEV SCHREIBER
Tonight, as we honor the
accomplishments of our fellow
artists, we also mourn the passing
of the members of our community
whose work lifted our hearts and
enriched our lives.

Clips of Philip Seymour Hoffman's movies play. A clip of
Philip Seymour Hoffman in the movie, Doubt, plays.

PHILIP SEYMOUR HOFFMAN
When you are lost, you are not
alone.

Adrienne looks to her right at the orange wall in the empty
dining room.

INT./EXT. JEWELRY STORE PARKING LOT - MORNING

Adrienne pulls into a parking space in front of a jewelry
store located in a small strip mall.

INT. She removes her wedding rings from her purse, holds them
in her hand, and looks at them.

ADRIENNE
6 years.

CU of rings.

ADRIENNE (CONT'D)
Thank you for letting me go, Derek.

She opens the car door and gets out.

INT. DINING ROOM - CONTINUOUS

Linda stands next to the table where Adrienne signs divorce
papers.

INT. LINDA'S CAR - AFTERNOON

Linda is driving, and Adrienne is in the passenger's seat
wearing her Dog Bowl sweatshirt.

ADRIENNE
Leaving me was the best thing he
ever did for me.

LINDA

It was his role. Trust me, he did
not want to do that to you. (short
pause) You can move on now.

ADRIENNE

Move forward.

Linda points to Adrienne's sweatshirt.

LINDA

I like the little drawing.

Adrienne looks at it.

LINDA (CONT'D)

That's the one from that
screenwriter's short film, right?

ADRIENNE

Yeah.

Adrienne looks out the window.

ADRIENNE (CONT'D)

Somehow he came into my life and
helped me through all this.

LINDA

You should write that down. That's
truth.

EXT. YARD SALE - CONTINUOUS

Linda and Adrienne get out of the car and walk into a front
yard full of items for sale.

LINDA

I know you loved Derek, but it
wasn't real love. Wait 'til you
find real love.

Linda smiles and shakes her head.

LINDA (CONT'D)

You don't even know.

JACKIE, a large woman with short brown hair, greets Linda.
Adrienne picks up a framed charcoal pencil drawing of a
nighttime scene labeled French Quarter Nights New Orleans.

INT. LIVING ROOM - EVENING

Adrienne is sitting at her computer with a glass of wine on the desk and her chin resting on her hand. She looks at the article, You Are The Box Office Smash: The Personal Screenplay by Gordy Hoffman.

CU of the sentence, The question is how honest of a writer do you want to be. Adrienne's eyes look down and look back at the screen.

INT. CROSS-CUTTING MASTER BEDROOM TEMPLE, PA/LIVING ROOM WHEATON, ILLINOIS - EVENING

Adrienne is sitting on her bed with the iPad in her lap. iPad screen reads BlueCat Top Ten Percent Features Announced! Adrienne takes a deep breath, clicks on the link, and uses her finger to scroll down.

She looks upset, closes the iPad, and tosses it aside. She picks up her iPhone and texts, shuts off the screen, and sets her iPhone beside her as her eyes start to well up.

ADRIENNE

What am I doing?

Tears start to run down her cheeks.

ADRIENNE (CONT'D)

I just keep humiliating myself over
and over again for nothing!

Adrienne sits back against the large pillow. Her iPhone RINGS, and she Facetimes with Liz who is sitting on her couch with a book.

ADRIENNE (CONT'D)

Hey. (pause) This one hurt.

LIZ

I'm sorry, Dorkface. (pause) Maybe
you should start something new.

ADRIENNE

Well, (short pause) I'm going to
adapt the novel to a script
eventually.

LIZ

No, I know, but I mean (short
pause) something else.

ADRIENNE
I don't know.

(beat)

LIZ
Think of how much you've learned.
We're so focused on the goal all
the time, but we need to focus more
on where we are right now and how
far we've come.

ADRIENNE
I know.

Adrienne thinks for a brief moment.

ADRIENNE (CONT'D)
It's funny. My blog entry scheduled
for tomorrow is my mom's quote, Out
of adversity comes destiny.

LIZ
That's so cool.

ADRIENNE
It is. (short pause) I just have to
keep going. (pause) This is
happening for a reason.

INT. MASTER BEDROOM - SUNRISE

Adrienne wakes up. TRAIN WHISTLE. She rubs her face, rolls
onto her back, and looks at the ceiling.

ADRIENNE
Time to write the real story.

She puts her hands down and looks to the side.

ADRIENNE (CONT'D)
All the fucked up gory details.

She throws the covers aside, and the song, Bittersweet
Symphony (Extended Version), by The Verve, plays. Adrienne
looks determined and gets up.

INT. EN SUITE - CONTINUOUS

She washes her face.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne grabs her iPad off the nightstand.

INT. LAUNDRY ROOM - CONTINUOUS

New Orleans drawing on wall in background. She feeds Scotty.

INT. LIVING ROOM - CONTINUOUS

Adrienne turns on her computer.

EXT. FRONT PORCH - CONTINUOUS

Adrienne takes George outside and holds a steaming cup of coffee. She looks out onto the snow-covered trees and the smoke from the mushroom factory. Song fades.

INT. BATH AND BODY WORKS - DAY

Adrienne walks into the store and is the only customer. She puts three Wild Honeysuckle shower gels into her shopping bag. The EMPLOYEE, an African American woman in her 40's, walks over to Adrienne.

EMPLOYEE

That's my daughter Destiny's favorite scent too!

ADRIENNE

Really?

EMPLOYEE

Yeah, (short pause) she's a funny girl. She just finished making all these beautiful greeting cards, and she's always writing.

Adrienne smiles in disbelief.

EMPLOYEE (CONT'D)

I'm writing a memoir right now about wisdom from my grandmother that I pass on to my daughters.

ADRIENNE

That's awesome!

EMPLOYEE

Thank you. My sister's a writer too; she has an adult novel on Amazon.

ADRIENNE

Really? My novel is in the iBookstore.

EMPLOYEE

Oh my gosh! Congratulations.

ADRIENNE

Thanks.

Adrienne and the Employee walk toward the check out counter.

EMPLOYEE

It's so crazy because driving to work this morning, I just felt all this energy. Like (short pause) what is that?

She looks at Adrienne for an answer. Adrienne puts her shower gels on the counter.

ADRIENNE

Well, I think we're in a positive time now. People are connecting, coming together, sharing messages and things.

Employee checks out and bags Adrienne's merchandise.

EMPLOYEE

That's wonderful! It is time to be positive. I guess the message I have to leave you with is...

Employee looks up and thinks for a moment.

EMPLOYEE (CONT'D)

Do all things out of love. If you do it out of love, you can't go wrong.

The employee smiles and hands the bag to Adrienne.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne opens her bedroom closet door, bends down, pushes clothes out of the way, and picks up the mailing envelope addressed to Gordy Hoffman.

INT. ADRIENNE'S CAR/EXT. POST OFFICE - CONTINUOUS

Adrienne parks her car, takes off her seatbelt, grabs the envelope, gets out of the car, and walks toward the small brick U.S. Post Office building.

CUT TO:

INT. LIVING ROOM - MORNING

Adrienne wears a red shirt and khaki pants and takes a sip of her coffee. She checks BlueCat's twitter page and reads the on screen tweets, Get 1-on-1 script consultation with Gordy Hoffman, and "Three words for a writer: Make me care." -Buffy Andrews.

INT. TARGET - CONTINUOUS

Adrienne and Shane, a Target truck Team Member with short brown hair and glasses, use box cutters to open cardboard boxes and put shampoos on shelves.

SHANE

Have you read The Alchemist?

ADRIENNE

No, I haven't.

SHANE

Oh my gosh, you have to read it.
Before you go for getting your
novel published in print.
Seriously, go home and start
reading it today.

ADRIENNE

Okay, I will.

INT. MASTER BEDROOM - NIGHT

Adrienne opens The Alchemist, by Paolo Coelho, on the iPad and reads the introduction. CU When The Alchemist was first published twenty-five years ago in my native Brazil, no one noticed. Adrienne keeps reading. CU HarperCollins agreed to bring it to an American audience.

INT. GRIM SCIENCE BUILDING KUTZTOWN UNIVERSITY KUTZTOWN, PA - MORNING

Adrienne knocks on an office door where there is the quote, The only way to make sense out of change is to plunge into it, move with it, and join the dance. ~Alan Watts. Camera view through the door window.

DR FRIEHAUF, a tall thin balding man in his fifties smiles, gets out of his desk chair, and comes to the door.

INT. DR. FRIEHAUF'S OFFICE - CONTINUOUS

Rock and mineral samples are scattered randomly throughout the room. One wall is lined with bookshelves full of books, and the other consists of photographs from various geology missions. Adrienne is sitting in a chair behind the desk to his left. She shows DR. Friehauf her ebooks on the iPad.

ADRIENNE

You were disappointed when I was getting married and teaching. You said I was meant for something more, and that really resonated with me.

Dr. Friehauf looks down at the iPad.

DR FRIEHAUF

And you taught yourself (short pause) everything. I mean you've been in the wilderness.

Adrienne leans back, closes the iPad, and notices the quote on his screensaver, Love starts when we push aside our ego and make room for someone else. ~Rudolf Steiner

ADRIENNE

But I've learned a lot. For instance, there are multiple times when no one believes in you. And it's not that they don't want to or they don't love you, it's just that their own personal doubts, fears, and insecurities get in the way.

She pauses and reflects. Dr. Friehauf grabs a notepad and jots down notes.

ADRIENNE (CONT'D)
Those times serve a purpose though.
Because truly believing in yourself
means that you believe in yourself
when nobody else does.

Dr. Frieauf shakes his head.

DR FRIEHAUF
We need to get you motivational
speaking. I think you're ready.

ADRIENNE
I think so too.

INT. LIVING ROOM - SUNSET

Adrienne types at her computer. She stops typing and sits back in her chair for a moment while looking at the screen. She uses the mouse to scroll up through her script.

Cross-cutting Gordy Hoffman's name/Adrienne's eyes widen as they rapidly scan her script, and her breathing increases.

She quickly get out of her chair.

INT. LIVING ROOM - CONTINUOUS

Adrienne is sitting on the floor against the wall with sunlight in the background.

Her right elbow is propped on her right knee, and her right hand is on her head, which is down. A bottle of wine is in her left hand.

FADE OUT:

INT. TARGET - DAY

Leaving work, Adrienne passes a HISPANIC WOMAN who is talking to her friend. The HISPANIC WOMAN looks at Adrienne.

HISPANIC WOMAN
Con su corazón.

Adrienne keeps walking.

INT./EXT. ADRIENNE'S CAR - CONTINUOUS

Adrienne drives home and notices a sign that has a picture of water jugs and says Wateryou waiting for? She keeps driving.

INT. MASTER BEDROOM - NIGHT

Adrienne lays in bed wide-awake and stares at the ceiling. She grabs the iPad off her nightstand and gets out of bed.

INT. DINING ROOM - CONTINUOUS

Adrienne sits at the table, types on the iPad, and signs up for a one-on-one script consultation with Gordy Hoffman. She hesitates for a moment before she clicks Register. She sits back in her chair and glances over at the bookshelf. CU of quote displayed in quote box, Your spark can become a flame and change everything. E.D. Nixon.

INT. LIVING ROOM - DAY

Adrienne removes curtains letting in light and throws the curtains into a laundry basket.

INT. LIVING ROOM/KITCHEN/DINING ROOM - MIDNIGHT

The song, Mozart: Piano Concerto #12 In A, K 414 - 2. Andante plays. Adrienne paces around and glances at the clock on the cable box. The time is 12:00am. She sits down at her computer and opens her email. On screen is an email to Gordy Hoffman with the subject The Personal Screenplay. Adrienne takes a deep breath and clicks send. Song fades.

INT. MASTER BEDROOM - 3:00AM

Adrienne wakes up in bed staring at the ceiling and looks petrified.

ADRIENNE
Dear God, what have I done?

INT. LIVING ROOM - MORNING

Adrienne sits on the couch, closes the iPad and sets it aside, and gets up. She walks around and looks ill. Her hands shake slightly as she rubs her face. Her breathing is heavy.

ADRIENNE

Who writes a script about their
actual fucking life?! Who does
that?!

She sits down at her computer desk and buries her face into her hands.

ADRIENNE (CONT'D)

Oh, God. I want to shoot it.

She stands up.

ADRIENNE (CONT'D)

No. No, this is not possible.
(picks up the iPad and types) I'm
telling him this is just a story.
It's just a story.

INT. TARGET INTIMATES DEPARTMENT - DAY

Adrienne wears her work clothes as she hangs up women's bras and puts lace underwear into bins.

CUT TO MEN'S DEPARTMENT:

She removes a blue-striped shirt from a red cart, freezes, looks off to the side, and smiles slightly. A box is dropped next to her, hits the floor with a THUD, and startles her. MAYRA, a Target employee with blue eyes and curly brown hair, removes men's socks from the box and uses an iPod to scan the tag.

MAYRA

You okay?

Adrienne laughs at herself.

ADRIENNE

No.

Adrienne walks over to a shelving unit and places the striped shirt on the shelf.

MAYRA

You'll be okay, Adrienne. I'll be at home with my kids watching you on TV, and I'll say to them, I worked with her. You see. You work hard, and you can be anything you want to be.

Adrienne joins Mayra at the cart to remove clear plastic covering from a pack of Men's white T-shirts.

ADRIENNE
Thanks, Mayra.

CUT TO STATIONERY AISLE:

Adrienne picks up a pink journal, a pink notebook, and colorful mechanical pencils.

INT. KITCHEN - CONTINUOUS

At the island, Adrienne puts tissue paper into a butterfly gift bag along with the journal, notebook, and pencils.

EXT. FRONT PORCH - CONTINUOUS

Adrienne watches George walk around in the front yard. She sees a leaf that looks like a butterfly blow in the wind. She looks excited. The leaf lands on the front walk, she sees that it's just a leaf, her smile fades, and her head turns to watch it blow away in the wind.

INT. FLASHBACK LIVING ROOM 2014 - NIGHT

DEREK
You want to go to LA?! You want to work in that industry with all those men?! (gestures with hands)
You are going to have to toughen up!

Derek takes a step back and looks terrified and upset.

EXT. FRONT PORCH - CONTINUOUS

Adrienne stands still, and George comes to the porch. She takes George inside.

INT. LIVING ROOM - CONTINUOUS

She sits on the couch with the iPad and reads an article about screenwriting.

CUT TO:

Adrienne sits in her desk chair. She listens to the song, Dive, by Steven Curtis Chapman, dances around, and sings.

ADRIENNE

C'mon let's go! I'm diving in, I'm going deep, in over my head I want to be, caught in the rush, tossed in the flow, in over my head I want to go, the river's deep, the river's wide, the river's water is alive, so sink or swim, I'm diving in, so sink or swim, I'm diving in, so sink or swim, (pumps fist) I'm diving in!

She smiles and works on her script.

INT. BLUE SPARE BEDROOM - SUNSET

Adrienne opens the closet, opens the drawer of a plastic storage container, and pulls out DVDS. The top one reads Snowboarding Movie.

INT. DINING ROOM - CONTINUOUS

Adrienne walks into the dining room and puts her foot on the trashcan to open it.

ADRIENNE

I'm gonna make real movies.

She throws the DVDS away with authority and walks away. The trashcan slowly closes.

INT. DINING ROOM - CONTINUOUS

The song, Mozart: Piano Sonata #8 In A Minor, K 310 - 2. Andante Cantabile Con Espressione, plays. CU Adrienne lights a candle. She carries a glass of wine and stops in front of the large china closet. She sets her glass on the table and slowly opens the doors. Inside are antiques.

She picks up a small Birthday Girl figurine that has brown hair and brown eyes and holds a gold number 9. Adrienne smiles and looks at it. She puts the figurine back, and, as she closes the doors, sees a butterfly Swarovski figurine. Song fades.

CUT TO:

INT. LIVING ROOM - DAY

Adrienne is sitting at her computer. She moves the curtain and looks out the window at the neighbors' empty trampoline. On the computer, she reads the BlueCat Screenplay Competition Twitter page.

ADRIENNE

He does performance art with a
Wheaties box? Oh I have to see
that.

On Ustream, Adrienne starts to watch a BlueCat video.

GORDY HOFFMAN

Hi! How are you? We were on one
computer, and it was audio only. It
was a really weird thing-

The video cuts to live video feed of Gordy Hoffman sitting in a desk chair. Adrienne panics and quickly closes the screen. She sits still for a moment.

INT. MASTER BEDROOM - NIGHT

Adrienne tosses and turns in bed and stares at the ceiling. She looks very uncomfortable and pulls the covers over her head.

ADRIENNE

What happened?!

Adrienne puts the covers back down.

ADRIENNE (CONT'D)

Write about it.

She removes her journal from her nightstand.

ADRIENNE (CONT'D)

That's what he would say.

She gets a pencil out of the drawer and clicks it.

ADRIENNE (CONT'D)

(mockingly) Put it in the script.

She turns on her iPhone's flashlight, opens the journal, and starts to write.

ADRIENNE (CONT'D)

Like it's that fucking easy.

INT. MASTER BEDROOM - SUNRISE

Adrienne wakes up on her side and looks annoyed. The song, More, by Usher plays. She rolls over, rips the page out of her journal, and gets up.

INT. FOYER - CONTINUOUS

Adrienne comes out of the basement, carries a cup of dog food and the piece of paper, slams the basement door, and feeds George.

INT. LIVING ROOM - CONTINUOUS

She looks angry as she walks toward her computer and slams the piece of paper down on the desk.

INT. KITCHEN - CONTINUOUS

Adrienne pours a cup of coffee.

EXT. FRONT PORCH - CONITNUOUS

She takes George outside and stands on the porch with her coffee cup. She glances at a decorative stone that reads Grow. She drinks her coffee. Song fades.

INT. SPA - DAY

Adrienne is laying face down on a massage table getting a massage. Candles burn and SOFT CLASSICAL MUSIC plays.

ADRIENNE

That's so cool you're from New Orleans. I always wanted to go there.

FEMALE MASSAGE THERAPIST

It's a neat place. You would love the art and the history.

ADRIENNE

I was thinking about going sometime in October.

FEMALE MASSAGE THERAPIST

One thing you should do that I've never done is a cemetery tour.

ADRIENNE

That'd be great. I'd love to put a scene based on that in the fantasy trilogy.

FEMALE MASSAGE THERAPIST

So when you write, do you think about the trends or whether your trilogy will be the next big thing?

ADRIENNE

No, honestly. Stuff just comes out of me, and I write it down. (short pause) There's something very organic about what I do.

FEMALE MASSAGE THERAPIST

Then you are in tune with who you are. (turns up dimmer switch to increase light) And that's the end of your first full body massage.

INT. KITCHEN - MORNING

Adrienne checks her email on the iPad and clicks on a BlueCat Newsletter titled Fall Workshops. She scrolls through the list, stops, and stares at the New Orleans Screenwriting Workshop October 18th.

INT. LIVING ROOM - DAY

Adrienne works on her script and sees the girl climb on the trampoline with two other KIDS. TRAIN WHISTLE.

INT. KITCHEN - CONTINUOUS

Adrienne grabs the butterfly gift bag off the island.

EXT. BACKYARD - CONTINUOUS

She walks up to the neighbors' trampoline.

ADRIENNE

I wanted to give you this.

Adrienne hands the girl the gift bag.

KID

Birthday present!

The girl looks into the bag and looks at Adrienne with relief and understanding.

GIRL

Thank you.

ADRIENNE

You're welcome.

EXT. BAER PARK READING, PA - MORNING

Adrienne sweeps up broken beer bottles on a stone staircase. She stops for a moment and looks out onto the baseball field where TWO WOMEN pick up trash.

CUT TO:

Adrienne and Lyn, a short Hispanic female with short brown hair and glasses, pick up trash on the playground. Lyn sets down her trash bag and runs to go down the slide.

Adrienne drops her trash bag and heads toward the swings. Adrienne swings, Lyn goes down the slide again, and they laugh.

INT. DINER READING, PA - CONTINUOUS

Adrienne and the group of VOLUNTEERS walk into the diner. TWO WAITRESSES set up two large round tables pushed together.

Adrienne notices large toy planes hanging from the ceiling, smiles, puts her purse on the floor, sits down, and looks up at the planes. LUIS, a young Hispanic Target Employee, turns to Adrienne.

LUIS

This guy builds these planes and
brings some in here to hang up.
(short pause) You can actually fly
them.

Adrienne smiles.

ADRIENNE

I know.

EXT. WALKING TRAIL - SUNSET

The song, Mozart: Piano Concerto #12 In A, K 414 - 2. Andante plays. Adrienne listens to her music while walking on the trail. A monarch butterfly flies in front of her.

She stops, watches the butterfly, follows it through the tree line, and watches it fly away.

CUT TO:

Adrienne nears the end of the walking trail and looks up to see a plane followed by a contrail in the sky. She smiles and walks down the small hill to the right. Song fades.

INT. LIVING ROOM - NIGHT

Adrienne walks around and uses her finger to scroll through an article on the iPad.

ADRIENNE

All stories are a form of manipulation.

She looks up.

ADRIENNE (CONT'D)

He doesn't believe me.

INT. LIVING ROOM - CONTINUOUS

Adrienne listens to an old voice memo on her computer.

ADRIENNE VOICE MEMO

I didn't know I'd end up writing a novel or a screenplay! I didn't handle it well. Plus I was smoking way too much p-

Adrienne fast-forwards.

ADRIENNE VOICE MEMO (CONT'D)

I love these Ustreams. I'll have to thank Gordy Hoffman one day because it's like, oh my God, there are other people like me; I'm not a fucking alien.

Adrienne pauses the voice memo, opens her email, and send an email titled updated draft and voice memo to Gordy Hoffman.

INT. DINING ROOM - MORNING

Adrienne is sitting at the table with her head down on papers and her arms folded over the back of her head.

ADRIENNE
Why do I keep doing stupid things?

She sits up.

ADRIENNE (CONT'D)
I'm going for a walk.

EXT. OPEN WALKING PATH - CONTINUOUS

Adrienne walks George along an open grass trail that wraps around a watering hole.

PAIGE, a tall, hearty girl with long brown hair and big brown eyes, walks along the street below. She sees George and walks up the hill to greet him and Adrienne.

ADRIENNE
Hey! How are you? Haven't seen you in a while.

Paige pets George.

PAIGE
Good, really good. I just finished giving a speech on traumatic brain injury for acute rehab at Reading Hospital.

ADRIENNE
That's awesome!

PAIGE
Yeah, I talked about my accident and everything. (pause) I just keep saying, God use me.

ADRIENNE
He has a plan for you.

PAIGE
How have you been?

George lays down in the grass.

ADRIENNE
Good. I um, I got divorced.

PAIGE
Aw.

ADRIENNE

It's okay. It was part of a bigger picture.

PAIGE

That's the way I feel! And he has a different prince for you. Actually, (she looks up before looking back at Adrienne) A king.

Adrienne laughs.

CUT TO:

INT. LIVING ROOM - DAY

Adrienne types at her computer desk. She stops typing, sits back, and talks facing the computer.

ADRIENNE

This is all your fault! (mockingly)
Write the personal screenplay, be honest, be vulnerable, make me feel, make me care. (short pause)
Now look at this fucking mess!

She picks up a cup of coffee and smiles.

INT. DOWNSTAIRS POWDER ROOM - EVENING

Adrienne climbs on a small ladder. The bathroom ceiling light fixture is removed, and the room is dark. She screws in a light bulb, and it lights up.

INT. BASEMENT - CONTINUOUS

Adrienne dusts the basement.

INT. LIVING ROOM - CONTINUOUS

At the computer, Adrienne's video camera is hooked up while she watches videos of her and Liz performing skits when they were teenagers.

INT. LIVING ROOM - CONTINUOUS

Adrienne walks around and watches a BlueCat Ustream video on the iPad. Gordy Hoffman is sitting next to KIMI HOWL LEE, the 2015 BlueCat Feature Winner.

KIMI

My script took a while. You know,
everything takes time.

GORDY HOFFMAN

Yeah, I have someone else doing
script consultations now.

ADRIENNE

Oh, hell no.

GORDY HOFFMAN

I'm very busy.

Adrienne narrows her eyes and looks mad.

KIMI

Well, we all have the same number
of hours in a day.

Adrienne grins and chuckles.

ADRIENNE

Yes, we do.

INT. KITCHEN TEMPLE, PA/INT. KITCHEN WHEATON, IL - CONTINUOUS

Adrienne FaceTimes with Liz and gets a bottle of wine out of
the refrigerator. Liz eats macaroni and cheese at her kitchen
table.

ADRIENNE

Thinks he can farm this off to
somebody else.

Adrienne pours a glass of wine at the island.

LIZ

Sooo, you haven't heard anything
since you sent that last draft?

ADRIENNE

Nope.

LIZ

Weird.

ADRIENNE

I know.

She sets her glass on the island and stands still.

ADRIENNE (CONT'D)
But in a way, I'm glad. I think
he's under the impression I can
actually do this.

Liz takes a bit of macaroni and cheese.

LIZ
You can do it, Dorkface.

INT. LIVING ROOM - NIGHT

Adrienne looks tired as she types at her computer. She checks the BlueCat Facebook page. The article, Women in Film: How much are women represented in film? is on screen.

INT. FLASHBACK MOVIE THEATER LANCASTER, PA 1995 - DAY

9-YEAR-OLD ADRIENNE rests her chin on her arms on top of the theater seat in front of her while she watches a movie. On the movie screen, a future movie with an older ADRIENNE acting in the movie appears. The future image disappears and the movie that was playing continues to play. 9-YEAR-OLD ADRIENNE looks startled and sits up.

INT. LIVING ROOM - CONTINUOUS

She clicks on a link to the article. A bar graph appears indicating the number of male vs female directors, writers, producers, etc. The bars representing women are tiny in comparison to the ones representing men. Adrienne looks determined, closes the window on the screen, and works on her script.

INT. LIVING ROOM - MONTAGE

Fight Song, by Rachel Platten plays. Adrienne wears her work clothes, types quickly, saves her script, emails another draft, and grabs her purse.

INT. DINING ROOM

Sitting at the table, Adrienne scribbles on pieces of paper.

INT. KITCHEN

Adrienne holds a paper copy of her script and mouths the words while walking around the island where there is the Life Magazine 100 Women Who Changed The World.

INT. DINING ROOM

She rips up papers and throws them away.

INT. LIVING ROOM

She watches the Team America Montage video on YouTube.

INT. LIVING ROOM

Adrienne is sitting on the couch and watches the movie Labor Day with the script written by Jason Reitman on the iPad next to her.

EXT. DECK

She sunbathes and works on a paper copy. Song fades.

INT. LIVING ROOM - NIGHT

Adrienne holds the iPad and looks at the screen. CU BlueCat Screenplay Competition Twitter page with a check-marked blue box that says Following. Adrienne selects Unfollow.

EXT. FRONT PORCH - CONTINUOUS

Adrienne paces back and forth with her arms crossed.

INT. FLASHBACK KITCHEN MARCH 2014 - NIGHT

Derek eats a bowl of cereal and stands across the island from Adrienne who holds and looks at the iPad.

DEREK

So what's the other one?

ADRIENNE

BlueCat Screenplay Competition.
(smiles) I like that name; there's something about BlueCat.

DEREK

Who runs it?

ADRIENNE

Umm....

She scrolls with her finger.

ADRIENNE (CONT'D)
Gordy Hoffman.

Derek drops his spoon in his bowl and looks terrified.

ADRIENNE (CONT'D)
What?

DEREK
It's just weird.

Derek walks over to the sink, rinses his bowl, and loudly puts his bowl and spoon into the dishwasher.

ADRIENNE
They're just people.

EXT. FRONT PORCH - CONTINUOUS

Adrienne stands on the porch with her arms crossed. George runs to join her, and they head inside.

INT. LIVING ROOM - CONTINUOUS

Adrienne is sitting on the couch with the iPad. A BlueCat Newsletter appears in her mailbox. She sighs and looks at it. Email reads Upcoming workshop: Chicago August 9th. Featured screenplay: Moneyball.

ADRIENNE
I always wanted to see that.

CUT TO:

She watches Moneyball at the couch with the open iPad and the script, Moneyball, written by Steven Zaillian and Aaron Sorkin on the iPad screen.

Adrienne stands behind the couch, watches Moneyball, and takes notes in a notebook. She looks up and sees Philip Seymour Hoffman on the TV screen with his arms crossed and a disapproving expression that startles her.

CUT TO:

INT. KITCHEN - MORNING

Adrienne stands at the island with the iPad in front of her and clicks Follow on the BlueCat Screenplay Twitter page. She is cold and rubs her arms.

INT. LIVING ROOM - CONTINUOUS

Adrienne is wearing her Dog Bowl sweatshirt and walks around holding her iPhone. iPhone RINGS, and she immediately answers it.

ADRIENNE

Hello?

Adrienne listens, smiles, puts her hand up over her mouth, and exhales almost crying.

ADRIENNE (CONT'D)

That's great. That's amazing.

(beat)

ADRIENNE (CONT'D)

Yes, go celebrate!

EXT. TARGET - CONTINUOUS

ANDY, a young supervisor with a beard, wears an apron and grills burgers and hotdogs outside the break room. THREE EMPLOYEES stand around and watch a FEMALE EMPLOYEE throw balls at a dunk tank bull's-eye. CAROL, a bubbly employee in her 60s, holds a jar of money.

CAROL

We've raised a lot so far.

Adrienne comes running outside.

ADRIENNE

My mom's cancer free.

CAROL

Oh, Adrienne! That's wonderful!

Adrienne hugs Andy.

ANDY

That's so great!

INT. TARGET BREAK ROOM - DAY

Carol sits across from Adrienne.

CAROL

Stage four. Six months. That's amazing. That's a testament of your mom's strength.

Carol looks seriously at Adrienne.

CAROL (CONT'D)
You make sure you tell her that.
She's shown you anything's
possible.

Adrienne thinks.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne turns on the light and enters her closet. She kneels down and opens a laptop bag to pull out a folded 8½- by 11-inch letter.

CUT TO:

EXT. PHILADELPHIA AIRPORT - MORNING

Screenshot of plane.

INT. AIRPLANE PHILADELPHIA AIRPORT - CONTINUOUS

Adrienne is sitting in a window seat looking out the window while the plane heads toward the runway.

PILOT OS
We have a beautiful day for our flight here to Chicago. Once again we thank you for choosing to fly with us, and we hope you enjoy your flight.

The plane takes off and flies. Adrienne smiles and looks out the window.

FADE OUT:

INT. KITCHEN - MORNING

At the island, Adrienne carries a cup of coffee and checks her email on the iPad. She looks concerned and sets down her coffee cup.

ADRIENNE
Due to my schedule constraints...
your amount of emails... tone of
your correspondence... I've decided
to not consult you on your
screenplay.

Adrienne takes a deep breath and looks aggravated.

CROSS-CUTTING INT. LIVING ROOM/KITCHEN TEMPLE, PA/EXT.
SIDEWALK WHEATON, IL - DAY

Adrienne walks around the living room and talks on the phone to Liz. Liz exits an animal shelter and walks two dogs.

ADRIENNE

I never wanted a consultation. It was just a way to tell him the story. (short pause) And I'm not the only one who struggles with tone.

LIZ

You said you thought this might happen.

ADRIENNE

I knew it. It had to be on record that he never helped me with this script. (short pause) But still.

Adrienne flips open the iPad at the island. EMAIL SOUND BEEPS.

LIZ

I wouldn't worry about it Dorkface-

ADRIENNE

Oh my God.

LIZ

What?

ADRIENNE

He cancelled the class.

LIZ

What?!

ADRIENNE

I just got an email saying due to his busy schedule he's not coming to Chicago.

LIZ

Ooookay. (short pause) You might want to completely remove yourself, Dorkface. (short pause) You don't want a restraining order or something.

ADRIENNE

A restraining or-? What? No! I was just trying to tell him- (pause)
This whole thing has gotten way out of hand.

LIZ

Well, he's obviously freaked out.

Adrienne picks up the iPad.

ADRIENNE

Okay, I'm unfollowing BlueCat.
Unsubscribing from the Newsletter.
Everything.

LIZ

That's probably a good idea.

CUT TO:

EXT. BACKYARD - DAY

In the basket swing underneath her deck, Adrienne looks sad and swings slowly.

INT. FLASHBACK LIVING ROOM OCTOBER 2014 - NIGHT

Adrienne lays on her couch and watches an old BlueCat Ustream video on the iPad. Gordy Hoffman is sitting in a desk chair talking to the webcam.

GORDY HOFFMAN

We'll be heading to Chicago next summer. (looks upset) Haven't been to Chicago in a long time. (looks off to the side and looks lost)

EXT. BACKYARD - CONTINUOUS

Adrienne barely swings back and forth.

ADRIENNE

I was supposed to be there for you to tell me your story.

INT. KITCHEN - MORNING

Adrienne wears work clothes, stands at the island, and scrolls through her Twitter Newsfeed.

She sees BlueCat Screenplay Competition's tweet, Sign up for September 13th LA Workshop, and keeps scrolling.

She stops scrolling, something catches her eye, and she walks away leaving the iPad. ZOOM IN on iPad screen. CU BlueCat Screenplay Competition's tweet, a photo of the Paramount Pictures gate along with the words, Our view everyday! Our office is across the street! :D.

INT. POWDER ROOM - CONTINUOUS

Adrienne flips on the light switch and looks at a photo box on top of the toilet tank. She picks up the box, and the front picture facing her is the Paramount Pictures gate.

EXT. FLASHBACK LAGUNA BEACH, CALIFORNIA 1999 - DAY

13-YEAR-OLD ADRIENNE opens her arms and runs into the water.

INT. POWDER ROOM - CONTINUOUS

Adrienne looks at the picture.

INT. TARGET - DAY

While wearing her work clothes, Adrienne kneels down and places clothing on a bottom shelf where she spots a card. She picks up the card and flips it over. The cover reads *Love is a gift*.

FADE TO:

INT. CONFERENCE ROOM LOS ANGELES - MORNING

Adrienne and DAWN, a young blonde-haired blue-eyed Swedish woman, sit down next to each other at a long conference table.

DAWN

That's so cool you came all the way out here just for this class.

ADRIENNE

Well, I've been planning to move here too...

Gordy Hoffman walks in, nods hello to the writers at the end of the table including Adrienne, and sits down with his laptop at the head of the table next to Adrienne.

GORDY HOFFMAN

People want the happy ending.
That'd be like if Mary died in It's
A Wonderful Life. How many of you
have seen It's A Wonderful Life?
(turns to Adrienne) Have you seen
it?

ADRIENNE

No.

GORDY HOFFMAN

Great movie. It's a classic. Okay,
who's next?

Everyone at the table has a paper copy of a script in front of them.

CUT TO:

GORDY HOFFMAN (CONT'D)

I'd say cut out the guardian angel scene and have more of the fighting in the beginning.

The MAN sitting directly across from Gordy at the opposite end of the table raises his hand.

MAN

I disagree. I think you should take out the scene at the beginning.

Adrienne raises her hand.

ADRIENNE

I agree. And I like the guardian angel scene. That's my favorite scene.

GORDY HOFFMAN

Having a guardian angel in a film is a little cliché.

ADRIENNE

I just like how she's a homeless woman and everyone thinks she's crazy, but she actually knows more than most people.

A young FEMALE WRITER raises her hand and looks at the GENTLEMAN sitting a couple of seats away from her.

FEMALE WRITER

Why don't you have it be the brother instead of the angel?

GENTLEMAN

That's brilliant. I didn't think of that. Problem solved.

The gentleman jots down notes, and everyone starts to pack up and get ready to leave.

GORDY HOFFMAN

Good thing you didn't listen to Adrienne.

INT. OFFICE - EVENING

Adrienne and Gordy are sitting in chairs across from one another. There are three desks and a couch in the room. The door is open.

ADRIENNE

I don't understand. These things I'm telling you are in the script.

GORDY HOFFMAN

I didn't read your script.

ADRIENNE

I (short pause) I thought you read it.

GORDY HOFFMAN

Why would you think that?

ADRIENNE

I don't know.

GORDY HOFFMAN

It's okay. You're with me now. Your fantasy's come true.

ADRIENNE

(scoffs) Don't flatter yourself.

GORDY HOFFMAN

Oh c'mon. You were stalking me.

ADRIENNE

No, I wasn't.

GORDY HOFFMAN

Yes, you were.

ADRIENNE

No, I wasn't! (puts hands on head)
You don't know me at all. (stands
up) This is a nightmare.

Adrienne goes to leave the room.

GORDY HOFFMAN

Wait.

Adrienne stops. A deafening chemistry overwhelms her as she looks down at his very large hand resting gently on her arm. Gordy pulls her closer to him. She looks into his eyes. He goes to close the door. Adrienne looks extremely nervous. Gordy pulls her close, and they start kissing. Adrienne is hesitant.

ADRIENNE

If you really think I'm a stalker
then you shouldn't be kissing me.

They continue to kiss.

ADRIENNE (CONT'D)

Is this a normal occurrence for
you?

GORDY HOFFMAN

I've never had somebody come into
my office after a class.

Gordy and Adrienne start kissing more passionately. He feels her breasts.

GORDY HOFFMAN (CONT'D)

You have big boobs for a skinny
girl.

He lifts up her dress and feels her butt.

GORDY HOFFMAN (CONT'D)

And a nice little ass.

Adrienne moves his hand and pulls down her dress.

ADRIENNE

Oh my god, you're a freak.

GORDY HOFFMAN

Me a freak? Look at those shoes!
(points to her heels)

Adrienne smiles, and Gordy kisses her. She continues to try to resist until she surrenders and falls into his embrace as the two of them lay down together on the couch.

GORDY HOFFMAN (CONT'D)
There you go.

ADRIENNE
There aren't any cameras in here,
are there?

GORDY HOFFMAN
I wish.

They continue to make out.

INT. HALLWAY - CONTINUOUS

Adrienne walks out of the office, and Gordy pinches her butt as BUILDING SECURITY walks by. She turns around and gestures with her hand, and Gordy giggles like a little kid.

INT. GORDY'S CAR - CONTINUOUS

Gordy drives, and Adrienne is in the passenger's seat.

GORDY HOFFMAN
You can't make a movie with me in
it.

ADRIENNE
Not without your permission.

GORDY HOFFMAN
I can't believe you took off your
dress.

Adrienne glances at him briefly as he reaches back to his seatbelt.

ADRIENNE
Put your seatbelt on.

INT. GORDY HOFFMAN'S CAR PARKED BEVERLY HILLS - EVENING

Adrienne and Gordy make out like teenagers. Adrienne stops and leans back. Gordy puts his hand on her face.

GORDY HOFFMAN
You're beautiful.

INT. GORDY'S CAR PARKED THE HOTEL HOLLYWOOD - CONTINUOUS

Adrienne is sitting in the passenger's seat looking for her iPhone. Gordy is looking in the back under the seats.

ADRIENNE

I hope I didn't leave it in your office.

GORDY HOFFMAN

I can call it. What's your number?

ADRIENNE

555-021-4674. (keeps looking) It's on vibrate.

PHONE VIBRATES. She reaches down the side of the passenger's seat to retrieve it.

GORDY HOFFMAN

You planned that to get my number.

ADRIENNE

(bewildered) I don't think that way. Here I'm deleting your number right now.

GORDY HOFFMAN

(waves hand) No, no, no, no!

Adrienne pushes cancel, shuts her phone off, and puts it away. Gordy gets back in the driver's seat.

GORDY HOFFMAN (CONT'D)

Maybe we can go see a movie tomorrow night, have an actual date.

ADRIENNE

That sounds good.

Adrienne and Gordy kiss. Adrienne gets out of the car and walks to her hotel entrance.

INT. CONVENIENT STORE LOS ANGELES - DAY

Adrienne is walking listening to music on her phone. She gets bottles of water out of the refrigerated section. She stops and looks down at her phone, which reads, Gordy. She looks off to the side for a moment before she answers.

ADRIENNE

Hello? (short pause) Good, how are you? (shuts refrigerator door)
That's fine. Probably a good idea.
(drops a couple of water bottles,
closes her eyes briefly) Please
don't tell anyone about that.
(gathers bottles) No, you have it
all wrong. Yes, you do. Yes, you
do! Okay, I'm going now. No, I'm
not coming to another workshop. I'm
going. Okay. Goodbye. Bye.

Adrienne hangs up.

FADE TO:

ONE WEEK LATER

INT. KITCHEN - DAY

Adrienne stands at the island holding the iPad. She looks over at the bright orb by the orange wall and smiles. She signs up for the October 18th BlueCat New Orleans workshop and buys a ticket to the Dog Bowl screening at the New Orleans Film Festival.

INT. LIVING ROOM - NIGHT

Adrienne is sitting on the couch watching It's A Wonderful Life.

Outside in the moonlight stand GEORGE BAILEY, played by JAMES STEWART, and MARY HATCH, played by DONNA REED.

GEORGE BAILEY

What is it you want, Mary? What do
you want? You want the moon? Just
say the word, and I'll throw a
lasso around it and pull it down.

Adrienne takes a deep breath and leans back. It was the same voice and phrase as the voice recording from her love story altered book she made years ago.

CUT TO LATER SCENE:

George Bailey is sitting down drinking hot coffee while CLARENCE, played by HENRY TRAVERS, gets into dry clothes.

GEORGE BAILEY (CONT'D)
Why'd you want to save me?

CLARENCE
That's what I was sent down for.
I'm your guardian angel.

Adrienne smiles to herself and shakes her head.

GEORGE BAILEY
I don't know if I like it very much
being seen around with an angel
without any wings.

CLARENCE
Oh, I've got to earn them, and
you'll help me, won't you?

GEORGE BAILEY
Sure, sure. How?

CLARENCE
By letting me help you.

INT. OFFICE TARGET - DAY

Andy and Adrienne sit across from one another at Andy's desk.

ANDY
We'll miss you, Adrienne, but I
know it's what you want to do.

Andy and Adrienne stand up. Andy gives her a hug.

ANDY (CONT'D)
Go get 'em, kid.

CUT TO:

INT. RENTAL CAR NEW ORLEANS - DAY

Adrienne drives, and a Monarch butterfly flies by. Adrienne sees an interstate sign for Slidell.

INT. HOTEL STORYVILLE NEW ORLEANS - DAY

BARBARA, the Hotel owner, shows Adrienne to her suite.

BARBARA

My friends and I are going to a party for the Louisiana Film and Video Magazine if you want to come.

ADRIENNE

I would love that.

BARBARA

My friend is the associate editor.

Adrienne sets down her things.

BARBARA (CONT'D)

It'll be a good opportunity for you. We'll probably leave around six.

ADRIENNE

Sounds great. Thank you.

INT. THE HOTEL MODERN BAR NEW ORLEANS - NIGHT

Adrienne walks up to the bar next to where RICHARD, a young man with long, bushy blonde hair, is sitting.

ADRIENNE

I'll have the punch, please.

The BARTENDER pours her a glass of punch. Adrienne introduces herself to Richard.

ADRIENNE (CONT'D)

Hi, I'm Adrienne.

RICHARD

Richard.

They shake hands.

CUT TO:

Richard and Adrienne are sitting on a couch drinking.

RICHARD (CONT'D)

It was so bad, I used to cry every day when I got home from school.

ADRIENNE

For me it was during my twenties.
(pause) I seem to upset people simply by existing.

She drinks.

RICHARD

But now. (holds up his glass) We're manifesting.

ADRIENNE

Yes, we are.

They clink glasses.

EXT. CAFE BEIGNET NEW ORLEANS - MORNING

Adrienne is sitting and writing while a JAZZ BAND plays, and a WOMAN SINGS.

EXT. JACKSON'S SQUARE NEW ORLEANS - CONTINUOUS

Adrienne walks past various artists' stands.

EXT. FRENCH QUARTER NEW ORLEANS - CONTINUOUS

Adrienne walks past a bike that has the word Free inscribed on the top tube. She takes a picture of it.

INT. CONTEMPORARY ARTS CENTER THEATER NEW ORLEANS - AFTERNOON

Adrienne is sitting with an open notebook in her lap. She waves to Richard who is a couple rows in front of her. Gordy enters and walks over to her.

GORDY HOFFMAN

Look at you, got your notebook and everything. Give me a hug.

Adrienne stands up, hugs him quickly, and sits down.

GORDY HOFFMAN (CONT'D)

Is this your first time seeing Dog Bowl?

ADRIENNE

Yes.

GORDY HOFFMAN

Oh boy, your obsession with me is going to grow.

Adrienne clenches her fists. Gordy walks away to sit down.

CUT TO:

Adrienne is sitting. Gordy walks over to her again.

GORDY HOFFMAN (CONT'D)

Why didn't you text me? You're so weird. Give me a hug.

She hugs him again.

ADRIENNE

I already gave you a hug.

She sits down.

GORDY HOFFMAN

You sent me another draft, you weirdo. You just show up at workshops and send your stalker emails. (pause) I'm used to them now.

(beat)

GORDY HOFFMAN (CONT'D)

You should've texted me. Then we could hang out, and I could service your needs.

ADRIENNE

Stop talking.

The lights dim. Gordy walks back to his seat.

CUT TO:

Adrienne watches a scene from Dog Bowl. On theater screen: At night, Marci Miller, who plays DEBRA, is outside with JERYL PRESCOTT and RICKY TITUS, who play scientists.

MARCI MILLER

Why are we here?

Adrienne continues to watch.

EXT. RESTAURANT BALCONY NEW ORLEANS - NIGHT

Richard and Adrienne sit and drink at a table overlooking the nightlife.

ADRIENNE

The dog loves unconditionally, you know?

RICHARD

I like that it has humor. It's so hard to find a funny short.

ADRIENNE

And the plate.

They laugh. Richard looks at her.

RICHARD

Why haven't you texted him yet?

ADRIENNE

I don't know. (pause) I'm stubborn.

RICHARD

I think you're scared.

ADRIENNE

I am not.

(beat)

Richard chuckles.

RICHARD

You know what you should do. Text him, The slapping scene was hot
(pause) winky face.

Adrienne laughs and texts.

RICHARD (CONT'D)

He's gonna be thinking of you all night now.

They laugh, toast, and drink.

EXT. STREET NEW ORLEANS - MORNING

Adrienne walks along a sidewalk, listens to music, and scroll on her phone. A car pulls up slowly.

MAN IN CAR

Excuse me. Can you look up directions?

ADRIENNE

What's the address?

MAN IN CAR
430 West Pla..

ADRIENNE
What?

MAN IN CAR
430 East Plaz..

ADRIENNE
I can't understand you.

The man pulls out his private parts.

MAN IN CAR
You wanna?

ADRIENNE
Fuck off, dude!

Adrienne walks away with authority. The man waits a moment and then drives off fast.

CUT TO:

Adrienne approaches a warehouse-like building. There is a large sticker on the door that reads NOVAC New Orleans Video Access Center. She pushes the BUZZER. No one answers.

Across from the door is an empty lot surrounded by barbed wire. Adrienne looks around. There is no sign of people. She dials a number on her phone.

VOICE RECORDING VO
I'm sorry. The number you have reached is no longer in service.

She hangs up, looks frightened, and, without hesitation, calls Gordy. Phone RINGS.

GORDY HOFFMAN OS
Hello?

ADRIENNE
Hi, um, the workshop starts at nine, right? No one's here.

GORDY HOFFMAN OS
You're early. Are you on Louisa Street?

ADRIENNE
I think so. (looks at street sign)
Yeah.
(MORE)

ADRIENNE (CONT'D)
It's just, I walked, and something
strange happened on the way.

GORDY HOFFMAN OS
I'll be there shortly. People will
start showing up soon. You're so
weird.

Frustrated, Adrienne hangs up.

ADRIENNE
Call me weird one more fucking
time.

She sits down on a curb, huddles up, gets out her notebook,
and writes.

INT. NOVAC CONFERENCE ROOM - DAY

Adrienne sits opposite Gordy Hoffman at a table with
SCREENWRITERS. A WOMAN addresses everyone.

WOMAN
There's coffee in the kitchen down
the hall along with another
restroom. Enjoy.

CUT TO:

Gordy shakes his head.

GORDY HOFFMAN
That'd be like a Woody Allen movie
where a thirty-year-old woman falls
in love with a fifty-year-old man.
That doesn't happen in real life.

Adrienne stares at him blankly.

CUT TO:

She walks into the kitchenette space where Gordy pours his
coffee. She points to the hole in the butt pocket of his
jeans.

ADRIENNE
Nice hole.

Gordy takes a deep breath and looks her up and down. She
strokes his arm.

ADRIENNE (CONT'D)
I hate you.

He softly pushes her away.

GORDY HOFFMAN
Go to the bathroom.

They part ways.

CUT TO:

Gordy, Adrienne, and other screenwriters stand around.

GORDY HOFFMAN (CONT'D)
You going to come to another
workshop? Hawaii?

ADRIENNE
Ha, I wish.

GORDY HOFFMAN
Denver?

ADRIENNE
Uh, maybe New York?

CUT TO:

Adrienne and NICOLE, a local screenwriter with short curly brown hair and glasses, are in the kitchenette space in the process of leaving. Gordy enters.

GORDY HOFFMAN
It was good to see you again,
Nicole.

NICOLE
That was great. I feel much better
about my script now.

GORDY HOFFMAN
Good. And Adrienne (short pause)
I'll see you...

He walks away mumbling.

INT. NICOLE'S CAR NEW ORLEANS - EVENING

Nicole drives while Adrienne looks out the window.

NICOLE
You're not that little girl from
Pennsylvania anymore.

Adrienne keeps looking out the window.

INT. ADRIENNE'S CAR READING, PA - DAY

Adrienne sees a billboard for Reading Film Fest.

INT. ADRIENNE'S KITCHEN - CONTINUOUS

Adrienne stands at the island and looks down at the newspaper article *Publishers Bet Big on Holiday Season*. CU HarperCollins. CU There may not be one stand-out title yet but-

INT. READING IMAX THEATER - CONTINUOUS

Adrienne watches a short film and glances at a couple in the audience holding hands a few rows in front of her.

INT. DINING ROOM - CONTINUOUS

While sitting at the table, Adrienne scrolls through her novel on the iPad and takes notes in a notebook.

Her phone beeps with a text message from Gordy. They text back and forth. MESSAGING SOUNDS.

ADRIENNE
I knew you read it.

She sets her phone aside and continues to take notes. She glances at her phone a few times before she picks it up and texts. On screen text:

ADRIENNE OST
You make me uncomfortable too.

INT. KITCHEN - NIGHT

PASTA BOILING. Adrienne stands at the island with the iPad and looks at the New York City BlueCat Workshop page.

INT. FLASHBACK MASTER BEDROOM OCTOBER 2014 - MONTAGE

Adrienne and Derek are intimate in bed.

Adrienne lays in bed as Derek kisses her goodbye.

Derek walks out the door with his clothing.

INT. KITCHEN - CONTINUOUS

STOVE TIMER BEEPS. She closes the iPad and walks to the stove.

INT. LIVING ROOM - NIGHT

Adrienne is laying on the couch with Scotty in her lap watching The Bishop's Wife. She looks out the window at the moon. She pets Scotty and looks at her phone.

INT. MASTER BEDROOM - 4:00AM

Adrienne wakes up in bed.

CUT TO:

She turns on the light, opens her closet, takes a couple of steps, and looks at the shelves, which are empty except for a hat and a few scarves.

INT. LIVING ROOM - CONTINUOUS

Adrienne walks around and looks at the journals, notepads, and books placed throughout the space. She looks at the orange wall and walks toward the dining room table.

INT. FLASHBACK THEATER GETTYSBURG, PA 1998 - DAY

12-YEAR-OLD ADRIENNE sits in the audience with her classmates and watches a stage play. She sees two SPIRITS no one else can see appear on the stage, becomes pale, and runs out of the theater.

INT. DINING ROOM - CONTINUOUS

Adrienne walks up to the table and lifts up an all-access pass to the Reading Film Festival.

INT. LIVING ROOM - CONTINUOUS

She looks at a multi-frame picture frame on the wall.

EXT. FLASHBACK NEW ORLEANS OCTOBER 2015 - DAY

Adrienne takes a picture of a bike with the word Free inscribed on the top tube.

FLASH TO:

INT. LIVING ROOM - CONTINUOUS

Adrienne stares at the bike picture in the center of multi-frame picture frame.

INT. MASTER BEDROOM - CONTINUOUS

Adrienne walks into her closet, kneels down, and gets the letter out of her laptop bag. She opens the letter and smiles. Holding it, she stands up and leaves the closet.

INT. LIVING ROOM - CONTINUOUS

Adrienne is sitting at her computer with her script on screen. On top of the printer is a lit candle along with the letter. She turns around to look at the orange wall.

ADRIENNE

What do you do when there's nothing
left to write?

She turns back to the computer and sits in thought. She moves the mouse around and taps her fingers. She sits still.

MALE VOICE OS

You live.

Adrienne turns around and smiles.

FADE OUT:

Dedicated to Philip Seymour Hoffman