

ADRIENNE

Written by

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Life tells the most beautiful stories.

(contains language)

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INT OPEN CONCEPT LIVING ROOM - SUNRISE

Credits. Female hands TYPE on a wireless keyboard.

INT MASTER BEDROOM - MORNING 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 - DAY 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 CRUMBLES it up.

INT OPEN CONCEPT DINING ROOM - DAY CONTINUOUS

CU of crumpled paper tossed into open butterfly trashcan.

INT OPEN CONCEPT LIVING ROOM - DAY CONTINUOUS

RAIN. Adrienne is sitting at her computer desk. She types and works on a screenplay.

She sits back in her desk chair. She looks excited and looks like someone is coming from behind her. She looks to her right shoulder.

ROBIN WILLIAMS VO
Go get 'em, kid.

Adrienne looks at the computer screen and types.

INT MASTER BEDROOM - NIGHT 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.

CUT TO:

Adrienne climbs into bed.

Her big Bernese Mountain dog, GEORGE, lies down on the floor.

SCOTTY, Adrienne's gray and white cat jumps onto the bed and lies down with Adrienne. Adrienne goes to sleep.

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.

CROSS-CUTTING INT KITCHEN/INT JOANNE'S HOUSE FAMILY ROOM - MORNING

Adrienne washes dishes and is on the phone.

JOANNE, a pregnant 28-year-old female with long black hair and dark skin, watches her daughter, LOGAN, play with her toys.

JOANNE

What happened?

Adrienne thinks for a moment.

ADRIENNE

He didn't know my stories.

Adrienne washes dishes.

ADRIENNE (CONT'D)

How are you, Matt, Logan, and the one on the way?

JOANNE
 We're doing great.

Logan plays with her toys.

 ADRIENNE
 I have some things for your girls.
 I'll come see you soon.

 JOANNE
 We would like that.

CUT TO:

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.

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

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

 MAN
 Alrighty, reason for getting
 fingerprinted?

 ADRIENNE
 Criminal background check.

 MAN
 Destined workplace?

 ADRIENNE
 Public school system.

The man CLICKS a few things on the computer.

 MAN
 Okay, can I see your ID please?

She hands her driver's license to the man.

The man looks at it, slides it through a machine, and returns it to Adrienne.

MAN

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.

MAN

You doubt that?

EXT PODIATRIST LITITZ, PA - DAY

NANCY POSEY, Adrienne's mother who is a petite woman with short brown hair, and GRAMMY, Adrienne's grandmother who has blonde, curly hair, walk up a sidewalk toward Nancy's car.

Grammy walks with a walker.

Sign at end of the sidewalk reads *Podiatrist*.

GRAMMY

I'm worried about Adrienne.

NANCY

She'll be fine, mom. She's looking for work, finishing her novel, she's writing a fantasy trilogy, and she's screenwriting.

Nancy opens the backseat door, sets down her purse, and closes the door.

Grammy gets into the front passenger's seat.

Nancy 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 holding two bouquets of flowers. Nancy flashes a smile at the woman and puts the walker into the trunk.

The woman walks up to Nancy.

WOMAN

These are for you.

Woman hands Nancy one bouquet.

WOMAN

And these are for the woman in the front seat.

Woman hands Nancy the other bouquet. Nancy is surprised.

NANCY

Thank you.

Nancy opens the back door to look into her purse.

NANCY

Are you raising money for something? How much do I owe you?

Nancy turns around, and the woman is gone.

Nancy walks around and looks everywhere, but there is no sign of the woman.

INT LIVING ROOM - MORNING

Adrienne looks at a bank account page and charges to a restaurant in Philadelphia and other places. She looks annoyed.

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 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 walk out like that and to leave you and George and Scotty. That's just terrible.

ADRIENNE

I know. But I wasn't able to end it. (pause) George is happy to have me all to himself.

Adrienne hugs and pets George.

Scotty walks on the computer desk.

ADRIENNE

Scotty too.

INT SPARE BEDROOM ONE - NIGHT

Adrienne removes a picture of her and BRIAN, a 32-year-old male and her soon to be ex-husband, from the nightstand and puts it into a box.

She removes an altered book she made and reads through it.

FLASHBACK INT UNIVERSITY CLASSROOM - DAY

A FEMALE PROFESSOR is sitting at her desk. She holds Adrienne's altered book in her hands.

FEMALE PROFESSOR

This is beautiful. You repurposed this from an old Shakespeare love sonnet book into a love story.

ADRIENNE

Yes. I found the book in my parents' basement.

FEMALE PROFESSOR

(hands the book to Adrienne) Is it about anyone in particular?

ADRIENNE

No, not yet. Someday.

INT SPARE BEDROOM ONE - CONTINUOUS

Adrienne opens it to a picture of a couple under the moonlight. A voice recording plays:

VOICE RECORDING

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/LIVING ROOM/KITCHEN - 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.

Adrienne looks at the box for a moment.

She reaches into the box and pulls out the altered book.

Altered book in hand, she shoves the box deeper into the trash can. The trash can closes, and Adrienne displays the altered book on a table in the living room.

EMAIL BEEP.

Adrienne walks into the kitchen and picks up the iPad.

She stands next to the island holding an 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.

Adrienne sets down the iPad and pours herself a glass of red wine.

While drinking her glass of wine, Adrienne walks around the kitchen.

FLASHBACK INT CLASSROOM - DAY

Adrienne stands at the head of the classroom. A small class of HIGH SCHOOL STUDENTS laugh.

STUDENT
That's a funny scene.

ADRIENNE
Thank you.

ANOTHER STUDENT
You should write that. (short
pause) You are a writer too, aren't
you?

INT KITCHEN - CONTINUOUS

Adrienne stands still holding her glass.

She sees the bright light of a spirit in the dining room next to the orange wall.

She takes another sip.

THUNDERSTORM.

FLASHBACK INT KITCHEN - CONTINUOUS

Adrienne is standing next to the kitchen island while Brian gets a soda out of the refrigerator.

BRIAN
You wrote a screenplay?

ADRIENNE
Yeah, one day I was teaching and a
funny scene popped in my head. Ran
it by the kids. They laughed, I
wrote it down, and (shrugs)
eventually had enough for a script.

Brian nods and drinks.

ADRIENNE
It's a comedy. It's called
Plotless. I'm going to enter it in
some screenplay competitions.

INT KITCHEN/LIVING ROOM - CONTINUOUS

Adrienne walks into the living room and looks at the television and the couch.

FLASHBACK LIVING ROOM - EVENING

Brian and Adrienne are sitting on the couch. Brian is watching television. Adrienne is holding the iPad in her hands, and she is looking at the iPad screen.

ADRIENNE

What about Venice, California?
Venice Beach. We could look into
living there.

Brian takes a deep breath and does not look pleased.

INT LIVING ROOM - CONTINUOUS

Adrienne drinks wine and walks upstairs.

CUT TO:

INT FOYER - CONTINUOUS

Adrienne looks at the large nature landscape wallpaper of a lake and mountains that she and Brian had put up.

She looks at the painted walls.

INT SPARE BEDROOM ONE - CONTINUOUS

Adrienne turns the light on and looks at the room. RAIN. She looks at her writing desk. She turns off the light.

INT HALLWAY/SPARE BEDROOM TWO - CONTINUOUS

Adrienne turns on the light. She opens the closet door to reveal boxes of children's books and toys.

FLASHBACK INT HALLWAY/SPARE BEDROOM TWO - CONTINUOUS

Adrienne is standing in the spare bedroom. Brian is standing in the hallway.

ADRIENNE

I'm sorry. I just-I don't want to have children with you. Not right now or-

Adrienne pauses.

BRIAN

What are you going to do with all of this?

ADRIENNE

I'm going to give it to Joanne and her girls.

Adrienne kneels down to look through the boxes inside the closet.

Brian walks away.

BRIAN

You'd have children with him though wouldn't you?

FRONT DOOR SLAMS.

Adrienne blows off the comment and looks through the children's books.

INT SPARE BEDROOM TWO - CONTINUOUS

Adrienne closes the closet door and turns off the light.

INT MASTER BEDROOM - CONTINUOUS

Adrienne walks into the master bedroom.

FLASHBACK INT MASTER BEDROOM - 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: 2032, Cassandra, Anya, Gordan, Soyer, Hart, Tony, Lee. She flips pages periodically. Images fade.

Adrienne stops writing, sits back, and looks at the notebook.

INT MASTER BEDROOM - CONTINUOUS

Adrienne finishes her glass of wine and turns off the light.

INT KITCHEN - MORNING

Adrienne's hands shake as she pours her coffee.

FLASHBACK INT LIVING ROOM/DINING ROOM - NIGHT

Adrienne paces nervously.

Brian opens the front door. Adrienne stops pacing.

Brian walks into the living room and is briefly greeted by George.

BRIAN

Let's sit down.

Brian motions toward the dining room table where Brian and Adrienne sit across from one another.

Brian takes a deep breath.

BRIAN

Maybe we're not right for each other.

ADRIENNE

What are you talking about?

Brian gets up in frustration and anger.

BRIAN
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.

(beat)

BRIAN
I have to do this.

(beat)

Brian pushes in his chair slowly.

ADRIENNE
Don't do this, Brian.

INT KITCHEN - CONTINUOUS

Adrienne drinks her coffee.

INT ADRIENNE'S PARENTS' HOUSE - DAY

Adrienne's father, RICHARD POSEY, is in the kitchen.

Nancy is standing near the table.

Adrienne is sitting at the table with a plate of food in front of her.

ADRIENNE
Do you both ever wish I were more
(pause) normal?

NANCY
Adrienne, your father and I care
about three things: if you're
happy, if you're healthy, and if
you're safe.

ADRIENNE
Thank you.

NANCY

You're welcome. Now eat.

Adrienne eats.

INT ADRIENNE'S PARENTS' HOUSE DEN - EVENING

Adrienne looks miserable as she lies on the couch with her iPad in her lap.

CU of iPad screen Adrienne's blog "Those who mind don't matter, and those who matter don't mind." - Dr. Seuss.

The TELEVISION is on in the background.

Nancy has the remote.

NANCY

You need a renaissance man. (short pause) Man, not boy.

INT LIVING ROOM - NIGHT

Adrienne is sitting on the couch.

Adrienne gets up, lifts the iPad off of the couch, EMAIL SOUND BEEPS, and in her mailbox is the BlueCat Screenplay Competition Newsletter.

She reads through the newsletter.

ADRIENNE

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

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...

(MORE)

GORDY HOFFMAN (CONT'D)
you're live. You have to be at the
wall of your screenplay.

ADRIENNE
That's a good line.

She lowers the iPad.

ADRIENNE
Oh, okay, so it's normal.

Adrienne nods.

ADRIENNE
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
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.

The spirit is in the dining room in front of the orange wall.

Adrienne sees the spirit and smiles.

EXT LINDA'S BACKYARD - DAY

George walks around the fenced-in backyard. Linda sits down
in a chair on the back porch. Adrienne stands.

ADRIENNE
(looks at George) Thank you for
having us over.

LINDA
Anytime. You know that.

Adrienne nods.

ADRIENNE
Um, (pause) There's a spirit in my
house.

LINDA
Who is it?

ADRIENNE

I don't know. Right now he looks like a white orb. Usually spirits pass through my house, but this one stayed. I feel he's a male and was an entertainer.

LINDA

Is it Robin Williams?

ADRIENNE

No, but he did stop by. (pause) I don't know who this one is.

LINDA

Maybe you should ask.

ADRIENNE

I only ever did that once before, communicated with a spirit, by accident.

FLASHBACK INT MASTER BEDROOM - NIGHT

Adrienne is lying in bed sleeping on her left side facing away from the bed.

Brian is asleep on the other side of the bed behind her.

Adrienne wakes up.

In front of her stands a translucent, glowing, slender YOUNG FEMALE SPIRIT.

Adrienne closes her eyes.

ADRIENNE VO OS

Ugh, what do you want?

Adrienne opens her eyes.

YOUNG FEMALE SPIRIT

I just wanted to know if you can see me.

ADRIENNE

I can see you.

The young female spirit leaves.

EXT LINDA'S BACKYARD - CONTINUOUS

Adrienne recalls that time.

ADRIENNE

She just wanted to be seen.

INT/EXT ADRIENNE'S CAR - CONTINUOUS

Adrienne sees Brian sitting in his car 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 iPhone, purse, and keys on the kitchen island.

Her iPhone 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 iPhone BEEPS with a voicemail; she puts down the iPad and plays the voicemail on speaker while she unloads the dishwasher.

BRIAN OS

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

ADRIENNE

Nope.

BRIAN OS

Um... (pause) The appraisal'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.

BRIAN OS

So um... I guess you're not picking up. Just let me know 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 PARENTS' HOUSE - DAY

Adrienne is sitting at the table.

Nancy carries two cups of coffee and hands one to Adrienne.

ADRIENNE
It never bothered you that I could and can see and apparently communicate with spirits?

Nancy sits down across from Adrienne.

NANCY
No. I never felt it was a bad thing.

ADRIENNE
It's not. I know. (pause) I remember when I saw a UFO when I was young too. A long time ago.

FLASHBACK LITITZ PENNSYLVANIA - DAY

Nancy is driving. 5-YEAR-OLD ADRIENNE is in the backseat, and she sees a UFO fly over the car.

She sees it out the windows and through the sunroof.

5-YEAR-OLD ADRIENNE
Did you see that?

NANCY
See what?

5-YEAR-OLD ADRIENNE
A UFO just flew over the car.

INT ADRIENNE PARENTS' HOUSE - CONTINUOUS

Nancy and Adrienne are sitting at the table.

NANCY

I remember that. You are unique,
and you have many gifts. (short
pause) I have more newspaper
articles for you.

Nancy gets up and hands Adrienne a pile of newspapers.

ADRIENNE

Thank you. You always find the best
ones.

The newspaper articles are about the arts and film.

INT ADRIENNE'S CAR - AFTERNOON

Adrienne is driving. The newspapers are on the passenger's
seat.

FLASHBACK EXT BACKYARD LONG ISLAND NEW YORK - DAY

Adrienne and Brian stand, each with a beer in hand. BRIAN'S
EXTENDED FAMILY MEMBERS eat, drink, and grill while their
CHILDREN play.

Brian's cousin, LAUREN, talks to Adrienne and Brian.

LAUREN

Adrienne Flynn. That's so a teacher
name!

Brian sees Adrienne's reaction of looking disappointed that
is missed by others.

INT CAR IN JEWELRY STORE PARKING LOT - DAY

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

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

FLASHBACK INT LIVING ROOM/DINING ROOM - NIGHT

Brian and Adrienne stand in silence across from one another
at the dining room table for a moment.

(beat)

BRIAN
I have to do this.

(beat)

ADRIENNE
Don't do this, Brian.

Brian pushes in his chair slowly.

ADRIENNE
You're making a big mistake.

BRIAN
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?

BRIAN
It's not fair to you.

Brian walks away and heads upstairs.

INT CAR IN JEWELRY STORE PARKING LOT - CONTINUOUS

Adrienne is still holding the rings in her hand and looking
at them. CU of rings for a moment.

ADRIENNE
Thank you for letting me go, Brian.

She opens the car door and gets out.

INT LIVING ROOM/DINING ROOM - NIGHT

Adrienne works on her comedy screenplay at the computer.

She turns in her chair and looks at the glowing spirit in the
dining room.

She closes her eyes briefly and opens them. She breathes and
continues looking at the spirit.

INT MASTER BEDROOM - CONTINUOUS

Adrienne is lying in bed with the iPad in her hands.

CU iPad. She Google searches Philip Seymour Hoffman.

CU pictures of Philip Seymour Hoffman.

Adrienne looks at the pictures.

ADRIENNE

I remember you.

INT ADRIENNE'S CAR - DAY

Adrienne drives. She glances at the box of children's books and toys on the passenger's seat.

INT JOANNE'S LIVING ROOM - DAY

Adrienne and Joanne are sitting on a couch watching Logan play with her toys.

ADRIENNE

Not long after he walked out there were charges on our account of places we used to go together.

JOANNE

Nice.

Adrienne reflects.

ADRIENNE

In the last couple of months before we split he was so upset about our marriage basically being over he punched a hole in the wall.

JOANNE

He punched a hole in the wall?

Adrienne nods. She takes a deep breath and exhales.

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 shakes her head.

ADRIENNE

It did seem like Brian and I both
always knew deep down that we were
meant to be for only a period of
time.

Pause.

ADRIENNE

I would have been miserable. I was
miserable in the end.

JOANNE

Why didn't you tell me?

ADRIENNE

I didn't tell anyone. I was trying
to make it seem like everything was
fine when it wasn't. (short pause)
I'll no longer do that.

JOANNE

That's good.

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

Logan's enjoying your books.

Joanne and Adrienne laugh.

Logan laughs a loud, hysterical LAUGH.

INT ADRIENNE'S LIVING ROOM - EVENING

Adrienne is sitting at her computer desk.

She is looking at pictures of Philip Seymour Hoffman on the
computer.

CU last name Hoffman.

ADRIENNE

I wonder (short pause) no-

She Google searches Gordy Hoffman and sees pictures of Gordy Hoffman and Philip Seymour Hoffman together.

ADRIENNE

They're brothers.

Adrienne looks at the screen.

ADRIENNE

He's your brother?

She turns in her chair to look at the spirit of Philip Seymour Hoffman in the dining room in front of the orange wall. He looks more like his physical self but translucent and glowing.

ADRIENNE

You're his brother?

Adrienne gets up.

EXT FRONT PORCH - CONTINUOUS

Adrienne walks on the open front porch and sits down.

The sky is cloudy, and it is windy.

Adrienne looks ahead facing away from her house while sitting on the edge of the porch.

She watches the trees blow in the wind.

INT MASTER BEDROOM - NIGHT

Adrienne lies down in bed.

She sees the spirit of Philip Seymour Hoffman standing next to her lamp. The lamp is not on.

Adrienne goes to sleep.

INT ADRIENNE'S KITCHEN - NIGHT

Dream sequence. Adrienne stands and across the kitchen island is 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 and stares at the ceiling.

ADRIENNE

That was weird.

INT DINING ROOM/LIVING ROOM - MORNING

Adrienne drinks her coffee and reads a screenwriting 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 really; that's so
awkward.

Adrienne closes the iPad.

The spirit of Phil is standing in the dining room.

ADRIENNE (CONT'D)

I am not doing that.

Phil continues to stand there.

EXT LINDA'S BACKYARD - DAY

Linda fills bird feeders. Adrienne walks with her.

Linda's several DACHSHUNDS follow her around the yard.

ADRIENNE
I found out who the spirit is.

LINDA
Who is he?

ADRIENNE
Philip Seymour Hoffman.

LINDA
The actor? I remember him.

ADRIENNE
I do too. And now I get to know
him.

INT LIVING ROOM - NIGHT

Adrienne is lying 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
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 Google searches Love Liza.

The spirit of Phil is in front of the orange wall in the dining room.

Adrienne looks at the iPad screen and turns to Phil.

ADRIENNE
You're in the movie.

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 lying on the floor and is 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 MEN in the truck driving next to him.

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

Adrienne smiles and laughs.

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

The two men 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, which is in the backseat.

WILSON (CONT'D)
I got a plane!

The two men drive off.

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

Adrienne is lying 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
There's a brilliant simplicity to
it.

(beat)

ADRIENNE
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
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
Hm.

INT MASTER BEDROOM - MORNING

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

INT FOYER UPSTAIRS - CONTINUOUS

Adrienne moves a set of very heavy furniture from one of the
spare bedrooms down the stairs.

INT BASEMENT STAIRWELL - CONTINUOUS

She carries storage boxes up the steps.

INT MASTER BEDROOM - CONTINUOUS

She puts boxes on a shelf in Brian's former closet.

INT KITCHEN/LIVING/DINING ROOM - MORNING

Adrienne finishes reading a newspaper.

She 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 pauses for a moment. She sees Phil in the dining room.

ADRIENNE

Fine. I will send him an email
telling him about that very strange
dream.

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

ADRIENNE

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

There. (short pause) It's done.

INT LIVING ROOM - MORNING

Adrienne is sitting at the computer typing in her novel.

She stops, opens the BlueCat Screenplay Competition 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

Brian loads trash bags in the back of his car 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

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

BRIAN

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

ADRIENNE

It's no problem.

They stand in silence.

BRIAN

How's the writing going?

ADRIENNE

Good. The novel's really taken off.

(beat)

BRIAN

Can I see George?

Adrienne hesitates.

BRIAN

I'm sorry.

ADRIENNE

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

Brian 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 to Brian.

ADRIENNE

You're not a bad person, Brian.

She heads inside.

EXT DRIVEWAY AND STREET - LATE AFTERNOON

Brian gets into his car, and it starts to rain.

INT/EXT FOYER/DRIVEWAY - CONTINUOUS

Adrienne watches from the front door windows.

Brian 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. It starts pouring.

INT EN SUITE - NIGHT

Screenshot of en suite bathroom full of steam.

SOUND OF 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 shower head 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:

FLASHBACK EXT STREET - DAY

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

EXT BEACH - DAY

Adrienne and Brian get married.

EXT DRIVEWAY - NIGHT

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

BRIAN

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

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 was 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
believed 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
Yes, thank goodness for good
parents.

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 L.A.

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 briefly and disappointedly.

GORDY HOFFMAN

Yeah, he's a good guy. Okay, you're an actress, and you come to L.A. 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 gonna take a ten minute break. Don't forget to order your Dog Bowl sweatshirts and t-shirts.

Adrienne gets out of her desk chair.

EXT MAILBOX - DAY

Adrienne walks to her mailbox.

She sorts through the mail and opens it.

She looks at a card with the cover Our deepest sympathies.

Adrienne rolls her eyes and opens the rest of the mail while walking back toward her house.

INT LIVING ROOM - DAY

Adrienne sits 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 that have Brian's name and her name on the checks onto the island.

She opens the living room window.

Scotty jumps into the window.

Adrienne turns on the range FAN and runs the WATER in the kitchen sink.

She chuckles, looks at George, who is lying on the kitchen floor, and holds a match and a box of matches.

ADRIENNE

I'm a responsible badass, George.

Adrienne lights a match 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 a line from the movie Get Shorty.

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 iPhone off of 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
onto her desk, and sits down.

The spirit Phil is behind her in front of the orange wall.

Adrienne opens her novel, turns around, sees Phil, 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.

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.

(MORE)

ADRIENNE (CONT'D)

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

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

I can totally relate to that!

Adrienne finishes laughing and continues reading.

ADRIENNE

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

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.

Adrienne sits down in her chair and reads, *The Newcomer's Handbook For Moving To and Living In Los Angeles*.

FLASHBACK INT LIVING AREA ADRIENNE'S PARENTS' HOUSE - MORNING

6-YEAR-OLD ADRIENNE is sitting on the floor coloring.

Nancy 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.

Nancy smiles kindly and continues to fold laundry.

NANCY

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

6-year-old Adrienne looks annoyed and confused.

FLASHBACK EXT BEACH CALIFORNIA - DAY

12-YEAR-OLD ADRIENNE sees the Pacific Ocean for the first
time.

12-YEAR-OLD ADRIENNE

I'm home.

She runs into the ocean.

Nancy and Richard Posey take pictures.

FLASHBACK INT ADRIENNE'S PARENTS' HOUSE - DAY

12-year-old Adrienne sits on her bed with Nancy and holds a
booklet.

12-YEAR-OLD ADRIENNE

Look. It's a book I made of our
trip.

The cover of the book reads California.

The book cover has green wrapping paper with little presents
on the green wrapping paper.

12-YEAR-OLD ADRIENNE

I used wrapping paper. It's like a
present.

Nancy flips through it looking at pictures from their trip.

NANCY
Love is a gift.

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 is sitting at her computer desk and copies an address onto the mailing envelope.

She shoves copy of her novel titled 2032 (Later titled The End Begins) into the envelope, closes it, and flips it over. CU on envelope is the name *Gordy Hoffman*.

Adrienne stares at the mailing envelope.

INT MASTER BEDROOM - CONTINUOUS

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

She closes the closet door.

INT MASTER BEDROOM - NIGHT

Adrienne lies awake in bed.

INT DEN ADRIENNE'S PARENTS' HOUSE - CONTINUOUS

Nancy and Richard are sitting on the couch watching TV.

Nancy's expression changes; something appears to be bothering her, and she gets up.

INT POWDER ROOM ADRIENNE'S PARENTS' HOUSE - CONTINUOUS

Screenshot above the waist as Nancy unbuttons her pants.

Screenshot of blood dripping on the floor.

INT MASTER BEDROOM - CONTINUOUS

Adrienne gets out of bed.

INT ADRIENNE'S PARENTS' CAR - CONTINUOUS

Adrienne's parents drive to the hospital.

INT KITCHEN/DINING ROOM - CONTINUOUS

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

INT ER - CONTINUOUS

Richard and Nancy are sitting down waiting. A NURSE enters.

NURSE

Nancy Posey.

Richard and Nancy stand up and follow the nurse.

INT HOSPITAL ROOM - CONTINUOUS

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

INT DINING ROOM - CONTINUOUS

Adrienne sets her iPhone down on the table, sits down, looks worried, and glances over at Phil.

INT HOSPITAL ROOM - CONTINUOUS

TWO DOCTORS examine Nancy.

INT DINING ROOM - CONTINUOUS

Adrienne is sitting at the table. She picks up her iPhone; 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 ADRIENNE'S PARENTS' CAR - CONTINUOUS

Adrienne's parents drive home. Richard looks at Nancy who is looking out the window.

INT DINING ROOM - CONTINUOUS

Adrienne picks up her iPhone and pushes in the chair.

EXT ADRIENNE'S PARENTS' HOUSE - CONTINUOUS

Adrienne's parents pull into the driveway.

INT MASTER BEDROOM - CONTINUOUS

Adrienne crawls into bed.

EXT ADRIENNE'S PARENTS' HOUSE - CONTINUOUS

Adrienne's parents unlock their front door and go inside.

INT MASTER BEDROOM - CONTINUOUS

Adrienne closes her eyes and goes to sleep.

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.

(MORE)

ADRIENNE (CONT'D)

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 her computer.

INT ADRIENNE PARENTS' HOUSE - DAY

Nancy puts dishes in the dishwasher. Richard is upstairs.

NANCY

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.

NANCY

That'd be great.

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

Camera on Adrienne as she hears Nancy speak softly.

NANCY OS

Hello?

NANCY OS

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.

Nancy hangs up the phone and joins Adrienne. Richard opens the door and enters the room at the same time. Nancy looks at Richard and shakes her head.

NANCY

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

Richard can barely speak and softly says,

RICHARD

Oh, no.

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

NANCY

Shhh, It's okay, sweetie. It's gonna be okay.

Richard hugs Nancy.

EXT ADRIENNE'S 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

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:

FLASHBACK INT PARENTS' HOUSE STAIRWELL - DAY

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

FLASHBACK INT PARENTS' HOUSE LIVING ROOM - DAY

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

FLASHBACK INT PARENTS' HOUSE DEN - AFTERNOON

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

FLASHBACK INT PARENTS' HOUSE FAMILY ROOM - DAY

14-YEAR-OLD ADRIENNE sits with Nancy at the table while Nancy edits Adrienne's school papers.

FLASHBACK INT PARENTS' HOUSE - DAY

Nancy 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 love letter. She types the words, Dear Gordy.

Adrienne types and fills the page. She saves the document, 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 ADRIENNE'S PARENTS' HOUSE DEN - DAY

Adrienne is wearing her Dog Bowl sweatshirt while she sits at the round table.

Nancy shows Adrienne a book she put together.

NANCY

I work on this every day and write
inspirational writings. Here is one
of my quotes, Out of adversity
comes destiny.

ADRIENNE

That's so cool!

Nancy hands a pair of socks to Adrienne.

NANCY

Oh here. These are the socks they
gave me in the hospital.

Nancy hands a pair of socks to Adrienne. Adrienne holds the
socks and looks at them.

There are grippers on the bottom that read, Posey.

ADRIENNE

No way!

NANCY

They're made by a company called
Posey.

(beat)

NANCY

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.

Adrienne continues to hold the pair of socks.

NANCY

(gestures to the socks) You can
keep those; those are for you. And
so is this.

Nancy 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.

NANCY
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
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.

FLASHBACK INT PARENTS' HOUSE STAIRWELL - MORNING

Nancy waits at the bottom of the steps.

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

FLASHBACK INT PARENTS' HOUSE ADRIENNE'S BEDROOM - CONTINUOUS

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

INT LIVING ROOM - CONTINUOUS

On her novel cover, Adrienne deletes Adrienne Flynn 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.

CUT TO:

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 stops.

INT MASTER BEDROOM - NIGHT

Adrienne wears her Dog Bowl sweatshirt and carries a box into Brian'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 Sony 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 the television.

Nature and trees are on the television screen.

ADRIENNE AS A CHILD VO
My name is Adrienne Posey, and I am
making my first ever outdoor video.

Adrienne tears up.

She watches and then uses the remote to switch over to regular television.

The Screen Actors Guild awards are on the television.

On the television 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 Phil in the dining room.

ADRIENNE
You can say that again.

FADE OUT:

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 Brian ever did for me. And the most selfless. The irony.

LINDA

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

Adrienne laughs.

ADRIENNE

Move forward.

Linda points to Adrienne's sweatshirt.

LINDA

I like the little drawing.

Adrienne looks down at it.

LINDA

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

ADRIENNE

Yeah.

Adrienne looks out the window.

ADRIENNE

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 Brian, but it wasn't real love. Wait 'til you find real love.

Linda smiles and shakes her head.

LINDA

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 LINDA'S CAR - CONTINUOUS

Linda is driving. Adrienne is in the passenger's seat.

Adrienne takes a moment to speak.

ADRIENNE

You know the screenwriter who wrote this film. (tugs on her sweatshirt, pause) His name is Gordon Hoffman, and-

EXT LINDA'S CAR - CONTINUOUS

Linda breaks. The car stops.

INT LINDA'S CAR - CONTINUOUS

Adrienne's back hits her seat.

LINDA

They're brothers?! Why didn't you tell me this sooner?!

ADRIENNE

I don't know!

Linda looks at Adrienne almost examining her, smiles, and nods. Linda drives.

ADRIENNE (CONT'D)

What?

LINDA

You already know.

Adrienne looks taken aback and looks out the window.

INT LIVING ROOM - NIGHT

Adrienne is lying on her couch watching a 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)

Adrienne is looking at the screen.

INT LAUNDRY ROOM/MASTER BEDROOM/EN SUITE - CONTINUOUS

Adrienne hangs up the New Orleans drawing in the laundry room.

Camera follows her as she walks into her bedroom and en suite bathroom.

Adrienne walks into her en suite and turns on the lights.

Standing on top of the closed toilet seat is a FEMALE SPIRIT.

Adrienne freaks out and runs.

INT HALLWAY/FOYER - CONTINUOUS

Adrienne runs downstairs.

INT LIVING ROOM - CONTINUOUS

Adrienne runs into the living room, sits down on the floor, and hyperventilates.

She calms down, gathers herself, and stands up.

INT MASTER BEDROOM - CONTINUOUS

Adrienne enters with laundry and folds laundry on the bed.

The female spirit enters the room.

FEMALE SPIRIT

I'm-

The female spirit stands in silence.

ADRIENNE

I know who you are.

Adrienne folds laundry on her bed.

The female spirit stands.

ADRIENNE

You were awful to him. He loved you
and for you to leave him that way!

The female spirit leaves quickly.

INT LIVING ROOM - MORNING

Adrienne types at her computer.

INT MASTER BEDROOM - DAY

Adrienne straightens up the room. The female spirit enters.
Adrienne continues to clean. The female spirit stands.
Adrienne finishes cleaning.

FEMALE SPIRIT

Take care of him, Adrienne.

The female spirit leaves.

Adrienne stands still.

EXT LINDA'S BACKYARD - DAY

Linda cleans up dog poop in the backyard.

Adrienne stands nearby.

ADRIENNE

She was there for a couple of days.
It felt strange to have another
female in the house. (short pause)
It wasn't pleasant.

Linda continues to clean up dog poop.

ADRIENNE

She never told me her real name.
All she said in the end was, Take
care of him, Adrienne. And left. I
doubt she even meant it.

LINDA

Regardless of whether she meant it
or not, you have to follow your
heart.

ADRIENNE

I know, and I will.

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.

She clicks to another screen that contains her blog.

Blog entry reads, My mom's quote: Out of adversity comes
destiny.

Adrienne clicks on another window to reveal her comedy
screenplay Plotless.

She continues to sit in her chair, and she thinks.

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

The true story.

She throws the covers aside, and the long beginning of the song, Bittersweet Symphony, 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 of 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 steam from the mushroom factory. Song fades.

INT BATH PRODUCTS STORE - DAY

Adrienne walks into the store and is the only customer. She puts a shower gel 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

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 available as an ebook in Apple Books.

EMPLOYEE

Oh my gosh! Congratulations!

ADRIENNE

Thanks. I printed a few extra copies for family and friends-

Adrienne thinks for a moment while she 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 gel on the counter.

ADRIENNE

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

The 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...

The employee looks up and thinks for a moment.

EMPLOYEE

Do all things with love because of love. If you do it with love for 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

The mailing envelope is on the passenger's seat.

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.

INT LIVING ROOM - MORNING

Adrienne is wearing a red shirt and khaki pants. She is typing on her computer. Her screenplay titled Adrienne is on the computer screen.

Phil is standing in the dining room.

She sees Phil and takes a sip of her coffee.

She clicks on another window.

CU on screen "Three words for a writer: Make me care." -Buffy Andrews.

She clicks onto the other window and continues to work on her screenplay titled Adrienne.

INT SCIENCE BUILDING KUTZTOWN UNIVERSITY - DAY

Adrienne is wearing black pants, a blouse, and heels.

She 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.

DR FRIEHAUF

It was difficult to not try to convince you to be a geology major. You scored highest on the exam.

ADRIENNE

As you know, Geology's always been a passion of mine.

Dr. Friehauf looks at her books 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

I knew that young man wasn't the right one for you.

Dr. Friehauf continues to look at the iPad screen.

DR FRIEHAUF

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

He hands her the iPad.

Adrienne leans back, closes her 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.

(MORE)

ADRIENNE (CONT'D)

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

Those times serve a purpose though. Because truly believing in yourself means that you believe in yourself when nobody else does.

Dr. Friehauf shakes his head.

DR. FRIEHAUF

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

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 titled Adrienne.

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

She quickly gets out of her chair.

CUT TO:

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

A bottle of red wine is next to her. She drinks wine out of a glass.

Adrienne stands up and picks up the bottle. She carries both the wine bottle and the glass, sets them down on her computer desk, sits down in her chair, and types.

FADE OUT:

INT TARGET - DAY

Adrienne is leaving work.

TARGET EMPLOYEE
See you tomorrow, Adrienne.

ADRIENNE
See you.

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 lies in bed wide-awake and stares at the ceiling.

She grabs the iPad off of her nightstand and gets out of bed.

INT LIVING ROOM - DAY

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

Phil is standing in the dining room.

INT DOWNSTAIRS - MIDNIGHT

The song, Mozart: Piano Concerto #12 In A major, K 414 - 2. Andante plays.

Adrienne walks around and glances at the clock on the cable box. The time is 12:00am. Phil is standing in the dining room.

Adrienne sits down at her computer and opens her email.

On screen is an email to Gordy Hoffman with the subject The Personal Screenplay. She attaches her script Adrienne.

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 freaking life?! Who does that?!

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

ADRIENNE

Oh, God. I want to shoot it.

She stands up.

ADRIENNE

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

INT TARGET INTIMATES DEPARTMENT - DAY

Adrienne is wearing her work clothes as she hangs up women's bras and puts lacy underwear into bins.

CUT TO MEN'S DEPARTMENT:

Adrienne 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

Thank you, Mayra.

INT LIVING ROOM - DAY

Adrienne is sitting at her computer desk looking at her computer screen.

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 puts her hands over her face.

Phil is standing next to the lamp.

ADRIENNE

What happened?!

Adrienne puts her hands down.

ADRIENNE

Write about it.

She removes her journal from her nightstand.

ADRIENNE

That's what he would say.

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

ADRIENNE

(Mockingly) Put it in the script.

Phil stands in the room smiling.

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

ADRIENNE

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 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 - CONTINUOUS

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.

EXT SPA - DAY

Screenshot of Spa building.

INT SPA - CONTINUOUS

Adrienne is lying 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've 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 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 19th. TRAIN WHISTLE.

ADRIENNE

You've got to be kidding me.

Adrienne stands looking at the iPad.

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 Major, 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

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.

Adrienne shakes her head and fast-forwards.

ADRIENNE VOICE MEMO

I don't want to write for anyone else. They'd be like, 'Adrienne, we want you to write about this. That's the stupidest idea I ever heard; I'm not writing that. You're fired.' That's how that would go.

Adrienne fast-forwards.

ADRIENNE VOICE MEMO

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 sends an email titled *Updated draft screenplay Adrienne, voice memo, and love letter* 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.

Phil is standing in front of the orange wall.

ADRIENNE
Why do I keep doing stupid things?

She sits up.

ADRIENNE
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.

George lies down.

ADRIENNE
He has a plan for you.

PAIGE
How have you been?

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.

PAIGE

But yeah, I told Him use me. If I could just reach one person, you know?

ADRIENNE

You should start motivational speaking eventually.

PAIGE

I'd like to do that!

George gets up and begins to walk away. Paige and Adrienne part ways.

PAIGE

I'll start practicing.

ADRIENNE

We'll talk soon!

Adrienne walks George.

INT LIVING ROOM - MORNING

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 mess!

She smiles and picks up her cup of coffee.

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.

FLASHBACK INT BOOKSTORE - DAY

Adrienne looks at a film book. Brian looks at a fart book.

She shows him the film book. He shows her the fart book. They put the books away.

INT BASEMENT - CONTINUOUS

Adrienne finishes dusting the basement.

EXT FRONT PORCH - CONTINUOUS

Adrienne walks back and forth with her arms crossed.

FLASHBACK INT KITCHEN - NIGHT

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

BRIAN

So what's the other one?

ADRIENNE

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

BRIAN

Who runs it?

ADRIENNE

Umm...

She scrolls with her finger.

ADRIENNE

Gordy Hoffman.

Brian drops his SPOON IN THE BOWL and looks terrified.

ADRIENNE

What?

BRIAN

It's just weird.

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

ADRIENNE VO OS

(What she is thinking) Ohhh Brian, I know what you're saying to me. I don't know who this man is. I mean I feel I do, but I don't. And he's like 50, no offense. And we're married.

ADRIENNE

They're just people.

EXT FRONT PORCH - CONTINUOUS

Adrienne stands still on the porch with her arms crossed.

George runs to join her, and they head inside.

INT KITCHEN - MORNING

Adrienne is cold and rubs her arms.

INT LIVING ROOM - CONTINUOUS

Adrienne wears 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

That's great. That's amazing.

(beat)

ADRIENNE

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!

Andy gives Adrienne a hug.

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

You make sure you tell her that. She's shown you anything's possible.

Adrienne thinks.

INT KITCHEN - MORNING

Adrienne wears work clothes, stands at the island, and scrolls on the iPad.

She sees BlueCat Screenplay competition Sign up for September 13th Los Angeles 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, 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 picture in the box is a picture she took of the Paramount Pictures gate.

FLASHBACK EXT BEACH CALIFORNIA - DAY

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

INT POWDER ROOM - CONTINUOUS

Adrienne looks at the picture.

INT TARGET - DAY

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.

CUT TO:

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

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

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

MAN WEARING GLASSES

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 homeless and everyone thinks she's crazy, but she actually knows more than most people.

A young ASIAN GIRL raises her hand and looks at the BALD GENTLEMAN sitting a couple seats away from her.

ASIAN GIRL

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

BALD GENTLEMAN

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

The bald 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.

Adrienne looks annoyed.

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 very 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
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, and he feels her breasts.

GORDY HOFFMAN
You have big boobs for a skinny
girl.

He lifts up her dress and feels her butt.

GORDY HOFFMAN
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 lie down together on the couch.

GORDY HOFFMAN
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 HOFFMAN'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
(laughs)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 THE 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 HOFFMAN'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.

Adrienne's 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, no!

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

GORDY HOFFMAN

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 iPhone.

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 answering.

ADRIENNE

Hello? (short pause) Good, how are
you? (shuts refrigerator door)
That's fine, probably a good idea.
(drops some of the water bottles,
closes her eyes briefly) Please
don't tell anyone about that.

ADRIENNE

(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 Phil who is standing in the dining room 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. She sees the moon outside her window.

She continues watching the movie.

On the television screen: 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 sits up abruptly.

She gets up and retrieves her altered book from the table.

She opens to the page with the voice recording.

VOICE RECORDING

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

The recording is from the movie.

Adrienne sits back down on the couch.

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

Go get 'em, kid.

EXT THE OPP SHOP DONATIONS CENTER - DAY

A sign reads Donations.

Adrienne drops off household belongings and furniture.

INT LIVING ROOM/DINING ROOM/KITCHEN - EVENING

Adrienne walks around with a glass of wine.

Phil is standing in the dining room.

There is less furniture and are fewer household items.

FLASHBACK INT HALLWAY/SPARE BEDROOM TWO - NIGHT

In the spare bedroom, Adrienne kneels down to look through the boxes inside the closet.

Brian walks away.

BRIAN

You'd have children with him though
wouldn't you?

FRONT DOOR SLAMS.

INT LIVING ROOM/DINING ROOM/KITCHEN - CONTINUOUS

Adrienne stands holding a glass of wine.

ADRIENNE

Yes, I would.

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

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 male 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

Hi, I'm Adrienne.

RICHARD

Richard.

They shake hands.

CUT TO:

Richard and Adrienne are sitting on a couch drinking.

RICHARD

People always said I look like Philip Seymour Hoffman.

(beat)

RICHARD

But yeah, the bullying 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 CAFÉ BEIGNET NEW ORLEANS - MORNING

Adrienne is sitting and writing while a JAZZ BAND plays.

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 few rows in front of her.

Gordy Hoffman 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

Is this your first time seeing Dog Bowl?

ADRIENNE

Yes.

GORDY HOFFMAN

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

Adrienne looks annoyed. Gordy walks away to sit down.

CUT TO:

Adrienne is sitting. Gordy walks over to her again.

GORDY HOFFMAN
 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
 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. Adrienne clenches her fists.

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.

DEBRA
 Not from Earth?

SCIENTIST
 That's right, Debra.

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

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 scrolls on her iPhone. A car pulls up slowly.

MAN IN CAR

Excuse me. Can you look up directions?

ADRIENNE

What's the address?

MAN
430 west pla..

ADRIENNE
What?

MAN
430 east plaz..

ADRIENNE
I can't understand you.

The man whips out his private parts.

MAN
You wanna?

ADRIENNE
Ugh!

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

CUT TO:

Adrienne approaches a warehouse-like building.

There's 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 wires. 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 O.S.
Hello?

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

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

ADRIENNE

I think so. (looks at street sign)
Yeah. It's just, I walked, and
something not good happened on the
way.

GORDY HOFFMAN O.S.

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

Adrienne grunts and hangs up on him.

She looks at her iPhone.

ADRIENNE

I'm only fifteen minutes early.

She sits down on the curb.

ADRIENNE

The one time I'm early.

She 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:

Adrienne, Gordy, and other screenwriters are sitting.

SCREENWRITER

That really happened to you on the
way here?

ADRIENNE

Yes. (pause) At least it wasn't a
gun. (pause) Anyway back to
screenwriting.

Adrienne gestures toward the copies of scripts in front of
each person at the table.

CUT TO:

SCREENWRITER
I liked the scene.

Gordy Hoffman 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 his butt pocket.

ADRIENNE
Nice hole.

Gordy takes a deep breath and looks her up and down.

She strokes his arm.

He softly pushes her away.

GORDY HOFFMAN
Go to the bathroom.

They part ways.

CUT TO:

Gordy, Adrienne, and screenwriters are sitting at the table.

A FEMALE SCREENWRITER carries a bottle of champagne and small cups into the room.

FEMALE SCREENWRITER
It's Gordy's birthday today!

Adrienne looks to Gordy.

ADRIENNE
Happy birthday.

SCREENWRITERS
Happy birthday.

GORDY HOFFMAN

Thank you.

The female screenwriter pours the champagne and offers it to everyone. Adrienne politely refuses.

ADRIENNE

No thank you; I actually don't like champagne very much.

A screenwriter and other screenwriters look at each other.

SCREENWRITER

Um, Gordy doesn't drink.

GORDY HOFFMAN

That's fine. I don't mind.

Other screenwriters drink. Gordy and Adrienne do not. Adrienne looks at Gordy.

CUT TO:

Gordy, Adrienne, and screenwriters stand around.

GORDY HOFFMAN

You going to come to another workshop?

ADRIENNE

Uh...

GORDY HOFFMAN

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...

Gordy 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 DINING ROOM - CONTINUOUS

The song, Mozart: Piano Sonata #8 In A Minor, K 310 - 2.
Andante Cantabile Con Espressione, plays.

She walks and stops in front of the large china closet. She
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.

INT MASTER BEDROOM - CONTINUOUS

Adrienne lies down on an air mattress with George and Scotty.

Sees SPIRITS walk through the bedroom like they are traveling
at a train station. One SPIRIT MALE walks by carrying a
briefcase.

Adrienne watches all of them.

FADE OUT:

EXT THE OPP SHOP DONATIONS CENTER - DAY

Adrienne donates a box of wine glasses.

INT ADRIENNE'S CAR READING, PA - CONTINUOUS

Adrienne sees a billboard for Reading Film Fest.

INT READING IMAX THEATER - CONTINUOUS

Adrienne watches a short film and glances down at a couple in the audience.

INT DINING ROOM - NIGHT

While sitting at the table, Adrienne writes notes for her fantasy trilogy.

Phil stands nearby.

Her iPhone BEEPS with a text message from Gordy.

CU on phone: Gordy.

Adrienne and Gordy text back and forth. MESSAGING SOUNDS.

ADRIENNE

I knew you read it.

She sets her iPhone aside and continues to take notes.

BEEP. On screen text:

GORDY

You make me uncomfortable.

Adrienne glances at her iPhone a few times before she picks it up and texts.

On screen text:

You make me uncomfortable too.

Adrienne writes.

INT KITCHEN - NIGHT

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

INT KITCHEN - CONTINUOUS

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

INT MASTER BEDROOM - LATE AT NIGHT

Adrienne turns on the light, opens her closet, steps inside, and looks at the shelves, which are mostly empty.

INT LIVING ROOM - CONTINUOUS

Adrienne walks around and looks at the journals, notepads, and books placed throughout the space.

There is much less furniture. The television is gone.

She looks at Phil, who is standing in the dining room, and walks toward the dining room table.

INT DINING ROOM - CONTINUOUS

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

The china closet is no longer there.

INT LIVING ROOM - CONTINUOUS

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

FLASHBACK EXT NEW ORLEANS - 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 picture of the bike with the word Free in the center of the multi-frame picture frame.

INT APARTMENT LOS ANGELES - NIGHT

Gordy Hoffman is sitting in his desk chair and looking at his laptop screen.

On the screen is Adrienne's script, Adrienne.

INT LIVING ROOM - CONTINUOUS

Adrienne is sitting at her computer desk with her Adrienne script on screen.

On top of the printer is a lit candle.

Phil is standing in the dining room in front of 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.

PHILIP SEYMOUR HOFFMAN'S VOICE O.S.

You live.

Adrienne turns around and smiles.

FADE OUT: