

TOGETHER

Written by
Adrienne Lyn Posey

INT GREG'S PENTHOUSE CITY APARTMENT LOS ANGELES - MORNING

Credits.

GREG SMITH, a wealthy African American male in his late forties, gets out of bed.

Screenshot solar cell phone on end table in sunlight.

Greg gets dressed and ready.

EXT LOS ANGELES DOWNTOWN - CONTINUOUS

Greg goes for a walk. He sees ADDISON MCCRAY, a tall, thin, Caucasian woman in her mid-thirties with brown hair. She is sitting and working on a laptop computer at an outdoor seating area.

He stops walking and watches her. She is wearing a dress and heels.

She stands up and puts her laptop away into a full bag. She leaves the seating area.

Greg follows her where she goes down the steps to get on the subway.

INT METRO UNDERGROUND - CONTINUOUS

Greg follows Addison. She uses a tap card to pay.

Greg looks into his wallet. He does not have a tap card.

Quickly, Greg goes to a machine and rapidly purchases a ticket.

TRAIN.

Greg scans his ticket, runs down a set of stairs, and catches the same train as Addison but at a distance from her.

EXT HOLLYWOOD CA - CONTINUOUS

Addison walks. Greg follows her but tries to stay out of sight.

Addison walks up a hill and underneath an overpass where she stops at a flattened tent, puts her heavy bag down, and proceeds to open the tent and enter it.

Greg stands across the street shocked and watches her.

FADE OUT:

INT GREG'S APARTMENT - DAY

Greg and his friend and business partner, LINUS BANK, a balding Caucasian male in his mid-forties converse.

Linus sits on the couch with his computer on the coffee table.

LINUS

You know we can afford an actual office building now.

Greg pours himself a cup of coffee.

GREG

I never liked anything but a home office.

LINUS

So what about the girl from the restaurant the other day?

Greg shakes his head no and drinks his coffee.

LINUS (CONT'D)

C'mon. She's nice to look at.

GREG

So is wallpaper.

Greg walks away from Linus and adds more cream to his coffee.

LINUS

So it's the homeless woman then.

GREG

Yup.

LINUS

I don't know, Greg. There has to be something wrong there. Drugs?

GREG

She didn't look like the type.

LINUS

Is she a-?

GREG

No. I don't think so. (pause)
Something's not right. I'm going to
go talk to her.

Linus gestures to his open laptop, chuckles to himself,
smiles, and shakes his head.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - CONTINUOUS

Addison flattens her tent. Greg watches her and approaches
her with a bouquet of flowers.

GREG

I wanted to bring these to you.
(hands her bouquet)

ADDISON

Thank you. (receives bouquet and
looks at it) I can't remember the
last time a man brought me flowers.

GREG

I'm Greg. (holds out his hand)

ADDISON

Addison. Nice to meet you. (shakes
his hand)

GREG

Would you like to have coffee with
me? Breakfast maybe?

ADDISON

Yes. Both sound wonderful. Thank
you.

They walk together.

INT DINER - CONTINUOUS

Greg and Addison are sitting in a booth together, each with a
cup of coffee and a glass of water in front of them.

Greg looks at her.

GREG

I cannot believe you are homeless.

ADDISON

Speaks volumes about our society,
doesn't it?

Greg hesitates before asking.

GREG

Are you - I'm not asking for me or for anyone else but - are you a prostitute?

ADDISON

Not in this lifetime. (drinks water)

GREG

What is it you like to do?

ADDISON

I am a writer. My books are available online. My novels are only digital, but a few of my other books you can order in print. (pause) The world does not seem to want to let me out in it. People have stolen my work, claimed it as their own, received money and fame that was not rightfully theirs, lied extensively to cover it up, and that's only part of it.

ADDISON (CONT'D)

I also screenwrite. What is it you like to do?

GREG

I advanced solar technology and created my own line of solar products. I found a way for the devices to absorb more energy from the sun. The devices were able to be charged in the sun without getting damaged.

GREG (CONT'D)

That was the tricky part- to come up with a cooling case, but I invented one that not only worked but also increased the amount of energy absorbed from the sunlight. It was an accident really. Now I wish they were more affordable. We're working on that part.

INT GREG'S APARTMENT - AFTERNOON

Linus is sitting on the couch at his computer.

LINUS
So how was it?

GREG
It was interesting.

LINUS
Good interesting?

GREG
Oh yes. Very good interesting.

LINUS
(nods) Good.

GREG
She's kind, and I like that.

INT GREG'S APARTMENT - NIGHT

Greg read Addison's books on his laptop.

INT LINUS' APARTMENT - DAY

Greg's laptop is open. Greg is standing. Linus is sitting.

GREG
No wonder she's in so much trouble;
she told the truth. (gestures
toward his laptop)

GREG (CONT'D)
You know our wonderful government.
They don't like whistle-blowers.

LINUS
I know you want to help her-

GREG
It's not about helping her. It's
not only about that.

LINUS
You don't want to raise this girl's
hopes.

GREG
She's not a girl, Linus.

INT GREG'S APARTMENT - NIGHT

Greg is sitting at his desk, pondering what to do.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - MORNING

Addison finishes flattening her tent. Greg approaches her.

GREG

I read your material. Now I see why
you're in so much trouble.

Addison acknowledges him but does not respond.

GREG (CONT'D)

Why don't we just forget all about
it and have a bite to eat?

ADDISON

Forget about what?

GREG

Everything that is nothing.

They walk together.

INT RESTAURANT LOS ANGELES - DAY

Greg and Addison are sitting at a table for two.

Addison puts the napkin on her lap and returns the silverware
to its setting and looks at it.

ADDISON

I haven't eaten with real
silverware in a long time.

GREG

Is this a strange experience for
you?

ADDISON

Slightly. Though sitting in a
comfortable chair is quite nice.

GREG

It is a strange place to call home
though, isn't it? Los Angeles.
(looks out the window)

ADDISON

Oh, I don't know. I think when you sleep on a town's sidewalk there's something sentimental about it.

EXT STREET LOS ANGELES - CONTINUOUS

Greg and Addison walk past shops. Addison looks at the window display.

GREG

Would you like me to buy you a dress?

ADDISON

No, no. That's not necessary; thank you.

Greg and Addison walk past a movie theater.

GREG

How about a movie?

ADDISON

Okay.

INT MOVIE THEATER LOS ANGELES - CONTINUOUS

Greg and Addison watch a movie.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - EVENING

Greg walks Addison to her tent.

ADDISON

Thank you. I had a nice time.

GREG

So did I.

Greg looks at her tent.

GREG (CONT'D)

I could put you up in a hotel.

ADDISON

No, thank you. (pause) Part of this is I don't want to settle. (pause) I know it probably seems strange.

GREG
No, I understand.

They stand.

GREG (CONT'D)
Well, good night, Addison.

ADDISON
Good night, Greg.

Greg leaves. Addison puts up her tent.

INT CAFE LOS ANGELES - MORNING

CLASSICAL MUSIC. Addison is sitting by the window. She writes in a paper notebook. It is a beautiful morning.

FRED WILLION, a tall, Caucasian male in his mid-fifties walks in. He sees Addison, and Addison sees him.

She is at a table for two with an empty seat across from her. No other seats are open. The cafe is busy.

FRED
May I join you?

ADDISON
Yes.

Fred hangs his bag over the chair, removes his coat, and sits down. Addison closes her notebook.

FRED
I thought I was the only one who wrote on paper.

WAITRESS comes over.

FRED (CONT'D)
Could I have a coffee, please? And another- (gestures to Addison's empty cup)

ADDISON
Vanilla latte, please.

FRED
Vanilla latte. Thank you.

Waitress leaves.

ADDISON
Thank you.

FRED
Fred Willion.

ADDISON
Addison McCray.

They shake hands.

FRED
What are you working on?

ADDISON
A screenplay.

FRED
How's it going?

ADDISON
It's better now.

Waitress returns with drinks.

FRED AND ADDISON
Thank you.

ADDISON
Are you a writer?

FRED
Yes. A screenwriter and a director.

ADDISON
I'd like to direct too. One day.

FRED
It's mostly telling people what to do. Guiding them. Placing them.

ADDISON
I'd like to. The problem is no one ever listens to me.

FRED
They will.

ADDISON
So you write?

FRED

I used to. I wrote a film years ago. I haven't written a feature length in many years.

ADDISON

Why?

FRED

I teach. (pause) The real answer is fear, ego, and I got caught up with the wrong people.

ADDISON

It happens to the best of us. The important thing is that we learn, change, and grow into the people we are destined to become.

FRED

Did you just think of that on the spot?

ADDISON

Yes. I'm a life teacher.

FRED

A life teacher?

Addison smiles.

FRED (CONT'D)

Are you hungry?

ADDISON

You read my mind.

FRED

Me too. I'll order some breakfast for us. It's on me, everything.

ADDISON

Thank you.

Waitress walks by.

FRED

Excuse me, could we have-?

Waitress hands Fred and Addison each a menu.

FRED

Thank you.

ADDISON

Thank you.

They look at their menus. Fred closes his menu and puts it on the table.

FRED

So what do you like about Los Angeles, aside from me?

ADDISON

The movies.

Waitress comes over.

WAITRESS

Are you ready to order?

FRED AND ADDISON

Yes.

ADDISON

I'll have a cheese omelette with American cheese, a side of bacon, and a large chocolate milk, please.

FRED

And I'll have the breakfast special.

Waitress collects menus and leaves.

FRED (CONT'D)

So the movies, huh?

ADDISON

Yes. When I walk into a movie theater, it's my church. The theater seats are like pews. It's always been that for me.

FRED

Something tells me you don't belong in the audience though.

ADDISON

Something tells me that too.

FADE TO:

EXT CAFE LOS ANGELES - CONTINUOUS

Fred and Addison exit the cafe.

ADDISON
Thank you. That was a lovely
breakfast.

FRED
May I walk you home?

They walk together.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - CONTINUOUS

Fred and Addison walk up to Addison's flattened tent. Addison stands in front of her tent.

ADDISON
Thank you.

FRED
You're serious.

Addison puts down her bag, opens her tent, and puts her bag inside.

ADDISON
Yes, I am. (pause) I never said I
had it all figured
out.

Addison readies to put up her tent.

ADDISON (CONT'D)
You can go now; it's fine.

FRED
Okay. I had a wonderful time.

ADDISON
I did too.

Fred leaves. Addison puts up her tent.

EXT SCREENSHOT STUDIO BUILDING STUDIO CITY CA - DAY

INT STUDIO BUILDING STUDIO CITY CA - CONTINUOUS

Four producers, BOB PARLER, BILL TURNER, CHARLES LEXINGTON,
AND DAN MICHAELS sit/stand at a round table.

DAN
She's homeless, living in a tent.

BILL

So what. She's the right age, the right physical type.

DAN

The things she's tied to-

BILL

She didn't do those things.

CHARLES

But they were done to her.

BILL

So she's supposed to live in a closet the rest of her life because those people don't want to be exposed?

CHARLES

At least she's alive.

BILL

And what kind of life is that, Charles?

DAN

She doesn't have any experience.

BILL

She has plenty of experience. Her life has prepared her for this more than any acting class.

INT GREG'S APARTMENT - DAY

Linus is sitting. Greg is pacing.

GREG

She exposed the crooked things Hollywood was doing, the fake news reporting, the corruption, all of it.

Greg is standing.

EXT CITY STREET LOS ANGELES - DAY

Greg walks with Addison.

ADDISON

People were following me for a while. For a long time. Eventually they stopped.

They walk by a bookstore. Addison stops and looks at a set of books by author SUZANNA WHITES, a Caucasian woman in her early fifties. Greg stands with Addison.

GREG

It's her. She's the one who stole from you.

ADDISON

Yes.

They continue walking.

GREG

Did you do something?

ADDISON

What was I going to do? I don't have any evidence. There has to be some. She went to extreme lengths to cover it up.

(beat)

ADDISON (CONT'D)

I think my ex-husband was involved somehow. (pause) I don't have any proof.

GREG

We'll have to find some.

A SECURITY GUARD opens a door for them.

INT GREG'S APARTMENT BUILDING - CONTINUOUS

Greg and Addison take the elevator.

INT GREG'S APARTMENT - CONTINUOUS

Linus is sitting on the couch with his laptop. Greg and Addison enter.

GREG

Addison, this is my friend and business partner, Linus.

Linus stands.

ADDISON
Pleased to meet you.

They shake hands.

LINUS
Likewise. (gives Greg a look of approval)

LINUS
(to Greg) (CONT'D) Glad you're here. The conference call is about to start.

GREG
That wasn't supposed to be until 3.

LINUS
They bumped it up to 1.

GREG
I'm sorry, Addison. Please, please stay.

ADDISON
No, no it's fine. I should go anyway. (to Linus) It was nice to meet you.

GREG
I'll walk you out.

ADDISON
That's all right. Thank you.

Addison leaves.

EXT GREG'S APARTMENT BUILDING - CONTINUOUS

Addison exits Greg's apartment building and bumps into Fred. They look at each other.

ADDISON
Are you following me?

FRED
No. I'm just here.

Fred looks at Greg's apartment building.

ADDISON
I was visiting someone. Not like
that. I'm not seeing anyone.

FRED
Me neither.

Addison and Fred walk together.

ADDISON
Would you like to see someone?

FRED
Yes, yes I would.

INT GROCERY STORE LOS ANGELES - CONTINUOUS

Fred and Addison grocery shop together.

FRED
I wasn't sure if you would be
interested in this.

ADDISON
I love grocery shopping. For me
therapy is a good grocery store.

EXT FRED'S HOUSE HOLLYWOOD CA - EARLY EVENING

Fred and Addison carry groceries and walk through the door of
a small, white picket fence.

Addison notices a For Sale sign in the front yard.

INT FRED'S HOUSE HOLLYWOOD CA - CONTINUOUS

Addison and Fred place the groceries in the kitchen.

FRED
Allow me to give you a tour.

Fred shows Addison around the modest, two-bedroom home.

FRED (CONT'D)
When I bought it, it was just me,
so I didn't need a lot of space.

ADDISON
It's very nice.

They return to the kitchen.

FRED
Shall we cook dinner now?

ADDISON
Yes, let's.

Addison and Fred cook together.

INT DINING AREA FRED'S HOUSE - NIGHT

Fred and Addison dine by candlelight.

FRED
I'm selling my house. I'm not
teaching as many classes anymore,
and that was where the money came
in.

Addison listens.

FRED (CONT'D)
I can't do it anymore.

Addison stands, walks to Fred, and holds out her hand. Fred
takes her hand and stands.

They walk to the kitchen and begin to dance. The song,
Moonlight Serenade by Glenn Miller and His Orchestra, plays.

FRED (CONT'D)
I've never danced in my kitchen
before.

ADDISON
You've never danced in your
kitchen?

FRED AND ADDISON
No.

ADDISON
How long have you lived in this
house?

FRED
Long time. (pause) There's no real
story to tell, mostly lost
memories.

ADDISON
Maybe it's time to write one.

They nearly kiss. Song fades. They stop dancing. (pause) Fred kisses Addison, and they kiss in a long embrace.

They part lips and their embrace.

FRED
Would you like to stay?

ADDISON
Yes, yes I would.

INT FRED'S BEDROOM - NIGHT

Fred and Addison walk into the room. Fred turns the light on and opens the closet to retrieve some clothing.

FRED
You can wear one of my shirts if you'd like.

Addison selects a shirt into which to change. Fred unbuttons his shirt.

Addison puts the shirt on over her dress and removes her dress from underneath.

Fred unbuckles and removes his pants. Addison smiles and delivers a faint laugh.

FRED (CONT'D)
You know it's not a good idea to offer a laugh when a man removes his clothes.

ADDISON
No, it's not that. It's - this is comfortable.

Pause.

FRED
This is how I sleep. If that bothers you-

ADDISON
No, it's fine.

They lie down in bed together and both look at the ceiling.

Fred moves his hand toward Addison's, takes her hand, and rubs it with his fingers.

FRED
Good night Addison McCray.

ADDISON
Good night Fred Willion.

FADE OUT:

INT GREG'S APARTMENT - MORNING

Greg pours himself a cup of coffee.

EXT STREET LOS ANGELES - CONTINUOUS

Greg walks and sees, Book Signing Today Suzanna Whites.

INT BOOKSTORE LOS ANGELES - AFTERNOON

Greg stands in a line of people. His hair is different, and he has a mustache.

He reaches to a table next to him and picks up a copy of Suzanna Whites' new book and holds it.

He casually removes the price tag. Greg's turn comes, and he walks to the autograph table.

SUZANNA WHITES
Hi.

GREG
Hello.

Greg hands her the book.

SUZANNA WHITES
Did you enjoy the book?

GREG
Oh yes and your earlier works as well. They remind me of work I read by a *young* (emphasis on the word young) female author, Addison McCray. Particularly her first novel.

Suzanna Whites looks stunned and startled.

GREG (CONT'D)
Yes she's quite talented and brilliant.

SUZANNA WHITES

Oh? (rushes) And who am I making this out to?

GREG

Mr. Smith, please. You know I couldn't help but notice some similarities.

SUZANNA WHITES

What a coincidence.

GREG

Is it?

Pause.

Greg takes the book.

GREG (CONT'D)

Thank you. It was a pleasure meeting you.

SUZANNA WHITES

If there's anything else-

GREG

Oh no I think we're done here. I got what I came for.

Greg leaves, sets the book back on its table, and exits the store.

INT GREG'S APARTMENT - LATE AFTERNOON

Linus and Greg are in the apartment.

LINUS

So you talked to her then?

GREG

Oh she's guilty all right. Now the question is what to do about it.

LINUS

I have a friend. He's a private detective. He might be able to help.

GREG

Give him a call.

LINUS

(dials on his phone) You realize of course this by no means guarantees she'll fall for you.

GREG

Yes, and it's not that. I hate injustice, and what has been done to Addison is completely wrong.

LINUS

Hey Mac, it's Linus. Listen uh-

EXT STREET LOS ANGELES - DAY

Greg and Addison walk together.

GREG

How long were you married?

ADDISON

A little over six years.

GREG

That's impressive for a young marriage. And your ex-husband, how old was he or is he?

ADDISON

Four years older than I am.

GREG

What is his name?

ADDISON

David Parker.

GREG

And what made you think he was involved?

ADDISON

When I finally did show him my work, he became awfully upset. He said how most women writing that kind of material should at least be in their forties, not twenty-five years old. It were as though he were speaking for someone else.

GREG

Interesting. (pause) It's almost dinnertime. Should we grab a bite to eat?

ADDISON

I should get back. I have some writing to do.

GREG

All right. I'll walk you home.

ADDISON

Thank you, but to the train is fine. I can take it from there.

They walk together.

INT FRED'S HOUSE - DAY

Fred walks around his house. He turns on the light in his bedroom and retrieves his laptop.

CUT TO:

Fred sits down at his computer desk and opens his laptop. He opens screenwriting software.

Fred sits for a moment, gets up and goes to the refrigerator, opens it, removes the leftovers from his meal with Addison and heats them up in the microwave.

MICROWAVE BEEPS.

Fred removes the leftovers, gets silverware out of the drawer, sits down at his desk, eats, and begins to write.

INT HOUSE CONNECTICUT - DAY

Suzanna Whites paces nervously.

David Parker, a fit, young-looking thirty-nine-year-old male with dirty blonde hair, stands outside and knocks at the back door, startling Suzanna. David walks in.

SUZANNA

Oh, David. Please come in.

DAVID

Hi, Suzanna. I was surprised to hear from you. We haven't seen or spoken to one another in a while.

SUZANNA
Yes, yes I know.

DAVID
Chris is gone, I assume?

SUZANNA
Yes, he's out with the kids.

David puts his arms around her.

SUZANNA (CONT'D)
Mmm- that feels good, but that's
not the main reason I called you to
come here.

DAVID
What's going on? (gets a drink from
the refrigerator)

SUZANNA
At the book signing in Los Angeles,
there was a man who mentioned
Addison and her books.

DAVID
I'm sure it's nothing.

SUZANNA
She is there now, isn't she? In Los
Angeles.

DAVID
(chuckles) Yes. Living in a tent.

David puts the cap back on his bottle and sets the bottle
down on the kitchen island. He puts his arms around Suzanna.

SUZANNA
I suppose you're right. I suppose
it's nothing.

SUZANNA (CONT'D)
By the way, the last material you
got off her computer was genius.
Went into my latest book.

DAVID
That's brilliant, but we are done
with that now, aren't we?

SUZANNA
Yes of course. Unless I decide to
write another.

David loosens his embrace.

SUZANNA (CONT'D)
Oh I'm kidding, darling. I'm only kidding.

David appears unsure.

SUZANNA (CONT'D)
By the way you're behaving, it seems like you still have feelings for her.

DAVID
No. After all, she's only my ex-wife.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - DAY

Addison flattens her tent. Bill Turner approaches her.

BILL
Addison McCray?

ADDISON
Yes?

BILL
My name is Bill Turner. I'm with Winshire Pictures Studios. (hands her a business card) If you have a few minutes I'd like to discuss something with you.

CUT TO:

EXT STREET LOS ANGELES - CONTINUOUS

Bill and Addison walk.

BILL
You could live in a trailer on set. The studio will cover it.

BILL (CONT'D)
I know it's not as nice as a hotel, but it was the best I could get them to agree to.

BILL (CONT'D)
There are three other producers in addition to myself on this project.

ADDISON

And they're on board with this?

BILL

Yes. They have their hesitations,
but they'll come around.

Addison digests their conversation.

BILL (CONT'D)

I know this will be a big change
for you, but it's time for you to
be where you belong.

Addison does not know what to say.

BILL (CONT'D)

You have my card. Call me when you
are ready.

ADDISON

I will. Thank you. It was nice
meeting you, Bill.

They shake hands.

BILL

Likewise.

INT GREG'S APARTMENT - DAY

Greg works at his computer. Linus knocks at the door.

GREG

Come in, Linus.

Linus enters with papers in his hand.

LINUS

Mac has been quite productive.

GREG

He found something?

LINUS

More than that. We have phone
records of calls between a number
that is Suzanna Whites' phone
number and a number that used to
belong to Addison's ex-husband.

LINUS (CONT'D)

There's more. Two days after the book signing when you met Suzanna Whites, there is a brief phone call and conversation between Suzanna Whites and what is David Parker's current telephone number.

GREG

(pleased) Interesting.

LINUS

And through phone and credit card records earlier on, Mac was able to discover places that the two of them met publicly. He met with eyewitnesses who recall David providing Suzanna with notes not long after Addison started writing her first novel.

GREG

Excellent.

LINUS

Oh wait, and there's more.

GREG

Yes?

LINUS

Mac met with a publisher who squealed about the original publication dates of her books being changed.

GREG

Well done, Linus.

LINUS

And well done, Mac. He's still digging, but I'd say soon he'll have everything.

GREG

Brilliant, Linus. (short pause)
Mind if I step out and grab us some lunch?

LINUS

No, I'm starved.

GREG

Good. I'll see you soon with a big order then. You've earned it.

Greg leaves.

EXT GREG'S APARTMENT BUILDING - CONTINUOUS

Greg exits the building and bumps into Fred.

GREG

Excuse me.

FRED

Pardon me.

Fred continues to walk. Greg stands and looks.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - DAY

Addison flattens her tent. Fred approaches her.

FRED

Good afternoon.

ADDISON

Afternoon.

FRED

Your lips- (points slightly)

ADDISON

Oh. My lips turn blue when I'm cold; they always have.

FRED

Well I'd better warm you up.

Fred puts his arm around her.

INT FRED'S HOUSE - CONTINUOUS

Addison and Fred sit by the fireplace with a wood fire burning and hot coffee.

ADDISON

I read the world differently.

FRED

You read the world well.

ADDISON

Thank you.

Fred takes Addison's left hand, rubs it, and holds it.

FRED

Something's missing.

They part hands.

Pause.

ADDISON

You make me who I am.

FRED

Would you like some more coffee?

ADDISON

Please.

Fred gets up with their coffee cups and heads to the kitchen. Addison thinks for a moment, looks into her purse, and pulls out her wallet. She removes Bill Turner's business card from her wallet and looks at it.

EXT MOVIE SET STUDIO CITY CA - DAY

Addison carries her bag and rolls her luggage. Addison takes in the set. Bill stands beside her.

BILL

This must seem like a whole new world to you in a sense.

ADDISON

Yes.

Bill shows her to her trailer and hands her a key.

BILL

Why don't you get settled and join us in a bit to meet the others and go over the script.

Bill exits. Addison enters the trailer.

INT TRAILER - CONTINUOUS

Addison sets her bag down on the bed. She explores the trailer.

Addison sits down at a small vanity and looks into the mirror. The vanity lights up.

Addison rubs her hands together and looks at them.

INT FRED'S HOUSE - CONTINUOUS

Fred gets up after a successful writing session. He opens the refrigerator, stares at it, and closes the refrigerator.

INT GROCERY STORE - CONTINUOUS

Fred grocery shops.

EXT UNDERNEATH AN OVERPASS HOLLYWOOD CA - CONTINUOUS

Fred pulls up in his car across the street and gets out. He sees Addison's tent is no longer there.

INT TRAILER STUDIO CITY CA - EARLY EVENING

Addison is sitting at the vanity. There is a KNOCK at the door. Addison gets up and answers the door where Bill is standing.

BILL

Ready?

Addison nods and brings her purse/bag, which is much lighter. She exits the trailer. Door closes.

INT ROOM STUDIO BUILDING - CONTINUOUS

Addison and Bill enter. Bob Parler, Charles Lexington, and Dan Michaels stand.

BILL

Addison this is Bob Parler, Charles Lexington, and Dan Michaels.

Addison shakes their hands.

BILL (CONT'D)

Gentleman, this is Addison McCray.

ADDISON

Pleased to meet you.

BOB

Pleased to meet you as well.

Charles and Dan nod. They feel more at ease upon meeting her.

INT FRED'S HOUSE - EVENING

Fred enters his house alone. He opens the refrigerator, looks at it, and closes it slowly.

INT ADDISON'S TRAILER - EVENING

Addison enters her trailer. She is holding a script.

She sets the script down on her vanity. She places her hand next to the script and continues to stand.

FADE OUT:

INT GREG'S APARTMENT - MORNING

Greg pours himself a cup of coffee with cream and stirs it stressfully.

Linus is sitting on the couch at his computer.

LINUS

How's Addison?

GREG

She's busy filming. I'm hoping to see her sometime next week.

Greg finishes stirring his coffee.

GREG (CONT'D)

How's the investigation?

LINUS

He's hit a dry well. Mac said sometimes this happens.

Greg sets down his coffee.

GREG

I'm going out for a bit.

Greg puts on his jacket and leaves.

EXT JEWELRY STORE LOS ANGELES - DAY

Greg walks into the jewelry store.

INT RESTAURANT LOS ANGELES - DAY

Fred and Addison dine at a table for two. They both look better. Addison is dressed nicely.

They each have a cheeseburger and fries. Addison adds more ketchup to her plate.

ADDISON

I have an unusual affinity for ketchup.

FRED

How is the film going?

ADDISON

The scenes are going well. It usually only takes me one or two takes. It's interesting living on set. I feel like it helps immerse me into it, and it's a short walk to work. How is your script?

FRED

It's going well. I finally have the right motivation.

They eat together.

INT ADDISON'S TRAILER - CONTINUOUS

Addison sets down her small purse. She is much more poised. There is a lightness to her as she moves.

FADE OUT:

INT STUDIO STUDIO CITY - CA

Addison is on set. She looks nervous. The director, JOEY CALDWELL, sits in his chair.

JOEY CALDWELL

Take five.

Addison botches up the scene.

JOEY CALDWELL (CONT'D)
Cut. Let's take a short break?

INT ADDISON'S TRAILER - CONTINUOUS

Addison sets the script down and sits down in her chair, disappointed.

BOB PARLER
We can't keep going like this.

BILL TURNER
She's been living in a tent. She's been nomadic for the last seven years.

Addison overhears them talking outside her trailer.

CHARLES LEXINGTON
She has to get back on track, Bill.

Addison remembers.

FLASHBACK EXT BACKYARD PENNSYLVANIA - DAY

12-YEAR-OLD ADDISON holds a video camera and films.

12-YEAR-OLD ADDISON
I'm Addison McCray, and I am making my first ever outdoor video.

INT ADDISON'S TRAILER - CONTINUOUS

KNOCK at door. Addison opens the door.

BILL TURNER
Addison, mind if I come in?

ADDISON
Not at all. Please.

Bill enters and sits down on Addison's bed. Addison sits down at her vanity.

Pause.

BILL TURNER
Is everything all right?

ADDISON

Yes. I'm sorry. I don't know what's happening.

BILL TURNER

Don't be so hard on yourself. It's only been a couple of days. You were doing so well; I think they got spoiled.

ADDISON

I'd like to continue to do well and better.

BILL TURNER

Why don't we take a day off tomorrow? Have you pull yourself together. I think we're all tired anyway.

Bill stands up.

BILL TURNER (CONT'D)

What is it you say? 'A day of rest yields a hundred days of progress.' That's one of your quotes, isn't it?

ADDISON

Yes, one of the many.

Bill exits.

ADDISON (CONT'D)

Thank you, Bill.

Addison closes the door.

INT FRED'S HOUSE - DAY

Fred is sitting at his computer with his hands on his face and the curser blinking.

DOORBELL.

Fred gets up and answers the door. Addison stands there. They are relieved to see each other.

INT FRED'S HOUSE - CONTINUOUS

Fred and Addison sit across from one another.

ADDISON
I don't know what's happening.
(hands him the script) I was doing
so well.

Fred looks over the scenes.

FRED
Who's the director?

ADDISON
Joey Caldwell.

FRED
He's all right; I guess.

Fred jots notes on the script.

FRED (CONT'D)
Here. Try it this way. It's more
suited for you.

ADDISON
Thank you.

Fred moves closer to Addison.

FRED
And these lines, your character
wouldn't say it like that. Nobody
would say it that way. Change it to
what feels natural. You're a
writer. Don't be afraid to do that.

ADDISON
Thank you. Speaking of writing.
(nods toward Fred's script on his
computer screen) How's-?

FRED
Oh. (laughs slightly) Probably
similar to how your recent scenes
have been going.

ADDISON
May I read it?

FRED
Sure. Let's sit over here; it'll be
more comfortable.

Fred picks up his laptop, and they sit down on the couch
together. Addison reads.

FRED (CONT'D)
You read quickly.

ADDISON
When I want to, yes.

Addison scrolls through the script.

ADDISON (CONT'D)
I think this is where you're
getting thrown off. If you adjust
this, you should be back on track.

Their hands touch.

FRED
Would you like to cook dinner?

ADDISON
You read me well.

FADE TO:

INT FRED'S HOUSE - MORNING

Addison wakes up in bed.

Addison gets ready in the bathroom. Fred gets dressed in the
bedroom.

EXT STUDIO SET STUDIO CITY - CONTINUOUS

Bill walks up to Addison's trailer and knocks on the door.

BILL
Addison?

Fred pulls up with Addison. They get out of the car. Bill is
pleased to see them together.

ADDISON
Bill, this is Fred Willion. Fred,
this is Bill Turner.

Fred and Bill shake hands.

BILL
Good to meet you.

FRED
Likewise.

EXT SET STUDIO CITY CA - DAY

Addison finishes a scene.

JOEY CALDWELL

Cut.

The FILM CREW and producers are pleased.

JOEY CALDWELL (CONT'D)

All right. We're back on track.
(exits film area)

Fred watches. Addison goes to him.

ADDISON

That's much better. Thank you.

FRED

Anytime.

They get refreshments.

ADDISON

I've never been able to have anyone
watch me before.

Fred is curious.

ADDISON (CONT'D)

Like at soccer tryouts or games, I
could never have anyone watch me.
I'd always freeze up.

Addison looks at the set.

ADDISON (CONT'D)

That wasn't my element anyway, my
passion.

Addison looks at Fred.

ADDISON (CONT'D)

You make me both comfortable and
strong.

BELL RINGS.

Addison sets down her cup of water and walks back to the set.
Fred watches her proudly.

INT RESTAURANT LOS ANGELES - NIGHT

SCREENSHOT of restaurant. Greg and Addison dine at an expensive restaurant.

ADDISON

I'm sorry I couldn't see you last week.

GREG

It's all right. Linus and I started work on a new solar computer design. It should improve efficiency and broaden our range of laptop products.

ADDISON

That's good.

Greg sets down his knife and fork, wipes his face with his napkin, and rests his hands on his legs.

Pause.

GREG

It seems we used to have a lot more to talk about.

ADDISON

The film is going well.

GREG

Did you resolve the trouble you were having?

ADDISON

Yes, I got some help from a friend.

Greg returns to eating.

INT ADDISON'S TRAILER - CONTINUOUS

Addison enters her trailer. She is calmer. She feels her life change.

INT STUDIO STUDIO CITY CA - DAY

Addison finishes a scene and excitedly heads to her trailer to get ready.

INT FRED'S HOUSE - NIGHT

Addison and Fred sit together by the fire.

ADDISON

With my ex-husband- I did not want
to have kids with him.

Addison looks into the fire.

ADDISON (CONT'D)

I was trying to be somebody I
wasn't, trying to be something
normal. (pause) When driving down
the wrong road, it is never too
late to turn around.

Addison looks at Fred.

ADDISON (CONT'D)

With you I feel complete.

INT DEPARTMENT STORE - DAY

Addison walks down an empty aisle in between the toy and
electronic departments.

There are two young male EMPLOYEES in the electronics
department.

Electronic devices and toys start going off. The employees
look startled and confused.

Addison turns around and walks away.

The employees try to turn everything off.

EMPLOYEE ONE picks up a toy that is lighting up and making
noise.

EMPLOYEE TWO

It's battery operated.

Employee one opens the battery compartment and reveals that
it is empty. The employees look at each other.

CUT TO:

Addison walks quickly and finds Fred with a cart.

ADDISON

We should go now. Can we go?

FRED

Yeah sure.

INT FRED'S CAR - CONTINUOUS

Fred drives through a neighborhood. Addison looks up at the trees.

FRED

Are you okay?

ADDISON

Yes.

Addison continues to look out the window.

INT HOUSE CONNECTICUT - DAY

An LA Times newspaper is on the kitchen island. CAPPUCCHINO MACHINE.

CU article From Tent To Screen. Winshire Pictures Studios has a new picture in development starring Addison McCray.

Suzanna Whites grabs a cup and saucer from the cabinet and shakes. Cappuccino machine breaks. Coffee drink spills everywhere.

SUZANNA WHITES

Fuck Los Angeles.

INT GREG'S APARTMENT - DAY

Greg works on solar laptops.

Linus KNOCKS at the front door and enters.

LINUS

Good news. (carries papers) Mac found people willing to testify. Several of them.

Greg is relieved, and his spirits are lifted.

LINUS (CONT'D)

Key people too.

Linus sets down the papers.

LINUS (CONT'D)

Have you told Addison about this yet?

GREG

No, I wanted to make sure we had enough for a case first.

LINUS

It's getting there.

GREG

Good.

INT RESTAURANT CONNECTICUT - DAY

Suzanna Whites is sitting at a table for two with the newspaper on the table in front of her.

She lets out a deep, disgruntled sigh. David Parker comes in to join her.

SUZANNA WHITES

Did you see?

Suzanna lifts up the paper briefly before she plops it back down. David removes his scarf and sits down.

DAVID PARKER

I saw.

SUZANNA WHITES

It's going to get out. (pause) It's already out.

INT STUDIO STUDIO CITY - DAY

Addison is doing a scene. She walks. All of the lights flicker and start going haywire. She stops.

Bill is watching her.

The lights stop flickering and return to normal.

JOEY CALDWELL

Ookay. From the top then.

Addison returns to her position. They shoot the scene. When nearing the end of the scene, the wind picks up fiercely.

Joey looks around along with the film crew.

JOEY CALDWELL (CONT'D)
Are the wind machines on?

CAMERAMAN
Santa Anas.

Bill watches Addison.

INT ADDISON'S TRAILER - EVENING

Addison is standing. Bill KNOCKS at the door. She answers.

ADDISON
Hello.

Bill enters.

BILL
Interesting set today.

He sits down. Addison sits down at her vanity.

BILL (CONT'D)
Is there something you want to tell
me?

ADDISON
I don't know.

EXT FRED'S HOUSE - EVENING

Addison walks up to the front door and knocks. No one is home. Puzzled, she sits down on the front porch and waits.

EXT FRED'S HOUSE - NIGHT

Fred gets home.

FRED
I'm sorry; I picked up a couple of
night classes.

He unlocks the door. They go inside.

Fred is tired and drained. The house is cold and dark. The fire is off.

FRED (CONT'D)
I think I have some leftover food
in here somewhere.

ADDISON
It's all right. I'm not hungry.

Fred sets down his closed laptop.

ADDISON (CONT'D)
(already knowing the answer) How's
the script coming?

FRED
You know as the saying goes, those
who can't do teach.

ADDISON
You can do. (pause) Together we can
do.

Fred is silent.

ADDISON (CONT'D)
I see.

Pause. Fred opens the refrigerator.

ADDISON (CONT'D)
I should go.

FRED
Stay. I can drive you in the
morning.

ADDISON
I'll sleep in the spare bedroom.

Addison exits.

Fred stands in the glow of the refrigerator light. He slowly
closes the refrigerator door.

INT STUDIO STUDIO CITY - DAY

Addison acts in a scene. The lights flicker.

INT DEPARTMENT STORE - EVENING

Addison walks with a cart.

She sees a man's shirt on a rack in the men's clothing
department.

The shirt is similar to the shirt she wore at Fred's house.

She feels the sleeve of the shirt.

Addison continues walking. Department store ceiling lights go off and back on in a wave.

Addison takes a deep breath.

INT GROCERY STORE - DAY

Fred gets a cart and grocery shops. He is sad.

He picks up food and looks lost. He misses Addison.

INT FRED'S HOUSE - CONTINUOUS

Fred walks into his house. He turns the lights on. The house is sadly silent. The lighting is dim.

Fred puts away a small number of groceries. He looks at the fireplace, which is off.

He removes food from the refrigerator and starts to cook by himself.

He looks over at his closed laptop.

INT GREG'S APARTMENT - AFTERNOON

Addison is sitting in a chair with a cup of coffee.

In front of her is a solar laptop on a small table near the window.

ADDISON

Is it charging?

GREG

Yes, but it's cloudy today. I doubt it will be that effective.

Greg walks over with his cup of coffee.

GREG (CONT'D)

How's the film coming?

ADDISON

The film is shaping up nicely.

Greg is about to drink more of his coffee when he notices something with the laptop.

GREG

Can't be.

Greg sets down his coffee and picks up the laptop and opens it.

ADDISON

What is it?

GREG

It's fully charged. There's no way.
I set it out just this morning. And
you see how overcast it is.

Addison looks a little uncomfortable. Greg continues to look at the laptop.

GREG (CONT'D)

It's not possible. I improved the
efficiency, but not by that much.

EXT FRED'S HOUSE - DAY

Addison rings the doorbell. Fred answers.

INT FRED'S HOUSE - CONTINUOUS

Addison and Fred sit across from but near one another.

ADDISON

Strange things happen with the wind
and with electricity.

Addison rubs her left hand with her right thumb.

ADDISON (CONT'D)

There are things about me I don't
understand.

Fred takes her left hand.

INT FRED'S CAR / EXT ADDISON'S TRAILER - CONTINUOUS

Fred pulls up to Addison's trailer.

They get out of the car and walk toward the trailer together.

ADDISON

Would you like to see the inside?
It's nothing much.

INT ADDISON'S TRAILER - CONTINUOUS

Addison and Fred enter the trailer.

ADDISON
You see it's-

Addison turns and Fred kisses her. They kiss in a long embrace.

FADE OUT:

INT FRED'S HOUSE - CONTINUOUS

Fred gets home. He feels lighter.

He gets a drink from the refrigerator and sees his closed laptop.

Fred walks over to his laptop. He gets a fire going, opens his laptop, sits down, and writes.

INT HOUSE CONNECTICUT - NIGHT

Suzanna Whites tosses and turns while her husband is sound asleep. She gets up.

INT BATHROOM HOUSE CONNECTICUT - CONTINUOUS

Suzanna Whites looks into the mirror. She is coming undone.

INT CLOSET HOUSE CONNECTICUT - CONTINUOUS

Suzanna goes into her closet and removes a small case. She opens the case to reveal a gun.

INT AIRPORT CONNECTICUT - DAY

Suzanna Whites checks her bag.

INT GATE AIRPORT CONNECTICUT - CONTINUOUS

Suzanna Whites is sitting in the seating area section of a flight to Los Angeles.

INT AIRPLANE - CONTINUOUS

Suzanna Whites is sitting in first class. She looks bitter and angry.

INT GREG'S APARTMENT - DAY

Addison sits on the couch.

GREG

The laptops are charging how I expected them to. I don't know what happened the other day. It must have been a fluke.

ADDISON

I started to write again. I find that even with acting, I still have to write.

Greg brings over a takeout bag. He hands Addison a sandwich and removes one for himself.

GREG

I'm sorry I'm not much of a chef. It's a shame with this kitchen really. (gestures toward his kitchen)

He puts his sandwich on a plate on the coffee table, and Addison puts hers on a plate.

GREG (CONT'D)

These are from Ultra. It's a new cafe and deli. It's pretty good.

ADDISON

Thank you.

Addison takes half of her sandwich slowly.

GREG

Aren't you hungry?

ADDISON

No, not really; I'm sorry.

Short pause.

ADDISON (CONT'D)

I feel funny.

GREG

Funny? Are you sick? Do you feel sick?

ADDISON

No, just funny.

INT FRED'S HOUSE - EVENING

The house is warm and inviting. The fire is going.

Fred has a hot drink in a mug in his hand. He looks proudly at his script on his computer screen.

His cell phone on the desk near his computer rings and vibrates. The phone reads University. Fred silences it without picking it up and continues to admire his script.

INT HOTEL ROOM LOS ANGELES - DAY

Suzanna Whites walks around. The drapes are closed. The room is dark. Her packed suitcase is on the floor.

She puts the suitcase onto the bed and opens it. She starts to remove items from the suitcase.

She stops, stands still, and looks at the open suitcase.

INT FRED'S HOUSE - NIGHT

Fred and Addison cook together. Fred takes her arm, and they dance together.

They plate their food and sit and eat by the fire.

FRED

I don't think I've ever used this this many times as I have lately.

ADDISON

It has been a cold winter this year (short pause) for Los Angeles.

FRED

Has anything unusual happened on the set recently?

ADDISON

No, thank goodness. (pause) I don't know what that is about me exactly.

Fred and Addison continue to eat.

FRED

Is the trailer warmer than the tent?

ADDISON

Yes it is. It has heating and air conditioning believe it or not, but there is only a shower not a bathtub. I haven't had a nice hot, proper bath in years. If you really knew me, you'd know how detrimental that is.

FRED

I do really know you. After dessert I'll show you.

INT BATHROOM FRED'S HOUSE - CONTINUOUS

Many candles light the bathroom. A warm bubble bath is brewing.

FRED

This is just for you.

ADDISON

(tears up) Thank you.

FRED

I'll clean up.

They kiss a long, soft kiss. Fred exits. Addison undresses, steps into the bathtub, and embraces the nice, warm bubble bath.

INT STUDIO STUDIO CITY - DAY

Addison finishes a scene. Everything on set is going well. The director and producers are pleased.

INT HOTEL ROOM LOS ANGELES - DAY

Suzanna Whites stands in the hotel room in the dark. She leaves.

EXT LOS ANGELES - CONTINUOUS

Suzanna Whites walks. She sees people opening up their shops and removing bars.

EXT LOS ANGELES - CONTINUOUS

Suzanna Whites walks past a tall building that has bars over its windows.

EXT LOS ANGELES - CONTINUOUS

Suzanna Whites walks alongside a fence that looks like bars down a long sidewalk.

She stops. She turns, stands, and looks through the fence.

INT HOTEL ROOM LOS ANGELES - CONTINUOUS

Suzanna Whites packs her suitcase. She turns off a light, walks out the door, and rolls her suitcase behind her.

Door closes.

INT STUDIO STUDIO CITY - DAY

Addison acts in a scene and barely finishes it though that goes unnoticed.

She runs.

INT ADDISON'S TRAILER - CONTINUOUS

Addison runs to the bathroom and gets sick. She breathes heavily and looks into the bathroom mirror. Her breathing lightens.

INT METRO ABOVE-GROUND TRAIN - MORNING

Addison is sitting looking out the window.

EXT PARK LOS ANGELES - DAY

Addison walks through the park thinking about her life change. She sees children laughing and playing.

She sits on the swings.

EXT ICE CREAM SHOP LOS ANGELES - CONTINUOUS

Addison exits the shop and eats ice cream in a cone.

She sees a happy family- a mother, father, a daughter, and a son.

She watches them.

EXT METRO ABOVE-GROUND TRAIN - DUSK

Addison is sitting looking out the window.

EXT FRED'S HOUSE - CONTINUOUS

Addison goes to ring the doorbell, and Fred opens the door.

They look at each other. There is hidden excitement in their faces.

INT FRED'S HOUSE - NIGHT CONTINUOUS

Fred brings over hot coffee, and he and Addison sit together by the fire.

FRED

Here. It's decaf.

ADDISON

I guess I'll have to get used to that.

FRED

Have you told the studio yet?

ADDISON

No. I figured I should tell you first.

FRED

What do you think they'll say?

ADDISON

I don't know.

Fred rubs Addison's leg.

FRED

Are you excited?

ADDISON
I'm overwhelmed with good feeling.

FRED
That's a good way to be.

INT ADDISON'S TRAILER - NIGHT

Addison is lying in bed.

A light catches her eye. Outside a circular light is coming down from the sky.

Addison gets up and walks toward the window.

She sees the light and looks to see if there is anything above it.

The light shuts off.

She does not see anything outside out of the ordinary or any indication of the source of the light.

She goes back to bed.

EXT DOWNTOWN LOS ANGELES - DAY

Addison walks past a shop. She sees Greg's solar laptop and products featured in the store window.

INT GREG'S APARTMENT - CONTINUOUS

Addison sits on the couch.

ADDISON
I can't stay long.

Greg does not seem to hear her.

GREG
Linus and I had a solar breakthrough.

ADDISON
I saw.

Greg brings over coffee cups for the two of them.

ADDISON (CONT'D)
I had some this morning, thank you.

Greg sets hers aside and walks around excitedly with his coffee.

GREG

We found a new material that is more efficient and costs a lot less. It's going to improve everything.

ADDISON

That's great. I love to see you so excited about your work. I love to see people like that.

Linus KNOCKS at the door and comes in, also excited.

LINUS

Did you see? We're featured in Tech Magazine.

Linus brings over his open laptop to show Greg.

LINUS (CONT'D)

Top article.

GREG

(flat) That's great.

LINUS

(to Addison) He doesn't get as excited about these things as I do.

GREG

It's great that it's more affordable. We can bring it to more people.

Linus goes to sit down.

GREG (CONT'D)

We also expanded our online market.

INT STUDIO STUDIO CITY - DAY

Addison acts in a scene.

JOEY CALDWELL

You're procrastinating.

ADDISON

(distracted) What?

JOEY CALDWELL
You're procrastinating.

ADDISON
Oh, right.

JOEY CALDWELL
And- action.

The film crew is wrapping up for the day. Addison walks over to Bill.

ADDISON
Hi, Bill. Can I talk to you for a minute?

BILL
Sure.

INT ADDISON'S TRAILER - EARLY EVENING CONTINUOUS

Addison is sitting at her vanity. Bill is standing.

BILL
Congratulations.

ADDISON
Thank you.

They both think in silence for a moment.

BILL
I'll bring the news to the others
and see what they say.

ADDISON
Thank you.

Bill exits.

INT ADDISON'S TRAILER - NIGHT

Addison lies in bed awake. She sees the light again. This time a UFO comes down.

Addison puts on a long-sleeved wrap and goes outside.

She walks up to the UFO. It opens, and a small staircase comes down.

CUT TO:

What looks like a tall, thin, African American male in a silver, long-sleeved outfit steps out and walks down the small set of stairs.

SIRATRON

Hello, Addison. (short pause) My name is Siratron. (pronounced sir-a-tron)

ADDISON

Hello.

SIRATRON

You are what is known as a Neurotron, an advanced species beyond this planet as am I.

ADDISON

So I'm not human?

SIRATRON

No. You are from a galaxy far away from here.

SIRATRON (CONT'D)

I am coming to you now because you have been asking for answers and because you have found your match.

ADDISON

Fred.

SIRATRON

Yes. He is also a neurotron, though he has forgotten. You are here to remind him.

SIRATRON (CONT'D)

You were sent to this planet and so was he.

ADDISON

Why?

SIRATRON

To save it.

The wind picks up.

SIRATRON (CONT'D)

I must go now.

ADDISON

What do we need to do?

SIRATRON
Be who you are.

ADDISON
Will you return?

SIRATRON
(starts walking up the stairs) No.
I will be going home now. As should
you.

Siratron enters the UFO. The staircase closes, and the UFO
lifts off, flies, and disappears into the distance.

Addison stands in the breeze. She absorbs what just happened.
She goes back into the trailer.

INT FRED'S HOUSE - MORNING

Fred sits on the couch with Addison. They share breakfast.

FRED
A neurotron?

ADDISON
That's what he said.

FRED
That's interesting.

ADDISON
I thought so too.

Fred and Addison eat.

FRED
How was telling the studio?

ADDISON
They're talking it over.

Fred rubs Addison's back.

They look at each other lovingly.

INT ROOM STUDIO BUILDING STUDIO CITY - DAY

Bob Parler, Bill Turner, Charles Lexington, and Dan Michaels
stand.

DAN
She'll be showing too much by then.

BILL

We can cover that. To replace her now, to shoot everything that's done all over again we'll be way over budget.

Bob, Charles, and Dan answer, No, in silence.

BILL (CONT'D)

You were waiting for this.

Pause.

CHARLES

Bill-

BILL

She was doing so well it would have been too obvious, but now you have something that resembles an excuse. (pause) In your minds.

INT ADDISON'S TRAILER - AFTERNOON

Addison is sitting at her vanity. Bill is sitting on the bed.

BILL

I'm sorry, Addison.

ADDISON

When do I have to leave?

BILL

Tomorrow morning.

ADDISON

(rhetorically) That's awfully soon, isn't it?

BILL

I'm sickened by all of this.

BILL (CONT'D)

You know on the one hand I'm happy for you, but the rest-

ADDISON

I know. Thank you.

Addison stands up. Bill stands and exits.

Addison closes the door and looks at the inside of the trailer.

INT FRED'S HOUSE - CONTINUOUS

Addison and Fred are sitting across from one another.

Pause.

FRED
So that's that.

ADDISON
And after the article and
everything.

ADDISON (CONT'D)
I guess it's back to a tent.

FRED
Don't be ridiculous. (short pause)
Come home.

INT FRED'S HOUSE - NIGHT

Fred and Addison enter with Addison's belongings.

FRED
How do you feel?

ADDISON
Relieved. (pause) That was my
passion, but this is my dream.
(kisses Fred)

INT FRED'S HOUSE - MORNING

The house is warm and lit by the morning sun. Addison writes
at the couch.

Fred finishes typing at his computer.

FRED
It's done.

Addison turns around.

ADDISON
Is it?

Fred brings his open laptop over.

FRED
Let's read it over.

ADDISON

Let's.

Fred gets up.

FRED

Wait. I have a couple more things I need to do.

He goes back to his computer desk.

FRED (CONT'D)

Then we'll read it over.

ADDISON

Okay.

EXT SCREENSHOT CAFE LOS ANGELES - AFTERNOON

INT CAFE LOS ANGELES - CONTINUOUS

Addison and Greg are sitting at a table. They finish ordering.

GREG

I'll have the Spanish omelette, please.

Waitress takes their menus and leaves.

There is a pile of papers in front of Greg.

GREG (CONT'D)

Interesting you wanted to meet here.

Addison appears that she may offer a response but says nothing.

Pause.

GREG (CONT'D)

I think I know why.

GREG (CONT'D)

So back to business.

Greg moves the pile of papers toward her.

GREG (CONT'D)

That should be enough for you to file a suit.

(MORE)

GREG (CONT'D)
(short pause) Written statements,
confessions, several key people
willing to testify-

Addison puts her right hand over the papers.

ADDISON
Thank you, Greg.

She is speechless.

GREG
You deserve credit where credit is
due. That was not her work; that
was your work she plagiarized.

ADDISON
I can't believe you did all of
this.

GREG
Well Mac did most of the digging.

ADDISON
Whatever it cost- I-

Greg puts his hand up.

GREG
No, you've had enough of that.

ADDISON
Thank you.

INT FRED'S HOUSE - EARLY EVENING

Addison is reading a book on acting. Fred comes into the
room.

FRED
Guess what.

ADDISON
What?

FRED
I sold the screenplay.

ADDISON
You did?

FRED
I didn't want to tell you until
everything was finalized, but yes.

ADDISON
That's great! (short pause) The
house-

Fred sits on the coffee table across from her.

FRED
I think I'll still sell it. I'd
like something a bit larger.
Something for us to grow into.

FRED (CONT'D)
One other thing. (removes the book
from Addison's hands and sets it
aside) I am going to need a lead
actress.

ADDISON
Me.

FRED
The main character is based on you.
I wrote her for you.

Fred stands up.

FRED (CONT'D)
We already have a director (puts
his hand to his chest) And we have
a producer.

ADDISON
We do?

DOORBELL rings.

Fred goes to answer the door. Addison gets up and follows
him.

Fred opens the door. In walks Bill Turner.

ADDISON (CONT'D)
Bill.

BILL
Hello Addison.

ADDISON
You're the producer.

BILL
Yup. Executive Producer at
Lightmount Studios. I decided it
was time to leave Winshire
Pictures.

ADDISON
Please come in.

BILL
No, thank you. I only stopped by to
share the news. Very excited about
this next picture. Excellent
script.

FRED
Thank you, Bill.

Bill shakes Fred's hand.

BILL
We'll talk more on Monday.

Bill gives Addison a hug and readies to leave.

BILL (CONT'D)
I am so happy for you both.

Bill leaves. Fred closes the door.

FRED
We should do something to
celebrate. We'll have a special
date.

ADDISON
Every day with you is special.

INT CAFE LOS ANGELES - CONTINUOUS

Fred and Addison sit at a table for two.

FRED
In honor of our first meeting.

ADDISON
We've come a long way since then.

FRED
Yes, we have.

ADDISON
Are you excited about the script?

FRED
Yes, I am. (not taking his eyes off
Addison)

Greg is in the cafe at the coffee bar.

He sees and glances at Fred and Addison.

Fred moves his chair closer to and next to Addison.

FRED
But I'm more excited for this.

Fred kisses Addison in a long kiss.

Greg walks up to their table, sets down an engagement ring
box, and exits the cafe.

The End

FADE OUT: