

(Just Another Day)
by
(Paul M. Wright)

(Based on, a true story)

Current Revisions by
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INT. HOME OF OUR MAIN CHARACTER

The opening shot is of a Paul waking up, getting out of bed and continuing with his morning routine of tea and toast, maybe a little fruit, reading the paper. He enters the alarm code and leaves to go on his daily morning walk-Just Another Day. This sequence of very long shots inside the house will be intercut with the following three scenes. We will start the intercutting as he begins to read the paper.

EXT. A RESTAURANT ON LAKE AUSTIN BLVD.

As the scene opens, Isabel is blasting out the front entrance of Magnolia Café on Lake Austin Blvd. Isabel is 20 and a Bohemian kind of Austin gal. She is talking on her mobile phone and walks around in a kind of a loose infinity sign pattern. She's talking and during the conversation, finally sits down on the patio , just outside the front door.

ISABEL

I was 15 minutes late...well that's crap...Well, what do you expect, I can't just leave him...I can't... alone in the apartment?...No...No, I didn't...Well, what would you have done?...No...No, I'm not...Look, I just need a ride...damnit, don't lecture me ...Ok, I'm sorry...Look, just please come pick me up...Yeah, I'm outside...right out front...ok... ok.bye.

Isabel gets up from the patio and walks down to the end of the parking lot, near the street. She waits. She paces. Finally her younger sister Rosa, eighteen, pulls into the parking lot. Isabel throws her purse into the car along with the shirt she is wearing over her tank top. She is about to get into the car when Rosa starts in on her.

ROSA

Where to now, the unemployment office?

Isabel slams the door and starts to walk away.

ROSA (CONT.) (CONT'D)

Well, if you weren't high all of the time you could remember...

Isabel turns back toward her.

ISABEL

(cutting her off)
What do you know about it?

ROSA

I know it messes you up. It's for losers.

(CONTINUED)

CONTINUED:

ISABEL

I'm sick of people like you associating losers with people who get high.

ROSA

Well they are.

ISABEL

Rosa. Everyone smokes dope. They just pretend not to.

ROSA

You are so full of it.

ISABEL

Even your president W-

Rosa cuts her off.

ROSA

You're crazy.

ISABEL

Rosa, you're so naïve. Lawyers, doctors- they all get high.

ROSA

Oh sure.

ISABEL

I've gotten high with Dr. Roth.

Rosa looks at her, just totally amazed.

ROSA

Dr. Roth?

ISABEL

And, Mom and Dad get high. Bet you didn't know that miss goodie two shoes.

Rosa is really startled to hear this and even though she sort of believes it could be true it makes her so angry, disappointed, confused, and disturbed that she can't think of anything to say except. . .

ROSA

I hate you.

Rosa drives off in a screech.

(CONTINUED)

CONTINUED: (2)

ISABEL

Hey, my purse. Damnit.

Isabel chases across the street after the car, trying to catch it. Realizing she can't, she looks around for a minute, not knowing quite what to do. She doesn't have her mobile phone, she doesn't have her purse, and she doesn't have a job. She fishes for a joint and some matches from the inside tiny pocket of her shorts and walks away toward the Town Lake Hike and Bike Trail, just across the street.

INT. DOCTOR'S OFFICE

A small waiting room area where several patients sit reading magazines or just staring off into space, thinking about what is or could be wrong with them. Our patients are Irie, Peggy, and Adrian, maybe another actor. Our receptionist is Lesley, our nurse is Sarah O, and our Drs. are Hilmar Moore and Joni Wallace. As the scene opens, Dr. Moore approaches the receptionist, hands her a file and politely gives her some directives.

DR. MOORE

Could you please call Mrs. Denton and schedule her for early next week?

Lesley simultaneously accepts the file and checks Dr. Moore's schedule.

LESLEY

You are overbooked next week.

Dr. Moore walks away, back toward the treatment area.

DR. MOORE

Squeeze her in. I need to see her. Is DR. WALLACE here?

LESLEY

Not yet.

Lesley picks up a phone to make her call to Mrs. Denton. A phone rings. Lesley answers

LESLEY (CONT'D)

Family Practice. Could you hold please.

Lesley gets back to the other line to speak with Mrs. Denton as we pick up Irie. Irie looks at his watch, then gets up and approaches the receptionist window. We hear Lesley on the phones. Another line rings. Irie waits patiently for a few seconds then sees his opportunity.

(CONTINUED)

CONTINUED:

IRIE

Excuse me, but I have been waiting for almost an hour.

Lesley is sensitive to the situation.

LESLEY

(to caller)

Could you hold please?

Without waiting for a reply, she presses the hold button and looks to Irie.

LESLEY (CONT'D)

I'm sorry. Let me check on that right now. Just have a seat and I'll check with Dr. Wallace's nurse.

Irie sits back down. Another patient comes in and one leaves. Lesley finally has a free moment and sees Nurse Sarah O. Lesley motions with her head out to the waiting area and points at her watch. Sarah O., Dr. Wallace's nurse, with a chart in hand, comes out into the waiting area. She approaches IRIE.

NURSE O

I am so sorry you are having to wait. DR. WALLACE is still in surgery. It's running a bit longer than expected. Do you want to reschedule?

IRIE

It's OK. I'm not in a huge hurry. I'll just wait. Do you think it will be much longer?

NURSE

I don't think so. I'll let you know as soon as she gets here.

IRIE

Thanks.

IRIE picks up a magazine and begins to read. Other patients are called back to see Dr. Moore. Some patients, already seen check out with Lesley and leave. One or two other patients come into the office. After an eternity we see DR. WALLACE approach the receptionist from the treatment area. Lesley hands her several messages. Dr. Wallace grabs a file and looks out to the waiting room.

(CONTINUED)

CONTINUED: (2)

DR. WALLACE
Good morning Lesley.
(to Irie)
Good morning Irie. Sorry you had to wait.

IRIE
That's OK.

Dr. Wallace smiles and walks away. A couple of minutes later the nurse returns to the waiting area.

NURSE
(to Irie)
Dr. Wallace will see you now.

Irie follows the nurse back to the treatment area. Dr. Moore comes up to Lesley and hands her another file as a patient leaves.

EXT. DOCTOR'S OFFICE

A few moments later we see Irie leaving the doctor's office. We can't tell if he has received good news, not so good news or terrible news.

EXT. PARKING LOT

Sara limps into a parking lot just off IH 35, slowly creeping along in her little red car, a flat on the right rear tire. She comes to a stop and gets out of the car, crossing to the back to discover the problem.

SARA
Great, just great.

She goes back to the driver's side and pops open the trunk, staring for a second at the open trunk. She has been calm and collected up until this point, then begins frantically throwing stuff out of the trunk onto the ground. Books, pieces of clothing, a WalkPaul with headphones attached, finally reaching the mini spare tire and jack that she flings to the ground.

SARA (CONT'D)
I can't believe this

She Paulages to change the tire and heaves the flat tire into the open trunk. She puts back all of the clothes, etc. she earlier threw to the ground and drives off.

EXT. GAS STATION

The next scene finds her pulling into a service station and up to one of the open bays.

(CONTINUED)

CONTINUED:

She gets out of her car and an attendant, Cody, comes out to greet her. Sara pops open the trunk.

SARA
I had a flat tire.

CODY
I see that.

Cody grabs the tire out of the trunk goes over to the airhose and fills the tire. He spins the tire around looking for the leak, squirting water on the tire surface to look for bubbles of air that would reveal a leak. After finding the leak, he pulls out a yellow crayola from his shirt pocket and marks the spot. The source of the leak is a good sized nail. Sara has been watching.

SARA
Can you fix it?

CODY
Yeah.

SARA
How long will it take?

CODY
I can have it in about an hour.

Sara thinks for a moment about the wait and looks around.

SARA
Isn't the Hike and Bike Trail near here?

CODY
Yeah. It's about two blocks that way.

SARA
Oh. Ok. I'll just go for a run.

We see Sara walk across the street from the service station toward the Hike and Bike Trail.

INT. PAUL'S CAR

This scene should be intercut with the ends of the previous three scenes and the beginning of the scene that follows this one. Our main character is driving in his car, a little impatient with the other drivers around him. Music is heard on the radio. The following are various bits of improved dialogue of which we can select a few.

(CONTINUED)

CONTINUED:

PAUL

How about a signal buddy. Let me demonstrate.

The Paul turns his signal on and off, signaling in both directions.

PAUL (CONT'D)

Left for left, right for right. Got it?
Let me show you again. Left for left,
right for right.

A car ahead of our Paul is waiting to turn left and our Paul is waiting to do the same. There is a green light, plenty of opportunity to turn, no cars coming, but the person in front doesn't budge.

PAUL (CONT'D)

What are you waiting for? Go, go , go. I can't believe it. Probably on your cell phone. Let me see.

He pulls up a little closer and sees the person on a cell phone. He puts his hand in the shape of a phone next to his head.

PAUL (CONT'D)

Yep, talking on your cell phone. Why don't you hang up your cell phone and drive.

EXT. ZILKER PARK TRAIN STATION

DAVID and ANDY arrive in their little blue SUV. such a handsome dad and cute 4 year old darling boy. They pull into a parking space and get out of the car

DAVID

You ready to ride the train?

ANDY

Yeah!

Andy sprints toward the train station.

DAVID

Wait up.

Nothing much will stop little ANDY.

DAVID (CONT'D)

Don't you want your snacks?

(CONTINUED)

CONTINUED:

That gets him. ANDY walks back toward the car and gets his trail mix. He and David hold hands and walk to the train, The Zepher.

EXT. TOWN LAKE HIKE AND BIKE TRAIL

Our main Paul comes down to the trail and does some light stretching. He starts to walk along the trail. We have various shots of him walking, from different perspectives. I want to intercut his walking with some shots of the different signs on the trail and the breeze blowing the trees, and parts of the middle of the IRIE, SARA, and ISABEL scenes.

EXT. ZILKER PARK TRAIN STATION

Andy sits in his favorite car, the last one, and David starts toward the line to buy the tickets. His cell phone rings and being a good music producer, he takes the call.

DAVID

David Murray. ..Oh, that's great news.
He'll be happy to hear that.

ANDY can't sit still. He hops out and runs about.

DAVID (CONT'D)

Hold on. Andy. Get back in the seat.
Sorry. Ok, I'll call him... Thanks...
Bye.

ANDY starts out again.

DAVID (CONT'D)

You have to save our seats.

ANDY complies and DAVID walks toward the ticket line.

ANDY

Where are you going?

DAVID

I've got to buy the tickets.

Finally out of the ticket line DAVID joins ANDY in the last car. DAVID flirts with a cute young mom sitting a couple of seats in front of them. She sits beside another young lad. The train slowly pulls out of the station.

DAVID (CONT'D)

Who makes trains?

ANDY

People.

(CONTINUED)

CONTINUED:

DAVID
And who makes people?

ANDY
God makes people and people make trains.

DAVID takes a drink of his orange juice. ANDY grabs it from him and takes a big swig.

DAVID
Where does orange juice come from?

ANDY
Orange trees.

DAVID
My turn.

DAVID grabs the orange juice and barely gets it up to his mouth before ANDY pulls it away. There is a little power struggle. DAVID and ANDY have a nice little conversation as the train rolls along. There may be some further conversation and ad-libs as the train makes an unexpected stop and ANDY'S favorite engineer passes by to inspect the tracks. This is important because it delays their trip. Finally, the train takes off. The train is now parallel with the hike and bike trail. During the middle of the train scene, we will want to intercut this scene with Paul walking on the trail, the end of SARA'S, IRIE'S and ISABEL'S scenes. The train makes it's loop and heads back. DAVID sees the Paul walking on the trail. He plays air guitar and starts to sing.

DAVID (CONT'D)
"I was feeling no pain, I was doing just fine." They liked your song. Call me.

The Paul waves and plays air guitar back to DAVID. He is happy now. DAVID turns to ANDY

DAVID (CONT'D)
That's weird, they just called.

ANDY
Who was that?

DAVID
That was Paul. The bass player. You remember Paul don't you.

ANDY
Yeah. Bass is my favorite.

(CONTINUED)

CONTINUED: (2)

DAVID

He is a nice guy. And they are going to do his song.

Back down to the Hike and Bike trail, we see Paul very happy and walking along, singing his song.

PAUL

I can't believe it. They like my song.
They like my song.

He repeats this a couple of times, the last words he will ever utter as a giant tree branch breaks off and smacks him on the head, instantly killing him. Almost simultaneously, SARA, IRIE, and ISABEL arrive on the scene to find Paul laying on the ground, the tree branch broken into several pieces, a very large one just near his head.

SARA

Sir are you alright?

Paul doesn't move. IRIE comes running up.

IRIE

What happened?

SARA

I was running behind him and I saw the branch break off. It just came down and hit him.

ISABEL comes running up. Other people pass by, some look, some keep going. Some stop and offer assistance.

ISABEL

Oh my God.

SARA turns PAUL'S body over slightly, trying to find a pulse.

SARA

He's not moving. I can't feel a pulse.

ISABEL

(to IRIE)
Call 911

IRIE

I got it.

Irie steps away from the body and makes the call.

ISABEL

Tell them we are by the train tracks.

(CONTINUED)

CONTINUED: (3)

We hear the train whistle. Irie comes back toward the body.

IRIE

They are on the way.

The three keep talking and other people pass by the scene. A mother and her daughter in a stroller come up to the scene.

MOTHER

What happened?

SARA repeats her story.

SARA

I was running behind him and I saw the tree branch break off. It just came down and hit him. He just went right down.

The little girl looks up into the tree above the body. She is "seeing" the spirit leave the body. We don't want any special effects here. It should seem clear that this is what is happening. We then have a wide shot from up on the train tracks, looking down at the scene. This also will represent the spirit's POV. The last shot is a shot of the train heading back to the station and ANDY turning around, as if to "see" PAUL's spirit, trying to connect with the last people he saw before the "accident".

ANDY

Something happened.

DAVID

What?

The train continues on and we hear "Take Hold" sung by Mike Cross.

THE END

(CONTINUED)

CONTINUED: (4)

12.