

(Short Film: Dark Comedy)

BLUE BREAK



Steve Glickman

*Ash is taking a trip...
...to la-la land.*

SAMPLE SCENE

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EXT. APARTMENT BUILDING - NIGHT

Mandy returns home from a hard day's work. Ash pokes his head out from the alley.

ASH
Hay Mandy, whatcha doing?

MANDY
Ash?

ASH
You looking for me?

MANDY
Ash. Look, stop... following me.
It's going to get you in trouble.

ASH
Ahh Mandy, always looking out for
the other guy.

MANDY
Ash...

ASH
Yeah?

MANDY
I'm telling you this straight out;
if you don't stop stalking me, I'm
going to do whatever it takes to
make sure that I'm safe. Do you
understand?

ASH
Sure.

MANDY
So don't ask me anything. Don't
talk to me. We work together, and
that's it.

ASH
I lost my job today.

MANDY
... God, that's too bad. That's
too bad, Ash, and I'm sorry for
you but I'm not going to do
anything to help you out. You're a
grown man, and you've had tougher
times. You know it, and I know it.

So I'm going to say goodbye, and if we meet again at some job then fine; but if not then there's nothing else. I want you to say it: "There's nothing else going on between us."

ASH

There nothing else going on between us.

MANDY

You can do it, Ash.

(beat)

Now leave me the fuck alone.

ASH

Mandy...

MANDY

Don't say anything, Ash. Don't say anything at all because I know that it's going to be strange, ok? I'm not on your wavelength, ok? I don't even like you. You're too short, and depressing.

ASH

I'm human Mandy.

MANDY

That's just words, Ash. Words that don't mean much. God! You, of all people should know that. God! And stop thinking so much. And don't ever trick yourself into believing that I'm going to help, cause Ash, I won't. I'm only going to protect myself.

Mandy reaches in her purse and pulls out a can of mace and a gun to show him; which he can't help but stare at.

MANDY (CONT'D)

Get it? Goodbye, Ash.

ASH

Goodbye, Mandy.

(beat)

I love you.

Mandy puts the stuff back in purse, looks at her apartment, back to Ash; and then hails and leaves in a taxi.

EXT. CITY STREET - POV SURVEILLANCE CAMERA - EVENING

Ash waits nervously on the sidewalk, rubbing his face with his scarf. He's just been maced; his eyes are red and tearing and his nose runs.

The busy traffic parts and Free pulls up in the TV van and gets out.

ASH
Come on, we finally got a story to do.

Free tosses a camera onto her shoulder.

FREE SHOULDER CAMERA POV - ASH

Ash's face is much better; his eyes are still red, but they and Ash's nose are dryer.

FREE (O.S.)
Sure, Ash, sure. Where? Where is it.

ASH
Look! Right here; right here. Right now. It's happening, right now.

FREE (O.S.)
Umm, ok.

ASH
I can feel it. It's coming to get us. They're on their way. I can hear them. I can hear them with my bones.

ANONYMOUS SHOULDER CAMERA POV - ASH & FREE

By now Ash's face is free from the effects of the mace; he's much happier.

FREE
Ash, I'm concerned.

ASH
No. Why? Look, remember.

Ash pretends that the sidewalk edge is the roof of a building he balances on. Free reaches out her hands for him to grab.

FREE
Ash, come down. We need you down
here.

ASH
I know, I know.
(beat)

Ash pretends now that he's winning an award for his
performance.

ASH (CONT'D)
And thank you, thank you all for
your love and generosity and...

He makes a farting noise with his mouth.

ASH (CONT'D)
PPPPFFFT... oh, my, excuse me.

FREE
Ash, I love-

ASH
Holy shit! Look at that!

Ash points at something behind the camera. The camera spins
to see what it can be.

FREE (O.S.)
Wha?

There is the sound of a SKIDDING TIRES and PUMPING BRAKES.
The camera turns back to Ash who has stepped off the curb
into traffic; headlights illuminate him with a goofy smile
waving back at the camera. Suddenly he is hit by a bus, run
over by the bus, and sent rolling down the pavement.

FREE (CONT'D) (O.S.) (CONT'D)
Ash!

INT. NEWSDESK - NEWSCAMERA POV - MANDY - CONTINUOUS

Mandy listens intently to her earpiece. Behind her is a
generic black-on-yellow picture of a figure being struck by
a huge truck.

MANDY
Hello, this is a W.A.N.Y. news
update. We interrupt this
broadcast for a special report.
One of our news teams... no...
(beat)

We have just received news that
there has been a terrible accident
just outside of our station.

(beat)

Apparently we have one of our
field correspondents on the scene.

We take you there now.

INTERCUT - EXT. CITY STREET - SHOULDER CAMERA POV - ASH &
FREE - CONTINUOUS

Free, in a state of shock, tries to report the carnage that
she's just witnessed.

FREE

There's been a tragic accident,
one right here... I'm sorry, I'm a
little shaken right now. I'm
sorry.

ANGLE IN to show a Ash's face looking up from a bloody pulp
of his body lying on the sidewalk.

MANDY (O.S.)

Can you tell me what happened.
What did you see?

FREE

I was just...
(long beat)

MANDY

Who is it?

FREE

I don't know.
(long beat)
Oh my god!
(beat)
It's that stalker guy!
(beat)

ASH POV - FREE

Free looks down, recognizes Ash, and breaks into tears.

FREE

It's Ash! Oh my god, it's Ash!
(beat)

BACK TO SCENE