

Static Glass

Written By

Kelly Pinch

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Kellydapinch@gmail.com
www.kellypinch.com

INT. CAR - DAY

PHILLIP GREEN drives in the car alone. He is in the country side and images of trees and winter pass by through the windows.

Day of the Lords - Joy Division is playing.

Phillip pulls over to the side of the road and takes his keys out of his car. His keychain has two keys and a keyring. This second keyring has an older-looking key on it and a rattlesnake rattle on it. He is dressed for a hike, but not in a stylish way. He walks to the back door of the car to get his camera.

EXT. OUTDOORS TRAIL - DAY

As he hikes, he stops to take photos. He changes the settings of the cameras as he photographs various abandoned wooden buildings. He is clearly an experienced photographer. As he walks, full-bodied and slow synthesizer plays. This will go to be the theme song of the movie.

Daytime begins to pass. Phillip takes sips from his thermos. As he walks, he spots a deer. He crouches and takes his backpack off as he reaches for his camera, but by this time, the deer has run away.

EXT. CAR - NIGHT

Phillip is back in the car driving at night. The roads are twisty and it's obvious that he is having a hard time seeing. A thick layer of mist covers the roads ahead of him. His fog lights struggle to cut through the thick mist in front of him.

As he drives, he comes around a corner. In the fog, he sees a Old pickup truck stopped in the middle of the road. He slows down and approaches the old pickup truck stopped in the middle of the road.

As he creeps closer, he can see a woman's silhouette crouched on the road in one of the cars headlights. She is facing the headlights with her back to Phillip. He gets out of the car and begins to cautiously walk towards her.

PHILLIP
Hello? Is everything alright?

There is a trace of hesitation in his voice. After he speaks, the woman stands up at a almost haunting speed which takes Phillip by surprise.

She begins to stumble towards him. With each step, she raises her blood-soaked hands. By this point, Phillip sees this and looks behind her at the body lying on the ground wrapped up.

PHILLIP

Just stay right there. Please, just stop.

WOMAN

It's okay, he's just sleeping. It's alright, there is nothing to worry about.

PHILLIP

Please, just stay back. I'm warning you.

She keeps stumbling towards him. He continues to step back until his back is pressed up against the bumper of the car. Once against his car, he finds himself completely paralyzed and unable to move.

WOMAN

It's all going to be okay, my darling.
Just look at me...

At this point, she is standing right in front of him in her blood-soaked, silk nightgown. She caresses his face as the blood on her hands smears across his cheeks.

INT. PHILLIP'S DORM ROOM - MORNING

Phillip wakes up in a frantic panic in his bed. He looks down at the floor to see the same clothes he wore on his hike laying on the ground. He can't tell if what happened was a dream or not, and he never will.

CUT TO

Title : **Static Glass** - (Theme Song Plays)

Opening Credits

INT. MAGGIE'S APARTMENT - MORNING

Morning light shines in through MAGGIE SINCLAIR'S apartment windows. She puts a record on.

I Put A Spell On You - Nina Simone

The apartment is about what you would expect for a collage girl living on her own. It's well, but cheaply decorated, a little messy, and Sonic Youth, The Cure, Blondie and Interpoll posterred are covering the walls.

Maggie is making her breakfast in what would be her signature home clothes of choice: underwear, socks, a baby tee, and her straight black hair up in a messy bun, with two silver chopsticks holding it up.

As she pours her morning tea, focus shifts to a calendar behind her. She walks over to it and circles the date. The 26th of January had a out of place red western star drawn on it.

INT. LECTURE - DAY

Maggie is sitting down in her lecture hall. She sits alone, but as people walk by, she politely and reluctantly smiles at them as they say hello.

Her class is art history, and although she sits in the middle section of the seating, she sticks out. She is paler than the majority, and dressed in uncharacteristically stylish clothes, compared to the other kids.

Behind her and many rows back, completely oblivious to her existence, sits Phillip and his roommate DEVON. Devon, an art student and much more creative looking than Phillip, has multiple piercings, tattos and an outfit on that looks like he made it himself.

PHILLIP

It was like I was driving home and then the next thing I could remember was waking up. I can't explain it.

DEVON

So you're telling me that you "blackened out" while you were driving and then what, you just woke up in the dorm?

By this point in time, the professor begins class and the focus shifts back to Maggie.

LATER

Phillip and Devon continue to whisper to each other, as the professor speaks and concludes class. They begin to pack up. Phillip stands up right after Devon. Just as Phillip stands up, so does Maggie. The class is full so Phillip does not immediately see her in the mass of bodies that are also packing up.

As Phillip and Devon begin to walk down their aisle of seats, Maggie turns around to put her computer in her bag, Phillip and Maggie lock eyes immediately. Only for a brief second and then she disappears in the mass of people. Phillip stands frozen, unable to move.

Phillip gets a flashback of the woman's bloody hands on his face.

DEVON

Come on Phillip, let's go. My next class starts in 15 minutes.

Phillip yet again is unsure if Maggie Sinclair is real or just yet another figment of his imagination.

INT. RADIO STATION

Maggie walks down a maze of corridors until she finally gets to a door covered in stickers and posters. Outside the door are people carrying and moving around music equipment. She opens the door and walks in. The door closes behind her. "STUDENT RADIO STATION" the door reads. There is a red star beside the sign on the door.

EXT. CAMPUS - LATE AFTERNOON

Phillip and Devon walk through campus on the way back to their dorm. There are few people around and it's starting to get dark out. Still, something about their walk is almost dream-like.

Synthesizer plays.

DEVON

What do you mean you don't want to go out? It's a Friday night

PHILLIP

I don't know, I'm not feeling up to it.

DEVON

Oh come on, you never are.

PHILLIP

I haven't been feeling well; you know this.

DEVON

Is it anxiety

PHILLIP

Yes and no. I don't know, it's complicated

DEVON

Have you been taking your meds?

PHILLIP

Yes I've been taking my meds, Devon.

Phillip has clearly gotten used to people asking him this, especially Devon.

PHILLIP

What would we even do tonight? I'm just saying if I *did* come out with you, what would we do?

DEVON

So you want to go out?!

PHILLIP

No, I'm not saying I want to go out, I'm just asking what would we do?

DEVON

Can it be a surprise? Charlie and Venus will be there.

PHILLIP

I don't mind Charlie and Venus. Okay fine, it can be a surprise but only if you promise it won't be a letdown.

DEVON

Good, I'm excited.

Devon puts his arm around Phillip. It is obvious that Phillip's agreeing to go out with Devon is a rare but welcomed occurrence.

INT. MAGGIES APARTMENT - NIGHT

Maggie is getting ready to go out. Her apartment is well and sophisticatedly lit, as always.

Late Nights & Heartbreak - Hannah Williams plays.

Maggie is wearing a tight, white button-down, with most of the top buttons undone. As she's getting ready, she sits in front of the mirror. She puts on her red lipstick as she sips her drink out of a martini glass.

INT. RADIO STATION - NIGHT

Maggie is walking around with her signature chopsticks in her hair. They look sharp enough to take an eye out.

People are setting up a small stage and beginning to do sound checks and walking around. The furniture is all moved out of the room.

There in the corner stands CARRIE SCHERON a short, big bodied individual in gothic makeup. She crosses her arms and stares at Maggie with disgust. It's very obvious she doesn't like a single thing about Maggie Sinclair.

MAGGIE

Carrie, what the fuck are you looking at?

As if to say glare of hatred is a reoccurring and annoying occurrence.

CARRIE

Whore.

She says in spite and walks away. Maggie rolls her eyes and keeps walking.

EXT. CAMPUS - NIGHT

Phillip, Devon, CHARLIE and VENUS- both around 20 with fluid gender - walk together. They are a stylish group, despite Phillip's slight out of place demeanour. Phillip smokes a cigarette through his fingerless gloves.

They are walking down a vehicle delivery ramp with posters covering the bland concrete walls of this clearly back-side building entrance.

There is distant music playing which gets louder as they walk

towards the building entrance. There is a large croud of people waiting outside the entrance.

CARRIE

Oh, Phillip, I was so happy to hear you were coming out with us.

They are in the kitchen all drinking a few beers.

DEVON

He doesn't know where we're going tonight. It's a surprise.

Both Charlie and Venus gasp

VENUS

Ugh, that's so exiting, they should open the doors any minute.

Outside the door and looking quite out of place is a metallic, lit up sculpture of a red star.

Phillip and Maggie are in the same place.

INT. RADIO STATION OFFICE - NIGHT

Maggie walks around the station with a clipboard. She looks a little panicked. The band is just finishing their sound checks.

MAGGIE

Come on people, we should have opened the door 10 minutes ago. Guys are you all ready to go.

The band gives a thumbs up to Maggie. She keeps walking around the room doing a final check of things. As she is finishing up, she walks past Carrie and overhears her talking to a new member of the radio station.

CARRIE

Yeah, you should stay away from Maggie. I heard the only reason she is in charge of tonight is because she is fucking on of the guys in the band and her and garry hooked up.

Maggie hears this and it stops her in her tracks. She turns to Carrie and walks up to her with a intensity that startles Carrie

MAGGIE

Jesus fucking christ Carrie I don't know If its because I'm prettier than you or richer or better in phisically every way, but if you dont start to figure out when to shut the fuck up when everyone else is running around trying to help, I will personally make sure that you never step foot in this station again. Got it?

Carrie stands there speechless

MAGGIE

Good.

Maggie walks away and signals that she is all ready to go for the show.

MAGGIE

Alright people, we are ready, open the doors

LATER

INT. RADIO STATION - NIGHT

Phillip stands in a room packed with people. Loud rock music is playing. Devon, Charlie and Venus dance around until the music stops. Everyone claps.

The Station Manager GARRY - around 35 and a little overweight, steps onto the stage to thank the band. He is unironicly wearing a "Hello My Name Is" sticker that says "Garry"

GARRY

Alright, give it up for Silver Chain!

Everyone claps. The lights go down and turn blue. Gordon walks into the room and stands up against a wall. Phillip notices him immediately. It's hard not to.

GARRY

Next up, I would like to welcome our very own Cherry Blue to the stage.

The room goes crazy. Everyone claps and cheers.

CHERRY BLUE - the stage name for Olive Croth - is a tall and elegant girl who looks like she could be from another planet.

She looks down at the mic with her smokey blue eye-makeup.

The room goes silent and she begins to sing a cover of

A SONG FOR YOU - Donny Hathaway

No one moves, no one blinks, the air stands still, and so does Phillip. No one can take their eyes off of the marvel being performed in front of them.

Distracted by Cherry, Phillip does not see Maggie cut through the crowd and out the door.

CUT TO

The lights and the music are different. Phillip walks through the crowd as he pulls a cigarette out. He walks outside to everyone standing around by the entrance he came in, talking and laughing. Phillip doesn't see her right away but he can feel Maggie is there.

He is standing in front of the entrance facing away from the door. Maggie is behind him, leaning up against the wall. Phillip turns around and instantly he sees her, but it takes a second for her to see him.

MAGGIE

Can I help you?

Its obvious that Phillip remembers Maggie, but Maggie does not remember Phillip.

PHILLIP

No, sorry, I was just... you know.

Phillip gestures to his cigarette. Maggie gives him a full look over.

MAGGIE

You got another one of those?

PHILLIP

Oh yeah, here you go.

Phillip walks up to Maggie and gives her a cigarette. Rather than waiting for him to give her a lighter, she leans in and lights her cigarette off of his. This kind of thing has never happend to Phillip Green, It obviously has with Maggie Sinclair

MAGGIE
Having a fun night?

PHILLIP
Yeah. Do you work with the radio station?

MAGGIE
I actually do. How could you tell?

PHILLIP
I don't know. You kind of just look like you would be.

They look at each other for a second and laugh.

MAGGIE
Thank you very much.

PHILLIP
You're welcome. It's cool that you're part of the radio station.

MAGGIE
I mean, we are always looking for more people to help out around the station.

PHILLIP
I could be interested in that.

It's obvious that Phillip is trying to play it cool. Maggie doesn't seem to mind. She puts out her cigarette with some extra still on it.

MAGGIE
Give me your phone, text me if you have any questions or wanna come down and check it out when it's not so chaotic, I guess.

Maggie takes his phone and puts her number in. She turns to look up at him.

MAGGIE
What's your name?

PHILLIP
Phillip Green.

Maggie gives him his phone back and turns to start walking. He calls after her.

PHILLIP
What's your name?

Maggie turns over her shoulder.

MAGGIE
Look at your phone.

Phillip turns over his phone. MAGGIE SINCLAIR, it reads. He texts her, "Hi, it's Phillip". As he looks up from the phone he sees Devon walking out.

DEVON
Phillip, we were looking for you. I thought you left.

PHILLIP
Well, here I am.

DEVON
Ok well, Venus and Charlie and I are going to go to this other party, ouu exciting. Do you want to come with?

Devon looks like he's having a good time, and is clearly a bit tipsy.

PHILLIP
No, it's okay, I think I'm going to head back.

DEVON
Aw, poor thing. You're no fun.

PHILLIP
Yes, I know.

DEVON
Okay, text me when you're home.

PHILLIP
Okay, I will.

DEVON
Bye, darling.

PHILLIP
Goodbye, Devon.

Phillip begins to walk.

FADE TO BLACK

INT. PHILLIP'S DORM ROOM - NIGHT TIME

The room is completely black; you can't see a single thing. A buzzing starts. Clearly a phone call, but no idea from where yet. You hear someone move around in bed and a hand trying to find a phone in the dark. Phillip answers it and you can see a tiny bit of his face in the phone light.

PHILLIP

Hello?

He says in his half asleep voice.

MAGGIE

Phillipppppppp...

Maggie whispers through the phone.

PHILLIP

Who is this?

MAGGIE

Phillipppppppp...

PHILLIP

Is this Maggie?

MAGGIE

Yes, it is.

PHILLIP

Hi, Maggie.

MAGGIE

It sounds like I woke you up. Did I wake you up, Phillip?

It's hard to tell if Maggie is laughing, crying to trying to seduce him based on how she is whispering.

PHILLIP

No, its okay. I was awake.

MAGGIE

Well, I'm bored and you were the only person who picked up.

Phillip looks over at the clock. It reads "3:11".

PHILLIP

No wonder. It's 3 o'clock in the morning, Maggie.

MAGGIE

So? Everyone is so mundane. You should come hang out with me.

PHILLIP

Really?

MAGGIE

Yeah really. I just said it, didn't I?

PHILLIP

You did.

MAGGIE

Well then, get over here, cowboy. My address is 13 Riverside Drive, unit 25.

PHILLIP

Okay, I'll come.

MAGGIE

Yay! Okay, see you soon.

Phillip hangs up the phone and turns an LED blue light on.

EXT. CAR - NIGHT

Phillip is driving, but it's not like he is in any state not to be. He had a few beers, but that was a while ago.

He exits out his building and walks to his car. Ambient synth is playing.

The world looks full of glow and shine. Completely dream-like. It's unclear if this is because Phillip just woke up, or if something almost mystic is going on.

A montage of Phillip driving at night along with the glowing lights that fill the night pass by.

Phillip eventually reaches Maggie's apartment complex. He walks up to her room and knocks on the door.

INT MAGGIES APARTMENT - NIGHT

Maggie opens the door and gives Phillip a big hug. She has

obviously been drinking, but not out of control.

MAGGIE

Well, hello there. I was starting to think you wouldn't show.

PHILLIP

Well, here I am.

MAGGIE

Yes, you certainly are.

Maggie sips from her glass of red wine.

MAGGIE

Would you like a glass?

PHILLIP

Yea sure, that'd be nice.

They walk into the kitchen and he sits at her kitchen counter while she goes to get a glass.

MAGGIE

I want to put a record on. Do you have any requests?

PHILLIP

I don't care. I'm into anything really. I guess...

Maggie reaches for a glass, but as she is pulling it out, she drops it and it shatters on the ground.

MAGGIE

Oh no, silly me, can't even get a glass.

By now, she is already on her knees picking up glass. Turns out, she might be a little more tipsy than Phillip originally thought.

At this point in time, Phillip has rushed around with a much greater sense of urgency than Maggie seemed to be displaying.

PHILLIP

Holy shit, are you okay?

Phillip is on his knees with Maggie with the glass on the floor. She is picking it up, but Phillip doesn't seem to even notice.

MAGGIE

Oh, I'm just fine, just a bit of an accident.

She sits up and looks at him. She touches his face and caresses it with her thumb. They have not broken eye contact.

STATIC NOISE BEGINS TO FADE IN

Just then, Phillip feels something run down the side of his face. He goes to wipe it off to see what the drip is. He looks at his hands, then Maggie's hands. Maggie's hands are cut up and covered in blood from the glass, and Phillip realizes this blood is also now on his face.

Phillip gets sudden flashbacks to the woman on the road, covered in blood. He stands up in a panic and begins to stumble.

MAGGIE

Phillip. Phillip is everything okay?

Phillip begins to stumble backwards. Flashbacks of the truck and the woman covered in blood flash before him. His vision of Maggie and her blood soaked hands begins to go blurry. So does his hearing.

MAGGIE

Phillip! Phillip!

Phillip's eyes roll back into his head and he collapses.

CUT TO BLACK

INT. MAGGIES APARTMENT - MORNING

Sun shines through Maggie's apartment windows. The apartment has the stillness of the morning. The kitchen is being cleaned up. There is a dustpan sitting on the floor and most of all the blood is gone as the result of some blood soaked up paper towels. Not much evidence of what happened the night before

Phillip is sleeping on the couch. He is lying on a pillow with a blanket over top of him. Maggie is making tea in her signature baby tee and underwear, wearing hightop UGGs to make sure she doesn't accidentally step on any glass.

Phillip opens his eyes to the morning light. Maggie sees this.

MAGGIE
Good morning.

PHILLIP
Good morning. What happened?

MAGGIE
You passed out. Probably from the
blood.

She brings two mugs of tea for her and Phillip. The mugs are
cute and clearly bought by someone (Maggie) as stylish as
them.

PHILLIP
Yeah, I've always had a problem with
blood. Ever since I was a kid.

MAGGIE
Really? How young?

PHILLIP
As early as I can remember, really.

Phillip is sitting up now, still with the blanket wrapped
around him drinking his tea. Maggie sits across from him.

MAGGIE
Do you always pass out when you see
blood?

PHILLIP
No, not always.

MAGGIE
Then why did you pass out this time?

PHILLIP
It just reminded me of something that
I shouldn't be thinking about, I
guess.

MAGGIE
Reminds you of what?

Phillip looks at Maggie's hands and sees her pink Band-aids

PHILLIP
I don't really want to talk about it.

Phillip shrugs her off.

MAGGIE

Why not? You collapsed in my apartment. The least you could do is give me an explanation.

PHILLIP

You were the one who invited me over

Maggie starts to raise her voice. This intimidates Phillip and he loses eye contact with her?

MAGGIE

What, so this is all my fucking fault then?

PHILLIP

No I'm not saying that, I'm just, I don't...

MAGGIE

I think you should you should leave.

PHILLIP

No, Maggie, I didn't mean.

MAGGIE

You come into my fucking apartment, collapse on my fucking floor and then blame it on me.

PHILLIP

I wasn't blaming...

Maggie stands up with alarming speed. She is clearly pissed off.

MAGGIE

I said, I think you should leave!

Phillip stands up and looks at Maggie. She gestures to him as if to say, "what are you doing?". Neither of them speak. There is an eerie quiet in the room. He walks over to the coat hanger, gets his jacket and leaves. His tea cup is still sitting on the table exactly where Maggie put it, untouched.

EXT. CAMPUS - AFTERNOON

The campus looks warm. Most of the snow has melted. A few weeks have gone by.

INT. PHILLIP'S DORM ROOM - AFTERNOON

Devon is packing clothes in his bag getting ready to leave for break. Phillip is getting ready to leave the room. Phillip looks different but it's hard to tell why.

DEVON

Where are you off to?

PHILLIP

I'm headed to the station.

DEVON

Enjoy, text me if they're playing anything good.

PHILLIP

Okay. Good luck with the packing.

DEVON

Bye.

PHILLIP

Bye.

Phillip walks through the door.

EXT. CAMPUS - AFTERNOON

Phillip is walking through campus on his way to the station. He has his headphones on but other than that, there is nothing very exiting looking about him.

As he is walking around a busy campus, he sees a flock of crows in the sky. He watches as they land on a tree. He stares at them as if not able to tell if they are real or not.

STATIC NOISE BEGINS TO PLAY

INT PHILLIPS LOG CABIN - SUNSET

Phillip is staring out the window. He is young, but its hard to tell how young, considering all we see is the silhouette of him looking outside with a set of walkman headphones on and he is staring at crows out his window.

CUT TO

EXT. CAMPUS - AFTERNOON

Phillip is standing in the exact same spot as he was one second ago but it looks like a significant amount of time has passed. The expression on his face is now of complete dissociation. Like he is life less.

He shakes himself as if to bring himself back to reality. He looks shocked at the amount of time that has passed. The crows are gone and no one else is around.

Phillip looks around for a second and then begins walking again.

INT. RADIO STATION - AFTERNOON

Phillip is sorting CD's. Two girls walk past him and say goodbye to each other. It then becomes apparent that Phillip is alone in the station.

Maggie walks out of the back office and sees Phillip. She does not look so ecstatic about it. It's hard to tell if Phillip is happy to see her either, but he is surprised.

He takes one look at her as they lock eyes for a second which stops her in her tracks, then Phillip goes back to organizing his CDs

PHILLIP

Maggie Sinclair, what are you doing here?

MAGGIE

Same thing as last week. Doing inventory since Garry's not around.

PHILLIP

How exciting. You excited to go back to the big city?

It's hard to tell if Phillip is being condescending, sarcastic, or genuine.

MAGGIE

I am actually. Looking forward to seeing my family. How about you?

It kind of looks like Maggie is trying to be nice to Phillip.

PHILLIP

I'll go stay at my cousins house,

considering both my parents are dead.

This takes Maggie by surprise.

MAGGIE

Oh I'm sorry, I didn't know.

PHILLIP

Don't pretend to be sad. It's not like
it was your fault.

As if to suggest a mockery of Maggie from her apartment.
Maggie rolls her eyes, not even wanting to deal with this
situation again. She starts to walk back the office.

MAGGIE

Get off your high horse, Phillip. I
was just asking.

PHILLIP

Oh how ironic for you to say that to
me from all the way up there, with
your perfect family and big life.

Maggie turns around.

MAGGIE

I wish you never came to that fucking
show.

She keeps walking

PHILLIP

Oh yeah? Then we wouldn't be in this
whole situation and you would never
have invited me over to get the MAGGIE
SINCLAIR EXPERIENCE.

By now, they are in the radio head office. The same place
where the opening scene takes place.

MAGGIE

Oh, you think you know everything,
don't you?

PHILLIP

Please, there's not much. I can read
you like a book.

She pushes him onto the couch, gets on top of him and drives
his finger into his chest.

MAGGIE

You don't know a fucking thing about me you measly piece of shit.

She slaps him across the face.

CUT TO

INT PHILLIPS LOG CABIN - SUNSET (FLASHBACK)

Phillips Mother and Father are standing in the kitchen screaming at eachother. As the screaming reaches a climax, Phillips Father slaps his Mother across the face.

DAD

I told you to shut up, bitch.

A young Phillip, around 6, is peeking through the crack in the door.

MAGGIE (V.O.)

Phillip, hello? Phillip!

CUT TO

INT. RADIO STATION - AFTERNOON

Maggie is still sitting on top of Phillip. He looks completely spaced out. Suddenly he comes to and snaps out of it. He stands up abruptly and pushes Maggie off him onto her feet.

PHILLIP

Don't fucking touch me

MAGGIE

Jesus fuck what is your problem.

PHILLIP

Im serious, back off.

MAGGIE

Jesus christ, what are you, schizophrenic?

At this point, Phillip has gotten his coat and is getting ready to walk out.

PHILLIP

Jesus fucking christ Maggie, you're unbelievable

MAGGIE
Oh Im unbelievable?

PHILLIP
I'm leaving, I never want to see you
again and I never want to hear your
voice or see you...

MAGGIE
Okay, then don't come back.

PHILLIP
You don't have to ask me twice.

INT. CAR - DAY

A Quick One Before The Eternal Worm Devours Connecticut -
Have a nice life

Phillip is driving on a gloomy day. He stares at the road in
front of him expressionless. He looks like he is in the
middle of nowhere.

A Quick One Before the Eternal Worm Devours Connecticut -
Have A Nice Life fades in.

Phillip reaches for his phone and goes to his contacts. He
scrolls until he gets to someone named DR. LINDEN. He calls
her

PHILLIP
Hello, Dr. Linden.

Phillip does not look like he is too happy to be on this
phone call. An overenthusiastic female voice responds.

DR. LINDEN
Ah, Phillip! So great to hear from
you.

PHILLIP
Yeah I know Im supposed to call you
around this time of the year.

Phillip seems very unenthusiastic to be having this
conversation.

DR. LINDEN
Well I'm certainly glad you did

PHILLIP

Okay, well I'm just calling to tell you I'm fine, so why don't we skip the pleasantries and you can write a big check mark under my name in that book of yours.

DR. LINDEN

Phillip, this is a hard time for you in the year, understandably so. I know it is.

PHILLIP

Doc, a lot have things have changed since then. I don't think about any of it any more.

DR. LINDEN

So you don't still get your episodes?

Phillip pauses.

DR. LINDEN

Phillip?

PHILLIP

No, I don't.

Phillip continues to drive. Scenes from the planes and mountains of Colorado pass him as he just continues to drive. There are horses, mountains, and never-ending roads.

DR. LINDEN (V.O.)

Well, thats good. How is everything with school?

PHILLIP (V.O.)

School is good. Everything is fine. I joined the Radio Station.

At this point, Phillip drives past a large tarp across the street as he turns into the drive way of his cousin's house. He gets his bags from the car.

DR. LINDEN (V.O.)

That's great. You are meeting cool people I'm sure

PHILLIP (V.O.)

Yeah, the're are great.

Phillip knocks on the door and is hugged by his Aunt NANCY and Uncle THOM. Both around 60 and very modest looking people. He walks upstairs and into a modest and well decorated room and puts his bag on his bed.

DR. LINDEN (V.O.)

Okay, well, I'm glad you are doing well, Phillip. Have a nice break.

PHILLIP (V.O.)

Bye Dr. Lindon.

Phillip falls onto his bed and stares at the ceiling.

FADE OUT

INT. DINNING ROOM - NIGHT

A few days have gone by. Phillip sits at the head of the dining table and sips on his beer. He looks like he has had a few, maybe too many. He stares at off into the distance at nothing.

His aunt and uncle and his cousin JEFFERY, DIAN, all around 15, and 19 respectively sit across from each other at the table, talking.

DIAN

So Phillip, how's school?

PHILLIP

Yeah, it's good, you know? Everything is good.

AUNT

Phillip, I heard you joined the radio station. That must be exciting. I'm sure you are meeting lots of fun people.

Phillip gets a flashback of Maggie, the first time he saw her. Then the argument he had with her the morning he woke up in her apartment. Then finally, her yelling at him and slapping him in the face in the radio station office.

PHILLIP

Sure.

Phillip takes a large bunch of sips of his drink.

UNCLE
Don't you think you've had enough of
those?

He says with a laugh trying to diffuse the situation.

PHILLIP
Excuse me?

DIAN
Phillip, come on.

JEFFERY
It's all right, Phillip.

There is a silence in the room.

PHILLIP
What, I'm not allowed to have a few
beers? Why is no one saying
anything?Helllloooo?

JEFFERY
Phillip, come on, man. Don't do this.

Everyone looks at him with pity as if they know something he
does not. Phillip looks around the room at everyone staring
at him and eventually he realizes why. He begins to laugh.

PHILLIP
Oh, that's so cute. You don't think I
know what day it is. This is fucking
pathetic.

UNCLE
Now, don't you talk like that.

AUNT
Thom, it's alright.

PHILLIP
Oh, come on, you really don't think I
would forget the day both my fucking
parents died. Aw, thats sad, isn't it?

JEFFERY
Phillip, would you please sit...

Phillip slashes his hand across the table knocking the
majority of the food off the table and stands up.

PHILLIP

No, I'm not going to fucking sit down,
Jeffery. Jesus Christ, you people
treat me like a circus animal. Fucking
pathetic.

Phillip gets up and walks to get his jacket and keys and
slams the door behind him. If he is about to drive, he
certainly shouldn't be.

He walks down the driveway but walks past his car. He walks
to the other side of the street where the tarp is, and pulls
it off something.

Underneath the tarp is the pickup truck from Phillip's
dreams. Although it looks like it's been sitting under the
tarp for quite a while, the truck is just as it was in
Phillip's dreams.

He struggles to unlock the door. Eventually he does, and he
gets in the truck. He puts the key in the ignition and begins
to crank the car. The key he is using is the third key we saw
at the beginning, with the rattlesnake tail on it. The car
does not start.

Just then, Phillip's Uncle comes storming out of the house,
walking towards him.

UNCLE

Phillip, get out of that car. Get out
of that truck right now!

He begins to run when the truck starts. Phillip puts it into
gear and slams on the gas. The tires spin as he accelerates.
His uncle runs after the truck but is too slow to catch up to
him.

INT PHILLIPS MOTHERS TRUCK - NIGHT

Phillip looks back in the mirror as he keeps checking if his
uncle has caught up. He is clearly heavily intoxicated.
Phillip mumbles to himself. It's hard to make out the words.

PHILLIP

I won't become her. I won't become
her. I won't become her. I won't
become her.

Phillip continues to accelerate. Phillip mumbles these words
to him self as he continues to check the mirror for anyone
driving after him.

Static noise begins to play.

Phillip reaches for his phone to call Maggie. As he stumbles around trying to find her in his contacts, he swerves all over the road. Headlights and car horns blast at him. He swerves into his lane. He finds Maggies contact and he goes to call her.

The phone rings a few a few times and then goes to Voice Mail. Phillip begins to laugh.

The street lights are glowing and dreamy. His vision goes in and out of blurry.

The view rotates from the side of Phillip to the back of him looking over his shoulder. He is speeding towards a red light.

He drives right through the intersection and just as he hears a car horn blasting at him, Phillip turns his car. There is a large flash of white and the sound of a car crash.

CUT TO

INT PHILLIPS LOG CABIN - SUNSET

Young Phillip is staring out the window. He has his orange Walkman headphones on. He is staring at a deer out of his window.

Suddenly Phillip hears a gun shot. This causes him to immediately take his headphones off. He is shaking in fear.

He hears the a body dragged through the house and out the door. There is silence and then the slam of a truck tailgate. Young Phillip doesn't move. There is silence, then a knock on his door.

MOM

Phillip, sweetie. It's Mommy. Can you open your door, please? Come on, lets go to get ice cream.

Phillip opens the door and his mother leads him to the truck. She has blood on her dress. As he walks through the house he sees a pool of blood on the rug. He walks out to the truck. His mother opens the door for him and he gets in.

INT PHILLIPS MOTHERS TRUCK - NIGHT

Phillip sits beside his mother, paralyzed in fear. She is

driving but has a unnerving calmness to her. She looks at Phillip and smiles. Phillip looks at her hands and they are covered in blood. He turns around to look in the bed of the truck and sees his fathers body wrapped in a tarp.

They drive into the night as Phillip stares emotionlessly ahead of him at the dashboard. Phillip's mother slows the car down to a stop.

MOM

Mommy has to do something, darling.
Stay in the truck, I'll only be a
minute.

Phillip's mother gets out and goes to the back of the car. She opens the tailgate and drags Phillip's father out of the bed of the truck onto the ground. She begins to drag him around to the front of the truck across the road.

Phillip gets out of the truck and goes to investigate what his mother is doing. He sees her dragging his fathers dead body. She sees him and as she walks towards him he begins to back up until he is pressed against the front bumper of the truck. She bends down and carresses his face with her blood soaked hands.

The camera pans from his mom to Phillip. Although in a flashback, Phillip is now looks and is same age as he was right before the car crash.

MOM

It's all going to be okay, darling.
Just look at me. Everything is going
to be fine.

CUT TO BLACK

THE END