

Up To The Roof

by

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INT: A TWENTY-SOMETHING INDUSTRY PARTY - NIGHT

CLOSE ON:

Mitchell Bundit's face. He is an awkward man, twenty-five, with passion written on his manner.

MITCHELL

"Nobody gives a shit." That's not something you hear people say anymore. We have moved into an era where people care, want to talk about what's going on right here, right now! This very moment... Art is our safe place to question the day. Movies. Movies, reach more people than any other medium. Massive audiences. Malcolm, I've got a movie. No, I've got a film. A film that people need to see now. This is the one that defines a generation. So are you with me or not?

ZOOM OUT:

To reveal Malcolm Batson, twenty-five, works for The E Channel.

MALCOLM

Hey, man, you know... I still think you need a script before you try to raise money for your movie.

MITCHELL

Film.

MALCOLM

Film. Whatever.

MITCHELL

But that's the way they used to do it. We're going for something grander here. Something original. You think Dogma stripped it all away? I'm bare-assed butt-naked on top of the hill.

MALCOLM

You're a sketchy dude. I'm sorry, man, but you don't relate to people well, and that, my friend, is a huge part of this business. I mean look around...

POV of Mitchell, looking the room over.

Most people are in their mid-twenties, if not, they are men in their forties and fifties.

All the twenty-somethings are involved in the Industry in one way or another at a young level.

The forty and fifty year olds are treated like royalty.

We move in on a man and a woman, talking to each other, but looking around the room at who else they should be talking to.

WOMAN

What happened in Somalia is an outrage, an absolute outrage.

MAN

Have you seen Black Hawk Down?

We move to two girls over by the bathroom.

GIRL 1

We're getting a great piece for the living room.

GIRL 2

What is it?

GIRL 1

I don't know, but it's going to be great. I had to give it out to David, and I gave it out good.

We move over to two men talking.

FIRST MAN

Well that sounds great. I'll send you a copy of the script in the morning, and we'll meet up for a drink, sing some songs, pick up some beautiful bitties, and get this sucker under way.

SECOND MAN

Absolutely, my brother.

We scan over to one of the older guys hitting on a little blond girl. She smiles politely, but one can easily see the prospect of advancement in her eyes.

MALCOLM (V.O.)

This is where you get your projects made, you're right about that.

(more)

MALCOLM (cont'd; V.O.)
But you don't do it through
pitching crazy shit about changing
the world.

MITCHELL
What do you do it through?

MALCOLM
Sex, man.

MITCHELL
Pardon?

MALCOLM
What makes you think you have
something to say to massive
audiences?

MITCHELL
I care about people.

MALCOLM
Hey, I respect that, I really do.
But that's not the way the wheels
spin. Look around you, Mitchell.

We scan the room again. We see what Malcolm is saying.

MALCOLM (V.O.)
They talk about bullshit, they
smile, they try to find something
they share an interest in so
maybe, just maybe they get a
meeting with someone who could
greenlight their project. If
getting into the down and nasty
means the next morning you have
got a go picture, so be it.

Back to Malcolm and Mitchell.

MITCHELL
That sounds sexist.

MALCOLM
You think I'm above chowin' a
little China to get my picture
made?

MITCHELL
Oh, now, come on.

MALCOLM
Take that dark looking dude in the
corner.

We see Ed Cardiac, twenty-eight, a stand-up comic, moping in the corner. He looks up from time-to-time to see if anyone is noticing his pain.

MALCOLM (V.O.)

Poor bastard was engaged to Naomi Packer.

MITCHELL (V.O.)

Naomi Packer the actress?

MALCOLM (V.O.)

Naomi Packer the actress whose last movie grossed more than Natalie Portman's. The poor prick thought his career was set.

MITCHELL (V.O.)

What does he do?

MALCOLM (V.O.)

Stand-up comic.

MITCHELL (V.O.)

That's tough.

MALCOLM (V.O.)

Know what the best part is?

MITCHELL (V.O.)

What's that?

Back to Malcolm and Mitchell.

MALCOLM

Naomi Packer is coming to this party tonight. Yeah. Yeah.

MITCHELL

Guess all I have to do is go down on her and my film is made.

MALCOLM

If you could get Naomi Packer to look at you *naked*, I would raise a million dollars for you myself.

MITCHELL

Are you saying I couldn't get her?

Malcolm looks at him for a moment, unsure of whether he is serious, then breaks into laughter until he catches himself and notices a few people are looking at him funny.

MALCOLM
That's rich, man. Triple fudge
cake.

MITCHELL
Thank you for your kind words.
I'm going to go pee now.

MALCOLM
Don't tell me stuff like that.
See, this is what I'm talking
about, man, you're awkward.

MITCHELL
Awkward?

MALCOLM
Absolutely awkward.

Mitchell stands there, doesn't say anything. An uncomfortable
moment. Malcolm smiles.

MALCOLM
(continuing)
Go take your piss, man. Freak-nut.

As Mitchell makes his way to the bathroom, he hears a girl
say:

GIRL
Oh, my god, she's here.

He looks over and sees Naomi Packer has entered the room.
She is beautiful, looks like a movie star. She wears white
suede shoes.

Mitchell stares at her, lost in the image for some time. She
sees him fixated on her, and smiles, then whispers something
to the Big man next to her.

Mitchell gets flushed and quickly heads for the bathroom.

INT: THE BATHROOM - CONTINUING

Mitchell enters and goes right up to the mirror, talking to
his image.

MITCHELL
What the hell did you run in here
for? You should be out there
talking to her, not in here
talking to yourself. Freak-nut.
You're never going to do something
big. Fucking waste of space you
are.

He hears the page of a magazine turn and sees there is a guy sitting on the can reading a copy of TALK Magazine.

MAN ON TOILET

Hey, buddy, do you mind waiting outside while I wipe?

MITCHELL

Sorry.

He leaves the bathroom and spots Naomi. She has just come out of the other bathroom and for a split second is not surrounded by people.

Ed Cardiac is making his way over to her. She notices this and begins to look around for someone to save her.

Mitchell sees his chance and manages to make his way over just before Ed does.

She looks at him, surprised.

He gives a confusing smile.

At that moment Ed puts his hand on her shoulder and she instinctively steps away from him and next to Mitchell.

ED

Hi, Naomi.

NAOMI

Ed, you told me you weren't going to be here.

ED

I wanted to see you.

NAOMI

Have you met my friend...

MITCHELL

Mitchell.

He shakes Ed's hand. Ed stares at him for a moment, then laughs in his face.

NAOMI

Mitchell and I were in the middle of a conversation, so if you don't mind, Ed, we'd like you to go now. Isn't that right, Mitchell?

MITCHELL

Yeah, we were talking about Israel and Palestine..

Ed lets a snicker squeeze out of his nose.

ED
(to Mitchell)
You think you're hot-shit...You're
a fucking TOY!

Ed walks away.

MITCHELL
Hello, I'm Mitchell.

NAOMI
Naomi.

MITCHELL
I know.

An uncomfortable silence. Naomi begins to scan the room to see who she can use to get away from this guy.

MITCHELL
(continuing)
Would you like a drink? Because
after something like that happens
I know I always like to have a
drink. Would you like me to get
you a drink?

NAOMI
That would be nice.

MITCHELL
What?

NAOMI
I said THAT WOULD BE NICE!

MITCHELL
Oh, ha-ha. No, I meant what do you
want me to get you to drink.

NAOMI
Red wine.

MITCHELL
Coming right up.

Mitchell goes to get some wine from the bar.

He hears two guys talking next to him.

GUY 1
That's what's so cool, she's a
serial monogamist.
(more)

GUY 1 (cont'd)

If she doesn't have a new guy
already, then she might find one
tonight.

GUY 2

Whoever he is, that's one hell of
a lucky prick.

Mitchell stares off into space.

Suddenly the room is empty except for Mitchell and Naomi. He
glides over to her with the drinks. She smiles and bats her
eyelashes. They each take a sip of the wine and throw their
glasses behind their backs. She grabs him and the two make
out like banshees.

BARTENDER (V.O.)

Hey, buddy, can I get you anything
else?

SMASH CUT:

Mitchell is standing at the bar, a crowd of people are
angrily waiting behind him.

MITCHELL

What?

BARTENDER

If you don't want anything else,
perhaps you could move along and
let me take care of these people
behind you.

Mitchell notices the people behind him.

He takes the wine and heads back over to where Naomi was.

As he is coming back, he sees her talking to three men.

She sees him coming and whispers something to Big man, who
turns to look at Mitchell just as he trips on the rug and
crashes to the floor, smashing the glasses and spilling red
wine all over Naomi's white sued shoes.

MITCHELL

Oh, goodness. I am sorry.

The party is silent, everyone is looking at him.

BIG MAN

Why don't you pick yourself up and
leave the lady be?

Mitchell looks up and sees Malcolm shaking his head in disbelief.

He scrapes himself up from the floor and runs out the door.

EXT: THE ROOF - CONTINUING

Mitchell bursts through the door to the roof.
(Insert description of roof).

MITCHELL
FUCK, FUCK, FUCK, FUCK, FUCK,
FUCK, FUCK! Fuck. ASSHOLE!
Stinking waste of space.

JUNE (O.S.)
Shouldn't be so hard on yourself.

Mitchell turns around and sees June, British, twenty-six, attractive, but not over the top.

MITCHELL
I thought I was alone.

JUNE
Never know who's looking on.

MITCHELL
Sorry, I don't usually use words
like that.

JUNE
Well, I guess I'll stay then, but
only on condition you promise to
keep control of yourself. Fucking
potty-mouth.

She stares at him and makes a face. They both laugh.

MITCHELL
Do you spend a lot of time alone
on rooftops?

JUNE
Yes I do.

MITCHELL
What are you doing up here?

JUNE
What are you doing up here, Mr.
Forward?

MITCHELL
I embarrassed myself at the party.

JUNE
Spilled wine on Naomi Packer?

MITCHELL
You know?

JUNE
They were talking about it on the balcony below.

MITCHELL
Already?

JUNE
You never know who's looking on.

MITCHELL
Why are you up here?

JUNE
I'm making a life change.

MITCHELL
Okay.

JUNE
What's your name?

MITCHELL
Mitchell.

JUNE
Why were you put on this earth,
Mitchell?

MITCHELL
To help people.

JUNE
Ha.

MITCHELL
You think I'm in the wrong
business.

JUNE
It's not as if movies have never
helped anyone, look at the Rocky
Horror Picture Show, that gave
hundreds of people an identity;
but really you sound like such an
ass when you say "I was put on
this world to help people."

MITCHELL
Why are you on this earth?

JUNE

Have a little fun, spread some good cheer here and there, mostly just to live. I'll figure out the grander purpose when I die.

MITCHELL

Well, I was put on this earth to help people.

JUNE

Are you happy?

MITCHELL

What?

JUNE

It's not a difficult question.

MITCHELL

(pause)

No, I'm not happy. I don't seem to fit in. I should have been born in the twenties.

JUNE

How are you going to help people if you're not even happy yourself?

MITCHELL

(laughs)

That's a good question, Ms.?.

JUNE

June.

MITCHELL

Mmmmm, perfect.

JUNE

What was that?

MITCHELL

I just felt like I was in a James Bond movie; you know, guy comes running up to the roof, who knows, maybe he's looking for an assassin. But what he finds is a mysteriously beautiful girl, and her name is June... Mmmmm, perfect.

JUNE

You don't live very much do you?

MITCHELL

Do you?

JUNE
Starting tonight.

She looks all the way to the other side of the roof.

JUNE
(continuing)
Run with me.

MITCHELL
Now?

JUNE
There's not going to be a better
time.

MITCHELL
Where?

JUNE
The edge of the roof.

MITCHELL
There's no guard rail.

JUNE
Oh, come now, Mr. James Bond.
Surely the edge of a roof doesn't
scare you.

MITCHELL
It's more that I don't know what
I would do when I got there?

JUNE
You suicidal too?

She laughs.

After a moment he joins her.

Then she stops, looks at him with a serious, sad face, and
takes off, running full speed for the edge.

He freezes for a second, then sprints after her.

DOLLY SHOT:

We follow each of them as they run along the rooftops, the
edge getting closer and closer.

Mitchell catches up with June and the two take hands as they
run faster and faster to the edge.

They each beam with giddiness. Children who have found a new
game.

The edge approaches.

Mitchell slows down to stop himself, but June does not. She continues at full speed.

Just as she is about to go over, Mitchell tackles her down.

They fall in such a way that they are both looking over the edge. The fall would have surely killed her.

MITCHELL

Are you out of your mind?

JUNE

Sometimes.

MITCHELL

How does this fit in with starting to live your life tonight?

JUNE

It would have been a beautiful way to go.

A tear has formed in her eye. She smiles.

JUNE

(continuing)

How many people feel that kind of rush in their lives.

MITCHELL

Bungee jumpers.

JUNE

It's not the same with a cord attached.

MITCHELL

I guess it isn't.

JUNE

There's a price for that kind of rush.

MITCHELL

What's that?

She looks back down to the patio where the party is going on.

A similar scene to the one we saw earlier. Ed is moping in the corner. Malcolm is hitting on a girl. Naomi is surrounded by fans/friends.

Mitchell joins her and the two take the party in.

JUNE
Ready to go back?

MITCHELL
I guess it's that time.
(pause)
Thank you, June.

JUNE
You're welcome, Mitchell. Good
luck with your film.

MITCHELL
Thank you.

JUNE
Good-bye.

Mitchell goes back through the door, leaving June behind.

INT: THE STAIRWELL - CONTINUING

Mitchell starts to go down and stops.

MITCHELL
I didn't tell her about...

EXT: THE ROOF - CONTINUING

Mitchell bursts through the door again.

She is nowhere to be found.

He smiles to himself.

MITCHELL
Shamalama ding-dong, it's a crazy
world.

He chuckles and heads back to the stairwell.

Before he goes in, turns around one last time.

MITCHELL
(continuing)
Good-bye, June.

He shuts the door.

THE END