

Viewpoint Film Challenge #1
by
Tomas Street

*Happenstance shooting script adapted by Ken Simpson

INT. STREETCAR - NIGHT

SAFFRON sits alone gazing out the window. Her cellphone indicates an new text message. Visibly annoyed, she checks it...it reads:

EX-BOYFRIEND

Is everything alright there?

From the look on her face we can see she's disgusted with the question, she types back.

SAFFRON

Oh, yeah, just fine.

She throws her cell phone back into her handbag violently. She rummages around a little and pulls out a lighter, and an empty package of cigarettes. The CAMERA pulls back to reveal ANTHONY watching SAFFRON. saffron pulls the bell on the streetcar, gets up and walks over to the doors, beside ANTHONY. ANTHONY is just about to say something when SAFFRON quickly steps off.

MONTAGE - ANTHONY out by himself, having a drink by himself, having a pizza by himself, having a coffee by himself, reading the front page of the newspaper through the box. Finally ANTHONY boards another streetcar headed for home. He gets off and begins walking. As he gets closer to home he passes a bar, stops abruptly, and walks back to peer inside. From ANTHONY's POV we se SAFFRON sitting by herself, her face illuminated by the glow of here cell phone. ANTHONY formulates a plan, and enters the bar.

ANTHONY approaches SAFFRON with two bottles of beer.

ANTHONY

Sorry. Would you rather be left alone?

P1 is silent, rubbing their temples.

SAFFRON

(obviously tipsy)
Why change things now?

ANTHONY

Ok. I'll leave you to it.
P2 turns to leave.

SAFFRON

Wait... Don't go. I'm sorry. It's ok.

ANTHONY

It is?

SAFFRON

It's fine.

Several beers later. Saffron is on her way to being tanked and her voice has grown noticeably louder. Anthony has managed to stay relatively sober.

SAFFRON

To be honest I'm not even sure what it is I'm looking for anymore.

ANTHONY

Makes it relatively hard to find then.

SAFFRON

Like you wouldn't believe.

SAFFRON (CONT'D)

It didn't start out this way mind you. Almost seems pointless

SAFFRON

We are... Digging through all this, with no real goal in sight. Almost sees pointless.

ANTHONY is trying to keep up with SAFFRON'S stream of conscious ramblings.

SAFFRON (CONT'D)

Can I share something with you?

ANTHONY

Sure.

The following dialogue is broken up over several locations. At their table, outside while SAFFRON smoke and ANTHONY freezes, while ANTHONY'S in the bathroom SAFFRON stands outside, and finally, back at their table while one of the waitresses mops in the foreground.

SAFFRON

I've been looking for this thing for so long, that not only have I forgotten what it looks like. But... But I think I've forgotten why I wanted it to begin with. - And now here I am, still looking, lost in my own maze of reasoning as to why I haven't found "it", that a part of me is loosing out to something I don't even have. - I go to sleep with these feelings of despair and anguish. I don't even know why I have them. At least if I knew, I could give my pain a face, an outlet. But I don't. And I can't. And I just keep looking, blindly, hoping I am going to find

myself again alongside whatever it
is that has eluded me for so long,
and that has taken so much.

ANTHONY AND SAFFRON leave the bar and step into the cold.

SAFFRON (CONT'D)
I'm sorry for venting.

ANTHONY
Quite all right.

SAFFRON
Thank you. You don't have to be so
kind you know.

ANTHONY
I know.

a beat...a moment of silence between them, SAFFRON looks at ANTHONY.

SAFFRON
What?

ANTHONY
Close your eyes

SAFFRON
You kidding me?

ANTHONY
Do it.

SAFFRON opens her eyes a little. We see her POV of ANTHONY moving in to kiss her. In a sobering flash SAFFRON realizes that this whole time ANTHONY was just humoring her in hopes of scoring. Disgusted, she whistles for a near by cab, hops in and drives away quickly.

The camera is left lingering on ANTHONY as he watches SAFFRON'S cab disappear into the night...after a beat, he turn to the camera and says:

ANTHONY
This Viewpoint exercise was written by Tomas Street, and starred Saffron Cassady and Myself Anthony Greene, it was adapted and directed by Ken Simpson and filmed using a hacked iphone. The End.