

TYPE CAST: A SCREENPLAY

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by

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Abstract

The experiences of people of color and women are some of the most under-represented and over-stereotyped realities of media. This screenplay addresses the restrictions that society has put on women and minorities, while keeping into account the responsibility that a white writer has to not silence the experiences of others. Lila is the lead female role who is tired of being sexualized and calls for an end to the assumptions that she needs validation through the attention of others. Julian is a black man who has grown weary of the masculine and racial expectations that he is held to as a minority. Through an unorthodox friendship, both Lila and Julian find their voices. Lila and Julian most prominently express the desire to have their stories told with acknowledgment of their personalities instead of their demographic. The story takes place within the experiences of Wyatt, a writer and director, who is attempting to create a narrative with depth and imagination, without stereotyping his characters. Through discussions with people who have dealt with prejudice, Wyatt has an awakening to his own biases and discovers what it means to relay the stories of those without a voice.

Author's Note

The story is a surrealist take on the writing process. In production this story would push the bounds of visual realism while using a meta-communicative approach to each character.

FADE IN

INT. COFFEE SHOP

There is a line of people ordering their coffee and sitting at various tables. The barista, Barry, is taking orders.

BARRY

Alright people. Give me a second.

The boss man only scheduled one of me today, I am going to need a few of you to hold up. Here you go, sir.

Vlad takes his cup and as he is turning around Terri knocks it onto him. He quietly collects himself and heads to the bathroom to dry off.

As activity in the shop increases there is a percussive nature to the natural sounds; opening and closing of laptops, clinking of spoons in cups, small blows of the patrons as they cool down their drinks.

VLAD

If you would just- never mind. I'll just come back later.

TERRI

I am sorry about that. Oh it's you.

Be more careful next time. Here is
my order and I am going to need-

Terri hands Barry a paper.

BARRY

...Ma'am I am sorry but we don't
serve french vanilla creamer. How
about hazelnut or half 'n half?

TERRI

Still? I get it. I really do but I
need a very specific drink or I'll
hear a whole shepel on why the
french were important to modern
writing and why integration of
European culture is critical to the
evolution of...

VLAD

Couldn't you just order it black
and add it yourself?

BARRY

I find that to be possibly the most
practical but also maybe the more
insulting alternative.

VLAD

You saying that your simple
caffeine jolt of a to-go order is
objectively more valuable than what
I can pick up on the closest gas
station.

TERRI

It's not as good.

VLAD

You mean it's not as expensive.
They are the same.

VIRGIL

Can you guys sort this out
somewhere else? We literally do not
have time for this.

BARRY

Here is your drink, Virgil.

TERRI

Why did he get his before mine?

BARRY

Like I was saying before, we only have about 3 of the things on your list and he orders the same thing everyday. Actually most of you do.

VLAD

You tracking our drinking habits now?

BARRY

I don't see why you're surprised. You all get here around the same time and your drinks get cold while you find something to argue about.

TERRI

It's not all that crazy Barney.

VIRGIL

Bryan.

VLAD

Barry. if you would be so kind to top off my drink. As you see I encountered a little bit of a wake up call.

BARRY

That'll be \$4.75.

VLAD

I already paid for my drink.

BARRY

No. You paid for that drink. I am sorry but nothing comes free in this town.

VLAD

It wouldn't hurt if there was a little bit of decency in this.

TERRI

I'll pay for his drink but I really need to hurry.

VLAD

Thank you. Let's go we are gonna miss the train.

BARRY

You all going to the same place?

TERRI

They tend to just end up in these
types of scenarios.

Terri grabs her cups and pushes past the guys arguing at the counter. The shop is immediately silent. The scene is gradually stripped of dimension. As the characters leave, the setting transforms into sketches that are sprawled out on Wyatt's desk.

INT. WYATT'S APARTMENT

Wyatt awakes with a start, realizing that his notes are haphazardly thrown across his desk. Wyatt rises, tidying up and wiping away the nap from his eyes.

WYATT

Terri what time is it?

His phone lights up and Terri's voice holds a conversational yet automatic tone with Wyatt.

TERRI

It is 12:34 a.m. and 59 degrees
outside.

WYATT

Thanks. Weather isn't too bad. I
may go for a walk.

TERRI

Would you like me to turn off the
lights as you leave?

WYATT

Yes please. Also, play my
brainstorming playlist.

Wyatt picks up his notepad and phone and leaves. He closes
the door as the lights dim and music starts to play. He
leaves and the characters from his notes start to move. The
rustling of the papers knocks one of them onto the floor.

EXT. PARK

Lila is running on the path and keeping pace with some other
night-joggers. People in benches check her out but she shows
that she is used to it and picks up her pace by a group of
guys who are trying to talk to her. She has headphones in
and violin is playing when she gets a call. Her face is
unseen but her black hair waves in the wind as she rambles
on.

LILA

Hey so did you hear back from- No?

That's okay I guess I- They told me
they would get back to me this week
with the final touches to the
contract-

Wyatt walks the sidewalk and, underestimating the speed of
the jogger, bumps into her.

WYATT

Oh, I am so sorry.

LILA

No worries, all good. No. Vlad
isn't on the project- He told you
that? I will have to come in and
talk to Wyatt then. Yeah. Don't
worry about it. Thanks- See you
then- Bye.

Lila exits the park.

Lila runs off but leaves behind an animation of herself that
is only viewable by Wyatt. She watches herself leave and
starts to walk with Wyatt.

WYATT

How is your workout going?

LILA

I don't know. Running is actually bad for your knees.

WYATT

Then why do you do it?

LILA

I suppose it is to look busy. It's important to be healthy and people think spending a couple of jogs through the park will make you pretty.

WYATT

That doesn't sound awful.

Validation is nice.

LILA

Validation is different from attraction and most people use the former to justify the latter. Like this guy.

Virgil walks around Wyatt as he conceals a drawing pad but keeps his focus on Lila.

VIRGIL

That's not fair, you don't know
that. I actually really like to
draw people.

LILA

Yeah? With nothing in return.

The scene flashes back to a park outside of Wyatt's apartment.

EXT. STREET

Lila is on a bench as Virgil approaches.

VIRGIL

Do I know you?

LILA

I don't think so.

VIRGIL

I think I might. From a dream
maybe. Or maybe you're an angel.

LILA

Flattering really but I'm not interested.

VIRGIL

That's just because we haven't talked about it yet. You could give me some time to grow on you.

LILA

That sounds like something you would get checked out.

VIRGIL

I suppose I could check you out if you wanted.

LILA

I am not a book to be reserved. I would prefer my own space.

VIRGIL

Come on, a pretty girl like you shouldn't be alone.

LILA

Whether I want to be alone or not is none of your business.

VIRGIL

Business is messy, I prefer art. I believe that the human anatomy is one of the purest forms of art, in and out of nature.

LILA

I do not like the nature of this conversation. Good day sir.

VIRGIL

At least call me?

LILA

I guess I will think about it.
Thank you, Virgil? Have a good day.
I have got to take a call.

Lila picks up her bag and runs off.

Virgil snidely walks off, saving her number in his phone.

The scene returns to Wyatt and Lila as Virgil walks away.

WYATT

Of course a tip would be nice.

LILA

And that's fair, what isn't is the way guys try to earn it.

WYATT

Some would find that level of
boldness attractive.

LILA

Bold, yes, but the way I am hit on
is inconsiderate and usually plain
gross.

WYATT

I see.

LILA

Do you though?

Lila walks past Wyatt and he is left to start walking alone
again.

INT. WYATT'S APARTMENT

Julian awakes from his nap and steps out of the
sketchbook and runs into the kitchen to take out a snack he
had put in the oven. The plate of leftovers is smoking and
he takes it out and places it on the counter. He then knocks
it off the counter while he trips over his cat. He turns off
the stove and opens the microwave. He grabs his coffee,
adding in sugar and creamer. His phone goes off as he starts

to sip on his drink. He spits it out and runs off.

JULIAN

I'm late again. He's not gonna-

Okay I just gotta-

Julian struggles to get his coat on and throws himself together as he leaves the room. Leaving his coffee on the counter. The cat knocks it over and the apartment is quiet for the first time all morning.

EXT. STREET

Wyatt passes by a group of dog walkers and walks down the sidewalk.

Terri runs to catch up, carrying an armful of papers and cups.

Passing by Terri, Wyatt feigns interest in various street life activities.

TERRI

Sir... Sir...

WYATT

Yes Terri how are you?

TERRI

You need to finish your report by
this Friday.

WYATT

When you say it like that, it
sounds like work.

TERRI

It is work, Sir.

WYATT

We have talked about this Terri,
none of the formalities. It hinders
the creative process.

TERRI

Mr. Prior ... If the process does
not produce a tangible product, the
level of creativity is pointless-

WYATT

That's why you handle the books and
I drink the coffee. Thanks, T. I'll
see you at the office. First thing
tomorrow morning.

TERRI

You better have something.

WYATT

I always have something. The trick
is putting it on paper.

TERRI

Don't be late.

WYATT

No promises.

Wyatt passes by various street vendors. As he goes into the
subway he drops the barely touched coffee cup into the
trash.

INT. SUBWAY STATION

Julian is carrying his guitar and approaches Wyatt,
following him into the subway car. He plays subtle riffs as
they walk.

The car is mostly empty when they enter. On opposite sides
of the car, Virgil and Lila avoid eye contact.

Behind Lila, Vlad is wiping off the coffee from before and
it gradually disappears.

WYATT

You're back.

JULIAN

Everyday, Sir. I mean mister...

Wyatt.

WYATT

I get it. What industry breaking
idea do you have for me today.

JULIAN

A story about adversity. Diversity.

Forbidden love. I am thinking you
could place it in space you know?

It could be like Star Trek meets
Titanic, with actual stakes to it.

WYATT

And the meat? The heart? The
meaning?

JULIAN

What do you mean?

WYATT

I mean star crossed friends,
lovers, parents have all been done
already. I need something new. I
need a different story.

JULIAN

I am just a performer, you are the
one with the ideas.

WYATT

I need a message. Convincing others
that they need it too is the key. I
need something with a life in a
lens we have never seen.

JULIAN

Then focus on the people. The story
will tell itself.

Lila gets off at the stop and the Virgil moves closer to
Wyatt and Julian.

VIRGIL

You want to hear a story? I have a
good story.

Virgil starts to write more in his book but is distracted by a dog that has been focused on his shoes since the last stop.

JULIAN

You mean about that girl who just left and... Dude, that's a little weird.

VIRGIL

It's a good story really. Lila moved to L.A. to start a band. I think there was a friend with her who was trying to make it big or something. He got all coked out or whatever but those two shacked up.

JULIAN

In a lot of ways I don't like where you're going with this. None of my business dude. Besides, that guy doesn't look like he does coke.

WYATT

They're friend was. Those two just had a relationship.

JULIAN

Was it a relationship or just one
of those one night hookups?

VIRGIL

I thought you didn't care.

JULIAN

If I am forced to hear some tragic
love story, I want to get the
context straight.

WYATT

In good time but this is my stop.
Julian walk with me. Vlad stay out
of people's business and make sure
Virgil doesn't get into trouble.

Wyatt and Julian step out of the car.

Virgil returns to his portrait of Lila.

EXT. BASKETBALL COURT

Wyatt sits on a bench, watching a game of basketball play
out. As the game continues, Virgil, Vlad, and Julian take
the place of some of the players. The game settles down as
the teams are being re-selected. As the guys discuss, the

other players are chosen before them.

VLAD

You're not ready for this. I played
power forward at Boston.

JULIAN

That's cool man.

VIRGIL

Rec team doesn't count. What about
you J, where did you play?

JULIAN

I was never really into basketball.
I was on the swim team for a year
or two but I just came out because
Wyatt just asked me to bond with
you guys.

VLAD

That's a good idea. We don't seem
to get out very much.

VIRGIL

Come on, you're telling me that
you're a black guy who never-

The other players had picked teams, leaving Vlad, Virgil and Julian on one side of the court. Virgil had been called during his comment but everyone gets quiet.

VLAD

Dude that's not-

JULIAN

Thanks but I got this.

Julian walks toward Virgil.

VIRGIL

I don't think that's necessary. I didn't mean anything by it. Come on man.

JULIAN

What are you so scared about? Some guy who doesn't look like you gets up in your face and you think things are gonna get violent.

VIRGIL

I was wrong man just forget it.

JULIAN

It's not about the game man. It's
that you assumed I was a baller
because I am darker than you.

VIRGIL

Let's just play.

VLAD

Let him talk.

The game gets going as they talk.

JULIAN

Thanks... Despite how people like
me are treated by the news, we
don't all look the same, or eat
watermelon. I wasn't born able to
dunk or able to spit out Tupac
lyrics. Even if I was, you don't
get to assume that. You got it?

VIRGIL

Dude I am seriously sorry. I didn't
realize.

JULIAN

It's okay. It would just be better
to get to know someone before
supposing stuff like that.

Wyatt sits up, paying closer attention to the game than
before.

VLAD

He won't let us play anymore if you
guys don't play nice.

JULIAN

It's not about the game, like I
said, he wants to see us react to
each other the way people do.

VIRGIL

If this is anything close to how
people talk to each other I don't
want any part of that kind of
story.

Virgil throws up a shot and walks off the court.

JULIAN

It's nice to have the choice.

Julian puts on a hoodie and walks down the sidewalk.

VLAD

Guys come back! I... I'll see you

later I guess.

Vlad catches a pass and makes a layup that ends the game. He sits on a bench drinking water and wipes off some sweat with a towel. His phone lights up and he answers the call.

VLAD

Hello? Yes Ah hey whatcha need? I

got it yeah. I am almost done with

it- So she wants to help with it-

Oh she's mad at me? I guess we need

to hang out more- I am joking. I

just mean there must be a

misunderstanding. I will be there

soon. You get my coffee? Thanks T.

Vlad gets up and runs across the court. He grabs a snack from a deli and starts walking down the street.

EXT. CENTRAL PARK

Julian is walking down the path when he sees a few different people avoiding him. The sound of the street cars and subway build on each other like a club-track as he walks past

people. Lila walks in and bumps Julian. She stares at him with a sense of playful interest.

Julian avoids eye contact and fidgets, obviously uncomfortable with the silence.

LILA

Can I ask you something?

JULIAN

The question itself presents a conundrum. There is no way for me to answer that with a sense of agency that would present anything more than my ability to comprehend that you are-

LILA

Great. So I was thinking.

JULIAN

I guess I have nothing else to do.

Let me have it.

LILA

I am having boy troubles.

JULIAN

I am not the guy to ask about that
sort of thing.

LILA

What makes you so sure?

JULIAN

There are a few dozen ways I could
tell it but basically we wouldn't
be a good match.

LILA

That's perfect.

JULIAN

Excuse me?

LILA

That is my problem. All these guys
think I am their perfect match and
I am just not.

JULIAN

Your issue is you have the
attention of the people around you.
Do they listen to what you have to
say?

LILA

It feels like every word sometimes.

JULIAN

I am definitely not the one to help
you then.

LILA

How can you be so sure? You seem
like a bright guy.

JULIAN

I can't get others to see that
though. It doesn't matter how
bright you are if everyone is
worried about how... nothing forget
it.

LILA

Oh... That doesn't bother me. I
have always liked-

JULIAN

Please don't.

LILA

I am sorry?

JULIAN

Don't try to be the understanding
one about it. I have heard plenty
of times; how my appearance is so
unique, how my hair looks like it
would be fun to play with.

LILA

There is nothing wrong with people
acknowledging the things that make
you special.

JULIAN

Just because someone says they
appreciate your difference doesn't
mean they won't try to use it
against you.

LILA

That actually makes sense.

JULIAN

Really? You actually get what I am
going through? Okay.

LILA

I think so. People find a physical trait that they can tell you is special. One that everyone else seems to make you self-conscious of. For me it tends to be my height or my... assets.

JULIAN

That's not really my style but I think you are on the right track. They find the thing that they have used to keep you in the dark.

A group of girls stare at Julian, one of them pointing out his hair.

JULIAN (CONT'D)

They use up their time with you to shower you with praises about bravery or adversity and turn it on themselves.

Lila grabs onto Julian.

LILA

There is an art to it though. It's almost as if there is a revolution of understanding that they are drafting off of to make this new form of subjectification.

Julian pulls away but Lila grips on as the two walk.

JULIAN

Not exactly my deal but yeah sure. It's the whole idea of being just a pretty face or whatever.

LILA

Beauty is overrated.

JULIAN

Come on, only beautiful people get away with saying stuff like that.

LILA

No, it's true. Some old fashioned people in power chose between a myriad of traits to decide what is perfect. There is the obvious examples of things like sex, age...

race. No offense.

JULIAN

You don't need to say that, go
ahead.

LILA

Right, there are those features but
then the professional smooth talker
can separate those from you. Almost
as if he knows that, by
acknowledging that he holds those
things over you, he can hope you
forget he is hunting you.

JULIAN

That seems a little dramatic.

LISA

Dramatic? Have you ever felt every
head in the room swivel toward you?
Been confined to the space that
won't draw attention? You can't
acknowledge it though. If you call
them out on it, you're assuming
that all they want is sex. By

bringing up that they should stop
undressing you with their stares,
they assume that the thought has
crossed your mind to allow them the
pleasure of performing their
fantasy.

JULIAN

Not exactly but more or less. In a
different scope I suppose. I have
the conflicting pleasure of being
easily noticeable yet silenced.

When I walk into the room I am
undressed to the bone. As if I were
roadkill that had sprung up and
walked around. People do not give a
dead man walking the benefit of the
final say. It's true that there are
people who don't feel quite that
extreme about it. The radical on
the other end seems to be a
perverse rendering of my self
worth. Those who don't wish for me

to be dead want to strip me of
either my culture or my clothes.
They want my hair or my music or my
exotic or my blessing. It doesn't
work like that. You don't get to
make up for every sin committed
against me by complimenting the
shoes I wear.

LILA

That is so sad. I am... I don't
know what to say.

JULIAN

You don't have to say anything.
Having you listen is enough for the
moment.

They head down to the subway and get in, sitting a few seats
away from Wyatt.

Wyatt notices them and beckons them over but they don't
move. After a few moments he gives up and sits across from
them.

WYATT

What is up you two? Anything to
share?

JULIAN

We have a lot to talk about.

The train goes through a tunnel.

INT. COFFEE SHOP

Vlad walks up to the counter to get his drink and gets
knocked into Virgil.

VIRGIL

Hey watch it buddy, I'm walking
here.

VLAD

Sorry I was just-

VIRGIL

You think because you're bigger
than me you can push me around?

VLAD

No can you just step aside I-

VIRGIL

Oh now you're telling me what to
do. Why I outta-

BARRY

That's it you two. Both of you out.

VIRGIL

But he's the-

VLAD

I am over this.

Vlad and Virgil leave the shop yelling at each other.

VLAD

That's it. You gotta stop this.

VIRGIL

You're the one who is always-

VLAD

No. You're done speaking now it's
my turn. When will you stop? When
will you learn?

VIRGIL

I just-

VLAD

You don't know me. You don't understand. Whatever I did, it's not worth you getting aggressive about. If you have a problem with me, you either say it or I am going to get on with my day.

Vlad grabs his drink and leaves.

Virgil, holding back tears, gets his things together and leaves.

INT. WYATT'S APARTMENT

Wyatt opens the door, throwing down his coat. It is late so he collapses on the couch. He rolls over and starts to write doodling on a notepad. Once he starts to begin writing-

Lila knocks on the door.

WYATT

Who is it?

LILA

You know it's me.

WYATT

I suppose I do. You might as well
come on in.

LILA

We have got to talk.

WYATT

We just did, and I am working on
what Julian told me. That's why
you're here right? So, what about?

LILA

I can't take these men anymore.

WYATT

That is what they all say.

LILA

No, I don't mean that they are too
much to juggle or too many to count
or too perfect or too dumb or-

WYATT

They are...?

LILA

Obscene, ill mannered, ridiculous,
suspicious, cringy, arrogant, and

just about all the things that I am
forced to handle.

WYATT

You don't have to.

LILA

Of course I shouldn't have to. I
know and so should they but there
is too much that I have to clarify
and push away. No is never enough
and yes is never enough. Maybe is
too little. Later is too never. I
am tired of being the teacher and
the nurturer and the prize in all
of this.

WYATT

What would you have me do about it?

LILA

Show them I am more but not that
they are less. Show them I am more
than the way that I dress. If it's
too much to ask then I am not
playing. If it's not interesting

enough for the others-

WYATT

Then what am I even saying? I get what you're saying I guess or suppose. You want to be seen as more than your clothes. I could try to play you down or make you seem more serious.

LILA

That is the issue. That doesn't matter. I shouldn't be the object in this. I shouldn't be some prize. It is one thing to find love but I am not ending this with a kiss. I am not looking to be wooed.

WYATT

That doesn't sound all that bad.

LILA

Because you don't have to live it.

WYATT

Neither do you.

LILA

Technicalities. It's about the message, remember? I am more than myself. Anyone who sees me will need to know that I represent them.

WYATT

That's too much weight to put on yourself.

LILA

I know. That is the burden. The problem is that this is more common than you could realize. Ask Terri. She will tell you.

WYATT

She would have told me. We talk about everything.

LILA

You may have a good relationship in the workplace but these sort of expectations go further than what you two have. It's a truth she faces, as we all do. Ask her.

WYATT

I don't-

Wyatt turns and Lila has left. He picks up his drink puts away the notepad.

INT. COFFEE SHOP

Barry is flipping through his phone between a slow trickle of customers.

Wyatt is sitting at a table, noticeably impatient.

Terri enters.

TERRI

Hey Wyatt, I got your call. Sorry it's been a busy night but you seem flustered. How can I help?

WYATT

I want to help you. Help me too, but mostly you.

TERRI

You sure this couldn't have been a text conversation?

WYATT

We always talk like that though. We
don't get to flesh out ideas
though.

TERRI

You're the idealist. I handle your
books and just about whatever
trouble you wind up in.

WYATT

Trouble? No I am just trying to be
detailed. I am struggling with
Lila. She is more than some girl
but how do I depict that?

TERRI

That depends on what you want her
goals to be.

WYATT

That's interesting. Is that how I
did it for you?

TERRI

Not even close. All you did was
personify the typical secretary

role and I popped into your mind.

WYATT

But you're more than that.

TERRI

Better believe it, but until you
write it out, I am just some little
voice in your head.

Wyatt takes a drink, visibly puzzled.

WYATT

That doesn't help me.

TERRI

Look. Throw her into some
situations and see what happens.

WYATT

Won't she be mad at me for that?

TERRI

Is that part of who she is? Just
start with the little stuff. Let
her tell you what she wants. Maybe
it will help you with Julian as
well.

Wyatt has a realization and runs out.

INT. WYATT'S APARTMENT

Wyatt runs in, finding the apartment is a mess.

Lila is laying on the couch with her legs thrown over the arm.

Julian is sitting in a chair facing the television.

WYATT

What happened here?

LILA

You were brainstorming.

JULIAN

Organization was never your strong suit.

WYATT

That may be true but come on this is ridiculous.

JULIAN

We didn't touch anything.

LILA

Not yet anyway.

WYATT

What does that mean? You're telling me you two are an item now?

JULIAN

Yep.

LILA

Sure are.

WYATT

And how did this happen?

LILA

That's not important. The details
are boring. The fun part is how we
are gonna break it to the others.

WYATT

Like Virgil?

LILA

I don't care what he thinks.

JULIAN

The point is that it doesn't
matter. We are together and you
need to make sure that it looks
good.

WYATT

You don't need my approval the idea
that you would concerns me. Why are

you two dating?

LILA

It is easier this way. The others
won't stop hounding me and we can
be just friends.

JULIAN

Lila has been explaining some of
the complexities of our differed
complexions.

LILA

Together we are able to divide and
conquer.

Lila hugs Julian as the Vlad and Virgil run in.

VIRGIL

Ah man! I thought I was-

VLAD

You're not the lover boy here. If
anyone was it would be me.

WYATT

All of you stop this. Give me some
time to think about this. I need to
clear my head.

Wyatt turns to the window as Vlad, Virgil and Lila exit.

JULIAN

She doesn't need me you know? Yeah
a companion is nice but I think
women are a lot stronger than you
think.

WYATT

What am I doing? I am trying so
hard to make all of you happy and
it's not working out.

JULIAN

Are you pandering to us or to
potential critics? Let the
characters mess up. Let us get hurt
if needed.

WYATT

But isn't this sort of thing
supposed to give people hope?

JULIAN

Sometimes, sure. There is no point
in giving hope if there is no
chance that it can be replicated.

WYATT

How do I tell that story though? I
can't seem to get your stories
right.

JULIAN

Getting it right won't happen. If
you need to tell a story where Lila
or I succeed in order to send a
message, do it. If you need to show
one of us falling in order to show
an injustice, do it. If you don't
want to have that level of
scrutiny, find a new profession.

WYATT

Isn't that a little harsh?

JULIAN

If you're afraid to say the wrong
thing that means you care. If you
don't ask for input when talking
about this, you are an idiot.

WYATT

So I need to research.

JULIAN

When it calls for it but, if you
want to tell the stories of
relatable characters, you need the
influence of real people. Because,
dude, you're not black and any
women in Lila's position could add
a lot to what she is going through.

WYATT

I guess I always thought I needed
to come up with the story myself. I
didn't mean to... I will be better.

JULIAN

I believe you. I have a train to
catch.

Julian jumps out of the window and lands in a train car.

INT. SUBWAY CAR

Julian is standing alone in the car, he brushes himself off
and starts checking out one of the advertisements.

A rush of people get into the car, Virgil among them. He
sits facing Julian.

Julian turns from Virgil and pulls out his phone.

Virgil angrily sketches a picture of Vlad in his notepad while multiple stops happen and the car starts to empty.

Vlad enters the car, scoffing at Virgil and avoiding eye contact with Julian.

Virgil nervously repositions himself but continues to draw.

His attention switches between Julian and Vlad, switching the focus of his drawing.

Lila sits in the center of the car, asleep and reclined.

VIRGIL

You know, she's too good for y-

VLAD

Shut it. The adults are thinking.

VIRGIL

I am an adult! And she is asleep.

VLAD

Better for her to sleep than to hear your whining.

JULIAN

Maybe she should be awake for this.

There has been enough of people speaking on her behalf.

VIRGIL

I'll shake her.

JULIAN

Now why would you think that was
okay?

VLAD

What is wrong with you?

VIRGIL

Nothing weird, you guys suck.

VLAD

What did you mean about speaking on
her behalf?

JULIAN

You know how Virgil said the thing
to me about basketball? It's the
same thing. Guys try so hard to
impress girls we end up stepping on
their toes.

VLAD

Or their rights?

VIRGIL

That's a little extreme.

JULIAN

Is it?

Lila stirs and they speak quieter.

JULIAN (CONT'D)

What if she wants to define herself
through her own standards, without
guys like that.

Julian nods his head to two guys who are staring at Lila.

One of them takes a picture.

VIRGIL

There are always going to be
creeps. What are we supposed to do
about it?

VLAD

We could actually hold people who
do that sort of stuff accountable.

VIRGIL

You want to call them out whenever
it happens?

VLAD

Not angrily. Peaceful stuff always
sits better with people.

JULIAN

Sometimes the peaceful doesn't
work. Especially when you walk
around and people look at you like
that.

Two women standing behind Julian clutch their bags. One of
them is messing with the pepper spray on her lanyard.

VLAD

That's fair.

JULIAN

It's not though.

VIRGIL

He didn't mean it like that.

JULIAN

I know, it is just important to
point out that words have meaning.

Lila stops feigning sleep.

LILA

Sometimes actions have more impact
but yes words are important too.
Like any good meal, it is good to
have complimenting portions.

VLAD

Were you awake that whole time?

VIRGIL

You sneaky-

JULIAN

Hey! Be nice.

LILA

Be respectful. Please. It makes
people feel better when you act
like they have value.

VLAD

So now what? Does this mean we are
ready?

JULIAN

I think we could make a pretty cool
story.

Lila nods and pulls the emergency brake on the train. The
brakes sound like an obnoxious alarm.

INT. WYATT'S APARTMENT

Wyatt wakes up. The apartment is far messier than it has been seen so far. He shuffles through some of his paperwork. He finds his phone, where his alarm is going off.

TERRI

Wake up, Wake Up, Wake UP, WAKE UP!

Wyatt turns it off and collects himself.

Finding sketches of Lila and Julian, he pulls out his computer and starts to write. He is speaking but he ends up trailing off.

WYATT

Inside. Coffee Shop. An empty coffee shop. "Alright people. Give me a second-"

FADE OUT

END OF PLAY