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PROFESSOR ENGLOT is casually sitting on a desk at the front of a good sized classroom. 8 to 10 students sit with the usual mixture of attitudes and dress styles. Some are actually involved in what the PROFESSOR ENGLOT is saying others have no shame in being completely disinterested. The camera TRUCKS across the first row of 5 STUDENTS made up of PENELOPE, GREG, TOM, REGINA, and MIKE.

PROFESSOR ENGLOT

Since next week is spring break, we obviously won't be in contact until you get back. But I've arranged for a guest speaker to talk with us that first Monday back. He is a well known filmmaker who recently completed his forty-fifth feature film.

Mike raises his hand but does not wait to be called upon to begin speaking, he interrupts:

MIKE

Professor, Englot, who is it?

PROFESSOR ENGLOT

(refocusing)

Uhh, Mike, his name is Alan Smythee.

The class is all of a sudden very interested and there's an excited murmuring.

MIKE

I never heard of him. What has he directed?

PROFESSOR ENGLOT

He has dozens of movies under his belt, and as an assignment, I want you to research his career. Be prepared to ask him about specific films he directed. Watch a few of his films and DO NOT show up without having done this. Do your understand?

(no visual response)

Okay then.

(beat)

He's very well known in Hollywood and it was quite a chore to get him to agree to speak with us.

(MORE)

PROFESSOR ENGLOT(cont'd)

His staff is really going the whole nine yards for us. They're preparing a screening of dailies and also providing us with an elaborate breakfast.

PENELOPE

This will be cool.

REGINA

Yeah, not your typical boring lecture.

TOM

(to Professor Englot)

How'd you get him to come here?

PROFESSOR

That's the thing. Unfortunately he cannot come here. We're all going to have to meet at his studio in Virginia where he's working.

(beat)

The good thing about that is it gives us a chance to see where and how he works during this phase of production. Apparently his studio is quite impressive.

Professor Englot gets up and reaches for a stack of papers that he has behind him on the desk.

PROFESSOR

What I am handing out, is the directions to his studio. You'll see that it has directions via subway, bus, or if you are fortunate enough to have a car, by car.

GREG

Fairfax, this is a hike!

Professor Englot is speaking as he hands the papers to each student individually so as to emphasize the importance of his next words.

PROFESSOR

(to Greg)

Yes, so allow ample time to get there.

(beat)

It's the first Monday after the break and we're meeting at 8:00 AM.

(MORE)

PROFESSOR(cont'd)

It's imperative that you arrive on time and attendance is mandatory! You will be penalized for missing this class in particular. Mr. Smythee is putting aside his frantic schedule to meet with us, and it would be most embarrassing to me if all of you did not arrive punctually. So if you will not be there, I need you to tell me right now.

Everyone looks amongst each other and at the directions they are holding, but no one volunteers that they will not be attending.

PROFESSOR

Good, by that I'll take it that you all will be there. Now, look into my eyes and reassure me that you will be there, and on time.

(beat)

I'd really hate to let tardiness effect your final grade in this class.

The class enthusiastically responds.

MIKE

Don't worry Prof, we'll be there.

TOM

Yeah, thanks for getting this guy to talk to us. I wouldn't miss it.

REGINA

Not a problem, I'll get there early.

Penelope raises her hand.

PENELOPE

Is he really a big director?

PROFESSOR

One of the biggest.

(beat)

Amazing amounts of money have been put into his movies.

(pause)

With that, don't do anything I wouldn't do, and again, don't show up without researching his films.

(MORE)

PROFESSOR(cont'd)

I will be checking my email if you  
have any questions.

The students recognize the wrap-up as "class dismissed" and begin to gather their belongings and rustle into departure mode.

PROFESSOR

And have a nice break. I'll see you  
bright and early one week from  
Monday at 8:00 AM.

GREG

(as leaving to Regina)  
8:00 in the morning. I'm gonna have  
to leave by 6:00.

REGINA

Yeah, it'll be rough.

MIKE

Regina, can you pick me up?

REGINA

Yeah, no problem. I'll come by your  
place around 6:00.

MIKE

Alright, cool.  
(beat)  
Well, have a good break.

REGINA

Yeah, you too.

Graphic: SPRING BREAK

The following MONTAGE sequence will run about thirty seconds.

- |   |   |   |
|---|---|---|
| 2 | INT. NIGHT - BAR  | 2 |
|   | Greg is seen throwing back substantial quantities of alcohol with his FRAT BUDDIES.             |   |
| 3 | EXT. DAY - BEACH  | 3 |
|   | Penelope is seen lying on a lounge chair on the beach drinking cocktails with little umbrellas. |   |

4 INT. NIGHT - LIVING ROOM - NIGHT 4

Tom is seen playing Playstation with beer cans and complete disarray surrounding him.

5 INT. - DANCE CLUB - NIGHT 5

Regina is dancing wildly at a dance club.

6 INT. - BEDROOM - DAY 6

Mike is seen snoring at 3:00 PM.

FADE TO BLACK.

FADE IN:

GRAPHIC: ONE WEEK LATER - MONDAY MORNING 5:30 AM

MONTAGE of five different alarm clocks being slapped silent. The last one to be slapped is Penelope's.

7 INT. PENELOPE'S BEDROOM - MORNING 7

The camera reveals Penelope rising from bed. The CLOCK says **5:15**. She stretches, and begins to do some over-enthusiastic calisthetics. She does this for a few seconds when her roommate JENNIFER comes into her room.

JENNIFER

So today's that meeting with the big director in Fairfax, huh?

PENELOPE

That's the only reason I am up this early.

JENNIFER

I thought you were always an "early to rise" type person.

PENELOPE

Why are you bothering me,  
(beat)  
and why are you up now?

JENNIFER

I was wondering if you could do me a huge favor.

Penelope stops exercising and looks at Jennifer.

JENNIFER

Someone sent me a package, but to my MOM's house, and I was wondering if you could pick it up for me on your way out there.

PENELOPE

You know this is really not a good time to be asking me this. I HAVE to be at this guy's studio by 8:00.

(beat)

My professor made this out to be this real big deal.

JENNIFER

I know, I know, but it's 'totally' on the way. It will only take you five minutes to stop and pick it up. I'll call her so that she'll have it ready when you get there.

PENELOPE

Oh alright, but it really makes me nervous.

JENNIFER

Relax, you'll get there in plenty of time.

(turns away)

I'll go call her. I owe you one.

PENELOPE

(to herself)

I wish I lived alone.

CUT TO:

8

INT. GREG'S BEDROOM - MORNING

8

We see Greg trying to wake up. He is having great difficulties because he is clearly hung-over. The alarm clock says **5:30** and the snooze function goes off again. He reaches over to stifle it and falls out of bed and out of frame.

CUT TO:

9 INT. TOM'S KITCHEN - MOMENTS LATER 9

Tom shuffles into the kitchen and opens the refrigerator and stands there staring at it for what feels like a long time. Eventually he reaches in and takes out one of the only things in there. A bottle of milk. He smells it, finds it satisfactory and opens one of the cupboards and pulls out a mongo box of Captain Crunch. He takes his find and heads to the table to begin his feast. He pours the cereal and...

CUT TO:

10 INT. REGINA'S BATHROOM - MOMENTS LATER 10

Regina has just gotten out of the shower and is dressed. Her hair is still wet and she is applying makeup as she talks on the phone. She is calling Mike. She looks over to the clock and sees that it is now 5:45. We hear the phone ringing from Regina's perspective.

CUT TO:

11 INT. MIKE'S BEDROOM - CONTINUOUS 11

We hear the phone ringing. We see Mike sleeping through it. The ANSWERING MACHINE picks up and we hear Regina's voice.

REGINA  
(from answering machine)  
Mike. Mike! Pick up the phone.

We see Mike not hearing anything and sleeping like a baby.

REGINA  
(via answering machine)  
Mike! Wake up Mike.

CUT TO:

12 INT. REGINA'S BATHROOM - CONTINUOUS 12

Still putting on makeup and a variety of other preparatory procedures that is really quite impressive given one hand is still holding the phone.

REGINA  
Mike, today is the day were going  
to see Alan Smythee. Remember? I am  
giving you a ride.  
(MORE)



REGINA(cont'd)

I'll be there in ten minutes. WAKE  
UP!

(sigh)  
Brother!

She disconnects the phone and exits the scene.

CUT TO:

13

INT. PENELOPE'S BEDROOM - MOMENTS LATER

13

Jennifer is talking with Penelope who is dressed now and tying her shoes, gathering books, bags, etc. Jennifer is handing her a piece of paper.

JENNIFER

Here are the directions to my Mom's apartment. It's right off the I-66. A right and a quick left. You can't miss it. I called her and she'll be waiting for you.

PENELOPE

If you make me late..

JENNIFER

You're leaving now, right?

PENELOPE

Right.

JENNIFER

So you'll have plenty of time.

Penelope heads for the door.

JENNIFER

Oh, if the front door is locked, the pass-code is 56991.

PENELOPE

What?

JENNIFER

Just in case you can't get in. 56991.

PENELOPE

(sighs)  
Here...

She hands back the paper.

PENELOPE

Write it on this.

Jennifer rifles around the room looking for a pen and having no success. Penelope is nervous and looking at her watch, and can take it no longer. She grabs the paper back from her.

PENELOPE

Forget it. 56991. I'll remember.

JENNIFER

Yeah, okay. Its easy. 56-9-9-1

Penelope leaves.

JENNIFER

Thank you so much. I owe you one.

(door slams)

I love you.

Then Jennifer looks around as she hears something. We hear a CRUNCHING sound that Jennifer appears to be responding to.

CUT TO:

14 INT. TOM'S KITCHEN - CONTINUOUS

14

Tom is happily eating his cereal. Crunching away, carefully studying the back of the cereal box. He pauses, picks up the box, looks in and pulls out a CD that came in the package.

TOM

Awesome!

CUT TO:

15 INT. GREG'S BEDROOM - MOMENTS LATER

15

The clock now says **6:10**. Greg's head pops up in a start as he realizes he is running late.

GREG

Shit shit shit shit shit!

He reaches for the phone and dials Tom's number.

GREG

Hey Tom, I'm running late. I was gonna take the metro to the bus, but I don't have time to catch the bus.

(MORE)

GREG(cont'd)

Can you pick me up at the Vienna  
Metro station at the end of the  
line?

15A INT. TOM'S KITCHEN - CONTINUOUS 15A

Tom, who is still examining his CD and cereal box, agrees.

TOM

Yeah, no problem. Say around 7:45?

GREG

(through phone)

Great, I should get there by then.

15B INT. GREG'S BEDROOM - CONTINUOUS 15B

GREG

Thanks man, I got to fly.

Greg hangs up first, Tom does not seem to notice.

15C INT. TOM'S KITCHEN - CONTINUOUS 15C

TOM

Okay.

We see Tom hang up the phone, clearly focused on the CD.

15D INT. GREG'S BEDROOM - CONTINUOUS 15D

He quickly puts on clothes that he finds lying around his room. Runs his fingers through his hair, as if it makes a difference. Grabs a huge bottle of scope, takes a swig, swallows it, is disgusted.

GREG

Minty-fresh!

Then he dabs some on himself as if it might deodorize him. He grabs his keys, wallet, backpack and runs out the door. At the door, we see his hand return through the door where the direction sheet was tacked to the wall. He tears it down, the door closes.

16 EXT. GREG'S APARTMENT - CONTINUOUS 16

Greg is seen running out the door and down the street. As he runs, a CAR is seen coming towards the camera.

Inside the car is Regina, and she is talking on her cell phone. They do not notice each other.

17 INT. REGINA'S CAR - CONTINUOUS 17

REGINA  
Mike, get up. I am a block away  
from your house.

18 INT. MIKE'S BEDROOM - CONTINUOUS 18

Again, through the answering machine, we hear Regina, and we see that Mike still has not yet stirred. We see that the clock now says **6:15**.

REGINA  
(answering machine)  
Hey slacker, GET UP!  
(pause)  
I'm at your building.

We hear her hang up the phone. We also hear Mike snoring away.

19 EXT. MIKE'S APARTMENT - CONTINUOUS 19

Regina pulls up to the curb and parks illegally. She hurries out of her car and runs up the steps to Mike's front door. She rings the doorbell and knocks loudly. Knowing that he's asleep, she yells at the door.

REGINA  
Mike! Mike! Mike! Get up!  
(bangs some more)

20 INT. MIKE'S BEDROOM 20

We see Mike sleeping. And we hear Regina from outside, but it's difficult over the sound of Mike's snoring.

MIKE  
Zzzzzzzzzzz zzzzzzzzz

REGINA  
(distant)  
Last chance Mike.

MIKE  
Zzzzzzzzzzz zzzzzzzzz

21 EXT. MIKE'S APARTMENT - CONTINUOUS 21

Regina looks at her watch and gives up. It is now **6:20**. She bangs on the door one last time and heads back towards her car looking up at the windows as she goes. She then notices a COFFEE SHOP and looks at her watch, and decides she still has enough time to go get a cup of coffee.

22 INT. TOM'S CAR - MOMENTS LATER 22

Tom gets into his car which has all kinds of toys and garbage all over the dash. He starts it up and puts in the CD that came in the box of cereal. It's some sort of kid's superhero radio drama and Tom seems strangely interested. He pulls out the directions that the professor handed out, figures which way he needs to head, and pulls away. We hear the sound of the kids' show recede into the distance.

CUT TO:

23 INT. METRO STATION - MOMENTS LATER 23

It is now **6:45** and we see Greg waiting for a train at the metro station. He doesn't look so good. Hung-over and stressed out, he paces around impatiently. The train comes and he gets on and sits down.

24 EXT. JENNIFER'S MOM'S APARTMENT - MOMENTS LATER 24

Penelope is seen pulling up to the building. She reads the directions as she drives up. She exits the car and walks up to the building. Of course it's locked, and of course she does not remember the code that Jennifer gave her. She gives it a few tries and looks at her watch. It is now **7:00**. She looks through the glass to see if anyone is there who can open the door for her. Nope, there is not. She walks away from the door and considers if she has time to pursue the package quest. She walks to the back of the building.

25 EXT. JENNIFER'S MOM'S APARTMENT REAR ENTRANCE - MOMENTS LATER 25

She walks up to the back door and miraculously, it is open and she enters.

26 INT. JENNIFER'S MOM'S APARTMENT BASEMENT - CONTINUOUS 26

Penelope is walking around the basement looking for a stairway or an elevator. It is a dark and creepy (and empty) place and the mood quickly changes. Penelope is getting nervous. She tries a few doors and they are all locked. Finally she finds one door and enters. The door slams behind her and she finds herself unable to retrace her steps. She finds herself in a storage space that looks like the dungeon where they keep Hannibal Lecter. She is no longer worried so much about the time.

PENELOPE  
Hello? Is anyone here?

She comes upon a door that say "no admittance" and puts her hand to knob and turns it. It opens and Penelope is startled, and SCREAMS at what she sees! There is a person (SUPERINTENDANT) on the other side of the door that startles her.

CUT TO:

27 INT. METRO TRAIN - MOMENTS LATER 27

Greg is sitting on the train staring out the window at nothing. The train stops and lets on some new passengers. One PASSENGER sees the empty seat next to Greg and sits down next to him. They ignore each other, as is the proper etiquette on a subway. The passenger then begins to stare at Greg. Greg feels the stare but does not look his way. He tries to ignore it hoping it will go away. It does not. The passenger finally speaks to Greg.

PASSENGER  
What stop are you getting off?

GREG  
(wary)  
Uh, the last stop.  
(beat)  
Why?

PASSENGER  
Oh, because if you were going to get off first, I was going to ask to change seats with you.

GREG  
Uh huh?

PASSENGER

You see, I am now going to read this book, and you know, I don't want to be disturbed with you climbing all over me and everything if you had to get off. So I figured if you were getting off first, we could switch, since you're not reading or anything, and it probably wouldn't make a difference to you.

Greg stares at the Passenger and does not really know what to say. There is an uncomfortable silence as they stare at each other.

GREG

I'm getting off at the last stop.

PASSENGER

(pause)

Then I am going to read a book now.

GREG

(pause)

Alright.

The passenger takes out a book and begins to read. Greg looks bewildered and then looks at his watch. It is now **7:15**.

28 EXT. MIKE'S APARTMENT - MOMENTS LATER

28

Regina is coming out with her coffee and heading back to her car where there is a transit authority COP writing out a summons for Regina's car, which is parked illegally. Regina runs towards the cop and tries to reason with her.

REGINA

Oh no no, I'm leaving now. You don't have to do that.

The cop just continues to write out the ticket.

REGINA

In fact, I'm in a hurry. I just stopped off to pick up a friend, who doesn't seem to be here.

29 INT. MIKE'S BEDROOM - CONTINUOUS

29

Mike is still sleeping and snoring.

30 EXT. MIKE'S APARTMENT - CONTINUOUS

30

The cop continues to write as Regina continues to beg.

PASSENGER

I knew the spot was illegal, but I  
just wanted to help out a friend.

COP

And to get a cup of coffee.

The cop tears the summons out of her book and hands it to Regina.

COP

Have a nice day.  
(walks away)

REGINA

Thanks.

Regina makes a face at the cop and heads towards the drivers side door. She takes a sip before getting into the car. Apparently the coffee is no good because she makes another face. Looks at her watch. It's now **7:20**.

CUT TO:

31 INT. TOM'S CAR - MOMENTS LATER

31

Tom is just finishing up listening to his CD.

AUDIO ON CD: "Thanks for saving my kitty, Super Dude. - All in a day's work Timmy. (NEW VOICE) And kids at home, thank your Mom for buying bowel-buster breakfast cereal. The cereal to help keep kids regular.

TOM

Thanks, Mom.  
(beat)

At this point, Tom comes back to the present problem of getting to the lecture on time. He finds the directions lying on the seat beside him that say get off at Exit 60.

TOM

(reading)  
Get off at exit 60.

When he looks up, we see that he has just passed exit 60. Tom looks at the dashboard clock. It says **7:30**.



TOM  
Oh, shit.

CUT TO:

32 INT. JENNIFER'S MOM'S APARTMENT BASEMENT - MOMENTS LATER 32

We see a SUPERINTENDANT talking in Spanish to Penelope as he escorts her down the corridor to the elevator.

32 SUPER (in Hindi) Who do you think you are that you can just walk in here and wander around. This is private property. 32

PENELOPE  
I'm sorry, I don't know what you're saying. I just want to get to room 903 and the door was locked. I have to pick up a package for a friend.

SUPER  
(Hindi)  
You're lucky I don't call the police. You scared the hell out me.

PENELOPE  
Can you please take me to the  
(slowly)  
elevator?

SUPER  
(in perfect English)  
I don't ever want to see you down here again. Comprende?  
(pause)  
The elevator is just around the corner.

Penelope is surprised by the English and pauses in her response.

PENELOPE  
Okay.  
(beat)  
Thank you.  
(beat)  
Sorry.

The super mumbling to himself in Hindi as he walks away.  
Penelope turns and heads towards the elevator.

CUT TO:

33 INT. METRO TRAIN - MOMENTS LATER

33

Greg is sitting there and his new friend is sitting next to him reading. The passenger looks to see where they are and then looks at Greg.

PASSENGER

I get off at the next stop.  
(pause)

GREG

(pause)  
Okay.

PASSENGER

(pause)  
Bye.

GREG

(pause)  
Bye.

Once the passenger gets off the train, Greg shakes his head in disbelief and looks down at his watch. It is now **7:45**.

CUT TO:

34 INT. MIKE'S BEDROOM - MOMENTS LATER

34

We see Mike sleeping and over his snoring we hear Regina on the answering machine.

REGINA

(answering machine)  
I hope you flunk this class. You know I got a parking ticket trying to help you? Eight-five bucks, because of your lazy ass.

Apparently she hears a beep indicating call-waiting.

REGINA  
 (answering machine)  
 To be continued, I'm getting  
 another call.  
 (click)

CUT TO:

35 INT. REGINA'S CAR - MOMENTS LATER 35

Regina is driving and talking on her cell phone. She takes the incoming call.

REGINA  
 Hello?

TOM  
 (through phone)  
 Regina, this is Tom.

REGINA  
 Tom? Where are you?

36 INT. TOM'S CAR - CONTINUOUS 36

TOM  
 I'm on Route 66. I missed my exit  
 and I had to turn around.

REGINA  
 (through phone)  
 You missed your exit? How'd you do  
 that?

TOM  
 I was distracted, by this... thing.  
 (beat)  
 It doesn't matter. The reason I'm  
 calling is that I was supposed to  
 pick Greg up at the metro station,  
 but I can't get there in time. Can  
 you pick him up?

37 INT. REGINA'S CAR - CONTINUOUS 37

REGINA  
 We've only got about fifteen  
 minutes to get there.  
 (MORE)

REGINA(cont'd)

I was supposed to pick up Mike, he didn't answer his door, I got a parking ticket, and I am also running late.

38 INT. TOM'S CAR - CONTINUOUS 38

TOM  
Uhhh. So that's a no?

REGINA  
(through phone)  
Yes!

TOM  
(confused)  
Um, yes, you will pick him up? Or no, you will not pick him up?

39 INT. REGINA'S CAR - CONTINUOUS 39

REGINA  
No, I will not pick him up!

Regina hangs up.

39A INT. TOM'S CAR - CONTINUOUS 39A

TOM  
Okay, okay. Touchy touchy.

40 INT. METRO TRAIN - MOMENTS LATER 40

Greg is waiting by door to exit. While he waits, Several PEOPLE on the train stare at him with this 'Stepford Wives' blank stare. The door opens, and he quickly exits, baffled.

41 EXT. METRO STATION #2 - MOMENTS LATER 41

We see Greg coming out of the metro station and he looks around and sees that Tom is not there, and then he looks at his watch. Its **7:50**.

42 INT. PENELOPE'S CAR - MOMENTS LATER 42

We see Penelope driving along with a HUGE PARCEL in the passenger seat. It encompasses a good deal of her car.

She happens to drive by the Metro Station (#2) and sees Greg waiting there. She pulls over to offer him a lift.

PENELOPE

Hey, Greg. You want a ride?

He sees who it is and tries to absorb the giant package in the car.

GREG

Penny, hey! Yeah, I'd love a ride. Tom was supposed to pick me up, but he's late.

(beat)

What's with the box?

PENELOPE

Don't ask. Just get in, we've only got a few minutes. Englot will lose it if we're late.

He has a good deal of trouble getting in the car because of the lack of space and that adds to the pressure of the time crunch. Once he's in...

PENELOPE

How was the ride out here?

GREG

Don't ask.

CUT TO:

MONTAGE SEQUENCE of the interiors of the various cars as they race to get there on time.

CUT TO:

Graphic: **7:55 AM** Alan Smythee's Studio

43

EXT. ALAN SMYTHER'S STUDIO - MOMENTS LATER

43

We see three cars all driving like mad to arrive in time. Penelope's Car, Tom's Car, and Regina's car. They pull up just in time. They all get out of their cars. Greg has the most trouble doing so. They all acknowledge each other and walk up towards the building. There is a note on the door. Greg reaches out and pulls down the note. He reads it out-loud:

GREG

(reading)

"Dear students,"

REGINA  
Oh, you're kidding!

GREG  
(reading)  
"If you are reading this note, you clearly had not done your homework. For if you had done your homework, you'd know that Alan Smythee is not a real person. Alan Smythee is the name credited as director when the actual director wants his or her name disassociated with that film, for one reason or another."

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

Miscellaneous disgruntled comments.

PENELOPE  
This is so "not cool."

TOM  
I'm gonna sue his ass!

REGINA  
You can't sue him.

TOM  
Just watch me! He has no idea of what I am capable of!

REGINA  
Oh shut up.

PENELOPE  
It would have been so much easier if he just taught us this "lesson" during class time.

REGINA  
This, I did not need.

GREG  
Wait there's more,  
(reading)  
"So, your diligence in traveling to this most inconvenient location at this unpopular time is commendable, but ultimately useless. In the future, I'd advise you to do your research. See you in class on Wednesday. Professor Englot."

\*  
\*  
\*  
\*  
\*  
\*  
\*

They all look at each and head back towards their cars.

GREG

I just can't believe the lengths  
this nut will go through to make a  
point.

Regina's cell phone goes off. Everyone else looks on as  
Regina speaks.

REGINA

Hello?

43A INT. MIKE'S BEDROOM - CONTINUOUS

43A

Mike is now sitting up. He has not yet heard the answering  
machine messages.

MIKE

Whatup???

43B EXT. ALAN SMITHEE'S STUDIO - CONTINUOUS

43B

REGINA

Mike, you jerk! Where the hell have  
you been?

MIKE

(through phone)  
Sleeping.  
(beat)  
Hey did you get my email?

REGINA

What email?

MIKE

There's no Alan Smythee.

REGINA

Now I know there is no Smythee, we  
came all the way out here to find  
that out.

MIKE

(through phone)  
You did? We?  
(chuckles)  
Who else is there?

REGINA

Greg, Tom, Penny... Oh what  
difference does it make?

43C INT. MIKE'S BEDROOM - CONTINUOUS

43C

MIKE

I read that Smythee is not a real  
person and emailed you and the  
Professor. He wrote back asking if  
I could find out who actually went  
out there.

(beat)

I didn't hear back from you.

43D EXT. ALAN SMITHEE'S STUDIO - CONTINUOUS

43D

REGINA

YOU FINK! I HATE YOU!

MIKE

Regina, you should really be more  
diligent with your school work.

Regina hangs up the phone with a snarl!

44 INT. MIKE'S BEDROOM - CONTINUOUS

44

MIKE

You should also check your email on  
a more regular basis.

(beat)

Hey you want to catch a movie  
later?

(beat)

Hello? Regina?

(beat)

Must have been cut off.

Mike hangs up the phone and goes into the bathroom to brush  
his teeth. On the way there, he notices several messages on  
his answering machine. He hits the play button and goes into  
the bathroom. We hear the messages mixed with the sound of  
teeth-brushing. He pops his head out of the door to listen.

CUT TO:



45 EXT. ALAN SMITHEE'S STUDIO - CONTINUOUS 45

Alan Smythee's studio as we watch the others get back into their cars and depart. We don't hear what they say because we are listening to Regina's messages on the machine.

46 INT. MIKE'S BEDROOM - CONTINUOUS 46

After all the messages have ended...

MIKE

Whoa.

Mike spits out his toothpaste, and clearly does not care.

Credits