

Damaged Goods

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Draft
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FADE IN:

INT. ABANDONED HOUSE - DAY

Notes: Various shots of different parts of the house. *

-windows *

-kitchen *

Broken down, beat up, and dirty. Slowly move in the hallway for a beat. *

Turn a corner to see a YOUNG MAN sitting on the floor. We land on his backside. *

Slowly move in on him. He fidgets with something. *

Angle on EDWIN PETERSON (20s). He takes a PILL and lays on his back. His eyes glued to the ceiling. *

WOMAN (V.O.)

You nervous? *

EXT. ELEMENTARY SCHOOL - FLASHBACK - NIGHT *

Edwin when he's much younger, about 8 or 9. Walks hand in hand with his mother TAMERA PETERSON. *

They're among other families heading into the school. *

Edwin shakes his head. *

TAMERA

Oh, ain't worried bout' nothin' huh? *

YOUNG EDWIN

Nope. *

Tamera tries to tickle Edwin. Edwin smiles. *

YOUNG EDWIN (cont'd)

Ma come on. *

TAMERA

You remembered what I taught you? *

YOUNG EDWIN

Of course. *

Tamera chuckles. *

TAMERA
Of course.

INT. HALLWAY - LATER

Tamera and Edwin stop outside the auditorium. Other families still head inside.

TAMERA
You'll have to go in without me.

YOUNG EDWIN
You're not coming?

TAMERA
I have to do something.

Edwin's eyes lower.

TAMERA (cont'd)
Hey.

Tamera brings Edwin's chin up.

TAMERA (cont'd)
I'll be back in time. Promise.

Edwin smiles.

TAMERA (cont'd)
I love you, go.

Young Edwin heads into the auditorium. Tamera's smile slowly fades.

INT. JAZZ CLUB - NIGHT

Tamera sits by the counter as she talks with her friend DALE BOWERS, the owner.

Music is heard faintly in the background.

TAMERA
We're gonna move out tonight. I've just... I've had enough.

DALE
You need anything just call me. It ain't like I can run this place alone.

Tamera smiles.

TAMERA
Appreciate you.

*

INT. AUDITORIUM - NIGHT

*

Pitch black envelopes the stage for an eternity until-
CLICK!

A light source slashes through the darkness to reveal a
PIANO onstage.

Young Edwin walks up to the piano and takes a seat. He
starts to play.

*

Slowly move in on Edwin playing.

Notes: This scene will go on for a couple minutes.

*

INT. JAZZ CLUB - SAME

*

The piano piece still plays in the background. Everything
else is silent.

Tamera checks her phone. She says goodbye to Dale.

*

INT. CAR - MOVING - LATER

*

Piano music still playing as Tamera turns a corner and keeps
driving.

*

*

INT. AUDITORIUM - LATER

*

Music still playing but Edwin has finished his piece. He
walks up to the audience and takes a bow.

*

The music slowly fades as the sound of APPLAUSE from the
audience slowly comes in.

Edwin turns to a teacher clapping behind the curtains.
Another teacher TAPS the one clapping on the shoulder.

*

*

They exchange a few words for a beat.

*

Edwin looks on but he doesn't hear anything.

*

Both of the teachers end up LOOKING at Edwin.

*

INT. ABANDONED HOUSE - PRESENT DAY *

Angle on Edwin still looking at the ceiling. His arms spread out. *

His hand opens to show a small bag of PILLS. *

Note: the camera will start on Edwin in a medium shot then the camera slowly raises. *

INT. BUS - MOVING - DAY *

Edwin looking out the window at various establishments going by. *

Note: There will also be POV shots as Edwin sits alone. *

EXT. STREET - DAY *

Edwin gets off the bus and heads into - *

INT. CONVENIENCE STORE - LATER *

Note: Dolly shot that leads into the conversation. *

Edwin checks to see a certain item is out of stock. He heads to the back. *

Edwin comes out with more.

He restocks as his manager comes.

MANAGER

Everything good? You've been coming late quite a bit recently.

EDWIN

Sorry, it's just classes. I had to take on an elective course. I'll get it under control.

MANAGER

Okay. *

EXT. STREETS - NIGHT *

Edwin walks down the block. A couple people go by. This goes on for a few more moments until he goes into- *

INT. JAZZ CLUB - NIGHT *

A musician plays onstage. There are a few people at a couple tables.

Edwin comes out from the office and sees Dale behind the counter polishing glasses.

EDWIN
Got most of the files done. I'll
finish the rest tomorrow.

Dale nods.

Beat.

DALE
What do ya think?

Dale gestures to the musician onstage.

EDWIN
Sounds good to me.

DALE
Same here. But you no ya mother. She
would've had somethin' to say about
it. Always had an ear for those types
of things. *

Beat.

DALE (cont'd)
What are you studying at that
University? *

EDWIN
I'm undecided. *

Beat.

EDWIN (cont'd)
Was that all you needed? *

DALE
That was it. *

EDWIN
Gonna head out. *

Edwin is about to leave when- *

DALE
Hey about for old times sake.

Dale eyes the piano. *

EDWIN
Maybe another time. *

Edwin leaves.

INT. APARTMENT - NIGHT *

Edwin closes the door behind him. Some garbage on the floor. *
Edwin heads to his room. *

INT. EDWIN'S ROOM - NIGHT *

Edwin does his homework by the counter for a moment. CHARLES PETERSON comes in as he does.

Edwin turns to him.

CHARLES
Come here.

Edwin stands and walks over.

He stands in front of Charles. A beat goes by. Charles PUNCHES Edwin in the stomach.

Edwin falls to one knee. He clutches his stomach in his hands.

Charles leans close to Edwin's ear.

CHARLES (cont'd)
Don't go there again. You understand me? *

Edwin nods.

Charles leaves. Edwin watches as he goes.

Edwin leans his back up against the wall.

INT. LECTURE HALL - DAY *

Edwin listens to a lesson in film color from his professor with the rest of the students. *

The professor uses a presentation slide.

PROFESSOR

Now many people will most likely have the same reaction to certain colors. The thing to keep in mind though is there are no rules for which aesthetic is chosen.

The professor moves onto the next slide.

PROFESSOR (cont'd)

Take some time to write down what this scene conveys with the color they chose.

The students work among themselves. Edwin starts to do the same when a GIRL comes in.

The girl and the professor share a few words and she takes a seat. *

INT. ART CLASSROOM - DAY *

The same girl from before takes notes from her professor. This is KARLA NIELSON. *

The students leave the classroom but Karla stays behind.

KARLA

Professor?

MALLORY

Yes?

Karla hands her sketch book to Mallory.

MALLORY (cont'd)

Would've been nice to get this when it was due.

KARLA

I just got caught up with-

MALLORY

Don't wanna hear excuses. *

Beat.

KARLA

Okay.

Mallory examines Karla's drawings.

MALLORY

You show promise Karla, but you consistently squander it with unnecessary reasoning for your mishaps. If you put more effort into your work you just might surprise yourself.

Beat.

KARLA

I understand.

MALLORY

I hope so.

INT. KARLA'S ROOM - LATER

Two person bedroom. Karla has a few of her sketches laid out on the table. *

She eyes her work when her roommate JULIA comes in. *

JULIA

Hey, they ran out of those chips we like. So I got the other ones.

Beat.

Julia notices Karla not responding.

JULIA (cont'd)

Shields again?

Beat.

JULIA (cont'd)

What'd she say this time?

KARLA

She was too busy talking about tardiness and wasted potential. *

Julia takes a seat next to Karla.

JULIA

You know what you need? To come with me to V's party tonight. Forget about this for a minute.

Beat.

KARLA

I'm down.

INT. LIBRARY - DAY

Edwin in the middle of a tutoring session with Devon.

DEVON

You know she thought I cheated?

EDWIN

Did you tell her you were working
with me?

DEVON

Didn't make much of a difference. I
retook it got a better grade though.

EDWIN

Nice.

Beat.

DEVON

Hey, you know if you comin'?

EDWIN

I'll see.

DEVON

You always pull that. It ain't like
you got plans. Come on.

Angle on Edwin.

INT. HALLWAY - DAY

Edwin walks pass rooms where different instruments can be
heard from each one.

He turns a corner and comes across two doors. They're
slightly open, but Edwin can make out a PIANO onstage.

INT. AUDITORIUM - CONTINUOUS

Edwin closes the door. He takes in the scenery. He steps
forward and looks out at the vast amount of seats.

Edwin walks up the steps. He glances out into the auditorium
before he sits by the piano.

Edwin starts to slowly play Mozart Fantasy in D minor. The chords echo throughout.

INT. HALLWAY - LATER

A man heads down the same direction as Edwin was previously. LOUIS BROOKS walks by the auditorium and stops for a beat.

He hears the music. Louis walks up to the doors. His hand reaches out to the knob when-

JEFFREY
Louis, glad I caught you.

Louis turns to see JEFFREY MULLEN.

LOUIS
Jeffrey, What can I do for you?

JEFFREY
A couple things I wanna run by you.
You got time to talk?

LOUIS
Sure.

INT. OFFICE - DAY

Jeffrey takes a seat by his desk. Louis does the same.

JEFFREY
Were you at the meeting she posted?

Louis nods.

LOUIS
We're hosting the program this year.

JEFFREY
I thought Purdue was doing it.

LOUIS
So did we, but something came up so we're hosting. She talked about setting up the venue, catering, etcetera.

Beat.

JEFFREY
Oh, okay. Doesn't sound like anything too important.

LOUIS
It wasn't. Trust me.

Beat.

JEFFREY
While I have you. I ran this idea by
the Dean on doing an internship for
the freshmen students at an Orchestra
of their choosing.

LOUIS
She signed off on it?

JEFFREY
She thought it'd be a good idea. More
hands on experience, the better.

LOUIS
And where do I fit into all this?

JEFFREY
Help me with the judging. Since this
is a first time thing we can't go
with everyone.

LOUIS
I'll see what else I have going on.
But I should be available.

EXT. STREETS - NIGHT

Edwin crosses the street to head into-

INT. CONVENIENCE STORE - CONTINUOUS

A few customers peruse the store. Edwin enters and sees
ISSAC behind the register.

Issac notices Edwin.

EDWIN
Sup Issac.

ISSAC
Yo... You workin' tonight?

Edwin shakes his head.

EDWIN
I forgot my check yesterday. Is
Christine here?

ISSAC
She in her office.

INT. OFFICE - NIGHT

Manager reading something at her desk when there's a knock on her door.

CHRISTINE
Come in.

Edwin enters.

CHRISTINE (cont'd)
Edwin? I didn't schedule you for tonight did I?

EDWIN
Just forgot my check. That's all.

CHRISTINE
Oh that's right.

Christine turns around while still in her chair to the safe on the ground. She opens the safe.

Christine hands Edwin his check.

EDWIN
Thanks.

Edwin heads for the door when-

CHRISTINE
Hey now that you're here.

Edwin turns to Christine.

CHRISTINE (cont'd)
Can you come in earlier on Tuesday to help with the shipment?

EDWIN
Yeah, I can come.

CHRISTINE
Great. Good night.

INT. EDWIN'S ROOM - NIGHT

Edwin walks out with a different shirt on. He walks out the door.

EXT. FRAT HOUSE - NIGHT *

Loud music playing with an immense amount of students dancing outside.

INT. FRAT HOUSE - CONTINUOUS *

Same scenario inside. Karla dances with Julia in the midst of the crowd.

INT. BATHROOM - NIGHT *

Karla sniffs white powder. She wipes her face of any remnants. *

INT. HALLWAY - LATER *

Karla exits the bathroom from upstairs. She's about to head downstairs but stops.

She's someone. *

Note: POV Shot *

EXT. BALCONY - CONTINUOUS *

Angle on Edwin looking out at everyone. Karla comes out.

KARLA
You look out of your element.

Edwin turns to see Karla.

EDWIN
That obvious?

Karla walks over to the balcony.

KARLA
Painfully.

Edwin smiles.

EDWIN
Well I didn't feel like going home just yet.

KARLA
I can relate. *

Beat.

KARLA (cont'd)
You look familiar.

EDWIN
Film course. *

KARLA
That's right.

Beat.

KARLA (cont'd)
I should get back. *

Karla starts heading back but turns back to Edwin.

KARLA (cont'd)
What should I call you? Cause dude
sitting on the balcony is pretty
long.

Edwin shakes his head.

EDWIN
I'm Edwin.

KARLA
Karla.

Karla leaves.

INT. KARLA'S ROOM - DAY *

Karla working on a sketch. *

INT. DINING ROOM - DAY *

Edwin eating cereal when Charles comes in. He goes to the
fridge.

While he's in the fridge.

CHARLES
Got home pretty late.

Angle on Edwin still eating. Charles closes the fridge.

CHARLES (cont'd)
Did you-

EDWIN
No. Went to a party.

Charles chuckles.

CHARLES
You?

Charles looks at Edwin for a beat. Edwin grabs the bowl and heads over to the sink.

Charles PUSHES Edwin up against a wall. The bowl drops.

Angle on Charles placing his arm on Edwin's neck.

CHARLES (cont'd)
You're lying.

EDWIN
I'm not.

Charles lets go.

CHARLES
Clean this up.

Edwin keeps his down.

INT. CONVENIENCE STORE - BACKROOM - DAY

Edwin loading up boxes from the truck. Christine comes out from the front.

CHRISTINE
Throw the boxes out and that's it.

Edwin nods.

EXT. ALLEYWAY - DAY

Edwin gets more drugs from his dealer. There's a lot more this time.

INT. ART CLASSROOM - DAY

It's only Karla and Mallory. Mallory looks at a drawing from Karla's phone.

MALLORY
It has me intrigued.

KARLA
I still don't know where I'm going
with it yet.

MALLORY
What inspired it?

KARLA
Someone I met recently.

MALLORY
This person seems like a good subject
to use from what I'm seeing so far.
*Try to observe more closely. See what
might come of it.*

INT. LECTURE HALL - DAY

The class gets done with lecture. Karla notices Edwin a few
seats down.

Angle on Edwin rushing out.

INT. ABANDONED HOUSE - DAY

Edwin takes a seat on the floor. Angle on the back of him
doing small movements.

He lays on his back. Insert the small EMPTY bag.

Through Edwin's POV, his eyes slowly close. Everything goes
dark for a beat.

INT. ABANDONED HOUSE - LATER

Edwin wakes up in an instant breathing heavily. He sees a
NEEDLE in his leg.

He takes it out and tosses it to the side.

KARLA
Edwin?

Edwin turns to see Karla standing not too far. She comes in
closer.

KARLA (cont'd)
Are you okay?

Beat.

Edwin gets up and leaves.

KARLA (cont'd)
Wait.

EXT. ABANDONED HOUSE - CONTINUOUS

Edwin heads down the street. Karla comes out shortly after and watches him leave.

INT. EDWIN'S ROOM - NIGHT

Edwin sits on the edge of his bed lost in thought.

INT. LECTURE HALL - DAY

The professor finishes up her lecture for the day and the students are in the middle of leaving when-

PROFESSOR
Before you all go. I'm gonna post assignment on Canvas. You'll work with a partner. It'll be an analysis essay on a scene of your choosing from the film Citizens Kane. The specifics will be online.

The students go back to leaving. Edwin's in the middle of leaving when he runs into Karla.

They don't say anything for a beat.

INT. LIBRARY - DAY

Edwin and Karla sit at a table. A couple students walk by them.

KARLA
You gonna say anything?

EDWIN
Don't have anything to say.

Beat.

KARLA
I'd like to know you aren't... gonna do it again.

EDWIN
I can't. Don't have enough money. It
was supposed to be my last time.

Beat.

KARLA
Maybe you-

EDWIN
I don't need rehab.

KARLA
You should go to a meeting or
something.

EDWIN
That's not happening.

Beat.

KARLA
Well we have to work together on the
Citizen Kane project.

EDWIN
I work better alone.

KARLA
You need a partner.

EDWIN
I'm fine.

KARLA
No. You're not. And it's not like you
have a choice anyway. I emailed the
professor before I left class. You're
stuck with me.

Karla leaves.

INT. LIVING ROOM - DAY

Karla babysits a kid. They're in the middle of playing a
video game.

Karla tries to put her hand over the kid's eyes.

KID
Like that'll work.

The parents come by.

KARLA
Good. One of you can come continue
losing.

Karla puts the console down.

KARLA (cont'd)
Can I use the bathroom before I go?

MOM
Of course.

INT. BATHROOM - DAY

Karla puts a small line of WHITE POWDER on her hand and
SNIFFS it.

She looks at herself in the mirror. Her bag lays on the
counter.

KNOCK! KNOCK!

Karla knocks over her bag. A few things fall out as it hits
the ground.

KID (O.S.)
Karla, you almost done? I gotta go.

KARLA
Give me one second.

Karla quickly gathers her things and leaves.

INT. ART CLASSROOM - DAY

The students in the middle of working on sketch designs as
an assignment.

Mallory writes something down a small piece of paper. She
hands it to Karla.

MALLORY
You'll get a better understanding of
what I mean.

KARLA
Okay.

EXT. RESTAURANT - DAY

Karla and Julia in the middle of talking after having lunch.

KARLA
Apparently I'll know what it means to
take risks since I play it too safe.

JULIA
Well she's not wrong about that.

KARLA
(laughs)
Fuck you.

JULIA
I'm just saying.

KARLA
You're supposed to take my side.

JULIA
That's what friends are for?

KARLA
Obviously.

JULIA
You do play it safe though.

KARLA
That's good cause if I didn't I'd be
like you right now.

JULIA
Like me?

KARLA
You're doing an assignment that's due
in five minutes.

JULIA
And I'm working faster because of it.

KARLA
You're gonna fail because of it.

Beat.

JULIA
Done. You were saying.

Karla shakes her head.

JULIA (cont'd)
So you for sure gonna go?

Karla nods.

KARLA
If it helps me, I should.

*
*
*

INT. ART GALLERY - NIGHT

*

Karla strolls around looking at various pieces of work. As she observes them she appears more lifeless.

INT. KARLA'S ROOM - DAY

*

Karla sitting on the couch eyeballing a blank canvas. Julia heads for the door.

JULIA
You make it sound like homework.

*
*

KARLA
It was basically.

*
*

JULIA
Did you see what she was talking about?

*
*
*

KARLA
I did. But honestly it also made me feel like shitty. Just comparing the stuff I did to what I saw.

*
*
*
*

JULIA
Don't look so deep into it. You tend to get in your own head.

*
*
*

KARLA
Yeah, maybe.

*
*

Beat.

*

JULIA
You doing anything after?

*

KARLA
This thing for an elective class. My partner's coming here.

*
*

INT. KARLA'S ROOM - NIGHT

*

Karla and Edwin in the middle of watching Citizen Kane. Angle on the breakfast montage scene.

INT. KARLA'S ROOM - LATER *

The film ends. Karla and Edwin think about which scene to choose

KARLA
The montage could be a good one to do the paper on. *

EDWIN
Sure. *

Beat.

KARLA
Listen, I know you don't think so- *

EDWIN
I'm not going.

KARLA
Just go to a session. We can go together. You don't have to say anything and if you don't like it, We'll just go. I'll never bring it up again. Deal? *

EDWIN
Okay, deal. *

Beat.

EDWIN (cont'd)
Why were you there? At the house. *

KARLA
The night we met. I used you as a basis for an art piece I was working on. My teacher told to "observe more closely". *

EDWIN
How'd you know I needed-? Whatever it was you injected me with? *

Beat. *

KARLA
Let's just say we're more alike than I thought.

INT. JAZZ CLUB - FLASHBACK

Young Edwin playing the piano with Tamera. He struggles a bit on a few chords.

TAMERA
I had trouble playing too. Just gotta take a deep breath. Stick with it.

Beat.

TAMERA (cont'd)
Stay here okay?

Tamera gets up and heads over to Dale cleaning the counter.

TAMERA (cont'd)
I gotta call Charles.

Tamera heads outside for a beat.

Young Edwin plays the piano with Tamera's words in mind. Tamera comes back.

DALE
He picked it up pretty fast.

Tamera smiles as she looks at Edwin playing.

DALE (cont'd)
You called him?

TAMERA
I tried. Went to voicemail. This is ridiculous.

DALE
What you gonna do?

TAMERA
I don't know Dale. I don't know.

INT. GROUP MEETING - DAY

Karla and Edwin sit in the back as they listen to people tell their experience with addiction.

MAN
It was like there was this empty feeling. And once I started using it... I felt whole again. But it only lasted for a moment.
(MORE)

MAN (cont'd)
 I wanted more of those moments.
 Anything to not feel what I was
 feeling.

One or two more stories about addiction are shared.

EXT. GROUP MEETING - LATER

Karla and Edwin walk outside the building. Edwin follows
 after Karla.

Karla turns back to Edwin.

KARLA
 So?

Beat.

EDWIN
 It helped. You think you could come
 with me to a couple more sessions.

KARLA
 Of course.

Beat.

EDWIN
 There's a spot I use to go to as a
 kid. I'd like to show you, if you
 want.

KARLA
 I'm not doing anything else.

INT. JAZZ CLUB - NIGHT

Edwin and Karla at a round table.

KARLA
 So piano. What's the story behind it?

EDWIN
 My mother encouraged me.

KARLA
 Was she a musician too?

EDWIN
 She played for a while but not like a
 career or anything.

(MORE)

EDWIN (cont'd)
She ran this club with Dale. But when
she died... I just lost a lot of
interest in it.

KARLA
Was that when you started using?

EDWIN
No. That started later.

Beat.

INT. EDWIN'S ROOM - FLASHBACK

Edwin sits on the edge of his bed. He takes a pill. He 's
about to lay on his backside.

But everything is slows down for a beat. He lands on the
bed.

INT. JAZZ CLUB - PRESENT DAY

Edwin and Karla still talking.

KARLA
What was it like for you?

EDWIN
It was amazing to feel nothing. All
the pain, confusion, and suffering.
It was all gone. I was just numb to
everything.

KARLA
But you also shut out the good
things.

EDWIN
It's not that hard. When you get so
little of it.

Beat.

EDWIN (cont'd)
What was it like for you?

INT. PARTY - FLASHBACK

A group of people dancing, having a good time. We land on
Karla in the midst of it all.

INT. JAZZ CLUB - PRESENT DAY *

Edwin and Karla still talking. *

KARLA *
It was more for the fun of it. You *
see all these beautiful things when *
you do it. *

Beat. *

KARLA (cont'd) *
But for the past few years. I've just *
been having self-doubt. And it *
started to be more of an escape for *
me. *

EDWIN *
I'd like to see what you've worked *
on. Only seems fair. *

KARLA *
Fair? *

Edwin looks at Karla for a beat. *

KARLA (cont'd) *
You right. But I need to see *
something first. *

EDWIN *
What? *

Karla eyes the PIANO onstage. *

EDWIN (cont'd) *
Really. *

KARLA *
Yup, really. *

Edwin walks onstage. He plays the piano. *

Everyone starts to look at Edwin. He finishes. Everybody *
applauds. *

INT. ART CLASSROOM - DAY *

Karla shows Mallory an art piece. Mallory observes it for a *
beat. *

MALLORY

This quite the improvement. I see the gallery helped out.

KARLA

It did.

Beat.

KARLA (cont'd)

I was thinking of submitting it.

MALLORY

You wanna have *it* showcased there? *

KARLA

Yeah.

MALLORY

You shouldn't get ahead of yourself. *

KARLA

But you just said-

MALLORY

That doesn't *mean* take a mile when I'm very clearly giving you an inch. *
It's not the right time. *

INT. MOVIE THEATER - NIGHT

Karla and Edwin watch the previews for other films. Not a lot of people in the theater.

KARLA

Too ahead of myself. *

EDWIN

But the drawings I saw were dope. *

KARLA

Thanks.

Beat.

KARLA (cont'd)

You still deciding on a music major? *

EDWIN

I saw *a flier* to audition for an internship. *

KARLA
What's the problem? I hear a but
coming.

EDWIN
My dad. *

KARLA
Fuck him. *

EDWIN
What?

KARLA
If that's what you then do it.

EDWIN
If you wanna submit to the gallery.
Then do that. *

Beat.

KARLA
Let's make a deal if I submit to the
gallery. Then you should audition for
the internship. Deal?

EDWIN
Deal.

INT. LECTURE HALL - DAY *

Edwin and Karla exit the classroom with the rest of the
students. They look at the grade on the Citizens Kane paper.

EXT. LECTURE HALL - CONTINUOUS *

Edwin and Karla still talking.

KARLA
I'm proud of us.

Beat.

EDWIN
Hey do you wanna go to the carnival
tomorrow? *

KARLA
Yeah I'd love to. *

INT. KARLA'S ROOM - DAY

Karla takes a few pictures of her drawings. She's uploads them to her email.

Karla hesitates for a beat. She hits send.

EXT. CARNIVAL - NIGHT

Edwin and Karla walking around and talking. Music plays in the background.

Edwin and Karla on a ride.

EXT. BALCONY - NIGHT

Edwin and Karla sit by the bench.

KARLA
I submitted this morning. Just playing the waiting game.

Beat.

KARLA (cont'd)
Did you hold up your end of the building?

EDWIN
I will. Don't worry. It's next week.

INT. ART CLASSROOM - DAY

Karla in the middle of a conversation with Shields.

KARLA
I know but it's something I had to do.

MALLORY
No it's not.

Beat.

MALLORY (cont'd)

INT. KARLA'S ROOM - DAY *

Karla reads an email on her laptop. A bits and pieces come into view.

But ultimately it says-

We are unable to show your piece in our gallery.

There are more criticisms one her work that she reads on. *

Karla shuts the laptop.

INT. LIVING ROOM - DAY *

Karla sees the child she babysits but is stopped by his mother.

MOM

Come with me.

INT. KITCHEN - CONTINUOUS *

Karla and the mother stand by the counter. The mother eyes Karla.

KARLA

I do something wrong?

MOM

I found this.

Mom pulls out a SMALL CYLINDER TUBE with white powder on the counter.

KARLA

Mrs.-

MOM

Stop. You're a funky junkie.

KARLA

I'm sorry.

MOM

Don't come back here. You're lucky I don't fucking call the police. Get out.

Karla leaves.

INT. GROUP MEETING - DAY

Edwin sits next to an empty chair listening to another story from a former addict.

He eyes the empty chair for a beat. He pulls out his phone. No answer.

INT. LECTURE HALL - DAY

Edwin doesn't see Karla in class.

INT. ABANDONED HOUSE - DAY

Edwin slowly walking down the hallway. He turns a corner and sees Karla USING.

Karla turns to see Edwin.

KARLA
What are you doing here?

EDWIN
Could ask you the same thing?

Beat.

EDWIN (cont'd)
Really. You're a hypocrite.

KARLA
I'm not the **one** who fuckin' needs help.

Edwin walks up to Karla and kneels down in front of her.

EDWIN
So everything... it was all bullshit?
Is that what you're telling me?

Karla doesn't say anything for a beat.

KARLA
Just go. Please.

EDWIN
No.

Edwin sits down.

KARLA
I'm a lost cause. Why can't you
fuckin' see that?

EDWIN
Because I thought the same thing.
Until you came along.

KARLA
We're different.

EDWIN
No we're not.

KARLA
Yes we are.

EDWIN
No we're not.

KARLA
Yes we are.

EDWIN
No we're not.

KARLA
Yes we are.

KARLA (cont'd)
You see me trying to off myself?

A silence hangs over them for a beat.

KARLA (cont'd)
Leave.

INT. HALLWAY - DAY

Edwin dressed in formal attire. He waits along with a few
other students.

INT. AUDITORIUM - DAY

Edwin stands behind the curtain. Younger Edwin slowly walks
up and stands beside him.

They look at each other for a beat. It'll be a dark setting
so you can't see the two of them.

Edwin walks up to the PIANO onstage. He takes a seat and
starts playing.

INT. KARLA'S ROOM - NIGHT

Karla ripping up some of her work. She pulls out her phone.
She starts texting.

INT. CAR - MOVING *

Karla riding with Julia. *

JULIA *
I usually gotta beg you to come out. *

KARLA *
Wasn't doing anything? *

JULIA *
How is it going with Shields? *

KARLA *
It's fine. Same old shit. *

INT. FRAT HOUSE - NIGHT *

Karla dances to the loud music among a huge crowd of students.

INT. JAZZ CLUB - NIGHT *

Dale opens the door for Edwin. *

INT. FRAT HOUSE - NIGHT *

Karla still dancing. *

INT. BATHROOM - NIGHT *

Karla looks in the mirror. Tears form. She pulls a couple pills out and breaks them down on the counter. *

This goes on for a beat until they're powder. She observes it. *

INT. HALLWAY - DAY *

Edwin knocks on the door. Julie answers. *

EDWIN *
Is Karla here? *

Julie's tears form. She looks at Edwin for a beat. *

EDWIN (cont'd) *
What is it? *

INT. JAZZ CLUB - DAY

*

Edwin at the counter before the club opens. Dale reads over some papers.

DALE
Congratulations man.

EDWIN
Thanks.

DALE
When you start?

EDWIN
Next week.

Beat.

EDWIN (cont'd)
Thanks for letting me stay here Dale.

DALE
Of course man.

Beat.

DALE (cont'd)
How you holding up after?

EDWIN
About as well as I can be. Me and
Julia are making plans to go to the
funeral.

INT. ABANDONED HOUSE - DAY

*

Edwin sits in the hallway. Angle on Edwin with his head down.

KARLA (O.S.)
She was right about one thing. I'm
always looking for validation.

*

INT. ABANDONED HOUSE - FLASHBACK

*

Edwin in sits across from Karla in the same hallway.

EDWIN
But you shouldn't though.

KARLA

I know it's just I can't help but
shake that voice in my head.

Beat.

KARLA (cont'd)

And my mother knows just what to say
to get under my skin.

EDWIN

When your piece gets into the
gallery, I hope I'm invited.

KARLA

Of course. You don't gotta ask. I
should be the one asking you if I get
to see you play. You makin' it big
time. I better get backstage passes.

EDWIN

You'd be the first to know.

KARLA

I'll hold you to that.

Pull back slowly on Edwin and Karla. Karla slowly fades away
as go back to-

INT. ABANDONED HOUSE - PRESENT DAY

Edwin still sitting in the same position. His figure is in
frame but the setting is dark.

You can't see him. He gets up and walks out the door.

FADE OUT

