

“a place just like this”

Screenplay by
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SCENE 1:

INT. WOMENS CLOTHING STORE – INDETERMINATE TIME

MUSIC: jaunty French accordion music – 45 second clip (from Elite Video: CD 6: France – Accordion Love Story).

CAMERA: smooth, walking, steadicam shot from the front door of the store weaving through the store up to the couch where the man is sitting. As the camera approaches the couch, it turns toward the man on the couch and comes in for a medium shot. Shots will be neither superior or inferior.

An average middle-aged MAN is sitting (obviously bored) outside a dressing room. There are several shopping bags by his feet. MAN's eyes are closed. As the music stops, his eyes 'pop' open.

MUSIC: fade up of Musak playing overhead.

MAN is clearly bored beyond belief. Fidgeting a little.

CAMERA: after this initial motion, the shots will be tripod shots of the curtain and the man sitting on the couch.

WOMAN (voice from changing room)

Hey, hon...

MAN

Yeah, sweetie?

WOMAN (voice from changing room)

I just wanted to let you know how much it means to me that you came shopping with me.

MAN

I'd promised for years to do this with you. I figured it was past time.

WOMAN (voice from changing room)

Well, thank you.

MAN

You're welcome.

WOMAN (voice from changing room)

There's a special place for husbands like you...

Man heaves a heavy sigh...

SCENE 2:

INT. WOMENS CLOTHING STORE – INDETERMINATE TIME

The man is dejectedly leaning against a wall outside the dressing room.

CAMERA: single continuous tripod shot of the curtain (with rustling and lighting changes indicating activity and the man leaning against the wall.

WOMAN (voice from changing room)

Sweetie?

MAN

Yeah, hon?

WOMAN (voice from changing room)

Did you like the blue dress at the last store better than the green one I just showed you?

MAN

Which blue dress? There were two at the last store.

WOMAN (voice from changing room)

The one with the flowers.

MAN (rolling eyes)

I think that was one of the blue dresses at this store. I think the blue dresses from the last store didn't have any flowers.

WOMAN (voice from changing room)

Oh, that's right! So, the blue dress with flowers or the green dress?

MAN (shrugging)

I think the blue flowers one looked nice.

WOMAN (voice from changing room)

Nice? Good nice or okay nice?

Man shaking his head and putting a hand to his head.

SCENE 3:

INT. WOMENS CLOTHING STORE – INDETERMINATE TIME

CAMERA: medium steadicam shot straight ahead of man on couch.

Man is sitting on the couch – spread out like a starfish. He looks from left to right several times.

Man sits up and leans forward looking at the table. He sees magazines and pops and tilts his head – interested.

CAMERA: medium steadicam shot slightly inferior under man on couch indicating he has something under his control.

He reaches forward and rustles through the magazines.

CAMERA: over the shoulder steadicam shot showing the back of Man's head and magazines – almost a POV shot.

As he goes through them he sees that they are all women's clothing or similar.

CAMERA: medium steadicam shot transitioning from inferior to superior over man on couch showing his defeat.

Man falls back into the starfish pose with his head hung in literary defeat.

SCENE 4:

INT. WOMENS CLOTHING STORE – INDETERMINATE TIME

CAMERA: single medium steadicam or tripod shot of the man near the curtain.

The man is pacing (in agony) outside the dressing room.

WOMAN (voice from changing room)
Lambkins?

MAN
Yes, light of my life?

WOMAN (voice from changing room)
Thank you again for this. I know you can't be having a lot of fun.

MAN ('duh' look)
Well...

WOMAN (voice from changing room)
But it's the perfect time, what with the bowl game on...

MAN (extreme sadness)
You're welcome...

Man slowly raises his arm and looks at his watch. Man does a slow turn towards the curtain, looking up with a dejected look on his face. Man looks down at his watch.

CAMERA: Extreme close up of watch possibly slo-mo with loud ticking.

CAMERA: single medium tripod shot of the man near the curtain.

You hear a rustling of clothes from the dressing room.

MAN (tentative/hopeful)
Sweetie...

WOMAN (voice from changing room)
Yeah, hon?

MAN (tentative/hopeful)
How much longer do you think...

WOMAN (voice from changing room)
Oh, just a bit longer...

The Man looks crushed.

SCENE 5:
INT. WOMENS CLOTHING STORE – INDETERMINATE TIME

CAMERA: curtains

WOMAN (voice from changing room)
What'd you think of the red dress?

The man is sitting (in real agony) outside of the dressing room.

CAMERA ALTERNATE SHOT: medium front tripod shot of the man sitting on the couch (his face) looking down towards his feet. (This is the alternate angle shot for editing.)

MAN (zombified)
Very nice?

CAMERA: medium close-up rear tripod shot of the man sitting on the couch (the back of his head) looking down towards his feet.

The Man is sitting on the couch. He lifts his arm and looks at his watch. As he moves his arm down, the Man is startled since he now sees a pair of shoes and legs in front of him. There is a SECOND MAN. The Second Man is neat, dressed nicely, and holds himself well. (It could be possible to play this not as neat but as a bit seedy.) He motions to the empty spot on the couch, which is surrounded by the shopping bags.

CAMERA: rear tripod shot of the man sitting on the couch (the back of his head) looking down towards his feet, which are obscured by his arm, which is raised. Rack focus – when the arm and watch are visible, they are the focal point, as the man lowers his arm the focal point shifts to the shoes and legs of the Second Man and are revealed. The camera pans up (tracking the man's head) and reveals the body and then face of the Second Man.

CAMERA ALTERNATE SHOT: tripod shot of the man sitting on the couch looking up from the feet to the head of the Second Man - the camera pans up (tracking the man's head motion. (This is the alternate angle shot for editing.)

SECOND MAN
May I?

MAN (a little startled)
Sure, help yourself...

SECOND MAN (sitting down, smiling, looking at Man)
Thank you.

MAN (thankful for anything different)
Waiting for your wife?

Second Man, slightly amused, shakes his head no.

MAN

Girlfriend?

SECOND MAN (shaking his head)

No....

MAN

Daughter?

SECOND MAN (shaking his head, laughing)

Oh, no no....

MAN (curious)

Then what in the hell are you doing here?

SECOND MAN (laughing darkly)

Odd that you should say it that way, but if you must know, I'm seeing how you're settling in....

MAN

What?

SECOND MAN

(slowly and deliberately using hand signs)

I... *(points to his eye)*
am... seeing... *(puts his hand up to his brow)*
how... *(puts up his right palm)*
you... *(points to MAN)*
are... settling... *(takes both with fingers spread making a smoothing slightly downward motion)*
in... *(points downward with one hand)*

MAN (confused)

Huh?

SECOND MAN

You could say that I am your host...

MAN (a little incredulous/snotty)

You work here?

SECOND MAN

In a manner of speaking... I design places like this... specifically for people like you...

SECOND MAN

...and you know, (pause) ironically, there is a place just like this in heaven...

As Second Man says this, he waves his arm around the store with pride. The Man looks around and when he looks back, the Second Man is gone.

CAMERA: tripod shot of the man sitting on the couch looking around the shop in the direction the Second Man pointed.

CAMERA: rear tripod shot of the man sitting on the couch (the back of his head) tracking his head as he looks around the shop. When the man returns his gaze, the Second Man is gone and the camera transitions into a slight dutch angle.

Man looks around the store, a little surprised.

He stands up and looks around.

Man has a look of puzzlement bordering on fear.

WOMAN (voice from changing room)
Honey?... Who are you talking to?

Man relaxes a bit and breaths a heavy sigh. He gets up and goes to the changing room.

MAN (relieved)
Uh... I'm not sure...

As the Man opens the curtain, he looks into the empty changing room. He has a look of confusion. He goes to the other dressing room and opens to another empty changing room.

WOMAN (voice from the empty changing room)
Hey, hon...

He is dazed and comes back and sits on the couch. He struggles with all of this. His face shifts from confusion to one of struggling to remember. He leans back on the couch.

WOMAN (voice from changing room)
Honey???

The MAN is snapped out of his reverie and back into the loop. He looks briefly puzzled and answers...

CAMERA: a slow zoom in (possibly a zolly?) onto the MAN ending in an extreme closeup and slowly comes out of the dutch angle.

MAN

Yeah, sweetie?

WOMAN (voice from changing room)

I just wanted to let you know how much it means to me that you came shopping with me.

MAN

I'd promised for years to do this with you. I figured it was past time.

WOMAN (voice from changing room)

Well, thank you.

MAN

You're welcome.

WOMAN (voice from changing room)

There's a special place for husbands like you...

Man heaves a heavy sigh...

EDITING: Possible use of slow motion ending in a freeze frame part way through the scene.

FADE OUT & CREDITS

MUSIC: Musak still playing in the background.

THE END

**MISCELLANEOUS PICKUP SHOTS:
INT. WOMENS CLOTHING STORE – INDETERMINATE TIME**

Extra shots:

CAMERA: possibly use tripod shots of various objects and clothes and racks

CAMERA: Man walking or pacing

CAMERA: Man sitting

CAMERA: Back of man's head

CAMERA: Close up of hands, fidgeting

CAMERA: Close up of shoes/feet, fidgeting

CAMERA: Close up of wrist watch or other clock

Sound effects:

SOUND EFFECT: rustling of clothes

SOUND EFFECT: 60 cycle florescent hum transitioning

SOUND EFFECT: flies

SOUND EFFECT: faint screams, just barely audible

SOUND EFFECT: room ambient noise