

MANOLOGUE

Written by

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0 Gentle tinkle of forks and knives, muzak, ice in glasses. 0
It's the HUSHED DIN of a

FADE IN:

1 INT. RESTAURANT - TRACKING 1

CAMERA DRIFTS THROUGH the mostly-empty restaurant. Kitchen is probably closed and the few remaining diners talk in their lighted nooks.

FIND a nervously fidgeting, high-heeled foot. PAN UP to REVEAL a WINE GLASS, which lifts to the lipsticked lips of ANNA (30s).

ANNA (V.O.)

**What is it about this guy that he has to like give a corporate power point presentation for thirty minutes before asking me a single, solitary question? Like, does it ever hit him that there's another person here and that maybe he should say something that's not about software sales because, I don't know, maybe not everyone in Christendom cares about third quarter quotas or industry awards or whatever else he thinks is soooo fascinating in his little corner of this massive and messed up world?

ANGLE ON ANNA

Trying -- and failing -- to listen to her date, who we can't hear or see beyond the occasional GLIMPSE of some detail.

ANNA (V.O.)

Cause maybe she's not interested. Maybe she's just humoring you because she's a thirty-five-year-old woman who just wants a family and a normal life and is willing herself to listen because she's -- yes okay fine -- desperate to settle for anyone with a pulse and sperm.

(beat)

God, Anna, stop being a dick. Let's listen.

Beat.

ANNA (V.O.)

God that jaw line. That is a world class jaw line, sir, I commend you and your Scandinavian heritage. Mm. Angular. Sharp. He doesn't have bad hair either though is it actually as full as it looks or is there some male pattern baldness I'm not seeing ...

(she squints)

I think it's full. It's full. Right? Or is that... no, yeah it's full, it's good. God, what a nightmare that would be in the long run sitting on a couch for the rest of time nodding politely to some treatise on how salesmanship is actually storytelling and technology sales are counterintuitively all about the human element and also he's bald.

(beat)

Okay, cool down Anna, you're the one who chose to be here. What's the deal with that choice, huh? Maybe you secretly like the manologues, ever think of that? But why would I like them? What is there to like? Because although this man is more dull than a push broom, maybe his boring personality is indicative of the fact that he is not a sociopath.

Anna excuses herself, her "polite date face" immediately dropping into a cynical malaise.

2

INT. BATHROOM STALL

2

Anna plops INTO FRAME -- and onto the toilet, chin in hand.

ANNA (V.O.)

And we've had enough sociopaths, have we not? Need I remind you about Kevin? Hm? Kevin never droned on about software sales because Kevin was too busy love bombing you with designer purses -- that you didn't need and didn't ask for but secretly loved anyway and hated yourself for loving -- while he fucked every piece of ass east of the Mississippi.

3 BATHROOM

3

The stall door flies open and Anna stomps to the

BATHROOM MIRROR

She stares at her REFLECTION, annoyed at the memory. She washes her hands and primps.

ANNA (V.O.)

Fuck Kevin. Ugh. That guy. The sex was good yes okay the sex was mind-alteringly fantastic and I knew it would be the moment I went to that oyster bar with him for our first date, and every slut he's ever fucked also senses it and for some insane reason we all have sex with him anyway even though we know somewhere deep down inside, don't we, that he's a wholesale dickhead and why? I don't know what a fucking douche ugh I hate that guy.

A patron enters, startling her.

ANNA (V.O.)

I shouldn't say slut.

She finishes re-applying her lipstick.

ANNA (V.O.)

Kevin had a big dick.

She leaves.

4 EXT. RESTAURANT - NIGHT

4

Anna steps outside ahead of the man, who held the door.

4A STREET

4A

We then TRACK ANNA as they stroll, passing by the soft lights of sleeping stores.

ANNA (V.O.)

What's he talking about now ... damn it I haven't been following the thread. Hopefully he doesn't ask me a question. Eeeeeee, this is bad, what's he saying ... divisions ... regional vice president ...

They eventually make their way to a

5 STORE WINDOW

5

And the man points to something he wants, like a Rolex.

ANNA (V.O.)

Why don't you ever listen, Anna?
You're just like always free solo-
ing in this solipsistic reverie of
judgmental bullshit and never even
consider the thought that yeah okay
manologues are problematic and part
of the larger white male privilege
epidemic that's been going on for --
what's today? Ten thousand years --
but you never consider the fact
that people are flawed, even you --

Anna's attention rises from the watch until she is staring at
her own translucent REFLECTION.

ANNA (V.O.)

-- nobody more than you, and that
definitely includes this guy and --
who knows? --

6 INT./EXT. REVOLVING DOOR - NIGHT

6

Anna presses her way through the spinning entryway, a
DISORIENTING and BLURRY JOURNEY.

ANNA (V.O.)

-- there might be positive
intention behind the manologue like
he's trying to impress me like
maybe this is some primal display
of his worthiness as a mate that
even he's not aware of and if we
lived in another age, instead of
bombarding me with commission
figures he would, like, slay me a
deer or something and you wouldn't
be complaining about that now,
would you? You'd be like, whoa,
thanks for the deer, you want to
have babies?

She stifles a laugh.

ANNA (V.O.)

I should tweet that. Ugh, shit,
focus, Anna ...

CUT TO:

7 INT. OUTSIDE ELEVATOR - NIGHT 7

Anna and the man wait for the elevator. The doors open ...

ANNA (V.O.)
We're having sex tonight.

8 INSIDE ELEVATOR 8

DOORS CLOSE behind Anna and Man.

ANNA (V.O.)
That's happening. Obviously.
Obviously that's in the air that's
the expectation --

8A EXT. OUTSIDE MAN'S APARTMENT - HALLWAY 8A

She watches him the Man for a moment as he unlocks the door.

ANNA (V.O.)
It's the third date and we're at
his apartment.

He lets Anna inside his apartment.

9 INT. MAN'S APARTMENT - NIGHT 9

The man takes Anna's coat and she takes in the apartment.

ANNA (V.O.)
And we've managed to bond in a half
ass way over the guilty pleasures
of "90 Day Fiancé" and his hand
will tip toe over to me ever so
sneakily and I'll shift
imperceptibly and if he speaks the
international language of "this
shit is on" he'll sense it and make
a move and it will be on --

Anna sits on the man's couch.

ANNA (V.O.)
-- if I want it to be on do I want
it to be on? -- oh well whatever
it's up to me and I can say no if I
want to and we'll just go to second
base.

A glass of wine appears over her shoulder and she smiles
politely as she takes it.

ANNA (V.O.)

Unless he's a rapist -- he's not a rapist -- is he a rapist?

She tracks him suspiciously as he joins her on the couch.

ANNA (V.O.)

-- no, there's no way this guy is a rapist, but then again what does a rapist look like isn't that the whole issue that rapists can be anybody and maybe it's a slippery slope from the entitlement it takes to talk the entire date without asking the other person a single goddamn question down to the much more dangerous entitlement over possessing female bodies generally Jesus holy Christ will you get out of your fucking head with your socio-political-paranoid-bullshit he's just a normal boring guy he's not going to rape you just relax you insane person Jesus.

She throws back a huge gulp of wine.

ANNA (V.O.)

I need to get off social media.

The MAN'S HAND reaches for something nearby and we sense his presence off screen while he enthusiastically describes it.

A moment of silence in Anna's mind. She observes him.

ANNA (V.O.)

He is a decent guy isn't he? He's a ... a good man. I love that phrase "a good man" it's so old fashioned-ohmygod that's it! That's what he is! He's old fashioned. It's like he's plucked right out the nineteen fifties but in like a romantic way and without all the misogyny.

She takes an even closer look ...

ANNA (V.O.)

Look how excited he is -- no, passionate. About everything. Jesus, even software sales. Software sales!

(MORE)

ANNA (V.O.) (CONT'D)
 It's ridiculous to the point of
 absurdity but it's also kind of
 charming now that I think about it.

Anna's smiling now.

ANNA (V.O.)
 He's lit up like a little kid -- I
 can't believe I never noticed that.
 (a long look, then)
 And his eyes...

CLOSE ON

The man's eyes. Twinkling, animated.

ANNA (V.O.)
 Full of Life. Spark.

BACK TO ANNA

ANNA (V.O.)
 Full of...
 (she squints)
 What is that?
 (losing herself)
 It's like a ... promise ... or a
 pledge. Yes. A pledge. A pledge
 about ...

CUT TO:

SERIES OF SHOTS

ECHOES OF GLIMPSES AND GESTURES WE'VE SEEN:

10-A	BEDROOM -- HANDS TRACE SKIN	10-A
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ANNA (V.O.)
 ... light.

10-B	BEDROOM 2 -- ANNA AND MAN LAUGH IN BED	10-B
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ANNA (V.O.)
 Minutes.

10-C	STREET CORNER -- HANDS COVER HER EYES AS SHE SQUIRMS AND LAUGHS	10-C
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ANNA (V.O.)
 Hours.

10-D INSIDE CAR -- ANNA SHOUTS AT THE TOP OF HER LUNGS 10-D

ANNA (V.O.)
Years.

10-E HALLWAY -- ANNA CRIES IN MAN'S ARMS IN A DARK HALLWAY 10-E

ANNA (V.O.)
The invisible.

11 BEACH -- SUNLIGHT DANCES ACROSS FRAME 11

ANNA (V.O.)
The unfathomable.

11 BEACH -- ANNA AND MAN WALK TOGETHER AT SUNSET ON A BEACH 11

ANNA (V.O.)
The infinite ...

REVERSE ANGLE ON ANNA

Also on the peer -- as she is in the present -- watching a possible future in wonder ...

12 BACK TO ANNA 12

On the couch, struck by the depth of what she experienced.

ANNA (V.O.)
Could I actually fall in love with
this man?

She stares at him in contemplation when --

MAN (O.C.)
(voice rising)
... Anna? Anna?

She comes to.

ANNA
Sorry, what?

MAN (O.C.)
What do you think?

Anna panics, opens her mouth to answer, inhales and --

CUT TO BLACK.