

SOME OTHER DAY

BY DAVID HOPKINS

FRONT INSIDE COVER

Along the top half of the inside cover, a simple image that borders on abstraction—streaking bursts of light high in the clear sky with tails of smoke trailing each light (I have a photo reference available). This image is of the exploding space shuttle.

Credits and copyright information placed along the bottom half. When lettering the credits, leave space for me to paste the copyright information below.

PAGE ONE

[1] Large panel takes up the top third of page. A young mother MELISSA in her mid-twenties stands with her five year old son MICAH next to a smoldering heap that used to be an SUV. MELISSA is a hip and attractive mom. (Possibly she was pregnant with her son while still in high school?) She has straight dark brown hair fashioned in a short bob cut. She's white. MICAH is a cute little black boy with a huge afro haircut.

They are stranded on the side of the road in the middle of nowhere, open fields for as far as the eye can see—beautiful sky with full cumulus clouds along the horizon, a sharp contrast to the wreckage on the side of the road. The car is all blown to shit, black smoke billows from what's left. Car parts are scattered everywhere. It appears as though a bomb was dropped on the car from above. However, there is no clear evidence as to what actually happened. Mother and son are miraculously unscathed. The son is calm, distant, maybe coming off a Ritalin buzz? Ironically, the mom is only mildly irritated at the inconvenience, as though it were nothing too serious.

MELISSA: Come on, let's start walking.

[2] Wide panel. MELISSA and MICAH walk down the road away from the wreckage.

[3] First of two panels cut to accommodate the space of one wide panel—the first panel longer than the second. In the foreground, the remnant of their automobile, smoke pouring out from it. MELISSA and MICAH, in the background, continue to walk down the road.

[4] Second of two panels cut to accommodate the space of one wide panel. MELISSA and MICAH are smaller in the background as they keep walking.

MICAH: I don't wanna walk.

MELISSA: Me neither, but here we are.

PAGE TWO

[1] Low angle on CHARLIE FOSTER positioned at the podium. He looks unmistakably similar to Orson Welles as Citizen Kane. His right arm outstretched in a spoof of the famous Citizen Kane campaign rally speech. Behind him is a huge banner announcing "Grand Opening! *Jumbo Super DAL-MART!*" The DAL-MART logo is identical to Wal-Mart's. To the right of FOSTER stands his assistant DONNY, who wears a cowboy hat and boots.

FOSTER: It is no secret that I opened this discount store with no thought of the consequences to your small town ways.

[2] Pull way back. Large panel. FOSTER and DONNY are *completely* alone in the massive parking lot for their "grand opening." Behind them is the Jumbo Super DAL-MART, a monolithic store with every consumer good imaginable.

FOSTER: And now, I realize I should have thought my plans through more carefully.

PAGE THREE

[1] Slightly low angle on FOSTER as he talks from the podium to DONNY. Jumbo Super DAL-MART in the background.

DONNY: Great speech, Mr. Foster.

FOSTER: Oh, you think this is funny?

[2] Close on the maniacal CHARLIE FOSTER. Eyes wide open in a crazy glare and fists clinched in a cliché of villainy.

FOSTER: I expect to lose a million dollars this year. Do I care? No. Even if it takes me thirty years, this DAL-MART will survive.

[3] Arms drop to either side as FOSTER gives up the attempt at being a would-be world conqueror. DONNY consoles FOSTER.

FOSTER: Ah, who am I kidding? We're screwed.

[4] In the background, something shoots from the sky and crashes into the DAL-MART. FOSTER and DONNY flinch.

SFX: BOOM!

[5] FOSTER and DONNY turn to look at their DAL-MART. Whatever hit the store has taken out a small section of the building, smokes rises from the damaged area.

FOSTER: We have insurance for this property, don't we?

DONNY: Yes sir.

FOSTER: Good.

PAGE FOUR

[1] Close up on a DAL-MART employee name tag. On the tag is written the name "CHARLENE."

[2] Pull back. Standing in the living room in front of a long mirror, CHARLENE gets ready for work at DAL-MART, putting on her employee vest and nametag. CHARLENE is thin with long dark straight hair. She wears thick glasses. CHARLENE's mother LOUISE stands near her, arguing. During the entire scene, CHARLENE's two cats OLIVE and CHIP wander throughout the room. At the artist's discretion, OLIVE and CHIP's interaction serves as a silent and subtle mini-story within each panel.

LOUISE: You are going to put your father out of a job, and then you're going to put him in the grave.

CHARLENE: Is he the only one who's allowed to sell electronics in town?

[3] Closer on CHARLENE and LOUISE. LOUISE places a gentle hand underneath CHARLENE's chin, lifting her head up in order to get her attention.

LOUISE: Yes!!! Your father can't compete with wholesale. Don't you understand?

[4] CHARLENE brushes off her mom, turns her back to her and continues to get ready for her first day of work.

CHARLENE: I understand you told me to get off my butt and find a job. I found a job.

[5] With CHARLENE's back to LOUISE, the mother pantomimes that she's choking the unaware CHARLENE.

PAGE FIVE

[1] LOUISE begs further.

LOUISE: You will kill him. You will just kill him.

[2] There is an ear-shattering loud crash upstairs. The entire living room shakes violently as though hit by a sudden earthquake. Part of the ceiling falls down. CHARLENE and LOUISE are startled.

SFX: CRASH!!!

[3] CHARLENE and LOUISE are frazzled and afraid to move. LOUISE calls out to her husband upstairs. The living room is in shambles.

LOUISE: Walter? Are you all right up there?

CHARLENE: Dad?

[4] Same panel. Everything is silent.

PAGE SIX

[1] Wide panel. On a small fishing boat in the middle of an empty lake, two men PASTOR ROBERT and PASTOR ANDREW sit on opposite sides of the boat—fishing rod in hand. They look like identical twins, even dressed the same.

ROBERT: My congregation is voting this Sunday on whether or not to boycott DAL-MART.

ANDREW: Really? That wouldn't go over too well with my parish.

NOTE: Panels 2 and 3 will share a row. Panels 4 and 5 will share a row. The purposed effect is the appearance of a mirror image, back to back, of the two pastors while they talk.

[2] Close on ROBERT, facing to left, fishing pole in hand.

ROBERT: I'm surprised. What about your efforts to boycott public school last year? That went over well.

[3] An almost exact inverted image of panel 2. Close on ANDREW, facing to the right, fishing pole in hand.

ANDREW: Don't get me wrong, they're ready to torch DAL-MART.

It's the voting. A faction in the church recently found biblical evidence against democracy— so no more voting. I have to make all the decisions.

[4] Close on ROBERT, facing to left, fishing pole in hand.

ROBERT: Evidence?

[5] An almost exact inverted image of panel 4. Close on ANDREW, facing to the right, fishing pole in hand.

ANDREW: Somewhere in Habakkuk.

PAGE SEVEN

[1] Wide panel. PASTOR ROBERT and PASTOR ANDREW sit in the boat with their fishing poles.

ROBERT: Are they still allowed to vote you out of the church if they want?

ANDREW: Yep. Somewhere in Deuteronomy.

ROBERT: Son of a bitch. They're good.

[2] Same wide panel. ROBERT points up to the sky. He notices something.

ROBERT: Hey, Andy, what'd reckon that is?

[3] Something crashes into the boat, splitting it in two and splashing into the water. Water shoots high into the air. The two pastors are thrown from the boat.

SFX: WHOOSH!

PAGE EIGHT

[1] Tilted angle. Front shot on MELISSA as she continues to journey down the road. MICAH rides piggy-back. The sun glares down (possibly use a “lens flare” to create this sensation of a boiling hot Texas afternoon).

[2] Wide panel. MELISSA travels with MICAH. So hot it looks like steam is coming off the road. In the distance is a gas station EZ GAS.

MELISSA: See baby? I told you it wouldn't be too much farther.

[3] Wide panel. MELISSA and MICAH walk up to EZ GAS.

PAGE NINE

[1] SUSIE, large woman employee of EZ GAS, sits behind the cash register. She's smoking a cigarette. Next to her is an ash tray overflowing with hundreds of crushed cigarette butts. Next to the ashtray is a small radio with a bent antenna.

[2] MELISSA and MICAH enter into EZ GAS. SUSIE acknowledges their presence, but barely.

SUSIE: Howdy.

[3] MELISSA approaches SUSIE to explain their situation. SUSIE motions to MICAH who runs off to grab some candy and other junk food sold at the store.

MELISSA: Hi. We had some car trouble down the road and—

SUSIE: Cute kid. He your's?

MELISSA: Yeah.

[4] MELISSA clearly has had this discussion before and is not interested in elaborating. SUSIE is genuinely impressed by MELISSA's ability to produce a black child.

SUSIE: Adopted?

MELISSA: No, I'm his biological mother.

SUSIE: Really. Go figure.

[5] SUSIE casually changes the subject. MELISSA is confused by her question.

SUSIE: Did ya hear about the space shuttle?

MELISSA: Space shuttle?

PAGE TEN

[1] SUSIE talks casually to MELISSA.

SUSIE: Less than an hour ago, space shuttle blew up in the sky. Bits and pieces of it are falling down all over this area. Heard it on the radio.

[2] SUSIE continues.

SUSIE: The news people say if folks find shuttle wreckage not to touch it or nothing, could be radioactive. I think they just don't want people putting the stuff on eBay.

[3] SUSIE looks over to MELISSA.

SUSIE: Hell, I figure if it lands on your property. You own it. That's constitutional.

[4] Same panel.

MELISSA: Do you have a phone I can borrow?

PAGE ELEVEN

[1] MICAH holds in his arms an overflowing large stash of candy and two bottles of soda. He's raided the shelves of EZ GAS.

MICAH: Mom?

[2] Wide panel. On the left side, MICAH stands with his armful of junk food. On the right side, MELISSA has a phone in her hand, about to make a call. SUSIE stands nearby.

MELISSA: Micah, what is it?

[3] MELISSA's POV. MICAH is concerned about what he overheard.

MICAH: Did people die in the space shuttle when it blew up?

[4] SUSIE rudely inserts her cynical wit.

SUSIE: Boy, listen, there's probably nothing left of 'em to bury.

PAGE TWELVE

[1] Same panel from page five, panel 4. CHARLENE and LOUISE call out to WALTER, the dad, to see if he's okay.

CHARLENE: Daddy?

LOUISE: Walter, dear, you okay?

[2] LOUISE turns to accuse CHARLENE.

LOUISE: This is all your fault.

CHARLENE: How could this be my fault?!

[3] LOUISE slaps her daughter hard across the face.

LOUISE: You did this!

[4] LOUISE and CHARLENE stare each other down.

PAGE THIRTEEN

[1] LOUISE walks past CHARLENE. The two cats OLIVE and CHIP are in the background watching the two women.

LOUISE: I'm going to go check on your dead father.

[2] Once LOUISE has her back to CHARLENE, the daughter grabs her mother's hair and pulls hard. Cats continue to watch.

CHARLENE: How could this be my fault?!

LOUISE: Aaah!

[3] CHARLENE still pulls on LOUISE's hair. LOUISE turns around to punch CHARLENE in the stomach. Cats watching.

LOUISE: So ungrateful—!

[4] Full fight breaks out— mother and daughter at each other's throat. The cats continue to observe the brawl.

CHIP: Meow.

PAGE FOURTEEN

[1] CHARLIE FOSTER and DONNY are inside the wrecked Jumbo Super DAL-MART. They observe the damage. Entire shelves have fallen over from the shock of the hit.

FOSTER: This is incredible.

DONNY: Sir?

[2] Large panel. Reverse angle. Over the shoulder shot of FOSTER with DONNY standing next to him, we see what they see: the large jet engine of a space shuttle embedded into the ground. Black smoke rises off the engine.

[3] Side shot of FOSTER and DONNY.

FOSTER: Not only can we claim on our insurance, we can sue.

PAGE FIFTEEN

[1] FOSTER walks towards the smoking jet engine. DONNY follows behind.

DONNY: Good one, Mr. Foster!

FOSTER: I know.

[2] FOSTER, hands on hips, and DONNY stand next to the engine, examining it.

FOSTER: Now, where the hell did this come from?

[3] DONNY takes this question at face value. FOSTER gives him a sour look.

DONNY: I believe it fell from the sky, sir.

[4] FOSTER hits DONNY over the head.

SFX: Wack!

DONNY: Ow!

PAGE SIXTEEN

[1] Large panel. In the disaster zone that once was a living room, LOUISE and CHARLENE are on the ground fighting it out. CHARLENE has a busted lip and a few bruises. LOUISE has a black eye beginning to swell.

LOUISE: You bitch!

CHARLENE: Learned it from watching you!

[2] WALTER walks into the living room. He's horrified at the scene between mother and daughter off panel.

LOUISE (off panel): You were an accident!

CHARLENE (off panel): Whore!

[3] Low angle. In the foreground, LOUISE and CHARLENE are in the midst of mortal combat. WALTER stands in the background, unsure what to make of everything.

WALTER: Uh, Louise? Charlene?

[4] Tight on the faces of LOUISE and CHARLENE. It's as if they were just caught smoking by their parents.

PAGE SEVENTEEN

[1] CHARLENE's POV. WALTER is utterly baffled.

WALTER: What the hell happened?

[2] LOUISE and CHARLENE shake off their momentary lapse of sanity and hug WALTER, whose death has been greatly exaggerated.

LOUISE: The explosion—we were so scared something happened to you.

[3] WALTER motions to the upstairs.

WALTER: Some huge metal-thingy fell through our roof.

[4] LOUISE hugs WALTER tighter. CHARLENE stands back. She looks like she wants to go another round with mother.

LOUISE: I was almost certain our daughter was trying to kill you.

PAGE EIGHTEEN

[1] Shot of the lake where the two pastors were fishing. The boat completely submerged by fallen piece of shuttle debris.

[2] On the lake's shoreline, PASTOR ROBERT is on his hands and knees, a foot deep in the water. His head is bowed.

ROBERT: Andy? What hit us?

[3] ROBERT looks around.

ROBERT: Andy?

[4] ROBERT's POV. ANDREW is face down in the water, his body limp.

[5] ROBERT runs through the shallow water to his friend.

ROBERT: Oh god! Oh god! Oh god!

PAGE NINETEEN

[1] ROBERT holds the limp ANDREW in his arms. They are still in the foot-deep water.

ROBERT: Come on, please don't.

[2] ROBERT's POV. The bruised ANDREW opens his eyes slightly.

ANDREW: Hey buddy... it's... hard to... breathe.

[3] ROBERT holding ANDREW.

ROBERT: Everything's okay. I'll get help.

ANDREW: No...

[4] ROBERT holding ANDREW. ANDREW reaches up and touches ROBERT's head.

ANDREW: Pray for me.

PAGE TWENTY

[1] Inset in the upper left corner of panel 2. ROBERT is horrified by the request.

ROBERT: I don't know how.

[2] Full page panel. Angle with view of the lake around them. ROBERT continues to hold ANDREW, both in the foot-deep water. ANDREW stares off absently.

ANDREW: What did you learn in seminary then?

ROBERT: Politics and marketing.

ANDREW: Huh. That's funny.

[3] Inset in the lower right corner of panel 2. ROBERT's POV. ANDREW looks right at him. The light fads.

ANDREW: God might be listening. Talk to him.

PAGE TWENTY-ONE

[1] Large panel takes up half the page. Overhead shot of ROBERT holding a lifeless ANDREW.

ROBERT: Dear God, please don't kill my friend.

I know people die everyday and people are born everyday. Both events feel unnatural. I don't understand why life happens. I don't understand why we die.

This thought may seem stupid to you. But for me, it makes sense— good people should live longer than bad people. Andy is a good person. Let him die some other day. Please.

[2] Same overhead shot. ROBERT lets ANDREW's body slip into the water.

ROBERT: Please.

[3] ANDREW's body is now completely submerged in shallow water. ROBERT is alone kneeling in the water.

ROBERT: Amen.

PAGE TWENTY-TWO

[1] Close on MELISSA and MICAH sitting outside EZ GAS, next to one of the pumps. Before them is a pile of junk food and sodas, lunch. Mother and son share a moment, talking about life and death.

MICAH: Do you think the families of the astronauts are sad?

MELISSA: Definitely. No one wants to lose a family member.

[2] Pull back ever so slightly. MICAH and MELISSA.

MICAH: What if I died?

MELISSA: I wouldn't have the strength to carry on.

[3] Continue to pull back. MICAH and MELISSA.

MICAH: I don't wanna die.

MELISSA: I don't want you to ever die. I want you to live to be a thousand years old... but death is part of life.

[4] Continue to pull back on shot. Get a good view of EZ GAS in the background. MICAH ponders his mother's statement. MELISSA is silently in awe of how mature MICAH is for his age.

MICAH: Yeah.

[5] Pull back farther— EZ GAS, mother and son, the open sky and land surrounding them.

MICAH: I know it's sad the astronauts died, but it really was an amazing good bye.

BACK INSIDE COVER

Bios, contact information, and dedication. It would be really cool if you could draw a picture of me and a picture of you for the bios.

COVER

Right now, I'm thinking maybe we could use *page eight, panel 2* for the cover— full color.

If you have any ideas, let me know.