

No, I'm Brad Pitt or Accepting Simulation Theory As Reality

Original Screenplay

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INTRO

Film begins in total blackness. A fuzzy blue dot appears in the distance. Camera zooms in but remains unclear. Zooms all the way in as the fuzzy blue grows larger until clouds become visible and clear. Zooms through clouds and sky, down to a single individual. Zoom continues through the body and sees a beating heart and organs. Continues to zoom down to the cellular and the atomic levels. Zoom continues until it fades into completely engulfing white light.

SCENE 1/DAY 1- EXT. ROADSIDE TRAFFIC STOP. DAY

ROBBIE PARKER, (41), disheveled, business casual look, becomes alert, looking startled. Robbie is looking at a police officer through his car window. The pretty young officer is trying to hand back his license and registration, he appears to have zoned out.

YOUNG COP

Hmmm, hmmm. Sir.

ROBBIE

Uh, Huhu. Sorry.

YOUNG COP

Were you even listening to what I just said to you? Are you ok?

ROBBIE

(Looking down at his ID, camera focus on ID)

Uh, Yeah. I'm fine.

YOUNG COP

(Slowly making her way back to cruiser)

Well, make sure you slow it down. There are kids out here. I'm not kidding, I don't forget faces.

ROBBIE

(Under his breath)

Bitch, What are you? 25

SCENE 2/DAY 1- EXT. PARKING LOT OF SPORTS BAR. DAY

Robbie parks a distance from a sports bar in the employee parking area. He looks around at the beautiful day as he walks towards the entrance of the bar where he works as assistant manager. He sees a few co-workers talking and laughing at the side of the lot, standing beneath a cluster of trees. One of the bar's waitresses leaves the group and begins walking directly but somewhat timidly towards him. She angles herself to intersect his path as they both make their way towards the entrance. KATE TRUMAN, mid 30's, attractive but tired looking, a career waitress who has worked at the sports bar longer than Robbie.

KATE

(Shy but enthusiastically)

Hi Robbie!

ROBBIE

Hi Kate.

Waves to Kate as he walks more urgently towards the entrance. The door is held open by a young hostess. Robbie enters about ten paces ahead of Kate without slowing his pace and vanishes from view.

SCENE 3/DAY 1- INT. SERVICE WINDOW IN SPORTSBAR. DAY

While working, Robbie overhears a tv news reporter discussing an eyewitness account of a human being flying through the sky, without mechanical assistance of any kind. He stops and turns his attention to one of the bar's many televisions. The reporter says that this is the third such report of late, while halfway laughing it off. A line cook working across the service window has stopped and is watching the report as well.

ROBBIE

(Laughing)

What the hell is this? People sure do take some crazy drugs these days, right?

COOK

Right. Ain't that true. My cousin just got busted with some of that shit. Bad stuff. He was having hallucinations.

Said he seen some wild and crazy shit.
 Can't tell the difference, what's real
 and what isn't sometimes. I stay away
 from all that. A little weed does the
 trick for me. I got enough going on
 without putting my mind in a fuckin
 blender. Brains like tossed salad.
 (Holding up a salad he just
 wrapped in plastic)

ROBBIE

(Called away by a distant voice)
 I'll stick with drinking, that's some
 scary stuff. People really are going
 crazy these days. It's hard to blame
 them sometimes.

SCENE 4/DAY 1- INT. AT THE BAR. NIGHT

Robbie is having his after work drink alone. A group of
 waitresses pass by, the same waitress from earlier in the day
 waves.

KATE

(With a sweet smile)
 Bye Robbie, see ya tomorrow!

ROBBIE

(Waves with only half a look)
 See ya.

His UNCLE WADE, an anthropologist at the local Zoo, stops by
 to have a drink with his nephew. Comes and sits down next to
 Robbie at the bar.

WADE

What's up Robbie?

ROBBIE

Hey Wade. How's it going?

WADE

Well, you know.
 (Pauses thoughtfully)
 Just got finished at work myself a
 while ago. Long day, I'm worn out. I

need a drink.

ROBBIE

What's up? Lets hear it.

WADE

Working on a project with the
Elephants this time.

It's amazing how intelligent they are,
seem as smart as the monkeys and
dolphins to me. We are studying the
conflict between intelligence and
instinct in elephants. It's amazing
how often instinct wins out over
knowledge or understanding.

Like I said It's been a long day.

ROBBIE

What do you mean? What happened?

WADE

They're just so smart, so gentle. Did
you know elephants bury their dead?
But just like us, they so often follow
their natural desires, even when they
know better. Really, to me it's sad.
It's hard. It's hard watching them,
experiencing my life along side
theirs. Such similar creatures really,
passionate animals. So similar and yet
so different.

ROBBIE

Doesn't sound sad to me. I'm jealous.
Why is it hard? Hanging out with zoo
animals all day. Great way to make a
living.

Well, maybe not the smell. Haha.

WADE

It's not easy, but good things are
never easy. Not much different from us
though really, mysterious creatures.
When I look deeply into their eyes I
see something.

(Thinking)

They change, just like people change, but do they really, or are aspects of their personalities just revealing themselves, things previously misunderstood? Still misunderstood.

ROBBIE

Huh? I don't get it.

WADE

What's the difference between them and us? Really. Look at us. You and me. We are almost total opposites. I'm outgoing, talkative. I give speeches and lecture at the university all the time, as you know. I'm in contact with people all day every day. But I used to be exactly like you. Shy and reserved, watching everything, and only jumping into the action occasionally, when forced in. No offense intended. You know how much I love you. But I made an effort to be more uninhibited, to get more involved and that was that. Like flipping a switch.

ROBBIE

Really??

WADE

Not like, instantly. But, more or less. You just get better and better over time. What do they say? Practice makes perfect. Or, even better, you can't win if you don't play the game.

ROBBIE

Yeah, but what does any of that have to do with Elephants?

WADE

Well, I'm afraid you missed the point. Instincts are like scripts to follow, but the decision is whether to follow them or not. It's all about decisions, choices. And the freedom to make your own, and to live with the repercussions. What do we really know about humans or elephants anyway? Not very much. It's more about the spirit

or the soul. They love and care, they want and fear. What's the damn difference between us and them, or anybody else really? Ants and insects, fish? When you really break it down it's all the same struggle.

ROBBIE

I think you already had a couple drinks before you got here.

WADE

So? Doesn't change the fact that I'm right.

ROBBIE

Right about what?

WADE

Right about not very knowing much really. But, at least I'm aware that I don't know much of anything for sure. I'm ok with it. If I knew everything I think life would be really boring. My life is about questions and mystery. I've got my house. I've got my thoughts. What else do I need?

(Looks off, distant, pondering)

ROBBIE

Well, it's getting late, I have to work tomorrow.

WADE

Alright Robbie. It was good seeing you. It's been a week or two.

ROBBIE

I've just been busy. But thanks for the chat. I'll probably see you guys this weekend.

WADE

Well alright then. Get home safe and get some rest.

ROBBIE

Thanks Uncle Wade. Have a good one.

SCENE 5/DAY 2- EXT. SPORTSBAR PARKING LOT. DAY

Robbie is returning to work the next day, parking his car in the employee area. He notices two beautiful young women waiting near the entrance to the. He starts to walk in that direction when he his attention is caught by something moving rapidly across the sky. He is staring intently as the object comes closer and more into view, approaching quickly. It's a guy. He sees the man fly in above the trees and come down through a clearing off to the side of the lot, disappearing behind the dumpsters. A swoosh of air can be heard as he comes down and a gentle thud of impact. Robbie just stands there. Then the man comes walking through the parking lot. The two women see him at this moment. They both call and wave for him excitedly. His name is TONY, he is a giant hulking and muscular man. Tony arrives and puts his arms around both women at the same time, they enter the bar together. Reluctantly, searching the sky with his eyes, Robbie slowly walks to the door and enters.

SCENE 6/DAY 2- INT. SPORTSBAR DINING ROOM. DAY

Robbie can't keep his eyes off of this guy Tony and the two girls throughout his shift. They sit at a table in the dining room section of the bar. After a couple of hours of flamboyant celebration and after a huge and costly meal, Tony is seen leaving with his two companions. Through the open door Robbie sees them get in a taxi together and drive off, laughing out loud.

SCENE 7/DAY 2- INT. AT THE BAR. NIGHT

Robbie is back at his after work drink spot. Seen joking and laughing with the bartender. Again the waitress Kate waves at Robbie and smiles as she goes out the door for the day. Out of nowhere Tony, unseen, sits down next to Robbie.

TONY

I saw you watching me this afternoon.
I saw you staring.

ROBBIE

Huh? What? Are you talking to me?

TONY

I saw you. You kept watching us the whole time I was here this afternoon with two girls. I know you saw us.

ROBBIE

Uhhhh. I was just working. I did see you but I wasn't watching. I'm the assistant manager here. It's my job.

Uncomfortable silence for a few seconds. Tony orders a drink.

ROBBIE

Ok, I saw you. I did. I saw you fly here and land back behind the dumpsters.

TONY

Did anyone else see?

ROBBIE

I don't think so. Nobody was with me and I didn't see anybody else.

TONY

Good.

A few more seconds of awkward silence.

ROBBIE

Well. What the hell? Are you a genius mad scientist or something? Do you work for NASA? Are you a superhero?

TONY

I'm not from here.

ROBBIE

That's it?

TONY

(Finishing his drink, re-orders)
Exactly, that's it. I'm not from here. Don't worry about it. Mind your own business.

ROBBIE

I wish I could leave it alone, but I can't. I saw you fly down from the damn sky today. You're not from here.

Did you come from space? Where in the world can people fly in the sky like airplanes or helicopters? Do you have a hidden jetpack or something?

TONY

(Forcefully)

I don't want to talk about it.

An hour or so passes. Both guys continue drinking, both pretending not to notice the other. Tony drinks at a much faster pace than Robbie. Suddenly, Tony looks over at Robbie.

TONY

Ok, I'm going to tell you. You can't tell anybody else or you'll get me in trouble. Promise?

ROBBIE

Ok, I'm listening. I won't say anything. I promise. Guaranteed.

TONY

I can fly here because this is a video game. I'm playing a video game.

ROBBIE

Huh? A video game. What do you mean? I know video games and this is not one. This is the bar where I have worked for more than three years. Video games are fun and exciting. This place is neither of those usually.

TONY

Trust me. When you see me using super powers. It's because this is a game. It's a really expensive and detailed game, but it's a game.

ROBBIE

I don't get it. Either you're drunk or you're lying to me. That's fucked up.

TONY

I'm not lying to you. This is a game, it's a simulation. I just started playing. There are other games too, but, so far I think this is my

favorite. I log into my character when I feel like playing. My family paid top dollar for access to superpowers.

ROBBIE

What do you mean. Your crazy.

But, I did see you fly today.

TONY

I have to go. But, I'll be back. I like this bar, amazing women around here. Come on man, walk outside with me real quick.

SCENE 8/DAY 2- EXT. SPORTSBAR PARKING LOT. NIGHT

Robbie follows Tony outside and into the parking lot. Tony walks over towards the dumpsters and around behind with Robbie trailing at a safe distance.

TONY

Don't be scared. Come here.

ROBBIE

(Cautiously walks behind dumpsters)
So what's up?

TONY

Watch this!

See you next time!

Tony effortlessly blasts off into the night sky and circles back around. He comes back down and hovers above Robbie for a second, waving.

TONY

One thing I'm not, is a liar.

Tony silently rises up, hesitates for dramatic effect, then shoots off, out of sight almost instantly.

SCENE 9/DAY 3- INT. SPORTSBAR. DAY

Robbie is working his shift. He can't stop thinking about what he saw yesterday and what Tony said. What does it mean?

He constantly surveys the bar and dining room, looking for Tony or either of his two friends. He frequently goes outside to look up into the sky. The General Manager is seen keeping an close eye on him. Robbie walks by after re-entering the building.

BOSS

What are you up to Robbie? You don't seem yourself today. Why do you keep going outside?

ROBBIE

I'm fine. Sorry. Just a little distracted today. Personal issues, but I'll get it together.

BOSS

Ok, please do. We've got a busy night coming up. Attention to detail is critical. Do you want me to assign Kate to help you? Maybe she can help you stay organized tonight.

ROBBIE

I've got it. I'll be on top of things. No, worries. I'm fine, really.

SCENE 10/DAY 3- INT. AT THE BAR. NIGHT

Robbie is back at his usual spot for his after work drinks. He forgot temporarily about Tony in the rush, never saw any sign of him. He suddenly recalls, walks over to the entrance and goes outside to look around.

SCENE 11/ DAY 3- EXT. SPORTSBAR PARKING LOT. NIGHT

Robbie walks around the entrance area and into the parking lot, his eyes glued to the sky. He wanders about the lot for a minute, checks behind the dumpsters. Suddenly he's startled by a voice directly behind him.

TONY

(Laughing, smelling of alcohol)
Did you miss me?

ROBBIE

Holy shit! You scared me.

TONY
Let's have a drink!

The two guys walk to the front door together and enter the bar.

SCENE 12/DAY 3- INT. AT THE BAR. NIGHT

Robbie and Tony walk to Robbie's usual spot at the bar and sit down. Tony orders a drink. Not two minutes pass before a young lady pulls up a seat along side of Tony. Nearly an hour passes of Tony and the young woman playing around together, talking and joking, never acknowledging Robbie. Tony begins to make eye contact with Robbie, then touches the woman, somewhat more than what is appropriate for a public restaurant, both laughing. Playing with and teasing both Robbie and the woman simultaneously.

TONY
(To the woman, pointing across the room at nothing in particular)
What's that?

TONY'S GUEST
What?

When she turns her head to follow his gesture Tony looks directly at Robbie. Then using his super speed, takes off outside, only to return almost instantly with freshly picked flowers. She turns her head back and almost explodes with surprise and pleasure upon seeing the flowers. Her posture towards Tony becomes even friendlier as she leans into him. Robbie looks on, obviously impressed and a little jealous, mouth gaping. The three continue as is for another round of drinks until Tony's guest gets up and goes to use the bathroom.

ROBBIE
You suck! Not fair.

TONY
You are wrong about that my friend.
Life couldn't get any more fair. What comes around goes around. Haha. But, I like you.
Not that you can use it anyway, but, I'm going to tell you my password. I doubt it, but maybe you can play too.

And, nobody will believe you if you try to tell, no chance.

Robbie starts to respond but is cut off by a strange silence overtaking everything. It feels as if the whole world zooms into this very moment. One second later Tony erupts into a extremely powerful but nearly inaudible, deep screeching sound. Felt more than heard, Robbie has never imagined such a sound. Nobody else in the sports bar even seems to notice.

Tony pauses a few seconds and then things return to normal. Robbie just sits there, awestruck. What a feeling to hear that sound. He feels like his whole body is vibrating, inside his guts.

Tony's guest returns and after the passage of a few minutes they prepare to leave together.

TONY

Ok pal. We're out of here. See you next time!

TONY'S GUEST

Bye, Nice meeting you.

ROBBIE

Ok, you too. See you next time!

Robbie orders one more drink and sits pondering, shortly thereafter he waves to the bartender, puts cash on the bar and exits.

SCENE 13/DAY 3- INT. ROBBIES APARTMENT. LATENIGHT

Robbie is seen entering his apartment. He looks intently into the bathroom mirror, suddenly he takes a deep breath and belts out a crazy blood curdling scream. Nothing happens. Robbie walks over and cracks open a beer from the fridge in his small and cramped studio flat. He sits down on a small love seat and turns off the TV that was already on when he came in. He pushes aside some food trash to make himself more comfortable. Again he unleashes a different, but equally strange cry. Again nothing. This continues for quite some time to his great frustration. Throughout the night Robbie can be seen and heard attempting to re-create the sound Tony made. Finally, he gives up and goes to bed.

SCENE 14/DAY 4- INT. ROBBIES BEDROOM. EARLY AM, STILL DARK

Robbie springs up to a sitting position. He takes a deep breath. He opens his mouth and as he bellows out loud.

Suddenly he is nowhere, surrounded by intense and total blackness. He feels and sees the ether of reality surrounding him. Like the deepest acid trip he floats through everything and nothing, and everything in between. He feels as if he is inside of some sort of computer system, he feels electrical. Surrounded by pure energy, and sensing no body whatsoever. No arms or legs, nothing with which to reach out. He is unable to decipher anything at all. He feels a terrible fear from this lack of understanding. The complete absence of a baseline world. Like being in a space nebula and like being underwater, different from both. As his orientation clears he feels himself floating, seeing himself surrounded by what looks like coded information. Electricity everywhere, flowing all around him and everywhere. As he focuses in on anything, random things, the information seems to present itself to him. He finds himself scrolling through what appears to be infinite pages of digital information. The symbols and hieroglyphs fly past, unrecognizable, indistinguishable. Visions of other worlds and other times seem to surround him in random order. People or beings, Infinite numbers of them, but only in glimpses. He can't make sense of anything. His fear begins to increase and become absolute panic as everything he sees and feels seems more and more alien. It is overwhelming. His existence comes into question as he feels himself fading away. Then something catches the attention of his consciousness. He sees something, it looks familiar. He sees a few letters used in the English language, scattered. He feels desperate to get closer to them. He lunges with no effect, focusing more deeply his focus grows. The letters and numbers become clearer. Still an infinite jumble of information, Robbie's feeling of desperation continues. He feels like he is fading away and has no time left. At what seems like the very last instant, his intensified focus perceives what seems like a port in the storm. He recognizes this, feels the fading away waning. He senses recognition. What is it? Words? Are those words? The brightness increases. What does it say? The name of an actor? He sees him, reads his name, gaining a minute sense of clarity. He can see other words passing by. If his focus lessens his sight does as well, his being again fading. He clings to the words for dear life and regains focus. Like an unborn baby, he clings to what equals a spiritual umbilical cord. At last he is able to see the words. He can read what it says. As the words gain focus he is overcome by a powerful light. The name has become clear, it says Brad Pitt. As he reads the name the light overtakes everything.

SCENE 15/DAY 4- INT. ROBBIES BEDROOM. DAY

Robbie's eyes open. His vision clears. He's awake. Looking around a small cluttered bedroom, confused.

ROBBIE

(Dazed and confused, sniffs the air)

Where am I? Hello?

He gets out of bed slowly, checking his surroundings.

ROBBIE

Hello? Is anybody here? Hello?

(Louder)

Hello? Anybody here? Is there anyone here?

Main character and focal point of the film is now Brad Pitt, but in the body of Robbie Parker. The story follows the body. Brad/Robbie is seen wandering around the apartment confused. He feels incredibly hung over. Lost.

ROBBIE

(Wondering if he blacked out at the home of a new lady friend)

Sweetie? Are you here? Honey?

(Under his breath)

Doesn't look like a chick's apartment.

After looking around without any recollection, he needs to use the bathroom. Looking around and knocking first and again calling out, he goes into the bathroom and closes the door behind.

With the camera still looking at the bathroom door from outside the room, we hear a gasp and choking. A ceramic holder shatters on the ground. Robbie is coughing and trying to catch his breath.

ROBBIE

What the fuck? What the fuck? What is going on here?

Bathroom door bursts open and Robbie/Brad comes bursting out. Clearly distraught, he throws the door open and runs to the phone. He picks up the phone to dial. Hesitating.

ROBBIE

Dammit! What the fuck?

Stares at the phone, thinking... Throws the phone down and starts looking around the apartment again. Notices pictures of the same person he saw in the mirror, on the wall. The fairly sloppy looking guy fits perfectly with this sloppy and smelly apartment.

ROBBIE

It stinks in here! What the hell.

Feeling desperate and confused, Robbie goes to the front door and steps out. Looking around, nothing looks familiar. He steps back inside and finds a wallet and keys on a table by the door. Opens the wallet.

ROBBIE

Robbie Parker. Who the hell are you?
What the absolute fuck! 50 bucks!

He gets dressed in some of Robbie's clothes and puts on shoes, after checking himself in the mirror again. Instinctively, he opens the fridge and drinks directly from a open beverage and returns it. He picks up the wallet and keys from the table, checks the key in the lock, and walks out the door.

SCENE 16/DAY 4- EXT. WALKING TO THE STORE. DAY

Robbie is seen walking down the road to a convenient store that is visible from the entrance to the apartment complex. Clearly irritated, he kicks a bottle on the sidewalk into the trees with an angry look and grunt. Robbie approaches and enters the store. He leaves without a purchase and paces around the store parking lot. He sees a national chain bank in the distance and begins walking there.

SCENE 17/DAY 4- INT. TELLER DESK INSIDE BANK. DAY

Picks up mid-conversation with bank teller.

TELLER

I'm sorry, but there is nothing I can do for you. Without a valid ID there

is nothing I can do for you. I am truly sorry. And if you cant remember your account numbers or passwords, I really don't know what else to tell you.

ROBBIE
(Just stares at her)

TELLER
Are you feeling alright sir? Is there anything else I can do to be of assistance?

Are you ok sir?

Robbie doesn't respond and slowly makes his way to the door and exits.

SCENE 18/DAY 4- EXT. WALKING AIMLESSLY. DAY

Robbie wanders around trying to get his wits about him. He feels off, on top of not understanding who he is or how he got here.

A car horn beeps as it passes by. Robbie looks up and some guy is waving out the window at him.

COOK
(Yells out the window)
Robbie! You ok?

ROBBIE
(Yells back)
Yeah I'm fine

COOK
Ok, See you at work!

The car is seen driving half a block down the road and then turns into the parking lot of a sports bar. The name of the bar looks familiar, he looks down at the shirt he is wearing. Its a work uniform for this exact sports bar. He has no where else to go.

SCENE 19/DAY 4- INT. SPORTSBAR. DAY

Robbie walks to the sports bar entrance, looks around, then enters.

HOSTESS

Hi Robbie. I thought you were off today.

ROBBIE

Oh, Ummm. I forgot. But I could use a drink.

HOSTESS

Ok.

Robbie goes to the bar and sits down. Bartender passes by leaving a beer on the bar, says "Hey Robbie", without slowing down. Robbie sits there drinking his beer, quickly finishes and sets the empty glass on the edge of the bar. His head is turning constantly as he scopes out his surroundings. Right away the bartender passes by with a replacement beer. Almost every bar seat is open, but a huge muscular individual comes over and sits right next to Robbie, looks directly at him.

TONY

Hey man. So, What's up? How did it go?

ROBBIE

How did what go?

TONY

Did you try it?

ROBBIE

Try What?

TONY

The password. What did you forget it?

ROBBIE

I'm honestly feeling a little out of it today. I don't know what you are talking about. No offense.

Tony stares at Robbie, looking him up and down, into his eyes.

TONY

Do you remember me? You look confused as shit.

ROBBIE

I don't. But, I told you. I'm not feeling well. I think I need to get the hell out of here.

Tony continues to stare.

TONY

Are you Robbie Parker?

ROBBIE

I don't know who I am right now.

TONY

Holy Shit! He did it! Shit, shit, shit. Fuck. I'm going to get in trouble.

ROBBIE

What are you talking about? Do you know what's going on? Do you know what happened to me?

TONY

Well, first. Who the hell are you? You aren't the same guy I was just talking to. Where are you from?

ROBBIE

I was an actor. I am an actor. I live in LA. My memory's a little fuzzy right now. I don't know what's real and what isn't. I am confused. My name is Brad Pitt.

A girl to Robbie's left, that he didn't even realize had sat down, spits out her drink, laughing. Her drink coming out of her nose. Embarrassed and now soaked she promptly moves to a different seat and then, moments later scurries off to the restroom.

TONY

(Smiling with a chuckle)

Well, I'm not from around here. I've never heard of you, but I think maybe she has.

ROBBIE

I'm actually kind of famous. I was rich too. I don't know what I am now. Or who. A confused, drunk guy sitting

at a bar. That's about it. Where are we?

TONY

Like I said, I'm not from around here.

ROBBIE

Hang on. So you're telling me you don't know where we are either. Are we friends?

TONY

I've only known you for 2 or 3 days, but I think we are friends. Yes, we are friends.

ROBBIE

Good. So, How the hell did you get here? Where are you from? Why don't you know where we are?

TONY

Let's go outside. It'll be easier to show you. And I do know where we are. Kind of.

The two guys walk together to the front entrance and go outside, leaving their beers on the bar.

Story picks back up with them walking back in together a short time later and returning to their seats. Robbie has a look of amazement on his face.

ROBBIE

Well, that was unexpected. I guess I believe you, anyway, what choice do I have? I appreciate your sharing. Does anyone else know?

TONY

No one. I can't share much information without disrupting the simulation. If people saw what abilities I have the sim would be corrupted. The program would start to break down, who knows what would happen. But, for sure the sim would be ruined. The sim is a refuge for people. Some play for purpose while others just play for experience or even for relaxation. Some get angry when people like me say

playing. It isn't exactly playing and it isn't exactly a game.

ROBBIE

How does it work?

TONY

I'm no expert. I can tell you a little, but I don't know if it will help. Here you have companies, it's kind of like that. There are organizations that create simulations for many different reasons. Most are free to experience but have a cost to play. Most users are experience driven and have virtually no impact on the simulations as a whole. I come from a powerful family. The abilities I just showed you are new advancements, at least in this type of simulation, and very expensive ones at that. My life is both stressful and boring, and always one of those two. I'm here as an escape from reality.

ROBBIE

You said the sim would be ruined if people found out? How?

TONY

They've had to shut down simulations before. A big political mess. It would be an embarrassment to my family and even my whole ancient clan if I caused a disturbance like that. At the least I would be banned from experiencing simulations entirely.

ROBBIE

But why?

TONY

It's complicated, and up for debate really. Many people believe in the rights of sim characters and others don't, and don't forget the rights of the participants. Some say the characters don't even exist at all, therefore shouldn't have any rights. I think that has been pretty much proven to be wrong, but I'm no expert.

To me it's all politics, I don't care for politics personally, I try to stay neutral on most subjects of importance.

But, our people have been running simulations for thousands of years, and sims have produced some of our most important people.

ROBBIE

Obviously you like it here. What's the difference between this world and yours?

TONY

I told you. For me it's an escape. They really force their politics on people in my world. I'm tired of it.

And I like the bodies in this world better too. Has a more natural feel to me. In my world everyone is much thinner, not bony like, but just thin. Sex is terrible there, if you can even call it that. Reproduction is mostly a mental function where I'm from. We do have sex, but you just lay together, after insertion everything fades into a pleasant dullness. Like I said it's mostly mental, and also almost totally controlled by the feminine mind. Beautiful, but much, much different. Not like it is here. I'm tempted to stay.

ROBBIE

You can stay? And join this world permanently?

TONY

It takes effort not to stay, takes effort not to. I have to log out after no more than 48 hours. Personally I don't like much longer than 24 hours. I start to feel a little confused on the second day. These simulations are powerful and detailed, almost perfect. Any more than 48 hours and your connection to the world outside dissolves, really it starts

immediately. The mind and the sims have a very strange and confusing relationship. I said I'm no expert.

(Orders shots)

ROBBIE

You're right about it being a strange relationship. It appears that I can't remember any details about my previous life. I remember almost everything, but nothing only Brad Pitt should know. Nothing proprietary. Feels like I'm brain blocked or something. Like there's a cloud in my head. When I try to remember details it feels like my brain is blocking out the names, the numbers, even the faces. I can't remember my agent's name. I've had the same manager for years, my assistant even. What an incredible team. Those guys do so much for me, now I can't even ask for help. I remember plenty about everybody, but no critical details. Exactly nothing that helps me right now. I work with the best team in the world and now when I think about them my mind gets blurry, like the most distant fading memories from childhood. Just out of reach. Frustrating.

TONY

It's a safety feature. No code for that. Can't help you there. Those rules really are there for the protection of the simulation, for everyone.

(Shots arrive)

Cheers Pal!

ROBBIE

So, are you from the real world?

TONY

Hahaha. What do you mean? Real world. My world is as real as yours, or any other. More so than some, from what I was told. For example there are many simulations operating on this plane. Are any of them real? What does that

mean? Think about ants, or mice, are they real? They operate in a completely different simulation. But the two sims share the same baseline. They share parts structurally and borrow from each other. The lifespan of a bee in this world falls between 15 and 25 days. They live totally separate lives, in different dimensions, but they share things in common. Drink the same water, breathe the same air. A person can step on an ant and a bee can sting your ass. It's a beautiful dance together, and don't forget flowers. A spectacularly planned improv. There is programming and there are rules, but most of what makes up this world is determined by the free choices of the inhabitants. Sounds like reality to me.

ROBBIE

Well damn. That makes me both happy and sad. Wild.

TONY

Absolutely! This world takes some getting used to, but so does any other. But there sure is a lot to like.

(Points at a beautiful woman at the nearest table)

SCENE 20/DAY 5- INT. ROBBIES APARTMENT. DAY

Robbie/Brad wakes up feeling better and with a plan in mind. He has to get in contact with the guy in his body before it is too late and he's stuck in this body forever. He has to get a message to Brad Pitt.

ROBBIE

(Talking to himself)

I have to find Brad Pitt. Before it's too late.

Again he goes to the phone, picks it up and just stares. Nothing. Slams the phone down.

ROBBIE

(Talking to himself)

Fuck! I cant remember anything that can help me.

Robbie pulls up to the computer on the desk. Searches Brad Pitt contact. A moment later he dials on the phone keypad.

ROBBIE

Hello, I need to speak to the agent for Brad Pitt. I know him, he'll know me. I just can't remember his name.

(Pause while listening)

Can I speak to your boss please? I just need to talk to someone who can get a message to Brad Pitt or his agent. I'm not dangerous, I'm not a threat.

(Pause while listening)

(Yelling in anger)

I'm not pitching a damn script. I don't need a job. I am Brad fucking Pitt. Let me talk to my agent! Put me on with my manager.

(Pause while listening)

I told you. I can't remember the names. I'm sick. I don't feel right. Please. Please, let me talk to your boss. Please I'm sick. I'm Brad Pitt.

(Pause while listening)

Slowly and feeling defeated, hangs up the phone.

The day passes as he sits at the computer and on the phone. Constantly looking angry and slamming the phone. Scene ends with him flipping the computer table upside down. Goes to the fridge and cracks open a beer.

SCENE 21/DAY 6- INT. SPORTSBAR. NIGHT

(Montage of work scenes)

Robbie/Brad is back at work. He is seen becoming friendly with Kate who kept trying to get his attention before. Robbie now responds to her signals and the relationship appears to be moving along quickly. They are seen helping each other constantly throughout the shift. Brad works his shift and then sits at the bar, joined thereafter by Kate. They sit attentively together until after last call, until the closing

bar crew has to kick them out. The new couple walks together to the exit.

CUT TO: JUST OUTSIDE ENTRANCE

KATE

I think this is the best shift I have ever worked.

ROBBIE

You made tonight great! Let's see if you feel the same way tomorrow. Haha.

KATE

I feel great when I'm with you. I've been waiting for this for a long time.

ROBBIE

To meet a guy? Like me?

KATE

Not just a guy and not just a guy like you, You. I've been waiting for you. I could always tell there was something special about you. You never seemed to notice me before, but for some reason I thought there was a connection.

ROBBIE

I see you now. I feel a connection too.

The couple embrace passionately. They are seen walking hand in hand and leaving together in Kate's car.

CUT TO: ROMANTIC BEDROOM SCENE

SCENE 22/DAY 7-8 - WORK/HOME MONTAGE. 2 DAYS PASS

Brad is Robbie. He works the daily grind. We see multiple confrontations with the General Manager of the sports bar. The only parts of this he appears to be enjoying are his regular encounters with Kate. He is seen going home and to bed, looking exhausted and beat. Only to wake up and return to work again.

SCENE 23/DAY 9- INT. ROBBIE'S APARTMENT. DAY

Brad is woken up in the morning by a loud banging on the door. He looks out the window to see a furious old man.

LANDLORD

(Yelling angrily)

That's it. I've had enough. You're officially 31 days late. That's it.

ROBBIE

(Opens the door)

What the fuck? What do you want? Who the hell are you? It's early.

LANDLORD

Who am I? Who do you think you are? Are you on drugs? You're late, you're always late. I have tried to help you, to work with you. I'm finished. Get out! I want you out of here! You have 48 hours. Next time you see me the police will be standing behind me. That's it. No more. Get out of here.

(Huffily walks away)

Robbie slams door angrily.

SCENE 24/DAY 9- INT. SPORTS BAR. DAY

Story picks up as Robbie walks in the entrance to the bar. To his side he sees the General Manager in a meeting with the owners at a table in the dining room. They are all looking at him. The GM waves him over.

GENERAL MANAGER

Take a seat Robbie. We need to talk.

ROBBIE

Ok. What's up?

GENERAL MANAGER

I'm going to cut right to the chase. You're a good man, but, we've decided to move in a different direction. We're going to have to let you go.

ROBBIE

Why? What did I do?

GENERAL MANAGER

I've been aware of your increased drinking at the bar. It was reported to me that you even came in and got drunk in uniform last week. And now I hear about you fraternizing with Kate. You know that's against the company's morality policy. A supervisor may absolutely not have a romantic or sexual relationship with a subordinate. You've crossed the line this time.

ROBBIE

Wow. What a day. I just got kicked out of my house.

GENERAL MANAGER

I'm sorry to hear that. But decisions have consequences. You crossed the line Robbie, more than once. There's nothing more I can do. I am sorry. This is my least favorite part of my job.

Please give me your key. Your last check will be here Friday.

Robbie reaches into his pocket and hands over his key. He gets up out of the chair and leaves without saying anything else.

SCENE 25/DAY 9- EXT. SPORTSBAR PARKING LOT. DAY

Robbie walks out into the parking lot to see Kate hanging out with a few other team members. She sees Robbie and comes running over.

KATE

(Gives Robbie a big hug)
Hi Robbie! You're early.

ROBBIE

Dan just fired me.

KATE

(Horrorified)

What? Why? You're the best manager here. Dan doesn't do shit. What the fuck? I'm gonna call corporate.

(Tearing up)

ROBBIE

Whatever. I don't think this I was really meant for this job. I don't feel all that upset about it actually.

KATE

But you've been here for years. They can't do that to you.

ROBBIE

They can and they did. I did break a few rules.

KATE

What do you think you'll do now?

ROBBIE

I'm not sure. I got kicked out of my apartment today too. What a day. Good thing I don't own much.

KATE

(In tears)

You can stay with me. I live with my sister, but she won't mind. You'll have to contribute, but she won't be mad. I'll tell her it's just a week or two. That will give you some time to figure things out. Don't worry. Everything will be ok.

ROBBIE

That's incredible. Thank you. I don't know what to say. If you're sure your sister won't mind, ok.

KATE

She'll be fine. She'll get over it if she is mad. Meet me here tonight after my shift and we'll go back to my place together. I need to get inside before they fire me too. I think Dan's just jealous.

ROBBIE

Thanks, See you tonight. You're the best!

SCENE 26/DAY 9- INT. ROBBIES APARTMENT. DAY

Brad is seen in the apartment going through things. He does not care about this stuff, it's not his. Organizes a few things, packs a backpack and lies down for a nap. Doesn't fall asleep. Lays in bed with eyes open.

SCENE 27/DAY 9- INT. KATE'S APARTMENT. NIGHT

Robbie and Kate are seen walking into her apartment. She shows him around. Shows him where he can sleep on the couch and where he can keep his things. Her sister comes home from work. She sees the new guest and asks Kate to talk in the back. Kate goes back with her sister and the door closes behind them. Brad sits down and quickly dozes off on the couch.

This night he has strange dreams or visions. In his dream he is lost. He feels like he's searching for something. He sees unfamiliar faces and things, places he doesn't know. He seems to be having flashbacks, but from some unknown time and place. Who's dreams and memories are these he thinks out loud? Who is this? Who am I?

He comes to a realization. I'm not Brad Pitt either! Is this my original self? Was I someone else before? He watches what feels like himself, with unknown loved ones. He feels it, these people clearly love each other. He develops a sense of comfort he has not felt in a while, the desperation lessens. I'm not Brad Pitt, I was someone else first. I don't know if Brad Pitt exists, now or if he ever even did.

SCENE 28/DAY 10- INT. KATES APARTMENT. DAY

Robbie wakes up, lying on the couch. Alone, looks at the tv in the Kate's apartment. It's clearly morning, visible by the light shining in the window at a sharp angle. A phone rings. Kate is heard yelling from a back room.

KATE

Robbie, Your Uncle Wade is on the

phone.

Robbie walks to the back. He exits the room, seconds later he returns with the phone in hand.

ROBBIE

Hello?

WADE

Hey Robbie, it's Uncle Wade. I heard what happened. Why didn't you call me?

ROBBIE

Um, I don't know. I figured I would figure it out myself. I don't want to be a bother to anybody. I didn't call anybody. Luckily Kate was outside the bar when I left. She's really great.

WADE

Yes, she is. Been one of my favorites for a long while now. A real good one there.

(Looks up and pauses, thinking)

WADE

I told that manager of yours where he can shove it. Always did think he was an asshole. He did tell me you were staying with Kate though, and luckily gave me her number. I'm pretty sure he has a thing for her. I could hear it in his voice. He's hoping she won't quit now I can tell. That's the only reason he was decent with me. He just lost his top assistant, he'll regret this decision soon enough. How long did you work there?

ROBBIE

oh, I don't know. It felt like a lifetime to me.

WADE

Come to dinner with your aunt and I tonight. Come see your cousins, it's been too long. We are having company and would love you to join us. Bring your new girlfriend too. Haha

ROBBIE

I'll have to talk to her, but I think maybe we will. Sounds like a good idea to me. Something nice to take my mind off all this.

SCENE 29/DAY 10- EXT. SPORTSBAR PARKING LOT. DAY

Brad goes back to look for Tony. He is seen waiting out in the parking lot. He is either in Kate's car or pacing about while she works inside, eyes constantly on the sky. Eventually, he hears a whooshing sound, followed by a rustling in the trees. He looks and moments later Tony emerges into view.

TONY

You look like shit.

ROBBIE

Thanks. But actually I feel a little better. Can I ask you something?

TONY

Sure. Go for it.

ROBBIE

Who are you? Really. Do you even know? I just realized last night, I'm not Brad Pitt, I'm not Robbie Parker. I had flashbacks from a different life, or maybe even more than one life, neither one of those guys. Who or what am I? Do you know?

TONY

This is what I was talking about. Politics. Keep me out of it. There are way more questions than answers when you get down to it. I don't know and I doubt anyone does. I believe in equality, truly. So many people say that but don't mean it, then they discriminate without even knowing it, for their own different reasons. I've met a lot of different people from a lot of different places. Nobody's good or bad. Everybody's both. It doesn't appear to me that any one person is more important than any other. Except

for my Dad. Haha. And everybody who is treated well generally treats others well, there are a few exceptions, but not many.

ROBBIE

Thanks Tony. You're a good friend. A true friend. That's hard to find in any world or dimension I imagine. Will you come to a dinner party at my uncle's house with us?

TONY

I would 100 percent love to. When is it?

ROBBIE

Tonight! We're going as soon as Kate gets off work.

TONY

Awesome! Gives me time for a few drinks. I'm heading inside. Come on Robbie.

ROBBIE

I'm going to hang out here. It's a beautiful night. Have fun, see you in a little while.

After a couple hours relaxing and enjoying the night. Tony and Kate come out and walk over to Robbie, sitting with his back leaned up against Kate's car.

KATE

Vamos!

TONY

Let's go. I need a drink. How far does your uncle live?

KATE

Wade lives right down the road. Everybody knows Wade Charles in this town. We'll be there in 5 minutes.

SCENE 30/DAY 10-INT. UNCLE WADE'S FRONT PORCH. NIGHT

Robbie and Kate sit on a loveseat swing, watching through the

screen door as the others are seen preparing the table and finishing dinner. The camera moves around outside of the house, opening different angles through which the relatives and guests can be seen. Wade's two daughters and their mother can be seen interacting with several other friends and neighbors throughout the home.

KATE

I'm really glad you decided to stay with us.

ROBBIE

I'm really glad you invited me.

KATE

It's funny to me.

ROBBIE

What's funny?

How we've known each other for so long, but really we don't. Or at least we didn't, not until recently.

(Grinning at Robbie)

ROBBIE

We don't what?

KATE

We don't really know each other.

ROBBIE

We don't?

KATE

Not really. We say hi. We help each other at work. I guess we're both kind of the shy types. In all these years we never had an argument, that's different. Haha. I think that's a really good sign.

And you remember the Thanksgiving party last year, don't you? Or were you too drunk to remember?

ROBBIE

Uhh. I guess I did have a lot to drink that night.

KATE

Everybody started drinking early that day. That was the only day that year the bar was closed. Nobody worked that day!

ROBBIE

Oh yeaahhh. I did start early that day. That's why my memory is really fuzzy.

KATE

You did? Ok that makes sense. When you came in that night I could tell you were buzzing hard.

ROBBIE

How?

KATE

(Posture moving inward to Robbie)
Because you came right up and started talking to me. You said you were coming back from here. You seemed really happy. I don't think I've seen you like that before. That happy. You were grinning from ear to ear. Just came right up and leaned against the bar and we started talking. That was a really fun night. We had a really fun night together. The next couple days we talked more than usual, but it seemed a little awkward to me. Then within a week, things went right back to normal between us. That made me a little sad. I'm really happy we've gotten to know each other better this time around.

ROBBIE

Yeah, me too. I'm glad we've gotten to know each other better now. For real. Anything that happened before is less important than what's happening right here, right now. I really like being with you. And you really saved me this time. You saved my ass for sure this time. I don't know what I would have done if you weren't there for me.

KATE

(Laughing)

Well, that's easy enough.

You would have just come over here.

(Leaning in farther)

But, I'm glad you didn't. I'm glad you're staying with us for now.

ROBBIE

Me too. I think I could get used to this.

Robbie leans in and the two share a passionate kiss, leading to an embrace that holds for some time.

TONY

Hey guys! I'm back.

KATE

(Startled, but smiling, leaning hard on Robbie)

Hey Tony! Where the heck have you been?

TONY

(Big shit eating grin)

I had to run an errand!

Tony points at the side of his face covered with smudged lipstick and a slight tear in his shirt sleeve.

KATE

(Groans)

TONY

Don't worry about it. I'm back, that's all that matters.

KATE

Well, I got to go to the potty before it's time to eat. I'll see you boys inside.

She quickly leans into Robbie for another kiss before running blissfully off into the house.

TONY
(Smiling big at Robbie)
Well there it is.

ROBBIE
(Smiling back)
You're right. There it is. She's
really great.

TONY
Man, I really hope they decide to keep
this sim active. This one is really
great, maybe the best I've seen. You
guys are cool. Your sim might even be
superior to mine. You guys have so
much life in you. Not like people in
my world.

ROBBIE
Please don't talk like that in front
of my Uncle Wade or Kate,

or anybody

TONY
Why? Does it bother you?

ROBBIE
I don't know that it exactly bothers
me.

But it will definitely bother them.
Wouldn't it bother you to find out you
aren't real? That your life isn't
real? That it doesn't even matter?
Nothing you do or say or think even
matters.

TONY
I don't think you get it man. I'm sure
you aren't getting it.

But, no one else does either.

ROBBIE
What do you mean no one else gets it
either? Someone makes the damn game,
right?

TONY
Well they both make and play in sims.

Seems to me like they all know they are or were simulation characters somewhere down the line.

There are some masters who even play in more than one sim at a time. I heard there's this kid who plays in 10 different sims all at the same time.

And lots of the same people always seem to appear in different sims. Almost like they just exist, the sim goes live and they're just there. Not programmed or anything. It's crazy, I've heard my father complaining about it in business meetings. None of the execs know where they come from or how they get into the programming. How do they get through the security, just to get in? From one sim to the other, without login codes or anything. They said most of the sim characters actually self populate now. It didn't used to be like that. Doesn't make any sense, but, does it have to?

ROBBIE

Definitely confusing. Kind of exciting though, if you really think about.

TONY

It's confusing if you let it be. It's also pretty amazing and wonderful. All these awesome experiences and feelings. How would you get any of that without the simulations within which to inhabit?

Characters that appear from nowhere. What does that mean?

I have logins for 6 different simulations. That's 6 different worlds, or universes, whatever you want to call them, that I can experience. Doesn't get much realer than that? Does it? I have countless lifetimes worth of entertainment. Pretty incredible if you ask me. I've heard the entire collection of

sims called the Multiverse, I've also heard it called the Akashic record.

Whatever it is we're here now.

ROBBIE

Well, tell me this. Where does the other guy go when you log into the game?

TONY

You mean the guy from this world?

ROBBIE

Yeah. What happens to that poor son of a bitch? Or is he running around, freaking out, as you? Out there somewhere.

TONY

Oh, that. Don't worry about that. No big deal really. My people have these special storage tanks. They call them Axel tanks or something like that. Doesn't hurt a bit.

They safely store the guy, or the entity, whatever, in a suspended state. Or that's what I heard at least. No big deal. Totally painless. I doubt he even knows that time is passing, he'll be fine.

I heard they bought the tanks and the knowledge from a group of interdimensional witches, many generations ago. But, what do I know.

ROBBIE

Sounds like a big deal to me. What kind of witches? That sounds pretty interesting.

TONY

They called the main witch Benji or Gangi. I can't remember.

TONY

Well, I already told you. I hate politics. Keep me out of politics. You and I can debate politics and

philosophical matters another time.
(Pauses, thinking)

It's Benji. They called the witch Benji Serrett. But it wasn't just one. It's like a tribe of witches. I don't remember very well and I never did know any of the details. I skipped most of my history lessons. Haha.

TONY

Doesn't matter what you call it or how you describe it. We've been give an opportunity to experience it. I'm down for that. Personally I am having a blast!

ROBBIE

I'm having a pretty good time too.

TONY

(Friendly punch in the arm)
Come on man!

Lets go inside with the others.
Drinks!

Tony puts his arm around Robbie and they walk into Wade's house together.

SCENE 30/DAY 10- INT/EXT. UNCLE NEDS HOUSE. NIGHT

A montage of dinner guests laughing and having fun. Camera circles Wade's two story farmhouse style home from outside looking through the numerous ports of vision. Robbie and Kate arm in arm much of the dinner. The two sisters, cousins of Robbie's are overheard arguing about Tony in a side room, both enchanted.

CUT TO: INT. DINNER TABLE VIEW

Sitting with Wade at the head of the table. On one side Kate and Robbie sit together looking across the table at Tony, laughing. Tony as usual is the life of the party. The two cousins, one on each side of Tony are seen looking at each other angrily behind his back as he leans on the table engaging the other guests. All appear to be having a splendid time.

SCENE 31/DAY 10- EXT. WADE PORCH AND YARD. NIGHT

Picks up with Tony, Robbie and Kate leaving the house a while later. Walking out onto the porch, Tony and Robbie shaking hands with other guests. Kate hugs one of the cousins and kisses her on the cheek, the other cousin is seen watching through the window. All exchange salutations and the trio walks into the yard and gets into Kate's car. With the whole dinner party outside waving, they slowly drive away.

(Horn beeps)

SCENE 32/DAY 10- EXT. KATES CAR DRIVING. NIGHT

Seen pulling away from Wade's house and driving down the street. Picks up with close up of the trio riding inside the car.

TONY

Pull into the store for me real quick.

KATE

Sure.

(Pulls in to a convenient store parking lot)

SCENE 33/DAY 10- EXT. KATE'S CAR IN STORE PARKING LOT. NIGHT

TONY

(Getting out)

I need to grab a couple more beers.
Hahaha.

KATE

Wow! Ok. Hahaha. Do you ever slow down, do you ever sleep?

TONY

I'll sleep when I'm dead. We're busy having fun.

Tony goes into the store. Kate and Robbie look into each other's eyes and smile, touching hands.

In this instant a gunshot is heard, the window shatters and Kate's shoulder bursts open, blood splattering on Robbie's face. Robbie acts fast and yanks Kate out as more bullets

tear into the vehicle, falling to the ground alongside. A man jumps behind a van parked a few spaces over as Robbie shows great strength and quickness, effortlessly running Kate to the side of the parking lot and behind a group of trees.

SCENE 34/DAY 10- EXT. STORE PARKING LOT. NIGHT

ROBBIE
(Frantically)
Kate!! Kate!!

No response from Kate. Robbie looks around the tree trying to see his attacker. The man jumps out and fires two more shots at Robbie in the wooded area alongside the parking lot. Robbie lunges back behind cover to avoid the shots.

Tony comes crashing out of the store after hearing the last two gunshots. Dropping his beer as the door breaks open including part of the wall, behind his unintended force. As Tony looks around for his friends, a black sports car peels out of the parking lot and shoots off down the road. Just then Tony sees Robbie on the side of the parking lot emerging from behind the trees. He rushes to a frantic Robbie.

ROBBIE
She's shot! Kate's been shot!

Furious Tony launches into the sky in the direction of the mysterious shooter. In the distance down the road, the car racing away is seen and heard flipping into the air and rolling to a crashed stop, upside down. The sound of the door being ripped off can be heard in the distance. Moments later Tony comes flying back into view, landing heavily next to Robbie.

TONY
It was Brad Pitt! Or Robbie Parker, whatever. He hired a damn assassin! I can't believe it. He put a hit out on you. I can't believe it.

ROBBIE
Who was that?

TONY
That's just some guy. A paid hitman I guess. He said Brad Pitt personally hired him. He said they met at a museum and discussed the details. He

said he's already been paid. Said he's just doing what he has to do. I don't give a damn. I know where to find him. I'll deal with him later. There's only one hospital around here. I'm sure he'll be there for the next few days at least.

Police sirens can be heard approaching in the distance.

ROBBIE

We gotta get her to the hospital. Now!

TONY

Let's go. Quick, get ready.

Tony grabs one person with each arm, squeezing them tightly against his body and the trio launches off into the night sky together.

SCENE 35/DAY 11- EXT. IN FRONT OF HOSPITAL ER. MORNING

Robbie and Tony are seen leaving the hospital, still in the unloading area at the front entrance. Uncle Wade and Robbie's two cousins hustle in from the parking lot.

WADE

(Gasping for breath)

How is she? What the hell happened?

ROBBIE

(Distraught and without sleep)

I don't know. Somebody attacked us. He took off so fast he crashed just a mile down the road. He shot her. The doctors said be patient for now. She's going to be ok, but nothing is certain right now. She got shot, it's pretty bad. She's hurt. Doctor said she's in an induced coma. At least 24 hours. Her body's in shock.

(Catches his breath)

COUSINS

(Crying)

Oh my god.

WADE

(Horrorified)

I can't even believe it. We were just

all together. We had such a great night, and then just minutes later. This. I can't believe it.

Short pause as all stand near the hospital entrance in disbelief, staring blankly at each other.

ROBBIE

I have to do a few things. We'll be back in a while. Will you stay here with her while we're gone?

WADE

I'm not going anywhere. I've known Kate since she was in high school.

COUSINS

We'll be here with you dad. Don't worry Robbie. She's going to be ok. The doctor said so.

All embrace and say temporary goodbyes. Robbie and Tony head into the parking lot while the others pass through the hospital entrance.

SCENE 36/DAY 11- EXT. HOSPITAL PARKING LOT/ ROADSIDE. DAY

Walking through the parking lot and away from all the traffic, the guys walk towards the hospital parking garage. Behind the parking deck is a wooded area.

ROBBIE

Will you take me?

TONY

Where?

ROBBIE

You know where.

TONY

Hollywood?

ROBBIE

Whatever it takes man. I'm gonna get that son of a bitch. I have to. Robbie Parker, that son of a bitch. Don't call me Robbie any more, please.

TONY

I'll help you, but under one condition.

ROBBIE

And??

TONY

I'll take you to find Brad Pitt or Robbie Parker or whatever you want to call him. The only condition is that you get some sleep first. I'm not letting you confront your archrival like this. Even if, if we can even get face to face with that bastard, he'll kick your ass in your current condition.

ROBBIE

Deal, but just a short rest. Let me get cleaned up, I'll sleep a couple hours and then, we're off to Hollywood. To find that son of a bitch, Robbie Parker. I'm gonna deal with him once and for all.

The guys walk into the wooded area, out of sight. Moments later the trees rustle and a swooshing sound is heard as the pair launch into the sky.

SCENE 37/DAY 11- EXT. CABIN, SIDE OF GRAND CANYON. SUNSET

Freshly showered, Robbie walks out the door of a small log cabin onto the porch. He leans down to give a peanut to a wild but seemingly domesticated squirrel who happily accepts it from his hand. Pine trees are seen to line the cabin and a forest behind it. Robbie takes a seat on a wooden bench.

The camera pans around to the other side of the porch in the direction Robbie is looking. The camera finds an incredible and breathtaking view of the sun setting in the Grand Canyon, in Arizona. Pauses for a time, showing the majestic view in it's full glory.

TONY

(Unseen, now directly behind
Robbie)
Pretty sweet, right?

ROBBIE

(Startled, jumps)

Ahhh. You fucker, you scared me.

TONY

We should probably get going. I don't want to have to deal with whoever lives here. Haha.

But, I chopped a 5 years supply of firewood and built a woodshed for them while you were sleeping. I don't think they'll mind the dirty dishes.

ROBBIE

(Laughing)

What?

Whatever, that was nice of you.

I'm ready. Or as ready as I'm gonna get.

TONY

You're a man of action, you were born for this.

And I did some research too while you were out. There's an event tonight. A rooftop champagne party for fancy celebs and politicians. Man I hate politicians. Your boy's scheduled to make an appearance.

ROBBIE

(Smiling)

I'm ready. Let's go.

SCENE 38/DAY 11- EXT. LOS ANGELES AT NIGHT FLYOVER

Robbie and Tony fly into LA. Spectacular views of the city and surrounding area can be seen as they fly overhead. They loop around the city and only then, focus in on a particular high rise building. Zooming in that direction. Tony can be seen at a distance dropping Robbie off at an obscure corner of the rooftop outdoor patio. Tony is then seen flying up to sit on a radio or tv tower overhead with a view of everything below. The building has a spectacular penthouse and a spacious patio with a glass walled ballroom. A rooftop pool

is seen outside the glass walled room. Guests can be seen participating in the events of the evening.

SCENE 39/DAY 11- EXT. LA ROOFTOP PARTY. NIGHT

Robbie is seen walking into the event. He is not dressed poorly, but in contrast there is a clear distinction. His hair disheveled, as always accompanies flying through the sky with Tony.

He begins to be noticed, but casually moves about the party as if he's been here before, even saying hello to a few recognized acquaintances along the way. Robbie makes himself a small plate or hors d'oeuvres and drinks a glass of champagne.

Brad Pitt is seen talking to a group of guests who admiringly surround him. Listening intently to every word, story and joke. These people want to hear everything Brad Pitt has to say and more. They can't get enough. He appears to be enjoying himself greatly, and drinking with a fast pace.

BRAD PITT SEES ROBBIE PARKER

SCENE 40/DAY 11- EXT. LA ROOFTOP PARTY. NIGHT

Brad and Robbie make eye contact, Brad immediately becomes nervous. Only moments later he excuses himself from his disappointed company and moves across the room to speak with what is now seen to be an undercover security agent. While Brad can be seen pointing at Robbie the security guard begins to speak into his walkie talkie. A minute passes and Brad and the guard begin making their way towards Robbie. Suddenly Robbie is grabbed from the side by another SECURITY AGENT.

SECURITY AGENT

I'm going to have to ask you to leave,
you're coming with me. Let's go.

ROBBIE

(Trying to shrug himself loose)
Get off me. Back off. I didn't do
anything to anybody.

SECURITY AGENT
How did you get in here?

Robbie struggles with the security as two more agents run up to him, totally closing him in and trapping his arms. Brad is not pleased with the senior agent as they walk up, arguing with each other.

BRAD PITT
(Shouts)
Get this guy out of here. How did you guys let him in here? What the fuck?

How did this guy get in here? This is a private party and I paid a lot of money for security tonight.

SECURITY AGENT
I don't know boss. This place is on full lock down. There are 4 layers of security before getting into this party. Somebody had to let him in.

BRAD PITT
(Furious)
That means one of you guys did it. No one else but me has access to the codes. Which one of you let him in? Who's the Judas?
(Poking one security guard)

Was it you?
(Poking the next guard in line)

You?

Which one of you stabbed me in the back. After all I have done for you guys. You're the highest paid security in Hollywood. Who was it? Who let this guy into my party? I wanna know who it was.

SECURITY AGENT
(Desperate, looking at the others)
Boss, I don't know! Sure as hell wasn't me.

BRAD PITT

Get him out of here. Take him to the security office. We'll take care of him there.

The security agents start forcefully moving and pushing Robbie towards a double door to the kitchen. They then enter the full service, professional kitchen.

SCENE 41/DAY 11- INT. PENTHOUSE KITCHEN. NIGHT

SECURITY AGENT

Boss, who is this guy? Is he dangerous?

BRAD PITT

Yes, he's dangerous. He's a criminal. He's a thief. He's here to rob me.

SECURITY AGENT

You know him?

BRAD PITT

Yes, I know him. He's here to rob me. Take him to the damn security office. I'm going to smash this mother fucker. He's been calling and threatening me.

ROBBIE

That's bullshit and you know it. I just want to talk, I kept asking to have a meeting with you. They just kept hanging up on me. You know exactly what I want to talk to you about. You're just a pussy. Scared to even talk to me. Tough guy Brad Pitt.

SECURITY AGENT

Boss, why don't we take him down and throw his ass outa here. I don't know how he got in here, but it's impossible for him to ever do it again. You don't have anything to worry about with this guy. Look, he's a bum.

BRAD PITT

(Striking Robbie in the face)
Take him to the back. I haven't even

gotten started with him. He's not leaving this building.

SECURITY AGENT

Boss! Let's kick his ass out of here! Get you back to your party. You have important guests coming soon.

Brad punches Robbie again, much harder, in the face and then in the gut. Robbie falls to his knees. Brad goes in for the attack again, striking Robbie across the face yet again. The senior security agent moves in and grabs Brad to hold him back from hurting Robbie any further.

SECURITY AGENT

We gotta take him down and kick his ass outa here Boss. I can't let you do this. This isn't like you.

I don't give a shit about him. Who the fuck is this guy anyway? Why is he so important? I don't give a damn about him, but what about us Boss? If you do this we're all fucked. We work too hard for you to go and fuck all of us right here tonight.

After a pause, Brad Pitt lunges for the gun of one of the guards hovering over Robbie. He takes the gun and stands up straight, stepping back, pointing the gun straight at Robbie. Everyone gasps and jumps into defensive postures. The senior agent jumps in between Robbie and Brad. Everyone freezes.

Robbie stands up.

ROBBIE

You know what, Fuck you! I'm done with Brad Pitt. Fuck you and Brad Pitt. I don't need him anymore. Do you know who I am? I am me, that's what matters. And right now they call me Robbie Parker. I like being Robbie Parker. I'm gonna make the fucking best of it. I'm going to do something good with that name. You had a great chance here man. You had a real opportunity. People who care about you and love you. You had an awesome job working with awesome people at the bar. You had people who cared about you and you just ignored them and blew

them off. You didn't even know Kate was in love with you. You're a sorry piece of shit. I feel sorry for you.

BRAD PITT

Fuck you man. You're nothing compared to me. I'm Brad Pitt, I'm the biggest movie star in the world!

ROBBIE

I'm not even sure why she liked you. There must have been something there a long time ago. I don't know what happened to you, but you must have had something special to offer. You must've been something special at some point to catch her attention.

Brad pauses and thinks for a few seconds, begins to lower the gun. The other agents move in as the senior security agent moves slowly towards the wall reaching for the light switch.

As an agent reaches to take the gun from Brad, he screams out and rapidly lifts the gun ready to shoot for the kill.

In the same instant as the light switches on, Tony comes crashing through one wall and out the other. Like a bullet too fast to be seen, with no more than a loud crash and a violent swooshing sound and feeling. Brad stands there holding his now injured hand against his chest. Again, everyone just froze. All are confused and looking around, trying to comprehend this new turn of events. The security guards are bewildered by what just happened, but relieved to be free of the danger.

In this stunned moment, Robbie makes a break for it. He sprints for the door of the kitchen and bursts through, in his own imitation of Tony. He dashes for the patio and freedom from whatever is to come next here. He approaches the edge of the rooftop without hesitation, picking up speed even. The partygoers gasp as he springs like a champion long jumper off the rooftop without reservation. Like a pro diver he flies through the air, pirouetting like an arrow. He really sees the beauty of the night and city from this unique and fantastic perspective, as he glides through the air in slow motion. It's truly beautiful.

A distant swooshing sound can be heard as Robbie witnesses the ground fast approaching. Blackout.

Picks up with a very slow zoom down on the hospital. The

camera comes down and enters the window of a hospital room.

SCENE 42/DAY 12- INT. HOSPITAL RECOVERY ROOM. NIGHT

Camera shows a sorrowful Robbie as he lifts up his head from kissing Kate on the cheek. Most of a day has passed since the events in LA. Robbie is attentively waiting at her bedside.

As he kisses her she begins to stir. She awakens and takes time to orient. Robbie leans in and kisses her cheek again.

KATE

What happened?

ROBBIE

We had an accident. Don't worry about it right now. I'll explain later.

KATE

How long have I been in here?

ROBBIE

Just one day. You were pretty heavily medicated. But you're gonna be fine. Doctor said we'll probably be out of here tomorrow or the next day. I'll stay here with you forever if that's what it takes.

KATE

I was dreaming of you.

ROBBIE

Really, wow. What was I doing?

KATE

I don't know. It was strange, but you know how dreams are. It's like you were doing a lot of things and nothing, all at the same time.

It was beyond weird, we were both there, we were together. But we weren't us. We were different people in a different place, but it was definitely us. I'm sure it was you and I'm sure it was me. No doubt. It would be pretty hard to confuse

yourself with somebody else? Wouldn't it?

ROBBIE

I don't know maybe not. It is hard to know who you are sometimes. That's a good question. These days there sure seem to be a lot more good questions than there are good answers. I wonder if that was always true?

KATE

Well, I can tell you one thing for sure.

ROBBIE

Ok, that sounds good. I want to know one thing for sure. Tell me.

Knock, Knock on the door. Tony sticks his head around the corner. Walks into the room and joins Robbie bedside.

TONY

I thought I heard your voice. That's messed up, waking up while I'm at the store. How long was I gone. No more than five minutes for sure.

ROBBIE

You smell like alcohol. You've been gone at least an hour.

Tony kisses Kate on the cheek.

TONY

I'm so glad to see you awake. I'm glad you're ok. I was so scared. And the girls at the bar asked me to tell you hi and give you this.

ROBBIE

Haha. I knew you were at the bar.

Tony pulls a get well soon card from behind his back and hands it to Kate as he stands up.

TONY

Well, maybe I was. But that's not what matters. I love you guys. I really and truly do.

Robbie and Kate look lovingly into each others eyes.

TONY

(Tony interrupts)

Oh, by the way, I saw them towing your car dude.

ROBBIE

What? I have a car? Hahaha

TONY

Hahaha. You really are the best. I don't know how I made it all these centuries without you guys.

KATE

Huh? I'm confused.

ROBBIE

Don't worry about it now. I've got some explaining to do.

TONY

I mean it. I really love you guys. I think I might stay here for a while.

The scene begins to slowly fade. Voices can be heard clearly.

KATE

Me too. I'm not going anywhere anytime soon. I love you both, and I love you.
(Looking into Robbie's eyes)

ROBBIE

I'm here for the duration. Haha. No place I'd rather be. I love you too.

TONY

(Bursts out)

WhooHoo!! Hell yeah! That's what I'm talking about. It doesn't get any better than this. I feel like a pig in shit!

As the room fades away to the same engulfing white light from the beginning, and the camera rises and fades away. All can be heard laughing, Tony's voice is heard.

TONY

Unbelievable. Incredible. You guys are absolutely incredible. I just can hardly believe it. To think that this much has happened in just 12 days. I mean, this sim just went live 12 days ago. Where does it all come from? Unbelievable. Truly Magnificent.

Total fade out to light.

Finish

