

15m Screenplay

A couple lie in bed. Perhaps flash to earlier scenes of happier times. One turns to the other.

They are continuing a conversation which neither seem to have a strong investment in.

RAY
(wistful)
It'd be creepy to drug and fuck
someone in their sleep.

ISABEL
(disconnected)
I would drug you and tell you I
did something.

RAY
Like what exactly?

ISABEL
I'd tell you I fucked you with a
zucchini that you then ate for
dinner. But in reality I would
have just painted your toenails
pink.

RAY
(replying, then pausing
before changing the topic)
Yeah? We're getting up when?

ISABEL
We're getting up at nine. I need
to shower and you need to do all
those last minute things that you
do because you forget to do them
until the last minute. That puts
us at the door around eleven.

RAY
Eleven?

ISABEL
Eleven. Then we'll taxi to the
train and train to Incheon around
one thirty and then we'll take
the bus to the vacation house and
get there around check in at two.

Ray says nothing. Perhaps flashes of tit and ass cross the screen before Isabel breaks the silence.

ISABEL
Suppose you were on a deserted
island. Who would you bring?

(CONTINUED)

RAY

A desert island? I don't know...
Based on what?

ISABEL

It's like, a question, I mean,
c'mon. You can bring anyone.
[Ginger. Mary Ann.]

RAY

Ok. How about you? Who would you
bring?

ISABEL

I'm asking you. I want to know
who'd you bring.

RAY

I'd want to get off the island.

ISABEL

I'd bring you to fight coconut
crabs.

RAY

I wouldn't want to spend eternity
on an island.

ISABEL

That's not the choice. You're
there staring down eternity and
you have one person with you.

RAY

Well, it could be anyone right? I
can only choose one?

ISABEL

Really? You have to think about
it?

She huffs a bit and pulls her arm away from him.

INT. BUS - DAY 0:30

2

Ray and Isabel are on the bus to the pension. Isabel goes
hot and cold and Ray is mostly silent.

The conversation from the previous scene is heard in VO.

ISABEL

I think if I were on a deserted
island with you I'd kill you
within a week.

(CONTINUED)

RAY

You think that I should say you.

ISABEL

Yeah, I do actually. But I expect you to choose some big-titted porn star or someone. To help you chop wood.

RAY

I didn't say any of that. Look, you're getting all bent out of shape over a hypothetical question that I didn't even answer. You're putting words in my mouth.

ISABEL

Why can't you just be honest with me?

RAY

(flustered)

And what? Tell you my detailed plans on how I'd [build a boat out of toothpicks] on this imaginary island?

ISABEL

No, that you're not attracted to me.

INT. RAY AND ISABEL'S ROOM - TWILIGHT 2:00

3

Ray and Isabel arrive and unload their bags. They step out onto the patio to see there's no water.

ISABEL

It's all mud out there.

RAY

How do you know?

ISABEL

You can see it. I don't see any water.

RAY

Sure there's water out there.

ISABEL

Take a look for yourself.

Ray looks out over the landscape and sees the mud stretch out as far as the hills on the horizon.

(CONTINUED)

RAY

The view from here is pretty incredible.

ISABEL

It's all mud.

RAY

It is.

ISABEL

I didn't come out here to look out at mud.

Ray pulls Isabel into his arms to comfort her. For all her gruffness, she melts in his embrace. She presses her ear to his chest and listens.

He starts to speak and she HUSHES him. She can hear his heart beating. It seems all she wants for the moment exists there in that sound.

RAY

It's not so bad. Look, we'll hang out here and when it's dinner time we'll get dressed and find a restaurant and...

Isabel pushes him away. Ray is caught off guard.

RAY

Are you still mad?

ISABEL

I'm not sure I'd want to be there with you either to be honest.

RAY

So we're still on this? I'm sorry. I don't know what you want me to say.

EXT. PENSION -NIGHT 2:00

4

There's no food and the restaurants are closed. They're hungry and the neighbors are cooking. Isabel accepts the invitation that Ray turned down.

ISABEL

So did you find him? What did he say?

RAY

I didn't. I think he left for a while.

(CONTINUED)

ISABEL

Did you ask the group downstairs?

RAY

I did. They said he wasn't here.

ISABEL

Did you ask them if they knew
anywhere we could go?

RAY

Why would they know where we
could go? They're just visitors
too.

ISABEL

So what did they say?

RAY

Nothing. Just asked if I wanted a
drink. I said no because we're
going out.

ISABEL

You should drink with them. If
you want to.

RAY

I don't want to. I want to go out
with you.

ISABEL

Are they the ones cooking?

RAY

Yeah.

ISABEL

Why didn't you ask if we could
eat with them?

RAY

(flustered)

Why would I do that? I'm not some
homeless guy begging for scraps.

ISABEL

Alright. you don't need to get
offended.

Ray sits on the floor by the computer. Isabel crosses the
room into the bedroom. He looks over at her in the
bedroom.

Isabel goes out to the window and pulls back the curtain.

ISABEL
Can I smoke in here?

RAY
I don't think that's allowed.

ISABEL
(frustrated)
Fine.

She grabs her coat and steps out onto the patio in bare feet. She speaks with a group of men on the patio. They invite her to dinner and she accepts. She reenters the room and shrugs at Ray as if to say, so what?

INT. NEIGHBOR'S ROOM - NIGHT 1:00 5

The dinner is done and singing has begun. The three men are singing songs unrecognizable. Ray is distant and Isabel is drunk. Isabel begs Ray to sing. He refuses. The men ask her to sing the national anthem. They sing it first and she sings her best rendition of the stars and stripes breaking into Happy Birthday Mr President for good measure.

Ray sneaks out quietly.

EXT. PENSION BACK YARD -NIGHT 0:30 6

From a distance, We can see Ray in one room and Isabel singing in another. Ray seems to be masturbating at the table his back to the camera.

INT. RAY AND ISABEL'S ROOM - DAY 2:00 7

Isabel wakes and she's alone. She stumbles into the bathroom and sees Ray in the kitchen boiling some eggs and making noodles.

RAY
What did you do last night?

ISABEL
What?

RAY
After I left. Did you hang out with those guys?

ISABEL
Yeah. But you don't need to accuse me. I had some drinks. I sang some songs. They got drunk and I came home.

(CONTINUED)

RAY

Did they try to hit on you?

ISABEL

No. We sang. They were boring, honestly. I came home because I was getting tired.

RAY

That's it?

ISABEL

Yeah. What do you think happened?

RAY

I think they made a move on you.

ISABEL

So? Men can't be attracted to me?

RAY

And you let them.

ISABEL

(snapping)

Fuck off.

She opens the door and slams it shut for emphasis.

RAY

Did you do anything stupid?

ISABEL

What do you mean?

RAY

Did they try to grab your ass?
Did they physically touch you?

ISABEL

No.

RAY

You fucking liar. Fucking bitch.

She bolts out of bathroom bumping her shoulder on the door frame and stumbling into the kitchen.

Isabel is rummaging through her bags looking to get out. She wants to leave, but furious turns to Ray again.

ISABEL

You think I'm a bitch? Fuck you!
You suck. You believe whatever
the fuck you want.

RAY

I will. Cause it's true. And you'll never tell the truth because that's what you do.

ISABEL

(frustrated, furious)

Ok, I'm a liar. They wanted to fuck me and they started grabbing at my tits and putting their hands up my skirt and I let them. Just like in your fucked up imagination. You happy?

Ray and Isabel stare each other down. She is leaning into him and he's backing away and still in shock and taking in this attack.

ISABEL

Is that what you want to hear?

She bursts out past him making a bee line to the stove. She grabs the pot of noodles and throws it at him. He's taken off guard. His chest is burning. Shocked, he goes into the bedroom, locking the door behind him.

INT. RAY AND ISABEL'S ROOM - DAY 0:30

8

Ray calls for Isabel to no response. He opens the door to find her gone. He looks out the back patio window to see her down on the flats.

EXT. MUD FLATS - DAY 2:00

9

Ray follow Isabel and chases her out onto the flats. He catches her and they say the things that cannot be taken back.

RAY

(laughing awkwardly)

I'm not letting you go out there.

ISABEL

(laughing yet furious)

You're not going to tell me shit. I'm tired of hearing you say what I can and can't do. I'm tired of you judging me. It stops. I'm done. Put a fucking fork in me. I'm done. Go back inside and leave me alone. Please? Maybe I'll come back.

They stare each other down. The space between them is wide. There's no one around but their voices resonate and they feel self-conscious.

(CONTINUED)

RAY
You will?

ISABEL
I will.

RAY
OK.

ISABEL
Not until you go inside.

RAY
OK. OK. I'm turning around see?

Ray makes a show of turning around, he speaks with his back to her.

ISABEL
Good.

She continues walking off into the open space towards the island in the mud. towards the mountains in the distance. He listens to her footsteps and as they get more distant. He turns.

RAY
Good. I've done everything I can.
You want to end this? Then we're done. Easy as that.

Ray starts to turn around and walk but he turns back.

RAY
I'm turning back and... and you can stay out here and get hypothermia or go out there and fucking die on that island in the woods. I'm not crazy. I'll be there... back in the room warm and cozy and free from your ridiculous shit.

ISABEL
Go back. Turn on the computer and jack off to whatever tits du jour 19 year old is on the internet today. That's what you really want. And I'll go to a bar and find two dudes and I'll make sure they have big cocks, big solid cocks that will hurt, and I'll let them fuck me raw.

She comes back to him she's smiling and sweet and in his face again and he's bracing for the hit. But she's just whispering close to his neck.

ISABEL

So while you're in there spanking
it half-limp raw and alone,
remember that. You'll be dreaming
it, but I'll be doing it.

RAY

Then I hope they hurt you and I
hope you cry. I hope they fucking
tear you apart like a pack of
wolves. I hope they spit in your
face or kill you and leave your
carcass in a dumpster in a side
alley and I hope they can't even
recognize you. All fucked up and
dead.

ISABEL

Bastard.

Ray turns back as Isabel walks out further.

INT. RAY AND ISABEL'S ROOM - DAY 1:00

10

Returning to the room he finds much of the mud has dried
or frozen on his clothes. His pants are done; covered and
soaked through, heavy and tight with mud. His jacket is
dirty and his sweater has rings of brown around the wrists
and collar. He takes off all his clothes in the narrow
shoe island by the doorway. He isn't ready to enter into
their space without her. He sits on the floor naked and
empty. A tear perhaps, or merely a lonely sob and nothing
more.

The light is beginning to wane. The blinds are drawn,
leaving only slivers of sun to peer through. The
thermostat has made the room uncomfortably hot, so he
lowers the temperature.

He can only sit and fume and feel the ugly fascination of
women having uncomfortable sex. Porn.

Food isn't going to get cooked on its own. If it isn't
getting cooked by him, it isn't getting cooked at all.

A movie. Maybe a movie. Something on the computer.
Distracted, he goes back to porn. Then back to the movie.
He leaves the tissue on the floor.

Drink. He's drunk. They've brought enough to get them both
drunk for days. They've brought enough for him to get
drunk for a day.

The room remains pink and green in the waning light of
day. Smoke. He wants to smoke.

EXT. RAY AND ISABEL'S BACK BALCONY - DAY 1:00 11

He goes out onto the patio and lights a cigarette. The chill forces him back inside momentarily to grab a coat. He looks for a place to put down his cigarette. There's an ashtray.

He pulls on the coat and looks out over the water. There's water. That's not supposed to be there. She's out there.

He doesn't react immediately. He's slow. He stubs out the cigarette (as if he's trying to avoid facing the situation at hand) and walks along the railing hesitantly. He looks out to the water and he sees it as far as he can see. The light is waning and the flat is covered in water.

He pulls out his phone and dials Isabel. Ring ring ring. No answer. He dials again. He's now feeling the onset of an emotion. He dials again. Fuck fuck fuck.

RAY

I was there and it was nice. I don't recall any anger. Just freedom. And sadness. Loss. And I wake into my skin and it doesn't feel like mine. I wanted to go up to her and say thank you. Thank you for letting me go.

EXT. MUD FLATS - DAY 0:30 12

He steps out into the water. He calls her name.

RAY

(to himself under his
breath)

The lover is the one who leaves us in complete freedom and the one who nevertheless forces us to be fully what we are. That is extraordinary. Don't be less.