

1 EXT/ CAFE/ NIGHT/ PETER, KIM

KIM stands in an elevator next to PETER. PETER is literally a walking talking desk lamp.

PETER

The last sentence really should be incomplete.

KIM

Shut-up.

PETER

I'm just saying-

KIM

That makes no fucking sense, just shut the fuck up.

PETER

Is it okay if you're late to this thing. I mean, I think you should write chapter 14 here.

KIM

Here?

PETER

Yeah, here. Here in the elevator.

KIM

Peter, I don't wanna hear it! I'm sick of this, you don't make any sense. So I don't care what you think anymore, I'm just gonna ignore you.

Cut to view of security camera to reveal that PETER is not actually there in the elevator.

2. EXT/OUTDOOR CAFE/ NIGHT/ KIM, CHERYL, JENNY, ALEX, PETER

ECU of stereo. whip-pan to: ECU of speaker, whip-pan to coffee on serving tray before it gets served to KIM. Move to CU of KIM staring at her friends on the opposite side of the table.

PETER (V)

My client was difficult. Not a terribly trusting. After all, nobody really listened to her.

CHERYL JENNY and ALEX are chatting over coffee or soda. ALEX is sketching on his place mat. He's using colored pencils. JENNY is fiddling with a menu.

CHERYL

Kim! What, are you high?

ALEX

Haha!

KIM

I don't think so, I mean the last time was a few-

JENNY

(snicker) Seriously. Kim, if you ever want to try, I'd be honored to help you.

KIM

Heh, thanks, but I already-

CHERYL

(to JENNY) Kim's never smoked!

ALEX

You are so adorable!

KIM

Yes I have!

JENNY

(to Cheryl) I know, (to Kim) you're probably like the only person in our circle who's stayed clean.

CHERYL

(to Kim) Well good for you. I mean, I hope you don't look down on any of anything or us just because your so, like... good.

KIM

Um... No. Actually, I have smoked. I don't usually, but just a few hours ago I bumped into-

ALEX

And Done! Done.

CHERYL

All done?

ALEX

All done. Would you look at that? Look at that.

JENNY

What is it?

ALEX

It's a monkey chasing a person. I don't know, I just thought I'd draw a monkey chasing a person.

JENNY is fiddling with her pencil.

CHERYL

Where do you get this stuff. Your mind is so... you know, warped.

JENNY

What's the point of a white pencil anyway?

CHERYL

Yeah, I've always wondered that.

ALEX

I don't know, they always do that though huh. Huh, Kim.

CHERYL

Yeah, what the hell?!

KIM

I think it's for using on non-white paper-

ALEX

I bet it's for erasing mistakes or something,

CHERYL

Yeah, I bet your right.

JENNY

(grabs pencil) It's not working.

KIM

I'm pretty sure it's for paper that's not white.

CHERYL

Let me try. (takes pencil)

KIM

It's ofr non-white... Hey I'm preagnant, I was raped by an alien? Yeah Kim that's very fascinating.

Jenny passes pencil to Cheryl.

JENNY

See. It's useless.

ALEX

Can I tell you a story. I'm gonna tell you a story. This white pencil thing has come up before, so this one time Eddie is drawing some...

Cut to KIM, slow dolly in as lights in background slightly fade. And noises of ambience become more distant.

LAMP

Are you done ignoring me?

Pann around KIM to see the Lamp smoking next to her.

LAMP

They are not going to listen to whatever it is you have to say.

INSERT ECU: LAMP is wearing a name tag that says "Hello my name is: PETER".

KIM

(critical) How would you know?

LAMP

Well, it's true. You can't stop the cycle Kim.

KIM

The cy- Um, I don't... know... what?

LAMP

It's a cycle Kim. Alex displays confidence, which makes him easier to listen to. This causes more people to listen to him. And that very act provides Alex with more confidence. People will always prefer to listen to Alex's voice, not yours.

KIM

Okay.

LAMP

I know his actions appear illogical. Anyway that's not the point, the point is, well, you appear boring.

KIM

I'm not boring. God. I created *you* from, I don't even know what.

CHERYL

Kim, tell us about that book you're writing.

ALEX

You're writing a book?

KIM

Yeah, it's going well.

CHERYL

What's it about

KIM

It's about, Well, I guess it's about the general tendencies of being emotionally isolated, while simultaneously being in close proximity to too others..

CHERYL

(smiles)... Oh, interesting.

JENNY laughs at Alex's drawing.

LAMP

They can't see me. But Kim, I think you really have something unique to communicate. It's true, please just stop fighting me. Cause, uh, this is just not working.

KIM

Yes... I think your right.

Pan to MS of girls around ALEX.

ALEX

Kim.

JENNY

Hey Kim! Come sit with us.

Pan to CU of KIM. KIM stands up. Reaction shot of CHERYL JENNY and ALEX.

ALEX

Hey, you off?

JENNY

Kim, what's wrong.

Whip-pan to:

Shot from windshield of car going down lit freeway

3 INT/ CAR/ NIGHT/ KIM, PETER

Kim is driving with Peter in the front passenger seat. There's an awkward silence between the two.

PETER (V)

The relationship between the artist and her inspiration is a strange one. The places most unfamiliar are the ones worth exploring. They are also places that most people will try to avoid. Therefore it's only natural that the artist will fight it.

Kim suddenly stops the car.

PETER

What are you doing? Keep going? What's wrong?

Kim walks around to the passenger side and yanks PETER out of the car. She throws him onto the pavement and goes to her trunk and grabs a shovel. She then hits PETER with the shovel repeatedly. Then she finds a whole and buries him. Throughout it all Peter doesn't make a sound, and his light stays on.

KIM then closes the trunk and passenger door before hopping into the driver's seat. Sitting in the backseat now is PETER (alive and well). KIM is unsurprised and simply drives out of the shot.

PETER

So are we going home, or is it going to be a late night?

PETER (V)

Eventually the artist will lose.

4 INT/ DAY/ TRAIN/ KIM

KIM is furiously typing during a train ride. The voice-over begins with peter and gradually transitions into KIM.

PETER (V)

And the property seems universal...

Montage of KIM writing in strange locations: Fields, rooftops, over-pass, underpass, garage, and hotel lobby.

KIM (vo)

... Nobody knows what they have until they've lost it. Once people start paying attention to him something inside him dies. And that was my life; an application of the uncertainty principle. There is no epilogue, this is the end.

ECU: KIM types "THE END"

INSERT: Kim takes one satisfying breath having finished writing a novel.

Hip-Hop shots: Document shoved into envelope, stamped (addressed to Lamp House Publishing), envelope sealed, and document goes into mailbox.

5 INT/ PUBLISHER'S OFFICE/ READER

CU Document plops on desktop. Pan up to reveal READER. READER talks to some CEO off camera.

READER

I think you should take a look at this.

6 EXT/BOOKSALE/ KIM, FANS, PHOTOGRAPHER

CU of the cover of Kim's published novel "Introvert: An application on the Uncertainty Principle". The cover depicts the lamp. Zoom out to reveal this is all happening at a book signing.

PHOTOGRAPHER

Hey Kim! Smile!

KIM looks at the camera and smiles.

Flash to:

STILL FRAME of magazine covers with Kim, plus a few newspaper articles.

Flash to:

7 EXT/ OUTDOOR CAFÉ/ NIGHT/ KIM, ALEX, JENNY, CHERYL, PETER

CHERYL has just taken a picture of KIM sticking her tongue out at the camera.

CHERYL

(giggle) Wow Kim, Jesus! you look, uh... demented.

KIM

(laugh) A few months ago I bumped into Larry at some thing, this was the place where I first found my power animal was a lamp. Anyway, I wasn't aware that when you use those glass pipes you're supposed to cover some hole on the side.

ALEX

Oh! That sucks.

INSERT: Alex is sketching with the white pencil on his blue placemat.

KIM

Yeah, so I think I just breathed charcoal.

JENNY

Were you high?

KIM

No, I managed to smoke in such a way that I made myself prone to all the detriments without the payoff.

PETER starts to cough.

CHERYL

You've changed a lot.

KIM turns to check on PETER. All ambient noises fade out. PETER's coughs eventually die down, and he just collapses on the ground. PETER starts to crawl up CHERYL gasping for breath. CHERYL screams from fear. KIM stands up.

KIM

Somebody call an ambulance!

Cut to CU of slow zoom as Peter dies (use shot from scene 1). Then his light clicks off. PETER is dead. Queue ambient noises. Cut to CU of KIM looking very distressed, with head turned away from view of friends (the whole ambulance thing was just in her head).

JENNY

Yeah, well, now that we know who you are.

CU of CHERYL

CHERYL

Kim?

CU of the back of KIM's head. Kim turns around with a slight smile.

KIM

... Thanks.

Dolly, out to wide shot. The lamp is gone, and Kim continues to joyfully chat.

NARR (v)

And that was my life; an application of the uncertainty principle. There is no epilogue, this is the end.

The four friends raise their glasses and knock them against each other.

Fade to black.