

A Revelation of Sorts

AN ORIGINAL SCREENPLAY

BY

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MONOLOGUE

During the course of my very short-lived life, I've never really thought about what lies ahead of me. Sure, I've gone to school, graduated college, found a decent job . . . the American way. I've prepared myself for the trials and tribulations that life in this capitalist society has deemed most important to a person. I can buy my own car, clothe my own body, feed my own self, but do I feel successful? I'd have to say not.

After you acquire something: a new car, a new boyfriend, whatever. Why aren't you as happy as you thought you'd be? Why is it that sometimes when you have something, there's always something more that you want. Are we eternally doomed to want that which we do not have? What if one day we finally acquire everything that we want?

What is the true measure of success? The meaning of life isn't necessarily the material wants that everyone strives to achieve, but rather the strive to achieve them.

There are a lot of people in the world who believe in an afterlife, a life in which one experiences eternal happiness. If that is the case, then everything that you loved and cherished in your earthly bound existence would seem pitiful by comparison, right? A wise man, not exactly sure who, but he had to have been wise, once said that time heals all wounds, right? But what if you were given an eternity of time? . Imagine this . . . the average life expectancy for a human is ~80-85years . . . the average life expectancy of say, a fruit fly, is measured in hours . . . comparing the two lifespans the human's looks like an "eternity." Yeah, I know, really scientific right?

Heaven? Hell? Which is which? There is an apparent dichotomy between the two. One cannot necessarily accept that heaven is good and hell is bad, right?

OPENING SCENE

CAMERA

Scene begins in the car of Jamie Thompson, a young woman in her mid twenties. She's just graduated from college and has a decent job at a well respected Health Care Consulting Firm. We begin the story in her car, as she struggles to make her way through the DC Metro traffic.

JAMIE

Hey asshole! You can move your fuckin ass now!

We see through her windshield the car in front of her inching forward, with a large gap between it and the car in front of it as a couple cars from the adjacent lane merge in front of it.

JAMIE

Aw man . . . come on!

(honks her horn)

She looks to her right and sees an opening in the lane and begins to switch over. As she does, the car in front of her signals and cuts in front of her. By this time she is already in the lane behind the original car. Other cars have already moved into her original position, preventing her from switching back.

JAIME

I don't fucking believe this!

CUT TO: A shot of Jaime as she gets off the elevator. We see a tall man in his late 20's walking up to her from behind. He eventually gets within range of her and taps her on the shoulder.

MICHAEL

How was your weekend, Jaime?

JAMIE

Okay, I guess. Can't complain. Didn't do much, though. Just getting some rest for this week at the office.

(Begins to open the door to the office, Michael takes it from her)

Thanks. How was yours?

MICHAEL

You know, the usual drill. Spent my weekend with the wife and kids. We went to the toy store to pick up some Christmas gifts for the kids.

JAIME

Oh yeah . . . wife . . . kids.

MICHAEL

Are you still hung up over Chris? It's been five months.

JAIME

Yeah, but five months doesn't equate to much when compared to the nine years we were together. I still haven't gotten used to the idea. You kinda fall into this routine, ya know?

MICHAEL

Have you even ATTEMPTED to meet anyone new? I know there's a lot of guys out there that would kill to go out with you.

JAIME

(setting up her laptop on her desk)

You may be right, but I haven't found them yet.

(Another man in his mid forties approaches Jaime and Michael and addresses Jaime)

KEITH

Jaime, were you able to finish up the cost analyses of the Part A and Part B payouts for the Centers of Excellence Project?

JAIME

Not yet. But I was going to have them done by . . .

KEITH

I'll need them by close of business today. Oh, and Ray from CMS called me on Friday. Said that he needs the final report for the Rhode Island Pilot Project on his desk by tomorrow morning.

JAIME

But we haven't even finished the focus groups yet.

KEITH

Charlotte said that she is finishing up the final interviews by this afternoon. I'll have her give you the results so you can draft the report for tomorrow.

(walks away)

JAIME

(sarcastically)

So how was your weekend, Keith? Dammit!

MICHAEL

Another long day for you, huh Jamie.

JAIME

Aren't they always?

CUT TO: A shot of the outside of Jaime's office building. It is nighttime and most of the cars in the parking lot have since gone home. It has been snowing for sometime now and the cars in the lot are covered with snow. Scene switches to Jaime's cube where she is packing up her laptop. She reaches into her coat pocket and finds an old picture of Jaime and her ex-fiancé, Chris. She stares at it for a second. As she does we see flashes of her past relationship.

FLASH: At Jaime's old college, on a hill overlooking the Chapel. Chris kneels down before Jaime as she sits on the bench.

CHRIS

It's been five years since we've been together. And during the course of that time I've realized that there's no one else I'd rather be with.

(starts opening a jewelry box)

FLASH: Chris opens the jewelry box to find a watch. We are now at a Greek restaurant in Silver Spring, Valentines Day.

JAIME

So you like it?

(pause)

I know you've been wanting it for a while now.

CHRIS

(caught off guard)

It's . . . nice.

JAIME

Are you sure you like it? We can exchange it for something else if you like.

Jaime and Chris get up to leave the restaurant and walk to Chris's car.

CHRIS

(defensively)

No, I'll wear it right now.

JAIME

So what are we gonna do now?

CHRIS

Umm, why don't we head back to our place . . .

(Jaime's eyes light up)

. . . I kinda told Valerie we meet her there after dinner.

JAIME

(shocked)

Okaaaaay.

Jaime and Chris start to get into Chris's car.

FLASH: In Chris's car on Jamie's birthday as Jaime and Chris step inside. They are on their way to Jaime's parents' house.

JAIME

Glad you could take off today. My parents really wanted to throw this birthday party for me.

CHRIS

(disgruntled)

Yeah. It sucks cause I have to pick up a shift next week.

JAIME

What's going on, Chris? You've been acting weird all day?

CHRIS

(silent)

. . . I'd rather not talk about this now.

JAIME

What is it?

(no response from Chris. Jaime begins tearing)

What's wrong? . . .

(sniffles)

All I know is the past couple of weeks I've tried everything to get closer to you. . .

(voice cracking)

I've tried to do everything you've asked of me, and I get no response from you.

CHRIS

(looking away)

I didn't wanna do this to you today, but . . .

(faces Jaime)

I don't think we should see each other anymore.

CUT TO: Jaime's office as she stares at the picture. A tear is forming at the corner of her eye.

JAIME

Get over it already.

(stuffs the picture back in her pocket and walks out of the office)

CUT TO: A shot of Jaime's office building as she exits.

JAIME

Fuck!

(looks up at the snow falling)

That's all I need right now to add to an even LONGER day.

CUT TO: A shot of Jaime's car as she gets onto 495. The snow is now accumulating onto the roadway. Jaime begins to accelerate onto the highway as a man runs across the highway, directly in her path.

JAIME

Holy shit!

She swerves to avoid the man and loses control of her car which slams into the underpass. Screen goes blank.

Scene begins with a shot from Jaime's eyes. Her vision begins to focus onto a figure as the sounds of a voice begin to be heard.

CHRIS

Jaime, are you alright? Jaime? . . .

JAIME

(jumping up and back, completely stunned)

Chris?! What the hell are you doing here?!

CHRIS

I was hoping you could answer that question for me.

JAIME

I . . . dunno . . . what you mean.

CHRIS

I'm only here because that's who you wanted to be here.

JAIME

I wanted you to be here? I find that hard to believe.

CHRIS

Believe it or not, that's what you really want.

CUT TO: A shot from Jaime's eyes. We see blurred images that eventually come into focus revealing Jaime's location at the local hospital.

JAIME (thinking to herself)

What the hell was that?!?!

MEET YOUR MAKER

CAMERA

Scene opens with a bright flash of light as Jaime opens her eyes. She finds herself in a field of high grass, about waist high.