

OVER BLACK

iPhone 4 (specified later, but should go here) DIALING.
Music plays softly in the background.

Would suggest switching "SAGE (V.O.)" with "WOMAN (V.O.)" since we can't see who's talking. OR might want to introduce SAGE before we hear her speak. We don't know who she is or where her voice is coming from.

SAGE (V.O.)
Hey JoJo... I haven't heard from you
in a while. I wanted to check in and
see how you are...

SAGE pauses and faint rustling can be heard (passive) in the background along with the music--repetitive.

SAGE (V.O.) (cont'd)
I really need to talk to you.

CUT TO:

FADE IN:

**Need to FADE IN to a visual after OVER BLACK.

SUPER: LOS ALTOS, CA June 2013

EXT. GAS STATION - LATE AFTERNOON

The head units of a car are shown (passive), where the SAME SONG in the voicemail continues to play, now (it's always been...) in the car.

SAGE (O.S.)
... call me back, I hope to hear from
you soon... love you, bye bye.

iPhone 4 HANGS up.

We ZOOM OUT to reveal SAGE (18, Asian-American) and JOSEPHINE (18, Asian-American) sitting in the open trunk of Sage's--what shows that it's hers?--car, slurping on slushies as they look out into the distance, faces scrunched because of the bright sun. They sit in silence.

Sage awkwardly glances at Jo, almost as though she is about to say something**Show don't tell. Something like "biting her tongue". Then she follows Jo's gaze.

The song playing in the car slowly comes to an end, and Jo nods a few times to the beat of the song.

JO

That song never gets old.

Sage silently nods ~~in agreement~~ as she looks at Jo. ~~After a moment~~ she puts down her slushy.

SAGE

You know, I feel like we haven't talked in forever.

Jo doesn't return eye contact with Sage. ~~She,~~ who nods again.

JO

Yeahh... AP exams and then graduation was a bit hectic.

Sage picks up her slushie again and starts to swirl the insides with her straw. No need to be so detailed about her slushie movements... hahaha

SAGE

I mean, like, even before that, you know. Like earlier.

JO

Hm. Yeah, I guess so.

Silence ~~fills the air again~~.

SAGE

Are you distracted?

JO

What do you mean?

SAGE

I don't know. Like your mind has drifted away from here and has settled in New York already.

Jo opens the cap of her slurpy and peers inside. Empty? She shrugs.

JO

I don't know. Maybe. Can't really believe I have to wait another three months to get out of here though.

Sage watches Jo, almost personally insulted by her comment about their hometown**Show don't tell. Try describing a facial expression she makes.

SAGE
You're excited to leave?

JO
I'm not gonna miss a single inch of
this town.

Sage looks back up and into the distance again.

SAGE
I'm gonna miss Los Altos. My whole
life is here.

JO
Yeah...

SAGE
You won't come back to visit?

JO
Nah, don't really plan to.

Sage looks at Jo with disbelief. She tries to change the
topic.

SAGE
I really need to get off that
waitlist... or else my next four
years are gonna be miserable.

Jo takes one last sip of her slurpy, then puts it down. She
takes a look at her watch, and then finally at Sage.

JO
I think I might head out soon.

Jo is so unlikeable tbh... give her some redeeming
qualities...

Collecting her items, Jo slowly starts to get up. Sage
begins to panic, then grabs Jo's arm.

SAGE
Wait.

~~Jo turns back to Sage.~~ Sage grabs her (grammatically unclear
if this is Sage's or Josephine's bag, so I'd delete the
previous sentence) tote bag and begins to scavenge through
it until she fishes out a piece of paper, ~~slightly wrinkled~~.
She smiles softly at the paper, then at Jo.

SAGE (cont'd)
 Look, it's our last summer here...
 don't you want to make the most of
 it?

Jo looks at Sage then to the paper in Sage's hands. Jo
 points to it.

JO
 What's that?

SAGE
 I made a bucket list of all the
 places we grew up in. I was thinking
 we could--

Jo begins to snicker at Sage.

JO
 A what? A bucket list?

Leaning in, Jo takes a look at the paper. She grabs it from
 Sage's hands and looks at it closely with a grin on her
 face.

JO (cont'd)
 (scoffing)
 Dude. Did you actually make this...?
 This is so middle school.

Jo continues holding in a chuckle, and Sage watches her with
 a hint of worry that Jo will not take her seriously**Show
 don't tell.

JO (cont'd)
~~This is funny.~~ Are you for real?

SAGE
 I'm being serious! I think it would
 be fun-like a proper goodbye to Los
 Altos—

JO
 (interrupting)
 —So we're taking a tour in a town
 we've lived in our whole lives?

SAGE
 (pleading)
 I don't know I just thought it'd be
 something nice to do... It's like a
 tour of our memories...

Jo returns the paper to Sage. Sage anticipates her response, ~~worried Jo might turn it down~~. Jo collects herself again, turning her grin to her resting face.

JO
Okay, yeah. Let's do it. ****Wait, what
changed her mind?**

Sage's face lights up. She jumps up to hug Jo.

SAGE
I love you!

Taken aback, Jo pulls away from the hug a bit.

Sage hugs Jo and smiles brightly.

CUT TO:

EXT. LOS ALTOS ROAD - EARLY MORNING

We see Sage's car drive through Los Altos, **showing the
atmosphere of the town.**

Describe.

Sage's car enters a quiet street and pulls up to Jo's house. With her eyes on the front door, Sage begins to honk continually.

SAGE
Good morningggg!

Sage puts on her EOS Lip Balm.

After a moment, a sleepy Jo opens the door to peek out.

JO
Oh my god it's you. Dude it's so loud
out here what are you doing?

SAGE
What? Get in, it's our bucket list
day. C'mon.

JO
Shit that's today?

CUT TO:

TITLES—: "NOTHING HAPPENS IN LOS ALTOS"

INT. SAGE'S CAR - CONTINUOUS

BEGIN MONTAGE:

- Sage and Jo are riding in the car and listening to music (original song).
- Jo's arm is hanging out the window, her head resting on it as she looks out.
- The windshield where they are driving.
- Side profiles of Sage driving.
- Sage's fingers **are** tapping on the steering wheel.

END MONTAGE. Since these shots are continuous, I'm not super sure if this counts as a montage. Why not have it be Action text?

EXT. SANTA RITA ELEMENTARY SCHOOL - CONTINUOUS

Sage's car enters the parking lot of **their old elementary school**. We don't know that it was their school. How can you show this?

1. Through their faces.

2. Through set design.

Sage and Jo walk quietly through the school.

SAGE

Woah, everything seems so small. I don't remember it being like this--

JO

I mean everything seemed so big back then.

They reach the playground structure. **New Slugline?**

After noticing the playground, Sage excitedly runs towards it and Jo follows after her. They start climbing the structure.

SAGE

Oh my God! Isn't this where we first met?

Jo looks around her as though searching for something, and sees the stoop next to the playground.

JO

Wait yeah... and no one liked you so
you were sitting alone by that stoop
with your pathetic peanut butter
sandwich. ****Jo kind of sucks!**

Jo nods in the direction of the stoop, then looks back at Sage.

Sage returns a slightly upset look, attempting to act confused **as though pretending that this did not happen.**

SAGE

Wait what? That's not true.

JO

Dude you don't remember? It happened
literally right there.

Jo runs to the spot on the stoop, and points at it.

SAGE

That wasn't me!

Sage follows her, and Jo runs away again. The two chase each other while continuing their banter.

JO

The image is ingrained in my mind.

SAGE

No, what?! I had friends.

JO

Dude stop lying.

Sage continues to chase Jo until they run out of ~~sight~~ **frame.**

CUT TO:

EXT. SWEET SHOP - CONTINUOUS

Sage and Jo gets out of the car. They walk towards the opening door but it reads: CLOSED.

JO

Oop! It's closed isn't it?

~~Jo chuckles.~~ **Implies a pause, which disrupts flow.**

SAGE

Noo- are you serious, ugh dang it!

Jo starts walking back towards the car as Sage keeps on starring at the CLOSED sign.

New Slugline.

Jo stands next to the passenger seat door.

JO
Okay so where are we going next?

Sage starts walking towards Jo.

SAGE
Should we just wanna take a walk instead? ****Why??**

JO
Oh, okay.

CUT:

EXT. LOS ALTOS NEIGHBORHOOD - ~~CONTINUOUS~~ **IS IT?**

Sage and Jo walk in silence side by side as they pass conventional looking single home houses with a garage, a front yard, a wooden gate, etc.

Jo stares down at her feet as she walks. Sage looks at her.

SAGE
What are you thinking about?

Jo continues staring elsewhere.

JO
I'm just remembering- I think this was where you saw me cry for the first time
(pause)
you know...when my parents were fighting a lot. ****Lots of expository dialogue so far... Try to imagine saying this out loud to a good friend.**
(pause)
I really didn't wanna go home that day.

Sage is still on Jo **?**, listening closely.

There's a quiet pause between them. Sage hesitates to speak.

SAGE

Oh yeah! The lady at the sweet shop
was so kind to let us stay an hour
after closing time.

Jo laughs- her eyes are still elsewhere, anywhere else but
Sage. ****Strange tension here.**

JO

I used all my allowance that day--

Jo smiles and Sage smiles back.

HARD CUT TO:
WHY?

Missing a narrative transition... (A)

EXT. LOS ALTOS DOWNTOWN LIQUOR STORE - ~~CONTINUOUS~~

Sage and Jo are standing in front of a mural in downtown.
They are in a heated argument, talking over each other.

SAGE

I don't get the issue, I don't get
what's wrong...

JO

YOU WERE SPENDING 99% OF YOUR TIME
WITH

HIM!

(pause)

AND YOU GUYS WERE NEVER EVEN
TOGETHER! **** (A)** How did we get from
smiling at each other to this
argument?

BEAT. ~~Sage has a realization~~

SAGE

Is this why we stopped talking?

JO

I mean, I was always the first one to
reach out but you didn't have time to
spare for me. I didn't bother to
contact you anymore.

SAGE

Why didn't you just talk to me?

JO
Why should I be putting in all the
work?

SAGE
Am I not allowed to do my own things?
Do I need to prioritize you all the
time? ****Artificial wording.**

JO
I guess our priorities just
changed... and maybe we just don't
complement each other like we used
to.

Jo shrugs.

JO (cont'd)
There's not much we can do about it--

BEAT

Sage is teary-eyed **and takes it in**. Jo notices.

JO (cont'd)
I'm sorry... I guess it's just easier
for me to push people away--

SAGE
Let's get out of here I have to drive
you home anyways.

She wipes her eyes as she walks towards her car.

CUT TO:

INT. SAGE'S CAR - SUNSET

Sage drives Jo home. It's awfully quiet.

Jo whips her head to the right and points with her finger.

JO
Wait turn here.

SAGE
What?

JO
Here!

Sage takes the right turn.

EXT. WESTWIND HILL - SUNSET

Sage parks. There's still a quiet tension between them-- Jo gets out of the car first, looking out towards the view. She smiles and starts walking into the hill.

Sage stays in the car, puzzled. She looks at Jo and gets out of the car.

She looks out into the view and follows Jo.

SAGE

Woah.

Sage catches up to Jo.

SAGE (cont'd)

I can't believe you're just gonna leave and never come back to a place like this.

Sage shakes her head.

JO

This is the only part of Los Altos I'll miss.

SAGE

I don't get why you hate on it so much... It's a pretty suburb, it's full of kind people, it has a low crime rate-

-

(pause)

It's where we grew up!

JO

That's the problem, it's too familiar... Haven't you realized nothing has changed in years?

SAGE

But that's what I like about it.

JO

It'll just turn stale and one day you'll forget that it ever existed.

(pause)

You don't get it do you?

Jo sighs. She can't even look at her.

SAGE
Yeah I don't--

JO
Sage, I'M NOT TALKING ABOUT LOS
ALTOS!

SAGE
What?

JO
I'm talking about us... LOLLL

BEAT

Jo sighs, Sage puzzled.

JO (cont'd)
The truth is I couldn't care less
about this shitty town...
(pause)
If you really want me to be honest
here...
(pause)
I don't want you to laugh at my
crappy jokes because you'll never
understand how it makes me feel. I
don't want you to see me, because
every time you leave all I can do is
wait for the next moment I'll see you
again. And I don't want you to say
you love me because I know you'll
never mean it the same way. HAHAHAHA

Jo starts bawling.

JO (cont'd)
I know we can't be 17 again driving
around Los Altos towards something
that will never happen, but if I
could do it all over again, I
would've spent every minute with you
differently. **I feel like her
demeanor switched up too suddenly.
Then again, she's gay.

Jo leaves.

Sage stands still, stunned.

CUT TO:

INT. SAGE'S ROOM

Sage paces around her room.

iPhone 4 DIALING. Music plays softly in the background.

SIRI

The person you are trying to reach is
not available. Please leave a message
after the tone.

SAGE (V.O.)

Hey JoJo...

CUT TO:

INT. SAGE'S CAR - SUNSET

Sage drives around Los Altos and up the hill.

Sage pauses and faint rustling can be heard in the
background along with the music.

SAGE (O.S.)

I haven't heard from you in a while.
I wanted to check in and see how you
are...

iPhone 4 DIALING.

SAGE

Hey JoJo...

iPhone 4 DIALING.

WE HEAR Sage's voicemails layered within other voicemails.

SAGE (V.O.)

Hey JoJo...

SAGE (V.O.) (cont'd)

... I just wanted to check how you
are doing.

SAGE (V.O.) (cont'd)

I hope you're well...

SAGE (V.O.) (cont'd)

... and we still need to finish our
bucket list.

Note: No "(cont'd)" but I can't delete them.

iPhone 4 DIALING.

SIRI

The person you are trying to reach is not available. Please leave a message after the tone.

****Assume we don't know who SIRI is and call her AUTOMATED VOICE.**

SAGE

Please, call me back. I hope to hear from you soon love you... bye bye.

iPhone 4 DIALING.

SIRI

The mailbox is full and cannot accept any more messages at this time.

SIRI (cont'd)

You cannot leave a message because the user's mailbox is full.

Does Siri really have two distinct voice lines?

CUT TO:

EXT. WESTWIND - SUNSET

Sage steps outside the car. She looks out into the view. She turns her head and sees Jo with GIRL (18). Jo looks back at her.

They glance and stare into each other's eyes.

Sage panicks. She steps back into the car, rushing to drive away.

Tears come running down her face.

She drives away in the sunset.

"LOUVRE BY LORDE" COMES ON. **HELPPPPP**

END.