

Never Made It

by

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Section 1

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Exercise #7: Music

INT. TRUCK - AFTERNOON

REX, twenty three in shape and two long days unshaven, sits in the driver's seat. He has a large lip in, and is drumming ferociously on his steering wheel to the stylings of Fleetwood Mac.

Rex is wearing a white button down partially unbuttoned to reveal a tight white tank top. He has a black tie untie'd around his neck, and a sweet pair of aviators hanging loosely on his nose.

He picks up a styrofoam cup and spits into it. He holds the cup in his left hand and the wheel in his right.

After a beat Rex begins to rummage around the messy passenger seat. Amongst layers of wrappers, monster energy drinks, and Red Man tobacco tins he removes a CD with a basic clear case.

There is writing on the case. In a pretty scrawl the words on the CD read, "Music for your great escape" followed by a large smiley face.

Rex ejects the current CD and lazily tosses it into the passenger seat. He finally smiles and inserts the CD. Seal's "Kiss From a Rose" plays. Rex's smile fades, and he quickly skips to the next song.

"How You Remind Me" by Nickelback rings out. Rex's smile returns.

EXT. DESERT ROAD - AFTERNOON

It is dead silent. There are snowcapped mountains on the horizon.

Two cars are on opposite horizons, both headed in the same direction. The truck is going way faster and gaining ground on the Mercedes. Both are the size of toys.

INT. BMW SEDAN - AFTERNOON

BLAKE, twenty-one and skinny, is sitting in the driver's seat with his knees pressed on the wheel. One hand is wrapped around a ludicrously large box vape, the other is resting on his leg.

Blake puts the vape to his mouth, a second later he blows a boisterous cloud. "Above the Law" by Bad Meets Evil roars out of the speaker. Blake begins to awkwardly shake his hand vertically, before ripping his hand horizontally; all heinously off beat.

Before the next song can come on, Blake begins pressing the touch screen in the console. His knees are still the only thing on the wheel.

After a lot of button mashing, "Problems" by Lil Peep plays, and Blake gently shrugs. Finally Blake puts a hand on the wheel, but takes another hit from the vape with the other hand.

Blake puts the vape down in an empty cupholder. He takes a deep inhale of the pristine interior of the car. The song is interrupted by a beeping.

The name "Dad" appears on the small touchscreen, and Blake nervously taps on the wheel until the ringing stops.

The music resumes and Blake returns to nodding his head horrifically offbeat.

EXT. DESERT ROAD - AFTERNOON

There is still no sound. The pickup truck is now only a few yards away from the BMW, and still quickly gaining ground. The two cars are still tiny compared to the landscape.

INT. TRUCK - AFTERNOON

Rex looks forward and huffs. He is no longer drumming. He spits into his cup angrily. The song playing is now "Born to Run" by Bruce Springsteen.

Rex spits one last time, and turns to reach for another tin. He takes his eyes off the road for a split second to extend his hand out to the passenger seat. His left hand remains on the wheel.

There is a loud crunch and Rex goes limply flying. Glass smashes and airbags violently deploy. Tins and wrappers bash into the sides of the truck.

INT. MERCEDES - AFTERNOON

Blake goes to pick up the vape again, but it slips out of his hand and bounces to the passenger seat. He shrugs at first. "Climax" by Young Thug is playing.

After a moment Blake begins to slowly reach his arm out, but pulls it back in quickly.

Blake taps incessantly on the smooth leather wheel. He begins to eye the passenger seat.

Finally he makes a desperate extension towards the metallic box. Blake's foot slips off of the gas. The Vape is just outside of his grasp when there is a loud crunch and Blake goes careening to the ground in an epic crash. Glass and airbags loudly deploy.

EXT. DESERT ROAD - AFTERNOON

The two cars smack together in an underwhelming thud. Silence rings out after the thud. The accident looks like two hot wheels colliding in front of this beautiful backdrop.

The Truck begins to release steam.

INT. TRUCK - AFTERNOON

Rex gently moans, and pushes the passenger door open. A pamphlet reading, "HOW THE MORMON CHURCH CAN SAVE YOU" falls out with him. Rex crumples on the ground.

INT. MERCEDES - AFTERNOON

Something is beeping, no music is playing. Blake crawls up the ravaged passenger seat. His box vape in his hand. He coughs then curls into a ball in the small crevice of space left in the front seat.

EXT. DESERT ROAD - EVENING

It is silent. Rex--who looks like a stick figure at this distance--slowly rises to his feet. He stumbles over to the other car.

EXT. MERCEDES - EVENING

Rex taps on the passenger side window. A scrawny figure is curled up inside.

INT. MERCEDES - EVENING

It is silent. We see Blake in his ball, and out the smashed windshield in front of him. A tapping is heard. The tapping becomes louder and louder. Before glass shatters onto Blake. Two muscular, dress shirt-clad arms reach in and pull Blake out of the car.

EXT. DESERT ROAD - EVENING

Silent. Rex pulls Blake out through the windshield onto the side of the road. Both are still tiny and insignificant.

EXT. MERCEDES - EVENING

Rex sits down next to the scrawny body and begins to hum John Denver's "Take me Home Country Roads." Blake begins to stir.

Scene.