

1 EXT. BEACH -- SUNSET

RYAN CONRATH stands in front of a vast ocean, shoebox in hand. The waves crash and come up to his shoes.

2/8

Trash is scattered across the sand. Ryan finds a butt to a half-smoked cigarette. He picks it up and lights it.

Extra Shoeboxes (6)

Extra Cigarette Butts (3)

Lighter

Ryan places the shoebox in the sand in front of him. A wave breaks and rushes forward, enveloping the shoebox in water.

DISSOLVE TO:

2 INT. BEAT UP STATION WAGON -- DAY

Matt clean-shaven in photo

1/8

An air freshener with a photo of MATT LAWRENCE, shaven and clean cut, and JACKI hangs on the rear view mirror.

3 EXT. BEAT UP STATION WAGON ← -- DAY

6/8

Matt, now bearded and haggard, sits in the driver side seat. He stares at the air freshener.

Matt reaches for the air freshener and yanks on it, breaking the elastic. He rolls down his window and tosses it out.

Car Mount?

Matt closes his eyes and covers the bridge of his nose with his hand. Silence.

Matt makes a loud snorting sound.

A KNOCK comes from the passenger side window. Matt snaps out of his shame spiral and looks over.

Ryan stares into the car. He knocks again.

Matt reaches over and unlocks the passenger door. Ryan enters the car and shuts the door behind him.

RYAN

Yo. You ready to do this?

A beat. Ryan looks over at his friend.

RYAN (CONT'D)

Have you been crying?

Matt shakes his head "no." He doesn't make eye contact.

MATT

It's a high pollen count today.

Matt puts the car in drive and pulls away.

TITLE CARD: SHOEBOX REDHEAD

4 EXT. BEAT UP STATION WAGON -- MOMENTS LATER

1/8

The vehicle putters through a suburban neighborhood. Tied to the top of the wagon is a box labeled "Jacki."

5 EXT. SUBURBAN NEIGHBORHOODS -- DAY

1/8

Shots of suburban homes, one after another. Each one indiscernible from the next and the one that came before. Car Mount
The cuts signify a change in neighborhood but this could be a single neighborhood. A meta neighborhood.

6 A house having a garage sale is passed and then the car (camera, whatever) slows down, almost to a stop. It backs up slowly and stops, looking straight at the house holding the garage sale.

6/8

An OLD WOMAN sits at a table in the center. Rummaging around is an OLD MAN and TWO MIDDLE-AGED WOMEN with teased out hair and wearing nylon jogging suits.

Lawn Chairs (3)
Matt - Red Eyes

Car Mount

We cut 180 degrees to reveal Ryan, sitting in the passenger side of a beat up wagon. After a few seconds, Matt appears from behind his friend. Matt yanks up on the emergency break.

EXT. SUBURBAN HOUSE -- DAY

Ryan and Matt, who is carrying the box, walk to the front of the driveway, passing tables full of junk and blankets below those tables, full of more junk. They approach the Old Woman. Matt drops the box on the table in front of the her.

MATT

Hi. Do you want to buy this stuff?

OLD WOMAN

Why would I want to buy your stuff?

RYAN

Well, he can just trade it in for credit, right?

A beat.

OLD WOMAN

If you want to take a look around.

RYAN
Yeah. Thanks.

7 EXT. SUBURBAN HOUSE -- MOMENTS LATER

1 3/8

Matt and Ryan approach different tables. Ryan picks through VHS tapes.

Garage Sale Junk

Lawn Chairs (3)

Blankets (6)

Middle-Aged Women (2)

Matt - Red Eyes

RYAN
Matt, they've got Richard Simmons'
Sweatin' to the Oldies over here for
only a buck.

MATT
Wow.

Matt comes upon a shoebox and opens it. In it is a polaroid camera sitting on dozens of old photographs. Matt picks up the camera and examines it. He puts the camera back down and begins leafing through the pictures. In many of the photos appears a beautiful redhead 20-something, Mandi.

RYAN (O.S.)
She's a cutie.

Matt turns to find Ryan standing beside him.

RYAN (CONT'D)
You want to get that?

Matt closes the shoebox and heads over to the Old Woman at the table. He shoves the Jacki Box over and sets down the shoebox.

MATT
(motioning)
I'd like to trade this for this.

RYAN
Wait.

Ryan runs back over to the table he was at and yanks the Sweatin' to the Oldies VHS tape from the Old Man's hands.

RYAN (CONT'D)
And this.

OLD WOMAN
Five bucks.

Ryan reaches for his wallet.

MATT
Five bucks? There's a lot of
sentimental value in this box.

OLD WOMAN
Then take it with you.

A beat. Matt touches the Jacki Box. Ryan grabs his hand.
He hands the Old Woman a bill.

RYAN
No. Five bucks sounds good to me.

Ryan puts the VHS tape on the shoebox.

RYAN (CONT'D)
Mazel tov.

The two exit.

8 INT. BEAT UP STATION WAGON -- DAY

1 6/8

Ryan inspects the polaroid camera.

Car Mount

MATT
You know, I didn't even check to see
if the thing worked at the garage
sale. So, knowing my luck, it's
probably some broke piece of shit.

Ryan pushes the flash to the "on" position. The charge makes
a high pitched sound. Matt looks over.

Ryan takes a picture of Matt. Out pops the picture.

RYAN
Oh yee of little faith.

Ryan takes the picture and begins to shake it.

MATT
How do I look?

Ryan's POV: In his hands, Ryan holds a photo of Ira
Livingston, a clown, in much the same position as Matt.

Photo of Ira in Matt's Place

RYAN
You're an clown.

MATT
What?

Ryan hands Matt the photo. Matt tries studying it while still keeping his eyes on the road.

RYAN

Do you think it's warped?

MATT

No. Warped film doesn't cause a person to magically appear in place of another.

A beat.

MATT (CONT'D)

Take a picture of yourself.

Ryan points the camera at himself and makes a funny face. He takes a picture. The photo comes out. Ryan starts shaking it. Matt keeps looking over.

RYAN

I'm gonna myspace this one for sure, man.

A beat.

MATT

How's it look?

Matt grabs the photo and looks at it.

Photo of Ira in Ryan's Place

Matt's POV: Another photo of Ira. It looks like he was taking the photo of himself, much like the way Ryan took his.

Ryan leans in, looking at the photo.

RYAN

Well, that's distressing.

A beat.

Matt pulls over.

MATT

Give me the camera. Give me the camera. Give me--am I fucking speaking to myself?

Matt grabs the camera and gets out of the car, slamming his door.

RYAN
What are you doing?

9 EXT. ROAD -- DAY

3/8

Matt exits the car, followed by Ryan. Matt walks out into an open field where a lone tree stands.

Polaroid Camera

Matt kneels down and takes a picture of the tree. A picture comes out of the polaroid. Matt shakes it.

A few moments pass. Ryan sits on the front hood of the car, smoking a cigarette. Matt comes back to him and hands him the picture.

MATT
We're going to get our money back
from that gypsy.

Matt hands Ryan the photo.

Ryan's POV: A picture of Ira, standing next to the tree, in the open field.

10 EXT. SUBURBAN HOUSE -- DAY

5/8

OLD WOMAN
No refunds.

Garage Sale Junk
Lawn Chairs (3)
Card Tables (6)
Blankets (6)

MATT
Well, what if the camera only takes
pictures of a clown man?

Station Wagon

OLD WOMAN
No refunds.

Old Man
Middle-Aged Women (2)

Matt turns to Ryan

RYAN
If you look at the pictures, I think
you'll see what we mean.

Ryan hands her the photos of Ira. The Old Woman examines them and hands them back.

OLD WOMAN
(shaking her head)
Nope.

Matt throws his hands up and begins to leave.

Ryan follows suit. He grabs a stuffed duck from the table and turns back to the Old Woman.

RYAN
I'm taking this. This is mine.

11 EXT. ROADWAY -- DAY

The beat up station wagon speeds down the one-lane road.

1/8

Matt
Ryan

12 INT. BEAT UP STATION WAGON -- DAY

Silence.

Ryan shakes his head.

Polaroid Camera
Shoebox

RYAN
You know, that woman should never work in retail. Terrible interpersonal skills. By the way, do you think I could borrow five bucks? I spent the last of what I had at the garage sale.

Matt stares straight ahead.

RYAN (CONT'D)
What?

MATT
I shouldn't have gotten rid of the box.

RYAN
Are you going to start on this again?

MATT
What if we get back together?

RYAN
Not happening.

A beat.

RYAN (CONT'D)
Holy shit. Look at that. Pull over.

13 EXT. BIG TOP DRIVE-IN -- DAY

Burger Samples for Tray

4/8

Ira, the clown, holding balloons in one hand and a tray in another, stands near the side of the road. The beat up wagon pulls over, backs up quickly and pulls right beside him.

Matt rolls the window down. The two stare at the mysterious clown in the flesh.

IRA

Hi, welcome to the Circus Drive In.
Would you like one of our Big Top
Burgers?

MATT

(to Ryan)
Get them out.

Ryan opens the shoebox and grabs the photos. He hands them to Matt who in turns hands them to Ira.

14 EXT. BACK OF BIG TOP BURGER -- LATER

1 4/8

Ira sits on the curb, holding the photos. Matt and Ryan sit on either side of him, eating the burger samples.

IRA

Well, that's bizarre.

RYAN

And you have no idea why this is
happening?

IRA

I don't, actually.

A beat.

IRA (CONT'D)

Wait.

RYAN

What?

IRA

I did have a twin brother and he had
a camera just like this one. He
carried it with him all the time.
And when he died, my family used to
say that maybe his soul got
transported into the camera. So
maybe that's it. Maybe you found my
brother's camera.

Deafening silence. Matt and Ryan sink closer to Ira.

RYAN

Really?

MATT
You're kidding.

IRA
How could you believe that?
(under his breath)
Jesus.

A beat.

RYAN
Wait. Give me the camera.

Matt hands Ryan the camera.

RYAN (CONT'D)
(to Ira)
Could you.

Ryan motions for Ira to turn and face him. Ryan takes Ira's picture. He shakes the photo. It's a picture of a bench overlooking the beach with a pier to the right.

The three crowd around, looking at the picture.

MATT
Now what does that mean?

A beat. The three study the photo.

IRA
Wait. That's Rigby Pier.

RYAN
You know this place?

IRA
Yeah, they have a roller coaster
that goes right over the ocean.

Ira points to the upper right hand portion of the picture.

IRA (CONT'D)
I used to do balloon shows there a
few years back. Yeah, it's only
about 40 minutes away from here.

15 INT. BEAT UP STATION WAGON -- DAY

1 1/8

Matt drives. Ryan sits in the passenger seat. Ira sifts through the shoebox of pictures. He takes one of the photos out and examines it.

Polaroid Camera

RYAN

Feeling pretty good about this, man.
I think this is going to be a fun
adventure we're on here. I'm excited.

A beat.

IRA

Wait. Who is this?

Matt looks over and grabs the photo. He hides it in his
dashboard.

MATT

No one.

RYAN

Oh, she's cute. That's Matt's Russian
mail order bride. She's going to be
coming in in a couple of weeks.
It's gonna be a spicy affair. It's
gonna be fun.

IRA

Nice.

RYAN

Yeah.

Matt shakes his head.

MATT

Yeah, that's funny. Actually, my
fiancée recently broke off our
engagement so, at the moment, not
quite ready to enter into the dating
game.

RYAN

Yeah, dude. I don't mean to define
things, or whatever, but six months
doesn't seem like a recent thing.
So when do you think you're going to
get back on that horse...with the
dating...if ever. Why are you
stopping the car? Are you ever going
to enter the dating game?

A beat.

16 INT. BEAT UP STATION WAGON -- LATER

2/8

Ryan sings passionately to a song playing on the stereo.

Matt and Ira stare straight ahead at the road. Extra Cassette Tapes (4)

After a few moments Matt ejects the tape, stopping the song.
He grabs the tape from the deck and throws it out the window.

Silence.

17 INT. BEAT UP STATION WAGON -- LATER

1

Matt drives. The car is silent.

RYAN

So do you think that guy really fired
you?

IRA

Yeah, Wally's a big tool but the job
honked anyway so it's cool.

RYAN

Hey, that rhymed!

IRA

Well, I'm also a lyricist.

RYAN

Are you really?

IRA

No.

RYAN

Do you mind?

Ryan reaches for Ira's clown nose.

RYAN (CONT'D)

So can you make a living off the
clown thing?

IRA

No, not really. But I did just get
this sweet gig where I started
breeding these snakes. And those
thing--

MATT

Wait. Is that it? Is this it?

IRA

Yeah. It's the roller coaster going over the ocean.

MATT

Okay am I speaking to myself? Where's the parking?

The three men look outside to be greeted by a gigantic sign reading, "Welcome to Rigby Pier!"

18 EXT. BOARDWALK -- DAY

1 1/8

Matt holds up the photograph of the bench overlooking the ocean. The picture matches exactly what lies before the three of them.

Boardwalk Extras?

Matt reaches down into the shoebox and takes out the camera. He takes a photograph. He shakes the photo. The three men look.

It's the same picture of the bench overlooking the ocean, only now the red-headed girl, Mandi, is sitting on the bench.

MATT

Alright. Fuck this.

Matt throws the camera into the shoebox and begins to walk off.

RYAN

Will you quit feeling sorry for yourself?

Matt turns around.

MATT

Excuse me?

RYAN

It's just that this is the first time, in I don't know how long, where I haven't seen you cry? Or better yet, where you've spent more than a half an hour outside of your apartment.

A beat.

MATT

I was crying when I came to pick you up this morning.

A beat. Matt pulls out his wallet and takes a bill out. He walks over and hands it to Ryan.

MATT (CONT'D)

Here. I owe you this.

Matt turns and walks to the bench. He takes a seat.

Ryan looks at Ira and then pulls the camera up and snaps a photo of Matt sitting on the bench, alone. When Ryan pulls down the camera, Matt is gone.

The two stare in disbelief. They turn to look at the photograph which is now of Matt and Mandi, sitting on the bench together.

19 EXT. BEACH -- LATER

2/8

The water engulfs the shoebox, dragging it slowly to its watery grave.

Extra Shoeboxes (6)

Extra Cigarette Butts (3)

Ryan takes a last drag from his found cigarette and turns around to Ira, who has been watching from back where the beach begins. Ira waves. Around his neck hangs the camera.

20 INT. BEAT UP STATION WAGON -- DAY

1/8

The picture of Matt and Mandi hangs from the rear view mirror, much like an air freshener. Ryan drives as Ira sits in the passenger seat.

21 EXT. HIGHWAY -- DAY

2/8

The beat up station wagon races forward, into the sunset.

Ryan
Ira