

RACHEL BITES

"Tears of a Clown"

EXT. NEW YORK FILM ACADEMY - DAY (ESTABLISHING)

The sound of a toilet flushing.

INT. NEW YORK FILM ACADEMY/WOMEN'S ROOM - DAY

Rachel sits in a stall.

Listening.

Two women talk-- sounds like they're doing their makeup.

WOMAN #1 (O.S.)

I told him, that's it for me. And  
he started crying.

WOMAN #2 (O.S.)

He did not!

Rachel peers through the gap in the stall:

A MODEL talks to a HIPSTER WOMAN.

HIPSTER WOMAN

You made Brett Ratner cry?!

MODEL

I need to move on.

HIPSTER WOMAN

You can totally get any guy you want.

MODEL

I don't think so.

HIPSTER WOMAN

Who's next?

MODEL

Um... that guy.

HIPSTER WOMAN

Who?

MODEL

Oh, you saw me staring at him.

HIPSTER WOMAN

No.

MODEL  
Everyone's like, in love with him.

HIPSTER WOMAN  
 Who?!

MODEL  
 That guy... Avery.

HIPSTER WOMAN  
 (disappointed)  
 Oh. You too?

They walk to the exit.

MODEL  
 He is so completely hot.

In the stall, Rachel hears the door close.

A toilet flushes nearby.

A plopping sound as an object hits water.

A woman screams.

JANE (O.S.)  
 Oh my god! Oh my god! Oh my god!

Rachel pulls up her pants and quickly steps out of the stall.

RACHEL  
 Are you okay?!

JANE (O.S.)  
 No! No! No! I am definitely not  
 okay!

RACHEL  
 What's wrong?!

JANE  
 Noooo! Noooo!

The stall door opens. JANE is pretty, tall, hysterical.

Rachel follows Jane's glance.

A cell phone is submerged in the toilet bowl.

JANE (CONT'D)  
 (distraught)  
 I was pulling my pants up. The gosh-  
 darn phone was in my back pocket!

RACHEL

Wow.

JANE

Well it's a little more than "Wow"!

RACHEL

Um... I'm sorry... for your loss?

INT. NEW YORK FILM ACADEMY/"BROOKS" CLASSROOM - DAY

Filled with students, and a very short TEACHER, who stands on a chair in front of a flat screen TV.

He presses a remote to pause a movie, then circles a portion of the screen with a dry-erase marker.

TEACHER

Note the deep focus Toland employs.  
This shot is actually a composite,  
done in camera.

Jane cries silently. She cradles her phone in a paper towel, pressing the buttons: that baby is dead.

Rachel turns to the Hipster Woman, who stares at someone.

TEACHER (O.S.) (CONT'D)

First they shot this half of the  
frame with the right side masked  
off.

Rachel looks at the Model, who also stares.

Rachel glances at other women in the room, also staring.

TEACHER (CONT'D)

Then the other side was exposed,  
using this deep shadow to hide the  
seam.

Then she sees some men staring.

TEACHER (CONT'D)

Deep focus allows your eyes to roam  
to any part of the frame and be  
rewarded.

Finally she follows their look to...

A bearded fat guy whose hand is raised.

AVERY

Uh... sorry?

TEACHER

Yes Avery.

AVERY

Deep focus is easier now with digital video, right?

Rachel stares at Avery, amazed.

TEACHER

One of the strengths-- and weaknesses-- of D-V is its tendency to keep all portions of the frame sharp. As sensor sizes increase, this tendency is reduced.

Avery suddenly catches Rachel staring at him.

Startled, she looks away.

AVERY

(to Teacher; "I understand")

Yeah. I gotcha.

END