

SPIKING THE TUNA

A Short film by
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SPIKING THE TUNA

FADE IN FROM BLACK

We open up to some grainy old film footage of mom, dad, and the kids. Playing in the backyard, someone's birthday party, vacation. Some such nonsense. The Images continue on as our narrator begins to speak.

ROY (V.O.)

The great psycho-analyst, Sigmund Freud once said: "It all starts with Childhood. Some trauma. Some missing element. It will haunt us the rest of our lives. It shapes our personality, determines who we are, and guides us in the formation of future relationships."

For me, It was my dad. He left us before I was old enough to know he was my father. I never knew him. My mother would never talk about him. The Reasons for his leaving. The Why. He was the missing element in my life.

CUT TO:

E.C.U. OF A TATTOO OF A MARLIN IMPALED ON AN ANCHOR

ROY (V.O.) CONTINUE

The only souvenir I had of him was this photograph mom had taken of his tattoo. It was a big fish, like a tuna, impaled on the end of an anchor.

Oh well . . .

FADE TO BLACK

ROY (V.O.) CONTINUE

. . . I have my own life to lead . . .

We begin to hear street noise of the big city, footsteps of the passerby, cars and sirens scream through the streets.

ROY (V.O.) CONTINUE

. . . and when you're 21, and living in San Francisco, all you want to do is to get laid.

INT. BAR - NIGHT

The bar is jammed packed with people. Wild times in progress. Loud music. Heavy drinking. People dancing, playing pool. Women rubbing against men, drunks in debate, pontificating about the arts and life. A local bar with seasoned regulars.

A bad imitation of a British rocker is crooning a sloppy rendition of the Kink's 'Lola' with solo guitar. A few of the surrounding tables join in on the chorus.

As we glide through the bar, we catch sound bites of various conversations:

Two gals standing over the jukebox:

GAL 1

. . . spent years trying to figure out what I wanted to be.

GAL 2

Thought I wanted a career. Turns out I just wanted the paychecks.

Two guys leaning into each other at a table:

GUY 1

. . . and she has the balls to say to me, "What kind of man are you?"

GUY 2

What didja tell her?

Playing pool:

POOL PLAYER

(lining up his shot)

Oh yeah, yeah, I most definitely can see your point of view.

(He shoots the ball)

But I still think you're full of crap.

Roy walks into the bar. He is dressed hip and styling but his clothes don't quite fit. He is self-conscious, posturing with bravado to mask self-consciousness.

Roy hi-five's some friends at a table and makes his way to the bar. He and his friends all look a little too hip and young to belong to the rest of the crowd.

A cocktail waitress walks right by and ignores him. She's far too busy.

Roy slides up to the bar and squeezes between two regulars, Brad and Vicki.

The bartender, Frederica is stunningly beautiful, sexy beyond belief, but obviously much older than Roy. Roy waves his hand at Frederica and yells out his drink order.

BRAD

Oh, will you look at this. Romper Room must have just let out. I see Bobby and Sally and Lisa and Lars and Trixie and Sneezey and Grumpy on Donner on Blixen on Blinken and Nod.

ROY

Hey, Crown and Coke.

VICKI

So Rudolf, you new in town?

Roy gets no response from Frederica. He yells it out a second time.

ROY

Can I get a Crown and Coke?

VICKI

You want a little cherry to go with that Coke, sweetie?

ROY

Hey! Can I get a Crown and Coke?
Please?

Three times a charm. Frederica turns and sees Roy. She smiles so intensely, practically melting at the knees, and giving it all away at once. Love at first sight. Roy smiles.

ECU OF ROY'S FACE

Roy's smile is telling it all. There is no such thing as random encounter. Two soul mates have collided.

CUT TO:

INT. ROY'S BEDROOM - NIGHT

Slowly we move through the room. We see shoes, socks, pants, booze bottles, clothes and underwear scattered all over the floor. We slowly glide over the bed and see Roy and Frederica propped up against the headboard. Their messy hair and the glow in their eyes tell us that they are spent from sex. Smoking and relaxing. But it is more than sex. It is love.

They look at each other in a game of stolen glances. Romantic glances that say "This is too good to be true." Or "I'm living a dream."

She looks at him. He 'catches' her looking and she, with a moment of shyness, looks away. Then he stares at her, and she catches him. He averts his glance. They giggle, both caught in that wonderful innocence of true love.

Roy puts his arm around Frederica. She snuggles up to him.

FREDERICA

I'm a little nervous.

ROY

Yeah, me too. Never thought I'd say that.

FREDERICA

You are wonderful. But Roy . . .

She hesitates, wants to 'talk' but more than that, doesn't want to destroy the moment. Maybe this could last forever?

FREDERICA CONTINUE

I . . . I've got to tell you something. About me.

ROY

It doesn't matter.

FREDERICA

Please Roy, let me --

ROY

Really, it doesn't matter. I know.

She's embarrassed

ROY CONTINUE

I know about you.

Now she's really embarrassed. And confused.

ROY CONTINUE

I know you are older than me. And I don't care. It makes no difference to me.

She laughs a little nervous laugh and snuggles up to him, kisses him.

FREDERICA

You are so sweet

They recapture the moment.

FREDERICA CONTINUE

But that's not what I wanted to tell you.

Now he is confused.

FREDERICA CONTINUE

(gently and carefully)

There's something you need to know. Something about me. You see, I'm not what you think.

ROY

(interrupts)

I don't think anything --

FREDERICA

(interrupts)

Stop. Just listen to what I have to say. I don't want this to complicate our relationship. I don't want to live a lie. Most of all. I want to be honest with you from the start.

Roy listens.

FREDERICA CONTINUE

I'm a man. I mean, I'm not a man, but I was. I've had a sex change operation. I was a man. I was born a man. But I've had an operation. I'm a woman now.

Roy is, of course, a little shocked. But Frederica watches his reaction fade from shock into acceptance. The moment again recaptured. He smiles and carefully lifts the covers, peeps down at Frederica's pelvic region and drops the covers again.

FREDERICA CONTINUE

Oh I'm definitely a complete woman now.
It was a full change operation. No
refunds. No returns.

ROY

It doesn't matter. I love you.

This is the first time the word 'love' has been used. Both of them realize this.

ROY CONTINUE

For who you are now, not who you were.
It makes no difference to me. Nothing
can change the way I feel about you.

Frederica throws her arms around Roy in happiness.

FREDERICA

You're the greatest. I love you so
much.

Frederica makes to move, she slowly begins to get up from the bed.

Roy turns towards her and looks down her back. He sees . .
.

CUT TO:

ECU OF THE MARLIN/ANCHOR TATTOO ON HER BUTT

CUT TO:

ECU OF THE REACTION ON ROY'S FACE, AN EXPRESSION THAT SAYS,
"OH, SHIT!"

END