



FULL EXPOSURE

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FADE IN

EXT. OCEAN BEACH - DAY

TOM JAMES, a handsome young man with a camera, stands alone to face the ocean.

He takes a picture towards the horizon.

He looks out over the beach with a few people.

He quickly looks both ways.

His pants unzip.

He pisses on the sand.

He walks away.

EXT. BOARDWALK - DAY

Tom steps on to it from the beach.

JENNY EVANS, a striking young woman with a camera, interrupts him.

JENNY

Excuse me, may I take your picture?

TOM

Sure.

She moves in with the camera for a head shot close-up.

TOM (CONT'D)

But why?

JENNY

Just a minute. A couple more please.

She takes two more at different angles.

JENNY (CONT'D)

Good.

TOM

Ok, now it's my turn of you.

JENNY

Sure, how about over there?

(CONTINUED)

CONTINUED:

She points away as Tom looks.

TOM

Fine.

EXT. BOARDWALK RAILING - DAY

The ocean surf is a backdrop.

Jenny moves into view with Tom to strike a fun pose.

Tom takes a camera shot.

TOM

Ok, now why this interest?

JENNY

Good question. Ooh mysterious! And there's more.

TOM

But...

JENNY

Come on, let's go take a look. Hello, I'm Jenny.

TOM

Tom.

EXT. BOARDWALK - DAY

Jenny walks with Tom.

INT. LOFT - DAY

The space is open with sparse furnishings.

Jenny with Tom move into an area dominated by various photographs and paintings randomly arranged.

JENNY

Please, have a seat.

Tom sits in a chair.

She moves towards a computer.

INT. COMPUTER - DAY

Jenny looks at the screen.

(CONTINUED)

CONTINUED:

She motions to Tom.

Tom moves beside her to look at the screen.

FLASH images of Tom appear.

He looks away from the computer to notice several long distant printed images of him on the beach.

TOM

What's with all these pictures of me?

JENNY

Let's start with curiosity.

TOM

Ok, you've been spying on me.

JENNY

I like to call it observing.

TOM

Well, I don't know...

JENNY

It's just part of my thing. You come here a lot.

TOM

Yes, and usually alone.

JENNY

Except for my long lens.

TOM

Well, I guess so. But, why me?

JENNY

I'm an artist. You may have seen my work. Anyway, my latest project is over here.

They move away.

INT. ARTIST WORKTABLE - DAY

Jenny picks up a photograph.

JENNY

First off, I get a headshot image of a stranger. Here's one.

(CONTINUED)

CONTINUED:

FLASH headshot of a man.

JENNY (CONT'D)

Now, I take this as the only
information about him and then the
imagination takes over and voila.

She picks up a larger canvas, which is a painted image of the
same face with a nude body.

JENNY (CONT'D)

Then, the next step is this.

She presents a photo of the same man in the nude.

JENNY (CONT'D)

I took this after finishing the
painting.

The nude painting and the photograph are next each other.

TOM

You just do men?

JENNY

Oh, no. Ok, now that's three steps.
And there's one more.

She presents another nude painting of the same man.

JENNY (CONT'D)

Now, here finally I paint based upon
the actual nude photo. And that makes
four interpretations of the same
person. And then hang them next to
each other.

TOM

Very interesting.

JENNY

Now, I'm jazzed to do you.

TOM

But, I don't know you and to just take
my clothes off.....

JENNY

That's the whole point. We're
strangers.

(CONTINUED)

CONTINUED:

TOM

Maybe, I have to think about this.

JENNY

Ok, Ok. I've thrown a lot at you. I'll get the first phase of you painted, and then take it from there.

She moves to pick up a business card and postcard to give to him.

JENNY (CONT'D)

Please go see some of my other work at this gallery.

TOM

I will.

JENNY

What do you do?

TOM

I work in a custom photo lab and also a photographer.

JENNY

Great! See how all this is connecting.

INT. JENNY'S LOFT - NIGHT

Jenny gazes at the headshot photo of Tom with moody jazz music in the background.

She props it up near an easel.

She picks up a brush to begin work.

INT. POSTER - DAY

It reads JENNY EVANS COLLAGE PAINTING EXHIBIT

EXT. ART GALLERY - DAY

Tom leaves with his girlfriend ROSY FRANKS, a young woman.

ROSY

She is very talented, and I think you should pose for her.

TOM

In the nude?

(CONTINUED)

CONTINUED:

ROSY
But it's art.

TOM
Yes, but would you, do it?

ROSY
Sure, why not.

TOM
Then, I'll ask her about you. Maybe she's looking for more people.

ROSY
Fine, would be glad to do it. Come on, this could be fun!

TOM
I'm still thinking about it.

INT. JENNY'S LOFT - NIGHT

Jenny opens the door to CHAD BLAKE, her boyfriend, followed by a kiss.

CHAD
How's things?

JENNY
I've been working; so, let's take a break.

Jenny walks away.

While Chad intently looks at the painting.

Jenny comes up behind with drinks.

JENNY (CONT'D)
What do you think? It's coming along.

CHAD
You have put his face to my body!
What's going on here?

JENNY
I don't know what his body looks like yet. It's all imagination, so far.

CHAD
But that's my body!

(CONTINUED)

CONTINUED:

JENNY

Well, maybe similar, but it's not you.

CHAD

Oh, yes, it is!

JENNY

It's just that I've seen your body a lot. It's in my mind.

CHAD

Ok, but what is this project? Doing nudes of strange men. It's porn!

JENNY

Look, I've done women too. It's an art installation about identity.

She moves to other paintings nearby next to their headshots.

She gestures towards them with explanation.

JENNY (CONT'D)

Do you see where I'm going?

CHAD

Not exactly, but maybe I will.

JENNY

Or maybe not, but it will be exciting to see all of these on display.

CHAD

Yes, it's unique.

JENNY

And so are you. That's what this is all about.

CHAD

Yeah, but it looked like you were putting my body with another face. Like trying to improve on me or something.

JENNY

Oh, no honey. But, if that's how you interpret it, that's ok too.

INT. BAR - NIGHT

A BARTENDER brings a drink to Tom as he sits alone at the bar.

They speak together in a familiar way.

RICHARD TALON, a flamboyant tipsy gay young man, sits next to Tom.

They greet each other in a familiar way.

The bartender approaches Richard.

BARTENDER

Hi Richard. The usual?

RICHARD

Yes, my dear one of your special daiquiris to sooth all wounds.

BARTENDER

Rough day?

RICHARD

No, just a rough life, and there's every reason to complain.

BARTENDER

Well, now I'll get that drink to the rescue.

Tom and Richard sit quietly.

The bartender returns with a drink for Richard.

RICHARD

Cheers!

He clicks his glass with Tom's.

RICHARD (CONT'D)

What are you trying to find?

TOM

I'm just trying to relax.

RICHARD

It's not working.

(CONTINUED)

CONTINUED:

TOM

What do you mean?

RICHARD

You're already too relaxed.

TOM

How can you be too relaxed?

RICHARD

You could be dead.

TOM

I'm very much alive.

RICHARD

Well, you're breathing. But your life is like sub-zero.

TOM

How do you know? You don't know me well enough.

RICHARD

No, I don't. But that's what I feel.

TOM

It's not true!

RICHARD

Maybe it's not, but it's something to think about as we enjoy our drinks. What are you experiencing tonight?

TOM

I'm talking to you.

RICHARD

Do you want more than talk?

TOM

No, talk is just fine.

RICHARD

Why?

TOM

Because I don't go that way.

RICHARD

Come on, take a chance.

(CONTINUED)

CONTINUED:

TOM
Not that one.

RICHARD
What have you got to lose?

TOM
Maybe everything.

RICHARD
Haven't you ever lost everything
before?

TOM
I don't think so.

RICHARD
It can be very exciting. And besides
you never really lose everything. As
long as you're alive, there's always a
way out. And maybe even after you're
dead, but I'll find that out later. I
have no fear.

TOM
Well, I do.

RICHARD
So be it. What do you want then?

TOM
I'll know it when I see it.

RICHARD
Maybe. You still have time.

TOM
For what?

RICHARD
To find out what you've already found.

TOM
You mean you?

RICHARD
No, you.

TOM
Jesus, this is getting too deep.

(CONTINUED)

CONTINUED:

RICHARD
You're probably right.

TOM
And what do you want?

RICHARD
The same as you. Cheers! Ready for
another drink?

TOM
Yeah, sounds good.

EXT. BEACH - DAY

Tom looks out towards the ocean.

EXT. JENNY'S LOFT - DAY

Tom knocks on the door.

Jenny opens the door.

JENNY
Hi.

TOM
Hi, I recently took a big risk, and
now ready for another one.

JENNY
Great, come in.

INT. JENNY'S LOFT - DAY

Tom gets up to clumsily strip off his clothes by the sofa.

INT. WORK AREA - DAY

Jenny fine tunes the set up with the camera, backdrop etc.

She turns around.

Tom stands naked.

Jenny quickly checks Tom out.

JENNY
Well, I guess you're ready.

(CONTINUED)

CONTINUED:

TOM

Is this what you want?

JENNY

Yes, we are ready here. Let's just have fun with it. This is just between you and me.

TOM

And the ones who see it later.

JENNY

Well yes, but they will enjoy it too especially if you do. A shared experience.

TOM

Yeah, just my body.

JENNY

No, more than that. Your beauty is a combination of mind with body which is what we'll see.

TOM

I hope so.

JENNY

Please trust me.

TOM

I do.

INT. ART GALLERY - NIGHT

A poster reads, IDENTITY IN FOUR VIEWS - Photography combined with paintings by JENNY EVANS.

A large group mingle among large paintings and photography. Various headshots and nudes are among them.

Rosie stands in front of Tom's nude picture.

Richard walks in beside her.

ROSIE

Well, that is him.

RICHARD

How do you know?

(CONTINUED)

CONTINUED:

ROSIE

He's my boyfriend so I have been with him.

RICHARD

Oh, well I do agree. That is definitely him.

ROSIE

And how do you know?

RICHARD

I have been with him also.

Richard walks away as Rosie is left in a shocked quandary.

FADE OUT