EM EVOL

Written By

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INT. “CLUB CHAOS” – NIGHT – AERIAL VIEW

The nightclub is packed. It has a large dance floor with a balcony second level, styled like a historic opera house, high vaulted ceiling, beautiful chandeliers. Strobe lights flash. Dub step/trance music pulsates through the speakers.

DAME, male, mid 20s, wearing a beanie, headphones hang off the back of his head, stands in a DJ booth, in the middle of the dance floor, gogo girls around him dance.

INT. CLUB FLOOR

CHRIS, 20s, makes his way through the large crowd.

Chris reaches the bar, neon lights are everywhere, bottles of liquor glow, pulsating LEDs flash, he squeezes in between two patrons.

He yells out to an androgynous BARTENDER, with piercings in their face, lip.

CHRIS
A shot of crown, and a cranberry vodka!

The bartender doesn’t seem to hear.

Chris uses a rail at the bottom of the floor to step up, leans across the bar. He throws up his hand, the bartender sees him. Chris holds up two fingers.

CHRIS (CONT’D)
A shot of crown, and a cranberry vodka!

The bartender cups his ear with his hand.

BARTENDER
What?!

CHRIS
A shot of crown, and a cranberry vodka!

The bartender gives a thumbs up, grabs glasses.

Chris looks back at the dance floor where a couple of girls dance seductively together, he watches, they smile at him, he smiles back.

BARTENDER (O.S.)
Twenty one!
Chris turns back to the bar, pulls out his wallet, removes his credit card, gives it to the bartender.

CHRIS
   Put it on my tab! Chris Jacobs!

Chris picks up the drinks, turns, walks away, leaves his WALLET on the bar.

While navigating his way back through the crowd the person in front of him is bumped, drops their drink.

Chris steps into the spilled drink, slips.

He falls in slow motion:

TIME LAPSE
   -- The drinks leaves Chris’ hands into the air.
   -- Chris thuds to the ground hits his head.
   -- One of the drinks falls down on top of him.

BACK TO SCENE

CHRIS - POV

Chris groggy, looks up, only sees blurred images, music continues to pump, people gather around him. A distorted voice speaks to him but is unclear, everything fades to black.

INT. BEDROOM - MORNING

Chris wakes up, drags out of bed, makes his way through a dark apartment. Behind him strobe lights flash, muffled music plays, smoke comes from the room. Picture frames line the wall, but there are no pictures in them, only white backgrounds.

Chris turns back to see the smoke, strobe lights flash, confused.

As Chris turns back around, a dark figure walks past the door frame through the smoke in the room behind him.

He reaches a door, fumbles around to turn on the light.
INT. BATHROOM

Chris stares in a large mirror over the sink. He turns on the water, gathers some in his hands, splashes it in his face closes his eyes.

Beat.

A black glove pulls back the shower curtain. A black boot steps out the shower on to the floor as a figure in a dark robe emerges from the shower, it positions itself behind Chris, and raises a Beretta to Chris’ head.

Chris opens his eyes.

EM EVOL is now scribbled on the mirror in big red letters.

The room is silent. The only sound comes from the hammer on the Beretta as it COCKS back. CLICK!

Beat.

BAM!

INT. BEDROOM - MORNING

Chris jumps up in bed.

    CHRIS

    NO!

Phone rings on a nightstand. “Hey! Yo Phone Ringing!, Hey! Yo Phone Ringing! ”

The phone stops.

Chris looks around the room, confused.

Chris gathers himself, picks up the phone, there are several missed calls from an unknown number.

He dials the number back.

INTERCUT - CHRIS ON BED/SAMANTHA SHOPPING

High end boutique, racks of clothing, cubbies on the wall with clothing stacked neatly inside.

CAMERA on the back of SAMANTHA’S head, mid 20s, expensive attire, brunette. She rifles through clothing on a rack.
SAMANTHA
We don’t like to answer the phone in the morning?

She holds a dress in front of her in a mirror, disapproves, grabs another, approves, drapes it across her arm.

CHRIS
Had a long night, I’m sorry who is this?

SAMANTHA
Who do you think this is?

Beat.

CHRIS
I don’t have time for your games Rebecca.

SAMANTHA
Uh... this isn’t Rebecca.

CHRIS
Wait, who is this?

Samantha walks to the register, she has on red lipstick.

STORE EMPLOYEE
How are you?

SAMANTHA
(to store employee)
I’m fine,

She reaches into her purse, rests the phone on her shoulder, pulls a card from her wallet, gives it to the employee.

SAMANTHA (CONT’D)
(to store employee)
Charge.

Removes the phone from her shoulder, signs the receipt.

SAMANTHA (CONT’D)
(to Chris)
Sorry, I’m shopping. Samantha... from club Chaos.

Chris pauses to think... pretends to remember.

CHRIS
Oh yeah, Samantha.
SAMANTHA
Who’s Rebecca, your girlfriend?

CHRIS
Ex actually... wait I met you at Chaos?

The store employee gives her a bag.

SAMANTHA
Yeah, last night, hold on one second.

Samantha makes her way outside, puts on designer sunglasses. She walks down the sidewalk.

SAMANTHA (CONT’D)
You’d think a guy would remember you after blowing chunks on your shirt, and you put him in a cab.

She goes into another shop.

CHRIS
Wow, sorry about that. Was it a nice shirt?

SAMANTHA
De Marcus.

She looks at shoes.

CHRIS
Who?

SAMANTHA
It’s a designer.

CHRIS
Oh.

SAMANTHA
Any way, you dropped your wallet, I picked it up, but I forgot to give it back to you.

A store employee walks up to her.

A pair of jeans are draped over the foot of Chris’ bed. He grabs them, checks the back pocket. Realizes his wallet is gone.

SAMANTHA (CONT’D)
Size 6 please.
The employee walks off.

CHRIS
I must have been really trashed.

Samantha walks around the store, looks at accessories.

SAMANTHA
We’ve all been there once or twice, but I wanted to return your wallet. That’s why I called.

CHRIS
Thanks, I don’t know how, but maybe I can make it up to you. Your shirt I mean.

The store employee brings the shoes back, Samantha has a seat.

SAMANTHA
K How about lunch?

She tries on shoes.

CHRIS
So I take you to lunch, and then I can get my wallet back?

SAMANTHA
Or you just come get your wallet. Lunch is optional, but since you ruined my shirt it would probably help your karma.

CHRIS
True, how about today at noon?

SAMANTHA
I’m actually a little tied up today.

CHRIS
Well, what day is good for you?

SAMANTHA
How about Monday, I’ll be at E. Rivers Elementary in the auditorium. You can meet me there, let’s say around one.

CHRIS
Works for me.
SAMANTHA
If you can’t find it you can call me.

CHRIS
I’m familiar with the area.

SAMANTHA
Great, come in the door on the right side of the building.

CHRIS
Cool, see you then.

SAMANTHA
K, bye.

They end the call.

INT. BEDROOM

CHRIS
Did I give her my number too?

Dame walks in the room, bites into an apple.

DAME
(muffled)
What’s up douchebag? The phone rang like twenty times.

CHRIS
I was out cold. I dreamed someone was about to kill me.

DAME
Dream? More like a premonition. Maria was just about to come in here, and do some damage if your phone kept waking her up. She was all (Mimicking Maria) “If ju don’t stop Chris’ phone from ringing, I will”, so you’re welcome, I saved your life.

Dame takes a huge bite of the apple.

CHRIS
That’s not how she sounds.

DAME
She does in my mind. I hate that ring tone. “Hey!

(MORE)
Yo phone ringing!” I thought you grew up in the suburbs, not the “hood”.

CHRIS
You put that ring tone on my phone.

DAME
(laughs)
Touche’.

CHRIS
That was a crazy bad dream.

Dame stares at him as he chews.

DAME
You mean nightmare?

Dame has a disapproving expression on his face. He spits out chewed bits of apple, they fall to the floor.

Dame puts the apple on Chris’ dresser, pulls a banana from his pocket.

Chris looks at the apple bits Dame spit on the floor, then back at Dame who peels the banana.

Beat.

CHRIS
You know you’re gonna pick that up right?

DAME
Please stop projecting your anger on me because you had a nightmare.

CHRIS
The only thing “projected” is pieces of chewed apple on my floor, and bad dream, nightmare, there’s no difference.

DAME
Oh there’s a difference, dreams don’t make people scream like that, but nightmares do.

Dame takes a bite out of the banana.

CHRIS
Whatever, it doesn’t matter,
Grabs his head.

    CHRIS (CONT’D)
    My head is killing me.

    DAME
    I got some pain killers in my room.

    CHRIS
    Thanks, and before I forget, did you see me with anyone at Chaos?

    DAME
    Not that I remember. Why?

    CHRIS
    Because this girl called that I supposedly met. She has my wallet, says I dropped it or something, and now she wants to return it.

    DAME
    You don’t remember her?

    CHRIS
    No.

    DAME
    Good luck, hope she’s hot.

    CHRIS
    Even if she’s not, I still have to get my wallet back.

    DAME
    What if she’s a serial killer, or a sociopath or somethin’ crazy like that?

    CHRIS
    Thanks for the vote of confidence.

    DAME
    Hey, I’m a realist.

Dame leaves the room.

Chris’ message indicator goes off on his phone, he picks it up.

PHONE

INSERT MESSAGE
Social network friend request from Samantha.

Chris looks at his phone uneasily.

He places it on the dresser, exits the room.

INT. HALLWAY

MARIA, Dame’s girlfriend, 20s, Hispanic, is in Dame’s room’s doorway.

She watches as Chris cautiously makes his way through the hallway to the bathroom.

He makes it to the bathroom door, enters.

INT. BATHROOM

Chris flips the light switch.

The shower curtain is closed.

He silently counts to three, jerks the shower curtain back, fists raised.

Beat.

It’s empty, he lowers his fist.

MARIA (O.S.)
(slight accent)
Good morning Chris.

Chris jerks around.

CHRIS
(Startled)
Maria! Don’t do that!

He closes the bathroom door.

Dame walks out of Chris’ room.

INT. HALLWAY

MARIA
Is Chris OK?

DAME
He had a nightmare.
Chris yells from the other side of the door.

CHRIS (O.S.)
It was a bad dream!

DAME
Nightmares are bad dreams Chris!

MARIA
Aren’t they the same thing?

CHRIS (O.S.)
Finally, a voice of reason!

INT. BATHROOM

Chris washes his face.

INT. HALLWAY

DAME
There is a difference, we’ve been through this already!

MARIA
Leave him alone.

DAME
I’m just messing with him.

MARIA
Try to be more sensitive to his situation. I’m sure he would be if the shoe was on the other foot.

INT. BATHROOM

CHRIS
Maybe you two could move away from the door while talking about me!

Chris brushes his teeth.

INT. HALLWAY

MARIA
Just trying to be a friend.
INT. BATHROOM

CHRIS
(muffled)
Well thanks, but I’m over it!

Chris spits in the sink, puts away his tooth brush.

INT. HALLWAY

MARIA
Okay. I’ll let you deal with it on your own, but if you need me I’m here.

Dame, unconcerned, flosses his teeth. Maria pushes him in the chest.

DAME
What...?

Maria’s eyes widen, she motions to the bathroom door.

DAME (CONT’D)
Oh yeah. Me too Chris! I’m here for ju man!

They walk off together.

MARIA
You’re not funny, and I don’t sound like that.

INT. BATHROOM

CHRIS
I told him that too!

Chris looks at the toothbrush holder, there’s a pink toothbrush.

He turns, sees an extra towel hanging on the back of the door.

CHRIS (CONT’D)
Hey Maria, have you been using my bathroom?
INT. LIVING ROOM

Dame and Maria are on the sofa together, play xbox.

    MARIA
    N...

Dame quickly interrupts her.

    DAME
    Yeah bro! I had to take a vicious dump yesterday.

Dame gives Maria a stern look.

    MARIA
    (whispers)
    Sorry.

She raises her voice.

    MARIA (CONT’D)
    Lo siento Chris!

Maria’s phone rings. She puts down the xbox remote, answers.

    MARIA (CONT’D)
    Hey! Oh my God when did you get in?

INT. BATHROOM

    CHRIS
    It’s cool. I was just wondering, saw an extra toothbrush, and towel in here!

He rinses out his mouth, begins to leave the bathroom.

Beat.

He stops, checks behind the door. Nothing is there.

Chris breathes a sigh of relief, walks into the living room.

INT. LIVING ROOM

Dame, intense, plays a video game.

Maria is still on phone.
MARIA
That’s great, and you can meet
Dame’s best friend I’ve been
telling you about... I’ll pick you
up, and we’ll meet the guys
there... ok, I can’t wait to see
you. Muah.

Maria hangs up.

CHRIS
So what are you two doing today?
Arguing about who’s got first dibs
on call of duty?

DAME
Aww, you know that’s our thing boo.

CHRIS
Just when I thought you didn’t care
anymore.

Beat.

Maria looks at Chris, then Dame.

MARIA
I genuinely worry about you two.

CHRIS
You’re just jealous.

MARIA
Not at all. (grabs her chest) I
have breasts.

Beat.

DAME
She’s right you know. I’m sorry
Chris, it’s over.

MARIA
Anyhow we have couple’s therapy
this morning, and tonight I want
you, and Dame to come to V bar so
you can meet my bestie.

CHRIS
Why? What’s wrong with her?

MARIA
What’s that supposed to mean?
CHRIS
I'm just saying if she comes in with a Lebron James Hairline we gone have some problems.

MARIA
Trust me, you'll like her, you should be more worried about the opposite.

CHRIS
What’s that supposed to mean?

MARIA
Look she’s beautiful, and a great girl. She just moved to town, and I think you two would really hit it off.

CHRIS
Dame?

DAME
She’s cool.

CHRIS
Ok, but if this goes south I blame you.

DAME
Dude she’s cool, promise.

CHRIS
Must I remind you of Sasha.

Dame pauses the game, reminisces.

DAME
Ahhh, the Alamo. Good memories man.

MARIA
The Alamo?

CHRIS
Good memories my ass! This chick named Sasha drugged me, stole my car, and drove it to Mexico!

DAME
It’s not like you didn’t get it back, and the goat was still alive.

Short Beat.
MARIA
There’s so much I don’t know about you two. No matter, I need you both at V bar around five thirty, six. That will give you time to get off from work right Chris?

CHRIS
Dammit work! What time is it?

DAME
Like, eight fifteen I think.

CHRIS
I’m gonna be late, again.

Chris runs to his room.

Seconds later Chris runs back out.

He is dressed in a white v-neck shirt, jeans and a blazer. Chris makes his way to the front door where he grabs a dark brown leather laptop bag that’s on the floor, throws it over his shoulder.

CHRIS (CONT’D)
Anyone seen my keys?

DAME
Did you check your pockets?

Chris reaches into his inside blazer pocket, pulls out his keys.

CHRIS
Of course.

He opens the door, leaves.

MARIA
Don’t forget about tonight!

The door closes.

EXT. OUTSIDE APARTMENT

Chris scrambles down the steps, sprints across the parking lot to a gold late model Honda Accord.

He hits the unlock button on his car remote, tries the door handle, it won’t open.
Chris hits the lock button. A horn echoes, Chris looks around, hits the button again, his car which is identical is parked a few spots down, Chris looks confused.

He gathers himself, sprints to his car, gets in, pulls off.

INT. CAR - TRAVELING

The car is old but in decent shape.

“Erase Me” by Kid Kudi plays on the radio. Chris adjusts the rear view mirror, rubs his teeth with his finger.

He turns up the radio, sings along with the chorus.

Chris looks at his car’s display, next to his odometer on the left side he notices some sticky residue, rubs it with his finger, takes his attention off the road.

He drifts over into the other lane.

A loud horn blows. He jerks the wheel to get back in his lane, just an eighteen wheeler that whizzes by barely misses him.

CHRIS

Shit!

Chris regains his composure.

EXT. PARKING LOT

Chris pulls into the parking lot of a tall building, the sun reflects off it’s mirrored surface.

Chris parks, jumps out, closes the door, and runs in.

EXT. ELEVATOR DOORS

The doors open, Chris rushes out.

INT. OFFICE

Machelon’ Architecture, upscale, modern design, cubicles, side offices.

Chris walks past a break room area, where people stand, converse. A couple of people drink coffee, others eat breakfast.
TIBAULT, mid 30s, hair styled with pomade, wears an ugly vintage sweater, corduroys, sits at a desk in a cubicle, drags the mouse for his computer as he scrolls through a website.

INT. CUBICLE

Photos of Tibault, and cats dressed in various outfits line the wall of the cubicle, also a cat theme calendar.

TIBAULT
Those shoes are horrendous.

Chris walks by, Tibault sees him.

TIBAULT (CONT’D)
(to chris)
Late again I see!

Chris reluctantly stops, steps into Tibault’s cubicle.

CHRIS
I was getting coffee.

TIBAULT
So said the guy with no coffee.

Short Beat.

TIBAULT (CONT’D)
No worries I will make sure Mr. Sherman knows that his little dream team’s flunkey is still not living up to expectations.

Chris adjusts the strap on his mail carrier bag.

CHRIS
Look, I know you don’t like me--

TIBAULT
--You’re right.

Beat.

Chris winces.
CHRIS
As I was saying. I know you don’t, but what if I told you I knew someone at Vanity Fair that could help you get some exposure for your fashion blog you’re always talking about.

Tibault smiles, becomes attentive.

TIBAULT
(excited)
Vanity Fair?

CHRIS
Yep, and we’re good friends, but... who wants help from the office flunkey you know?

Tibault’s face turns red, he clinches his jaw.

Chris smiles, walks out the office, flips Tibault off.

TIBAULT
Your V neck is too low! I can see your he vage!

CHRIS (O.S.)
You wish!

TIBAULT
Asshole.

INT. OFFICE
As Chris makes his way through the office people stare, and converse behind his back. He also gets waves, and smiles at every corner.

Chris tugs on the strap of his bag, stops, turns around, people that were staring walk off, go back to what they were doing etc.

Chris turns, bumps into a LILY, 20s, petite, quirky. She drops some paperwork. Lily squats to pick up the papers, Chris squats, helps.

LILY
Sorry about that, good to see you Chris.
CHRIS
No I’m sorry. I bumped into you, and thanks.

They finish picking up the papers, stand.

Lily looks stiff, beads of sweat form on her forehead. She swallows hard, tries not to make eye contact.

CHRIS (CONT’D)
Is everything ok?

Lily lets out a strange laugh, quickly stops. She looks around the office.

Chris notices her strange behavior.

LILY
Yeah, yeah. I’m... I’m good.

Beat.

A CO WORKER passes, gives Lily a stern stare.

LILY (CONT’D)
Gotta go.

Lily hurriedly walks off.

Chris watches her scurry off.

CHRIS
Guess she’s back on coke again. Damn shame.

Chris walks around a corner to his cubicle.

INT. CHRIS’ CUBICLE

Chris tosses his bag on the desk, sits, and begins looking through stacks of paper. He logs into his computer, and on to a social media site, goes to his friend requests, clicks on Samantha’s page.

CHRIS (CONT’D)
No photos? Let’s see. A photographer, twenty five.

Chris leans back in his seat, stares at the screen.

CHRIS (CONT’D)
Who are you?
INSERT - CLOCK FACE

The clock hands move, hours pass.

BACK TO SCENE

INT. CHRIS’ CUBICLE - AFTERNOON

Chris shoots wadded up paper balls into a waste basket next to his desk.

He yawns, stands, stretches.

NATASHA, late 20s, very sexy, dressed in a tight skirt, and button up blouse passes his cubicle.

Chris walks out, catches stride with her.

CHRIS
Tasha, I wanted your opinion on some ideas to make the condos more eco friendly, like energy efficient windows, using recycled materials for construction--

NATASHA
--We’re selling to multimillionaires. I’m sure they won’t care if we save them money on energy bills.

CHRIS
Maybe, but this will help Hikomoto Industries image, and make the project more appealing to the city.

Natasha stops. Chris stops as well.

NATASHA
(condescendingly)
I see promote going green.

CHRIS
Exact--

NATASHA
--Millionaires don’t care about that they just want three thousand square foot sex pads, and a place to live out their disgusting fetishes, and shit.

Short Beat.
NATASHA (CONT’D)
I mean what kind of sick fuck likes sewing needles stuck in his balls anyway?

Chris looks at her strange.

CHRIS
Whaaatt?

NATASHA
It doesn’t matter, just focus more on the design, and less on saving the environment. You wanted my opinion you got it.

CHRIS
So that’s how it is?

NATASHA
Nothing personal.

She walks off.

CHRIS
Nothing personal, ok, so this has nothing to do with me not returning your advances at the Christmas party last year.

Natasha stops, walks back to Chris, gets in his face, they are nose to nose.

Chris can feel her breath against his face.

Her lips almost touch his.

NATASHA (low serious tone)
I was drunk, and you’re lucky that I even gave a guy like you the time of day.

Natasha takes a step back.

NATASHA (CONT’D)
Buy me lunch, and I’ll listen to your “going green” idea. Noni’s at noon, see you there.

She walks off.
EXT. “NONI’S” OUTDOOR TABLE - DAY

Half eaten meals on table. Natasha finishes a vodka martini.

She collects an olive from the glass with her fingers, seductively bites down on it.

Chris, and other men behind him watch in awe.

Natasha smiles.

    CHRIS
    Yeah, so what do you think?

    NATASHA
    I still feel the same way, but thanks for lunch.

She stands, walks off, passes a brunette who’s taking pictures.

Natasha looks back at her when she passes, turns, continues on her way.

A man with a woman at a table behind Chris stares at Natasha as she leaves. The woman throws her drink in his face.

Chris watches Natasha’s ass as she walks out of sight.

    CHRIS
    Such a good body wasted on such a small brain.

INT. OFFICE

Chris walks back through the office after lunch. He sees TODD, 30.

    CHRIS
    Todd!

Todd swiftly turns around, walks in the opposite direction. Chris catches up with him.

    CHRIS (CONT’D)
    Dude are you avoiding me?

    TODD
    Chris it’s not a good time. I have some serious stuff going on right now.
CHRIS
Like what?

Todd looks around suspiciously.

Beat.

TODD
Not out here, come on.

They walk to Todd’s office. Todd gestures Chris to hurry in.

Todd closes the door.

INT. TODD’S OFFICE

There’s a desk with a computer. A small sofa, a mini fridge. A medium window with a view overlooks the city.

Todd looks nervous.

CHRIS
What’s up with you?

Todd pulls off his blazer, unloosens his tie.

TODD
(distraught)
I got the fever man!

CHRIS
What are you talking about?

TODD
I did something really, really bad.

CHRIS
Look calm down, what happened?

TODD
I got the fever man. I hooked up with Hikomoto’s daughter.

Beat.

CHRIS
Is that it? No big, just a little business with pleasure.

Chris walks over to the mini fridge, grabs two waters, he walks back over, gives one to Todd.
CHRIS (CONT’D)
Look no harm no foul you had a one 
night stand so what, it happens all 
the time.

Todd is concerned.

TODD
Small problem.

CHRIS
Yeah what’s that?

Chris takes a drink of water.

TODD
I banged her, and her stepmom at 
the same time.

EXT. TODD’S OFFICE DOOR

Lily walks by.

CHRIS (O.S.)
What is wrong with you!

Lily surprised, looks in the window, hurries past the door.

Chris calmly closes the blinds.

CHRIS (CONT’D)
I mean very impressive.

Chris gives Todd a fist bump.

CHRIS (CONT’D)
But seriously dude!

Todd jumps up, pits sweaty. He paces, tugs his clothes, and 
hair like a junkie.

TODD
It’s the fever man!, I couldn’t 
stop myself, every since I saw 
uncle’s paradise I’ve been all 
kinds of messed up.

Chris plops down on a love seat.

TODD (CONT’D)
It all started at this karaoke bar 
the other night.
FLASHBACK

INT. KARAOKE BAR - NIGHT

A small stage, tables lined throughout. A bar is tucked away in the back. Patrons watch Todd on stage, shirt unbuttoned, one side hangs loose.

He sings a cheesy love song with a beer in hand.

Two attractive Asian women, one older, one younger, sit at a table in front of the stage.

Todd catches the eye of the younger woman. He serenades her, she blushes. He notices the older woman is looking at him as well, winks, they flirt.

EXT. KARAOKE BAR PARKING LOT - NIGHT

Todd, and the two women leave out the back door of the club.

Someone leaves out right behind them, but all that is seen is their loafers, and plaid pants legs. Todd, and the women climb into the back of an suv.

Across the parking lot an outstretched arm catches their rendezvous on a cell phone video.

END FLASHBACK

INT. TODD’S OFFICE

TODD

I couldn’t control myself man, they were on me like seaweed on California rolls.

CHRIS

Really? California rolls... Look you know if this gets out we’re all screwed.

TODD

I know, I know, and I’m sorry it won’t happen again.

CHRIS

Do you think it’s going to be a problem?

Todd sits back at his desk.
TODD
No, they have more to lose than me.

CHRIS
Good, so get yourself together, and forget it happened.

TODD
(mesmerized)
But it was so beautiful.

Todd leans back in the chair smiles as he remembers the encounter.

Chris gets up walks over to Todd’s desk, slaps him in the face.

TODD (CONT’D)
Ow!

Todd grabs his face.

CHRIS
Get it together man! We don’t want a repeat of Hiroshima, and Nagasaki.

TODD
How does that have anything to do with this?

Chris slaps him again.

TODD (CONT’D)
Ow!

Todd guards his face with his hands.

CHRIS
It was the Japanese man!, and technically you’re right it has nothing to do with this, but you got me stressed out, and that’s all I could come up with.

Chris steps away, Todd lowers his hands.

TODD
Look I’m sorry it’s, it’s like a disease with Asian girls.
CHRIS
Just get it together we have a meeting in an hour, and you can’t fall apart on us now, we’re a team.

Todd collects himself, sits up, straightens his tie.

TODD
You’re right. I have to get it together.

CHRIS
Focus, and I mean now. I need you at one hundred ten percent.

TODD
Thanks Chris I knew you’d understand.

Todd’s phone RINGS, “me so horny” plays.
A picture of a cute Japanese girl pops up on the screen.
Beat.

CHRIS
That’s one of them isn’t it.

Todd hits the ignore button.

TODD
No.

Beat.

Chris crosses his arms.

Todd drops his head.

TODD (CONT’D)
Yes.

CHRIS
Get it together now, and change that ring tone! Have you no shame?

Chris walks towards the door, stops.

CHRIS (CONT’D)
The meeting is about to start. You better be ready, we all need this.

Chris exits.
INT. CONFERENCE ROOM

Chris, Natasha, Todd, and several others at a large table, there’s a projector hanging from the ceiling, the room is otherwise empty. AD LIB CHATTER as MR. SHERMAN, male, 50, enters the room.

The room falls silent.

MR. SHERMAN
I hope you have some good ideas to throw at me.

Natasha stands.

NATASHA
What about us getting the city behind Hikomoto.

MR. SHERMAN
And how do you propose we do that?

Chris observes.

NATASHA
I suggest pitching a green campaign that would help the city embrace the project.

Chris’ concern turns to anger.

MR. SHERMAN
(interested)
Go on.

Natasha smiles.

NATASHA
Let’s go with eco friendly designs, use recycled materials for construction, and so on. We go high end design with an emphasis on going green.

MR. SHERMAN
Anyone else.

The room is silent.

MR. SHERMAN (CONT’D)
Natasha I’m impressed. I was honestly leaning towards someone else as lead designer on this project, but the title is yours. (MORE)
MR. SHERMAN (CONT’D)
Get a pitch together, and have it on my desk by Tuesday.

Natasha smiles, has a seat.

Chris clinches his fists.

MR. SHERMAN (CONT’D)
I honestly hoped for more, but it’s a good start. Get with Tasha on your ideas, and she’ll bring them to me. Meeting adjourned.

Mr. Sherman leaves the room. Chris stands, walks over to Natasha as she gathers her things in her arms.

CHRIS
You screwed me!

NATASHA
Oh boo hoo. (mockingly) You screwed me. Welcome to the big leagues.

Natasha walks out of the conference room, Chris walks out behind her as she struts off into the office.

Chris walks with purpose towards Mr. Sherman’s office.

CHRIS (V.O.)
You can do this Chris, you’re gonna march in here and tell Mr. Sherman that Natasha stole your ideas, and you’re gonna get lead designer.

Chris reaches Mr. Sherman’s office door, FRANCESCA mid 20s, sexy brunette, Mr. Sherman’s receptionist sits at her desk, shops online.

She looks up at Chris.

FRANCESCA
(Seductively)
Hey Chris.

CHRIS
Hey is he in his office?

FRANCESCA
Yeah hold on.

She dials the phone on speaker.

FRANCESCA (CONT’D)
David. Chris would like to see you.
MR. SHERMAN (V.O.)
Francesca, it’s Mr. Sherman at work.

She picks up the receiver.

FRANCESCA
(low voice)
Yes daddy, I mean sir. I’m sorry
I’m just being a bad girl.

She giggles.

FRANCESCA (CONT’D)
Mmmhhhh, ooooh, you’d like that
wouldn’t you,? huh. Ok.

Chris watches uncomfortably.

She hangs up the phone.

FRANCESCA (CONT’D)
He said you can come in.

CHRIS
Thanks.

FRANCESCA
No problem.

Francesca continues to shop online.

INT. MR. SHERMAN’S OFFICE

The office is large. It’s decorated wall to wall with
expensive portraits of buildings. There is a large window
with an exquisite view of the city’s skyline. Mr. Sherman
sits at a large desk, he is scrolls through something on his
computer. A bookcase is nestled in the corner lined with
books.

Chris walks in the door.

CHRIS
Great meeting today sir.

MR. SHERMAN
I expected more from you.

Mr. Sherman continues to scroll. Chris walks over to the
bookcase, pretends to show interest in the books.
CHRIS
Sooo, how’s life?

Mr. Sherman stops, looks up at Chris.

MR. SHERMAN
Let’s see, I’m divorcing my third wife, my girlfriend spends two thousand dollars a week on clothes, and I can’t come up with enough excuses to stay away from either one of them. How would you be Chris?

CHRIS
Ummmm.

Beat.

Mr. Sherman gives Chris a blank stare. Chris starts to back out of the office.

MR. SHERMAN
How can I help you Chris?

Chris stops.

CHRIS
I just wanted to come by, and see how you were today sir.

MR. SHERMAN
You going to put on some lipstick while you kiss my ass?

CHRIS
What? No, I’m not kissing your ass sir.

MR. SHERMAN
Good because I only like women doing that.

CHRIS
Right... I’ll be leaving now sir lot’s of work to do.

Chris turns to walk off.

MR. SHERMAN
Chris.

Chris stops, but doesn’t turn around, his back turned to Mr. Sherman.
MR. SHERMAN (CONT’D)
Save the ass kissing for Hikomoto.

Mr. Sherman goes back to his computer.

Chris drops his head, sighs, leaves the office, shuts the door.

INT. OFFICE
Francesca is playing a video game on a tablet. A fail tune plays from the tablet. Wunnh, wunnh, wunnh.

INT. “V BAR” - NIGHT
TVs line the walls. A large bar sits in the middle of the room. Tables, and booths are spread throughout.

Chris and Dame sit at a table, AD LIB CHATTER throughout the bar. Upbeat music plays on a jukebox.

A waitress walks up to the table with a pitcher of beer, and four mugs, places it on the table, smiles, walks off.

DAME
Thanks.

Dame grabs the pitcher, fills a mug with beer.

CHRIS
So how’d couple’s therapy go?

Chris grabs a mug, holds it out.

DAME
It was bullshit. The therapist said I was selfish.

Dame puts down the pitcher, grabs his mug, turns up his beer. Chris looks at the pitcher.

Beat.

CHRIS
Yeah, bullshit.

Chris grabs the pitcher, pours his own drink.

CHRIS (CONT’D)
Are you going back?
DAME
Of course, Maria ate that crap up.

CHRIS
Sucks to be you. I got ninety nine problems, and a chick ain’t one.

DAME
Neither is running out of condoms.

Dame takes a sip of beer.

CHRIS
(dry)
Ha, ha.

Chris takes a drink. Maria walks up, kisses Dame.

MARIA
Hey babe.

Chris looks around.

CHRIS
Where’s your friend?

MARIA
She’s in the bathroom. Oh so you’re interested now?

CHRIS
Just figured the earlier the bleeding starts, the earlier it can stop.

Beat.

DAME
You’re a really dark person sometimes.

MARIA
I need a real drink, come with me.

DAME
Bay, I’m chillin.

MARIA
You see, selfish.

Maria walks off to the bar. Dame reluctantly gets out of his seat, sighs.
DAME
Thank you therapy. Guess I’m off to be an unselfish boyfriend.

Dame walks off. Chris sips on his beer.

He looks around at various women at the bar.

A voice comes from behind him.

SAMANTHA (V.O.)
Still drinking I see.

Chris turns around to see Samantha. Her hair down, effortlessly pretty.

Chris stares.

CHRIS
I’m sorry do I know you?

Beat.

SAMANTHA
You really don’t remember me do you?

CHRIS
I don’t, I mean I wish I did, but no.

SAMANTHA
Maybe this will jog your memory.

She reaches into her purse, and pulls out his wallet. She walks closer to the table, gives it to Chris.

CHRIS
Wait, you’re Samantha?

SAMANTHA
Yep, my whole life.

CHRIS
Thanks... sorry I’m just surprised.

SAMANTHA
I guess fate just wanted you to have your wallet back. I’m actually here to meet up with a friend.

INT. BAR
A bartender places a drink in front of Maria, waits for payment. Maria looks at Dame.

Beat.

She bucks her eyes. Dame frowns, reaches in his pocket, pulls out money, pays the bartender.

       MARIA
       Keep the change.

The bartender nods. Dame frowns, scrunches his nose.

       MARIA (CONT’D)
       Don’t look at me like that.

They walk back over to the table.

       DAME
       Sam!

Dame hugs Samantha.

Beat.

Chris looks confused.

       CHRIS
       Wait Maria is your friend?

       SAMANTHA
       Only since we were six.

       MARIA
       Five but close enough. Samantha helped me with my english when I moved here from Bogota. We’ve been besties ever since.

       DAME
       So, you two getting along?

       CHRIS
       We kind of already know each other.

       DAME
       No way. How?

       SAMANTHA
       Yeah we met at club Chaos last night.
MARIA
He’s the drunk jerk that threw up on you?

CHRIS
Wait, what?

SAMANTHA
I didn’t call you a jerk, but you did throw up on me.

MARIA
Ok, maybe I embellished a little, but looks like it was meant for you two to meet.

CHRIS
Maybe. You need a drink?

SAMANTHA
Sure. But you should know this doesn’t cover my shirt.

CHRIS
Lunch probably won’t either, but I’d still like to take you.

SAMANTHA
Ok, but only because you’re kinda cute.

CHRIS
Just kinda.

SAMANTHA
A little.

Chris, and Samantha both smile. Maria pokes Dame. They all sit at the table together.

ADLIB conversation.

INT. APARTMENT - DAY

Dame laid out on the sofa watches television.

Chris walks out of his room.

CHRIS
Morning dude.
DAME
Sup. It’s crazy how you already knew Samantha.

CHRIS
Technically I don’t know her, but she seems pretty cool. I’m about to go meet her for lunch now.

DAME
A date?

CHRIS
Lunch.

DAME
If you say so. It sounds like a date to me. Just have a good time, she’s a cool chick.

CHRIS
Alright I’m out.

He gets ready to walk out the door, but stops.

CHRIS (CONT’D)
You know one thing bothers me about all this.

Dame sits up.

DAME
What’s that?

CHRIS
You’re gonna think I’m crazy but how is it that Maria, and her are best friends but you didn’t see me with her?

DAME
Dude that DJ booth is another world. I didn’t even see Maria until the club ended. She told me Samantha left with some guy, I didn’t know the guy was you, evidently neither did she.

CHRIS
Yeah that makes sense.

DAME
You alright?
CHRIS
Yeah, yeah I’m fine. Things are just a little cloudy that’s all. I’ll catch up with you later.

Chris goes outside closes the door. He stops.

CHRIS (CONT’D)
Wait... Samantha just got to town.

He opens up the door again.

INT. CHRIS’ APARTMENT

The television is off, Dame is not on the sofa.

A bedroom door opens, Dame walks out of his room yawns, stretches.

DAME
Sup.

Beat.

Chris is confused. He doesn’t say anything. Dame lays down on the sofa, turns on the tv, flips through channels.

He looks over at Chris.

DAME (CONT’D)
You alright?

CHRIS
I don’t know... I gotta go.

Chris turns to leave out the door.

DAME
Have fun on your date.

Chris stops turns back to Dame.

CHRIS
It’s just lunch, but how did you know about that?

DAME
Conspiracy much dude? I was at the bar with y’all.

CHRIS
Oh yeah.
DAME
Anyhow, have fun.

Chris leaves the apartment, closes the door.

He quickly opens the door again, Dame looks at him like he’s crazy.

Chris closes the door again.

INT. E. RIVERS ELEMENTARY AUDITORIUM

Chris enters a large auditorium’s side door, several rows of theater seats lead to a stage, where children, and parents are seated throughout the auditorium. A young girl, 12, is on the stage tap dancing.

A man, and woman with clip boards sit at a table in front of the stage. Chris sits three rows behind them.

Chris notices a camera flash with his peripheral vision, he turns to his right. The camera flashes again, Samantha takes pictures of a girl on stage as she dances. Samantha turns as if she feels him looking at her.

Chris smiles. She smiles back, and holds up her hand to signal five minutes. Chris nods.

ARMONDO, 30s, five o’clock shadow, Spanish accent, walks over to Samantha, he’s dressed in leather pants, and a silk shirt.

ARMONDO
Who’s the handsome stranger? Is that the guy you’ve been dating?

Samantha turns back to the stage, snaps a photo.

SAMANTHA
No, that’s just a guy I helped out the other night.

She takes another picture of the girl on stage.

ARMONDO
Mmmhh. I wouldn’t mind helping him with a few things.

Armondo looks over at Chris, and waves flamboyantly. Chris shifts awkwardly in his chair, Samantha laughs.

SAMANTHA
I don’t think you’re his type.
ARMONDO
Baby I am every man’s type. Anyway what’s next?

SAMANTHA
We have to take pictures for the boy’s husky line, and then we’re done.

ARMONDO
What’s the child’s name?

Samantha grabs a small notebook from her pocket.

SAMANTHA
You know I’m supposed to be the photographer, and you’re supposed to be the art director.

ARMONDO
Just give me his name girl.

SAMANTHA
David Jane.

Armondo bucks his eyes, puckers his lips.

ARMONDO
Lord help him. David Jane!

DAVID JANE, a husky boy, about eleven or so walks out on the stage dressed in khaki shorts, and a tight button up shirt.

A crew wheels in a summer theme set behind him.

ARMONDO (CONT’D)
Ok, just give us some natural poses, and we’ll be out of here.

Armondo looks down at his clipboard, and David starts to sing.

DAVID
(singing off key)
Little bunny fufu,

He takes three bunny hops, makes motions with his hands.

Armondo looks at Samantha in disbelief.

DAVID (CONT’D)
(singing)
I don’t wanna see you...
(MORE)
catching all the field mice, and boppin' them on the head, Lit...

ARMONDO
Stop! Stop! Stop!

David stops, and is motionless on stage he stares out at the crowd posed like a bunny, hands up wrist bent downward.

ARMONDO (CONT'D)
What are you doing?

DAVID
This is how I get into character.

ARMONDO
Into character? This is a photo shoot, not a talent show, and no offense but it looks like you lied about being a medium, somebody get him a large shirt please!

SAMANTHA
Armondo!

David’s FATHER, 30s, fit, runs up, and grabs him, covers his ears, looks at Armondo in utter disgust. Samantha addresses the mother.

SAMANTHA (CONT'D)
(sincerely)
I am so sorry. Armondo apologize.

ARMONDO
I will not, that shirt is too little, and they need to get some bigger shorts while they’re at it.

FATHER
(pointing at Armondo)
You better watch who you’re talking to fairy boy!

ARMONDO
(making his accent heavier)
Oh ju want to see a fairy!

Grabs his crouch.

ARMONDO (CONT’D)
I got jour fairy right here!
The father jumps down from the stage, and goes after Armondo. Samantha, other crew members try to restrain Armondo.

Chris runs over to help.

EXT. SIDEWALK LITTLE FIVE POINTS

Samantha, and Chris travel down the sidewalk. A Canon digital camera hangs from Samantha’s neck.

SAMANTHA
Sorry about Armondo.

CHRIS
No apologies necessary. You forget Dame is my best friend.

They laugh, smile.

SAMANTHA
Point taken.

They stop. Samantha opens her purse, pulls out Chris’ license.

SAMANTHA (CONT’D)
I believe this belongs to you.

Chris takes it from her hand.

SAMANTHA (CONT’D)
I guess it dropped in my purse.

CHRIS
Thanks.

Chris reaches to grab his license, touches Samantha’s hand in the process.

Beat.

Samantha slowly draws her hand away.

SAMANTHA
Don’t mention it.

She tucks a strand of hair behind her ear. They begin to walk again.

CHRIS
So, you’re a photographer?
SAMANTHA
Freelance, but I really want to do more with it though. I’m hoping this magazine hires me on full time. I moved here for a change of pace.

CHRIS
I’m sure they will, I haven’t seen your work, but you looked like you were enjoying yourself. That usually that means you’re good at whatever you’re doing.

SAMANTHA
Thanks.

CHRIS
So I owe you lunch, and you my friend get to pick the place.

SAMANTHA
You’re such the gentleman when you’re not tanked.

Chris smiles.

EXT. PACIFIC KITCHEN

Chris, and Samantha have lunch al fresco. Others sit at tables around them. People pass them on the sidewalk, there is minimal traffic on the street.

Chris laughs as he chews, almost chokes on his food.

CHRIS
So let me get this straight, Armondo is a gay virgin?

SAMANTHA
Shhh. Not so loud. Are you ok?

CHRIS
I’m fine, sorry that’s just crazy.

Samantha puts down her fork, wipes her mouth.

SAMANTHA
I will admit I laughed when I first found out too, but maybe he just isn’t ready to... you know.
CHRIS
But how can he know he’s gay if he’s a virgin?

SAMANTHA
I said virgin, not unexperienced, but we’re just work friends he tells me all about his life, I don’t really discuss mine with him.

CHRIS
Yeah I have friends like that.

Samantha looks at him, smiles.

CHRIS (CONT’D)
What?

Samantha shakes her head, looks away shyly.

SAMANTHA
Nothing.

CHRIS
Trust me I know a nothing look, and that was a something look. What are you were thinking.

She looks at Chris.

SAMANTHA
It’s probably going to be weird.

CHRIS
Try me.

Beat.

SAMANTHA
I want to take your picture.

CHRIS
Ok.

SAMANTHA
Really?

CHRIS
Sure, just get my good side.

Samantha pulls up her camera, takes his picture, looks at it.

SAMANTHA
Nice.
Shows it to Chris.

    CHRIS
    Not bad, and I take bad pictures.

Samantha pulls the camera back. Smiles, looks at her watch.

    SAMANTHA
    Wow. I have to get back.

She gathers herself, stands. Chris stands too.

    CHRIS
    I hate that you have to rush. Maybe we can do this again sometime?

    SAMANTHA
    I’d like that.

    CHRIS
    Great. I would give you my number, but you already have it.

    SAMANTHA
    I sure do, and you’ve got mine. So call me.

They hug. Samantha smells him, closing her eyes, lingers. Chris pulls away.

    CHRIS
    Later beautiful.

Samantha walks off, Chris watches. She turns around to look at him. Chris waves, she waves back.

INT. APARTMENT

Chris walks in.

Dame stands, headphones on, plays Call of Duty.

    DAME
    How was your date?

    CHRIS
    For the last time it wasn’t a date.

    DAME
    Well y’all need to date!
CHRIS
Look I’m not throwing in all my chips on one hand. I’m playing defensively.

Dame removes his headset, stands in front of Chris.

DAME
Oh I see... Playing defensively... weighing your options.

CHRIS
Exac--

DAME
--You ain’t got no options! You better jump on that chick! It’s hard to meet nice girls, and you meet a girl that likes you, she’s nice, pretty, and you wanna play defensively.

Chris sits down, pulls his laptop from his bag.

CHRIS
Dang, you sure you don’t want to date her?

Dame walks back towards the tv, calms down.

DAME
What? No, I don’t even know her that well, but she’s cool. That’s all I’m saying, and I try to look out for you.

CHRIS
Thanks captain overdramatic, I mean I’m still gonna play defensively, but don’t think I wasn’t listening.

Chris logs into his computer.

DAME
You see, that’ what I’m talking about. You or Maria never listen to me, but you’ll learn.

Dame walks off.

INT. LIVING ROOM - MORNING

The next morning Chris finds Dame cleaning his television.
CHRIS
What are you doing?

DAME
The big fight is tonight.

Maria walks out of Dame’s room to the kitchen. She opens the fridge, grabs milk.

INT. KITCHEN

MARIA
Samantha seems to really like you. She said you two might set up another date.

Maria grabs a bowl from the dishwasher.

DAME (O.S.)
Ha, Date! Told ya!

CHRIS (O.S.)
She’s actually seems like she might be my type, so yeah we might hang out some more.

Maria grabs cereal from the cupboard, pours it in a bowl, pours milk in.

INT. LIVING ROOM

Maria walks into the living room, eats cereal.

MARIA
Good, but if you hurt her heart I know where you live.

Chris shakes his head.

CHRIS
I know. You never leave, but no worries.

Chris’ phone rings on the table. Dame grabs it, answers.

DAME
Hello. (covers the mouth piece) It’s for you dude.

CHRIS
Why are you... give me my phone.
DAME
It’s Samantha.

Chris snatches his phone. He goes into his room.

DAME (CONT’D)
You better get on that!

INT. CHRIS’ ROOM

Chris shuts his door.

CHRIS
Hey.

INTERCUT: SAMANTHA WALKING/CHRIS IN HIS ROOM

SAMANTHA
Hey what are you doing?

CHRIS
Nothing just got up how about you?

SAMANTHA
I was running errands when I realized I was in your neighborhood, and was wondering if maybe I could stop by.

CHRIS
Sure.

SAMANTHA
I’ll be there in like ten ok.

CHRIS
OK.

They both hang up.

MINUTES LATER...

The doorbell rings.

Chris comes out of his room walks by Dame’s door, his door is shut.

INT. LIVING ROOM

Chris walks out into the living room.
He answers the door it’s Samantha.

    SAMANTHA
    Hey.

She hugs Chris, then kisses him on the cheek.

    CHRIS
    Thanks, come in.

Samantha enters the apartment, closes the door. There are papers strewn across the table. Chris’ laptop is on. Samantha gestures to the table.

    SAMANTHA
    Did I come at a bad time?

Chris walks over tucks the papers into the laptop, closes it.

    CHRIS
    What that? Nah it’s just work stuff.

    SAMANTHA
    Funny I pegged you for the all play no work type guy.

    CHRIS
    Don’t let club Chris fool you. I normally don’t get drunk like that. I’ve had a lot of deadlines at work lately so maybe I overdid it to take the edge off.

Chris steps into the kitchen.

INT. KITCHEN

Chris grabs a water from the fridge.

    CHRIS
    Want something?

    SAMANTHA
    Yeah some water would be great it’s hot out there.

    CHRIS
    There aren’t anymore bottled waters, but the cups are...
Samantha walks in the kitchen, opens the exact cabinet where the cups are, grabs one. She opens the fridge, pours herself a glass of water, begins to drink.

She stops when she notices Chris staring.

    SAMANTHA
    What?

    CHRIS
    How did you know where the cups were?

Beat.

    SAMANTHA
    (cup to her mouth)
    Uh, Cosmo.

    CHRIS
    What?

She pulls the cup from her mouth.

    SAMANTHA
    Yeah, I read an article in Cosmo that said guys all keep cups in the cabinet that’s the closest to the fridge.

Samantha takes another sip of her water.

    SAMANTHA (CONT’D)
    You ok?

    CHRIS
    Yeah, I just thought the cups were above the sink. I could have sworn they were.

    SAMANTHA
    Maybe Dame reads cosmo, and moved them?

    CHRIS
    Maybe. Who knows with Dame.

    SAMANTHA
    So, do I get a tour?

    CHRIS
    Sure.

They walk around the apartment.
CHRIS (CONT’D)
That’s Dame, and you might as well say Maria’s room because she never leaves.

SAMANTHA
I bet, she really seems to love Dame.

CHRIS
Same for Dame. This is the longest relationship he’s ever been in.

INT. DAME’S ROOM
Dame, and Maria listen at his door.

INT. LIVING ROOM
Chris, and Samantha walk through to his to his room.

INT. CHRIS’ ROOM
Samantha sits on Chris’ bed, he leans against his dresser.

SAMANTHA
So this is where the magic happens?

CHRIS
Sorry to disappoint, but there hasn’t been any abra cadabra or anything close in here lately.

SAMANTHA
Guess that’s a good, and bad thing.

There’s an awkward silence.

SAMANTHA (CONT’D)
Hey... I have a confession to make.

Chris concerned.

CHRIS
What kind of confession?

SAMANTHA
The real reason I came by is because I really want to take you up on that offer about going out.
CHRIS

Ok.

SAMANTHA

How about next Thursday after you get off work?

Samantha puts her water on his night stand, lays back on his bed, spreads her arms out.

SAMANTHA (CONT’D)

Your bed is really comfy.

CHRIS

Random, but thanks, and Thursday is my birthday.

SAMANTHA

I know that’s why I asked.

Chris gives her an awkward look.

SAMANTHA (CONT’D)

Your license.

CHRIS

Oh yeah.

She sits up on the bed.

SAMANTHA

So a birthday dinner for my new friend?

Chris is silent.

SAMANTHA (CONT’D)

My treat.

Beat.

CHRIS

I’m game.

SAMANTHA

Great, next Thursday then. You can pick me up.

Samantha’s phone goes off. She checks her messages.

SAMANTHA (CONT’D)

I have to run sorry work beckons.

Samantha texts something. Seconds later Chris’ phone chimes.
SAMANTHA (CONT’D)
That’s my address. Just call tonight if you get the time.

CHRIS
Will do.

They leave the room, and go to the front door. Chris opens the door, Samantha steps out.

She stops, turns back around, pecks Chris on the lips.

SAMANTHA
Call me ok.

Samantha walks away. Chris closes the door.

INT. APARTMENT - EARLY MORNING

Chris wakes up to music playing, smoke is on the floor. Strobe lights flash, he walks through his apartment to the bathroom.

INT. BATHROOM

He fumbles to turn on the light, walks in, checks behind the bathroom door, shower curtain. There’s no one there.

He turns back around, looks at the mirror where EM EVOL is scribbled in red lipstick. A figure in a dark robe points a Beretta at him from inside the mirror.

The figure pulls the trigger.

INT. CHRIS’ BEDROOM

Chris jumps up in bed.

He rubs his head, face.

CHRIS
What the fuck?

INT. LIVING ROOM

Dressed for work Chris walks into the living room where beer cans, food trays, and three of Dame’s friends are on the floor passed out.

Chris knocks on Dame’s door.
DAME (O.S.)
(groggy)
Yeah.

CHRIS
Could you have this place clean, and your boys out before I get home.

DAME (O.S.)
Yes mother.

CHRIS
Whatever just clean it up. I’m headed to work.

Chris leaves the apartment.

INT. OFFICE

Chris gets to work, lays his briefcase on his desk in his cubicle, sits. His phone rings.

FRANCESCA (V.O.)
Dav... I mean Mr. Sherman would like to see you.

CHRIS
Thanks, on the way.

Chris adjust his clothes, takes a deep breath, walks down the hall Mr. Sherman’s office.

INT. MR. SHERMAN’S OFFICE

The door opens.

MR. SHERMAN
Have a seat Chris.

Mr. Sherman sits at his desk, the back of his chair faces Chris. He looks out his window as he talks.

MR. SHERMAN (CONT’D)
I heard you’re quite the idea man here in the office.

CHRIS
Really, who told you that?

Mr. Sherman swivels around.
MR. SHERMAN
Just know that I heard, and I’ve decided to make you and Natasha co lead designers on the Hikomoto project.

Beat.

CHRIS
What that’s amazing! I swear you won’t regret this.

MR. SHERMAN
I hope not.

CHRIS
I won’t let you down sir.

MR. SHERMAN
You better not. Francesca will be out shortly to show you to your new office, It’s temporary for now, but nail this, and it’s yours.

INT. CHRIS’ WORKSPACE

Chris heads to his desk where his things are already in a box. Natasha sits on his desktop with a cock grin on her face.

NATASHA
Got the axe eh?

CHRIS
I wouldn’t exactly say that.

Chris’ computer chimes.

CHRIS (CONT’D)
Hold that thought.

He reaches around her, checks his email.

CHRIS (CONT’D)
Looks like we’ll be having another meeting today.

NATASHA
To announce that this is your last day.

She laughs.
CHRIS
Actually, I think it’s a meeting to announce me as the co lead designer on the Hikomoto project.

Beat.

NATASHA
(frantic)
Co lead.

Natasha looks like she’s going to have an anxiety attack. Francesca, walks over to Chris’ desk.

FRANCESCA
Are you ready to see your new office?

CHRIS
Am I ever. I think I’m gonna like the big leagues.

Francesca, and Chris walk off.

Natasha goes into a rage, swipes some papers, and the computer’s keyboard off the desk, screams.

As Chris walks through the office he gets stares, thumbs up, and whispers from people throughout.

Chris, and Francesca reach a work space.

INT. CHRIS’ NEW OFFICE

Chris looks around.

CHRIS
Damn! (Clearing his throat) I mean wow.

FRANCESCA
Does that mean you approve?

CHRIS
Definitely.

FRANCESCA
Good. David... I mean Mr. Sherman said to get settled in, and then he’ll meet you, and your team in the east conference room for a briefing in about a half hour.
CHRIS
Alright.

FRANCESCA
And congratulations, I was pulling for you.

Francesca winks.

CHRIS
Thanks.

She walks off seductively, closes Chris’ door behind her.

Chris sits in his chair puts his arms behind his head, begins to admire the room.

CHRIS (CONT’D)
(in disbelief)
Look at this desk,

Chris runs his hand across the desk. He feels the material on his chair.

CHRIS (CONT’D)
Leather.

He has a seat, spins his chair around, looks out the window.

CHRIS (CONT’D)
And this view. I got a view!

While Chris looks out his window Mr. Sherman comes in the office.

MR. SHERMAN
Let’s hurry with this meeting. I have a situation with Francesca that needs some immediate attention.

Chris falls out of his chair, quickly bounces right back up straightens his clothes.

CHRIS
Ready when you are sir.

INT. APARTMENT

Chris makes it home where he finds the apartment spotless. He walks over to the coffee table which shines. Chris wipes his finger across it, smells it.
CHRIS
Is that pledge?

Maria walks out of the kitchen. Chris turns around, sees her.

CHRIS (CONT’D)
I should’ve known Dame didn’t clean up.

MARIA
Well I can’t take all the credit, I had help.

Samantha walks out of his bathroom.

SAMANTHA
Oh hey Chris. I hope it’s ok that I used your bathroom. Dame is in his.

CHRIS
Yeah it’s fine.

SAMANTHA
I couldn’t find a towel to wipe my hands though. There was only one, and I didn’t want to use your towel.

CHRIS
You sure, there were two behind the door.

SAMANTHA
I only saw one, but it’s ok now.

Samantha wipes her hands on her jeans.

SAMANTHA (CONT’D)
See, I know how to improv.

She winks at him.

CHRIS
Thanks for helping Maria clean.

SAMANTHA
No problem I needed something to do, but I gotta go I’m--

Chris phone rings.

CHRIS
--Hold that thought.
He answers.

CHRIS (CONT’D)
Hello sir. One moment. (To Samantha) Sorry it’s my boss, but it was good to see you.

Chris walks off to his room.

CHRIS (CONT’D)
Sorry. Yes I can email them to you.

Chris closes his door.

INT. LIVING ROOM

MARIA
So... how are things between you two?

SAMANTHA
Ok I guess, I cant really read him. But I plan on taking things to another level Thursday.

MARIA
Just be careful.

SAMANTHA
I know, I will be. Love you, I have to run by my dad’s place.

They hug, Samantha leaves.

INT. CHRIS’ ROOM

Chris closes the blinds in his room to shut out some light. He grabs his laptop, sits on his bed.

LATER

Chris types, he stops, stretches, and notices it has gotten dark outside. He looks over to his window, notices the silhouette of a person.

He puts his laptop on the bed, goes to the window. The silhouette runs off.

Chris runs through the apartment outside, no one is there.

CHRIS
Is anybody out here?
No one answers. He walks out further to have a look around.

The night is silent. He goes back inside. When the door closes Samantha emerges from some bushes in front of the apartment.

She runs to her car, gets in, speeds away.

INT. CHRIS’ OFFICE

Chris sits at his desk, there’s a knock at the door.

    CHRIS
    Come in!

When the door opens it’s Dame.

    DAME
    Happy birthday hombre, came by since you were working late.

    CHRIS
    Dang dude I’ve been so busy I totally forgot.

Dame hands Chris a box of condoms with a bow on it.

    DAME
    I figured this was a fitting gift considering.

    CHRIS
    Considering?

    DAME
    That you need to get laid my friend.

    CHRIS
    Funny.

    DAME
    Look at my face. You’re starting to look like the guardian from that M. Night Shyamalan movie. (movie announcer voice) Time is running out for a happy ending.

Dame takes a seat.

    DAME (CONT’D)
    So what you got planned for the big two, five?
CHRIS
You’re disturbed, and nothing just more work.

Chris looks at the clock.

CHRIS(CONT’D)
Samantha. I gotta go, but thanks for stopping by. Take a look around, and lock up when you leave.

DAME
Ok.

Chris rushes out the office. Dame decides to get up and have that look around. He plops down in Chris’ chair.

DAME (CONT’D)
Nice.

He smells the back of the chair.

DAME (CONT’D)
Leather.

Dame nods for approval.

EXT. SAMANTHA’S APARTMENT BUILDING – NIGHT

Samantha walks out of her apartment, looks at her phone.

Moments later Chris pulls up right in front of her, jumps out of the car.

CHRIS
Hey beautiful. Sorry I’m late.

SAMANTHA
It’s more like perfect timing. I just walked out of the door.

He opens the door for her.

CHRIS
You look amazing.

SAMANTHA
Thanks you look like shit.

CHRIS
Yeah I know. Would you mind if we swung by my place before dinner?
SAMANTHA
Not a problem.

CHRIS
Great.

He closes the door, runs around to the driver side. Gets in they pull off.

INT. AN UPSCALE RESTAURANT

The restaurant is very posh, large tables, a live band, chandeliers the whole nine. The lights are dim. The band plays soft music.

A waiter is picks up their plates.

SAMANTHA
You look very sexy in a suit.

CHRIS
Thanks. You’d look sexy in sweat pants.

Beat.

Chris pauses for a second. Samantha notices it’s awkward.

SAMANTHA
You ok?

CHRIS
Yeah, sorry brain freeze or something, maybe it’s from all the working.

SAMANTHA
(laughs)
Well maybe tonight is just the break you need.

CHRIS
I agree.

SAMANTHA
I’m glad you showed. I thought I was going to have to go hunt down the girl that stole my date.

Chris laughs, she doesn’t.

CHRIS
You’re kidding right?
SAMANTHA
Maybe.

She has a serious expression, but after a few seconds cracks a smile.

SAMANTHA (CONT'D)
Of course I’m kidding, what do you think I’m crazy?

CHRIS
(laughing awkwardly)
No. Of course not. So how was your food?

SAMANTHA
Good, but I saved room for dessert.

Samantha gets up, covers his eyes.

CHRIS
What’s this all about?

SAMANTHA
Just be patient you’ll see.

A waiter brings a small birthday cake with a lit candle on it.

Samantha uncovers his eyes, goes back to her seat.

SAMANTHA (CONT'D)
Happy birthday!

CHRIS
A cake.

SAMANTHA
What’s a birthday without a cake?

CHRIS
Thanks. I haven’t had a cake on my birthday since I was like sixteen. My parents were too busy working.

SAMANTHA
I know...

Chris looks at her strange.
SAMANTHA (CONT’D)
I mean I know how that feels, my
parents didn’t have a lot of time
for things like that after a while
either.

CHRIS
You know what, tonight seems almost
perfect. I feel good around you.

SAMANTHA
It’s not over yet. I have one more
present for you. Close your eyes
again.

Samantha gets out of her seat.

CHRIS
Again.

SAMANTHA
Just do it.

Chris closes his eyes. Samantha plants a kiss dead on his
lips. She stops kissing him. He opens his eyes.

SAMANTHA (CONT’D)
You like?

CHRIS
I like.

Chris starts to kiss her, pulls her into his lap. The waiter
walks up, blows out the candle.

EXT. SAMANTHA’S APARTMENT BUILDING

Samantha carries a piece of cake wrapped up in aluminum foil.

SAMANTHA
So you want to come up?

CHRIS
As bad as I want to say yes I’m
swamped at work, and I have to get
up early in the morning.

SAMANTHA
Ok maybe later this week.

CHRIS
For sure later this week.
Samantha leans in, kisses Chris. She speaks with her eyes closed.

SAMANTHA
(sweet low voice)
I could get used to that.

CHRIS
Yeah me too.

SAMANTHA
Good night.

CHRIS
Good night.

Chris watches her walk into the building. Samantha turns around waves, he waves back.

Chris goes to his car.

INT. COFFEE SHOP – DAY

Chris stars out a window while he waits in line for coffee. A black BMW pulls up, parks outside in front of the coffee shop. Mr. Sherman gets out of the car, walks around to the passenger side, opens the door, a hand reaches out. It’s Samantha.

Chris is in shock.

The two of them walk off together.

COFFEE STORE EMPLOYEE
Tall, Iced, Caramel Latte, Non-Fat, Add Whip..., Tall, Iced, Caramel Latte, Non-Fat, Add Whip!

Chris turns around.

CHRIS
Sorry, that’s me.

Chris grabs the coffee, leaves the coffee shop. He follows Mr. Sherman, and Samantha to a restaurant down the street.

He watches through a window as they sit down for lunch.

CHRIS (CONT’D)
What the...?
INT. OFFICE

Chris stands by a water cooler at work with Todd, and some other co workers.

    CO WORKER
    So Chris how’d you pull off getting co lead?

Chris is in a daze.

    CO WORKER (CONT’D)
    Earth to Chris.

    CHRIS
    Huh? Oh, co lead, um honestly I have no idea. It was as big a surprise to me as it was everyone else.

    TODD
    Well I’ll tell you why, because Chris is the man my friend.

Todd pats Chris on the back.

All of a sudden the group goes silent.

    CO WORKER
    Good morning Mr. Sherman.

Chris turns around to greet him, surprised to see Samantha with him.

    MR. SHERMAN
    Good afternoon gentlemen. I’d like you all to meet my little girl Samantha. Chris I believe you two already know one another.

He winks at Chris. Samantha kisses Chris on the cheek.

    SAMANTHA
    Hey handsome.

    CHRIS
    (confused)
    Hey.

    MR. SHERMAN
    We just had lunch to celebrate my little girl’s new job as a full time photographer.
CHRIS
Wow, congrats. I told you it would work out.

SAMANTHA
Thanks.

MR. SHERMAN
Well we gotta run, Samantha just wanted to run over to say hello, and I wanted to share the good news. Get back to work, I don’t pay you to stand around.

CHRIS
Yes sir.

They walk off. Samantha turns around to blow Chris a kiss. Chris turns around to his co workers who all smile.

CO WORKER
You son of a bitch. You’re giving it to the boss’ daughter. No wonder you got a promotion.

TODD
Like you said, nothing wrong with mixing a little business with pleasure right?

CHRIS
I had no idea she was his daughter.

CO WORKER
Sure you didn’t.

They walk off. Chris stands alone.

CHRIS
His daughter?

Tibault watches in the distance. Chris looks in Tibault’s direction as he is walking off.

EXT. CHRIS’S APARTMENT BALCONY

Dame holds a pack of cigarettes.

CHRIS
Did you know Samantha was Mr. Sherman’s daughter?
DAME
Yeah didn’t you?

CHRIS
No. Why didn’t you tell me?

DAME
What kind of conspiracy are you cooking up in your mind?

Dame pulls out a cigarette, and lights it.

CHRIS
This is no conspiracy. I’m really starting to like her, but first she brings me home from the club, then she’s Maria’s friend, then you know her, and now she’s my boss’ daughter. Stuff like this doesn’t just happen.

Dame takes a drag of his cigarette.

DAME
So what you think Samantha is stalking you?

CHRIS
I don’t know what she’s doing, but something weird is going on unless I’m crazy.

DAME
You ever considered you’re just over thinking things?

CHRIS
What! Have you been listening to me at all? Just give me a cigarette please.

DAME
Why would I give you another cigarette?

CHRIS
What do you mean another cigarette?

DAME
Seriously dude? Look in your hand.

Chris looks down. There’s a lit cigarette in his hand.
DAME (CONT’D)
You’re losing it dude.

Dame walks off.

Chris stares at the cigarette in his hand.

INT. CHRIS’ ROOM - DAY

Chris looks over some papers. Frustrated he tosses them to a side, grabs his phone from his nightstand, makes a phone call.

INTERCUT: SAMANTHA IN PAJAMAS/CHRIS ON BED

CHRIS
Hey.

SAMANTHA
Hey I’m glad you called. I hope you didn’t catch too much hell after I kissed you at work today.

CHRIS
Nah... well maybe a little.

SAMANTHA
Sorry about that.

CHRIS
No worries, but back to the whole office thing Mr. Sherman’s your dad?

SAMANTHA
Of course, but you knew that already.

CHRIS
Uh... no I didn’t. I think I would have remembered you saying “Hey my dad, your boss, same guy”.

Beat.

The conversation goes silent.

SAMANTHA
Chris?

CHRIS
(dry)
Yeah.
SAMANTHA
(concerned)
He met my mom when I was three months old, I never knew my biological father, he married my mom, signed my birth certificate, and raised me. I’m always telling this story. I kind of figured Maria would have mentioned it.

Beat.

SAMANTHA (CONT’D)
I’m sorry we had a little miscommunication, but hopefully that doesn’t cause a problem with our friendship... Chris?

CHRIS
I’m sorry I’ve just had a lot going on lately.

He looks at all the papers strewn across his bed.

SAMANTHA
So I hear Mr. Co Lead Designer. You should have told me.

CHRIS
(under his breath)
I figured you already knew.

SAMANTHA
What was that?

CHRIS
I said I didn’t wanna brag to you.

SAMANTHA
You wouldn’t have been bragging, that’s something to be proud of, looks like we’re both going places.

CHRIS
Yeah I’m extremely proud of it, but I wonder why I even got the job. I thought Mr. Sherman hated me.

SAMANTHA
Believe it or not he is very fond of you.
CHRIS
Yeah well maybe you can help me with something.

SAMANTHA
Maybe, what is it?

CHRIS
I met you around the time things started looking up for me, at work I mean.

SAMANTHA
So.

CHRIS
Did you happen to influence your father’s decision in any way?

SAMANTHA
Trust me my father doesn’t mix business, and pleasure. Well outside of Francesca anyway. If he gave you co lead it’s because he felt you earned it.

CHRIS
That makes me feel better.

SAMANTHA
I’m glad I could answer. So... you want to come over my place tonight to celebrate?

CHRIS
Can’t tonight, but I’ll be over later this week. I promise. I really need to finish this stuff for your dad.

SAMANTHA
I’ll hold you to it. Don’t work too hard.

CHRIS
I don’t know any other way. Good night.

SAMANTHA
Good night.

Chris hangs up the phone, falls back on the bed. Stares at the ceiling.
CHRIS
Maybe I’m the one that’s crazy.

INT. CONFERENCE ROOM - DAY

The team is set up, ready to do the presentation.

Mr. Sherman walks into the conference room where MR. HIKIMOTO, 50s, three other Japanese businessmen, MRS. HIKIMOTO, 30, and RIKO, 20, Mr. Hikimoto’s daughter already seated.

Mr. Sherman walks over to the group.

MR. SHERMAN
I hope we’re ready for this?

CHRIS
We won’t let you down sir.

Mr. Sherman walks over to the table, greets Mr. Hikimoto, and his group.

Chris, Natasha, and Todd stand in front of the projector. Mrs. Hikomoto, and Riko both wink at Todd. Chris looks at Todd who looks off.

CHRIS (CONT’D)
I would like to thank you for the opportunity to possibly lead your company into the future. We have come up with some unique designs, and a few surprises that we think you may like.

MONTAGE

-- Chris, Natasha, and Todd all have input on different parts of the presentation.

-- They go through slides on the projector, they reveal a 3D model of the apartments.

-- The faces at the meeting are like stone, there is no real way to determine if they are bombing the meeting or nailing it.

END MONTAGE

Beat.

The room is silent.
MR. HIKOMOTO
We have seen many proposals this week, and we knew it was going to be a hard decision to make.

CHRIS
And we understand that you need time to look at everyone’s proposal Mr. Hikomoto--

Mr. Hikomoto interrupts.

MR. HIKOMOTO
--You did not let me finish.

Mr. Sherman glares at Chris.

Mr. Hikomoto pauses for a moment, the tension is obvious as people wait on his answer.

MR. HIKOMOTO (CONT’D)
We were wrong.

Beat.

NATASHA
So is that a yes?

MR. HIKOMOTO
(smiles)
Yes. You have our business.

Mr. Sherman stands, and shakes hands with Mr. Hikomoto.

MR. HIKOMOTO (CONT’D)
You have a bright young man on your hands, and we look forward to working with your company. Better watch him though someone might steal him away.

MR. SHERMAN
Don’t worry I plan to keep him around.

Mr. Sherman shakes hands with the other businessmen.

Mrs. Hikomoto walks over to Todd to shake his hand, grabs his crotch groping him. Todd’s body stiffens, he grunts.

She whispers in his ear.
MRS. HIKOMOTO
Congratulations, maybe we can talk about another merger soon.

She walks off. Riko passes him slowly, whispers to him.

RIKO
Call me.

Pinches his ass as she passes, he jumps. Todd takes a deep breath, closes his eyes.

Off to the side Natasha talks to Chris.

NATASHA
I know you got this because you’re banging Mr. Sherman’s daughter you corporate prostitute.

Chris starts to interrupt her.

NATASHA (CONT’D)
But you did a good job.

Chris is speechless.

CHRIS
Thanks, and we’re just friends.

Mr. Sherman walks up behind Chris.

MR. SHERMAN
Good job to you all, and Chris I was impressed.

CHRIS
Thanks sir.

Todd walks over.

MR. SHERMAN
Let’s all get out of here to go grab some drinks.

INT. SPORTS BAR - EARLY EVENING

The group sits in a booth, drinks in hand.

MR. SHERMAN
I liked our confidence today. You all did a great job I knew I had the right team in place.
CHRIS
Thank you sir.

MR. SHERMAN
I propose a toast. To Machelon, and the team that will lead us into the future.

In unison “cheers”

Japanese flute music plays, it’s Todd’s phone. He answers, leaves the table. Chris looks at him as he gets up.

TODD
What, I changed it.

Todd answers, walks away.

MR. SHERMAN
(to chris)
Can we talk in private for a second Chris?

CHRIS
Sure.

They both slide off the booth, walk over to the bar.

INT. BAR

Mr. Sherman points to his glass, a bartender walks over, and fills it.

MR. SHERMAN
I just wanted you to know she truly had nothing to do with this opportunity, but if you hurt my daughter I can make you disappear.

Beat.

CHRIS
(fearfully)
Yes sir.

MR. SHERMAN
I’m glad you understand.

Mr. Sherman walks back to the table. Chris loosens his tie, follows.
INT. HALLWAY TO CHRIS’ OFFICE

Chris stops back by his office.

When he reaches for the door handle he notices it’s cracked. He pushes it open, tries to turn on the light but it doesn’t work.

INT. OFFICE

Chris continues to flick the light switch, stops, sniffs the air. The back of his chair faces him, smoke rises from it.

CHRIS

Hello?

His desk lamp turns on, shines in his face, temporarily blinds him.

The light moves. Chris looks towards his desk.

TIBAULT

(a bad Italian accent)
You’ve done good for yourself Chris. Look at this office, this is nice, the oak, the leather, and the view... wow now this, this is a view.

CHRIS

How did you get in here, and what do you want?

The chair spins around, and it’s Tibault. He puts out his cigar on Chris’ desk.

CHRIS (CONT’D)

What the hell.

TIBAULT

(normal voice)
I’ll leave that for the clean up crew. You see I know this acquisition of the Hikomoto account means the fast track for you.

CHRIS

Ok, but what does that have to do with you?

TIBAULT

I’d just hate to see your good fortune end on a sour note.
CHRIS
What are you talking about?

TIBAULT
I believe I have something that you’ll be interested in.

CHRIS
I doubt that.

TIBAULT
You sure? Because a cell phone video of a certain architect you know in the alley behind my favorite karaoke bar might be of interest to you.

QUICK FLASH
-- Tibault in a plaid suit records Todd with the Hikomotos.

END FLASH

CHRIS
How did you get that?

TIBAULT
I just said “behind my favorite karaoke bar” and “it’s on my cell phone” which implies I was there... pay attention to the details Chris!

CHRIS
You son of a...

Chris walks towards him angrily.

Tibault stands, and puts his back against the window. He starts making kung fu gestures with his hands, he also kicks a few times.

Chris stops, stares at him.

TIBAULT
Back up! Before you enter the dragon!

CHRIS
This is ridiculous Todd did the dirt, but you’re trying to sabotage me. Why?
TIBAULT
Because I don’t like you, you’re just some intern that came in here and thinks he runs things. I’ve slaved at this company for years, and I’m still right where I started. Somebody has to pay, and that somebody is you.

Tibault comes out of Kung Fu mode.

CHRIS
I can’t believe this.

TIBAULT
Well start believing. I’ll be in touch.

He leaves the office, makes sure to walk by Chris cautiously.

Once past Chris he stops in the doorway to fix his clothes, fluffs his hair, exits into the hallway.

Chris stares motionless in the direction of his desk shocked.

INT. SAMANTHAS APARTMENT – NIGHT

Chris sits on the sofa.

Samantha lays her head across his lap.

The apartment is empty with the exception of a tv, sofa, and packed boxes.

Samantha is really into a movie, but Chris is preoccupied.

CHRIS
Still moving in I see?

SAMANTHA
Yeah Maria is supposed to come help me finish up next week. I moved kind of quick so things have been hectic.

Chris dissatisfied with the answer.

CHRIS
Oh.

SAMANTHA
You can stay tonight if you want, you know.
CHRIS
Ok.

Samantha attempts to convincingly fake a yawn.

SAMANTHA (CONT’D)
I’m getting tired, you ready to lay down?

CHRIS
Yeah, I’m tired too.

Samantha stands, reaches out her hand. Chris grabs it, stands. She leads him to the bedroom.

INT. SAMANTHA’S BEDROOM

The light in the bedroom is dim with the exception of one small lamp.

Samantha stops at the foot of her bed, she presses her body against Chris’, she starts to kiss him softly.

Chris politely pulls away.

CHRIS
Are you sure you want to do this?

Samantha steps back, pulls off her shirt, pulls down her shorts. She stands in front of him in nothing but her bra, and panties.

SAMANTHA (seductively)
Abra cadabra.

Chris pulls off his shirt, slowly pushes her back on the bed, they kiss, caress one another. Chris reaches over to the lamp, and turns it off.

SAMANTHA’S BATHROOM – MORNING

Chris in the shower.

He turns off the water, steps out, wipes the fog from the mirror. He sees a black figure, turns quickly to see a black towel hanging on the back of the door.
CHRIS
Get it together man.

He opens a drawer to look for a toothbrush, finds several unused pink toothbrushes.

Chris stares for a second, but uses one.

He walks into the kitchen, fully dressed for work.

INT. KITCHEN

CHRIS (CONT’D)
Something smells good.

SAMANTHA
It’s bacon, eggs, and oatmeal.

CHRIS
That’s what I eat for breakfast every morning.

SAMANTHA
Really?

CHRIS
(awkwardly)
Yeah, really.

She walks off. He examines, then quickly eats his food.

He finishes, and makes his way to the door, he knocks over a box, pictures, and mail fall out.

He bends over to pick it up, and sees a picture of him asleep, then other pictures of him, one of him leaving his job, another from when he had lunch with Natasha at Brewhouse.

QUICKFLASH

Natasha bumps into a girl taking photos.

END FLASH

There’s also a red lipstick.

Chris looks at the mail, it has his name on it.

SAMANTHA (O.S.)
Chris! You still here?
He quickly picks up the box, puts it back in place. Stuffs the pictures, mail in his pocket, tosses the lipstick back into the box.

CHRIS
Uh yeah, I’m about to leave now!

She runs from her room jumps into his arms, kisses him.

Samantha
Have a good day at work.

Chris opens the door, leaves her apartment. He shuts the door. He rubs his head, looks worried.

CHRIS (CONT'D)
She’s crazy.

INT. CHRIS’ OFFICE
Chris chews on his pen as he stares out the window. There’s a knock at his door. Mr. Sherman walks in.

MR. SHERMAN
So how’s the new office treating you?

CHRIS
It’s more than I expected.

MR. SHERMAN
You get that with hard work.

Mr. Sherman walks around to Chris’ chair.

MR. SHERMAN (CONT'D)
(pointing to the chair)
You mind?

CHRIS
Of course not it’s your chair more than it is mine.

Mr. Sherman sits down.
MR. SHERMAN
Ahhh, there’s nothing that compares to fresh leather on your backside early in the morning. Don’t you agree?

CHRIS
I say the same thing every morning.

Mr. Sherman enjoys the chair, a little too much.

CHRIS (CONT’D)
Sir... sir. I wanted to ask you...

MR. SHERMAN
Sorry what was that?

Francesca walks through the door.

FRANCESCA
Excuse me. I need your signature on some very, important paperwork.

MR. SHERMAN
Is it very important? Because I’m a little busy with my newest executive.

FRANCESCA
Yes, it’s very, very important. You need to get these signed now.

MR. SHERMAN
(hurriedly)
Gotta go Chris, but keep up the good work.

Mr. Sherman jumps up out of his chair, hurries to the door, pinches Francesca’s butt on his way out.

She giggles.

CHRIS
But sir.

Mr. Sherman doesn’t hear him. He turns to look back out of his window.

Tibault spins smoothly in the door, almost falls.

He regains his balance.

TIBAULT
Hey there fortune five hundred?
CHRIS
Screw you.

Tibault checks the hall, closes the door.

TIBAULT
(mockingly)
Awww Mr. I can do whatever I want is angry. Well no one cares Chris.

CHRIS
What do you want Tibault?

Tibault makes his way closer to Chris’ desk.

TIBAULT
Have you given my proposal any thought?

CHRIS
I really don't have a choice in the matter do I? I either do it or The Hikomoto project is dead, and I need my promotion so... Yes, tell me what you want, and you got it.

TIBAULT
I love it when people see things my way. Just write me a check every month for fifteen hundred, and we’re good.

CHRIS
Fifteen hundred!

TIBAULT
That’s chump change for you now don’t sweat it just write the check. See you soon.

Tibault opens the door, leaves the office. Chris drops into his seat.

Moments later, STAN, 30s, short, dorky, resident computer geek, walks past Chris’ door.

A light bulb goes off in Chris’ brain.

CHRIS
(to himself)
I got something for you Tibault.

He catapults from his seat towards his door.
CHRIS (CONT’D)
Hey computer guy.

Stan stops, turns around.

STAN
You talking to me?

CHRIS
Yeah.

STAN
Well the name is Stan, and how can I help you?

CHRIS
I’m sorry Stan. I need a favor.

Stan chuckles.

STAN
And why would I want to do you a favor?

CHRIS
What if I told you I could get you a date with Natasha.

STAN
Natasha, oh sweet Natasha.

Stan goes into a trance.

INT. OFFICE - DAYDREAM SEQUENCE - DAY

Stan watches Natasha at a water cooler. She grabs a cup of water. The song “Cherry Bomb” by The Runaways comes on.

SLOW MOTION

Natasha pours water on her hair, it runs down her body, and down a white button up shirt that she’s wearing with a skirt.

She throws her head back, the water sprays backwards. Stan looks at her in awe. She blows him a kiss, gives him flirtatious looks.

Stan crushes a paper cup he’s holding.

CHRIS (V.O.)

Stan!
STAN
(low voice)
Ch, ch, ch, ch, ch, ch, cherry bomb.

Stan snaps out of his trance.

END DAYDREAM

Stan grabs Chris by the collar.

STAN (CONT’D)
If you can get me a date with Natasha then I’ll do whatever you want.

CHRIS
That’s what I wanted to hear, and you’re wrinkling my shirt.

STAN
Sorry.

Stan lets go of Chris.

Chris puts his arm around Stan, closes the door as they talk.

INT. CHRIS’ OFFICE

Chris sits at his desk, there’s a knock at his door.

CHRIS
It’s open.

Stan walks in, closes the door behind him.

Chris stands.

CHRIS (CONT’D)
Stan, please tell me you got something.

STAN
Do I, but first what about our deal?

CHRIS
I told you, if you do this for me then I guarantee you a date with Tasha.

STAN
So when do I go out with Tasha?
CHRIS
I’m a man of my word Stan, she’ll be all over you soon.

STAN
She better be.

Stan pulls a flash drive from his pocket, plugs it into Chris’ computer, opens a file.

STAN (CONT’D)
Why are you after this guy anyway?

CHRIS
Let’s just say Karma’s a bitch.

STAN
I resent that! She is a nice young lady, as a matter of fact I just saw her the other night, and she gave me two lap dances for the price of one.

Chris looks at Stan confused.

STAN (CONT’D)
You aren’t talking about the stripper from Rumors are you?

CHRIS
No Stan.

Beat.

STAN
Well, back to business. I found a false account that I traced back to Tibault, it seems he was quoting clients higher than the jobs cost, and he put the money he overcharged in his own personal acct.

CHRIS
You sure?

STAN
I’m positive. He was using the money to fund a fashion blog, and even though I don’t know much about fashion it’s pretty bad, it’s just a bunch of pictures of him in suits holding cats.
Tibault strikes various poses with different cats that wear various. Tibault is shirtless in one. The background is a starry sky.

BACK TO SCENE

CHRIS
What’s up with this dude, and cats? (Beat) Ok. Did you get the video?

STAN
That took a little extra work, but I was able to hack his cell phone, and extract it.

CHRIS
Perfect, you’re the man Stan.

STAN
Doesn’t that guy in the video work here?

CHRIS
Some things just don’t have an answer Stan, but you’ll be hearing from Natasha soon.

STAN
I better.

Stan closes his computer, leaves.

INT. TODD’S OFFICE

Chris, and Todd are in the office.

CHRIS
Call her.

Todd picks up his office phone.

TODD
Hey, I have those designs you asked for. Ok.

Todd hangs up.

TODD (CONT’D) (to Chris)
She’s on the way.
Seconds later Natasha walks in.

    TASHA
    Ok, where is it?

    TODD
    (to Tasha)
    That was quick, hold on Chris.

He grabs some paper work off his desk, gives it to Natasha.

    TODD (CONT’D)
    Here you go.

Todd turns back to Chris.

    CHRIS
    Dude he said he was pulling in a hundred k a year, and that doesn’t even count what he makes here.

    TODD
    I can’t believe he really bought that chick a beamer.

    CHRIS
    Yeah, must be nice to have it like that.

Natasha listens.

    NATASHA
    Who are you two girls gossiping about?

    CHRIS
    Nobody. Just Stan the IT Analyst.

    TODD
    Aka the Cap’N.

Chris sits back on a small table, knocks something over. He bends to pick it up, when he looks back at the door Natasha is gone.

    CHRIS
    Hook, line, and sinker.

    TODD
    Was any of that even true?

    CHRIS
    Who cares?
You’ve become a real cut throat go
getter man. It makes me proud.

He pats Chris on the back.

INT. TIBAULT’S CUBICLE

Tibault, fumbles around on the internet when two security
officers walk up behind him.

Tibault turns his head, looks at the officers.

TIBAULT
Uh, can I help you?

OFFICER #1
We’re here to escort you from the
building.

TIBAULT
I don’t think you have the right
person. My name is Tibault Mayne.

OFFICER #2
Then yes, we do have the right
person. Please pack your things,
and leave the premises.

TIBAULT
I will do no such thing.

OFFICER #1
Sir don’t make this any harder than
it has to be.

TIBAULT
All I know is if you want me to
leave this office you’re gonna have
to drag me out kicking, and
screaming.

The officers look at one another.

INT. OFFICE HALLWAY

The officers drag Tibault down the hall. Employees stop what
they’re doing to see what’s going on.

TIBAULT
Help! Security brutality! Security
brutality! Call 911!
Mr. Sherman waits in the hallway. A crowd has formed behind him. The security guards stop, Tibault stops yelling, looks at Mr. Sherman shocked, misty eyed.

    TIBAULT (CONT’D)
    I don’t understand. Why are you firing me?

    MR. SHERMAN
    It has come to my attention that you’ve been using company dollars to fund a horrible fashion blog, and what’s the deal with the cats?

    TIBAULT
    (sincerely)
    Because... a cat’s eyes are the windows to the soul.

The crowd goes silent for a moment.
Beat.

They all burst out in laughter much to Tibault’s disliking.

The officers begin to drag him off again.

    TIBAULT (CONT’D)
    Wait! I have a video of Todd sleeping with Hikomoto’s wife, and daughter!

Todd sinks back into the crowd.

    MR. SHERMAN
    Stop!

    TIBAULT
    The video is on my cell phone. Just take it out of my pocket, and you’ll see.

The security officer takes the phone out of Tibault’s pocket.

Mr. Sherman walks over.

    TIBAULT (CONT’D)
    See for yourself.

Mr. Sherman grabs the phone. Chris looks at Stan who gives him a nod. Chris looks back at Mr. Sherman with the phone.

    TIBAULT (CONT’D)
    The fourth video down.
Mr. Sherman plays the video. A parody of a popular music video with cats in the place of humans plays. Mr. Sherman gives the phone back to the officer.

MR. SHERMAN
Please take this man away.

They begin to drag him again.

TIBAULT
No it was there, what happened. NO! NO!

As they get down the hall Tibault is still looking at Mr. Sherman when Chris walks out.

Chris crosses his arms, and smiles.

TIBAULT (CONT’D)
(upset)
You! I know you did this somehow!

Chris waves goodbye.

TIBAULT (CONT’D)
Mr. Sherman you don’t understand
I’m being framed! I didn’t do this.
Mr. Sherman!, Mr. Sherman!

Tibault continues to yell as he is pulled around the corner.

Mr. Sherman puts his arm around Chris.

MR. SHERMAN
I knew it was a good decision
giving you a bigger role in this company. I can’t believe he offered you a piece of the pie, and you turned it down.

CHRIS
I just start paying attention to the details sir, and things didn’t add up with that one.

MR. SHERMAN
Keep it up, and you’ll go far in this company young man.

Mr. Sherman shakes Chris’ hands, walks off. Chris turns around, walks down the hall.

CHRIS
One down.
INT. KITCHEN - DAY

Chris is in the refrigerator looking for something as he talks to Dame.

DAME
Maybe you should just talk to her about things. Maybe there’s a logical explanation to everything.

CHRIS
I don’t think so.

DAME
OK, but before you blow up on her maybe you should try to find out a little more information.

CHRIS
Why does it always seem like you are on her side?

DAME
I’m not I’m just saying things aren’t always as they seem.

CHRIS
Yeah, ok.

DAME
Hey, went back to therapy today.

CHRIS
And, how’d that go?

Maria walks in the kitchen.

MARIA
Are you trying to keep my fiance away from me on purpose?

CHRIS
Fiance? Wow congratulations guys.

Dame wraps his arm around Maria. Chris hugs them both.

DAME
Yep. She’s gonna be stuck with me now.

MARIA
We were just about to go get some drinks, and dinner to celebrate. You, and Samantha should come with.
CHRIS
Nah you two go, and have a good
time, just don’t celebrate too much
when you get home.

MARIA
I can’t make any promises.

They prepare to leave. Dame stops.

DAME
Hey babe, I need to talk to Chris
real quick.

MARIA
Ok baby.

She kisses Dame, exits.

CHRIS
What’s up?

DAME
You asked me why I was taking up
for Samantha, or at least why it
seemed I was, and I never answered.

CHRIS
Yeah so?

DAME
I just wanted to tell you something
I learned in counseling. Your past
is important but it is not nearly
as important to your present as the
way you see your future.

CHRIS
I don't even know what that means.

DAME
Hopefully you will. Gotta go, but
sometimes in the long run things
make sense even if we can’t see it
at first.

CHRIS
Who are you again?

DAME
Your best friend... douchebag.

Dame leaves. Chris has a seat.
He turns on the TV, a hospital scene is on the tv screen. He begins to fall asleep. Chris is awakened by the sound of his phone ringing.

CHRIS (CONT’D)
Hello?

INTERCUT - CHRIS’ APARTMENT/SAMANTHA’S APARTMENT

SAMANTHA
Hey, what are you doing?

CHRIS
Nothing, I was actually asleep.

SAMANTHA
I’m sorry I didn’t mean to wake you.

CHRIS
It’s fine I just had a long day. I needed to talk to you anyway.

SAMANTHA
About?

CHRIS
Just something that’s on my mind.

SAMANTHA
Is something wrong?

CHRIS
Can we talk about it in person? I’d feel better that way.

SAMANTHA
Sure, you wanna come over?

CHRIS
Yeah, I’ll meet you in the front of your building in fifteen.

SAMANTHA
OK, but you have me worried.

CHRIS
I just wanna talk to you about some things. I’m on the way.
Chris hangs up the phone, heads out the door.

EXT. SAMANTHA’S APARTMENT - NIGHT

Samantha waits outside her apartment. She gets up, hugs him. Chris halfheartedly hugs her back.

SAMANTHA
What’s wrong?

CHRIS
Can I ask you something, and you have to promise to answer honestly.

SAMANTHA
(confused)
OK? I promise.

CHRIS
It’s like you know me, I mean literally not in a figurative sense, can you tell me why that is?

SAMANTHA
Because I helped you get home, you talked a lot, but you don’t remember, and I know Maria so I picked her brain.

CHRIS
I doubt the Maria part because she doesn’t know me that well, and as far as me talking a lot that night, I’m not sure if that night even happened the way you’re telling me.

SAMANTHA
What are you saying?

CHRIS
Let’s look at the facts, you’re my best friend’s girlfriends’s best friend, you’re my boss’ daughter, you popped up in town mysteriously, and into my life just as mysteriously.

Samantha now upset starts to tear up, sits back down.

SAMANTHA
Chris you don’t understand you’re confused.
CHRIS
(laughing in disbelief)
I’m confused! No you’re the one that’s confused!

Chris pulls out the mail, and pictures tosses them on the step next to Samantha. Samantha stares at them.

Beat.

CHRIS (CONT’D)
I’m pretty sure there’s no explanation for that one.

SAMANTHA
I can explain, but...

CHRIS
But?

Beat.

SAMANTHA
I can’t.

CHRIS
That makes perfect sense. Now I’ll tell you what I think. I think you’ve got issues. And that for whatever reason you chose to follow me, and take pictures, then when that wasn’t enough you took it a step further.

SAMANTHA
But...

CHRIS
No more buts. I went along with it at first because I thought it was just all in my mind, and for some reason I couldn’t help but like you. I see now it’s not just a figment of my imagination. I hope you work out your problems, but I can’t see you anymore. Goodbye.

Chris walks off, tears stream down Samantha’s face. He walks almost out of sight.

SAMANTHA
(quietly)
But, I love you.
She drops her head, continues to cry.

EXT. CONVENIENCE STORE - NIGHT

Chris exits the store, cigarettes in hand. He walks down the sidewalk.

He packs the cigarettes, opens them, pulls out one, lights it.

A car passes that plays the song from club Chaos when he slip, and fell.

Chris follows the car with his eyes, seconds later he is bumps into an ANDROGYNOUS MAN. He falls to the ground hits his head on the curb.

FLASHBACK

INT. APARTMENT

Chris is asleep in bed, a camera flashes in his face.

He opens his eyes, Samantha holds a camera, smiles at him.

SAMANTHA
You look so innocent when you’re sleeping.

CHRIS
You know I hate to get woke up before my alarm goes off.

Samantha’s smile disintegrates.

SAMANTHA
I just thought you looked peaceful sleeping.

Samantha gets up, walks towards the bedroom door.

CHRIS
Samantha, look I’m sorry.

She walks out to the bathroom.

SAMANTHA (O.S.)
Yeah, I know. I thought we were doing better, but obviously we’re still in a funk.
CHRIS
I’m trying to make this right, but it takes time.

INT. BATHROOM
Samantha puts on RED lipstick in the mirror.

SAMANTHA
Every time I make an effort it’s like you shoot me down, so I don’t know what you want me to do.

INT. CHRIS’ BEDROOM
Chris gets out of bed, throws on a shirt.

CHRIS
I’ll try harder. I don’t even know what’s wrong with us honestly, I know I’ve been working a lot but I have to if I ever plan to get ahead in the company.

Chris walks past Samantha on his way into the living room.

SAMANTHA (O.S.)
(frustrated)
I’m so tired of talking about this all the time, I just want to get ready so we can go.

INT. LIVING ROOM

CHRIS
I can’t even talk to you without you getting frustrated lately.

The front door opens, it’s Maria.

MARIA
Hola, where’s Sammie?

CHRIS
She’s in the bathroom.

SAMANTHA (O.S.)
Maria come tell me how this looks!

Maria goes to the bathroom.
CHRIS
Tell her it’s beautiful we’re already late.

Moments later Maria, and Samantha walk out into the living room.

CHRIS (CONT’D)
You ready?

SAMANTHA
(sarcastically)
You look nice too, thanks.

Chris walks towards the front door, stops.

CHRIS
I’ll be in the car.

He closes the door.

MARIA
Are you two still fighting?

SAMANTHA
I don’t know what we’re doing. You know he used to always say you’d look good in sweat pants, but he doesn’t say things like that anymore.

MARIA
It’ll get better, it did for me, and Dame, and you two are a way more compatible than us.

SAMANTHA
(smiles)
Thanks.

MARIA
Now come on let’s go, let’s go, vamonos.

INT. “CLUB CHAOS” - NIGHT

Chris sits in a booth alone when two girls walk up to him.

GIRL #1
Can we sit here?

CHRIS
Actually.
GIRL #1
Thanks, come on.
The girl, and her friend have a seat.

CHRIS
Sorry ladies my girl...

Before Chris can finish Maria, and Samantha walk up.

MARIA
Permiso!

GIRL #1
In English, this is America boo.

SAMANTHA
Look you’re in our seats.

GIRL #2
Says who?

MARIA
If you two puntas don’t move!
The girls don’t move.

MARIA (CONT’D)
Now!

Intimidated the girls move. Samantha, and Maria sit down.

SAMANTHA
Rude, Why couldn’t you do that Chris?

CHRIS
I tried, but it’s loud in here, and they sat down right before you two walked up.

SAMANTHA
You should have stopped them.

CHRIS
Are you serious?

SAMANTHA
You act like you don’t have a backbone sometimes.

Chris looks at her in disbelief.
CHRIS
(Irritated)
You know what, I’m going to get a drink. You want something Maria?

MARIA
Yeah, a cranberry vodka.

Samantha notices he’s upset.

SAMANTHA
Chris I was just trying to say...

CHRIS
Nah don’t worry about it I heard you loud, and clear.

He walks off.

MARIA
A little harsh don’t you think?

SAMANTHA
It just came out wrong.

FAST FORWARD

Chris walks through the club with the drinks. He is bumped, slips, falls to the floor.

Samantha, and Maria rush over.

MARIA
Oh my God! What happened?

SAMANTHA
Baby!, baby!. He’s not responsive. Call 911!

Maria calls 911.

INT. HOSPITAL ROOM - NIGHT

Samantha talks to a doctor at the room’s door. Chris is out of it, but still remembers hearing them talk.

SAMANTHA
You’re saying he might not wake up?

DOCTOR
More than likely he will, but when he does there’s a possibility for some memory loss.

(MORE)
DOCTOR (CONT'D)
He may not remember everything right away. If that’s the case the best thing to do is let him find those memories on his own. No one should force a memory on him.

SAMANTHA
So you’re saying he might forget me?

DOCTOR
It’s possible.

SAMANTHA
But we live together.

DOCTOR
In that case it would be in his best interest for you to move out until we know what he remembers, and what he doesn’t.

Dame walks up, puts his arm around Samantha. She starts to cry.

SAMANTHA
I wish I hadn’t been so mean lately, and fighting all the time.

DAME
You can’t go blaming yourself. It’ll be OK.

INT. HOSPITAL ROOM - DAY
Samantha rubs Chris’ hand. He starts to move. She gets excited, rushes out to the lobby to get Dame, and Maria. The doctor sees them run down the hall, follows.

They get back to the room. Chris is groggy, but awake.

DAME
Chris.

CHRIS
Is that you Dame?

DAME
Yeah dude it’s me.

MARIA
I’m here too Chris.
CHRIS
That you Maria?

MARIA
Yes it’s me.

SAMANTHA
I’m here too baby.

Chris has a blank look on his face.

CHRIS
Baby?... I... I... don’t. Who are you?

Samantha is speechless. All the life drains from her face. The doctor walks in the room.

DOCTOR
Hello sir I’m happy to see you’re awake. I have some questions to ask starting with what’s your name?

CHRIS
(struggles)
Chris.

DOCTOR
And do you know these people?

CHRIS
(groggy, and struggling)
Yeah that’s Dame, and Maria, but I don’t think I know their friend.

Samantha walks off.

DOCTOR
OK well try to get some rest you’re doing just fine.

Chris falls asleep. The doctor talks silently to Samantha who is in the doorway crying.

DOCTOR (CONT'D)
Chris’ head injury, and memory loss looks to be consistent with what’s called selective amnesia, it might take him a little longer to remember everything but more than likely he will eventually, when he’s ready.
SAMANTHA
But I’m his girlfriend, how could he forget me?

DOCTOR
With selective amnesia the brain blocks out hurtful memories, and the people associated with them. He might not even remember today at first, he’ll go in, and out of remembering things. At least he remembers two people now, although he could forget them while he’s asleep. I’m sorry.

The doctor walks off as Dame, and Maria walk into the hall with Samantha.

Chris barely conscious, looks over at them all in the hallway. He stares at Samantha, confused.

END FLASHBACK

Chris rubs his head.

CHRIS
What have I done?

Chris gets to his feet.

ANDROGYNOUS MAN
Dude! Are you ok?

Chris collects himself.

CHRIS
No, I’m not.

He runs off.

ANDROGYNOUS MAN
That was a weird dude.

Chris runs down the sidewalk. The world around him slows down, eventually freezes. A car that’s rolls down the street is frozen in time. Chris slows down as he notices everything around him is frozen, a couple that’s walking, a dog that was running is motionless, caught in mid stride. Chris walks over to the couple, waves his hand in their face. They don’t respond. He looks at the world around him, nothing moves. He looks back to the couple.
CHRIS
Hey!

INT. HOSPITAL ROOM - DAY

NURSE SAMANTHA
Hey!

A nurse turns off a television in a patient’s room. Her badge reads Maria.

NURSE SAMANTHA (CONT’D)
Hey! We’re supposed to leave that on at all times.

NURSE MARIA
Why?

NURSE SAMANTHA
Watch this.

She walks over to a brain monitor.

Chris is in the hospital bed, scarred, bruised, and unconscious. He’s hooked to a ventilator.

NURSE SAMANTHA (CONT’D)
Turn it back on.

When Nurse Maria turns on the movie the brain activity spikes.

EXT. STREET - NIGHT

Suddenly the couple starts to move. Chris scared half to death falls backwards. The dog runs past him, the car speeds by. The couple looks at Chris like he’s insane.

CHRIS
What the hell is going on?

He gets to his feet, looks around, gathers himself, runs off.

EXT. SAMANTHA’S APARTMENT - NIGHT

CHRIS
What’s going on? I’m not crazy, I’m not crazy.

Chris rings for Samantha, no answer. He rings again, and again.
Beat.

Samantha answers the intercom crying.

    CHRIS (CONT’D)
    Stop crying baby, I remember now.

Samantha buzzes him up.

The door opens, and Chris runs to her apartment, opens her door, grabs her, kisses her.

    SAMANTHA
    Wait, stop!

He continues to kiss her.

    CHRIS
    I’m sorry baby, I’m sorry for acting so crazy.

    SAMANTHA
    Chris!

Samantha pushes him away.

    CHRIS
    Huh.

    SAMANTHA
    I can’t do this right now. It’s too much for me.

    CHRIS
    But I remember. I know we’re together, I know we’re in love.

    SAMANTHA
    But what happens if you forget tomorrow? Then what? Am I this evil woman again that’s stalking you?

    CHRIS
    It’s OK now I remember.

    SAMANTHA
    That doesn’t mean you will tomorrow Chris. I need some time to think about it, I have to clear my head.

    CHRIS
    Time? How much time?
SAMANTHA
I don’t know.

CHRIS
But don’t you still love me?

SAMANTHA
Stop it! You don’t get to do that! I’ve been going through hell to be with you!

CHRIS
Babe I’m sorry, what do I have to do to fix this?

SAMANTHA
I don’t know if you can, can you promise me you won’t forget me tomorrow, or that I won’t be up crying all night, fighting the urge to call, and tell you everything, sleeping alone tossing and turning because you aren’t there?

CHRIS
Sam...

SAMANTHA
No you can’t.

CHRIS
But...

SAMANTHA
Chris just leave!

Chris looks at her hurt, dejected. He turns, walks out of the apartment.

EXT. APARTMENT BALCONY - NIGHT

Chris walks up. Dame is on the balcony smoking.

Chris expression grows angry.

DAME
You OK Chris?

Chris rushes Dame, rams him against the wall.

CHRIS
Why didn’t you tell me!
Maria comes outside.

MARIA
Chris get off him! What the hell is wrong with you?

CHRIS
Of all people, Why didn’t you tell me!

MARIA
He couldn’t tell you! No one could!

Chris let’s Dame go, breaks down.

CHRIS
I lost her.

Dame tries to console him.

DAME
Dude I’m sorry, you know I would never hurt you, you’re my brother.

Chris collapses in a corner next to the door.

Maria goes in the apartment, seconds later she comes out with a letter.

She holds it in front of Chris.

MARIA
Samantha told me to give you this when you remembered.

Chris looks up, and takes it from her hand.

He opens it.

INSERT LETTER

SAMANTHA (V.O.)
Chris, If you’re reading this that means you’ve remembered. I can imagine all this is a lot to process, but I wrote this in hopes I could fill in some blanks.

INT. MACHELON OFFICE - DAY

The whole office with the exception of Tibault.
QUICKFLASH
Tibault conducts a photo shoot with his cats.

END FLASH

BACK TO SCENE

Mr. Sherman stands next to Samantha, his arm around her.

SAMANTHA
I want to thank you all for coming in on your day off. Chris is ok, we talked to the doctor last night, and they expect him to make a full recovery.

Everyone claps.

SAMANTHA (CONT’D)
But there’s one problem...

She pauses, collects herself.

MR. SHERMAN
It’s ok baby girl.

SAMANTHA
Thanks daddy, (sigh) it seems Chris has a rare form of amnesia called selective amnesia, and the only thing that he forgot is... me.

People look concerned.

AD LIB CHATTER from the crowd.

SAMANTHA (CONT’D)
It may or may not be permanent, but for now I need you all to act like nothing has changed when he comes in, and no one is to mention me. The doctor said that he will have to remember on his own, and I need all your help to make sure he can.

Samantha starts to cry, hugs her father.

INT. APARTMENT

Samantha puts tape on a box. There are several other boxes by the door.
Dame comes in.

DAME
Is this it?

Dame grabs a few of the boxes.

SAMANTHA
Yeah this is the last one.

Maria walks up behind Samantha, hugs her.

MARIA
You ok Sammie?

SAMANTHA
I’m trying, I just don’t know what to do if he doesn’t remember.

Maria turns her around.

MARIA
How could he not remember you?

SAMANTHA
I hope you’re right.

Maria squeezes her tight.

MARIA
I know I am.

Samantha reaches in her pocket, pulls out a letter. Gives it to Maria.

SAMANTHA
Look if... no, when Chris remembers can you give him this?

MARIA
Of course.

SAMANTHA
Thanks.

Dame walks back in, grabs the last of the boxes.

DAME
Hey babe I’m gonna get the rest of these boxes, can you check the rooms to make sure all of Sam’s stuff is out.
MARIA
Ok.

SAMANTHA
I’ll check the bathroom.

MARIA
Ok, I’ll check the bedroom.

They both walk off. Samantha walks to the bathroom. She grabs her toothbrush that’s in a holder, but stops, and leaves it.

Samantha walks out, grabs a towel from the hallway closet. She goes back into the bathroom, hangs it behind the door, holds on to it as she speaks.

SAMANTHA
(low voice)
You have to remember me.

Samantha leaves the bathroom, shuts the door. Maria comes out of the bedroom.

MARIA
Is the bathroom clear?

SAMANTHA
Yeah, you ready?

MARIA
Yeah, Dame’s waiting on us.

They both walk off.

INT. MOVING TRUCK - TRAVELING

Dame, Maria, and Samantha travel down the road.

MARIA
You know you could have hired someone to do this for you.

SAMANTHA
I know, I just needed to stay busy, I appreciate you two helping me.

MARIA
You know we’re always here for you.

Samantha smiles.

SAMANTHA
I know.
DAME
Speaking of doing things for you I was thinking about something.

MARIA
Dios mio.

DAME
Just hear me out. The doctor said that we couldn’t force a memory on Chris right?

MARIA
Dame she doesn’t need this right now.

DAME
No listen he said we couldn’t force a memory on him, but he didn’t say we couldn’t help it along.

SAMANTHA
What do you mean? Help it how?

DAME
What I’m saying is if he fell for you once, what’s to stop him from falling for you again? Especially with a little help from us.

MARIA
You know what, I think you just had a good idea.

Samantha looks over at Dame.

SAMANTHA
You think it’ll work?

DAME
You either fight to win him back or you lose him fighting.

BACK TO SCENE

EXT. APARTMENT BALCONY - NIGHT

Chris still reads.
SAMANTHA’S (V.O.)
So I took Dame’s advice. I got your wallet from the bartender so I could have a reason to meet you, and I erased myself from our home, your phone, your life, and it was the hardest thing I’ve ever had to do, but it was the only way to get us back. I had to try to get you to remember me, and I was willing to do anything. I’m sorry for the way things became between us, and maybe I would’ve forgotten me too, but please know that I love you.
Samantha

Chris drops the letter. Dame sits next to him.

CHRIS
(to Dame)
What am I supposed to do now?

Beat.

Chris looks up to see Dame, and Maria frozen, non responsive. Chris yells out at the top of his lungs.

INT. HOSPITAL ROOM - DAY

Nurse Maria turns the tv back off. Nurse Samantha is in front of the brain monitor which barely has any movement.

NURSE SAMANTHA
See every time the movie goes off his brain activity stops. Doctor Damion noticed it one day when it came on, and decided to buy it. He researches how it effects the patient’s brain function.

NURSE MARIA
What happens if I fast forward it?

NURSE SAMANTHA
I don’t know.

EXT. APARTMENT BALCONY - NIGHT

Dame, Maria, and Chris move at high speeds, day turns to night, the scenery changes. Suddenly the world freezes again.
INT. CHRIS’ OFFICE

Chris sits at his desk dressed for work, confused.

INT. HOSPITAL ROOM – DAY

NURSE MARIA
What happened to him?

A doctor walks in. His badge reads Damion.

DOCTOR DAMION
Mr. Jacobs was in a head on collision with an eighteen wheeler.

FLASHBACK MONTAGE

INT. CRAPPY APARTMENT – MORNING

Chris’ alarm wakes him up. He’s in a significantly downgraded apartment than the apartment we’ve seen throughout. It’s small, cramped. Chris sits up in bed slowly, sighs grabbing his outdated phone turning off his alarm.

INSERT PHONE SCREEN

Chris checks his messages, there are none.

INT. BATHROOM

Chris brushes his teeth. Spits in the sink. He looks at the mirror, frowns.

EXT. APARTMENT DOOR

The door opens, a bright sheet of paper that hangs from it flies in the wind. Chris walks out. He closes the door, pulls the paper off, it reads LATE NOTICE. Chris crumples it up, tosses it down.

INT. CAR – TRAVELING

Chris drives to work. A small square piece of PAPER that reads “You are somebody” that is taped next to the odometer starts coming unstuck, flaps in the wind, as the adhesive on it’s back loosens.

Chris reaches for it, looks away from the road, drifts into the opposite lane.
Beat.

A loud HORN is heard.

Beat.

Chris’ car is demolished by an eighteen wheeler.

The small square piece of paper floats through the air, down to the ground.

END MONTAGE

BACK TO SCENE

INT. HOSPITAL ROOM

DOCTOR DAMION
He had no brain activity until that movie was on last week. I’ve decided to leave it on, and monitor him since it’s the only thing that gets his brain to show any kind of response.

NURSE SAMANTHA
What about his family?

DOCTOR DAMION
He has none that we can find, well living at least. All we know is that he worked as a customer service representative for a phone company.

NURSE MARIA
But why leave the movie on?

DOCTOR DAMION
Because it stimulates his brain waves, so theoretically it may be the only thing that can bring him back, unless he doesn’t want to come back. Maybe where he is better than the life he left behind.

Doctor Damion turns the tv back on.
INT. CHRIS’ OFFICE - DAY

Chris looks around confused, realizes he’s back in his office.

CHRIS
That’s not real. (beat) Samantha...
I gotta call Samantha.

Chris pushes a button on his phone that gives him a dial tone. He quickly dials a number.

It rings several times, Samantha’s VM picks up.

INSERT

SAMANTHA’S VOICEMAIL MESSAGE

Samantha (V.O.)
Hey you’ve reached Samantha, you know what to do. BEEP!

CHRIS
Samantha, I don’t what’s going on, my mind is scrambled, but I know that I’m in love with you.

Chris hangs up the phone. Gets up from his desk, leaves his office, makes his way to Mr. Sherman’s door. Francesca is not at her desk.

Chris knocks as he opens the door.

MR. SHERMAN
Chris, come in.

CHRIS
Good afternoon sir.

MR. SHERMAN
How are you?

CHRIS
Not so good. I was wondering whether or not you had heard from Samantha?

MR. SHERMAN
Yes we talked today actually.

CHRIS
Is she OK?
MR. SHERMAN
Honestly she’s pretty broken up over the whole situation.

CHRIS
Oh that’s understandable.

Chris paces around the office.

MR. SHERMAN
Is there something on your mind Chris?

CHRIS
Mr. Sherman, have you ever had such a deep connection with someone that you couldn’t sleep without that person, couldn’t eat without that person, you couldn’t... live without them?

MR. SHERMAN
Of course I have. That’s true love.

CHRIS
Exactly, and that’s how I feel about your daughter.

Chris continues to pace around the office.

CHRIS (CONT’D)
I love Samantha. So much that even when I had amnesia, I still couldn’t help but to find myself crazy about her, butterflies when she kissed me. But now with her not wanting to be with me anymore I must regretfully resign with the company. I can’t be here knowing she could come in at any time.

He stops in front of Mr. Sherman’s desk.

CHRIS (CONT’D)
I’ll have my office cleaned out by the end of the day.

A voice comes in from behind him.

SAMANTHA (O.S.)
So I waited all that time, doing whatever was necessary to work my way back into your life, but you’re ready to give up on me already?
Chris turns to see Samantha in Mr. Sherman’s doorway.

CHRIS
Did you hear all that?

SAMANTHA
I heard enough.

CHRIS
Sam...

SAMANTHA
Let me talk this time.

Chris is silent.

SAMANTHA (CONT’D)
I thought about this long, and hard, and I realized no matter if you forget me tonight, or tomorrow, or if you remember me the rest of my life, I love you, and nothing will ever change that.

Samantha smiles at him.

He runs up to her, pulls her into his arms, kisses her. Mr. Sherman clears his throat. They stop, and look at Mr. Sherman.

MR. SHERMAN
So about your resignation.

CHRIS
What I meant to say is I think I’ll be staying around for a long,

Chris looks at Samantha.

CHRIS (CONT’D)
long time.

They leave the office. Mr. Sherman’s door closes. Francesca lifts her head from under his desk.

FRANCESCA
That was so romantic, why don’t you ever say things like that to me?

MR. SHERMAN
How about we go to Nordstrom today.
FRANCESCA
(smiles)
That’s why I love you.

MR. SHERMAN
As you were.

Francesca goes back under the desk.

INT. OFFICE HALLWAY

Walking down the hall Chris, and Samantha see Stan, and Natasha making out like horny teenagers trying to get into a storage closet.

Stan sees them, and gives Chris a thumbs up. Samantha notices.

SAMANTHA
That’s an unlikely couple. Why do I think you had something to do with that?

CHRIS
It’s a long story, but basically she got inside info on Stan’s salary.

SAMANTHA
Must be a lot for Tasha to date him. How much money does he make?

CHRIS
(smiles)
Honestly... I can’t remember.

Samantha stops. Chris stops too.

CHRIS (CONT’D)
What?

SAMANTHA
So not funny.

She starts to walk again. Chris jogs to catch up with her, cuts her off. Samantha stops.

CHRIS
Not even a little funny?

SAMANTHA
No, I will beat you.
Samantha pretends to be mad but laughs, they kiss.

INT. APARTMENT - NIGHT

Chris gets out of bed, heads to the bathroom.

INT. HALLWAY

Picture frames, some with photos of Chris, and Samantha, others blank, line the wall of the hallway.

INT. BATHROOM

Chris turns on the light, EM EVOL is scribbled on the mirror in red lipstick. He turns around to see the figure in the black robe. It points a beretta at his forehead.

The figure lowers their arm, pops the clip out of the gun, pops a bullet out of the chamber. It hands the gun over to Chris. The hood of the robe comes off, it’s Samantha.

SAMANTHA
You have to figure this out.

CHRIS
But it makes no sense.

SAMANTHA
You just have to look closer.

Samantha exits the bathroom. Chris stares at the mirror. He grabs a pad, and pen that’s on the counter, begins to write. Chris scribbles for a few moments, stops. He stares at the pad.

Beat.

He turns it around, lifts it chest high so it faces the mirror, and it reads LOVE ME.

INT. CHRIS’ BEDROOM

Chris wakes up to an empty bed. He looks around for Samantha, but she is no where to be seen. He searches the apartment, going from room to room, but nothing.

CHRIS
Samantha!
Chris wakes up, and Samantha is in bed with him. She is awakened by him yelling.

SAMANTHA
Are you ok?

He grabs, embraces her.

CHRIS
Thank God, I dreamed that I lost you again.

SAMANTHA
I’m right here, it’s ok.

CHRIS
I’m still having those bad dreams.

SAMANTHA
You mean nightmares?

Chris has a disturbed look on his face.

CHRIS
I said bad dreams.

He pulls away from her.

Samantha has on red lipstick, and a dress. EM EVOL is written all over the walls of the room in red lipstick.

Smoke rises from the ground surrounding the bed.

Dub step/trance music plays.

SAMANTHA
Nightmares are bad dreams Chris.

Strobe lights start to flash in the room.

Samantha vanishes, darkness consumes the room.

INT. “CLUB CHAOS” - NIGHT

Strobe lights flash.

Dub step/trance music pulsates through the speakers.

DAME stands in a DJ booth, scantily dressed girls dance around him.
INT. CLUB FLOOR

CHRIS makes his way through the crowd. He reaches the bar, squeezes between two patrons. He yells out to an ANDROGYNOUS BARTENDER, with piercings in their face, lip.

CHRIS
A shot of crown, and a cranberry vodka!

Chris looks around.

INT. HOSPITAL ROOM

The brain monitor spikes, other machines make beeping noises. As we draw in on Chris’ face, a small smile forms.

The machines continue. Beep -- beep -- beep.

FADE OUT: