

**THE BOOKER MAN**

by

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INT. DORM ROOM

A clean and carpeted dorm room comes to view. On the floor are school books of different subjects, scattered all over the place.

Moving across the floor, MOANS OF ECSTASY become faintly audible. The moans are female. The woman manages to say a few words in between the sounds she is making.

Her name is KELLY.

KELLY (O.S.)  
Oh, Chris!

Past the scattered books on the ground, female undergarments and clothing are randomly lying on the floor.

Kelly continues to MOAN WITH DELIGHT.

KELLY (O.S.)  
Yes! Yes! Yes!

Finally, the bed comes to view. A blonde woman with a killer body is straddled on top of someone and gyrating back and forth with her comforter conveniently placed around her waist.

The dude that is rocking this girl's world finally SPEAKS. Obviously his name is CHRIS.

CHRIS  
I love study time with you.

Kelly fights to get words out.

KELLY  
Me too! Oh, me too!

CHRIS  
Should we continue with the session?

KELLY  
Don't let it stop!

Chris smiles as he places his hands on both of Kelly's hips, controlling her movement.

CHRIS

How about a little Human Anatomy?

KELLY

Mmm Hmm.

CHRIS

Did you know that the femur is the biggest bone in the human body?

Kelly's eyes roll back with pleasure.

KELLY

Not big enough!

Kelly brings her head forward again and leans down to kiss Chris on his neck and chest. They continue for a few more seconds.

The MOANS emit closer and closer together, until finally they finish.

Kelly rolls off of Chris and leans her head on his chest, smiling to high heaven. She can barely breathe.

KELLY

Wow.

Chris places his hands on the back of his head and stares up at the ceiling. Kelly traces her finger around on Chris's chest.

KELLY

Want to do it again?

Chris brings one of his hands from behind his head and studies a watch on his left wrist.

He shakes his head, painfully.

CHRIS

Sorry, I have to go.

KELLY

I know. But it couldn't hurt to ask right?

Chris gets up from the bed and starts to get dressed. Kelly rolls to the other side of the bed and reaches down to grab something.

ON THE FLOOR

Kelly's hand grabs a pair of her underwear and balls it up. She rolls back onto the bed and finds Chris sitting on the edge, putting his coat on.

She crawls over to him and places the underwear into his coat pocket. She pecks at his cheek, while keeping her hand in his pocket.

KELLY

So, same time next week?

Chris finishes putting his coat on and looks up. For a moment, it feels like he is staring right at the CAMERA.

CHRIS

Ah, I'm sorry. I told you I have to work a wedding next Wednesday.

KELLY

Can't you call in sick?

Chris laughs.

CHRIS

I don't think so. It's not nice to lie.

He leans back and kisses Kelly on the lips.

CHRIS

I'll call you later this week. We might have to sneak an early session in.

KELLY

Alright. I can't wait. I left you a little something to remember me by.

Chris gets up to leave the dorm room.

INT. KELLY'S DORM HALLWAY

Chris closes the door behind him as he enters a simple looking dormitory hallway. After closing the door, he stops and turns. He's facing the CAMERA again.

He speaks.

CHRIS

Hello there.

HE'S BREAKING THE FOURTH WALL! He is speaking directly to the audience!

He nods his head towards Kelly's door.

CHRIS

Oh what, that? Oh that's just my study buddy. I think her name is Kelly. Or Kerry? I don't know.

Chris turns and walks down the hallway, still looking at the CAMERA as he speaks.

CHRIS

You really can't go wrong with girls on the Dean's List. I know, I know, you're probably looking at me like "That girl's not on the Dean's List!" I'm afraid it's true, my friend. Some smart girls do have the total package. They get so backed up with their studies that they are just screaming to be fuc--

Chris stops and turns fully around to face the CAMERA.

CHRIS

Oh I'm sorry. We haven't been properly introduced. My name is Chris, but everybody calls me The--

KELLY (O.S.)

Booker!

Chris stops with an agitated look on his face. He speaks one more time to the CAMERA.

CHRIS

Man.

He turns to see Kelly running down the hallway with just a collared shirt and some socks.

A book bag is wrapped around her right arm.

KELLY

You forgot this!

Chris forces a smile as Kelly reaches him. She hands him the book bag.

CHRIS

Thanks. I would have been lost tomorrow without this.

Kelly giggles and kisses him.

KELLY

Call me.

She turns back around and runs back to her room, giving a small wave to Chris before she disappears into it.

CHRIS

Looks like it's time to move on.

EXT. KELLY'S DORM - NIGHT

Chris exits the three-story dormitory with a gallop in his step. He just got laid, can you blame him?

Chris has a certain arrogance about him that would make any man jealous, but make any female salivate. Twenty-two years old and on top of the world.

He has dark hair, a clean-shaven face, pearly white teeth, good wardrobe, and a supreme confidence that exudes in every step he takes.

He speaks to the CAMERA again.

CHRIS

What to do? What to do?

Chris starts to walk in a direction that leads to more dormitories.

CHRIS

Now I could go back to my room,  
cold and lonely, maybe do some  
homework, call my mother, and  
sleep alone in bed tonight.

Chris stops dead in his tracks and turns back around where other dormitories are present.

CHRIS

Or I could get some free food,  
maybe a massage, and sleep next  
to a woman.

Chris eyes the CAMERA.

CHRIS

No contest.

EXT. JACKIE'S DORM - NIGHT

Chris reaches another three-story dormitory that is much nicer than Kelly's.

CHRIS

Now Jackie is my girlfriend I  
guess you could say. She's been  
the most reliable and she doesn't  
talk to any other dudes, so that  
must mean something.

INT. JACKIE'S DORM

A door opens to a smiling woman's face. She is of Hispanic descent with striking brown eyes and light skin. Her body is equally as astonishing.

Perfection in every sense.

Her name is JACKIE.

JACKIE

Hey you!

Chris digs his face into Jackie's neck and GROWLS playfully while he kisses it. She laughs gleefully.

The room is very neat, like all female dorm rooms always are. A computer stands in one corner, a bed with about ten pillows on it is on the other side of the room, and a miniature closet holds all of Jackie's clothing.

Chris releases his grip on Jackie and sits down at her computer.

JACKIE

Where have you been? You said you were going to come over like an hour ago.

CHRIS

Something fell into my lap that I just couldn't avoid.

Jackie smiles and then starts to walk seductively over towards Chris.

JACKIE

Do you want something else on your lap?

CHRIS

I'm still recovering from earlier tonight.

Jackie slaps his shoulder with her hand.

JACKIE

Very funny.

Chris shoots a glance at the CAMERA as if to say, "Am I lying?" and shrugs.

Jackie turns around and starts to fix the pillows on her bed for sleep. Chris stands up and wraps his arms around her waist and lays his chin on her shoulder.

CHRIS

Where's, Chester?

JACKIE

He's around here somewhere. You know he how hates company.

A cat jumps up on to Jackie's bed without warning. It stares at the two of them.

CHRIS

There's the big man.

Chris reaches over and pets the cat and it PURRS with delight.

JACKIE

How do you do that? He hates like, everyone.

The cat moves to a corner in the bed and balls up to fall asleep.

Chris starts to kiss Jackie on her neck and then his head shoots upward.

CHRIS

You got any food?

Chris lets go of Jackie and starts rummaging through her closet. He pulls down some potato chips and some cookies and scoffs them down.

Jackie observes him intently.

JACKIE

This isn't a MARRIOTT, you know.

Chris turns around with his mouth full of food.

CHRIS

I love your mother's cookies.

Jackie walks over to him and takes the bag of cookies from his hand.

JACKIE

They're just cookies.

Chris swallows the food in his mouth hard and changes his attitude.

CHRIS

I'm sorry I was late.

Chris reaches out to hug Jackie and they embrace.

He reaches into his coat pocket and pulls out Kelly's underwear and throws them into Jackie's wastebasket. He then covers it up with some other random trash.

JACKIE

I love you.

Chris stares back at the CAMERA with an uncertain look. He speaks to the CAMERA, but Jackie doesn't hear him.

CHRIS

The L word. What do you say? Do you emasculate yourself and say "I love you too." or do you blow it off?

Chris turns back to Jackie's ear and responds.

CHRIS

Thanks, baby.

Jackie leans back and stares at Chris with a shocked look.

JACKIE

Oh no. No, no, no.

CHRIS

Huh?

JACKIE

I know you did not just say  
"Thanks, baby" to me after I told  
you I loved you.

Chris becomes uneasy for a second.

JACKIE

I mean, do we have something or  
are we just lying to ourselves?

CHRIS

I'm sorry, I'm just really tired.  
I had a bunch of tests today and a  
study group tonight. I just need  
some sleep.

Chris lets go of Jackie and plops down onto her bed and  
kicks his shoes off.

CHRIS

What time you got class tomorrow?

JACKIE

Eight-thirty, for the hundredth  
time. Do you even listen to me  
when I tell you stuff?

Chris forces a weak smile.

CHRIS

Of course I do. You have three  
classes tomorrow. One at eight-  
thirty, one at nine-forty five, and  
one at twelve-fifteen. You have an  
LSU meeting at two-thirty and you  
have to work at FRIDAY'S from four  
to eleven. You were born in San Juan,  
Puerto Rico on a rainy Thursday,  
November twenty-third afternoon in  
nineteen-eighty-four. You are the  
third of four children. You're a  
Sagittarius--

JACKIE

Okay!

Jackie strides over to the bed and answers with a bit of content in her voice.

JACKIE

Okay.

She gets into the bed and settles next to him with her back facing Chris's chest. The infamous "spoon" position.

CHRIS

And you're the most beautiful woman  
I have ever seen in my life, and I  
don't deserve you.

Jackie closes her eyes with a smile.

JACKIE

Correct.

Jackie falls asleep quickly. Chris turns to face the CAMERA above him and wipes his forehead mockingly as if to say "That was close!"

CHRIS

If you learn anything from me, it  
should be realizing that women are  
aural creatures. I don't care how  
solid your abs are or how much money  
you have. If you know what to say  
to a woman and when to say it,  
you're in like Flint.

Jackie stirs a little. Chris motions to the CAMERA to be quiet and then winks.

He then settles himself and falls asleep himself.

CUT TO:

EXT. NEW YORK COLLEGE CAMPUS - DAY

Chris walks through the main section of the college campus with a cool expression on his face. The campus is large with the typical college buildings in place.

He speaks to the CAMERA.

CHRIS

College!

The girls at this college are amazing. Each one he passes looks better than the last.

CHRIS

A plethora of sexually experimental young women begging for a man to come along and take what most are afraid to claim.

As Chris passes the women on campus, they all turn to look at him. They can't get enough of him. Women of all races and ages, even some professors stare him down with sex in their eyes.

CHRIS

I believe I read somewhere that a women's sexual peak is at the age of thirty.

A young freshman female looks at Chris as she passes him by and gives him the "fuck me" look.

CHRIS

Obviously that person never attended college.

CUT TO:

INT. CLASSROOM

A standard college classroom. It is a high-level Psychology class. Chris sits in the back, paying attention to the lesson.

The Professor speaks her lesson. For a professor she is pretty hot. Maybe early forties, brown hair, with a twenty-five year old's body.

PROFESSOR

Now Freud believed that girls were born with a sense of jealousy to their male counterparts. That even at a young age, females experienced "penis envy"--

Chris speaks to himself.

CHRIS

It's not envy.

He turns to the CAMERA.

CHRIS

Psychology. The study of human behavior. Probably the best subject any man could learn when it comes to seducing women. Women are the ultimate cerebral assassins. They love to play mind games and will often send out signals that may seem counter-productive to your seduction, but that is all a front.

Chris turns to face the Professor.

All of a sudden, all of the students have disappeared and the Professor stands at the board with nothing but lingerie on.

It is obviously a dream sequence.

On the board is an equation.

CHRIS

Now the mistake that most men make when it comes to attracting a woman is thinking that they are attracted to the same things that we men are.

The professor shakes her head "no" very slowly.

CHRIS

Wrong!

Chris reads the equation on the board.

CHRIS

The basic formula for getting a woman is simple. It's "Confidence plus Attitude equals A Very Wet Female".

The Professor nods her head "yes" slowly.

CHRIS

Instead, dudes are more worried about how big their muscles are or how expensive their clothing or car looks. Don't get me wrong it helps, but if you have no game to back it up, you might as well invest in a year's supply of JERGEN'S lotion and the SPICE NETWORK, because that's the only naked women you will be seeing.

Chris points his finger into the air as if remembering something else.

CHRIS

Oh! And don't take the other route and try to be the "nice guy that is always there for her." I like to call them the Gay Barbers. A girl can just vent to them and the guy will just sit there and listen to how much of a jerk her boyfriend is being or how cute the guy at the table behind him is. If you find yourself in this situation...

Chris turns back to the Professor who has her hand over her mouth as if to say "Oops".

CHRIS

...You have been thrown into the Friend Zone. She probably did it during a hug or something. And nothing is harder than trying to escape the Friend Zone.

The Professor smiles and starts to walk towards Chris while taking her bra off.

Chris slams his notebooks shut.

CHRIS

Class dismissed!

CUT TO:

INT. CHRIS'S DORM HALLWAY

The hallway resembles Jackie's hall, but it is not the same one. Dorm rooms line both sides and many of the doors are closed. Music blares from some of the rooms, but most of it is muffled.

Chris pulls out a set of keys from his pockets and prepares to open the door with the room number "69" on it.

FEMALE VOICE (O.S.)

Christopher!

Chris stops and looks up. In front of him is a VERY attractive Russian woman with dark hair and tanned skin. Her name is VALERIE.

Her accent is thick, but her English is perfect.

Chris yells in the same tone as her, mocking her.

CHRIS

Valerie!

Valerie smirks.

VALERIE

Where were you last night? We had our dorm activity and you were missing.

Chris feigns an upset look.

CHRIS

Oh no! I can't believe I missed my RA's activity! Please forgive me.

VALERIE

Very funny, Booker Man.

Chris turns to the CAMERA.

CHRIS

Alright, I know you're probably asking how many times I have been inside Moscow, but the answer is not that simple.

VALERIE

You know, seeing you makes me glad I only like women.

Chris mouths the word "Lesbian" to the CAMERA then turns back to Valerie.

CHRIS

Come on, Valerie. Haven't you ever wondered what it's like to be penetrated?

Valerie smiles.

VALERIE

Never! A woman is so much more beautiful than you filthy men.

CHRIS

Got that right.

VALERIE

With their soft skin and kissable lips.

Chris looks at the CAMERA with a surprised look.

CHRIS

Okay, Valerie. I have to go to work. We can talk about bitches and hoes later.

Chris opens his door and closes it behind him. Valerie stares after him with an interested look and then enters her room.

In a flash, Chris comes back from inside of his room and closes the door behind him. He is wearing a very chic looking suit minus the coat with a bowtie.

CHRIS

I'm not that important. Don't get your hopes up.

CUT TO:

EXT. DORM PARKING LOT - DAY

Chris walks through a parking lot and finds a motorcycle. Not one of those Harley Davidson's. This thing looks like it can haul ass.

CHRIS

A bike is so much more convenient in the city. You should invest in one if you can.

Chris puts a helmet on his head and climbs onto the bike.

EXT. NEW YORK STREETS - DAY

Chris rides through a busy New York City. He weaves in and out of the gridlocked traffic with precision.

It's an odd sight seeing a man wearing a tie riding a motorcycle.

EXT. THE ENCHANTED PATHWAY - DAY

Chris parks in front of a reception hall and gets off the bike.

The sign reads: THE ENCHANTED PATHWAY - RECEPTIONS,  
PARTIES, AND MEETINGS

CHRIS

Here we are.

In front of the building is a black man, about the same age as Chris, with his head in his hands. He is wearing the same outfit as Chris.

His name is JULIAN.

CHRIS

That's my friend, Julian. As you can tell, he is having woman problems.

Chris jogs over to Julian and pats his shoulder.

CHRIS

What's up, buddy? I didn't see you in class today.

Julian raises his head and speaks in a sad tone.

JULIAN

What's good, Chris.

CHRIS

What did Tasha do this time?

JULIAN

She dumped me.

CHRIS

Dumped you? Why?

Julian straightens up.

JULIAN

She said I wasn't giving her enough attention.

CHRIS  
Well it's her loss.

JULIAN  
There's more.

CHRIS  
More?

JULIAN  
Yeah, I went to her room last  
night. And I tried to beg her  
to take me back.

CHRIS  
Oh no! Did it work?

Julian shakes his head.

JULIAN  
I really love that girl, though.

CHRIS  
Well, we'll just have to get her  
back then right?

Julian smiles slightly.

JULIAN  
Yeah.

MARLENE (O.S.)  
Will you two get your asses in  
here?

Chris and Julian slap each other's hand and head into the  
reception hall.

INT. RECEPTION HALL

Chris and Julian walk into a grand reception hall that  
would flatter any bride.

In front of them is MARLENE, their mid-forties boss that  
desperately needs a vacation.

Chris mockingly salutes her like a military general.

CHRIS

Ready to report, Ms. Boss Lady  
Sir!

MARLENE

Don't call me that.

Chris laughs as he drops his arm.

MARLENE

We have a really big one tonight.  
It's a Sikh wedding, so the numbers  
will be up there.

JULIAN

We'll do our best, Marlene.

MARLENE

Your best better be good enough.

Marlene's cell phone RINGS. She picks it up frantically  
and speaks into it.

MARLENE

Hi, honey! No, I'm sorry I've  
been really busy.

Her voice trails off as she disappears into her office.

CUT TO:

LATER

Chris and Julian are behind the reception hall bar serving  
drinks. The wedding party taking place is grand and  
colorful.

Hundreds of Indian patrons are dancing cultural dances and  
just having a good time.

Chris finishes serving drinks to a couple and turns to face  
the CAMERA.

CHRIS

I told you. I'm just a chimp  
that serves drinks.

Chris scans the party, observing the women. Most are unattractive mothers and grandmothers, but some of the younger women really stand out.

The ritual clothing extenuates the women's bodies, making them very desirable.

CHRIS

But this job gives me a fresh  
batch of new conquests damn near  
every week. A little ironic if  
you ask me.

CUT TO:

LATER

The bride and groom are now in the center of the dance floor participating in a slow dance. The rest of the guests are watching proudly.

Julian comes over near Chris to fill up a drink. He whispers in his ear.

JULIAN

Pride of the Himalayas, nine o'  
clock.

Chris switches his gaze to his left to find:

A STUNNING INDIAN WOMAN SITTING AT THE BAR.

She is very close to Chris's age and is absolutely beautiful. Dark skin, yet she has beautiful light-colored eyes.

It cannot be stressed enough how hot this woman is.

She appears to be sad and doesn't want to watch the married couple slow dance.

Chris's jaw drops.

CHRIS

Wow...

JULIAN

She's been drinking Cosmo's all night. I guess it's a safe bet to say she likes them--

Chris has already finished filling a glass with that drink.

JULIAN

How did you know that before I even told you?

Chris pats Julian on the shoulder.

CHRIS

Trade secret, my brother.

Chris walks past Julian to the other side of the bar.

Julian mutters to himself.

JULIAN

I wish you'd teach me.

Chris reaches the woman who has her head down and is tracing her finger around the rim of her glass.

CHRIS

You know if you wanted another drink you just had to ask.

The woman looks up surprised.

CHRIS

Unless you're a magician and can make it reappear.

The woman smiles awkwardly and wipes at her eyes.

INDIAN WOMAN

I'm sorry, I shouldn't be drinking this much.

Her tone is sexy and is perfectly American.

Chris places the drink down on the bar, but not near her.

CHRIS

What's up with the sad face? It's a wedding. Shouldn't you be happy?

INDIAN WOMAN

I know, I am happy for my sister, but it just adds to the fact that I'm going to have to marry.

Chris laughs.

CHRIS

Marriage.

INDIAN WOMAN

I mean, why can't I choose who I want to marry? Why do I have to be given a husband? What if I don't want a husband? What if I want to wait?

The Indian woman reaches for the drink on the table and swigs it hard.

CHRIS

Exactly.

She slams her glass hard on the bar.

INDIAN WOMAN

You probably hear these problems every week, though.

CHRIS

Yeah, but they usually don't come from a pretty face like yours.

The Indian woman faintly smiles at the compliment.

INDIAN WOMAN

What's your name?

CHRIS

My name is Chris.

He extends his hand out. The Indian woman shakes it.

PREETI

Preeti.

CHRIS

Pretty? Your parents have a way  
with names.

PREETI

No, Preeti.

CHRIS

Ah, I see.

Preeti stares at Chris intently.

SERIES OF SHOTS

- Chris and Preeti both drinking drinks and laughing.
- Preeti pulls out a picture of her future husband and they both laugh at it.
- Julian drying a glass and watching Chris jealously.
- Preeti spills her drink while trying to drink it. Chris picks up a towel and dabs at her mouth. Preeti grasps one of Chris's fingers with her mouth and starts to suck on it.

END SERIES OF SHOTS

CUT TO:

LATER

Chris and Preeti are staring at each other with their faces nearly touching. The bar between them can barely keep them separated.

PREETI

So, Booker Man, I have something  
in the limo I want to show you.

CHRIS

But, I have to work.

Preeti leans in to whisper in Chris's ear.

PREETI

Need I remind you that the Kama  
Sutra was made in India?

Chris turns to the CAMERA and gives it a quick look with a raised eyebrow.

Chris calls out to Julian while keeping his gaze on the CAMERA.

CHRIS

Hey, Julian.

JULIAN (O.S.)

I got you, man.

Chris smiles.

INT. LIMO

The sex. You wish you had a woman this flexible. Chris and Preeti are giving a new definition to "Kama Sutra".

Preeti's legs are everywhere and her body is contorted into ridiculous positions.

After a few moments, they finish.

Preeti lays her head down on Chris's chest, sweaty and out of breath.

Chris turns to the CAMERA.

CHRIS

Necessary cuddling.

He starts to stoke Preeti's hair.

CHRIS

One-Mississippi, Two-Mississippi...

Chris leans up.

CHRIS

I have to get back to work.

Preeti gets off of Chris and starts to put her dress back on.

PREETI

Oh, my! You held up pretty well  
for an American!

Chris smiles and pulls his pants up.

EXT. LIMO - NIGHT

Chris stands outside of the limo with Preeti kissing on his neck. She places a piece of paper with her number in his hand.

Preeti walks away back towards the reception hall as Chris observes her.

Chris turns to the CAMERA with a smile.

CHRIS

See how simple it is? Women  
aren't any different from us.  
Sometimes they just want a little  
nookie in a limo just like you  
and me.

CUT TO:

INT. CHRIS'S DORM ROOM

An ALARM CLOCK on Chris's nightstand BLARES while displaying the time of 7:30 AM.

A hand reaches over and turns it off.

CUT TO:

EXT. NEW YORK COLLEGE CAMPUS - DAY

Chris walks through campus happy as ever. It is cold out and everyone is layered up.

Chris reaches into his coat pocket and pulls out a cell phone. He flips it open. It displays:

NO NEW CALLS

CHRIS (O.S.)

Hmm. Odd.

Chris closes the phone and continues on his way.

INT. DINING HALL

Chris finds Julian sitting at a table alone. He takes a seat next to him.

CHRIS

What's with the long face?

Julian doesn't answer.

CHRIS

What did you do?

JULIAN

I got drunk last night and stumbled over Tasha's room.

CHRIS

Oh no. How did she take it?

JULIAN

She said she would have called the cops if I didn't leave.

CHRIS

I'm sorry man.

FEMALE VOICE (O.S.)

Hey, Chris!

Chris looks up and stares at the girl. The girl is an attractive woman with red hair and light skin. She's smiling ear to ear.

Chris stares at her.

Uh oh. He doesn't remember her name.

Her smile starts to fade away. Chris still hasn't grasped her name.

Julian's eyes switch back and forth between the two.

The girl finally answers.

SAMANTHA

Samantha?

CHRIS

Samantha!

Chris answers right as Samantha ends her line. But it doesn't work.

Samantha shakes her head with disappointment and storms off.

JULIAN

Ouch.

Julian looks up and his eye catches something. Chris does the same.

A DROP DEAD GORGEOUS BLACK GIRL IS WALKING THEIR WAY.

She holds a food tray in her hands and is walking right towards Julian and Chris.

CHRIS

Be strong, buddy.

She finally reaches the table and smiles at Chris. Her name is LATASHA. She has a certain gentle toughness about her that makes her that much more attractive.

LATASHA

Hi, Chris!

Chris answers awkwardly.

CHRIS  
Good morning, Tasha.

Latasha turns to Julian and her smile diminishes.

JULIAN  
Hi, Tash.

WITHOUT WARNING, LATASHA TIPS HER TRAY AND HER FOOD FALLS  
ALL OVER JULIAN.

LATASHA  
Oops!

Julian springs upward.

JULIAN  
Damn, girl! My shirt!

LATASHA  
I bought that shirt, it's alright.

Latasha turns to Chris again and smiles.

LATASHA  
Later, Chris.

Chris waves slightly after her as she walks away.

Julian wipes at his shirt and then sits back down.

JULIAN  
Shit.

CHRIS  
I got some extra clothes for you  
in my room if you need them.

Julian finishes wiping himself off.

JULIAN  
Nah, I'm good.

He looks after Latasha as she disappears.

JULIAN  
I don't know what else to do.

CHRIS  
J, I think you need to move on.

Julian's eyes light up.

JULIAN  
Hey!

CHRIS  
What?

JULIAN  
Why don't you talk to her for me?

Chris is taken aback.

CHRIS  
Huh?

JULIAN  
She's still cool with you. You  
can talk to her for me.

CHRIS  
I don't think that's a good idea.

JULIAN  
Why not? Just tell her how much  
I love her. She'll listen to you.

Chris winces.

CHRIS  
I don't know, man.

JULIAN  
Come on! Please?

Chris takes a while to answer. He ponders the situation.

CHRIS  
Alright. I'll talk to her tonight.

Julian smiles and pats Chris's shoulder.

JULIAN  
My man! Thanks boss, I  
appreciate it.

CUT TO:

EXT. NEW YORK COLLEGE - DAY

It is now late afternoon. Chris walks through campus with his phone to his ear.

He smiles at the pretty girls that pass him by and they return the favor.

VOICE MAIL (V.O.)  
You have no new messages. If  
you--

CLICK!

Chris shuts his phone. He turns to the CAMERA.

CHRIS  
Very unusual. Jackie hasn't  
called me all day.

He picks up his phone again and opens it.

CHRIS  
Usually calling a girl that isn't  
responding to you is suicide.

He speed dials Jackie.

CHRIS  
This is only for the seasoned  
veterans.

The line rings four times and then a voice mail message turns on.

JACKIE'S VOICE MAIL (V.O.)  
Yeah, it's me. Leave a message.

CHRIS  
What's up, Jack. It's Chris.  
When you get this message give  
me a call back.

He hangs up the phone. He grimaces.

CHRIS  
Ah, I hate doing that.

CUT TO:

EXT. JACKIE'S DORM - NIGHT

Chris heads through the doors leading to the inside of Jackie's dormitory.

INT. JACKIE'S DORM HALL

Chris reaches Jackie's door and knocks on it.

CHRIS  
Hey. Is my Puerto Rican princess  
ready to be ravaged by the  
American explorer?

The door opens slightly. Chris tries to open it fully but he it doesn't budge.

CHRIS  
Huh?

Jackie's face appears in the small opening of the door.

CHRIS  
What's wrong?

JACKIE  
I think you need to go.

CHRIS  
I don't think I do.

Jackie disappears for a second.

CHRIS

Hey, where'd you go?

Jackie reappears and chucks a pair of female underwear at Chris's face.

JACKIE

You need to take those back  
because they aren't my size.

Chris observes the underwear.

Oh shit. They're KELLY'S UNDERWEAR.

The door slams shut. Chris leans his head on the door,  
discouraged.

CUT TO:

INT. STUDENT CENTER

It is closing time. Chris sits on a small dining table  
inside the New York College Student Center.

Latasha is cleaning up the last of the other dinner tables.

CHRIS

Why don't you just take him  
back? He really cares about  
you.

Latasha's wipes become furious on the tables she is  
cleaning.

LATASHA

Because. I told him to stop  
sleeping around.

She turns around to face Chris.

LATASHA

And with a fucking white girl!

Latasha realizes she is talking to a white guy.

LATASHA

Oh. Sorry.

Chris laughs.

CHRIS

All he does is talk about you.  
I'm telling you, he's all about  
you now.

Latasha finishes cleaning the tables and throws away the  
towel.

CHRIS

You know deep down inside, you  
still love him.

Chris's eyes follow Latasha as she disappears into a back  
room.

LATASHA (O.S.)

I don't know, Chris.

Chris gets up and walks over to a juke box that is located  
on one of the walls of the student center. He pushes a  
button and a slow song starts to play.

LATASHA (O.S.)

Oh, that's my song!

Chris turns around to see Latasha in the doorway of the  
back room slowly dancing with a bottle of alcohol in her  
hand.

She looks sexy as hell.

Chris motions towards Latasha's hand.

CHRIS

What's that you got there?

LATASHA

A little refreshment.

CUT TO:

LATER

Chris and Latasha are sitting on a serving counter,  
drinking the bottle of alcohol like it's their job.

Their Blood Alcohol Contents are rising.

LATASHA  
Alright, alright. My turn.  
Truth or dare?

CHRIS  
Truth.

Latasha smiles.

LATASHA  
Have you ever bought a woman  
flowers?

CHRIS  
No.

Latasha can't believe it.

LATASHA  
What!? Really?

CHRIS  
Swear it.

LATASHA  
Wow. You're such a nice guy,  
though.

CHRIS  
Sorry.

LATASHA  
You must satisfy girls another  
way.

Latasha and Chris stare at each other for a brief moment.  
There is some attraction growing.

LATASHA  
Alright. Go.

Chris takes another drink. He winces as it stings the back of his throat.

CHRIS  
Truth or dare?

LATASHA  
Truth.

CHRIS  
Have you ever had an orgasm?

Latasha stalls for a second.

Chris points at her laughing.

CHRIS  
That's a no!

They both laugh.

LATASHA  
Oh you want to start getting personal now, eh?

CHRIS  
That's how I like it.

LATASHA  
Truth or dare, playboy?

CHRIS  
Truth.

LATASHA  
Have you ever been with more than one women in a night?

Chris looks away, embarrassed.

Latasha laughs relentlessly.

LATASHA  
You little pimp!

CHRIS  
That was a good one.

A pause.

LATASHA  
So what's the most women you've  
had in one night, Chris?

CHRIS  
We're not playing the game  
anymore are we?

LATASHA  
It's a simple question.

CHRIS  
Not really.

Chris and Latasha stare at each other for a moment. The pilot light has been lit.

LATASHA  
Truth or dare, Chris?

Chris doesn't take his gaze off of Latasha.

CHRIS  
Dare.

Latasha moves over to Chris and gets close to his face. Real close. They are about a millimeter from kissing.

LATASHA  
I dare you.

Chris inches forward and starts to kiss Latasha. It starts off awkward, but with each kiss it becomes more and more passionate.

CHRIS (V.O.)

Now I'm doing this for my friend,  
right? If she takes her anger out  
on me, she will forgive Julian...  
right? Is this wrong? Is it  
wrong to have sex with an  
incredible Nubian goddess with  
the most perfect ass you have  
ever seen?

Chris's hand caresses Latasha's bottom. Her butt is  
astonishing.

Latasha jumps up and wraps her legs around Chris as they  
continue kiss.

He brings her to the back room.

INT. STUDENT CENTER BACK ROOM

Chris and lays Latasha on the ground, still kissing her.

He starts to move down as he kisses her neck, then her  
chest, and finally her midsection.

He makes his way back up and starts kissing her on the  
mouth again.

Latasha's heavy breathing is all that is heard, until:

FADE TO BLACK.

INT. DINING HALL

The next morning. Chris is on line getting breakfast. He  
is very nervous looking and is real fidgety.

CHRIS (V.O.)

Come on, forget it!

INT. STUDENT CENTER BACK ROOM (FLASHBACK)

Chris and Latasha are going at it.

LATASHA

Oh, Chris. Right there. Yeah...

INT. DINING HALL (PRESENT)

Chris is shaking his head trying to shake the memory.

He takes his final breakfast item and heads towards a table.

CHRIS (V.O.)

Think about something else.

Anything else!

INT. STUDENT CENTER BACK ROOM (FLASHBACK)

Chris is giving it to Latasha good.

LATASHA

Don't stop!

INT. DINING HALL (PRESENT)

Chris walks into the sitting area of the Dining Hall and locks eyes with:

Julian!

Chris turns around and starts to walk in the opposite direction.

CHRIS (V.O.)

He didn't see me. I didn't see him.

JULIAN (O.S.)

Hey!

Chris turns to the CAMERA as he walks.

CHRIS

Should I really walk away from him like this?

JULIAN (O.S.)

Yo!

Chris stops dead in his tracks and turns around with a smile.

CHRIS

J! What's up man?

JULIAN

What did you do last night?

Chris starts to get worried.

CHRIS

Last night?

JULIAN

Yeah.

CHRIS

Nothing.

JULIAN

Yeah you did. You definitely did something last night to Tasha.

Chris turns and starts to walk away again.

JULIAN

Hey!

Chris places his food down at a table and turns back around again.

CHRIS

I don't know, man. I was drunk and one thing--

JULIAN

You are a fucking miracle worker!

Chris stops mid sentence.

CHRIS

What?

JULIAN

Man, I don't know what you told Tasha last night, but she came over my room last night and forgave me and everything! She said no matter how long it takes, she wants it to work out.

Chris let's out a sigh of relief and smiles.

CHRIS

Really man? That's great!

JULIAN

Yeah! And there's more!

CHRIS

What's that?

Julian smiles ear to ear.

JULIAN

I asked her to marry me! And she said yes!

Chris freezes.

CHRIS (V.O.)

Nothing is ever that simple. Remember that.

Julian hugs Chris.

CHRIS

Congratulations, man!

Chris's expression says otherwise.

CUT TO:

EXT. NEW YORK COLLEGE QUAD - DAY

Chris walks through the campus quad alone. The day is dreary and very cloudy.

He speaks to the CAMERA as he walks.

CHRIS  
Marriage. What a total joke.

He spits.

CHRIS  
Why you ask? I'll tell you why.  
If marriage is the union between  
two people who are totally in  
love with each other, why do you  
need a marriage license? A piece  
of paper shouldn't be required to  
prove two people are in love.

His eye catches something.

CHRIS  
What have I done?

Chris is looking at:

JACKIE DOING WORK AT A SMALL TABLE IN THE CENTER OF THE  
QUAD.

She looks amazing.

Chris fixes his book bag on his back and approaches her.

As he gets close to her, she looks up and sees him coming.  
She starts to close her notebooks and places them in her  
bag, preparing to leave.

CHRIS  
Wait.

Jackie stops.

CHRIS  
What's up?

Jackie doesn't respond.

CHRIS  
Look. You never gave me a  
chance to say I'm sorry.

Jackie chuckles.

JACKIE  
What? You're sorry?

Chris doesn't respond.

JACKIE  
You know what? It's not even  
worth it. Goodbye, Chris.

Jackie zips up her bag and walks away, leaving Chris alone  
by the table.

CUT TO:

INT. RECEPTION HALL BAR

Chris looks like crap. He is staring into space drying off  
a cup that has been dry for a long time now.

Julian stares at him with a quizzical look, as if trying to  
guess what is wrong with him.

Chris puts the cup down and finds another cup. He starts  
drying that one, as well.

Julian walks over to Chris and whispers in his ear.

JULIAN  
You got a secret admirer.

Chris turns to Julian unenthusiastically and then shifts  
his gaze to where Julian is motioning towards.

Chris sees:

A FAT AND HIDEOUS WOMAN SMILING AT HIM AND LICKING HER  
LIPS.

Chris winces in disgust as Julian laughs.

CUT TO:

INT. CHRIS'S DORM ROOM - NIGHT

Chris lies in bed, staring at the ceiling. The lights are still on and he is awake, but he looks very tired.

CUT TO:

INT. CHRIS'S DORM ROOM - DAY

It is now the next morning and Chris is in the same exact position he was in last night.

His alarm BLARES on the table next to him, but he makes no effort to turn it off.

CUT TO:

INT. CLASSROOM

Students are taking a test and are busily writing down answers onto pieces of paper.

In the back of the classroom, Chris just stares at nothing.

He finally turns to the CAMERA.

CHRIS

Looks like this calls for some  
basic training.

He returns his attention to his test and starts to fill in some answers.

CUT TO:

INT. CHRIS'S DORM ROOM

ON CHRIS'S NIGHTSTAND are three DVD cases. The titles are:

ALFIE

THE THOMAS CROWN AFFAIR

DEF JAM'S HOW TO BE A PLAYER

## TELEVISION

The opening scene from THE THOMAS CROWN AFFAIR is playing. Pierce Brosnan and Faye Dunaway are having a psych session.

## BED

Chris is lying down, watching the movie intently. He mouths the words spoken by Pierce Brosnan in nearly every scene. He knows it by heart.

He turns to the CAMERA.

## CHRIS

Thomas Crown is the Dali Lama  
when it comes to the seduction  
of females.

Chris eyes the television again.

## CHRIS

He can get whatever he wants,  
whenever he wants, and yet, he  
still finds ways to keep himself  
from losing his game.

## TV SCREEN

Thomas Crown and The Psychologist are speaking about how women affect his life.

## THE PSYCHOLOGIST

I want you to talk about women.

A pause.

## THE PSYCHOLOGIST

Mr. Crown?

## THOMAS

I'm sorry?

THE PSYCHOLOGIST  
Women. You get to talk about women.

THOMAS  
Oh, I enjoy women.

THE PSYCHOLOGIST  
Enjoyment isn't intimacy.

THOMAS  
And intimacy isn't necessarily  
enjoyment.

THE PSYCHOLOGIST  
How would you know? Has it  
occurred to you that you have a  
problem with trust?

BACK TO CHRIS

Chris mouths the remaining lines spoken by Thomas Crown.

THOMAS (O.S.)  
I trust myself implicitly.

THE PSYCHOLOGIST (O.S.)  
But can other people trust you?

THOMAS (O.S.)  
Oh, you mean society at large?

THE PSYCHOLOGIST (O.S.)  
I mean women, Mr. Crown.

THOMAS (O.S.)  
Yes, a woman could trust me.

THE PSYCHOLOGIST (O.S.)  
Good. Under what extraordinary  
circumstances would you allow that  
to happen?

THOMAS (O.S.)  
A woman could trust me as long as  
her interests didn't run too contrary  
to my own.

THE PSYCHOLOGIST (O.S.)  
And society? If ITS interests should  
run counter to your own?

TV SCREEN

Thomas Crown smiles.

BACK TO CHRIS

He smiles as well.

CUT TO:

LATER

It is now night time. Chris is changing into clothes to go out. He's looking clean and ready to party.

CHRIS  
That was only the second time in  
my life I have ever been that low.

Chris pulls out some cologne.

CHRIS  
And that will never happen again.  
Usually when that happens, I like  
to return to the basics and try to  
accomplish something, "difficult".

Chris air quotes that last word.

Chris puts a dab of cologne on his finger tips and gently rubs it onto his collar bones.

CHRIS  
As the great Jude Law as Alfie  
said, "Nothing above the neck."

He places the cologne back in his closet and puts on a very sophisticated looking MOVADO watch.

CHRIS

There are three things that women  
look at when you first walk into  
a room.

CUT TO:

CHRIS'S SHOES

Chris has a pair of black Sketcher Scanner-Examiners on his  
feet. Very stylish, yet not too formal.

CHRIS (V.O.)

They are: Your shoes...

CUT TO:

CHRIS'S WATCH

Chris's watch is a silver MAVADO.

CHRIS (V.O.)

...your watch...

CUT TO:

CHRIS'S HAIR

Chris's hair is styled neatly, but simple. No over-gelling  
or pointy strands.

CHRIS (V.O.)

...and your hair.

BACK TO CHRIS

Chris looks good in his outfit.

He has a white collard button shirt half open, a black  
undershirt, slightly faded blue jeans, complimented by his  
black Sketchers.

Chris reaches into his closet and pulls out a brown bomber  
jacket.

Chris chuckles to himself as he puts the jacket on.

CHRIS

Women...

EXT. NEW YORK COLLEGE CAMPUS - NIGHT

Chris crosses through campus in better spirits.

CHRIS (V.O.)

I decided that I needed to get back to what makes me happy. And that's fucking girls that I have absolutely no feelings for.

Chris turns to the CAMERA.

CHRIS

Every year, right before the end of fall semester, the university fraternities and sororities have their annual end of the year parties.

Chris reaches a street of frat and sorority houses. Each house has a party spilling out from its innards.

CHRIS

If you are new or don't go out much, you will most likely wind up at the wrong one.

Chris stops to ponder about something.

CHRIS

But since I'm in such a good mood, I'll tell you the one that is the one to go to.

EXT. DELTA PHI EPSILON HOUSE - NIGHT

Chris arrives at a large, two-story sorority house which is overflowing with college students.

CHRIS

The Delta Phi Epsilon Sorority House. The girls are so goddamn rich in this sisterhood, that they actually pay the police to leave them alone for the whole night.

Chris eyes the CAMERA.

CHRIS

Which means, no holds barred.

Chris reaches the front door where a line has formed. One of the SORORITY SISTERS sees him and smiles.

SORORITY SISTER

Booker Man! It's about time you got here!

Chris hugs the Sister.

Chris speaks to the CAMERA with the Sorority Sister oblivious to his words.

CHRIS

Jacuzzi. Three Orgasms.

He smiles.

CHRIS

You get the picture.

The Sorority Sister lets him past the line of college kids waiting to get into the party.

The people in line don't even complain. Some even acknowledge him and say "Hi".

INT. SORORITY HOUSE FOYER

Chris enters the house and takes off his coat. Another Sorority Sister comes over and takes it for him and brings it into a back room.

Chris delves into the innards of the party while still speaking to the CAMERA.

As he talks, random dudes shake his hand and random females kiss him on the cheek.

CHRIS

Now college parties are great.  
The reason for that, is because  
you get a lot of posers that make  
your life a whole lot easier.

INT. SORORITY HOUSE LIVING ROOM

Chris enters a very large living room. Music blares, girls and guys are dancing, smoking, drinking, you name it.

CHRIS

The first thing that is imperative  
upon your entrance into any social  
function is eye contact.

As Chris steps into the living room, many of the females turn and look at him.

Chris eyes them all and smiles in a wryly way.

The girls love it.

CHRIS

You only have one chance to  
establish yourself, and that's  
your first impression. If you  
mess that up...

Another college male comes from behind Chris and steps in front of him.

The girls turn again and stare at the new guy.

He tries to maintain eye contact, but he can't. He looks away.

The girls turn away with a look that says "Whatever".

Chris shakes his head with a smile.

CHRIS  
You will be D.O.A.

Chris makes his way over to a makeshift bar in the room and passes many girls who ogle him like kids in a candy store.

IN THE CROWD

is Samantha. The girl whose name Chris couldn't remember. She looks at him with disgust and talks to one of her friends.

SAMANTHA  
What does everyone see in him?  
He's not even that good looking  
anyway. Fucking loser.

Her friend is barely listening to her because she is so fixated on Chris.

Chris orders a drink with just a movement of his hand and turns to look at Samantha.

They lock eyes. Samantha stares coldly at him.

Chris stares her down as well and lets a smile creep up on his lips.

Samantha continues to look him down, but she is cracking. She can't hold it anymore. A smile creeps up on her face as well and all her anger melts away.

A drink slides in front of Chris.

BARTENDER (O.S.)  
There you go, Booker Man.

Chris releases his gaze from Samantha and picks up his drink. He turns to the CAMERA, winks, and heads back into the party.

INT. SORORITY HOUSE KITCHEN

Chris enters a kitchen where a couple is making out on a counter.

Chris points at them with a look of approval.

CHRIS  
He has the right idea.

Near a dining table, a group of guys are laughing and talking. One of the guys is the RING LEADER and is telling a conquest story in a real ebonic and ignorant tone.

CHRIS  
Now I'm not a feminist or anything,  
but if there is one thing that  
pisses me off about dudes, is how  
much they lie.

Chris joins the group of guys as the Ring Leader speaks.

RING LEADER  
...and I told her "suck that shit!"  
and she was all like "Okay, baby."

RING LEADER'S FRIEND  
Yeah, man! That's what I'm talking  
about!

They slap hands together.

RING LEADER  
And I was telling her to stick it  
all the way down--

CHRIS  
Damn, man. How do you do it?

The Ring Leader turns to Chris like a star would to an admiring fan.

RING LEADER  
It's just how I do, brother.

The group laughs and agrees with him.

Chris laughs as well. He changes his voice to sound more like the Ring Leader.

CHRIS

So you be getting any woman you  
want all like that?

RING LEADER

Hell yeah, son!

Chris turns around and sees a woman opening up the  
refrigerator. Hot as can be and alone. A perfect target.

Chris points at her.

CHRIS

What about her?

RING LEADER

What ABOUT her?

CHRIS

You can get her right now, right?

The group becomes silent and all eyes fall on the Ring  
Leader.

He starts to look uneasy, but he tries to hide his  
insecurity.

RING LEADER

Why not? Bitches all the same.

Chris motions for him to go on ahead.

CHRIS

Cool man! I got to see how you  
do it!

The Ring Leader freezes. His group is still looking at  
him, waiting for him to do something.

He finally yells out to her.

RING LEADER

Yo, baby!

The HOT CHICK turns around and looks at him with angst.

RING LEADER

Why don't you bring that fine ass  
over here and let me holla?

The girl sticks her middle finger up and turns back to the refrigerator.

The Ring Leader's friends laugh at him.

Chris shakes his head with pseudo disappointment.

CHRIS

Damn, maybe next time.

RING LEADER

Whatever man. That bitch got a  
attitude problem anyway.

CHRIS

You mind if I try?

The Ring Leader waves him off.

Chris approaches the girl.

CHRIS

Hey, is there a water in there?

The Hot Chick turns around and gives him a dirty look.

HOT CHICK

Why don't you ask your asshole  
friend for one?

Chris points back at the Ring Leader.

CHRIS

Who him? I don't know that fool.  
I was just asking him for a light.

The Hot Chick's face relaxes.

HOT CHICK

Oh. Sorry about that.

The Ring Leader watches from behind as Chris strikes up a conversation with the Hot Chick.

She is laughing and touching his arm and looks like she is really enjoying herself.

After a few moments, the Hot Chick writes something down on a piece of paper and hands it to Chris.

The Ring Leader is trying to contain himself.

Chris and the Hot Chick turn to leave the kitchen. They walk past the Ring Leader and his friends.

HOT CHICK  
I'll see you later, Booker Man.

Chris smiles and waves at her as she leaves.

Chris turns to the Ring Leader.

CHRIS  
Just luck I guess.

The Ring Leader fakes a laugh and flips him the middle finger.

Chris turns to the CAMERA.

CHRIS  
That's what I like to call the  
"Bait and Switch".

INT. SORORITY HOUSE HALLWAY

Chris moves through the crowded hall nonchalantly. He appears to be looking for no one in particular, but everyone is looking for him.

CHRIS  
Now I know you are probably  
wondering why I didn't try and  
get that girl's legs wrapped  
around me in a bathroom somewhere.

Chris enters a second floor loft.

INT. SORORITY HOUSE SECOND FLOOR LOFT

The loft has some tables and chairs set up where people can sit and talk.

Some people are dancing, some are watching, others are making out.

CHRIS

But I'm after a bigger catch.

Chris scans the room at the girls. Many of the single girls turn and stare him down with affection.

CHRIS

Now tell me, what is the one fantasy that every man wishes every night to himself before he goes to bed alone?

INT. BEDROOM (FLASHBACK)

Chris and a girl are having sex in a bed. Nothing special about it.

BACK TO PRESENT

Chris gives the CAMERA an evil eye.

CHRIS

Come on, I said FANTASY.

INT. BEDROOM (FLASHBACK)

Chris lying on his back with his eyes rolling back in his head, with pleasure.

A SET OF FEMALE HANDS COMES FROM BELOW HIM AND CARESSES HIS CHEST.

(The female is performing fellatio on Chris.)

BACK TO PRESENT

Chris smiles a little.

CHRIS  
Getting warmer.

INT. BEDROOM (FLASHBACK)

Chris is lying on his back again in the same position he was before. His face is in ecstasy.

A SET OF FEMALE HANDS COME FROM BELOW HIM AND CARESSES HIS CHEST.

THEN A SECOND SET DOES THE SAME!

BACK TO PRESENT

Chris is nodding his head, gleefully. Chris turns back to the party and observes the women.

CHRIS  
Now threesomes are not for the rookies. If you can't even get one woman to bed, you better hit the seduction gym like ROCKY and come back for a rematch.

Chris's gaze moves from woman to woman. All are very attractive.

CHRIS  
Your best bets are the girly-girl types. You know the kind. High maintenance, prissy hot girls that look so feminine all the time.

CUT TO:

A PAIR OF LARGE BREASTS IN A BLOUSE TOO SMALL FOR THE WOMAN.

CHRIS (V.O.)  
Usually breast augmentation.

CUT TO:

A PAIR OF FEMALE MANICURED FINGERS AND TOES.

CHRIS (V.O.)  
Manicured fingers and toes.

CUT TO:

TWO WOMEN LAUGHING AND TOUCHING ANOTHER MAN AT THE PARTY  
RELENTLESSLY.

CHRIS (V.O.)  
And super flirty.

BACK TO CHRIS

Chris is still studying his field.

CHRIS  
Now many guys think only studs  
can have sex with two women, when  
in fact it's more of a feat to  
get the two women together, rather  
than actually sleeping with them.  
Any heterosexual male can have  
sex with two women.

His gaze stops on:

A BLONDE AND BRUNETTE GIRL WHO ARE LAUGHING WITH EACH OTHER  
AND TOUCHING. They possess all of Chris's criteria.

The blonde is SONIA and the brunette is EMILY.

Chris smiles.

CHRIS  
Yes, sir.

Chris walks over to them.

LATER

Chris is sitting on one side of a round table with Sonia and Emily on the other side next to each other.

He speaks to the girls giving them equal attention.

CHRIS

I just think it's a shame that a man can be as sexually promiscuous as he pleases and doesn't get a rap for it, but when a woman wants to experiment...like say a threesome, they get branded a slut, a whore, or a prostitute.

Sonia and Emily nod their heads in agreement with Chris, then turn and start to kiss each other.

Chris's voice trails off as he sees the show.

He smiles.

CHRIS (V.O.)

I'm back...

FREEZE FRAME ON

Chris's face. Then:

CUT TO:

INT. SORORITY HOUSE SECOND FLOOR BEDROOM

Chris's face in the same smile, but now he is lying on his back on a bed.

TIME RESUMES

Chris's eyes roll back into his head as FEMALE GIGGLING is heard coming from beneath him.

Two pairs of hands come from beneath him and caress his chest.

CHRIS (V.O.)  
Just when I was living every  
man's fantasy, the unthinkable  
happened.

Chris's face morphs from total ecstasy, to horror as he looks down.

Sonia's head pops up first with an angry look and Emily follows.

Chris tries to explain himself.

CHRIS  
I don't know. This never happens.

The girls look at themselves with a surprised look.

CHRIS  
Why don't you two continue on  
without me? I'll catch up.

The girls eye Chris for a second then turn their attention to each other. They start to kiss and disappear from sight.

CHRIS (V.O.)  
Since when did this happen  
to twenty-two year olds?

CUT TO:

INT. CHRIS'S DORM ROOM - DAY

Chris is pacing back and forth in his room on the phone.

CHRIS (V.O.)  
I thought it was just a one time  
deal.

CUT TO:

INT. SAMANTHA'S DORM ROOM

Samantha lies in her bed shaking her head in disappointment.

SAMANTHA

Now I REALLY don't know what women see in him.

Move back to show Chris next to her with his head buried in his hands.

CHRIS (V.O.)

It kept happening, over and over again.

CUT TO:

INT. CHRIS'S DORM ROOM

Chris is still pacing nervously around in his room, phone glued to his ear.

He yells into the phone.

CHRIS

Yes! It's an emergency! I need an appointment as soon as possible!

CUT TO:

EXT. SORORITY HOUSE - JACUZZI - DAY

The Sorority Sister that was playing doorman at the party sits in the Jacuzzi, mad as can be.

Chris is on the other end.

CHRIS

I'm really sorry. This NEVER happens.

The Sorority Sister just stares at him.

INT. CHRIS'S DORM ROOM

Chris continues to speak frantically into the phone.

CHRIS  
I know it's almost Christmas!  
Just tell him it's Chris  
Booker. He'll understand!

A KNOCK at Chris's door.

Chris moves over to the door, still on the phone.

CHRIS  
Doctor Naqui? Yes it's Chris  
Booker. I understand that--

Chris opens the door to:

LATASHA'S WORRIED FACE.

Chris is surprised at her appearance. He finishes up his conversation on the phone.

CHRIS  
That's in one hour! No, no  
that's fine. Alright, I'll  
see you then.

Chris hangs up the phone.

CHRIS  
Hey, Tash. What's up?

LATASHA  
Can I come in?

CHRIS  
Of course.

Chris motions for her to enter the room and closes the door behind her.

CHRIS  
You okay?

Latasha has her back facing Chris. Chris walks up to her and turns her around.

Her face is streaming with tears.

CHRIS  
Tasha, what's wrong?

Latasha stalls for a moment before answering.

LATASHA  
Chris, I'm pregnant.

FREEZE FRAME ON CHRIS'S FACE

CHRIS (V.O.)  
No good deed ever goes without  
consequence.

CUT TO:

INT. CITY BUS - DAY

Chris and Latasha are sitting in a seat staring at their feet. Neither can look each other in the eye.

CHRIS (V.O.)  
We knew we had to something. If  
that baby came out with any white  
features, it would have been the  
end of Tasha and Julian. And  
probably my life.

EXT. FAMILY PLANNING CLINIC - DAY

Chris and Latasha approach the clinic slowly.

CHRIS  
Are you sure you don't want me  
to go in with you?

Latasha nods her head bravely.

LATASHA

I'll be fine. You have an appointment anyway.

Chris grabs each one of Latasha's shoulders and looks her in the eyes.

CHRIS

I'll meet you right here when you're done. I'll be right next door if you need me.

Latasha forces a smile as they part ways.

Chris turns and starts his trek to the doctor's building.

He turns to the CAMERA.

CHRIS

I can't afford a kid. Neither of us could. And Julian would be devastated.

Chris reaches the door to his doctor's building.

CHRIS

But it kind of hurts to know that I will never see this kid. Never hold it, or play with it, or know it. You know?

He enters the building.

CUT TO:

INT. RECEPTION AREA

A fat RECEPTIONIST talks on the phone at her desk and then hangs it up.

Chris flies out of his chair and points at the Receptionist.

CHRIS

They said something about me, didn't they? It's bad isn't it?!

The Receptionist answers in a very annoyed way.

RECEPTIONIST

Mr. Booker, for the tenth time  
these calls are not for you.  
Doctor Naqui hasn't even seen you  
yet, how could we even know what  
your diagnosis is?

Chris freezes with an embarrassed expression on his face as  
the waiting patients all stare at him.

Chris laughs nervously.

CHRIS

Sorry.

He sits back down.

CUT TO:

INT. EXAMINATION ROOM

Chris sits on the examination table, waiting for the  
doctor.

He peers out of the window down at the street below.

STREET BELOW

Latasha has still not come out of the clinic.

THE EXAMINATION ROOM DOOR OPENS.

BACK TO CHRIS

Chris turns to see DOCTOR NAQUI enter the office. A man of  
Indian descent, probably mid fifties, graying hair, typical  
doctor.

DOCTOR NAQUI

Good afternoon, Christopher.

CHRIS  
Hello, doctor.

Doctor Naqui places his clipboard on a desk and approaches Chris.

DOCTOR NAQUI  
So, possible Erectile Dysfunction  
is the culprit today?

Chris cringes at the sound of that.

CHRIS  
Yes, sir.

DOCTOR NAQUI  
Well, why don't we have a look?

Chris slowly stands up and pulls his pants down. Doctor Naqui places latex gloves on his hands and gets down on his knees to observe.

A very uncomfortable sight.

DOCTOR NAQUI (O.S.)  
Any recent stressful situations?

Chris shakes his head "no".

CHRIS  
No--

Chris stops himself.

CHRIS  
Well, maybe.

CUT TO:

AN IMAGE OF JACKIE. Beautiful Jackie.

CHRIS (V.O.)  
Jackie...

BACK TO CHRIS

Chris is in deep thought over her. Suddenly, HE JUMPS.

CHRIS

Whoa!

Doctor Naqui gets back to his feet.

DOCTOR NAQUI

Looks like the march is on, eh?

Chris smiles.

CHRIS

Apparently.

Chris turns back to the CAMERA.

CHRIS

So it was just stress. And if  
my soldier stands at attention  
for him, it most certainly should  
be ready for action with the  
intended gender.

Chris lets a breath of relief leave his lungs.

Doctor Naqui writes a few things down on his clipboard.

DOCTOR NAQUI

Well, everything is fine. I say  
you relax the next couple of days.  
Try to find something that soothes  
you. Everything should be  
copaesthetic in a few days.

Chris jumps to his feet and shakes Doctor Naqui's hand.

CHRIS

Thank you very much!

CUT TO:

EXT. FAMILY PLANNING CLINIC - DAY

Chris waits patiently outside of the clinic, leaning against the building.

THE FRONT DOOR SLIDES OPEN

and Latasha exits the building. Her arms are wrapped around her stomach and her head is down.

Chris springs to his feet and wraps his arms around her, concerned.

CHRIS

How are you feeling?

LATASHA

Vacant.

Chris keeps his arms wrapped around Latasha as they walk to the bus stop.

CUT TO:

INT. CHRIS'S DORM HALLWAY

Chris enters the hallway from a stairwell. It is fully decorated in Christmas holiday cheer.

He gets about four steps in when:

VALERIE COMES OUT OF HER ROOM.

She nearly bumps into him.

VALERIE

Oh! I'm sorry!

Chris lets his hands wrap around Valerie's lower back, very close to her bottom.

CHRIS

It's alright.

VALERIE

Hey! I got you a present!

Chris smiles.

CHRIS

You didn't have to.

VALERIE

But I WANTED to. Hold on.

Valerie disappears into her room.

Chris turns to the CAMERA.

CHRIS

Is it just me, or is the lady  
lover becoming more and more  
straight?

Valerie reappears with a gift wrapped box in her hand.

She skips over to Chris and hands it to him.

VALERIE

Merry Christmas!

Chris eyes the box for a moment and then grabs it with a  
childish smile.

He starts to unwrap the gift.

CHRIS

Thank you.

VALERIE

Don't open it yet!

Chris's hands freeze.

CHRIS

Why not?

VALERIE

Because it's a CHRISTMAS gift.

CHRIS

Aw, man. Well, can't you at least  
tell me what it is?

Chris shakes the present near his ear. Valerie grabs his  
hand, to stop him.

VALERIE

No!

Chris mocks disappointment.

CHRIS

Tch. Fine.

Chris steps to enter his room.

Valerie tries to keep his attention.

VALERIE

I have some, oh what do you  
Americans call it...Egg Nog?  
Yes, Egg Nog. I have that  
in my room, if you want.

CHRIS

Ah, I have to work tonight.

Chris opens the door to his room and enters.

Valerie stops him with her voice.

VALERIE

Well, it's an open invitation.  
Anytime you want to.

Valerie smiles. Chris does the same.

CHRIS

I'll keep that in mind.

He shuts the door.

INT. CHRIS'S DORM ROOM

Chris stands in front of his door as he speaks to the CAMERA.

CHRIS  
This day just keeps getting better  
and better.

He takes a couple more steps into his room and stops.

CHRIS  
My soldier is back in action,  
I have no kid to worry about,  
and I get a Christmas present!

Chris lifts up Valerie's gift and smiles.

CHRIS  
'Tis the season to be jolly.

He tosses the gift across the room. It lands:

ON CHRIS'S BED ALONG WITH FIFTY OTHER PRESENTS.

CUT TO:

EXT. NEW YORK CITY STREET - DUSK

Chris drives at a steady pace through the New York City streets on his motorcycle.

All around people are Christmas shopping and meeting up with friends and family.

Random people are hugging and smiling and kissing on both sides of the street.

A really tender moment...for them.

Chris speaks to the CAMERA as he observes.

CHRIS

Christmas. The loneliest time  
of the year. That is, of course  
if you are not in a full-fledged  
relationship.

A random man on the sidewalk is down on one knee in front  
of his girlfriend, proposing marriage.

Chris passes by just as the man puts the ring on her finger  
and she jumps into his arms.

CHRIS

Every year it's the same.  
Christmas is the reality check  
to the single man. His  
Kryptonite, per say.

Chris catches a restaurant in his peripheral vision on his  
left side and slows his bike down.

CHRIS

But you build up an immunity to  
it.

He brings his bike to a stop and gets off.

A beautiful female passerby gives Chris a look of affection  
as he gets off. Chris returns the look with a smile.

CHRIS

But they are the motivation.

He stands in front of:

EXT. FRIDAY'S RESTAURANT - DUSK

Chris walks to the window of the restaurant and peers in.

IN RESTAURANT

Jackie, complete with a black shirt, tight black pants, and  
an apron, is serving a couple their food. She looks  
miserable and not an ounce of happiness is even remotely  
present on her beautiful face.

She bends over to place the food on her table, where her behind is clearly shown. The tight pants make it a wonderful sight.

THROUGH THE WINDOW

Chris continues to peer through the restaurant window. He smiles as he turns back to the CAMERA.

CHRIS

She still misses me. I still  
have some time.

Chris leaves the restaurant window and gets on his bike. He puts it into gear and continues on his way.

CUT TO:

INT. RECEPTION HALL

Chris enters the reception hall, where Marlene approaches him immediately.

MARLENE

Where the hell is Julian?

Chris is taken by surprise.

CHRIS

And good evening to you too,  
Marlene.

MARLENE

Cut the bullshit, Chris. I  
have a Christmas party in  
one hour and Julian hasn't  
shown up yet!

CHRIS

I don't know. He usually shows  
up before me.

MARLENE

I've been calling him for the last half hour and he hasn't picked up.

Marlene lets out a stressful sigh.

MARLENE

You think you can handle the party by yourself?

CHRIS

Sure. Do I get Julian's paycheck, too?

Marlene lets out a laugh.

MARLENE

Nice try! Just get yourself ready.

Marlene's cell phone rings again. She opens it and barks into it.

MARLENE

What, John?! Listen, I told you I am really swamped!

She leaves Chris and exits the reception hall.

Chris crosses over to the bar and starts to get cups and drinks ready.

He speaks to the CAMERA as he does his work.

CHRIS

I hope Julian is alright. It's not like him to miss work. That guy has an immune system that SUPERMAN would be jealous of.

Chris finishes putting ice into a glass.

CHRIS

Oh well, looks like I have to man the fort tonight.

Chris interlocks his fingers together and CRACKS his knuckles.

CHRIS  
One Christmas party, coming up.

CUT TO:

LATER

The Christmas party is rocking. White-collared office workers are the guest list, but the demographic is all ages.

Top 40 Songs BLARE through the sound system and people are dancing in the middle of the room.

A DJ is pumping the beats and yelling into the microphone.

DJ  
You all having a good time?

The party SCREAMS their approval.

BAR

Chris is serving drinks to a hoard of people. It seems like a lot of work, but Chris is making it look easy.

He smiles at each customer as he hands them his/her drinks.

CUT TO:

LATER

Chris is leaning on the bar with his chin resting on his hand as he watches the party.

He appears to be bored out of his mind.

He turns around and pulls out his cell phone. He pushes a button that speed dials a number.

The phone RINGS one time and a voice mail turns on.

JULIAN'S VOICE MAIL (V.O.)

Yo. It's Julian. Leave a message  
and I'll hit you up when I can.

CHRIS

Yo, J. What the hell man, you  
got your phone off or something?  
It's Chris. Where you at man?  
You know this isn't helping  
the black stereotype. Anyway,  
when you get this, hit me up.

CHRIS (V.O.)

What happened next, I will never  
forget.

GIRL'S VOICE (O.S.)

Can I get a glass of water please?

Chris hangs up the phone. He responds without looking up.

CHRIS

Yeah, hold on.

Chris turns to the back of the bar to get some water. He  
looks up into the mirrored wall and sees:

A STUNNING EIGHTEEN YEAR OLD BLONDE BEAUTY.

Chris stares at the mirror, dumbfounded. The girl's  
reflection smiles at him.

CHRIS (V.O.)

She came.

Chris turns around with the glass of water.

He is speechless.

BLONDE BEAUTY

Thanks.

The girl extends her hand out, but Chris stares at her  
mesmerized. She has an innocent look to her, but also  
appears to have seen her share of mischief.

BLONDE BEAUTY  
Can I have it please?

Chris snaps out of it.

CHRIS  
Oh. Yeah, sorry.

Chris hands her the water. She gulps it down in four swallows.

Chris stares at her as she drinks.

The Blonde Beauty places the glass back on the bar and smiles at Chris.

BLONDE BEAUTY  
I really needed that.

CHRIS  
What are you doing that's so tiring?

BLONDE BEAUTY  
Just dancing.

CHRIS  
Must be some dancing.

The girl smiles.

BLONDE BEAUTY  
I love dancing. It's one of the only times where you can truly be yourself.

CHRIS  
One of? Where else can you truly be yourself?

The girl looks down with embarrassment.

BLONDE BEAUTY  
I'm sure I don't have to tell you.

She looks back up with a gleam in her eye.

CHRIS  
I see. Well, can you be yourself  
right now and tell me your name?

The girl laughs.

ZOEY  
Zoey.

CHRIS  
Zoey? I like that.

ZOEY  
And what is your name, Mr.  
Bartender?

CHRIS  
I don't think I can tell you.

Zoey laughs.

ZOEY  
Oh, come on! I told you my  
name.

CHRIS  
Yeah, but I'm not being myself  
right now.

ZOEY  
So what do you suggest to help  
make you be yourself?

Chris pulls out a bunch of glasses from underneath the bar  
and fills them up with hard liquor.

CHRIS  
How about a dance?

Zoey giggles.

ZOEY  
But don't you have to stay here?

CHRIS

Nah, I'll leave these drinks for everyone.

Zoey accepts his invitation.

ZOEY

Alright.

Chris exits the bar from the side and meets up with Zoey. She grabs his hand and pulls him onto the dance floor.

SERIES OF SHOTS

- Zoey dances with her back to Chris in the center of the dance floor. At first it is just playful. Both are laughing and touching each other minimally.

CHRIS (V.O.)

I don't know what it was about her.

- Zoey and Chris are still dancing, but now Chris is starting to run his hands along Zoey's body. The giggles and smiles are getting further apart.

CHRIS (V.O.)

She was perfect.

- Chris and Zoey are now close to dry humping. She has her rear end buried deep into Chris's pelvis and is grinding in a slow, but steady motion. Chris's hands are exploring every inch of her body.

CHRIS (V.O.)

Could this be the one? Is there such a thing?

- Zoey has her head leaned back, kissing Chris on the lips. They kiss long and good. Even their tongues are in sync with each other.

They release from their lip lock and stare at each other.

CHRIS

My name is Chris.

Zoey and Chris smile at the same time and return to their kiss.

EXT. NEW YORK HARBOR DOCK - NIGHT

Chris and Zoey are connected at the lips, but are now outside in the night.

Pull back to show them sitting on top of Chris's motorcycle on a shipping dock.

They release from their kiss and stare at each other.

Chris examines her like a student.

CHRIS

Where have you been all my life?

Zoey smiles.

ZOEY

Waiting for you.

BEGIN MONTAGE

INT. CHRIS'S DORM

Chris wakes up in his bed and turns to come face to face with Zoey. They smile at each other and kiss.

CHRIS (V.O.)

Her name is Zoey Alexander. Wow.  
Saying a last name feels weird.  
Anyway, she's eighteen years  
old, and goes to Newburgh  
High School, somewhere upstate.

EXT. CENTRAL PARK - DAY

Chris and Zoey are walking through the park, which is covered in snow.

They playfully throw snow at each other.

CHRIS (V.O.)

She has already been accepted into New York College, and is going to start in the fall.

Chris tackles Zoey to the ground and they fall into a big pile of snow.

CHRIS (V.O.)

She has no bad habits, no skeletons in her closet, no problems whatsoever.

INT. CHRIS'S PARENTS' HOME

Chris and Zoey are in doorway of a house where Chris's MOTHER and FATHER are happily motioning for them to enter.

CHRIS (V.O.)

I even brought her home to my parents! I have never brought a girl to my own room, let alone to my parents.

Chris's Mother hugs Zoey and his father shakes her hand.

INT. ZOEY'S HOME

Zoey's parents seem to be a little uneasy as Zoey introduces Chris to them.

CHRIS (V.O.)

I even met her parents. I find it funny that when they hear "twenty-two" they are totally against it, but when they hear "Psychology Graduate..."

CUT TO:

LATER

Zoey's parents are much happier and are embracing Chris.

CHRIS (V.O.)  
...All is fine and dandy.

INT. CHRIS'S DORM

Zoey is preparing to leave Chris's room. She reaches the doorway and stops.

Chris comes up to her and plants a kiss on her lips. She gives a small wave and leaves.

END MONTAGE

Chris closes the door. As soon as the door closes, his cell phone RINGS.

Chris runs over and answers it.

CHRIS  
Hello?

JULIAN (V.O.)  
What's good, Booker Man?

CHRIS  
Julian?

JULIAN (V.O.)  
The one and only. What's going on?

Chris laughs.

CHRIS  
Oh wow, where the hell have you been, man? Who the hell quits his job with no warning and calls back three months later?

JULIAN (V.O.)

Yeah, well me and Tasha went through a lot of things and decided that we should move closer to home and transfer to a cheaper school so we could get married.

CHRIS

That's great, man. But why didn't you tell me?

JULIAN (V.O.)

Eh, I thought you would have tried and convince me to stay.

CHRIS

Hell yeah, man! You know you're my best friend. I've been lonely as hell over here.

Julian laughs.

JULIAN (V.O.)

Well, it's all cool now, brother.

CHRIS

Well, it's good to here from you J.

JULIAN (V.O.)

Oh shit! I almost forgot! I called for a reason.

CHRIS

This wasn't the reason?

JULIAN (V.O.)

Ha, nah there's something else.

CHRIS

What is it?

JULIAN (V.O.)

Tasha's pregnant.

Chris's face freezes.

A long pause.

JULIAN (V.O.)  
You hear me?

Chris stutters his answer.

CHRIS  
Y-y-yeah man. That's great.  
Congratulations.

JULIAN (V.O.)  
Yeah, thanks man. You know  
if it's a boy I'm going to  
name it Chris right?

Chris forces a laugh.

CHRIS  
Now why would you do a thing  
like that?

JULIAN (V.O.)  
Because if it wasn't for you,  
me and Tasha would have never  
gotten back together.

Chris lets the information sink in.

JULIAN (V.O.)  
Alright, well I got to run.  
I'll holla at you later.

Chris is still flustered.

CHRIS  
Yeah, sure. Later.

Julian hangs up on the other end.

Chris closes his phone and sits motionless on his bed.

He looks up at the CAMERA and answers the question on  
everyone's mind.

CHRIS

Nah!

CUT TO:

INT. CHRIS'S DORM ROOM - NIGHT

A half-eaten pizza is on Chris's bed as he and Zoey munch on it.

Zoey is rambling about something, but Chris looks distant.

ZOEY

I'm probably going to try and get into Maplewood Hall. That way I could be close to the Post-Grad apartments. Then I can see you whenever I want...

Chris is barely listening. He is chewing his food slowly and seems to be in deep thought about something.

Zoey notices.

ZOEY

What's wrong, baby?

Chris shoots his head upward.

CHRIS

Nothing, why?

ZOEY

Because you're not even listening to what I'm saying.

Chris takes another bite into his pizza slice.

CHRIS

Can I ask you something?

Zoey smiles.

ZOEY

Of course.

CHRIS

Why do you go out with me?

The question confuses Zoey.

ZOEY

Huh?

Chris stares her in the eye.

CHRIS

Why do you go out with me?

Zoey slowly answers, not understanding where this question is coming from.

ZOEY

Um...because I love you and  
you're a great person, and  
you USUALLY listen to me,  
and you treat me nice.

Zoey grabs onto Chris's hands and squeezes them.

ZOEY

Where is this coming from, Chris?

Chris pauses for a moment before answering.

CHRIS

It's just that I have never  
been in a relationship this  
long before, and I'm wondering  
what about this one is making  
it last.

Zoey moves in close to Chris.

ZOEY

Maybe you were picking the  
wrong ones?

Zoey moves even closer.

ZOEY

Maybe you found the right one?

Chris smiles and kisses her on the lips.

CHRIS  
I don't deserve you.

Zoey kisses him one more time.

ZOEY  
Yes you do.

CUT TO:

INT. CLASSROOM

The Professor of the class is handing back test papers.

Chris waits patiently in the back of the room. He turns to the CAMERA.

CHRIS  
Man, the semester sure went by  
didn't it? It's already the  
beginning of May and I've only  
been with one girl.

The Professor reaches Chris and gives him a quick smile before dropping the paper on his desk.

Chris returns the smile and flips his paper over to see his grade.

A big "A" in red ink.

He smiles and turns back to the CAMERA

CHRIS  
Maybe this is what everyone in  
a good relationship experiences.

Chris shakes his head.

CHRIS  
I can't believe I'm saying that.

EXT. NEW YORK COLLEGE CAMPUS - DAY

Chris strides through the busy campus, which is engulfed in warm weather.

He continues to speak to the CAMERA.

CHRIS

Now I know you're probably asking  
how Zoey and I are doing.

A FRISBEE LANDS AT HIS FEET.

Chris looks down at it.

COLLEGE STUDENT (O.S.)

Yo, dude. Can you toss it back?

Chris picks up the Frisbee and throws it perfectly to the college student.

COLLEGE STUDENT

Thanks, boss!

Chris turns back to the CAMERA.

CHRIS

We haven't hit any road blocks  
or hazards. We're smooth  
sailing.

Chris reaches a building in the middle of the campus.

EXT. NEW YORK COLLEGE STUDENT CENTER - DAY

In front of the Student Center is:

ZOEY CHATTING WITH ANOTHER MALE COLLEGE STUDENT.

Chris narrows his eyes and makes his way over. As he reaches her, she turns around with an embarrassed smile on her face.

ZOEY

Chris! Hey, you!

She embraces him and gives him a long, tight hug. Chris stares coldly at the male TOUR GUIDE she was chatting with.

TOUR GUIDE

Alright, Zoey. I'll see you on the next campus tour, right?

Zoey answers while still in Chris's arms.

ZOEY

Uh-huh.

The male college student turns and leaves the area.

Chris follows him with his eyes.

CHRIS

Who was that?

Zoey finally releases her grip.

ZOEY

Just some campus tour guide. Everyone is so nice at this school!

Chris doesn't respond.

ZOEY

So what do you want to do?

Chris still doesn't answer.

ZOEY

Christopher Booker, are you jealous?

Chris blows her observation off.

CHRIS

Don't flatter yourself.

Zoey is taken aback.

ZOEY

Excuse me?

CHRIS

You heard me.

Zoey cannot believe what she is hearing.

ZOEY

What's the matter with you?

Chris looks at his watch.

CHRIS

Are you coming or not?

Zoey eyes him hard.

ZOEY

You know what? No. I think  
I want to go back home.

Chris rolls his eyes.

CHRIS

Suit yourself.

Zoey lets out a breath of air and turns to leave.

Chris turns to the CAMERA with a sly smile.

CHRIS

Make-up sex. Nothing better.

He turns back to Zoey, who is already gone.

CUT TO:

INT. RECEPTION HALL BAR

Chris is serving drinks to another wedding party. He looks bored.

He pulls out his cell phone and starts to scroll through the phonebook.

He speaks to the CAMERA as he does.

CHRIS

I haven't talked to Julian or  
Tasha in about three months.  
I've called a couple times,  
but no answer.

Chris comes to a name in his phonebook. It says:

LATASHA MEEKINS

CHRIS (O.S.)

Tasha will talk to me.

Chris pushes the button and sends the call.

The phone rings two times, until a female voice picks up.

FEMALE VOICE #2 (V.O.)

Latasha Meekins's phone.

It's not Latasha. Chris's face fills with confusion.

CHRIS

Um...hi. May I speak to Latasha  
please?

FEMALE VOICE #2 (V.O.)

Latasha cannot talk right now.  
She's in labor. May I ask who  
this is?

Chris is beyond flustered.

CHRIS

Um...yeah...this is Chris Booker.  
I'm a friend of Latasha's. Did  
you say labor? I thought she was  
due in August?

LATASHA'S MOTHER (V.O.)

Oh, hello Christopher. Latasha  
has mentioned your name. This is  
her mother. Something happened  
and the baby decided to come early.

Chris's eyes open wide.

CHRIS

Wow. What hospital is she located at?

LATASHA'S MOTHER

New Jersey University Hospital.  
Room 537. I'm sure her and  
Julian will be happy to see you.

CHRIS

I'm on my way.

Chris hangs up out phone and storms out from behind the bar. He passes another bartender. A brunette woman of about thirty.

INT. MARLENE'S OFFICE

Chris opens the door to Marlene's office.

CHRIS

Hey Marlene I got to--

Chris stops when he sees Marlene.

Marlene has her head down, crying, and has a phone in her hand.

CHRIS

What's wrong, Marlene?

Marlene slowly lifts her head up and answers through a tear-streaked face.

MARLENE

It's John. He wants a divorce.

CHRIS

A divorce? Why?

Marlene wipes some tears from her face.

MARLENE

He says I don't pay him and  
the kids enough attention.

CHRIS

Yeah, but doesn't he always yell and scream at you?

MARLENE

That's besides the point!

CHRIS

But you don't need to be so stressed over it do you? If he wants to leave, let him leave. Why do you want to be with someone if they don't want to be with you?

Marlene stares at Chris with a pitiful look. She answers very slowly.

MARLENE

You have no idea what it means to be in love, do you Chris?

The words hit Chris like a ton of bricks.

MARLENE

I feel so sorry for you.

Marlene turns around and starts to dial a number on her phone.

Chris stands motionless in shock in the doorway for a few moments.

He finally turns and exits.

CUT TO:

EXT. GEORGE WASHINGTON BRIDGE - DUSK

Chris rides over the GW Bridge on his motorcycle. The New York Skyline trails behind him as he pushes forward to the New Jersey side of the bridge.

EXT. NEW JERSEY UNIVERSITY HOSPITAL - NIGHT

Chris reaches the hospital and zooms into the parking deck.

INT. PARKING DECK

Chris parks his bike in a spot and hops off in one fluid motion. He crosses across the parking deck to a doorway that leads a stairwell.

INT. HOSPITAL NURSE STATION

Chris reaches the nurse's station out of breath. His words are barely comprehensible.

CHRIS

Hi! Where...is...Room...Five...  
Three...Seven?

The nurses look at him with surprise and then point down towards the left corridor.

NURSE

Fourth door on the left.

Chris nods his gratitude and runs down the corridor.

INT. MATERNITY WARD CORRIDOR

Chris studies each of the room numbers as he passes each entryway.

He finally comes to a hospital room where a family of four black people is sitting outside the room, looking baffled.

An older man and woman, a man of about twenty-five, and a little girl around eight are sitting outside of Room 537.

Chris approaches them slowly.

CHRIS

Is this where Latasha Meekins  
is?

The four people's heads rise all at the same time. They stare a hole into Chris.

For a moment, no one says a word. Just a long stare down.

CHRIS  
What happened?

A voice comes from inside Room 537.

LATASHA (O.S.)  
Mom? Is someone here?

The older woman answers back, without taking her eyes off Chris.

LATASHA'S MOTHER  
It's him.

LATASHA (O.S.)  
Can you please send him in?

Chris moves to enter the room. The younger man blocks his path, while keeping his arms crossed. He looks like he wants to tear Chris apart.

LATASHA (O.S.)  
Michael, leave him alone.

The man stares at Chris for another second and then moves out of his way.

Chris enters the room.

INT. ROOM 537

Chris enters the hospital room to find Latasha lying in bed, complete with the hospital garb and intravenous contraptions hooked up to her arms.

She looks tired, but happy.

LATASHA  
Hey you.

Chris observes the room, looking for something.

CHRIS  
Where's Julian?

Latasha looks around the room.

LATASHA  
I don't know, he's around here  
somewhere. It's been pretty  
stressful for the past couple  
hours.

CHRIS  
I bet.

Chris moves towards Latasha's bed.

He peers back at the doorway, where Michael and the rest of  
the family are staring at him.

LATASHA  
Can you please shut the door?

The four members of Latasha's family leave the doorway and  
the door closes.

Chris turns back to Latasha.

CHRIS  
How are you?

LATASHA  
I'm fine.

CHRIS  
What about your baby?

Latasha points to the right side of the room.

LATASHA  
Have a look for yourself.

Chris fixes his gaze onto where Latasha is pointing. He  
comes to an incubator with a very small premature baby  
sleeping inside it.

The baby is wrapped in blankets and it is hard to see the actual baby.

Chris walks over to the incubator slowly and peers inside.

What he sees shocks him.

INCUBATOR

is a baby that could probably be no bigger than a shoe. But something is odd about the baby.

It has very light skin.

It's not Julian's baby.

BACK TO CHRIS

Chris stares at the baby with a mix of emotion.

LATASHA

I couldn't do it, Chris. There was a chance it could have been Julian's, but...

Chris cannot keep his eyes off of the baby. He palms the side of the incubator, where the baby's palm is.

For a moment, it appears they are touching.

CHRIS

Is it a boy or a girl?

Latasha smiles.

LATASHA

It's a baby girl.

CHRIS

Is she going to be alright?

LATASHA

Yeah. The doctors said she came out a little early, but they should be able to keep her development on track here.

Chris smiles faintly at his daughter.

His smile diminishes after a brief moment, however.

CHRIS

How is Julian?

Latasha opens her mouth to speak, but as she does the:

ROOM DOOR OPENS

and Julian enters.

Julian enters the room with his head down.

JULIAN

Baby...

Julian lifts his head up and locks eyes with Chris.

ALL IS STILL AS THE FRIENDS STARE EACH OTHER DOWN.

Latasha's eyes dart back and forth between the two, with uncertainty.

Chris breaks the silence.

CHRIS

Julian...I'm--

JULIAN

--Sorry?

Chris stops speaking.

JULIAN

That's all you ever say, right?  
You're sorry?

Chris's head falls.

JULIAN

You say you're sorry when you  
break someone's glass. You  
say you're sorry when you're  
late for an appointment.

Julian's voice starts to rise.

JULIAN

But don't stand there and say  
you're sorry for this!

Chris lifts his head. His eyes are starting to well up.

CHRIS

If you two need me for anything--

JULIAN

--What the fuck are you going to  
do?

Latasha tries to mediate the conflict.

LATASHA

Julian...

Chris is right about to burst into tears. Julian does not  
take his eyes off of him.

JULIAN

It's always about you, isn't it?  
Me, me, me. Don't you realize  
that your actions affect other  
people?

Chris is really trying to hold back from crying.

JULIAN

You're just a selfish punk.

Julian walks over to Latasha's side and turns around to  
face Chris again.

JULIAN

I think you need to go. You probably have some eighteen year old girl to fuck.

Latasha tugs at Julian's arm.

LATASHA

Julian!

JULIAN

Go play your games, little boy. It takes a man to raise a kid. You don't belong here.

Chris sniffs a couple times and takes one last look at his daughter.

He raises his head and moves to exit the hospital room.

He turns back one last time to Julian and Tasha. Julian has an emotionless look on his face.

Latasha's eyes are also filling up with water. She mouths the words "I'm sorry" to Chris.

Chris exits the hospital room.

INT. MATERNITY WARD CORRIDOR

Chris walks past Latasha's family members and picks up the pace with determination in each step.

INT. PARKING DECK

Chris reaches his motorcycle trying to hold back his crying. He places his helmet on his head and turns the bike on.

He hauls ass out of the parking deck to--

EXT. NEW JERSEY STREET - NIGHT

--A city street, just outside of the hospital. He rides for a short while, until he reaches an alleyway.

EXT. ALLEYWAY - NIGHT

Chris pulls into the alleyway and comes to a stop. His head is facing down and his helmet is still on.

For a moment, there is no noise or movement.

He finally takes off the helmet, and his face is COVERED IN TEARS.

He starts to cry softly without looking up.

CUT TO:

EXT. NEW YORK HARBOR DOCK - DAWN

Chris has been out all night. He sits on his bike, staring out at the large body of water that extends for miles.

He turns to the CAMERA.

CHRIS

Am I just a little kid? Am  
I really that selfish?

Chris turns back out to stare at the rising morning sun.

CHRIS

How can you put that much trust  
into another person, knowing  
that they will most likely leave  
you in the future?

He spits.

CHRIS

Why set yourself up for that  
inevitable pain?

A small smile crosses Chris's lips.

CHRIS  
Maybe it's time to let go  
of that philosophy.

He puts his motorcycle helmet back on and speeds away from the dock.

INT. FLORAL SHOP

Chris enters a very posh floral shop that has more flowers than the eye can see, contained in its innards.

As soon as Chris enters the front door, he turns to the CAMERA.

CHRIS  
Don't give me that look. I need  
to do this. For my sanity.

A kind, yet old SHOP OWNER approaches Chris.

SHOP OWNER  
Good morning. How can I help you  
on this lovely day?

Chris still speaks to the CAMERA.

CHRIS  
Excuse me.

He turns to the Shop Owner.

CHRIS  
Yes, I'm here for flowers.

SHOP OWNER  
Really? Are you sure it's not  
for something else?

Chris stares at the Shop Owner as if he were crazy.

The Shop Owner lightens up even more.

SHOP OWNER  
I'm just pulling your leg, son!  
This is obviously your first  
time isn't it?

Chris nods his head "yes".

SHOP OWNER  
Well, what's the occasion?  
Proposal?

Chris answers almost immediately after the Shop Owner finishes his line.

CHRIS  
No!

The Shop Owner stares at him with confusion.

Chris laughs off his outburst.

CHRIS  
I'm sorry. It's more like a  
"You're the one for me, but not  
in a proposal for marriage"  
sort of way...

The face of the Shop Owner curls into a sly grin.

SHOP OWNER  
I have just the thing for your  
lucky lady, young man.

#### SERIES OF SHOTS

- The Shop Keeper showing Chris flowers all over the store.
- Chris sniffs some of the flowers, trying to understand what the Shop Keeper is talking about, but he is lost in confusion.
- The Shop Keeper puts some flowers into a small bouquet.
- The Shop Keeper picks out some more flowers and proudly shows them to Chris, who looks on with pseudo excitement.

- The Shop Keeper puts the last bunch of flowers into the bouquet.

END SERIES OF SHOTS

Chris holds the bouquet in his hands, as he pays the Shop Keeper.

The bouquet of flowers in Chris's hands would make any girl melt.

SHOP OWNER

That is one of the finest  
bouquets I have ever made.  
You're girlfriend should be  
very pleased.

Chris smiles and prepares to leave.

CHRIS

Thank you, sir. I think she will  
be.

SHOP OWNER

Have a good day!

Chris nods his head and leaves the floral shop.

CUT TO:

INT. CHRIS'S DORM HALLWAY

Chris enters the hallway from the stairwell. He has a smile on his face and looks better than he did the night before.

Almost as soon as Chris reaches her door, Valerie comes out.

She bumps into him.

VALERIE

Oh! I'm sorr--

Valerie stares at Chris as if he was from another planet.

CHRIS  
It's okay.

Chris notices her facial expression.

CHRIS  
What's wrong?

VALERIE  
Aren't you supposed to be in  
your room?

Chris is confused.

CHRIS  
No, I was out pretty much the  
entire night. Why?

Valerie stares back at him confused.

VALERIE  
Huh? Then why did your jail  
bait girlfriend come back to  
your room last night, with you?

CHRIS  
What are you talking about?

Valerie realizes what has happened. She covers her mouth  
with her hand.

VALERIE  
Ooh!

Chris looks at her with perplexity, and then approaches his  
door.

He takes out his keys and opens it.

The door opens slightly. The safety chain is keeping the  
door from fully opening.

CHRIS  
What the hell?

Zoey's face pops out through the opening.

ZOEY

Chris!

CHRIS

What the hell are you doing in  
my room? I thought you were  
going home?

Chris pushes the door a little harder.

CHRIS

And why the hell do you have  
the chain on?!

Zoey's eyes fall onto the bouquet in Chris's hand.

She smiles like a little kid.

ZOEY

Oh my God, are those for me?!

CHRIS

Open the door.

Chris slams into the door hard.

CHRIS

There's another guy in there  
isn't there?

Zoey is frozen with fear.

Chris SLAMS THROUGH THE DOOR, AND BREAKS THE CHAIN.

INT. CHRIS'S DORM ROOM

Chris stares at his bed in shock.

ON THE BED

is the Tour Guide, Zoey was hugging at the Student Center,  
the day before. He is half-dressed.

He is also frozen in fear.

CHRIS

Hey man, I don't know what she told you, but this is my room. I would appreciate it, if you were to evacuate the premises.

The Tour Guide nods his head nervously, and stumbles past Zoey and Chris, still getting dressed as he leaves.

Chris closes the door behind him and looks at Zoey with a surprisingly calm expression.

ZOEY

Baby--

CHRIS

Why?

Zoey starts to cry.

ZOEY

I'm so sorry--

Chris answers much louder.

CHRIS

Why?!

ZOEY

I don't know. I was mad, and I was upset. But I realize that I need you.

Zoey eyes look genuine. She truly seems sorry.

ZOEY

Even when I'm mad.

Chris shakes his head with a slight smile.

CHRIS

Have a nice life, Zoey.

ZOEY

What?

Chris opens the door and points out.

CHRIS

Bye.

Zoey attempts to hug Chris.

ZOEY

Baby, please don't do this--

Chris steps backwards, blocking Zoey's hug attempt. He keeps his hand pointing out of the room.

CHRIS

I'm missing you already.

Zoey bursts into tears. She goes around Chris's room and starts to pick up all of her clothes and little belongings.

When she has finished she walks into the hallway and stares back at Chris.

Chris holds out his hand as if waiting for her to give him something.

Zoey slowly reaches into her pocket and pulls out a A KEY. She places it gently into Chris's hand.

CHRIS SLAMS THE DOOR IN HER FACE.

INT. CHRIS'S DORM HALLWAY

Zoey stares at the door, still crying. After a few moments, she turns and heads towards the stairwell.

Valerie watches her leave from her doorway.

INT. CHRIS'S DORM ROOM

Chris leans against the door with a small smile on his face. He peers at the flower bouquet in his hand.

He speaks to the CAMERA.

CHRIS

You're probably expecting me to cry and say "I deserved this" along with some other karma related commentary.

Chris pushes himself off of the door.

CHRIS

But you know what? This is typical.

Chris moves to his bed and starts to pull the bed sheets off of it.

CHRIS

People break up. That's just the way life is.

INT. CHRIS'S DORM HALLWAY

Chris exits his room with a laundry basket full of clothes. Valerie is still in her doorway, staring at him.

Chris pulls out the bouquet of flowers and shows them to Valerie.

CHRIS

You want these?

Valerie looks at the flowers, astonished.

VALERIE

Really? For me?

CHRIS

Yeah. If you want them.

Valerie lights up.

VALERIE

Yes, yes! Thank you, Christopher!

Valerie takes the flowers and admires them. She turns back to Chris.

VALERIE  
I'm sorry, you know, for what  
happened.

Chris continues on his way.

CHRIS  
You have no reason to be. Enjoy  
the flowers.

Valerie takes one more look at Chris then enters her room.

CUT TO:

INT. CHRIS'S DORM ROOM - DAY

The next day. Chris enters his room carrying a graduation gown and cap.

He hangs it in his closet and speaks to the CAMERA.

CHRIS  
Graduation is coming up soon.

He chuckles.

CHRIS  
Fitting for it to come at a  
time like this. A time for  
moving on.

He walks around his room looking for something.

CHRIS  
Women will always try and show  
you that they are the one that is  
for you. But as men, we have to  
realize that they need us just  
as much as we need them. Men give  
women way too much power.

Chris lifts a shirt off of his bed, but finds nothing.

CHRIS

A woman is what we need for sexual gratification, but women need us for that as well. When you give a woman the advantage in that compromise, you're finished.

Chris finally finds what he is looking for. His wallet.

CHRIS

Zoey was fun. She was hot, and she knew what she was doing in bed. But that's all she was. A hot piece of ass. I felt like I could have a relationship with her, but boy, was I wrong.

Chris moves to the door to leave. He turns with a smile to the CAMERA.

CHRIS

We all make mistakes.

CUT TO:

INT. STUDENT CENTER

Chris walks through the student center, looking into the different shops and stores that are inside it.

He comes to a coffee shop and stops.

CHRIS

Wow.

INSIDE COFFEE SHOP

is Jackie. She is studying for a final exam at a table, with a coffee on the table next to her.

She looks absolutely stunning.

OUTSIDE COFFEE SHOP

Chris is mesmerized. He enters the shop.

INT. STUDENT CENTER COFFEE SHOP

Chris heads to the table that Jackie is studying at. He walks past her and pretends to be looking at the muffins inside a glass display.

He turns around faking surprise.

CHRIS

Jackie?

Jackie looks up.

JACKIE

Chris!

Chris moves to the table.

CHRIS

Wow, I haven't seen you in forever.

JACKIE

Yeah, I know.

CHRIS

You look great.

JACKIE

You too. How have you been?

CHRIS

Good, good. How have you been?

JACKIE

Really good.

Chris points at her book.

CHRIS

You doing a little studying?

Jackie flips the pages in her book.

JACKIE  
Yeah, final exams. You know.

Chris and Jackie stare at each other. They both know what wants to be said.

Chris goes for it. He kneels down in front of her.

CHRIS  
Jackie, what do you say we try  
and work things out again, huh?  
I've changed, really.

Jackie smiles and nods as Chris speaks.

CHRIS  
I mean, I've missed you and I  
really think if you give me  
another chance we can make it  
work.

Chris makes a gesture with his hand and knocks a salt shaker off of the table.

CHRIS  
Oh, sorry.

Chris reaches under the table to retrieve the salt shaker.

JACKIE (O.S.)  
Chris, I want you to meet, Alex.

Chris comes back up from underneath the table and comes face to face with Jackie's new boyfriend.

ALEX is the exact opposite of Chris. He has a certain hip-hop and gangster rapper look to him complete with baggy clothes and tattoos. He is of Hispanic descent and is the same age as Chris.

Alex extends his hand.

ALEX  
What up boss, I'm Alex.

Chris shakes his head slightly with embarrassment and shakes Alex's hand.

CHRIS

Chris. Nice to meet you.

Alex sits down next to Jackie and holds her hand on the table.

Chris stares on, incredulously. He is desperately trying to hold back his disappointment.

Jackie looks up at him with a small smile.

Chris looks at his watch.

CHRIS

Oh, I have a final to take. I have to run. Nice meeting you, Alex.

Alex nods his head.

Chris turns back to Jackie.

CHRIS

It was great seeing you again, Jackie.

JACKIE

You too, Chris. Take care of yourself.

Chris nods his head and exits the shop.

OUTSIDE COFFEE SHOP

Chris turns back to look inside the coffee shop.

INSIDE COFFEE SHOP

Jackie and Alex are real close and smiling. He gives her small kisses on her mouth and brushes the hair out of her face. For a ghetto superstar, he has some romance in him.

Jackie is very happy and appears to have found the man for her.

OUTSIDE COFFEE SHOP

Chris is crushed. He turns on his heel and stalks through the Student Center.

DISSOLVE TO:

EXT. NEW YORK CIVIC CENTER - DAY

A graduation ceremony. The senior class of New York College sits in neat rows as random names of graduates are spoken by the College's President to come up and receive their degrees.

COLLEGE PRESIDENT  
Christopher Booker.

A huge round of applause as Chris walks onto the stage, complete with cap and gown, and shakes the President's hand as he gives him a diploma case.

Chris gets off of the stage and sits back down in his chair.

More names are spoken but are barely audible.

Chris just stares at nothing.

DISSOLVE TO:

EXT. NEW YORK CIVIC CENTER - DUSK

Chris is with his parents on the graduation grounds. The ceremony is over and the graduates are all with family and friends.

Chris's mother hugs him and plants a kiss on his cheek. Chris's father shakes his hand and pats him on the back.

Chris turns to a girl walking in his direction, then turns back to his parents.

CHRIS

You guys go on ahead. I'll meet up with you in a sec. I have to speak with some friends.

Chris's parents nod and walk away.

Chris approaches the girl. She looks familiar.

CHRIS

Kelly?

Kelly looks up with a smile, but it diminishes after she sees who it is.

KELLY

Chris.

Her voice is somber.

CHRIS

Hey, how have you been? I haven't seen you since last semester!

KELLY

Fine.

Chris searches for more things to say.

CHRIS

Congratulations on Valedictorian. I should have probably called you a couple more times, so I could have been Salutatorian.

Kelly stares Chris in the eye.

KELLY

I understand why you didn't call. You found some other girl, that was hotter. Or younger. Right?

Chris doesn't respond.

KELLY

You want to know something, Chris?  
For as many friends as you have,  
and as many girls you have slept  
with...

She moves in closer to Chris.

KELLY

...You're the loneliest person I  
have ever met.

These words pierce Chris like a dagger and get him  
thinking.

KELLY'S MOM (O.S.)

Kelly! Come over here! I  
want a picture of you with  
your father!

Kelly turns to her mother and nods then turns back to  
Chris.

KELLY

Good luck, Chris. With  
everything.

She leaves.

Chris turns to the CAMERA as he walks through the Civic  
Center.

CHRIS

So here I am. A college graduate.  
Soon, you will have to call me  
Doctor Booker.

He chuckles.

CHRIS

You know, she was right. I am  
lonely. But that's the way I  
choose to live my life. I have  
grown up on the assumption that  
love doesn't exist.

Chris passes by Jackie and Alex kissing in their graduation gowns.

Chris turns back to the CAMERA.

CHRIS

And I am still a firm believer in that. Men and women are two different species. It is not possible for them to be completely compatible with each other. Men are after a sexual partner, and women are after a soul mate. That's just the way it is. And the way it will always be. It all comes down to which one is willing to compromise their side. That's when a relationship works.

Chris reaches a railing and leans on it, looking down at the seats and stands below.

CHRIS

It's all a game. Like a never-ending struggle between two puzzle pieces. Men have the key and the female, has the keyhole. Without each other, they are useless. But together, they are a perfect fit.

Chris turns his head to see:

VALERIE AND ANOTHER PRETTY FEMALE GRADUATE HUGGING VERY INTIMATELY.

She winks at Chris.

Chris smiles and nods his head to her.

CHRIS

There are certain exceptions, however.

Chris turns back to look at the sinking sun.

CHRIS

Do I love women? Yes. Will I  
ever love A woman? No. Will  
I ever marry? No. Will I ever  
change?

CUT TO:

A FREEZE FRAME IMAGE OF KELLY

CUT TO:

A FREEZE FRAME IMAGE OF PREETI

CUT TO:

A FREEZE FRAME IMAGE OF LATASHA

CUT TO:

A FREEZE FRAME IMAGE OF SONIA AND EMILY

CUT TO:

A FREEZE FRAME IMAGE OF ZOEY

CUT TO:

A FREEZE FRAME IMAGE OF JACKIE

BACK TO CHRIS

Chris turns to the CAMERA.

CHRIS

Not on your life! Because  
when you change, that's when  
you fall. You can never change  
who you are. No matter how hard  
you try.

The sound of a WOMAN CRYING SOFTLY is audible next to Chris.

Chris turns to find:

A BEAUTIFUL, BRUNETTE FEMALE GRADUATE CRYING INTO HER HANDS.

Chris walks over to her.

CHRIS

Are you okay?

The girl lifts her head up. She is absolutely beautiful. Even with her face full of tears.

BEAUTIFUL BRUNETTE

No! My boyfriend just broke up with me! This was supposed to be a happy day!

Chris's face fills with concern.

CHRIS

I'm so sorry. That makes two of us.

BEAUTIFUL BRUNETTE

What?

CHRIS

My girlfriend just broke up with me about five minutes ago. I was going to propose to her and everything.

The Beautiful Brunette becomes more interested in Chris.

BEAUTIFUL BRUNETTE

Oh my god. That's terrible.

Chris nods his head with sadness.

CHRIS

What do you say I buy you a coffee and we talk about it?

The Beautiful Brunette wipes her face and nods her head.

BEAUTIFUL BRUNETTE

I'd like that.

Chris and the Beautiful Brunette turn and start to walk away.

Chris turns around and faces the CAMERA. He speaks, but the brunette doesn't hear him.

CHRIS

Happy hunting!

He winks.

FREEZE FRAME

on Chris's face.

FADE OUT.