

MIAMI STEVE

PILOT

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based on true events

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Title Card: This story is based on true events. Certain names, characters, incidents, and locations have been fictionalized for dramatic purposes. And some events haven't happened yet.

The void of a black screen fills the frame. Text slowly fades in.

"ALL is yours. Do not go seeking for that which you are. Appropriate it, claim it, assume it. EVERYTHING depends upon your concept of yourself. That which you do not claim as true of yourself, cannot be realized by you."

1 EXT. LOS ANGELES - SUNSET (FUTURE)

1

Beautiful aerial shots of the city of LA in the distance fill the frame showcasing all of its beauty. We smoothly transition closer to the highway that leads us toward the skyline. As we continue to showcase the city, a calm voice brings us up to speed.

MALE VOICE (V.O.)

Hollywood...the MECCA for dreamers.
(beat)

The shiniest place where broken
dreams power the grid. Where tears
flow from the faucets.

Aerial shots continue as well known buildings and beaches reflect the hues of the vibrant sunset that is vanishing below the horizon.

MALE VOICE (CONT'D)

My brother told me one time, "Be
careful of those sunsets...that's
how they draw you in."

(beat)
They are breathtaking.

Hues of orange and purples reflect off the reflective glass of skyscrapers as we track past them horizontally the sun flaring our view which reveals a bright white sports car with reflective coat exiting the highway.

MALE VOICE (CONT'D)

Everyone's an actor.
(beat)

EVERYBODY. Even those not in the
industry.

2 EXT. STREETS OF LA - CONTINUOUS**2**

A group of 20 somethings take selfies in front of a luxury car. The sunglassed driver watches on until the light changes allowing him to pull off passing the group.

We follow behind our driver revealing the make and model of the vehicle. Lights from the city and billboards reflect off the glass of the windows.

MALE VOICE (CONT'D)

I read a story one time about an 18-year-old girl who moved here in 2011 with Hollywood dreams.

(beat)

Now, she's been featured in over 200 movies.

(beat)

All of them pornographic.

Our driver pulls up to another light as a random group of strangers pull up next to our driver, noticing who he is. They pull out their phones in excitement to take pictures and record video.

MALE VOICE (CONT'D)

Growing up I was always told, "Make sure you have something to fall back on honey."

(beat)

It took me 13 long years to finally realize that concept is flawed. If I'm falling anywhere. It's forward. At least I can see what I'm going to hit.

3 INT. SPORTS CAR - CONT.**3**

The unrevealed passenger lets our driver know about the fans outside the window. He notices and shoots a wave as the light turns green and he pulls off. Fans are still in awe.

4 EXT. LA STREETS - CONTINUOUS**4**

Still tracking the Porsche pulls off and turns a corner as a giant billboard shows what looks like our driver showcasing the #1 series in the world. It reads 'Miami Steve - Season 5 - Now streaming - What will happen next?!'

MALE VOICE (CONT'D)

One of my childhood heroes once said, "When you create yourself to

make it, you're going to have to
 either let that creation go and take
 a chance on being loved or hated for
 who you REALLY are...or you're going
 to have to kill who you really are
 (Beat)
 and fall into your grave grasping
 onto a character you never were.

5 EXT. STREETS LA - STUDIO ENTRANCE

5

We finally land at the gate of a movie studio lot. The gate to our kingdom opens. Our driver heads in as we fly over to reveal the notorious lot.

MALE VOICE (CONT'D)

Most of us believe that when we get
 the house, the car, the money, or
 the relationship that we will FEEL
 better in the having of those
 things.

6 INT. PARKING GARAGE - CONTINUOUS

6

Our driver pulls into a parking garage and backs into a spot with the license plate that reads "MANIFSTD". He hands the key to the female passenger as he mouths "five minutes" and makes his way to the elevator. Our male voice is finally revealed as MIAMI STEVE. Shades on with his trusty fanny pack in hand.

MIAMI STEVE VOICE (CONT'D)

Well I hate to be the bearer of bad
 news but
 (beat)
 you've got it backwards. The secret
 is you have to FEEL. GOOD. FIRST.

The concierge calls the elevator and the doors open perfectly as he approaches and enters.

MIAMI STEVE VOICE (CONT'D)

And once you figure out how to do
 THAT...I guarantee you
 (beat)
 the possibilities....

MIAMI STEVE stands firmly in the center of the elevator as the doors close.

MIAMI STEVE VOICE

Are LIMITLESS.

7 INT. STUDIO OFFICE - CONT

7

The elevator doors open to reveal a devilish grin of the STUDIO EXEC. (white male late 40s/early 50s) and his ASSISTANT (early 20s beautiful) not so interested typing away in her phone giving a piece of gum hell.

STUDIO EXEC.
Holy shit it's the black messiah.
Forgive me father for I have sinned.

Typical. MIAMI STEVE shoots a smirk and exist the elevator as they make their way to the conference room.

MIAMI STEVE
Good to see you too. Are we ready
for the meeting?

STUDIO EXEC.
You know only black Jesus wears
shades indoors.

Miami Steve pockets the shades in his chest pocket.

STUDIO EXEC. - CONT.

Born ready! This is my new
assistant. We are bringing out all
the stops today, SEASON 5 baby and
DO I HAVE SOMETHING PLANNED FOR YOU.

8 INT. STUDIO CONFERENCE ROOM - CONT

8

They all enter the luxurious conference room with a long conference table filled with presentation binders and meeting material, other suits stand to applaud.

STUDIO EXEC escorts MIAMI STEVE to the front two chairs in the conference room as he is preparing to present. STUDIO EXEC signals the suits to stop clapping and take their seats. Our assistant sits next to our lead and instead of taking notes whips out a crossword puzzle.

STUDIO EXEC.
Season 5! I'm talking bigger and
better than ever. Space, sesame
street, gun fights, midgets, sex! We
are bringing out all the stops!
Pepsi is willing to offer 75 mil
every time you take your shirt

off..just as long as you're holding
a can.

STUDIO EXEC presses the clicker to bring the projector down.
MIAMI STEVE begins to flip through the binder as EXEC goes on
a ridiculous rant about deals.

A text message comes through to MIAMI STEVE displaying a
question mark. His face says enough. Our ASSISTANT pops
another bubble of gum while smacking on her meal.

EXEC.

Season 5 is going to be SO BIG that
hot wife of yours is going to be
willing to have a threeway with my
new assistant. With me though, I'm
taking all the credit on this one.

This deal makes you the biggest and
most expensive star on the planet!

EXEC. - CONT.

Not to mention they are starting out
with offering 10 mil. per episode.
That's quadruple what they offered
the leads in Walking Dead, Game of
Thrones, and Two and A half men!

Our EXEC continues the pitch of a lifetime with MIAMI STEVE
deep in thought. Sandra thinks out loud.

SANDRA

What's a three-letter french word
for limit?

EXEC.

I don't know about you guys but I
don't know any other sandbags worth
1.8 mil an episode!

We close in on Miami Steve deep in thought. He closes the
production binder as we

CUT TO:

1 INT. SOUNDSTAGE - EVENING (ATLANTA) (PRESENT DAY)

1

Sandbags land in formation as a soundstage evolves as we
witness the various intricacies of the production's crew
members weaving through each other in a mix of work and

casual chatter. The ambiance of their voices dances along our aural senses, filling the space with the collaborative grace of creativity.

From c-stands, past electricians we land at the eyeline of the HAIR & MAKEUP crew. They closely examine a scene on the monitors before them. HMONE breaks away and marches across the set towards the crew at Video Village to find the ASSISTANT DIRECTOR.

HMone leans into the Assistant Director's ear and whispers for a beat. The Assistant Director nods and turns his attention towards the DIRECTOR.

ASSISTANT DIRECTOR

He's nervous. We need to get through this scene or we're taking a meal penalty.

The DIRECTOR digests the information as we hear the commotion of the sequence going on in the background. He watches the monitor in contemplation.

ASSISTANT DIRECTOR

What do you wanna do?

DIRECTOR

He's fucking up my scene.

Someone's stomach in Video Village audibly growls. The DIRECTOR does the math and signals to cut the scene. The AD breaks away with his marching orders and begins to address the crew as he walks over towards the actor in frame.

ASSISTANT DIRECTOR

Okay, cut there! Cameras we are going to keep rolling and get through this.

A few soft scuffs of frustration fill the room.

ASSISTANT DIRECTOR

Anyone who is not immediately working this sequence can start breaking for lunch.

Those allowed, don't waste anytime heading for the crafts table as our AD breezes past them towards our actors.

The TALENT inhales, trying to avert the gaze of their frustrated LEAD ACTOR.

The AD speaks into his radio as he approaches the Lead Actor

causing the AC to roar to life just before reaching him.

ASSISTANT DIRECTOR

Gregg's not happy.
(looks over at TALENT)
He's nervous.

LEAD ACTOR

Wouldn't you be too if you had to
fight me?

(beat)

Let me talk with my guy, Gregg will
get what he needs.

The AD digests the confidence as the surrounding crew watches
and waits for the next steps.

ASSISTANT DIRECTOR

If we're lucky he'll faint from low
blood sugar.

(turns to leave)

Allowing the rest of us to eat.

The AD goes back to conducting the orchestra.

ASSISTANT DIRECTOR (O.S.)

Okay we are making a movie here
guys, cameras put em up! Quiet
please hold the noise!

Our LEAD takes a beat to self-soothe and recenters himself. He
moves towards the nervous talent.

LEAD ACTOR

Hey, you doing alright?

Our talent exhales giving a weak nod of assurance.

LEAD ACTOR (CONT'D)

We almost got it. (beat) Just one
slight adjustment.

TALENT

Yeah?

LEAD ACTOR

Gregg needs you to hit me.

TALENT

(surprised)

What? That's what I did.

LEAD ACTOR

The choreography is too obvious.
 You're holding back your action and
 the camera (points at cameras) see's
 it all.

The TALENT stares over at the cameras fixated on them.

LEAD ACTOR

I know I'm pretty but I can take a
 punch.

The TALENT scans over a starving crew, all eyes pointed at
 him.

TALENT

I can't hit you. That's crazy.

LEAD ACTOR

Mothafucka if you wanted sanity
 you'd be working a desk job. Instead
 you chose movies.

ASSISTANT DIRECTOR (O.S.)

Here we go guys!

LEAD ACTOR

(backs up to his position)
 Plus..you gotta be a little crazy to
 do what we do anyway. And until you
 learn how to act we're gonna have to
 do it fo real!

ASSISTANT DIRECTOR

Cameras are we ready?

CAMERA CREW (O.S.)

Locked and loaded!

ASSISTANT DIRECTOR

Sound are we speeding?

SOUND GUY

We gotta kill the A.C.

2 EXT. SOUNDSTAGE - EVENING CONT.

2

A lone white van is parked away from the crowd, idled. Cell
 phone audio plays of NBA highlights.

3 INT. WHITE VAN - EVENING - CONT.

3

STEPHAN (LATE 20s) Sends a pen sends a pen scribbling in the pages of a WIDE RULED classic notebook. A nearby streetlamp barely lights the pathway of the empty pages.

His focus bleeds on the page. He glances up at the highlights playing on with the radio clamped on the wheel. He continues to write as we close in on him flowing. His thoughts fade in and radiate outwardly.

STEPHAN (V.O.)

"Last day of shooting for "The Quest". It's been a hell of an experience. I have been able to share a set with black cinema legends. I don't have anything lined up after this so I will have to go back to selling phones again..lord knows I need the cash. Some above the line work would be greatly apprec-"

VOICE 1 (O.S.)

HEY, LOCATIONS! ARE YOU THERE?
LOCATIONS?

STEPHAN grabs the radio.

STEPHAN

(into radio)
Go for locations.

VOICE 1 (O.S.)

Go to two, please.

Stephan switches to two.

VOICE 1 (O.S.)

We're going again but we need the AC turned off ASAP.

STEPHAN

Heading to you.

4 INT. SOUNDSTAGE NIGHT - MOMENTS LATER

4

Stephan heads for the soundstage, passing fellow crew members as they break for lunch he's spotted BCREW 1 and BCREW 2 from the Camera "B" team.

BCREW 1

Hey Stephan!

BCREW 2

Sup.

BCREW 1
You breaking for lunch?

STEPHAN
Not yet. Gotta kill AC first.

The other camera crew pass Stephan heading to lunch. One hangs back as Stephan is about to turn the corner.

CAMERA ASSISTANT
Few days left. You got anything after this?

STEPHAN
The usual. Ramen and want ads.

CAMERA ASSISTANT
I might have something for you.

STEPHAN
Yeah?

CAMERA CREW
(turns to leave)
I'll call you. No promises though!

A little life fills STEPHAN.

The camera assistant makes his exit. STEPHAN turns to continue his path and notices "B" camera isn't secured or covered. He turns to get the assistant's attention as the door shuts. Too late. He passes the cart and makes his way to the AC panel to turn it off. The sound of the AC fades away and the set is ready to go.

SOUND GUY
(listening to headphones)
We are good to go.

ASSISTANT DIRECTOR
Okay quiet please! Here we go guys!
AANNDD ACTION!

We hear the grunting of the action and lines being belted. STEPHAN closes the panel to the A.C. unit and makes his way for the exit, passing the camera cart.

He KNOWS this has to be fixed and secures the equipment swiftly and precisely. STEPHAN Organizes the camera cart, grabbing the Blue camera cover and gently drapes it over the camera before

4A INT. SOUNDSTAGE CONT.**4A**

walking to watch intently the action from a distance. Typing away, he navigates to his notes and scrolls past pages of text to enter a line.

5 INT. LUNCH ROOM - 4TH FLOOR - NIGHT**5**

The elevator door opens as STEPHAN enters a full mess hall. A spread for kings and queens lay at wake as the crew is in line. Fresh cookies are brought in by catering.

THE CATERING TEAM
FRESH COOOOKKKIIEESS!!!!

Another lead actor holds a Bluetooth speaker that plays music as other actors in costume fill the space. Crew members sit and enjoy the meal while other lead actors and crew snap pictures enjoying themselves.

STEPHAN enters line and begins compiling his feast. His cell phone buzzes as he makes his plate. He asks for another helping while checking the call.

"Volkswagen Credit" appears on his screen, Ignored. At that moment a text comes in from MOM and reads

TEXT FROM MOM:
Hey fella! I've got some skymiles
left so don't worry about your
ticket. Looking forward to your
return! <3

His plate is filled as his friend and "superior" enters his space.

MARCUS (early 30s) Vibrant personality.

MARCUS
Sup bro?! How you feeling?

A worthy fist bump.

STEPHAN
Man I can't call it. Damn dealership
blowing me up about this missed
payment.

MARCUS
You sound stressed. You need to
recenter yourself. Get your chakras
aligned or something. That's what I

did. Two weeks later I got bumped up to A.L.M.

STEPHAN
I need money to do that.

MARCUS
Just think on it my brotha.

STEPHAN
I'll keep that in mind. Bruh, you see Gabby FINE ASS?!

GABBY (Early 50's) Beautiful. Still in costume sits next to other crew members enjoying the moment. Marcus & Stephan, synchronized, turn and behold far past appropriate.

STEPHAN
She STILL fine.

MARCUS
I used to have THE BIGGEST crush on her when I was younger.

STEPHAN
Speak on it. When she was on The Eric Wolff show..boys used to...

STEPHAN & MARCUS
(Simultaneous)
...fantasize...

At that moment GABBY looks in their direction. They snap back to reality and B-Line for their seats.

5A INT. LUNCHROOM - CONTINUOUS

5A

MARCUS
You know Ken heard about the gift you got the producer.

We see KEN. (40s)

STEPHAN
How?!

MARCUS
Bro, it's a film set, you know word travels fast...and he did not like that shit.

STEPHAN
That sounds like a personal problem.

6 INT. LUNCH ROOM - CONTINUOUS**6**

Stephan & Marcus sit to enjoy their meal.

MARCUS

DAVID wants to keep you on for a few more days to wrap but after that stunt, Ken is probably going to shut it down.

STEPHAN

It is what it is. I literally JUST moved into my new spot and already can't afford it. We know how this business is, every man for himself. He's not the first one to "disapprove" and I know he's not going to be the last.

KEN stands conversing with other crew members on the other side of the lunchroom.

The friends finish their meal and head to throw the plates away on the other side of the room near the dumpsters.

MARCUS

Just giving the heads up. Hey when they are all done in here, I need you to do a trash sweep and make sure catering got all their stuff out. I gotta run over to the other studio and help DAVID wrap out.

STEPHAN

Copy, copy.

As they throw their trash out and grab a fresh cookie.

MARCUS

Hey by the way, hows your pops? I heard he was in the hospital.

STEPHAN

Yeah. (beat) I'm going back home to see him after we wrap out here. Thanks for asking.

Marcus notices the producer signaling for their attention.

ROB (50s) This former athlete is small in stature but big in status. Marcus gets Stephan's attention.

MARCUS

Bro, I think ROB wants to talk to you.

They exchange a look of approval.

MARCUS

Okay I see youuu.

Stephan makes his way to ROB. KEN watching.

ROB

You are Stephan, is that right?

STEPHAN

Yes sir.

ROB

Hey, I really appreciate that gift. This is Barbara, I have worked with her for many years.

BARBARA and KEN agree.

BARBARA

...Hello..

ROB

So you have interest in producing?

STEPHAN

Yes of course. I have worn many hats and am very familiar with the set. My passion is mainly in acting and camera but I believe having experience in all roles allows for one to have a better picture of how the overall machine runs.

ROB

Well said. Are you based in LA?

STEPHAN

I finished film school there but I am based here in Atlanta currently.

ROB

That's too bad, I have another gig shortly after this one. If you ever find yourself in LA you should reach out.

STEPHAN

Yeah for sure! Can I take your information down?

ROB
Barbara here will get yours.

STEPHAN recognizes the pump fake. He shoots KEN a glance as he watches on and gives BARBARA his number.

STEPHAN
Sure...317-37-

CROSS DISSOLVE

7 INT. MESS HALL - LATER THAT NIGHT 7

The lunchroom shows remnants of a full house as STEPHAN fine-tunes the space. These are the last moments. He makes his way towards and calls the elevator stepping inside. The doors close.

7A INT. ELEVATOR 7A

STEPHAN waits patiently. The hum from the elevator comes to a slow stop as the floor reads "Ground lvl".

8 INT. ATLANTA AIRPORT - DAY (DAYS LATER) 8

STEPHAN exits the elevator bringing us forward and revealing Atlanta airport. He puts his headphones in as he makes his way to the security check-in unknowingly passing an advertisement with ROB our producer and former superstar athlete.

8A INT. ATL AIRPORT - SECURITY CHECK - MOMENTS LATER 8A

STEPHAN approaches the front and hands his flight information over to a laughing and obnoxious SECURITY ATTENDANT eating a granola bar.

SECURITY ATTENDANT
Well, what do we have here?

STEPHAN remains cordial as his information is checked and his name is butchered.

SECURITY ATTENDANT
STEFAN De- DeKemm - Whatever your name is. Man anybody ever tells you you look like somebody.

STEPHAN

Yeah, all the time. Ray J, Usher,
Chris Tucker..

SECURITY ATTENDANT
Hell naw. You look like Todd
Bridges.

THE obnoxious laugh rattles the line as STEPHAN looks around to see if he's being punked. His flight information extended back to him. STEPHAN reluctantly accepts.

8B INT. AIRPORT - MOMENTS LATER

8B

STEPHAN approaches the screens with flight information displayed. Once he finds his flight home a staggering yawn reveals itself accompanied by a mighty stretch. We need some fuel. A coffee shop/bookstore is spotted across the way.

8C INT. AIRPORT - COFFEE SHOP - CONT.

8C

Water, an espresso, and snacks are grabbed as STEPHAN waits in line surrounded by books. At that moment he noticed a book staring back at him. "The Power of The Mind - By: Jim Price". Interesting. He searches for the doctor's name. He scrolls past images until ROB (Our producers from before) is seen holding the book with Dr. Price.

8D INT. AIRPLANE - LATER

8D

STEPHAN inches along to his seat as he types into his search engine: DR. JIM PRICE - POWER OF THE MIND. ROB (our athlete/producer) is in interview fashion. STEPHAN presses play. Audio fills into his headphones.

ROB
I had a few good years and made some good money but all my endorsements began slipping away. And I can remember like it was yesterday I went into a meeting thinking I'm designing another shoe and they told me "We're going to give you one more shoe and a two-year contract to basically say 'Thank You' but we think you're done."

INTERVIEWER
Wow. So how'd you take it?

ROB

Hit me like a ton of bricks. I remember looking him square in the eye and telling him, "I'm not just giving you lip service but there's no way that this is done. And in two years I'm going to be a completely different person."

INTERVIEWER

Really?

ROB

Oh yeah. I got up and left that office and went on this crazy mindset rabbit hole and came across this guy in LA, the great Dr. Jim Price who wrote a book called The Power of the Mind.

STEPHAN finds his seat intently watching.

ROB (O.S. VOICE CONT.)

Which is basically about unleashing your true inner belief that you are MEANT to be successful and you are whoever you believe yourself to be.

We slowly close in on STEPHAN as the plane prepares for take-off.

ROB (O.S. VOICE CONT.)

And literally in that two-year span, I became the best basketball player of my entire career

INTERVIEWER (O.S.)

And that was the year you went back to back.

ROB

And MVP.

A flight attendant asks STEPHAN to raise his seat up and turn his device off for take-off. Stephan adjusts and takes in what he just heard.

9 EXT. HOSPITAL - NIGHT (INDIANAPOLIS)

9

An American flag whips in the wind of a dark and cold night in the midwest. The wind slowly edges us past the flag to

reveal a large and full parking lot as a snowplow continues to pave the path for guests.

A dark sedan pulls to a shoveled pathway. A lone figure exits the passenger side in the distance and makes his way towards the lights of the entrance.

Superimpose: "Indianapolis"

10 INT. HOSPITAL LOBBY - MOMENTS LATER

10

STEPHAN makes his way to the front desk attendant.

FRONT DESK
How can I help?

STEPHAN
Hey, I'm looking for my dad. Last name, DeKemper. D-e capital K-e-m

FRONT DESK
Fourth floor.
(pointing)
That elevator should take you there. Make a right soon as you come out of the door.

STEPHAN
Thanks, I appreciate it.

FRONT DESK CLERK
Visiting hours are coming to a close hun so you better make it quick.

11 INT. HOSPITAL 4TH FLOOR - MOMENTS LATER

11

Elevator doors open as STEPHAN hangs a right and heads for the nurse's desk out front.

NURSE
How can I help you, sweetie?

STEPHAN
Sweetie? I thought I was cutie?

She needed the laugh.

STEPHAN
I'm looking for my dad. Last name DeKemper.

She checks the names.

NURSE

He's gonna be in 408. Straight ahead
on your left.

Stephan looks down the hall to spot the room. The flashing color comes to a standstill as a nurse exits 408 with waste, and switches back to the pattern of all the rest in the hall.

STEPHAN

Thanks.

Stephan makes his way to the room.

12 INT. HOSPITAL ROOM 408 - NIGHT CONT.

12

The tv is playing sports highlights as we hear a knock at the front door. A female voice answers and STEPHAN enters.

Mom: early 60s sitting next to

Dad: early 70s, in the hospital bed being assisted by mom.

MOM:

Mikeyyy!

DAD

Supreme-o!

A smile fills the room. Mom gets up and they embrace. Dad slowly tries to shift himself to sit up. STEPHAN makes his way to embrace dad.

DAD

Take your coat off, stay a while.

STEPHAN takes the skully off and places it in his coat pocket. He places the coat over the chair while staring at the Hieroglyphs on the whiteboard.

STEPHAN

What's all this?

MOM

They have to monitor his blood pressure so they notate where it should be and where it has been.

DAD

I can't do too much moving around or IT gets moving.

STEPHAN takes it all in. He's never seen DAD hospitalized before. His eyes scan the monitor's displaying DADs

cardiovascular information and the tubes that run in and out of his body. This is what he has come home too.

DAD

I had gotten up to go to the kitchen and something just felt...off. I felt like I was outside running a mile or something.

MOM

He told us how he felt, we got your brother and it was crazy because it was like he knew exactly what was going on or what it could be. As long as his rate stays below 140, he should be fine. If it wasn't for him we don't know what would've happened.

(beat)

How are you though? Was your flight okay?

STEPHAN digests the situation.

STEPHAN

Yeah, it was okay...I was trying to get some sleep but this old guy kept trying to talk to me. Clearly had my headphones in but apparently, he couldn't take the hint.

MOM laughs at his experience. DAD's phone vibrates alive next to his gold watch, he checks it, the monitor begins to beep indicating a slight uptick in pressure. He flips it over.

MOM

Well, it's good to have you home. Christmas is going to be nice I'm making mac n cheee-

DAD

Student loans keep calling me Steve.

The dialogue of the sports faintly fills the space accompanied by the oxygen being pumped to dad. Mom grabs dad's hand in support as parents and son sit crossways from each other.

DAD CONT.

I'm tired of it! They harassing me Steve and YOU need to take care of your business!

The beeping of the machine rises as DAD is getting frustrated. Stephan's eyes are set on the machine as it rises from stable to 120+ and climbing.

MOM

This is the second time in four years. You know we love you but with me only working...we just can't afford to keep helping you like we have.

Harsh reality.

STEPHAN

...You guys are absolutely right. I have been thinking about this a lot lately. I've wasted a decade to chasing this..THING.

Mom and dad listen as the beeping starts to slow down and his heart rate re-stabilizes.

STEPHAN (CONT.)

North Carolina to LA to Atlanta and You know what's funny. People run into me and think I made it because I've gotten my name in the credits or worked with so and so when really I wish I had the stability of their job. My friends have whole careers, families houses, nice cars. I'm a 30-year-old man and can't even pay my own rent.

(BEAT)

So..I was just thinking of hanging it up and coming on home. I wanted to ask you guys if it was okay to move into the basement.

MOM

You need to apply for jobs while you are in town and see what comes up.

DAD

Don't take what we are saying the wrong way, we love you but it's time for you to be a man or get you one.

Time to be a man. STEPHAN stands, grabs his things, says his goodbyes, and makes his way to the exit. Mom follows behind him.

MOM

Mike.

13 INT. HOSPITAL HALLWAYS - CONT.

13

STEPHAN stops and listens. MOM brings the door to a crack and catches up to STEPHAN.

MOM

I know you don't want to but it seems like the only move you've got left...I'll help you move back home when you get back to Atlanta. Tally up the expenses and don't tell your dad.

STEPHAN hugs mom and is STILL grateful for her help.

STEPHAN

You got it..He's gonna be okay, right?

MOM

Of course, we got you, fella. They will release him tomorrow. Enjoy the holidays while you are back. We don't get to see you as much and you know your dad brags about you all the time..he just wants you to stand on your own.

STEPHAN

Yeah...I'll see you at home. Let me know if you need anything.

STEPHAN turns and makes his way towards and into the elevators mom watches until the doors close.

MOM

Be careful out there, you're from here but I know it's been a while since you navigated in the snow.

FADE OUT:

13B INT. OFFICE HALLWAY - DAY (INDIANAPOLIS)

13B

Elevator doors open as a heavysset middle-aged fellow exits. We follow him down a quiet hallway enjoying a sugary snack using his badge to open the door. *beep* The lock switches as

13A INT. SALES FLOOR - DAY**13A**

The roar of the coliseum that is the sales floor hits us in the face as he makes his way past G.I. Joe's packed like sardines pleading their case. Our tour guide turns the corner as we glide towards

29 INT. MORTGAGE OFFICE SALES FLOOR - CONT.**29**

Superimpose: 4 months later

STEPHAN has settled in his space with sticky notes around his computer screen, a stick of "boom boom" on his desk, and Jordan Belforts "Way of the Wolf" underneath it. STEPHAN pleads his case as his buddy, SAM (early 20s), gets hung up on again.

STEPHAN

Well, sir I know you've been called
17 times in the last 30 seconds
that's exactly why I'm calling, to
stop those other calls.

Stephan takes the customer out of the que as he is clearly being cursed out on the other end, SAM, is in the same fight next to him.

STEPHAN

Sir..Sir..No, me personally I
wouldn't do that but I only have one
question for you.

VOICE (O.S.)

Oh YEAH?! WHAT'S THAT?

STEPHAN

Are you trying to buy a house or not because I've 1300 other people I need to be calling who do and I don't like to waste my time, so you tell me where do we go from here.

SAM

Well ma'am we already have your
social, you filled it out when you
entered your informa-..Ma'am Ma'-
Fuck.

SAM flips his mic up.

SAM (CONT)

Dude if I don't get another close
they are going to chop my dick off,
I know it.

STEPHAN battles his laughter and flips his mic up.

STEPHAN

Bro don't trip. You're good, it's not even lunch yet and you only need two more.

SAM

I'm talking Guillotine man.

SAM makes a strong Karate chop gesture with the yell to match.

SAM (CONT)

Kill Bill blood spray bro..You ever seen Kill Bill?

STEPHAN enjoys the joke but comes to when-

CUSTOMER (O.S.)

Hello?! HELLO?!

STEPHAN

Yes! Sir! Can you hear m-

STEPHAN flips the mic down, a fumble is recovered. SAM approves. SAM gets up from the desk to stretch and take a small break revealing the land of smile and dial.

SAM stands split between STEPHAN and GILBERT (funny voice 30s/40s) on the other side of the open cubicle completely knocked out with his headset on autodial. SAM takes in what he's seeing.

SAM

I'm gonna grab something from the vending machine, you good?

STEPHAN sends the thumbs up. SAM peeks at GILBERT

SAM

Bro what is this guys deal? One minute he's dialing the next minute he's knock the fuck out. It makes..NO sense. How does even get to work?

(quietly to Stephan)

STEPHAN can't figure it out either as they both look at GILBERT as he magically comes back to life mid-call speaking Spanish.

GILBERT

Muy bien..bien. Veo que llenó una
solicitud de hipoteca, ¿es así?

STEPHAN hides his face from laughter behind the computer screen and SAM turns his head, bodies still moving from the absurdness of what they just witnessed. SAM mouths to STEPHAN.

SAM
"WHAT THE FUCK?"

Stephan's customer hears the laughter.

VOICE 1 (O.S.)
Is something funny?!

STEPHAN
Yeah. What I find funny sir is how I do this all day and people curse me out like you and then 5 minutes later we're best friends they're looking up houses on zillow.

STEPHAN (CONT)
So I got one last question for ya, Dick. Should we get you in that dream house or should I put you back in the call que with those savages?

SAM reacts to the comment made and so does the customer.

CUSTOMER
It's Richard, and I hate that name.

Click.

STEPHAN
Hello! Hell- Shit..

SAM
Looks like you're rolling with me.

STEPHAN
Yeah, I could use a small break.

STEPHAN sets his headset down and goes to follow SAM until they notice GILBERT is fast asleep again, the customer asking for help.

SAM & STEPHAN exchange a look. GILBERT sits SLUMPED as STEPHAN slowly creeps in behind him making a funny face for a photo-op.

GILBERTS CUSTOMER (O.S.)

Hola? Holaaaa?! ¿Hay alguien ahí?
 Hola? Gilbert? Hola?

A few shots are snapped until Sam signals "uno mas" and cleverly activates the flash causing GILBERT to let out a fart that jolts him awake and right back into the conversation.

GILBERT
 Si! El payaso no tiene pene.

CUT TO:

30 INT. OFFICE ELEVATOR - MOMENTS LATER

30

A text comes in from "CHILEMWE - ATL Camera Asst."

TEXT
 DeKemper! What's up bro! I'm on
 Stranger Things and "C" camera needs
 a day player tomorrow. You free?

STEPHAN TEXT:
 My guy! Wish I could but I'm on
 vacay at the moment.

A "cool" emoji is sent as the elevator doors glide open all exiting. The stairs door flings open to STEPHAN catching it as more fill in. STEPHAN catches a glimpse of the TV on Mute with the News displaying the NUMBERS of the COVID pandemic.

Another associate tapping STEPHAN on the shoulder to get his attention as he digests the news and follows the pack to the open floor leaving an EXECUTIVE (white male 50s, fit) at the center, commanding attention.

EXECUTIVE

FIRSTLY I WANT TO THANK EVERYONE WHO COULD MAKE IT, I KNOW WE HAVE OUR NUMBERS TO HIT BUT I WILL BE BRIEF. WE ARE ALL IN A TIME OF HIGH UNCERTAINTY. YOU ALL BEING HERE SAYS A LOT BUT MORE THAN ANYTHING YOUR SAFETY..IS OUR PRIORITY.

(BEAT)
 RUMORS ARE OUT ABOUT SOMEONE HERE IN
 THE OFFICE TESTING POSITIVE FOR THE
 COVID-19 VIRUS AND THAT IS IN FACT
 TRUE AND THAT WAS ON THE FIRST
 FLOOR.

Uncertainty spreads throughout as FEMALE EMPLOYEE (Female 50s) chimes in.

FEMALE EMPLOYEE

WELL DID THEY GO TO ANY OTHER FLOOR?
WHAT DOES THAT MEAN?

EXECUTIVE

WE DO HAVE IT UNDER CONTROL.
EFFECTIVE IMMEDIATELY, AS OF
TONIGHT, AFTER EVERYONE GOES HOME WE
HAVE THE #1 SANITATION COMPANY IN
THE STATE DROPPING A "BOMB" IF YOU
WILL THAT WILL COAT THE ENTIRE
FLOOR. EACH FLOOR WILL GO THROUGH
THIS SANITATION PROCESS WHICH WILL
ELIMINATE ANY CHANCE OF THE VIRUS
SPREADING.

STEPHAN doesn't buy it.

EXECUTIVE

I DID JUST GET WIND THAT IF YOU MEET
"CERTAIN CRITERIA", WE WILL ALLOT A
TAKE-HOME KIT WHERE YOU CAN CONTINUE
YOUR WORK FROM HOME.

Heads turn as he points to a double door office labeled "I.T."

EXECUTIVE (CONT)

IF THIS IS YOU THEY WILL SET YOU UP.

A voice from the crowd asks

EMPLOYEE VOICE 1 (O.S.)

What are the criteria?

The entire floor takes in the question and turns back to our
EXECUTIVE.

EXECUTIVE

EMAILS ARE BEING SENT OUT AS WE SPEAK. TO NAME A FEW THINGS,
GIVEN WHAT IS BEING SAID ABOUT THE VIRUS, IF YOU HAVE CERTAIN
MEDICAL CONDITIONS OR HELP TAKE CARE OF A SICK "AT-RISK"
RELATIVE, THESE ARE THINGS THAT ARE CONSIDERED PRIORITY BASED
ON WHAT IS BEING BROADCAST.

CUT TO:

31 INT. ELEVATOR DAY - MOMENTS LATER

31

A packed elevator rides quietly until an employee in the back
corner lets out a cough. The entire elevator slowly moves

away from the culprit. They cover their mouths and some hold their breath.

COUGHING EMPLOYEE

...what?

32 INT. OFFICE BUILDING DAY - MOMENTS LATER

32

The elevator door opens as employees spill out into the hallway dispersing. STEPHAN and SAM both covering their mouth and nose with their shirts. They make their way to the sales floor as STEPHAN notices the floor manager's door open.

STEPHAN

Hey, I'm gonna catch up with you in a bit.

SAM continues as STEPHAN B-lines to the office and knocks. DAVE (our interviewer from before) acknowledges to come in as he is on the tail end of a phone call.

32A INT. DAVES OFFICE - CONTINUOUS

32A

STEPHAN takes his seat.

DAVE

Well, I don't know either. How much is it?

(beat)

Just do it and we will fix it later. One of my guys just walked in...yeah.

The energy from that conversation carries over.

DAVE

What's up Hollywood?

STEPHAN

They mentioned a work-from-home kit. (beat) Given the situation, I figured-

DAVE

What situation?

DAVE needs more information.

STEPHAN

The email that went out stated if you meet certain criteria, like taking care of relatives from a

health standpoint, you could get a
take-home kit..

DAVE doesn't have much for STEPHAN.

DAVE
You talk to your team lead about
this?

STEPHAN
No I figured I would come to you
first.

A beat fills the office..DAVE turns back to his computer.

DAVE
I'm sure he won't have a problem
with it, just make sure you let him
know. See I.T., pack up, and I will
send out an email on updated call
volume to you in a day or so.

STEPHAN

OKAY..
(beat)
Hey I really appreciate you working
with me on this. It means a lot that
you-

DAVE
You don't have to sell me on this
(beat) go ahead and go.

FADE OUT.

33 EXT. STEPHAN'S PARENTS HOUSE - LATE AFTERNOON (INDIANAPOLIS) 33

Superimpose: "A few weeks later"

33A INT. PARENTS HOUSE - STEPHANS WORK SPACE. 33A

STEPHAN finishes a call with precision and makes another sale
down. He switches to his break and heads upstairs.

33B INT. PARENTS ROOM - MOMENTS LATER 33B

MOM helps a hobbling and frail DAD to and in bed as old NBA
highlights fill the tv.

MOM

Take it easy speed racer.

DAD

Thank you. What kind of room does a speed racer stay in?

MOM looks around the room for the answer. Nothing.

DAD

Vroom...Vroom..

They share the moment as DAD feels shooting pains up his leg. MOM comforts him. At that moment STEPHAN knocks at the door and enters.

STEPHAN

Hey..How's he doing?

DAD

Oh I'm going to be fine. Going to see Dr. Reinfield here shortly.

MOM checks her watch.

MOM

Shit. I forgot they've got me running the presentation for the health commission.

(looks at Stephan)

Steve, can you take dad to the doctor?

STEPHAN

Yeah of course. Ready when you are old man.

35 EXT. SPECIALITY CANCER FACILITY - LATE AFTERNOON

35

A Buick Enclave pulls in the lot and up to the front.

DAD

Let me out front and park her up close.

Dad shoots a look.

DAD CONT.

Don't wreck my spaceship now..

They have a genuine father/son moment and Dad extends his hand out for their secret shake. Dad makes an easy sound

effect. STEPHAN shoots a smile and DAD slowly makes his way to the front door.

36 INT. SPECIALITY CANCER FACILITY - MOMENTS LATER

36

STEPHAN enters and spots DAD sitting down in the lobby and joins him. A few other families are in the lobby as well keeping to themselves.

DAD

So how's work been for you?

STEPHAN

Honestly, I'm over it. I think I'm going to look for something else because with everything they are demanding and in the time they want it in-

DAD

Don't quit, keep working it until you can find something else. And then..

DAD holds up the peace sign.

DAD

Peace Easy.

Another family comes in and sits right across from Steve and Dad. They keep to themselves until STEPHAN can't take it anymore and breaks the silence.

STEPHAN

You guys have a good Christmas?

The older couple is uncertain if he means them. The wife points to herself in question.

STEPHAN

Yeah..you. You have a good Christmas?

The dam begins to loosen.

OLDER WOMEN

..Yeah, it was nice. We enjoyed it.

They shoot a smile as DAD watches STEPHAN work the room. Like father like son.

STEPHAN

What about you? (pointing) You get anything good?

OLDER MAN

Well, our son came and visit which was nice. We don't get to see him as much.

STEPHAN

Oh yeah? Where from?

They become more engaged as the others in the lobby begin to shift toward the nature of the conversation.

OLDER MAN

Well, he's an engineer up in Lafayette.

DAD

Oh did he go to Purdue?

OLDER WOMEN

Yes he did. We went to I.U.

DAD

Fellow Boilermaker, my kind of guy.

DAD opens his coat to reveal a Boilermaker hoodie underneath the coat. Smiles shine as life fills the waiting room.

STEPHAN

YEAH..YEAH..I'VE ALWAYS BEEN A Michigan State guy myself.

OLDER MAN

They have a fine basketball team.

STEPHAN

Yes indeed! We used to go to the Big 10 tournament all the time.

OLDER WOMAN

So how do you two know each other?

DAD

This is my son.

STEPHAN

Yeah but we adopted him.

Laughter fills the lobby.

37 INT. CANCER CENTER HALLWAY - DAY CONT.**37**

A NURSE (30s) makes her way down the hall in mask and gloves toward a closed door. The closer she gets the noise gets louder. The door opens revealing the lobby having a good time to her surprise.

Noticing the name she calls for

NURSE
DeKemper?

Father and son make their way to and through the hallway as she recalls.

NURSE
(To Stephan)
Stephan DeKemper?, from Pike High?

STEPHAN
Yeah. You went to Pike?

NURSE
Yeah you probably don't remember me though I was a quiet one. What are you doing here? Last I heard you were doing big things in Hollywood. What are you doing here?

Our NURSE opens the patient room as DAD hobbles past.

NURSE
Who's the old white guy?

He joins DAD in the room shutting the door.

STEPHAN
My dad.

38 INT. CANCER CENTER PATIENT ROOM - DAY MOMENTS LATER**38**

Father and son sit, waiting.

STEPHAN
So you called before right?

DAD
Yeah. Told him about what has been happening but It looks and feels like it has gotten worse.

Dr. Reinfield enters. (Male 50s) He is here but not present.

DR. REINFELD
Hello guys, Mr. DeKemper.

DAD
Hey Doc, this is my son Steve.

The Doctor doesn't see the resemblance.

DR. REINFELD
So what seems to be the problem
since we talked last?

DAD
I think it has definitely gotten
worse. My leg feels heavier and is
more tender. I can still move around
slightly but I am getting the Chemo.

Dad removes the hat which clearly shows the hair is all
fallen out and takes his coat off.

DAD CONT.
So I am unsure if it has to do with
the treatment but-

DAD turns to STEPHAN

DAD CONT.
Steve can you help me out.

STEPHAN kneels down to help DAD take his sneaker off. His
reaction makes STEPHAN slow down, he is clearly in pain. The
shoe and the sock comes off which slowly reveals an
abnormally large swollen calf, ankle, and foot that has fluid
going down almost all the way to the toenails of each toe.

This is STEPHAN first time seeing it this bad. Something is
clearly wrong. The Dr. doesn't even examine the foot.

DR. REINFELD
Yeah I see.
(beat)
Well like I mentioned before there
isn't much we can do at this point.
I mean we up the dosage if you'd
like but that will really zap your
energy. It will get worse before it
gets any better.
(beat)
We are in difficult times but I am
sure you will be fine.

STEPHAN

So you're telling me that this is fine and nothing can be done?

DR. REINFELD

Yeah pretty much. Given the type of cancer your dad has, there isn't too much I can do.

STEPHAN isn't buying what this guy is selling. DAD looks at his son.

DAD

Well..

DR. REINFELD

I will up your dosage. I will step out so you can get dressed and feel free to give me a call if you think you need help with anything.

This is clearly not the place for help. The Dr. Exits. STEPHAN helps DAD get dressed.

39 INT. HALLWAY OUTSIDE OF PATIENT ROOM - MOMENTS LATER 39

STEPHAN exits first standing next to an open doorway where the Doctor sits at his desk. DAD notices he forgot his hat. As STEPHAN waits, he turns and notices that Dr. Reinfield is playing a video-game on his phone. DAD grabs STEPHAN attention he helps him out.

FADE TO:

40 INT. PARENTS HOUSE BASEMENT - NIGHT 40

STEPHAN is awakened by his brother TRE (mixed. Handsome. Early 20s)

TRE

Steve. Wake up. Mom says come upstairs. (beat) It's dad.

STEPHAN sits up. Glances at the clock (2:00 am) He comes to and makes his way upstairs.

40A INT. PARENTS HOUSE HALLWAY CONT. - NIGHT 40A

STEPHAN makes his way to his parent's room meeting MOM and his other brothers outside the open bedroom door. (Song: Red Giant by Stellardrone fills the airwaves)

STEPHAN turns his head from the family to see DADs lifeless body in bed. Eyes and mouth still open. The image stuns Stephan. Stephan enters the room eyes wide and mouth closed.

40B INT. PARENTS ROOM NIGHT - CONT. - NIGHT

40B

Everyone follows in after STEPHAN. Silence fills the house. Two of the family members help STEPHAN get dad ready for the funeral home. Lifting his body to change his clothes and wrap him in the sheet. One of the brothers closes Dad's eyes as tears run down their faces.

40C INT. HOUSE FRONT DOOR - NIGHT - CONT.

40C

Another brother opens the front door as Two representatives from the funeral arrive bringing in the gurney.

40D INT. PARENTS ROOM - CONT. - NIGHT

40D

The funeral home reps approach and help to transport the body to the vehicle parked in the driveway. Leaving the body bag unzipped so he can be seen, they escort dad out.

40E EXT. HOUSE DRIVEWAY - NIGHT CONT.

40E

Each of the sons helps to put dad in the back of the vehicle and shut the door. They shake the hands of the funeral home representatives the sons close in around mom at the center.

The song fades out as SILENCE fills everyones faces. The ambiance of crickets and distant highway traffic fill the void. The engine starts. Tailights pull away leaving this family shocked. Mom buckles and burst into tears as the boys surround her helping her up and back toward the house.

FADE OUT.

41 EXT. BUSY HIGHWAY - DAY (MIAMI - PRESENT DAY) 4 MONTHS LATER

41

We easily glide through traffic in our new sunny location as palm trees set our pace. Traffic parts revealing a tropical downtown skyline. The highway sign reads "395 East - Miami Beach". We catch up to a fire red Porsche as RITA (Late 30's Beautiful) hair flows from the top down.

Her focus is on not spilling the mixed drink she's pouring as a hand enters the frame and we discover it is STEPHAN. She hands off the drink to the left while STEPHAN maneuvers through traffic with no seatbelt. The same gold watch on his

wrist dad had in the hospital shines as he takes a chug. A smile comes over Rita's face.

RITA

Babe look! I used to come down here all the time with my girls. That was my building right there.

STEPHAN is focused on the road.

RITA

If you want to get to Miami Beach then you need to take this exit!

STEPHAN QUICKLY checks his blind spot and cuts across multiple lanes. RITA screams holding on for dear life as the exhaust from the engine ROARS barely missing the blockade and squeezing through two cars.

DISSOLVE TO:

42 EXT. MIAMI - MAGIC HOUR - SUNSET

42

As we dissolve into aerial shots of the beautiful sunset that is upon us, the song 'Premo Rice - What's Hannin' fills the airwaves as we match cut to the beat. The instrumental sets the tone of the vibe. STEPHAN is in his own world. Heads turn of other women with their men and they don't like it.

RITA notices and inserts herself. As the song mentions the lyrics "Oochie Wally" she grabs STEPHAN phone and changes the song to Oochie Wally by Nas.

RITA

I want to hear Oochie Wally!

The song not only messes up the vibe but dates her. STEPHAN turns in the nearby lot to park. Backing in as he puts the top back up the sunburst colors fill the air.

Smooth. They exit the car as STEPHAN pops the frunk.

RITA

I don't really want to go to the beach and I didn't bring anything for the bea-

Stephan closes the front with an army fatigue backpack.

43 EXT. MIAMI BEACH - SUNSET

43

STEPHAN and RITA make their way toward the water, each step brings the view and sounds of the ocean closer. Almost there. STEPHAN leads the way passing couples and packs of friends who break their neck trying to figure out who this guy is. The perfect spot is found.

RITA goes into the backpack and pulls the remaining alcohol to make a drink as STEPHAN slowly makes his way towards the waters as the wind fills his shirt.

RITA

You want me to pour you the rest?!

The ocean waves and wind drown out the sounds of everything as the water washes over his feet. He takes it ALL IN.

A beat passes as STEPHAN removes his shades and puts them in the chest pocket. He reaches in his colorful shorts and pulls out airpods and his phone. The waves are slightly muffled as we hear ticks from the buttons being pushed on the phone. A familiar voice enters our world.

DAD (V.O.)

Heyyy..Supreme-o happy birthday.
Happy 30th.

We slowly pull away with him facing the ocean, his back to us as the wind fills his sails, not a soul in sight.

DAD (V.O.)CONT.

You made it three decades...You
still kickin...Enjoy your day...I
love ya...Talk to ya later..bye.

CUT TO:

44 INT. PORSCHE - MIAMI - NIGHT

44

STEPHAN drives crossing the pier and heading back to the city.

RITA

What are we doing next? I'm hungry.
Why won't you let me listen to what
I want to listen to? You're so
controlling. It's supposed to be
about give and take, you know like
50/50.

STEPHAN pulls the car to the side of the road and throws the hazards on.

STEPHAN

Good lord will you be quiet! All I need you to do is just vibe the fuck out and look cute. Is that too much to ask for?!

RITA backfires.

RITA

What you are not going to do is continue to disrespect me like this. Don't think you're hot shit because you rented this car.

STEPHAN

It's my fucking birthday. I am doing what I WANT TO DO.

RITA doesn't believe him.

RITA

It's not your birthday

STEPHAN

Yes, it is! October 11, 1989. I turn 31 today.

Rita checks the date on her phone...oops.

STEPHAN (CONT'D)

And all I want to do is vibe out, watch the fucking sunset on the beach, and whatever else comes to mind. I'm doing ME today.

At that moment his cell rings. A San Diego number appears. Uncertain of the number he takes call.

RITA has a single-sided conversation as she keeps herself busy with her phone.

RITA (O.S.)

Yeah well happy birthday your present is you won't ever see me again. I hate dating apps. I KNEW something like this was going to happen. I don't have time for this.

STEPHAN

Hello?! Hel- One second. Give me one sec!

The sound of the traffic drowns out the call. STEPHAN checks his mirror,

signals and enters back into the flow of traffic and puts the top up.

45 INT. PORSCHE HIGHWAY - NIGHT CONT.

45

MALE VOICE (O.S.)

Hello can you hear me? STEPHAN you there?

STEPHAN

Yes, hello? Who is this?

MALE VOICE (O.S.)

STEPHAN this is Dr. Jim Price, We had our quick consultation call. Is now still a good time?

STEPHAN remembers. He checks if RITA is paying attention but her pods in.

STEPHAN

Yeah now is a good time I am glad you called actually.

DR. PRICE (O.S.)

uh-huh..So how can I help you Stephan? Is it Steven or Stefan?

STEPHAN

Stephan, like Even Steven but spelled with a p-h-a-n.

DR. PRICE (O.S.)

That's good. So what can I do you for?

STEPHAN

So yeah uh..

STEPHAN double checks RITA isn't listening.

STEPHAN (CONT'D)

My dad passed recently and I uh..noticed I have been changing. I've been feeling different internally..

DR. PRICE (O.S.) I'm sorry to hear about that Stephan, I really am. When you say different, how so?

STEPHAN

I don't know..I mean I just feel more aggressive...I have read your material and I agree about your studies on the power of the mind and visualization.

DR. PRICE (O.S.)

Well STEPHAN you sound like a bright young man and based on what you just told me I know exactly what to work on with you.

STEPHAN

You do?

DR. PRICE (O.S.)

Absolutely. I will have my assistant, Theresa, send you an email with my availability and a few other forms for you to fill out, and when you're done with that we can get you started, how does that sound?

46 EXT. PORSCHE - NIGHT MIAMI HIGHWAY

46

STEPHAN

I would like that a lot.

We pull away as STEPHAN makes his turn onto the highway and we pull back to reveal the beautiful lit-up Miami Skyline.

FADE OUT.

46B EXT. PARENTS HOUSE EST. - DAY (INDIANAPOLIS)

46B

Superimpose 2021

46C INT. HOUSE BASEMENT - CONT. - DAY

46C

Rhythmic footsteps on a treadmill are present as we hear heavy breathing get louder as we inch closer. STEPHAN focused straight ahead, with headphones/phone playing the father/son scene from 'Pursuit of Happiness' and his H.I.T. mask restricting his breathing. Audio from the scene comes in.

46D INT. BATHROOM - MOMENTS LATER

46D

A hot shower shuts off as STEPHAN exits the tub, grabbing his towel. His phone vibrates to life as he checks the message from an unsaved number.

TEXT:

What up? You got anything left? I need to grab a QP.

STEPHAN deletes the text and all other text that are similar to it showing money and weed/leaf emojis.

46E INT. KITCHEN CONT. - MOMENTS LATER

46E

A dressed STEPHAN makes himself a meal as he is studying "The Power of the Mind". Mom enters the kitchen.

MOM

Hey partner. Hadn't seen you in a while. You doing okay?

STEPHAN

Yeah, I'm okay. Missing Dad a little.

MOM

We all are.

MOM hugs STEPHAN as they are a moment.

MOM

What are you reading?

STEPHAN

You remember the doctor I told you about? Well I have been working with him and he recommended I revisit this before we have our session today.

MOM

Session? You going to therapy?

STEPHAN

Yeah. (beat) Why are you looking at me like that?

MOM

Honey black people don't go to therapy. Don't let that man take the little money DAD gave you thinking he can take your pain away. Grieving is a part of life.

STEPHAN
It's been over a year.

At that moment a phone call comes in. STEPHAN kisses mom on the cheek as he leaves the room for the call.

STEPHAN
Mental health isn't about race ma.

STEPHAN CONT.
(To phone) Wuz haninnnnnnnn. ohh
yuhhhhhh. Rich Nigga Hotline how may
I help you?!

STEPHAN shares a moment with his best friend (DAMEN. Early 30s. Dreadlocks)

46F INT. WHITE SEDAN - CONTINUOUS

46F

DAMEN drives on the highway while maintaining the conversation.

DAMEN
yuhhhhhhhh. Yeah I gotta order for 3
fat bitches and a midget. I need to
cancel that. That's not going to
mess up my membership status is it?

STEPHAN
Well sir let me just note the
account here and no we see you've
been a member since 98' and we know
how rich niggas need to cancel from
time to time.

STEPHAN airtypes the request.

DAMEN
Yo did you send the money to Marcus
for Key West?

STEPHAN CONT.
Yessir. This shit is about to be
crazy. Bro is getting married.

DAMEN
Yeah, I'm never hangin' my jersey
up.

Just then, another facetime call comes in from Dr. Price.
STEPHAN checks the time and makes his way downstairs.

STEPHAN

Yo let me hit you back I gotta take this call I have been waiting on it.

DAMEN

Aight. Tell mom dukes I said 'What up'

STEPHAN

I got you.

STEPHAN clicks over to Dr. Price, making his way to his space in the basement. Closing the door behind him.

46G INT. OFFICE SPACE - DAY CONT.

46G

DR. PRICE

Stephan, how are you?

STEPHAN

Good! Better actually since the last session we had. I went back over your book and think I have a better grasp on the concepts you mentioned.

DR. PRICE

That's good because we will be taking a deeper dive today. I am going to introduce you to a few concepts that will open the door for you creatively and will allow you to pinpoint some blockages you may have accumulated along this path we call life.

STEPHAN

Okay.

DR. PRICE

Get yourself to a quiet and uninterrupted space and sit down comfortably. If you have an eye cover, that helps but closing your eyes can work just fine.

STEPHAN props the phone up so they can see each other and grabs his trusty sleep eye cover that reads 'Fuck Off' and slips it on.

DR. PRICE

I want you to take three deep breaths and relax. Feel the tension

of your muscles in your face relax.
Down to your shoulders and chest.

STEPHAN's body sits still growing more and more relaxed as we creep in slowly to his eye mask into a void of black as Dr. Prices' voice continues. STEPHAN's deep and calm breathing prominent.

DR. PRICE (O.S.)
Follow the sound of my voice. (beat)
Imagine yourself in a black room. A
safe space where A light illuminates
the way in whichever direction you
choose to go.

46H INT. BLACK VOID SPACE - CONTINUOUS

46H

STEPHAN sits alone in the same chair he was just in. An infinite void of black surrounds him.

DR. PRICE (O.S.)
When you are ready, imagine yourself
standing up and walking in this
space. And on the left and right of
you are large movie screens with red
curtains in front of them.

STEPHAN stands and removes the mask. He takes a look around.

STEPHAN
okay.

STEPHAN closes his eyes and imagines the screens. At that moment an infinite amount of screens fade into view to the left and right of him. STEPHAN opens his eyes to witness what is happening. Walking down the pathway looking at all the covered screens.

STEPHAN
Whoa! The hell? Doc what is all
this?

DR. PRICE (O.S.)
I like to call this place the movie
theater. (beat) Think of it like
this. From the moment we are born,
our minds are recording every
sensory experience. And our brains
are like a hard drive with an
infinite amount of space.

STEPHAN realizes the screens go forward and backward showing an almost infinite line of screens. He comes to a stop on

one.

DR. PRICE (O.S.)

That is how we are able to recall things in an instant or how a smell or a song can take you back to a childhood memory or trauma.

STEPHAN take it all in. He looks up to talk to Dr. Price.

DR. PRICE

This technique allows us to amplify or de-amplify memories and traumas we have experienced.

STEPHAN

hmm. (beat) So how do I bring up that memory?

DR. PRICE

Let's start with something light and fun. Think back to a memory you enjoyed. Something that makes you smile or laugh when you think about it.

STEPHAN thinks for a second and as a smile arrives At that moment the line of screens wiz by and interchange with others showing a long catalog of screens. Then it comes to a stop and the curtain opens revealing a young black boy and a younger version of DAD out in the front yard playing baseball. DAD is tossing the Wiffle ball to the young STEPHAN.

STEPHAN

I've got it.

STEPHAN takes in the memory.

DR. PRICE (O.S.)

Good. Now make the image larger and turn up the brightness on the memory.

STEPHAN slowly raises his hands up to enlarge the memory screen as the image gets brighter. A smile fills his face.

DR. PRICE

When we turn up the brightness and enlarge the memory it amplifies it and sends receptors to our neurological pathways that reinforce positive synapsis.

STEPHAN

I have no clue what you just said
but I believe you. (beat) What about
bad memories?

DR. PRICE

You catch on quick. I want to show
you one more thing before we move on
to the traumatic experience.

STEPHAN watches the screen.

DR. PRICE (O.S.)

Do you still have that memory up?

STEPHAN

Yeah.

DR. PRICE

Good. Now are you inside your body
viewing this or do you see yourself?

STEPHAN

I. See myself. (beat) Wait. How am-

DR. PRICE

Good. Now change the angle.

STEPHAN looks up in a bit of confusion and with focus, he
changes the angle of the same memory of himself and his dad
playing in the front yard.

STEPHAN

How am I able to change the angle
and see myself if I was experiencing
this in first person with my dad?

DR. PRICE

Think of it like this. The world we
live in rest on an energetic grid
that is infinite in size and
invisible to the naked eye. You, me,
the chair your body is sitting in,
this vast world resides on this
grid. But what most people don't
know is we ourselves create the
things we experience. Our focus is
energy and we create energy. (beat)
We will dive deeper into this on our
next session. Keep this memory open
and enlarged and bring up a
traumatic experience.

STEPHAN slides over the positive memory as it now silhouettes him and plays on a loop. The curtains move in a flurry bringing forward the screen as it reveals the night DAD was carried out. Showing a different angle than before with STEPHAN in the frame.

STEPHAN CONT.

I- (beat) I've got it.

DR. PRICE

Good. Now with negative experiences, we can de-amplify these. Take this screen and turn the color and brightness all the way down.

STEPHAN gestures the screen and the memory fades to black and white and the brightness in the memory is turned all the way down.

STEPHAN

Now, what do I do?

DR. PRICE

Time to let it go. Close the curtain on it and push it away.

At that moment STEPHAN raises his hands and twist to turn the brightness and then color down. A sigh of relief is let out and he gestures for the curtain to close. He pushes it away into the darkness of the void.

DR. PRICE (O.S.)

I think we've reached a good stopping point for today.

A smile fills STEPHAN's face as we

MATCH CUT TO:

46I INT. BASEMENT - CONT. - THAT MOMENT

46I

A smiling STEPHAN pulls the eye cover and recenters himself to the Doctor on facetime.

STEPHAN

I feel pretty good actually.

DR. PRICE

Good Stephan that's always the goal. I am glad I could help. Next session we will dive more into what you asked about changing the angle as we did and also creating experiences

that we desire that haven't manifested yet.

STEPHAN

You mean like premonitions or something?

DR. PRICE

Along the lines of that but just like we can amplify a memory like we just did (beat) we can use a powerful tool called creative visualization to bring things we desire to us.

STEPHAN

Yeah, I wanna do THAT.

DR. PRICE

All in due time Stephan. Also speaking of the next sessions, my assistant said she had trouble processing the payment for the last session we had. I'm sure she put in the wrong card info but when you get a chance let her know so we can get that taken care of.

STEPHAN

You got it, Dr. Price. And hey thanks again. Talk soon.

The call ends and Stephan opens his banking app. A low balance is shown.

STEPHAN

...shit.

FADE OUT.

48 EXT. CEMETERY - EVENING (DUSK)

48

VW Jetta pulls up to a mausoleum. STEPHAN exits and makes his way to the grave with a few items in a grocery bag.

48A EXT. CEMETERY - DADS GRAVE - CONT.

48A

STEPHANS voice fills the screen as he takes his time. His actions intercut as he speaks.

STEPHAN (V.O.)
 Hey old man. How are things up
 there? Things are pretty smooth on
 my end..of course, I'm sure you know
 that.

STEPHAN removes the old dead flowers from the holster. Opens
 the grocery story bag and sets out a bottle of water, wet
 naps, and flowers.

STEPHAN (V.O.)
 LeBron and the Lakers won the
 championship on my birthday when I
 was in Miami...

STEPHAN pours water on the wet naps and begins to clean the
 grave.

STEPHAN (V.O.) CONT.
 Mom is doing okay. People came out
 of the woodwork sending gifts and
 flowers. (beat) Tre's a father now.
 Who woulda thought I would be the
 last one to have kids.

STEPHAN pours water into the flower holder and wipes it
 clean, replacing it with now flowers and leaning next to the
 grave to watch the view. Birds float away from the giant tree
 staring back at them.

STEPHAN (V.O.)
 Hell of a view you got here.
 (beat)
 I'm gonna keep that promise. Miss
 ya. Love ya. Talk to ya later.

48B INT. VW JETTA HIGHWAY - NIGHT CONT. (WEEKS LATER)

48B

STEPHAN makes his way off the exit ramp as The car radio
 displays the title: "Filling In The Grid" as audio from the
 lecture fills the car. The car chime indicating the 'low gas
 gage catches his eye.

49 EXT. GAS STATION - NIGHT

49

The Jetta signals to the nearby gas station pulling into the
 pump. STEPHAN pauses the audio and goes into a fanny pack
 laying on the passenger seat recovering his debit card and
 phone from the vent holster.

He begins to make his way inside as Taps of the keyboard
 reveal his banking app. on the screen. The loading icon spins

only to reveal the balance of his two accounts:

Checking Account: \$8.95

Bill Pay account: \$2.75. Shit.

The dilemma in his face shifts as we see him go back to his car and flip down the driver side visor only to reveal a crisply folded \$20.00 stashed in the visor.

51 INT. GAS STATION. - CONT.

51

STEPHAN fills out a lottery ticket and steps to the counter to pay. A CLERK helps him. (Male early 20s)

CLERK
That all for you?

STEPHAN
I'll grab this and put the rest on..

Stephan looks to see "5" over his vehicle.

STEPHAN CONT.
Pump 5...
(beat)
you doing alright?

CLERK
Man if I complain it aint gonna
change anything.

CLERK hands STEPHAN the receipt.

CLERK
Good luck on that ticket.

STEPHAN makes his way to the door.

STEPHAN
When I win I will give you some
money.

CLERK
Really?

STEPHAN
Yeah. How much you want?

CLERK
Shit. Five Grand.

STEPHAN

You got it.

52 EXT. GAS STATION DUSK - CONT. 52

STEPHAN gazes upon the sound of a sports car exhaust which we do not see as the flow of gas slows from a strong push to a *clink* Grabbing his attention.

He grabs the nozzle to watch the pump slowly count up to \$14.00 flat.

53 EXT. APT. COMPLEX NIGHT - CONT. 53

The Jetta backs into a parking spot and the engine cuts off.

55 INT. APT. NIGHT - CONT. 55

STEPHAN enters the apartment revealing giant race car tires as he struggles to get past them with this gym bag. His home is "Movie Theater" vibes with his favorite films on the walls.

56 INT. APT. NIGHT - MONTAGE 56

Quick segments of Stephan showering. A wax melt being laid on a tray. Eye covers and earplugs are grabbed. STEPHAN flips on the light of a single chair in the corner of the living room and sits as we go from a static shot to a slow creep push in.

STEPHAN begins to get comfortable and focus on his breathing as the sound gets drowned out with each insertion of the earbuds. We continually creep closer as the sound of his heartbeat rises until we enter into the black void that is his eye cover.

FADE IN:

A BLACK VOID ENGULFS OUR VISION AS A GRID CRAWLS ACROSS THE HORIZON. BEAMS OF MIAMI-THEMED NEON RACE EACH OTHER ALONG THE GRID, LEAVING TRAILS OF LIGHT IN THEIR WAKE.

MIAMI STEVE (V.O.)
THE GRID.

The trails begin rippling in a static motion, forming the edges of an ambiguous wavelength blueprint.

MIAMI STEVE (V.O.)
An energetic frontier.
(beat)

I tried to visualize what my dream
 life FELT like. What did it look
 like? Sports Cars? Screaming fans? A
 life where I was the biggest movie
 star in the world.

A ocean forms as the wavelengths continue expanding.
 Revealing the mysteries of this blueprint through the
 glimmering reflection of the sun hitting the ocean tracking
 forward horizontally.

MIAMI STEVE VOICE (V.O.)
 I kept dreaming of a world I thought
 I'd never see.

57 EXT. OCEAN MAGIC HOUR

57

The waves transition perfectly to the bright color of the
 ocean rendering waves flowing to a shoreline.

MIAMI STEVE (V.O.)
 And then, one day...

CHILD VOICE (V.O.)
 It manifested?

MIAMI STEVE (V.O.)
 (laughs)
 That's right man. It became real.

We float among this "manifested" ocean to reveal the Miami
 Beach shoreline and buildings and a vertical

NEON TITLE: MIAMI

Still turning as we glide gracefully through the title
 towards the very same shoreline manifested before us until we
 close in on MIAMI STEVE running along the beach maintaining
 his conditioning in a H.A.T. mask.

The camera shows dynamic shots of MIAMI STEVE running as the
 shots intertwine with the soundtrack. Large-scale drone shots
 show the vastness of the land. Hero drone shots tracking
 MIAMI STEVE giving it all he's got with a focused gaze.
 (Match cutting to the song Tron Legacy: The Grid.)

FINALLY, WE SEE THE CAMERA PULL AWAY DISPLAYING THE MIAMI
 SKYLINE TRANSITION TO EVENING AND GLIDE TO THE FRONT OF A
 MODERN CONTEMP. BEACHFRONT Mansion.

-Impose- 2025

58 EXT. BEACHFRONT MODERN MANSION - EVENING**58**

We glide past an equally impressive bright white Porsche 911 Carrera GTS Cab parked outside its perimeter past the reflective glass into the child's bedroom.

MIAMI STEVE VOICE (V.O.)
 And the world was more beautiful
 than I'd ever imagined. And also
 more tricky than I'd ever imagined
 too.

59 INT. CHILD'S ROOM - CONTINUOUS**59**

MIAMI STEVE VOICE (V.O.)
 Hop in bed now kiddo, c'mon

The figure of a child curls into bed as Miami Steve begins to tuck him in. The child sits upright, legs tucked under the covers as Miami Steve approaches and falls lazily on top of the child's comforter.

MIAMI STEVE VOICE -
 Now I created a brave warrior.

CHILD
 Miami Steve!

Miami Steve's silhouette takes a small shadowed action figure that looks like him and bounces it along the bed.

MIAMI STEVE VOICE
 (victory trumpet hum)
 Mi-a-mi Steve!

Miami Steve hands it to the child. The child takes the Miami Steve action figure and puts the sunglasses on him.

CHILD (O.S.)
 He fights for the dreamers!

MIAMI STEVE (O.S.)
 (laughs)
 Until the very end.

The Miami Steve action figure stands shadowed against the backlit comic book-style "Last Dragon" movie poster with Stephan as the lead as we glide past it.

MIAMI STEVE VOICE (O.S.)
 Oh man, he showed the world things
 that no one had ever imagined.

We continue to glide over another Miami Steve action figure, in an action running pose run with an SMG on his back.

MIAMI STEVE (O.S.) - CONT'D
 There were these actions sequences
 that nobody had seen before!

We glide opposing car models of White 911 & Black 718 Porsches with echoing motors gently fading into chants of a slow but massive "Miami Steve" that fades into the abyss.

MIAMI STEVE (O.S.)
 Chants from fans from all around the
 world! Breathtaking.

60 INT. BEACH HOUSE LIVING ROOM - SIMULTANEOUS

60

CHILD'S MOTHER (Mid 20's) Stunningly beautiful. Her perfect smile forms from ear to ear as she overhears Miami Steve's tale to the child.

MIAMI STEVE VOICE (O.S.)
 And together.

CHILD (O.S.)
 You built the grid.

MIAMI STEVE (O.S.)
 We established A new grid. For the
 other dreamers of the world.

61 INT. CHILD'S ROOM - CONTINUOUS

61

We crawl closer towards the back of Miami Steve's silhouette as he continues his story towards a grinning Son.

MIAMI STEVE
 Now I couldn't be sitting around
 visualizing all the time. So I
 created a beacon that went out to
 other dreamers around the world like
 you..

(points to Son then
 towards himself)
 And me.

We get closer as the child's features become clearer as the boy resembles our hero. Miami Steve hand's his son a book.

MIAMI STEVE
 And I called it "The Lexicon".

The son takes the book and flips through the pages gazing.

SON

Lex-i-con...

MIAMI STEVE

That's right. And with the Lexicon,
Miami Steve and I, we built a
community where all dreamers could
project themselves forward.
Beautiful. And then, one day.
Something happened.

As we turn to the profile of the son the desk light begins to reveal some features of our storyteller's features. Stephan has become Miami Steve. Father, husband, and apparently something much more.

MIAMI STEVE VOICE - Something
extraordinary.

(beat)

A miracle.

SON

(leans in)

What was it?.

MIAMI STEVE

That'll have to wait 'til next time
buddy.

(beat)

I gotta get to work.

Miami Steve leans in and runs his hands through his son's hair as they hug and Dad kisses his forehead.

SON

I want to go with you, Dad.

MIAMI STEVE

Yeah. Well, one day. You will. I
promise.

SON

To the grid?

MIAMI STEVE

(laughs and kisses sons
forehead))

Goodnight, kiddo.

Miami Steve stands up with jacket in hand flaunting his crisp Weyman Clo. white T-Shirt.

MIAMI STEVE

Hey. Whaddya say tomorrow, you and I
hit the track, you ride with me, and
see if we can beat my old lap time.

Miami Steve tosses a Black Porsche key over to his son. The
son catches it.

MIAMI STEVE

Sound good?

SON

We can ride together? Like on the
same team?

Miami Steve opens the door to exit but steps under a high
porch light. He turns to face his son allowing the light to
reveal himself.

MIAMI STEVE

We're always on the same team buddy,
Don't ever forget that.

Miami Steve smiles, sends a wink and flicks the light off,
and shuts the door. Son watches Dad exit through the window
from his bed. Son looks down at the Black Porsche Key and
reacts to the sounds of the aggressive performance exhaust of
the bright white 911 Porsche.

The son looks out the window as we see the top being dropped
Miami Steve's hand waving to his son as he pulls away off-
screen.

END.

SMASH TO CREDITS.