

FALLING MILLIONS

Written by

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FADE IN:

EXT. NEW YORK - MANHATTAN - NIGHT

A city filled with life. Over Broadway and Seventh Avenue, in the distance --

TIMES SQUARE

-- fire trucks, police vehicles, yellow signs contain a large crowd away from the area.

All the action concentrates at one building. TV cameras point straight at --

EXT. BANK OF AMERICA TOWER - ROOF - NIGHT

A POLICE NEGOTIATOR leans over the railing. He wants to communicate with the person who's about to end her life. A second Police Officer converses with--

-- FRANK STANSON, businessman, handsome, well-groomed, mid-30s, cell phone in hand, desperate. No one answers his call.

POLICE OFFICER

Where's your friend?

FRANK

He's not my friend.

EXT. BANK OF AMERICA TOWER - RAILING - NIGHT

PAMELA ROSS, 30s, tall, skinny, gorgeous skin, wears a white wedding dress. CEO of one of the most profitable companies in Real Estate in the world--

-- stares at the helicopter's bright lights flashing on her face, down on one knee, miserable, crying.

POLICE NEGOTIATOR (O.S.)

Mrs. Ross, I'm here to help you.

INT. BUILDING ROOF - MAIN DOOR - NIGHT

A police officer wrestles with REPORTERS. They want to force their way in.

FEMALE REPORTER

Mrs. Ross, the public must know the truth.

POLICE OFFICER

Leave it alone, she's a human being, for Christ's sake.

Police Officer #2 converses with SUE KESINGTON, late 30s, Pamela's legal partner. Sue can't keep both feet straight; she's intoxicated, drink in hand.

POLICE OFFICER #2

We're doing the best we can. If he doesn't answer his phone, there's nothing we can do.

SUE

Listen to me, that's my best friend out there, and she's having an emotional breakdown. We need to find Jim Cole, before Pamela jumps out.

Police Officer #2 backs up --

POLICE OFFICER #2

Ma'am, you're drunk.

Sue HUMS a drink.

SUE

I'm fine, baby.

Karl interrupts their conversation.

KARL

Listen, it's his choice. If he's not here, there's nothing we can do about it.

Sue can't keep both feet on the ground.

SUE

Karl, stay away from me, or I'll have your ass arrested.

(beat)

It'll be better if you just leave.

POLICE OFFICER #2

Sir, is this woman causing you any trouble?

Karl stares at Sue.

KARL

No trouble, Officer, it's obvious  
Pamela loves that moron. I'm out of  
here.

Karl walks away.

POLICE OFFICER 2

Who's this guy they keep mentioning?

Sue leans all over the Police Officer. The Officer backs up,  
can't tolerate Sue's scent.

SUE

It's a long story, honey. All  
started --

SUPER: TWO WEEKS AGO.

INT. NEW YORK - TRUMP PLAZA - NIGHT

A private formal reception in a beautiful ballroom with  
shining chandeliers and a podium in the background.

The dance floor is packed with people dancing to the song  
"SCOOTIN BOOGIE". As the music fades away, a MAN in his late  
50s steps up to the podium.

MAN

Ladies and gentlemen, thank you for  
joining us tonight on this very  
special occasion. For years the  
legacy of the Roses Industries has  
brought wonderful memories to its  
family and employees. Five years  
ago, after the death of our founder,  
a new breath of fresh air began to  
unfold for our company, and for the  
first time in our history, we're  
proud to announce record earnings  
for the last fiscal year, topping a  
billion dollars. For this reason,  
we're here tonight to present the  
VOLUMINE Award to a wonderful  
person, a fighter for the right of  
the employees, and a real  
humanitarian. Ladies and gentlemen,  
it's my pleasure to present our CEO,  
Mrs. Pamela Ross.

The crowd enthusiastically applauds as Pamela walks to the  
podium, wearing a purple pleated evening dress, with  
brilliant jewelry. She's a KNOCKOUT.

Karl stands behind Pamela, weak applause, nothing exciting about it.

AT THE PODIUM

The Man hands Pamela the award.

PAMELA  
Thank you, thank you.

The crowd goes silent.

PAMELA (CONT'D)  
It's an honor to join so many beautiful people. However, this award belongs to all those hard workers who spent long hours every night putting their families aside so we could keep this company functioning. To all of you, thank you and congratulations.

Another round of applause.

PAMELA (CONT'D)  
Roses Industries, your company, our company, is prospering. You haven't seen anything yet. Please enjoy the rest of the evening.

Pamela steps out of the podium, passing Karl.

KARL  
Congratulations.

PAMELA  
Let's get the hell out of here!

As Pamela walks to the exit door, Karl grabs her right arm.

KARL  
You can't just leave. This is your party, your people.

PAMELA  
Oh, please, did you really buy that bunch of crap I just told everyone?

KARL  
You lied.

PAMELA  
It wouldn't be my first time.

KARL  
How about your award?

Pamela stares at her award, opens a trash can, throws it in.

PAMELA  
The limo waits.

Karl looks back. He wants to go back to the party so bad, then decides to go with Pamela.

INT. AIRPLANE - COACH CABIN - DAY

Not a single seat available. JIM COLE, early 30s, not the Tom Cruise type, helicopter pilot, with an arrogant personality, sits in Row 23, Seat A.

Beside Jim, a COUPLE in their late 60s. Annoyed by Jim's loud snoring.

FEMALE PASSENGER  
Wake him up.

MALE PASSENGER  
I'm not gonna do it. You do it.

A FLIGHT ATTENDANT walks by.

FEMALE PASSENGER  
Excuse me.

FLIGHT ATTENDANT  
How can I help you?

FEMALE PASSENGER  
(eyes all over Jim)  
It's very uncomfortable in here. Do you have two open seats on the back?

FLIGHT ATTENDANT  
I'm sorry, but we're completely booked.

Jim wakes up, yawns, rub his nuts, looks around, then burps.

MALE PASSENGER  
You're a pick.

JIM  
Screw you!  
(to Flight Attendant)  
Can I have a beer?

MALE PASSENGER

You need someone to teach you some manners.

JIM

Ah, leave me alone.

FLIGHT ATTENDANT

Sir, we're getting ready to land.

Jim lays back, closes his eyes.

JIM

Wake me up as soon we land, babe!

FLIGHT ATTENDANT

There's always one on every god damn flight.

The old couple stare at each other, they're trapped.

EXT. MIAMI - NEIGHBOURHOOD - DAY

Brand-new construction equipment and hard-shell hats everywhere.

INT. NEIGHBOURHOOD - HOME - DAY

Workers perform their last touches, painting, plumbing, electricity, etc. --

-- a male INSPECTOR walks around the house. Pamela's business partner, JASON SMITH, early 30s, walks beside him.

INSPECTOR

(taking notes)

You have numerous safety violations, and you promise you'll deliver on schedule. I'm gonna have to give you a fine.

Jason panics, he can't afford to lose his job.

JASON

Wait, wait, a fine? Let's talk about it. Mrs. Ross will chew my ass.

INSPECTOR

I'm sorry, there's nothing I can do.

JASON  
 (desperate)  
 Do you have any idea how much it  
 will cost?

INSPECTOR  
 At least twenty thousand per house.

JASON  
 I'm dead meat.

MALE (O.S.)  
 AHHH!

The Inspector and Jason turn around and see one of the Plumbers bleeding, with a deep cut on his right arm.

INT. SEATTLE - PAMELA'S MAIN OFFICE - AFTERNOON

Elegant place. RICHARD LUMBER, early 50s, vice-president of the company, sits behind his desktop.

Richard glances at a couple of files on top of his desk.

RICHARD  
 (grabs the phone)  
 Dolores, you can come in now.

DOLORES FRENCH, in her early 60s, Richard's secretary, walks in, holding a couple of folders.

RICHARD (CONT'D)  
 What's the word about the Norton  
 account?

DOLORES  
 (tossing the files on top  
 of his desk)  
 We lost it.

Richard can't believe it. He covers his mouth, then reclines back on his chair.

RICHARD  
 We lost a one hundred million  
 dollar account. When Pamela finds  
 out -- I don't want to even think  
 about it.

DOLORES  
 We'd better pray that something  
 comes up really soon, or we'll out  
 of jobs by next week.



EXT. NEW YORK CITY - SUNRISE

The city glows with the sun's powerful rays.

INT. BROOM CALDERY APARTMENTS - PAMELA'S PENTHOUSE - SUNRISE

Expensive furniture, decorative paintings on the walls. A minibar visible next to the living room.

BEDROOM

The frame on the bed railing is covered with gold. Karl and Pamela wake up to the soft music over the radio.

KARL

Good morning.

Pamela wakes up with a heating pad over her head, turns the radio off and looks at the time.

PAMELA

Karl, you still here?

Karl jumps out of the bed, going straight for his pants on top of a chair by the bed.

KARL

Why, no more hugging and kissing?

PAMELA

Karl, please, don't start. I have a headache.

KARL

We need to talk. I want to know when we're going to stop fooling around and take the next step?

Pamela grabs her heating pad, tosses it on the night table.

PAMELA

I told you a thousand times, I don't believe in marriage. It's a disaster waiting to happen.

Karl dresses in his work suit.

KARL

How do you know if you have never been married before?

(MORE)

KARL (CONT'D)

Let me tell you something,  
sweetheart, there's another world  
out there besides fancy cars,  
airplanes, hotels... I can keep  
going.

PAMELA

Are you telling me that I'm a  
spoiled-brat bitch? No way!  
Everybody loves me.

Pamela hits a buzzer next to her bed, and the MATE enters.

MATE

Good morning, Madam.

PAMELA

My black pearl dress.

MATE

Right away, Madam.

Karl stares at Pamela, grabs his jacket, walks to the door.

KARL

I'm out of here. Sometimes I think  
you're playing with my emotions.

PAMELA

Baby, you're hurting my heart.

KARL

I'm surprised you have one!

Karl walks out of and slams the door shut on his way out.

PAMELA

That was very rude. I'm Pamela Ross,  
and nobody talks to me like that.

The Mate briefly smiles, containing her laugh.

MALE

Madam, did you want to call the  
airport and have your jet ready?

PAMELA

What do you think?

The phone rings and the Mate answers.

MALE

Madam, Mrs. Kesington.

Pamela steps out of her bed, wearing a long black robe, answers the phone --

PAMELA  
Good morning, Sue.

Pamela stares at the Mate.

PAMELA (CONT'D)  
Get out of here!

The maid walks out, ashamed, can't find where to hide her head.

SUE  
How did it go last night?

PAMELA  
I'm tired of dealing with worthless and incompetent people.

SUE  
Honey, I hate to be the bearer of more bad news, but we just got a fine by Miami County.

PAMELA  
Who do we get to thank for it?

SUE  
Jason.

PAMELA  
I'll take care of that little maggot.

SUE  
You know he's Karl's best friend.

PAMELA  
We're talking about business here.

SUE  
I'll see you at the heliport in one hour.

INT. BROOM CALDERY APARTMENTS - LOBBY - DAY

The elevator door opens, Pamela walks out, wearing a beautiful black dress, passing in front of the lobby STAFF.

DOORMAN  
Good morning, Mrs. Ross.

Pamela ignores him.

DOORMAN (CONT'D)  
(to a second doorman)  
What a bitch!

DOORMAN #2  
Mrs. Ross is the biggest bitch on the whole block, also the owner of the penthouse. Her company in real estate hit the big time when the market dropped and her father left her a fortune of the revenues. She was a wonderful woman.

DOORMAN  
Does she have a boyfriend?

DOORMAN #2  
Oh, don't even think about it. Unless you own a private jet, a mansion or a private island, she won't notice you, even if you drop dead in front of her.

INT. LIMOUSINE - DAY

Karl and Jason ride on the back.

JASON  
I think for the first time in my life, I really screwed up.

KARL  
If I were you, I would be worried.

JASON  
I already have it all planned. She's leaving for Miami in the next two hours to close the new account. That's enough time for me to finish the deal in Paris. She will see me as a hero.

KARL  
You better come with something really soon. I don't know how much longer I'm gonna be in her Inner Circle.

JASON  
Why, what happened?

KARL

It's not as easy as I thought.  
She's a fox, really though. I have  
to come up with another plan.

JASON

Well, you better come up with a  
plan soon, or someone else will  
have your money.

KARL

I know Pamela like the back of my  
hand. She's not going to screw with  
anybody but me. Women like her only  
worry about their money being taken  
by someone else. She trusts me. I  
know deep in her heart, she still  
has compassion for others.

Karl's cellphone rings.

KARL (CONT'D)

Hi, sweetheart.

PAMELA (V.O.)

I want to talk to Jason. Now!

KARL

It's for you - Pam.

JASON

(slowly grabs the phone)  
Hi, Pamela!

PAMELA (V.O.)

Jason, you worthless piece of shit,  
YOU'RE FIRED!

CLICK, Jason stares at the phone.

JASON

She just fired me.

INT. NEW YORK - HELIPORT OFFICE - DAY

A large counter with pictures of various helicopter models.

A CLERK impatiently waits at the desk, holding a phone  
receiver in front of a customer.

CLERK

I'm so sorry. I'll get a pilot  
right away.

BACK OFFICE

Jim sleeps on a couch.

He's awakened by his cell phone. Jim ignores the call and goes back to sleep.

JIM  
Go to hell, Linda.

The door bursts open. Jim's BOSS stands there, eyes all over Jim.

JIM'S BOSS  
What the hell is wrong with you? I have been calling you for the last five minutes.

Jim wakes up, yawns and walks to the door.

JIM  
Yeah, yeah, I'll be right there.

JIM'S BOSS  
With your attitude, I think I'd rather send you home.

JIM  
I'm going to fly or not?

JIM'S BOSS  
Not this one. I have Mrs. Pamela Ross arriving in twenty minutes. She's one of our best clients and a VIP. Jim, you better get a grip.

JIM  
(walking around)  
I didn't ask for this.

JIM'S BOSS  
I'll keep a close eye on you.

INT. LIMOUSINE - DAY

Pamela and Sue ride in the back. Sue works on some important document. Pamela conducts business over her cell phone, as usual.

PAMELA  
No, no, I never agreed to these kinds of restrictions.  
(MORE)

PAMELA (CONT'D)

I demand I get what I deserve and not a penny less.

MALE (V.O.)

Mrs. Ross, all I'm asking is for a two-week extension on the deadline. This will benefit a lot of employees with families. They will be homeless.

PAMELA

I couldn't care less about their families. This is a business and we're here to make money.

MALE (V.O.)

I'm afraid I won't be able to keep the deadline.

PAMELA

Too bad for you.

CLICK - Pamela leaves the man hanging over the phone.

SUE

Not good.

PAMELA

No.

SUE

If we keep losing accounts, the company could be in big trouble.

PAMELA

I won't let that happen. This new deal with Norton's can bring an injection of funds of one hundred million dollars.

SUE

Let's go to Miami and close the deal.

EXT. NEW YORK - HELIPAD - PARKING LOT - DAY

Pamela's limousine circles around, going straight to the main entrance.

INT. HELIPORT - MAIN COUNTER - DAY

Everyone goes into best-behavior mode.

Jim's Boss makes sure the place is spotless. Jim and another pilot stand by the door leading to the ramp.

JIM  
Let's see what kind of loser we get  
this time.

EXT. HELIPAD - DAY

Jim's Boss walks with Pamela, going for the takeoff platform.

JIM'S BOSS  
Mrs. Ross, it's an honor to have  
you back.

PAMELA  
I hope you have a better pilot this  
time. Last one was a joke.

The helicopter blades blow the wind all around them.

Jim's Boss escorts Pamela and Sue, opens the helicopter door for them.

INT. HELICOPTER PASSENGER CABIN - CONTINUOUS

PAMELA  
Pilot.

JIM  
(with attitude)  
Yes, your highness.

PAMELA  
Excuse me?

JIM  
What can I do for you, Mrs.  
Wonderful?

PAMELA  
I don't like your attitude.

JIM  
What else is new?

SUE  
Excuse me, Pilot, do you know who  
we are?



JIM  
Ladies, I get paid to fly, not to  
chat or be charmed.

PAMELA  
How dare you --

JIM  
(interrupting)  
-- I don't care. I just want to  
fly. Now buckle up, it might get a  
little bumpy back there.

PAMELA  
You're the most rude and  
incompetent pilot I have ever seen.

Jim closes his eyes, takes a deep breath, and turns the  
engine off.

JIM  
If you don't like my style, lady,  
you can fuck off and find yourself  
a new pilot.

Jim steps out.

SUE  
Hey, get back in here, we're paying  
good money for your services.

JIM  
(turning around)  
Really, let me see it.

SUE  
We pay your boss.

Jim stares at Pamela, all excited --

JIM  
(to Sue)  
Maybe we can work something out,  
you know, me and your friend.

PAMELA  
THAT IS IT, GET THE HELL OUT OF  
HERE, YOU'RE FIRED!

JIM  
I'll do you a favor. I quit!

EXT. HELIPAD - DAY

Jim walks away from the chopper, going straight to his Boss.

JIM'S BOSS  
You should be in the air by now.

JIM  
I'm not flying that bitch anywhere.

JIM'S BOSS  
If you want to keep your job, get  
back inside that chopper right now.

JIM  
I just got fired.

Jim detaches his badge and throws it to his boss, walks away, leaving his boss, Sue, and Pamela with their mouths wide open.

EXT. SEATTLE - MAIN OFFICE - DAY

A large building covered with black-tinted windows. Numerous limousines parked in front.

INT. SEATTLE - MAIN OFFICE - EXECUTIVE ROOM - DAY

A round table surrounded by EXECUTIVES in suits. Richard sits at the head of the table.

RICHARD  
Article 543 of the State of  
Washington allows us to proceed  
with the foreclosures.

FEMALE #1  
We're talking about dozens of  
houses we have to put back on the  
market right away.

MALE #1  
Wait a moment, most of those houses  
are inhabitable. They have been  
abandoned for years.

MALE #3  
There must be something we can do  
without spending millions on their  
reimbursement.

The room gets louder by the second.

MALE #1

People, we're forgetting something here. We need permission from Pamela to proceed.

RICHARD

Pamela's inability to deal with the problem in the first place brought us to this mess.

MALE #2

Bob, what are you implying?

RICHARD

All I'm saying is maybe it's time for a new CEO.

MALE #1

This is a family business, Pamela won't let anyone go over her.

RICHARD

I was reading a clause in section seven, and it stipulates if the CEO is not capable of executing duties to the company, he or she can be replaced.

MALE #3

It's more complicated than that. We need at least one thousand signatures, not to mention a battalion of lawyers to even try to throw her out of her chair.

RICHARD

That's why you'll get paid good money. I want an answer in 72 hours.

SUPER: ONE DAY LATER

INT. JIM'S APARTMENT - DAY

Medium class, with a small TV, a single couch; Jim lays on it. He watches a basketball game.

The apartment is a complete mess, pizza boxes and beer cans all around.

His phone constantly rings.

JIM  
Leave me alone!

A knock on the door, Jim gets up and struggles to walk around the mess on the floor.

Jim opens the door to see his best friend FRANK FRITZ, mid-30s, the kind of person who enjoys life and likes to have a good time.

FRANK  
Hey, buddy, how did it go in New York?

Frank enters the apartment to see the mess around him.

FRANK (CONT'D)  
Are you drunk? My God, Jim, you need to clean up around here.

Jim closes the door, walks around, opens a new can of beer.

JIM  
I'm enjoying life, my friend.

FRANK  
Jim, it's been almost a month. You have to let her go. No men in their right mind would throw their life down the drain for a woman. We live in New York City, every time turn around, women everywhere. Besides, you need to get back to work.

Jim takes a sip of beer and sits on his couch.

JIM  
I just got fired.

FRANK  
I thought you were one of the best pilots in the company.

JIM  
I'm done with women. They're just a pain in the ass waiting to happen. Do you know Pamela Ross?

FRANK  
The billionaire?

JIM  
Because of her I was fired.

FRANK

What did you do to her?

JIM

I called her a bitch, and some other things.

FRANK

Jim, that woman can ruin your career.

JIM

I don't know how can it get any worse.

FRANK

People get fired all the time. The trick is to learn from those mistakes and further yourself in life.

JIM

What are you talking about?

FRANK

All I'm saying is it's time for you to get a new job, with a better company. A friend of mine works for Lockheed Martin here in Chicago, and he is always telling me how short on pilots they are, especially when they need to fly big CEOs and executives around. I can put in a good word for you.

JIM

Would you do that?

FRANK

Of course, you're my buddy, and I hate to see you like this.

JIM

What about Pamela's threat?

FRANK

Don't worry about it, people like her are only concerned for people on their same social level. I bet you she doesn't even remember you.

INT. LIMOUSINE - DAY

Pamela is on her cell phone, while Sue does what she knows best - how to chug her alcoholic drink.

PAMELA

Karl, what did you find out?

KARL (V.O.)

His name is Jim Cole. He's a nobody from Chicago. Never been married, his fiancée was caught cheating on him just one week before their wedding.

PAMELA

Is that all?

KARL (V.O.)

No, he has an interview tomorrow with Lockheed in Chicago, for a helicopter pilot job.

PAMELA

OK, thank you, Karl. I'll see you when I get back.

KARL (V.O.)

Where are you?

PAMELA

I'm on my way to the airport. I've finally arranged a meeting with the I&T CEO, in Seattle.

KARL (V.O.)

I think we need to talk.

PAMELA

I think it's time for us to have our special chat.

KARL (V.O.)

Pam, don't toy with me.

PAMELA

I'm not. Love ya, see you in a few days.

Pamela hangs up and makes another call.

PAMELA (CONT'D)

Bill, Pamela Ross. I need you to do me a favor.

(MORE)

PAMELA (CONT'D)

There's a guy named Jim Cole going tomorrow for an interview as a pilot; don't hire him.

BILL (V.O.)

Any particular reason?

PAMELA

Just take my advice, you will see.

SUE

You don't know this guy enough to ruin his life like this.

PAMELA

I saw enough the other day. This guy is dangerous and doesn't deserve to fly for any company.

SUE

If that's what you think, go ahead.

PAMELA

Are you OK, darling?

SUE

I just don't like what's going on here.

PAMELA

Did you have something to say? Spell it out.

SUE

We're been doing so much damage to people that we don't even know, I believe it's time to work for the people and quit messing with them, or one day it's gonna come back to bite us in the ass.

PAMELA

Are you suggesting that I stop running my business the way I've been running it for the last five years, just when I'm getting ready to close the biggest deal of my life?

SUE

All I'm saying is maybe we should be more flexible.

PAMELA

Sue, you're the best legal partner I ever had. I need to know I can really count on you for this deal and the future ones.

SUE

You know me, let's do it.

PAMELA

C'mon, I'm being serious. Can I be sure you will be there whenever I need you, for better or worse?

SUE

Besides being your legal partner, you're my best friend. I just don't want to see you get hurt.

INT. AIRPORT HANGAR - DAY

One private jet parked all alone.

Pamela's limousine arrives, parks in front of the jet.

INT. PRIVATE JET - DAY

A small but luxurious passenger cabin.

FLIGHT ATTENDANT

Welcome back, Mrs. Ross, Mrs. Kesington.

PAMELA

Two martinis on the rocks, and please make it right this time.

FLIGHT ATTENDANT

(rolling her eyes)  
Right away.

INT. COCKPIT - DAY

Both pilots stare at the weather radar, concerned about the readings.

CAPTAIN ERNEST DOLP, mid-50s, and COPILOT GRANT SALEN, 50, combined more than 30 years of experience.

GRANT

This weather doesn't look good.



ERNEST

Let's push for a higher altitude.

The Flight Attendant opens the cockpit door.

FLIGHT ATTENDANT

We're ready in the cabin.

ERNEST

How's Mrs. Wonderful today?

FLIGHT ATTENDANT

Some people never change.

GRANT

It doesn't surprise me. Tell them to buckle up back there. We're flying through rough weather on our way to Seattle.

EXT. AIRPORT HANGAR - DAY

The private jet slowly rolls away.

In the distance, dark clouds and lightning light up the skies.

EXT. DOWNTOWN CHICAGO - LOCKHEED BUILDING - DAY

One of the tallest and most dominating buildings in the area.

INT. LOCKHEED BUILDING - RECEPTION AREA - DAY

Jim waits. He looks sharp, clean tux, haircut, professional appearance. Five other men in suits sit next to him.

The SECRETARY enters.

SECRETARY

Mr. Cole.

A confident Jim follows the secretary.

INTERVIEWER'S OFFICE

Jim shakes hands with the male INTERVIEWER. The man seems younger than Jim.

INTERVIEWER

Mr. Jim Cole, please take a seat.

Jim sits down.

INTERVIEWER (CONT'D)

We're been reviewing your resume,  
and it's very impressive. Why do  
you think you will be a great  
employee in our company?

JIM

I have been flying for the last ten  
years, and I always provide first-  
class service to all my clients. I  
love flying, it's my life.

The interviewer's phone rings.

INTERVIEWER

(to Jim)

Can you excuse me for a minute?  
(into the phone)  
I see... no problem, thank you.

The interviewer hangs up, then stares at Jim.

JIM

Something wrong?

INTERVIEWER

I'm afraid the position has already  
been filled up.

Jim's old expression, the one we know, slowly comes back.

JIM

What about our talk, doesn't my  
experience count for anything?

INTERVIEWER

You might be a good pilot, but when  
it comes to treating clients, you  
don't know jack.

JIM

Excuse me?

INTERVIEWER

Does the name Pamela Ross ring a  
bell?

Jim's game is on. He's back --

JIM

Let me tell you something about  
that bitch --

INTERVIEWER  
(interrupting)  
I don't want to hear it. Maybe you  
should leave my office right now.

JIM  
How much is she paying you?

INTERVIEWER  
Please leave before I call  
security.

JIM  
Not security, the guy with the  
little stick. Oh, I'm shaking.

The Interviewer grabs the phone.

Jim walks out, slamming the door.

OFFICE WAITING ROOM

Jim walks through, extremely agitated.

JIM  
Let me tell you something about  
this company - run away, it's not  
worth it.

Two SECURITY GUARDS arrive.

SECURITY GUARD #1  
Sir, what seems to be the problem?

JIM  
Oh, great, just my luck.

EXT. LOCKHEED BUILDING - DAY

The main door opens and the Security Guards come out, holding  
Jim between them, dumping him on the sidewalk.

SECURITY GUARD #1  
Stay away from this place.

Jim lays on the sidewalk.

A red Corvette parks next to Jim.

FRANK  
Rough day, huh?

Jim gets up and steps into Frank's Corvette.

INT. CORVETTE - DAY

Frank drives, he knows it is just a matter of seconds before Jim explodes --

FRANK

Well?

JIM

I can't believe what that BITCH did to me.

FRANK

C'mon, Jim, spell it out.

JIM

Pamela Ross spread the word about me all around and now nobody will hire me.

FRANK

(briefly laughing)

She got you again. Man, you have a fatal attraction on your hands.

JIM

It's not funny.

FRANK

I'm sorry, but this is just too good not to laugh.

JIM

Whose side are you on?

FRANK

Yours.

JIM

I wish I could have her right in front of me.

FRANK

Jim, you better control yourself, you could get in a lot of trouble.

JIM

How do you expect me to control myself? She just ruined my life.

FRANK

Don't worry, Jim, you will find a job, and she'll get what she deserves.

JIM

I don't know. People like her always get away with everything.

INT. PRIVATE JET - AFTERNOON

Pamela and Sue sit in the back, drinks in hand.

Unexpected turbulence slams their drinks out of their hands, all over their clothes.

SUE

What was that?

PAMELA

Ahh, my dress is ruined.

Pamela gets up, going straight for another drink, but she's stopped by the Flight Attendant.

FLIGHT ATTENDANT

Mrs. Ross, you should go back to your seat. We're flying into a storm.

PAMELA

I want another drink.

FLIGHT ATTENDANT

Ma'am, did you hear what I said?

PAMELA

I want another drink.

FLIGHT ATTENDANT

Ma'am, you're violating federal regulations.

PAMELA

I want to see your boss right now.

Pamela forces her way to the galley. The Flight Attendant grabs Pamela's right hand.

PAMELA (CONT'D)

How dare you touch me, get your hands off me.

FLIGHT ATTENDANT  
That's it. Listen, bitch, you  
better get back to your seat before  
I put my fist all over your nose.  
You're the biggest piece of crap I  
have ever seen. You don't even  
deserve to lead this company.

Sue, mouth wide open, stares from the distance.

PAMELA  
You stupid --

FLIGHT ATTENDANT  
(interrupting)  
Shut up and go back to your seat,  
or I will have you arrested.

Pamela turns around, heading for the back lavatory.

Sue keeps an eye on Pamela as she walks to the back of the  
cabin.

PAMELA  
(whispering)  
I'll show you, bitch.

Pamela locks herself inside the lavatory.

INT. COCKPIT

Both pilots stare at their radar screen. A massive storm  
reflects on their screens.

SAMUEL  
Oh my God!

INT. LAVATORY

Pamela stares at herself in the mirror.

PAMELA  
I don't know you anymore.

Pamela washes her hands. She tumbles around, losing balance.

INT. COCKPIT

The airplane shakes violently.

Both pilots struggle to control the airplane.

INT. PASSENGER CABIN

Susan and the Flight Attendant hold onto their seats, scared.

SUE  
(glued to her seat)  
We're going to crash.

FLIGHT ATTENDANT  
It's just an air pocket.

INT. COCKPIT

SAMUEL  
C'mon, c'mon.

ERNEST  
We're losing air pressure.

The level indicator in the cockpit levels out, and the pilots regain control of the airplane.

SAMUEL  
Check on the cabin.  
(into radio)  
Chicago Center; Papa, Papa, Whisky,  
declaring an emergency.

AIR TRAFFIC CONTROLLER (V.O.)  
Papa, Papa, Whisky, turn heading  
280, expect Chicago approach on  
runway 14 left.

INT. PASSENGER CABIN

FLIGHT ATTENDANT  
Mrs. Kesington, can you hear me?

Sue is glued to her seat. Her nails almost rip the cover off.

SUE  
It's over?

FLIGHT ATTENDANT  
Yes, Mrs. Kesington.

Sue looks for Pamela.

SUE  
Where's Mrs. Ross?

FLIGHT ATTENDANT  
She locked herself in the back  
lavatory.

SUE  
We have to check on her.

Sue gets up and walks to the back with the Flight Attendant  
and Ernest.

Sue knocks on the lavatory door, no answer.

SUE (CONT'D)  
Pam, answer me.

No answer.

FLIGHT ATTENDANT  
(knocking)  
Mrs. Ross, can you hear us? If you  
can, please knock on the door.

An eerie silence.

Sue stares at Ernest.

SUE  
Do something.

Ernest grabs the doorknob, turns it around a couple of times,  
without any luck.

From his pocket, he grabs a small knife, forces it around the  
doorknob, and the door opens.

A shocking scene chills their veins. Pamela lies on the  
floor, the mirror is shattered.

SUE (CONT'D)  
My God!

Ernest grabs Pamela by her back.

ERNEST  
Ma'am, can you hear me?

Pamela remains unconscious.

SUE  
What's wrong with her?

ERNEST  
We need to take her to a hospital  
right now.



SUE

Hospital, we're not scheduled to land for the next four hours.

ERNEST

With her condition, we can't risk it. We have diverted to Chicago. The airplane also has suffered some damage.

SUE

Chicago, no, no, there's no way. We have to make it to Seattle by tonight.

ERNEST

Ma'am, like it or not, we're landing in Chicago in less than 25 minutes.

EXT. CHICAGO AIRPORT - AFTERNOON

An ambulance waits with its lights on, as a private jet parks right beside it.

The jet's front door opens and the paramedics board, holding a Camilla [?].

A ramp ground WORKER grabs his cell phone, hides behind one of the fueling trucks.

RAMP WORKER

(on cell phone)

You're not going to believe who was just loaded into an ambulance.

INT. CHICAGO - EMERGENCY ROOM - NIGHT

There's a lot of movement in the busy unit; NURSES, DOCTORS, and families are all over the hallway.

The main door bursts open, and three paramedics enter, pushing Pamela in a Camilla.

The staff clears the hallway, leaving space for the crew to move straight to the emergency room.

FEMALE NURSE

(to another nurse)

Did you know who that was?

NURSE 2

No.

FEMALE NURSE

Pamela Ross.

NURSE 2

No way! Let's check it out.

The nurses go straight to the emergency area, without luck. Two huge, black SECURITY GUARDS block the entrance.

SECURITY OFFICER

Sorry, ladies, nobody gets in.

INT. JIM'S APARTMENT - NIGHT

Jim sits on his couch, throwing darts at the cover page of one magazine. Pamela highlights the front cover. Darts all over Pamela's picture.

Jim has lost faith in the world.

A knock on his door. Jim gets up, taking all the time in the world, opens it --

JIM

Oh, hi, Mom, Dad. C'mon in.

Jim's PARENTS, a lovely couple in their late 50s, walk around the apartment.

JIM'S MOTHER

My God, Jim, you need to clean around here.

Jim walks to the kitchen and grabs a beer from the fridge. His mother makes an effort to pick up some of the clothes on the floor.

JIM

Mom, please, you don't have to do that.

Jim's mother holds a heavy load of clothes in her arms.

JIM'S MOTHER

Where's the washing machine?

JIM

I don't have one anymore.

Jim's mother can't take it anymore.

JIM'S MOTHER

Harold, you talk to your son. I'm going for some fresh air.

Jim's mother walks out of the apartment.

HAROLD

Jim, can I be honest with you?

JIM

Please, Dad, I just lost my fiancée, my job. I don't want to hear a lecture on life.

HAROLD

I was just wondering what happened to my son.

JIM

What do you mean, Dad?

HAROLD

My son, the one who used to wake up really early with all the energy of the world, to go camping, fishing with his old Pops?

Jim stares at his father, lowers his head.

JIM

Dad, I'm so sorry. I love you and Mom very much. I don't mean to push you away in my life.

HAROLD

I understand, son. We all, in some part of our lives, make mistakes. And from those mistakes we grow stronger, with a fresh outlook on life.

Jim hugs his father, and breaks into tears.

HAROLD (CONT'D)

Jim, I know you're going through a difficult time. We want to help.

His father opens his wallet and hands Jim a check for one thousand dollars.

JIM

Dad, you don't have to do that.

HAROLD  
Please take this. A gift, from your  
mother and I.

JIM  
Dad, I don't know what to say.

Jim's mom walks in.

JIM'S MOTHER  
Just say I'll pay you back, Dad.

Jim gets up and hugs his mother.

JIM  
I love you, Mom.  
(looking at his father)  
And you too, Dad.

HAROLD  
Now, get up and get dressed.

JIM  
Where am I going?

HAROLD  
Your mother and I were taking you  
to dinner.

INT. HOSPITAL ROOM

A DOCTOR holds an x-ray of a human skull.

DOCTOR  
I don't see any evidence of trauma.

Pamela slowly regains consciousness, looks around, confused.

DOCTOR (CONT'D)  
Good morning, Mrs. Ross. You gave  
us quite a scare last night.

PAMELA  
Do I know you?

DOCTOR  
I'm Doctor Smith, and you're in the  
Chicago trauma unit.

PAMELA  
Chicago hospital.

SUE  
Yes, you hit your head and lost  
consciousness.

Sue stands close by the doctor.

PAMELA  
How about you?

SUE  
I'm Sue Kesington, your partner.

Pamela looks around.

PAMELA  
I don't know about you, but I  
happen to like men.

SUE  
Not that kind of partner. I'm your  
legal partner.

Sue turns around and stares at the doctor.

SUE (CONT'D)  
What's wrong with her?

The doctor calls Sue to the other side of the room.

DOCTOR  
I didn't want to mention this in  
front of her, but she's suffering  
from amnesia.

SUE  
I can't believe this. Just when  
we're about to close the biggest  
deal of our lives.

DOCTOR  
Ma'am, we're talking brain damage  
here. We have to keep her in here  
and do more tests. It's too early  
to determine how much damage she  
suffered.

The doctor turns around to check on Pamela. The doctor and  
Sue see Pamela trading jewelry with the nursing staff.

SUE  
(to one of the nurses)  
Are you stealing from her?

NURSE #1  
 (dropping the jewelry)  
 Hey, I'm not a thief. Mrs. Ross  
 gave it to us.

PAMELA  
 Do you have a problem with that?

SUE  
 (to the nurses)  
 I'm so sorry.

Pamela gets out of bed. Even in the hospital gown, she radiates.

PAMELA  
 I'll be right back.

Pamela grabs a small bag and goes straight to the bathroom.

DOCTOR  
 Mrs. Ross, you shouldn't get up  
 from bed.

BANG - Pamela closes the bathroom door.

SUE  
 Doctor, do something.

The doctor walks to the bathroom door and knocks on it.

DOCTOR  
 Mrs. Ross, please, you have to  
 listen to me. It's not safe for you  
 to walk out of bed.

The bathroom door opens briefly, Pamela sticks her head out.

PAMELA  
 Would you give me just a second?

Sue stares out the twentieth-floor window.

SUE  
 Doctor, I want the best staff and  
 doctors available around the clock.

DOCTOR  
 Mrs. Kesington, our first priority  
 is the patient's health. We're not  
 a four-star hotel. We treat every  
 patient the same, and we especially  
 don't do favoritism.

SUE

Do you know who you're dealing with?

DOCTOR

She could be the Queen of England  
and she would be treated the same.

The bathroom door opens. Pamela walks out, all dressed up,  
holding her suitcase, going straight to the door.

PAMELA

It's a great night outside, and I'm  
not intending to spend it in here.

DOCTOR

Ma'am, you can't just burst out of  
this unit. We have to release you.

PAMELA

(to Sue)

Are you ready to get out of here?

SUE

Look, Pamela, I don't know what got  
into you, but please get back into  
that bed and listen to the doctor.  
You're not in any condition to walk  
out of this hospital.

PAMELA

Listen, Britney, I'm leaving with  
or without you.

Pamela walks away.

DOCTOR

(to Sue)

I'm not assuming any responsibility  
for her.

SUE

I'll get her back.

INT. CHICAGO AIRPORT - HANGAR - NIGHT

Ernest circles the private jet. Two MECHANICS work on one of  
the engines.

CAPTAIN GRANT

Any time-line before you can fix  
the oil pump?

MECHANIC

I have to replace it with a new one. At least twenty-four hours.

Captain Grant walks away from the aircraft.

Ernest talks into his cell phone.

ERNEST

Chicago, for how long I don't know.  
Just hold on, here comes Grant.  
I'll call you later.

Ernest intends to turn his cell phone off, instead he puts it on speaker-phone.

CAPTAIN GRANT

It's the oil pump. At least one day before they can replace it. I have to go and get Mrs. Kesington. Ernest, please stay out of trouble.

ERNEST

(holding his cell phone)  
What do you mean?

CAPTAIN GRANT

You haven't forgotten last month and the three days you were in jail for going out with that hooker in Paris.

FEMALE (V.O.)

(from cell phone)  
Hooker? Bill, what the hell is going on?

Ernest listens in the background to the voice of his wife.

ERNEST

(into cell phone)  
Call you back, honey, love ya.

FEMALE (V.O.)

Bill, don't you ---

Ernest hangs up his cell phone.

ERNEST

What's wrong with you? Now Melissa knows all about it.

CAPTAIN GRANT

Like she never knew.



ERNEST  
I'm lost. What's going on, Grant?

CAPTAIN GRANT  
Melissa knew all the time about all  
the hookers you've been banging.

ERNEST  
How did she find out?

CAPTAIN GRANT  
Don't know.

Ernest's cell phone rings.

CAPTAIN GRANT (CONT'D)  
I have to call Mrs. Kesington.

Ernest answers his cell phone. Captain Grant walks away.

ERNEST  
Hi, honey.

INT. CHICAGO RESTAURANT - NIGHT

An ordinary restaurant setting, not very crowded.

Jim and his parents sit at a table.

JIM  
This wasn't necessary, Dad.

HAROLD  
Jim, your mother and I worry about  
you. It seems you haven't eaten in  
days.

JIM'S MOTHER  
Are you on drugs?

JIM  
(surprised)  
No, for heaven's sake. I can't  
believe you asked me that.

JIM'S MOTHER  
We just wanted an honest answer.

JIM  
Mom, I'm just going through a lot  
in my life.

(MORE)

JIM (CONT'D)

First I was dumped by Linda, then I lost my job, and now I have a billionaire bitch after me, making my life a living hell.

HAROLD

Jim, you can't let other people control your life. We're here to help you, son, but we can't do all of the job. You have to help us too.

JIM

You're right, Dad. Tomorrow at dawn, I'm going to look for a job.

JIM'S MOTHER

Remember, Jim, it might take a while, but always be positive.

EXT. CHICAGO - THE PENINSULA HOTEL - NIGHT

A private limousine parks by the entrance. The doorman opens the back door. Sue and Pamela get out.

PAMELA

(looking around)  
I might like it here.

SUE

Not bad.

They walk inside the main lobby.

INT. JIM'S APARTMENT - LIVING ROOM - NIGHT

The phone rings nonstop. Jim comes running out of the shower with a towel around his waist, no shirt.

JIM

(answering)  
Hello.

FRANK (V.O.)

Ready for tonight? I have the girls, and Jim, all you have to do is show up. I'm telling you, these girls don't have any standards.

JIM

(smiling)  
Good, I really need it. See you in a couple of hours.

(MORE)

JIM (CONT'D)

Hey, I probably won't stay too late, I promised my dad I would get up early and search for a job.

INT. PENINSULA HOTEL - SUITE - NIGHT

Sue stares out of the window, drink and cigarette in hand.

Pamela comes out of her room, wearing a red miniskirt. There's no way she's coming back alone tonight.

Sue turns around.

SUE

Excuse me, do I know you?

Pamela walks around, flashing her new outfit.

PAMELA

Oh, hi, Carol. Do you like my new dress?

SUE

What have you done to my best friend?

PAMELA

I'm still here, Carol.

SUE

I'm Sue, get that into your head.

PAMELA

I know.

SUE

(whispering)

This is worse than I thought.

Pamela stares the mirror, fixing her hair.

PAMELA

The night is young, with so many places to have fun.

SUE

Pamela, I don't think that's such a great idea. Leaving this room and venturing outside in a city we don't know.

PAMELA

C'mon, don't be such a party pooper. Get dressed and let's have some fun. Maybe we'll get lucky. Remember, like old times.

SUE

I'm afraid to re-live the past. I will skip going out tonight.

Pamela throws a small red purse over her shoulder and walks to the door.

PAMELA

Don't wait for me!

Pamela walks out.

INT. PENINSULA HOTEL - LOBBY - NIGHT

The limo DRIVER sits at the bar. He sees Pamela walking out of the elevator, grabs his driver's hat.

DRIVER

Good evening, Mrs. Ross, where can I drive you tonight?

PAMELA

What's the best nightclub around here?

DRIVER

What kind of club do you like?

PAMELA

Surprise me.

DRIVER

(smiling)  
I know the best one.

EXT. PENINSULA HOTEL - NIGHT

The limo driver escorts Pamela into the limousine, opens the back door, and Pamela steps in.

The driver circles around, gets inside.

The limo drives away --

-- Sue bursts out of the door, looking for Pamela. She stares around, to see the limousine driving away.

SUE  
There goes our future.

INT. PORSCHE - NIGHT

Karl is behind the wheel, blasting rock and roll music. His cell phone rings --

KARL  
Yeah.

SUE (V.O.)  
Karl, it's Sue.

KARL  
(surprised)  
Sue, where the hell are you guys?  
Everyone is looking for you two.  
Seattle is growing impatient.

SUE (V.O.)  
The airplane experienced mechanical problems, and we were forced to land in Chicago.

KARL  
Where's Pamela?

SUE (V.O.)  
On her way to a nightclub.

KARL  
You're joking with me, right?

SUE (V.O.)  
No, I'm not. She lost her mind and now she's a completely different person.

KARL  
I'm getting in the next flight to Chicago.

SUE (V.O.)  
That's not necessary --

KARL  
(interrupting)  
Sue, Sue, I'm losing you. I can't hear you.

Karl hangs up.

KARL (CONT'D)  
(laughing)  
I believe it's time to cash in.

EXT. DOWNTOWN CHICAGO - SIDEWALK - NIGHT

Deserted streets, only a few cars parked on the side of the road. Jim walks, all dressed up, heading for a nightclub.

Jim's attention shifts to the road, where a black limousine cruises by him.

JIM  
It's been a long time since I've  
seen one of those on these streets.

POP - a loud noise is heard from almost two blocks away. Jim immediately hits the floor, thinking it's a GUNSHOT.

Jim stares, but there's no one around.

Jim gets back on his feet, then he sees a limousine with a flat tire a couple of yards away.

AT LIMOUSINE

The driver gets out, goes around, and sees the flat tire.

LIMO DRIVER  
Oh shit! I do not need this right  
now.

The driver knocks on the back window.

PAMELA  
(rolling window down)  
Why did we stop?

LIMO DRIVER  
Ma'am, we have a flat tire. It'll  
take me a few minutes to change it.

PAMELA  
(drink in hand)  
Take your time, honey!

Pamela rolls the window up.

JIM (O.S.)  
Hey, did you need any help?

LIMO DRIVER  
I can use the help, thank you very  
much.

JIM  
(saluting)  
You're welcome. I'm Jim Cole.

LIMO DRIVER  
I'm Buss.

JIM  
So, Buss, what brings you around  
these parts?

LIMO DRIVER  
I'm taking my client to Spritzers  
bar.

JIM  
That's where I'm heading.

LIMO DRIVER  
Hey, let me talk to Mrs. Ross,  
maybe you can give her a ride.

JIM  
Ross... by any chance, would that  
be Pamela Ross?

LIMO DRIVER  
How did you know?

Jim drops the spare tire.

JIM  
I would like to have a few words  
with that lady.

LIMO DRIVER  
Do you know her?

JIM  
You could say that.

The back window rolls down.

PAMELA  
Driver, are we gonna get moving any  
time sooner?

Jim freezes for a moment, then goes straight for the window.

JIM  
Hi, there, do you remember me?

PAMELA  
Not really.

JIM  
Good, because I have been waiting a long time for this.

PAMELA  
I don't recall knowing you.

JIM  
You're the biggest bitch I have ever seen in the entire world. You just ruined my life.

PAMELA  
(surprised)  
What did I do?

JIM  
Lucky for you, you're a woman, or I would kick your ass all over this road right now.

BUSS  
He must know her.

PAMELA  
Do you know who I am?

Jim turns around, looks at the driver changing the spare.

JIM  
Hey buddy, good luck. Sorry I can't help you more.

Jim walks away.

Pamela steps out, going to the front of the limousine.

PAMELA  
(to the driver)  
Did you know that guy?

LIMO DRIVER  
No, he just stopped to help.

PAMELA  
Did he say where he was going?



LIMO DRIVER  
To Spritzers.

PAMELA  
Take me there.

INT. SPRITZERS NIGHTCLUB

The dance floor is packed, teenagers mix with older people, all having a good time.

Bright flashing lights combined with loud techno music make it difficult to hear the person next to you.

NIGHTCLUB - SECOND FLOOR

A group of young JOURNALIST TEENAGERS, drinks in hand, work on a small project with one of their cameras.

Journalist #1 stares around the club, searching for their next story.

FEMALE JOURNALIST  
There's nobody important here tonight, let's go.

MALE JOURNALIST  
Be aware, gentlemen, keep your cameras rolling, this is the hottest nightclub in town and we don't know when a good story or picture may come along.

NIGHTCLUB - FIRST FLOOR

Jim makes his way through the busy crowd, heading for his friend's table.

FRANK  
Look who finally decided to show up. We thought you were going to bail out.

JIM  
You know me. So what's going on?

FRANK  
Just having a great time with our new friends.

Four gorgeous GIRLS sit beside Frank.

JIM  
I need a drink.

Jim walks away.

NIGHTCLUB - ENTRANCE

Pamela walks in and immediately loves it.

PAMELA  
What an amazing place.

A GUY wearing a punk T-shirt and smoking a cigar approaches.

CIGAR GUY  
Do you want to dance, sugar?

PAMELA  
Fuck off!

CIGAR GUY  
C'mon, baby, don't be a bitch.

PAMELA  
Oh, you don't know how tired I am  
of hearing that.

CIGAR GUY  
Screw you.

The cigar guy walks away. Pamela studies the entire place and realizes that maybe it was a mistake to chase after Jim.

PAMELA  
How am I going to find him?

A gorgeous SPANISH GIRL stands beside Pamela.

SPANISH GIRL  
First time here?

PAMELA  
Yes!

SPANISH GIRL  
Well, if you're looking for men,  
you came to the right place.

PAMELA  
Actually, I'm looking for a  
specific one.

SPANISH GIRL  
I'm Cindy Lopez.

PAMELA  
Nice to meet you, Cindy, I'm Pamela  
Ross.

Cindy grabs Pamela's hand and walks her around.

CINDY  
Well, Pam, let's go have some fun.

ONE HOUR LATER

Pamela and Cindy sit at the main bar. Pamela is completely  
wasted. By this time, Pamela has made a lot of friends.

PAMELA  
I want to shake my booty.  
(to bartender)  
Hey, drinks for all my new friends.

Everyone cheers, going straight for the free drinks.

Cindy grabs Pamela's hands and heads for the dance floor.

DANCE FLOOR

A heavy crowd of dancing people. Pamela and Cindy dance.

JIM'S TABLE

Jim is surrounded by his friends. One of Jim's friends walks  
in.

FRIEND  
Hey, Jim, I heard about what Pamela  
Ross did to you.

JIM  
Oh man, don't start.

FRANK  
I'm going to get a couple of  
drinks, I'll be right back.

SECOND FLOOR

One the journalists walks in, all excited.

JOURNALIST

Guys, you're not going to believe it. Down on the dance floor, Mrs. Pamela Ross, dancing and drunk.

JOURNALIST #2

No way, we hit the jackpot.

JOURNALIST FEMALE

Who's Pamela Ross?

JOURNALIST MALE

She's like the Donald Trump of the entire East Coast and half of Europe.

JOURNALIST MALE #2

Get your cameras ready.

FIRST FLOOR BAR

Not a single spot to cut in. Frank tries to get a drink, but no way will it happen.

The group of journalists pass by Frank, discussing how to get Pamela on their cameras.

FRANK

(to journalists)

Hey guys, anyone famous tonight?

JOURNALIST MALE #3

We hit the jackpot, Pamela Ross down on the dance floor, and drunk.

FRANK

(laughing)

Are you kidding me?

JOURNALIST

No.

FRANK

I've to see this.

Frank walks closer to the dance floor, to see Pamela dancing and acting crazy.

FRANK (CONT'D)

(laughing)

And I thought it would be just another regular night.

## JIM'S TABLE

Jim and his friends have a great time. A few laughs, the girls all over Jim.

FRANK

Jim, I have a surprise for you,  
let's go dance.

FEMALE FRIEND

Yeah, yeah, let's go and shake it.

Everyone finishes their drinks, and there they go, heading to the --

## DANCE FLOOR

Frank leads his friends around, searching for Pamela. Bingo, he finds her dancing with Cindy.

FRANK

Hey, guys, there's Cindy.

Frank maneuvers around.

FRANK (CONT'D)

Hi, Cindy, who's your friend?

CINDY

Hi, guys!

The Journalists move closer to the dance floor, snapping photos of Pamela.

CINDY (CONT'D)

I want you to meet my new friend.

Cindy grabs Pamela and turns her around.

CINDY (CONT'D)

Guys, meet Pamela Ross.

(to Pamela)

Pam, meet the gang.

Jim stares at Frank.

JIM

Oh, no, no!

FRANK

Time for some payback.

PAMELA  
(all trashed)  
Hi there, you're so cute.

Pamela passes out in Jim's arms.

INT. SEATTLE - MAIN OFFICE - MORNING

A newspaper is tossed on top of Richard's desk.

INSERT: NEWSPAPER FRONT PAGE

Headline: CEO of Roses Industries on a night of partying,  
drinking, and who knows what else.

A photo of Pamela drunk and dancing.

RICHARD  
What the hell is this?

SECRETARY  
The end of our empire. Your Pamela,  
dancing drunk, in some cheesy bar  
in Chicago.

RICHARD  
How did they get this?

SECRETARY  
It doesn't matter how they got it.  
We already had five calls from  
clients who want to cancel their  
contracts.

RICHARD  
(angry)  
What's wrong with Pamela?  
(calls Sue on cell phone)  
Sue, where's Pamela?

SUE (V.O.)  
Oh, you saw it too?

RICHARD  
I want talk to Pamela right now.

SUE (V.O.)  
Well, she didn't sleep here last  
night.

RICHARD

Sue, we already decided it. Pamela will no longer be the CEO of the company, effective in 48 hours.

SUE

Richard, you have to give us more time.

RICHARD

It's too late. The board already voted.

Sue hangs up, very upset.

SUE

Shit!

INT. CINDY'S APARTMENT - MORNING

An ordinary single girl's loft. Two couches in the living room. Pamela sleeps on one of them, covered by small sheets.

Cindy walks around, wearing nothing but a large Chicago Cubs T-shirt, holding a cup of coffee and staring at Pamela.

CINDY

I guess some people were never born to party.

Frank walks in, wearing only shorts, while Jim sits on Pamela's couch, just staring at her.

FRANK

How's Miss Tequila?

CINDY

She's still passed out.

JIM

Maybe I shouldn't be here when she wakes up.

FRANK

Jim, you can't just leave now. She can help you get your job back.

JIM

I don't know, man. She hurt me so bad.

CINDY  
C'mon, Jim, everybody deserves a  
second chance.

Pamela slowly opens her eyes, confused, her head spinning  
around, with a massive hangover.

FRANK  
Good morning.

PAMELA  
Where am I?

CINDY  
You're in my apartment. Do you  
remember me?

PAMELA  
Cindy, right?

CINDY  
We're glad to see you're doing much  
better.

PAMELA  
Why?

FRANK  
Last night when you left the club,  
there were all these reporters  
taking photos of you and Jim all  
over each other.

PAMELA  
Who's Jim?

Jim walks around the couch, staring at Pamela.

PAMELA (CONT'D)  
Oh, you!

JIM  
What's up, honey, no more kissing  
and hugging?

PAMELA  
I beg your pardon.

CINDY  
Pamela, don't you remember Jim?

Pamela gets up, going straight for the bathroom.



PAMELA  
 (floored)  
 Yes, I do.

Pamela walks inside the bathroom.

FRANK  
 You are the luckiest man alive.

JIM  
 What?

INT. BATHROOM

Pamela leans down against the door, listening.

CINDY (O.S.)  
 Jim, don't be stupid, do you know  
 how rich that woman is? You will be  
 set up for life.

Pamela briefly smiles.

JIM (O.S.)  
 Listen, I'm not about to take  
 advantage of that poor woman. She  
 might be the biggest bitch I have  
 ever seen, but even then I'm not  
 going to take advantage of her. She  
 might be mentally unstable, and  
 that's something I don't joke with.

FRANK (O.S.)  
 Since when did you become worried  
 about women?

JIM  
 Can we drop this?

The bathroom door opens and Pamela stares at Jim.

PAMELA  
 (to Jim)  
 Do you want to have the best day of  
 your life?

INT. POLICE STATION - DAY

A POLICE OFFICER tosses a photo of Pamela on top of a table.

KARL (O.S.)  
 I want to report a kidnapping.

POLICE OFFICER  
And who might you be?

Karl and Sue stand in front of the main counter.

KARL  
I'm Karl Thompson, and the person  
in that photo is billionaire Pamela  
Ross, she was kidnapped last night.

POLICE OFFICER  
Oh, Pamela the Billionaire. I think  
I have seen her before... Oh yeah,  
in the morning newspaper.

KARL  
Listen, I'm being serious.

POLICE OFFICER  
Sorry, why do you think she was  
kidnapped?

KARL  
She's not the kind of person who  
disappears.

POLICE OFFICER  
When was the last time you saw her?

KARL  
About twenty-four hours ago.

POLICE OFFICER  
We have to wait forty-eight hours  
before we can file a missing-  
persons report.

KARL  
She might not have all that time.

POLICE OFFICER  
There's nothing we can do, just  
wait 48 hours.

FRANK  
If something happens to Pamela, I  
will sue this Department for the  
last penny you have.

POLICE OFFICER  
Is that a threat?

FRANK  
We lawyers don't threaten.

Karl and Sue walk away.

EXT. CHICAGO - BUS STOP - DAY

Pamela and Jim sit in the crowd, surrounded by dozens of people waiting for the city bus.

PAMELA

Where are we?

JIM

Don't you tell me you don't recognize a city bus stop?

PAMELA

I know what it is, silly. I meant, where are we going?

The bus finally arrives.

JIM

I owe you a trip. I want you to experience my life for a day. You know, what it feels to be an ordinary person in a big city.

PAMELA

I know how to enjoy life. Cocktail dinners, fancy restaurants, the best working staff around you, around the clock. That's life.

JIM

Interesting life.

INT. CAR - DAY

Sue and Karl scout the surrounding neighborhoods.

SUE

There's no way we'll find her.

FRANK

I don't know what got into Pam.

SUE

Felling a little worried?

FRANK

Me, jealous? Listen, honey, women like Pamela only get together with people like her.

SUE

I don't know, last time I saw her,  
she was doing a lot of thinking  
about her life.

FRANK

I have nothing to worry about, I  
know Pam like the palm of my hand.  
She doesn't have eyes for anyone  
else.

INT. CITY BUS - DAY

Jim and Pamela sit in the back.

PAMELA

Jim, where are we going?

JIM

We're almost there.

Pamela takes a look outside to see a long line going around  
the corner of a building.

JIM (CONT'D)

This is our stop.

Jim grabs Pamela's hand, and steps out of the bus.

PAMELA

Let me guess. We're out of gas?

JIM

I promised you I would take you to  
lunch. The best hot dogs in the  
entire Chicago area.

PAMELA

Hot dogs?

JIM

Yes.

PAMELA

But look at the line.

JIM

Don't worry, I already called and  
made reservations.

Jim holds Pamela's hand and walks straight to the hot dog  
stand.

CROWD MALE  
Hey, the line starts back there.

The crowd grows impatient.

JIM  
It will be only a minute.

Jim walks to the stand, grabs a bag and pays the man. Pamela stares, surprised at Jim.

The crowd yells at them.

JIM (CONT'D)  
Let's go before these people get mad.

PAMELA  
I think they're already mad. Let's get out of here.

Pamela and Jim run away, holding the small bag.

PAMELA (CONT'D)  
(scared)  
Oh my God, I've never seen so many angry people in one place.

EXT. CHICAGO PARK - DAY

A picture-perfect Hallmark scene, filled with kids and their families riding bikes, flying kites.

Jim and Pamela walk around a waterfall.

PAMELA  
I didn't know people could actually have fun, enjoy their free time.

JIM  
Lady, what planet do you came from?

PAMELA  
Apparently, one from far away. I've been disconnected from the real world for a long time.

JIM  
Let's sit over there.

They sit on a bench. The main park in front of them.

JIM (CONT'D)  
Try your dog, after the first bite  
you will never be the same.

PAMELA  
I think you're giving too much  
credit to a piece of meat.

JIM  
I'm waiting.

PAMELA  
OK.

Pamela slowly takes a bite. Her eyes widen as some of the  
chili hits the ground.

JIM  
I must warn you, sometimes it can  
get messy.

PAMELA  
(amazed)  
My God.

Pamela can't resist the urge and digs her mouth into the dog  
like she's never eaten before.

Jim watches Pamela eat.

JIM  
Hey, easy on that. You can choke,  
you know.

Pamela continues to eat, completely ignoring Jim.

People stare at them as they pass. Jim distances himself from  
Pamela, he's ashamed.

Pamela finishes her dog, chili all over her mouth.

PAMELA  
My God, Jim, that was the best  
lunch I ever had in my life.

Jim turns around to see the mess on Pamela's face.

JIM  
That looks yummy.

PAMELA  
Look at me, I'm such a mess.

Pamela pulls a napkin from her purse, cleans her mouth.

PAMELA (CONT'D)

Jim, can I be honest with you?

JIM

Please do.

PAMELA

The only reason I'm here right now is because I want to prove to myself and some people that I can be a different person than I normally am.

JIM

And who are you?

PAMELA

If you didn't notice it before, I'm the biggest bitch on the US East Coast.

JIM

Really, I knew there was something different about you. Since the very first day I met you, I just wanted to strangle you.

PAMELA

That's the other me. See, when I was a little kid my father was the owner of Roses Industries, dealing with real estate for big corporations. He showed me everything about business and how to make money. By the time I was twelve years old I had my first Mercedes-Benz.

JIM

Boy, when I was twelve years old I was riding my big sister's bicycle.

PAMELA

See, I never asked for this kind of life, but once you get involved, it is like a drug, runs all through your body.

JIM

Do you regret it?

PAMELA

It took me a while, but once you start making money, you get involved in a totally different world.

JIM

I guess it's not that bad being poor. You don't have to worry about money that you don't have.

PAMELA

I want you to help me find the old me.

JIM

Maybe I can help you.

PAMELA

What are you proposing?

EXT. DOWNTOWN CHICAGO - DAY

Jim walks Pamela to the train station.

INT. SUBWAY STATION - DAY

Jim and Pamela make it to the turnstiles. Pamela stares at them.

PAMELA

How do we get in?

Jim grabs a coin from his pocket.

JIM

Drop this coin in it.

PAMELA

I know how it works. I've seen it on TV.

INT. TRAIN

Completely packed with commuters.

Jim and Pamela hold on to the railing above.

PAMELA

I must tell you, this is a new experience for me.



Beside them, a man sneezes nonstop, everyone's uncomfortable.

JIM  
Can't beat the best of the city.

An OLD LADY sits in front of Pamela.

OLD LADY  
Excuse me, ma'am, is he your  
husband?

Pamela stares at Jim, for a moment she thinks about it.

PAMELA  
Oh no, he's just my friend.

OLD LADY  
I should have known. You're too  
pretty for him.

Jim stares back at the old lady.

JIM  
Look, lady, who do you think you  
are, Princess Resse? You should  
look in the mirror more often.

The old lady is offended.

PAMELA  
Jim, what's with you? That was very  
rude.

JIM  
Of all the people in the world, I  
thought you would be the one to  
understand.

PAMELA  
What do you mean?

JIM  
Your way of treating people.

PAMELA  
Oh, Jim, that's in the past.

JIM  
(to old lady)  
I'm sorry, lady.

OLD LADY  
Yeah, fuck you!

A surprised Jim stares at Pamela. She wants to laugh so bad but tries not to.

INT. CINDY'S APARTMENT - AFTERNOON

Cindy cleans. Frank eats a few leftover pizza slices.

A BANG at the door.

MALE VOICE (O.S.)  
POLICE, OPEN THE DOOR!

A scared Cindy drops a broom.

CINDY  
Frank, what the hell did you do?

FRANK  
Nothing.

The door BURSTS OPEN.

A dozen POLICE OFFICERS storm the small apartment.

POLICE OFFICER  
NOBODY MOVE!

Frank and Cindy raise their hands.

Karl and Sue walk in.

KARL  
Where is she?

CINDY  
Who?

KARL  
Pamela Ross.

FRANK  
Pamela just left with my friend  
Jim.

INT. CHICAGO HELIPAD - AFTERNOON

Jim walks with Pamela, holding hands.

PAMELA  
Jim, where are you taking me?

JIM  
I want to show you the best of  
Chicago. I used to work here.

PAMELA  
Doing what?

JIM  
I'm a pilot.

Pamela burst into laughter.

JIM (CONT'D)  
I being serious.

PAMELA  
I'm just teasing you. I remember.

Jim EX-BOSS walks in.

JIM'S EX-BOSS  
Hey, Jim. So this is the fox you  
told me about it?

PAMELA  
(looks at Jim)  
Fox.

JIM  
It's just an office joke, don't  
worry.

JIM'S EX-BOSS  
She's ready for you.

EXT. HELIPAD - AFTERNOON

Three different helicopters stand side by side.

Jim looks around, like a boy with a new toy.

JIM  
I'll stick with the old one.

JIM'S EX-BOSS  
Good, we just finished doing  
maintenance on it.

Pamela looks at Jim, scared.

PAMELA  
What do you mean maintenance?

JIM'S EX-BOSS

Last week, one of the pilots almost crashed, blaming poor circulation on the blades.

Pamela immediately stops, she won't go near the helicopter.

Jim's ex-boss smiles.

JIM

What's wrong?

PAMELA

You don't think I'm going to get on that thing.

JIM

There's nothing to worry about.

JIM'S EX-BOSS

Mrs. Ross, you have nothing to fear. Jim, he's a great pilot.

PAMELA

Oh yeah, I feel much better now.

Jim boards, followed by Pamela.

INT. HELICOPTER - AFTERNOON

Jim sits in the pilot seat. Pamela sits next to him.

JIM

Did you bring your parachute?

PAMELA

Jim, stop fooling around. Are you sure you can fly this thing?

JIM

I think I remember. Let me see. I think that's the ignition switch right here.

Jim searches around the cockpit panel.

PAMELA

That's it, I'm out of here.

JIM

I'm just kidding. Let's go have some fun.

Jim turns the engine on.

EXT. HELIPAD - AFTERNOON

Jim's helicopter takes off, heading north.

INT. HELICOPTER - CONTINUOUS

Jim and Pamela stare out the window as they fly over Downtown Chicago.

JIM

Is the altitude OK for you?

PAMELA

How long have you been flying?

JIM

My father was a pilot, and when I was ten years old, I used to accompany him on most of his trips. I remember impatiently waiting for school to be over and wait for my dad to pick me up.

PAMELA

Does he still fly?

JIM

No, he retired ten years ago.

PAMELA

Jim, I'm really sorry. I want to apologize for my behavior.

JIM

Don't worry about it. I guess you must have been under a lot of stress.

PAMELA

You have no idea. Have you ever been in a situation where you just wanted the world to end, didn't care about anybody?

JIM

I was engaged for five years and last month Linda stood me up at our wedding.

PAMELA

Poor you.

JIM

Linda was the love of my life.  
Never give an explanation for her  
actions, and after that day my  
world just crumbled.

PAMELA

I never experienced real love.  
Sometimes I feel I can't trust  
anybody.

JIM

These days there's no one you can  
trust but your parents.

PAMELA

(looking outside)  
Chicago, it's so beautiful.

JIM

Amazing! That looks like a great  
spot to land.

Jim scouts the landing area. An outdoor parking lot.

PAMELA

Jim, we can't land in there.

JIM

Why not?

PAMELA

That's a car parking lot.

JIM

(looking out the window)  
If all those vehicles can park in  
there, why not us?

EXT. CHICAGO DOWNTOWN - GRANT PARK - PARKING AREA - AFTERNOON

Jim's helicopter lands a short distance from the vehicles.

Jim gets out, opens Pamela's door.

PAMELA

Jim, you're insane. We could get  
arrested.

JIM

Look at that sign, it reads  
"parking", so I parked. I have  
something to show you.

Jim grabs Pamela by her hand.

INT. SEATTLE - MAIN OFFICE - DAY

Pamela's business partners sit around a table. An  
authoritarian Richard heads the meeting.

RICHARD

I want to make this clear - if we  
pass this vote, we know the  
consequences.

EXECUTIVE #2

We can't kick out Pamela as the  
President of the company. She's the  
owner, and only Pamela can appoint  
another President.

RICHARD

When Tim Ross put his daughter in  
command of the company, he also  
stipulated that in case she isn't  
capable of fulfilling the duties of  
President, a new President will be  
appointed by the Vice President.

EXECUTIVE #3

Wait a second, I know Pamela has  
been distracted in the last couple  
of weeks, but Pamela brought us one  
of the best years for the company.

EXECUTIVE #1

People, we have to realize the  
truth. If we don't take drastic  
measures, one day the competition  
will take over the company.

Richard displays statistics on a board, with lines declining.

RICHARD

These numbers speak for themselves.  
If we don't act now, we won't have  
a place to work next year.

EXECUTIVE #3

We have 24 hours by law before we vote, so let's wait to see what Pamela has to say.

EXECUTIVE #1

We don't even know where she's at.

EXT. CHICAGO - BUCKINGHAM FOUNTAIN - NIGHT

The lights of the fountain reflect in the background. Pamela and Jim walk around the viewing area.

PAMELA

Jim, this has been the best day of my life, so far.

JIM

I'm glad I was able to put a smile in someone's life.

Tourists everywhere. Photographers earn their living.

PAMELA

How about it?

JIM

It's so easy to fall in love here.

PAMELA

Jim, that's a lot of guilt for someone who hasn't done anything.

JIM

Linda and I fell in love here.

PAMELA

I don't blame you. It's so easy to fall in love in this place.

PHOTOGRAPHER

(cutting in)

How about a photo?

Pamela and Jim stand by the fountain's shining lights, apart from each other.

PHOTOGRAPHER (CONT'D)

A little closer, people.

Pamela and Jim get closer, but not enough. No smile from either of them.



PHOTOGRAPHER (CONT'D)  
It looks like a prison photo.

JIM  
I'm sorry.

PAMELA  
Honey, let's make a good one.

Pamela and Jim get closer, holding hands.

PHOTOGRAPHER  
Heads against each other.

For the first time, Jim and Pamela stare at each other with passionate love -- then they kiss.

FLASH!

The camera captures the moment of their kiss.

PHOTOGRAPHER (CONT'D)  
That was great.

PAMELA  
(stepping back)  
I shouldn't have done that.

JIM  
It was just a kiss.

PAMELA  
The only problem is that I liked it.

Pamela gets closer to Jim, ready to kiss him again, then her cell phone rings --

PAMELA (CONT'D)  
(answering)  
Hello.

KARL (V.O.)  
Pamela, where the hell have you been?

PAMELA  
I'm having a vacation.

KARL (V.O.)  
You picked the wrong time to have a vacation. A lot has happened.

JIM  
Who's Karl?

PAMELA  
(covering the phone)  
My business partner.  
(back on the phone)  
Karl, where's Sue?

KARL (V.O.)  
Right next to me.

SUE (V.O.)  
Pam, we're in big trouble. We lost  
three of our best accounts and now  
there's a vote in motion for  
tomorrow to throw you out of the  
company.

PAMELA  
It's my company--

SUE (V.O.)  
Not technically; Richard went  
through all the legal documents  
that your father left, and one of  
the clauses states that if the head  
of the company can't maintain the  
regular earnings, that person can  
be replaced by a competent one.

PAMELA  
This is way out of hand. Where are  
you?

SUE (V.O.)  
At the hotel, waiting for you. The  
airplane is ready.

PAMELA  
Meet me at the airport in three  
hours.

SUE (V.O.)  
We'll be there. Pam, be there on  
time.

Pamela hangs up, then stares at Jim.

PAMELA  
How would you like to go to New  
York?

JIM

Now? I don't think I can fly that far.

Pamela grabs Jim's hand, then kisses him.

JIM (CONT'D)

Whoa.

PAMELA

Jim, I have to go to Seattle for some unfinished business. You can go and stay at my penthouse in Manhattan, then we can have a serious conversation about us. How about it?

JIM

Why can't I go with you?

PAMELA

You'll get bored there. It's just old people trying to outsmart you and get what they don't deserve.

JIM

Sounds complicated. I always wanted to stay in a Manhattan penthouse.

PAMELA

You'll love it.

EXT. DOWNTOWN CHICAGO - PARKING LOT - NIGHT

Jim and Pamela head for their parked helicopter.

JIM

Can you believe this?

Jim grabs a parking ticket from the helicopter windshield.

MALE VOICE (O.S.)

FREEZE, DON'T MOVE.

Police Officers surround them.

POLICE OFFICER

Turn around and put your hands in the air.

Pamela and Jim comply.

JIM  
Wait, what's going on here?

PAMELA  
Officer, do you know who I am?

POLICE OFFICER  
No, and I don't care. This  
helicopter was reported stolen from  
Air Bucks Industries.

Jim lower his hands, turns around --

JIM  
Stolen, that's impossible. I  
borrowed it from my boss. I'm one  
of the pilots in the company.

POLICE OFFICER  
Shut up and put your hands in the  
air.

The Police escort them to their patrol cars.

PAMELA  
You don't know who you're dealing  
with.

Jim and Pamela board different patrol cars.

JIM  
Let her go. She's innocent.

PAMELA  
Jim!

INT. POLICE CAR - NIGHT

Pamela rides in the back, handcuffed. The old look in  
Pamela's eyes comes back.

PAMELA  
Where are you taking me?

POLICE OFFICER  
Where else? The county jail.

Pamela leans forward --

PAMELA

Listen, asshole. I'm Pamela Ross, I'm the owner of Roses Industries, and you're making a terrible mistake. If you don't let me and my friend go, I will make sure your next job will be cleaning toilets at Seven-Eleven.

POLICE OFFICER

Hmmm, let me think about it...

INT. COUNTY JAIL - CELL - NIGHT

-- a cell door closes on Pamela's face.

Pamela finds herself surrounded by WOMEN with tattoos all over their bodies. SCARY ONES.

WOMAN #1

Well, well, what do we have here?

INT. CAR - NIGHT

Sue and Karl head straight to the county jail.

SUE

I can't believe what we just did.

KARL

Love hurts, sometimes you have to take drastic measures.

SUE

Pamela will never forgive you for this.

KARL

She'll never find out.

SUE

I think you underestimate her. Pamela is a brilliant woman.

KARL

You see, now, after we take care of this punk, I'm going to show up and be the savior. Then she will fall in love once again with me.

Sue stares at deeply into Karl's eyes.

SUE  
You're nothing but a dirty scum.

KARL  
Remember who you're talking to.  
You're as much involved as I am.

SUE  
Not anymore. Stop the car.

KARL  
Do you want to get out of the car  
in the middle of nowhere?

SUE  
I said, stop the car.

KARL  
OK.

EXT. STREET - NIGHT

Karl's car stops in the middle of nowhere.

The passenger door opens, but before Sue steps out, Karl  
grabs her purse.

SUE  
Hey!

Karl closes the door and speeds away.

Sue finds herself in the middle of nowhere.

SUE (CONT'D)  
Shit, this is no good.

INT. JAIL - CELL - NIGHT

Jim sits in a corner, surrounded by vicious CRIMINAL MEN.

MAN 1  
Hey, you! Do you have a cigarette?

JIM  
Sorry, dude.

MAN 1  
What are you here for?

JIM  
A big mistake.

A CORRECTIONAL OFFICER walks to the cell.

CORRECTIONAL OFFICER  
Hey, new guy, you have a visitor.

INT. VISITORS ROOM - MOMENTS LATER

Karl waits in the middle of the room.

Jim enters, cuffed and escorted by three officers.

Karl looks at Jim.

KARL  
(whispering)  
You have to be kidding me.

JIM  
Are you my attorney?

KARL  
I understand you were going out  
with my fiancée.

JIM  
Who the hell are you?

KARL  
I'm Pamela's fiancée.

JIM  
Fiancée.

Karl walks closer to Jim.

KARL  
I understand you were dating my  
fiancée, and that's unacceptable.

Karl punches Jim.

Jim hits the ground.

JIM  
You're fucking dead.

Jim tackles Karl. Immediately, the door bursts open and the  
guards jump all over Jim.

CORRECTIONAL OFFICER  
(to Karl)  
Sir, are you OK?

Karl adjusts his jaw.

KARL  
I'm fine. Take this piece of shit  
out of my face.

Jim struggles with the guards as he's escorted out.

JIM  
What did you do to Pamela?

Karl waves at Jim.

KARL  
Problem solved.

EXT. ROAD - NIGHT

Sue wanders an empty road. In the distance, she spots a gas station.

SUE  
Thank you, God!

INT. GAS STATION - NIGHT

A few CUSTOMERS, most of them African-American, apparently gang members, eat and enjoy themselves.

The main door opens and everyone freezes. Sue walks through the door.

AFRICAN-AMERICAN MAN  
What the fuck.

SUE  
Excuse me, I need help.

Sue walks around, familiarizing herself with the place, then stops at the cashier.

SUE (CONT'D)  
Where am I?

CASHIER  
Southeast of Chicago.

SUE  
I need to call the police, like  
right now.



AFRICAN-AMERICAN MAN  
(laughing)  
Police, on these streets.

BANG, BANG, BANG - everyone hits the ground.

The front glass door is shredded by bullets. Meal cans are blown up to pieces.

Sue hides behind one of the aisles.

CASHIER  
Everyone stay down.

More bullets hit the candy and drinks stand.

SUE (O.S.)  
My God, I don't want to die.

AFRICAN-AMERICAN MAN #2  
Hey, white lady, just stay down.

In the background, speeding tires of the shooter's vehicle.

Everyone waits a few seconds before the first head is seen rising up, in the distance.

AFRICAN-AMERICAN MAN  
(holding a gun)  
They're gone.

AFRICAN-AMERICAN MAN #2  
Let's go after them.

The black man walks around. Sue hides under a pile of cans.

BLACK MAN  
White lady, are you OK?

Sue emerges from the pile with a cut on her forehead.

Sue touches her head and sees the blood on her fingers.

SUE  
I think I got hit.

Sue drops onto the floor.

SUE (CONT'D)  
Please, help me. I don't want to die.

The men check Sue's head, cleaning the blood.

BLACK MAN  
It's a small cut, you'll live.

SUE  
(in shock)  
Please don't lie. How much longer  
do I have?

BLACK MAN  
White lady, you'll live. Is there  
anything we can do to help you?

SUE  
There's a place I would like to go.

The man assists Sue, getting up.

In the distance, police sirens.

Sue stares at the men --

SUE (CONT'D)  
Let's get out of here.

They all storm their way out.

INT. JAIL CELL - MORNING

Pamela sleeps, as the other five women stare at her.

A guard walks to the cell.

PRISON GUARD  
Pamela Ross, you're out.

Pamela wakes up, stares around. She doesn't want to spend  
another second inside this pig sty.

The guard opens the cell. Pamela walks out, not even looking  
back.

FEMALE PRISONER  
Goodbye, pretty lady.

The other female prisoners make fun of Pamela.

Pamela follows the guard, intimidated and scared.

INT. PRISON RELEASING AREA - MORNING

Karl waits with other people around.

Pamela walks out, sees Karl.

PAMELA  
Karl, thank God!

Pamela hugs Karl. She's so happy to see him.

PAMELA (CONT'D)  
I missed so much.

KARL  
I missed you too.

PAMELA  
I'm so sorry about everything.

KARL  
It's over, now let's go home.

They break their hug.

PAMELA  
How about Jim?

KARL  
Sue and I took care of him. He was released this morning.

PAMELA  
I have to see him.

KARL  
I invited him to come with me, but he doesn't want to know anything about you.

Pamela takes the news sadly.

PAMELA  
I didn't mean to hurt him.

KARL  
Don't worry about him, I spoke with Jim. He doesn't blame you at all. Pamela, Jim wants the best for you, and so do I.

Karl drops to one knee, grabs a small box from his jacket --

KARL (CONT'D)  
Pamela Ross, would you marry me?

Pamela blushes. The prison guards all over them.

PAMELA

Karl, I don't think this is the right place for this.

FEMALE GUARD

Do it, honey.

KARL

Pamela, I love you and I want to spend the rest of my life living your adventures.

Pamela weakens, and Karl takes advantage of it.

KARL (CONT'D)

I would never hurt you.

Karl wins over Pamela. Her eyes filled with love.

PAMELA

Yes! I don't want to spend the rest of my life alone. Let's get married tonight.

Karl slides the ring on Pamela's finger, rises and kisses her.

The guards cheer.

KARL

Let's wait one more day, and you'll have the most beautiful wedding, ever.

KARL (CONT'D)

Now, let's go celebrate.

PAMELA

I need to take care of some business first.

KARL

Lead the way. I'll follow you to the stars if I have too.

Karl holds Pamela's hand as they walk out the door.

PAMELA

Karl, where's Sue?

KARL

She went back to New York. Everything is fine.

EXT. POLICE HEADQUARTERS - DAY

Jim walks down the main stairs. Sue waits.

SUE  
Jim Cole.

Jim stops, stares at the stranger.

JIM  
Yes, do I know you?

SUE  
We briefly met a few days ago in  
New York, inside that helicopter.  
You know my business partner Pamela  
Ross.

Jim doesn't want to know anything about her anymore, and  
walks away.

SUE (CONT'D)  
It wasn't her fault. Pam was set  
up.

Jim stops, Sue got his attention. Jim turns around.

JIM  
What do you mean?

SUE  
It was her ex-boyfriend who set you  
two up.

JIM  
Boyfriend?

SUE  
Ex-boyfriend. This guy is a major  
threat to Pamela, and he's gonna  
ruin her life. We have to go and  
confront him.

JIM  
Look, I don't know you, but ever  
since we landed here, Pamela has  
drastically changed her life. It's  
obvious someone had enough power to  
do so. Pamela explained everything  
to me, she said she had turned into  
a person that she hates.

SUE

You have to come with me to New York  
and help me stop her from making the  
biggest mistake of her life.

JIM

Let's go.

INT. SEATTLE - MAIN OFFICE - DAY

One by one, members of the committee enter and head for their  
seats.

Richard is the last to enter, holding a stack of documents.

RICHARD

Good morning, everyone, thank you for  
being here on time. A decision must  
be made. We gave Pamela a deadline to  
show up with a solution --  
(looking at his watch)  
And as of 3:00 PM, none of us have  
heard anything from her. Now we  
must vote.

EXT. SEATTLE - MAIN OFFICE - DAY

WORKERS holding signs reading "We want Pamela" protest  
outside the main entrance.

INT. SEATTLE - MAIN OFFICE - DAY

Richard passes around a folder with documents. Members of the  
committee open them and read through.

RICHARD

We all know what we have to do.

EXT. SEATTLE - MAIN OFFICE - DAY

A limousine makes its way through the protesting workers,  
stopping in front of the main entrance.

The hostile protesters surround the limousine. They flash  
their pamphlets at the driver.

The back door opens and Pamela steps out, everyone backs up  
after seeing their boss. Karl follows Pamela.

The protesters lower their pamphlets, happy to see their leader.

MALE PROTESTER

Mrs. Ross, it's very good to see you.

FEMALE PROTESTER

Mrs. Ross, you can't let them take over the company. We'll be out of jobs by next week.

Pamela addresses the protesters.

PAMELA

Listen up - I assure you, there's nothing to worry about. This is our company, your company, and I won't let them take it over.

The protesters cheer, as Pamela and Karl walk inside.

INT. SEATTLE - MAIN OFFICE - DAY

Executives murmur around the table. Richard doesn't like it.

RICHARD

What's going on? We have a motion on the floor, please be quiet and cast your vote.

FEMALE EXECUTIVE

Sorry, Sir, but we only listen to the real CEO of this company.

RICHARD

You're looking at the CEO right now.

The door opens. Everyone stares at Pamela walking in.

Richard is white as a ghost, coughs in surprise, the executives applaud.

MALE EXECUTIVE

It's good to see you, Mrs. Ross.

Pamela walks around the room, imposing her presence. Richard stares into the distance.

PAMELA

It's good to be back. What's going on in here?

MALE EXECUTIVE

Mr. Cole suggested that we vote to have you thrown out as boss.

The male executive smiles at Richard.

PAMELA

Is that so?

Pamela finishes her roundtable walk, stands by Richard.

PAMELA (CONT'D)

Do you have something to say to me, Richard?

Richard regains his posture. He thinks he's in command.

RICHARD

The truth is, Pamela, you're not equipped to lead this company anymore.

PAMELA

Richard, let me tell you something. My father left this company to me to run and that's exactly what I'm going to do. With the help of all our workers, we'll be once again the number-one company in real estate in the whole world.

The executives love it, they applaud.

Karl just stands there and watches.

Richard goes through a stack of papers, pulling out some pictures.

RICHARD

This is the kind of person we want to entrust our futures to?

Richard tosses the pictures onto the table - pictures of Pamela drunk at the club.

The executives stare at the photos.

PAMELA

Richard, you piece of shit.

FEMALE EXECUTIVE

Mrs. Ross, is that really you?



PAMELA  
Unfortunately, that's me.

The executives murmur.

MALE EXECUTIVE  
Mrs. Ross, we always thought you  
were a spoiled billionaire bitch.  
Capable of no emotion or having fun  
of any kind.

Pamela smiles, she knows she has everyone on her side by now.

FEMALE EXECUTIVE  
Mrs. Ross, what we see here is a  
real human being having a great  
time, and God knows we need time to  
relax and spend time with our loved  
ones in these tough days.

Richard stands on the middle.

RICHARD  
Have you listened to yourself? If  
we let this pass now, what's next?  
Drugs --

MALE EXECUTIVE  
(interrupting)  
We've heard enough. Mrs. Ross, if  
you please.

PAMELA  
It'll be my pleasure --  
(in Richard's face)  
You're fired!

Everyone applauds.

Richard walks out of the room, humiliated.

EXT. SEATTLE - MAIN OFFICE - DAY

Richard walks out of the building, to a crowd waiting for him.

A car parks and Richard fights his way to the car.

Protesters hit the car windows.

The car speeds away from the scene.

The protesters hold their pamphlets high in the air in  
celebration.

SERIES OF SHOTS

- A) Pamela tries on a wedding dress.
- B) Karl stares himself at the mirror, in his wedding tux.
- C) People set up flowers inside a church.
- D) Jim and Sue sit inside a vehicle heading for New York.
- E) Families and friends arrive at the church.

END OF MONTAGE

INT. CHURCH ROOM - AFTERNOON

Pamela, in her wedding dress, tries to contact Sue over the phone, no answer.

SUE  
Where are you?

Pamela sets her cell phone on top of a table.

A FEMALE enters the room --

FEMALE  
Ms. Ross, it's time.

Pamela walks out, leaving her cell phone behind.

EXT. NEW YORK CHURCH - AFTERNOON

Wedding bells play. TV CREWS film at the church, they're not allowed to get closer.

INT. CHURCH

Beautiful wedding decorations cover most of the interior. Not a single seat empty.

At the altar, Karl stands there in a clean black tux, sharp haircut, he's never been more irresistible to women --

-- His hands shake; even when he exudes confidence, his entire body trembles with good emotions.

Wedding SONG PLAYS.

Everyone turns back - Pamela walks down the aisle in an astonishing white wedding dress.

Pamela walks alone, holding a bouquet of white roses. Her smile doesn't seem to be sincere.

Pamela's employees and some others of unknown relation are part of the crowd.

Pamela makes it to the altar.

Karl takes Pamela's hand, smiles. Pamela returns the smile.

The PRIEST begins the ceremony, everyone is silent.

INT. NEW YORK CAB

Sue and Jim sit in the back.

JIM  
(to TAXI DRIVER)  
If you hurry up, I'll double the fare.

TAXI DRIVER  
Sorry, man, but there's a traffic jam. We're not going anywhere.

Jim slumps back -

JIM  
That's it.

SUE  
No, it isn't.

Sue opens the back door, pays the driver, grabs Jim's arm -

SUE (CONT'D)  
Let's find your bride.

Sue and Jim get out.

EXT. ROAD - DAY

Cars, especially yellow signs all over the road.

JIM  
I can make it.

SUE  
We're five blocks away.

JIM  
Trust me.

Sue hugs Jim, and there he goes - running like a track star.

INT. CHURCH

The wedding ceremony in full swing.

Pamela and Karl hold hands, listening to the priest.

EXT. TWO BLOCKS AWAY FROM CHURCH - DAY

Jim runs, cutting between pedestrians. Jim bumps into a MAN --

MAN 1  
Hey, asshole, watch where you're  
going.

Jim gets up, stares at the man, and there he goes --

JIM  
(from a distance)  
Sorry, but I have to stop the woman  
I love from getting married.

Jim runs, all happy, a big smile.

INT. CHURCH

Ring ceremony.

Karl and Pamela exchange rings.

EXT. ONE BLOCK FROM CHURCH - DAY

Jim spots the church in the distance, and the barricades  
surrounding the area.

POLICE OFFICER 2  
Hey, hey, where are you going?

Out of breath, Jim stares at the church in the distance --

JIM  
The woman I love is making the  
biggest mistake of her life, I have  
to stop her.

POLICE OFFICER  
 Sorry, but I can't let you through.

Without thinking twice, Jim jumps the fence and there he goes.

POLICE OFFICER (CONT'D)  
 HEY, GET BACK IN HERE!

Five Police Officers chase after Jim.

INT. CHURCH

Final wedding rituals.

Pamela and Karl face each other, holding hands.

PRIEST  
 Do you, Karl Thompson, take Pamela  
 Ross...

INTERCUT:

-- Jim runs up the stairs, chased by Police Officers.

-- Karl and Pamela stand at the altar, holding hands --

KARL  
 I do.

-- Jim makes it to the church entrance.

-- The Priest stands in front of Pamela and Karl --

PRIEST  
 Pamela Ross, do you take Karl  
 Thompson as your husband?

END INTERCUT

Jim stares from a distance --

JIM  
 DON'T DO IT, PAM!

The entire church turns back, including Pam and Karl.

They witness Jim being taken down by the Police.

KARL  
 What's that fucker doing here?

Pamela barely glances at Karl --

PAMELA

What?

Pamela turns around to see the Police all over Jim.

Pamela walks away from the altar, going straight for Jim.

The Police hold Jim down. Pamela stands in front of them.

JIM

I'm so sorry, Pam, but you're about to make the biggest mistake of your life. I would have been here sooner, but there wasn't an empty seat available for the next three days on any flight leaving from Chicago.

PAMELA

Jim, you're ruining my wedding.

JIM

You know this isn't right. He doesn't love you, all he cares about is your money.

Karl walks in, eyes all over Jim -

KARL

You never learn, do you?

POLICE OFFICER

Sir, do you want us to arrest this guy?

SUE (O.S.)

No, we don't.

Sue walks in, everyone stares at her.

PAMELA

Sue, where the hell were you?

SUE

Let me tell you something. Your fiance there set you up. He went to Jim's boss and paid him to have you guys arrested. Then, when I threatened him with exposing the truth, he dropped me in the worst part of Chicago. I was in the middle of a gang shootout.

A surprised Pamela stares at her fiancé. Pamela wants to hear it from Karl.

KARL

Pamela, are you going to believe them or your fiance?

PAMELA

I'll never forget any one of you. This is the most embarrassing moment of my entire life.

Pamela bursts out of the church, in tears.

EXT. CHURCH - DAY

White decorations, a limousine with wedding stuff all around it. Wedding music plays in the background.

Pamela comes out of the church, holding the back of her wedding dress, crying, perspiring.

Everyone pays attention at her, especially the TV cameras in the distance.

Pamela jumps into the back seat of the limousine, and slams the door shut.

Karl comes running after her, to see the limousine drive away.

Sue and Jim stand beside Karl. Sue tries to call Pamela over her cell phone.

SUE

She's not answering.

KARL

(to Jim)

Ever since you showed up in Pamela's life, her whole life has been drawn down the toilet.

Sue grabs Jim's arm and pulls him out of Karl's view.

SUE

Don't listen to him.

As Jim and Sue walk away, Jim stares at Karl.

KARL

She'll never be yours.

SUE

I'm so sorry for putting you  
through all of this.

JIM

I think every single one of you  
should have your brains re-done.  
You're crazy.

Jim leaves Sue behind and walks away, cutting between the  
Police and TV crews.

Sue stays motionless, there's nothing else she can do.

SUE

I'm sorry.

INT. LIMOUSINE BACK SEAT

Pamela experiences an emotional breakdown. Hair covers most  
of her face.

Pamela lies down, crying. Bright lights reflect inside the  
limousine, catching her attention.

PAMELA

(to driver)

STOP!

EXT. NEW YORK BAR - NIGHT

Bright lights reveal "MOE'S BAR," a bunch of bikes parked  
outside.

A limousine suddenly stops.

INT. MOE'S BAR - NIGHT

Not the best place to bring your family; rough, bearded  
bikers, smoke, rock n' roll music, drinks everywhere.

A couple of BIKERS with leather jackets play pool. "Don't mess  
with them and they'll leave you alone" kind of atmosphere.

The main door bursts open, everyone turns to see Pamela  
standing there, contemplating the place.

PAMELA

FREE DRINKS FOR EVERYBODY!

Two bikers in the distance immediately recognize her -



BIKER #1  
Look who just stepped in.

BIKER #2  
She must be on crack.

BIKER #1  
Maybe heroin too!

Pamela walks around like she owns the place.

PAMELA  
What's the matter, never seen a  
bride at a bar before?

FEMALE BIKER (O.S.)  
Not an ugly one like you.

Pamela smiles, she wants to light up the party --

PAMELA  
C'mon, guys, do you want some  
entertainment?

MALE BIKER  
Show us what you got.

A female biker goes straight for the jukebox, drops a few  
coins in - the Red Hot Chili Peppers' "HIGHER GROUND" blasts.

Pamela loves it, jumps on a pool table, dances to the music.

INT. TV CREW NEWS VAN - NIGHT

The DRIVER and a male REPORTER scout the area.

REPORTER  
Hey, isn't that the limousine?

DRIVER  
What is she doing in here?

REPORTER  
I don't know. This gets better  
every minute.

EXT. MOE'S BAR - NIGHT

The TV crew van parks right behind the limousine. The  
reporter gets out and the driver goes for the camera.

INT. MOE'S BAR - NIGHT

Festive, everyone seems to have a great time, people in the distance chant to a specific person but the reporter doesn't have a clear view.

FEMALE BIKER  
(to reporter)  
Are you in here for her?

MALE REPORTER  
Lady, what else could be happening  
around here?

The reporter and his cameraman cut between the thick crowd, all staring at Pamela on top of a pool table, dancing CHILI PEPPERS STYLE.

CROWD  
Go lady, go lady!

Pamela entertains the crowd, dancing, beer in hand - the reporter and his crew broadcast live -

MALE REPORTER  
Yes, Cindy, I'm at Moe's Bar in  
Downtown Manhattan, where you can  
see everyone is having a blast,  
especially you-know-who, the  
coolest bride in the entire state  
of New York.

The cameraman points his camera straight at Pamela dancing and drinking on top of the pool table.

MALE REPORTER (CONT'D)  
Mrs. Ross, do you consider this the  
beginning of your honeymoon?

INT. PAMELA'S PENTHOUSE

Sue stares at the city below, dink and cigarette in hand.

SUE  
(on cell phone)  
She's not here.

MALE VOICE (V.O.)  
Turn to Channel 15, you're not  
going to believe this.

Sue turns the TV on, switches to channel 15 -

INSERT TV

-- Pamela wrestles her way out of the bar.

-- People all over her, including numerous TV crews.

SUE

Bill, I have to go.

EXT. MOE'S BAR - NIGHT

It's a circus, several camera crews chase after Pamela, paparazzi all over her.

MULTIPLE VOICES

Mrs. Ross!

FEMALE REPORTER

Pamela, what about the honeymoon?

FEMALE REPORTER #2

Mrs. Ross, will you be marrying the handsome one?

Pamela pushes her way through.

PAMELA

Please leave me alone.

Pamela ignores all of them and jumps into her limousine.

The limousine burns robber, the paparazzi film the entire episode.

MALE PAPARAZZI #1

FOLLOW THAT LIMOUSINE!

INT. BAR - NIGHT

Jim sits at the main bar, drinking. For the first time we see him smoking. He's not good at it, constantly coughing.

Several MEN IN SUITS join Jim, each one holds a drink.

SUITED MAN

I tried to quit, myself. Let me guess, having a bad day?

JIM

You have no idea. I'm destined to wander the face of the earth alone.

SUITED MAN

Hey, buddy, I know how tough it can  
be out there. My treat.

The man passes a beer to Jim.

INT. LIMOUSINE - NIGHT

Sue sits in the back, drunk, acting weird, talking to herself.

SUE

A toast, for the beginning of the  
end, and all the wonderful memories  
we had, and especially --

(laughing)

How many we tag-team - ten, fifteen,  
who keeps a count like that?

Sue's cell phone rings.

SUE (CONT'D)

Hey, buddy, I'm glad you called.

EXT. NEW YORK - TIMES SQUARE - NIGHT

Fire trucks and police cars rush down 54th Street.

INT. TIMES SQUARE - BANK OF AMERICA TOWER - LOBBY - NIGHT

Karl waits for the elevator door impatiently. The door takes  
forever to open - SCREW THE ELEVATOR, he goes for the stairs.

EXT. BANK OF AMERICA BUILDING - ROOF - NIGHT

BANG! The main door slams open. It's Pamela, she grabs a cell  
phone - JIM'S NAME is number one in her favorites.

Pamela calls, no one answers. As if her expression weren't  
sad enough, Jim not answering her call is a BOMBSHELL.

Pamela throws the phone onto the roof and walks to the edge.

INT. OFFICE ACROSS THE STREET - 45TH FLOOR

A SPANISH LADY cleans a doctor's office, Spanish music blasts  
over her headset; her cleaning style is unique, dancing,  
singing in Spanish while cleaning.

The Spanish Lady finishes mopping the floor next the crystal-clear windows. She grabs her cleaning tools, a squeegee, and begins to wipe the window. As she cleans, her eyes widen --

SPANISH LADY  
(in Spanish)  
OH, MY GOD!

The Spanish lady hits the window --

SPANISH LADY (CONT'D)  
(in Spanish)  
NO! PLEASE, DON'T DO IT. SOMEBODY  
HELP HER!

She hits the window even when she knows no one can hear her.

OUTSIDE WINDOW

Pamela leans over the roof edge.

The Spanish Lady grabs the phone.

911 DISPATCH (V.O.)  
911, what's your emergency?

SPANISH LADY  
(in Spanish)  
Please help her. A woman is about  
to jump from the Bank of America  
tower.

911 DISPATCH (V.O.)  
Lady, please calm down. Can you  
slowly repeat what you said?

The Spanish Lady searches for the right words.

SPANISH LADY  
Ju-m--per.

EXT. TIMES SQUARE - NIGHT

We have been here before; Pamela's crazy life has dragged half of New York State with her.

Fire trucks, police vehicles, yellow signs block Times Square.

Helicopters circle above.

INT. BAR - NIGHT

Jim sits there. He's not the only one. A glass of beer in front, he just stares at it.

BARTENDER

Hey, buddy, did you want another one? That one is getting warm.

JIM

I'll finish it.

One of Jim's new friend's cell phone rings.

DRINKING MAN

(answers)

Call me in the morning... Really?  
What channel?

The drinking man hangs up.

DRINKING MAN (CONT'D)

(to the bartender)

Hey, turn the TV to Channel 15,  
that crazy lady is on it.

Bartender switches channels on the TV behind his counter.

ON TV: A FEMALE REPORTER broadcasts live from Times Square, chaos behind her.

FEMALE REPORTER

Bill, at this point there's no way  
to tell if Pamela Ross --

Jim keeps a close eye on the TV.

FEMALE REPORTER (CONT'D)

-- will keep threatening to jump.

Jim's eyes widen.

BARTENDER

Hey, everyone, it's that crazy  
bitch again.

Jim loses his temper, grabs the bartender by his shirt.

JIM

Who are you calling crazy bitch?

The bartender fights back.

BARENDER

Let go of me, you asshole.

A male sitting next to Jim immediately recognizes him.

MAN

Hey, aren't you that guy they're talking about all over the TV?

Jim releases the bartender, stares at the TV...

The Female Reporter broadcasts live.

FEMALE REPORTER

Bill, a few minutes ago we got a picture of the alleged luckiest man in the United States.

A perfect picture of Jim.

FEMALE REPORTER (CONT'D)

If you see this man, please contact the Sheriff's Department. He's the only hope Mrs. Pamela Ross has.

Everyone at the bar turns and stares at Jim.

A rough BEARDED GUY --

BEARDED GUY

You look like that guy.

MALE

Yeah, you look just like him.

Jim gets up, determined.

JIM

I'm the guy, and that woman might be crazy out of her mind. She might have ruined my life at one point - but damn, nobody made me feel alive, full of energy, opened my eyes and let me see the stars in the night sky.

Jim walks away.

EXT. BAR - NIGHT

Jim bursts out, going straight for a taxi parked outside.

INT. TAXI - CONTINUOUS

JIM  
Times Square, and I'm in a hurry.

TAXI DRIVER  
You got it, buddy.

EXT. BAR - CONTINUOUS

The taxi cab burns rubber, and there goes Jim to the rescue.

EXT. BANK OF AMERICA TOWER - ROOF RAILING - NIGHT

Pamela gets up, wipes her tears, and takes a deep breath.

EXT. THREE BLOCKS AWAY FROM TIMES SQUARE - NIGHT

It's a traffic jam, hard to tell which is Jim's cab.

The back door of a taxi opens, Jim gets out, navigates through the busy street.

EXT. TIMES SQUARE - ROADBLOCK - NIGHT

Police and TV crews everywhere, nowhere to go. Jim looks around and spots a TV REPORTER.

JIM  
HEY!

Jim cuts between the heavy crowds, finally reaching the reporter.

The male reporter looks at Jim.

REPORTER  
What did you want?

JIM  
How would you like to have the exclusive on this whole story?

REPORTER  
Who are you?

JIM  
I'm Jim Cole.

The reporter immediately recognizes the name.



REPORTER  
(to cameraman)  
Jason, let's go live.

JASON grabs his camera, points it straight into Jim's face.

JIM  
Hey, what are you doing?

REPORTER  
We're going live.

JIM  
Hold it right there. I'll give you  
the exclusive, but you have to do  
something for me.

The reporter signals his cameraman to lower the camera.

REPORTER  
I'm listening.

JIM  
Do you have a helicopter?

EXT. BANK OF AMERICA TOWER - ROOF - NIGHT

The Police impatiently wait in a small command center. A plan unfolds about how to get Pamela out of there. Karl peeks over the Officers.

KARL  
You can't do that, you'll kill her.

One officer pushes Karl away.

POLICE OFFICER  
Sir, we let you be here because you  
might be able to talk to her out of  
this, but you have failed, so we  
have to escort you out of here.

KARL  
Don't waste your time, I was just  
leaving.

POLICE OFFICER  
Take your drunk friend with you.

Sue can hardly keep her balance.

Karl leaves.

Back at the planning table...

POLICE OFFICER #2  
We go in five minutes. Everyone  
knows what to do.

INT. HELICOPTER - NIGHT

Jim sits in the back with the reporter and cameraman. They're airborne. Outside, numerous choppers fly around.

REPORTER  
Are you ready?

Jim fixes his hair.

JIM  
Let's do it.

The cameraman points his camera at the reporter.

REPORTER  
This is Brandon Jennings reporting  
live above Times Square, joined by  
the man most in New York call the  
luckiest man alive, Mr. Jim Cole.

The camera shifts to Jim.

REPORTER (CONT'D)  
Jim, tell us, why are you here?

A confident Jim, with a big smile, looks straight at the camera.

JIM  
Brandon, I'm here tonight because  
sometimes in our lives we all make  
mistakes.

INT. JIM'S PARENTS' HOUSE - LIVING ROOM - NIGHT

The couple are tuned to their TV set, watching their son.

INT. BAR - NIGHT

Frank, Cindy and everyone else are glued to the biggest story in their town.

FRANK  
Way to go, Jim.

INSERT TV:

Live news broadcast, Jim talks.

JIM  
I won't let another mistake ruin my  
life. Brandon, I'm ready.

The camera shifts to Brandon.

BRANDON  
Ladies and gentlemen, as an  
exclusive of Channel Fifteen, we go  
live at the TIMES SQUARE BOARD.

EXT. TIMES SQUARE BOARD - NIGHT

Live feed from the chopper reveals Jim in front of the  
camera.

JIM  
Pamela Ross.

EXT. BUILDING RAILING - CONTINUOUS

Pamela's eyes widen. She sees Jim on a live feed on the Times  
Square screen.

PAMELA  
Jim!

Pamela watches Jim from the distance.

JIM (ON SCREEN)  
Pamela, you're the most wonderful,  
intriguing, fun person I have ever  
met, and I love you. I want to ask  
you, here in front of the entire  
world, will you be my wife?

Jim flashes an engagement ring to the camera.

Tears fall from Pamela's eyes.

PAMELA  
Yes! -- Yes!

Pamela's expression changes to utter joy.

INT. CHOPPER - CONTINUOUS

Celebration, everyone cheers. Jim's face throws one of the biggest smiles we've ever seen.

BRANDON  
Congratulations.

The pilot turns around.

PILOT  
Hey, buddy, congratulations.

JIM  
Thank you, guys. I couldn't do it without you.

BRANDON  
Let's get you to your fiancée.

EXT. BANK OF AMERICA TOWER - ROOF - NIGHT

Jim jumps out of the helicopter. Police escort Pamela.

Jim runs to Pamela and kisses her.

PAMELA  
Jim, no one has ever done anything like that before for me. You really belong in the skies.

JIM  
And you belong in my heart.

They kiss again.

Everyone cheers, including the Police Officers.

POLICE OFFICER  
Mrs. Ross, you have to come with us now.

A surprised Pamela and Jim exchange looks.

PAMELA  
Ahh!

Brandon cuts between them.

BRANDON  
Maybe you want to think about it before you arrest the most famous New Yorker.

The Police Officer turns around, a TV camera all over them.

BRANDON (CONT'D)  
Break the entire city's spirit.

The Police Officer thinks for a moment, then releases Pamela.

JIM  
I love you.

PAMELA  
I love you too.

Another kiss.

The camera films the entire episode.

INT. BAR - NIGHT

The crowd cheers as they watch Jim and Pamela on TV, kissing.  
Frank is in the crowd.

SUPER: ONE YEAR LATER

EXT. JFK AIRPORT - TERMINAL 4 - MORNING

A car accident blocks entry to the terminal. It's a mess,  
vehicles everywhere.

INT. JFK AIRPORT - TERMINAL 4 - MORNING

A crowded terminal. Out of nowhere, a couple among the crowd  
rush through. After a few maneuvers around the couple, Jim  
and Pamela run like hell, going straight for the last gate.

JIM  
HOLD THAT PLANE!

Pamela struggles with her carry-on bag. Jim holds a backpack.

PAMELA  
(running out of breath)  
Jim, we're not going to make it.

Jim runs, not paying attention to Pamela. He's already one  
gate ahead of her.

Pamela stops. She's exhausted, drops her carry-on bag --

PAMELA (CONT'D)  
JIM, WAIT!

By now, Jim is almost by their departing gate.

GATE 34

Jim arrives. The AIRLINE AGENT closes the gate door. Jim stares at the departure flight information. Nothing there, the airline agent has shut down the information board.

JIM  
Hey, where's my flight?

Airline Agent, a beautiful female in her 20s, turns around.

AIRLINE AGENT  
(smiling)  
Hi, Sir. How can I help you?

Jim stares at his boarding ticket, looks around at other gates, confused.

AIRLINE AGENT (CONT'D)  
Sir.

JIM  
(turns around)  
Pam, I think --

No signs of Pamela.

AIRLINE AGENT  
Sir... did you need some  
assistance?

Jim glances at his boarding ticket once again.

JIM  
I think I'm at the wrong gate.  
Flight 3892 to Florence.

AIRLINE AGENT  
Sir, that flight left five minutes  
ago.

Jim drops his backpack, slams both hands on top of the counter --

JIM  
 DO YOU KNOW HOW MUCH TROUBLE I HAD  
 TO GO THROUGH TO PLAN MY HONEYMOON,  
 AND NOW BECAUSE OF THE INCOMPETENT  
 PEOPLE RUNNING THIS AIRPORT, I  
 MISSED MY FLIGHT --  
     (looking around)  
 AND MY WIFE.

The Airline Agent remains calm, professional.

JIM (CONT'D)  
 TWO HOURS, STUCK OUTSIDE THE  
 AIRPORT --

#### PAMELA'S LOCATION

Only two gates away, Pamela heads for her departing gate,  
 calmly rolling her carry-on bag. All of a sudden, four  
 SECURITY GUARDS pass Pamela, heading for the last gate.

#### GATE 34

By this time, curious passengers have gathered around.

JIM  
 I want an answer, and I want it  
 now!

The Airline Agent won't stop crying.

AIRLINE AGENT  
 It's not my fault, sir, please stop  
 yelling at me.

A tough BEARDED MALE cuts between other passengers --

BEARDED MALE  
 Hey, buddy, what's your problem?

Jim turns around --

JIM  
 Not your business, Pal.

The four Security Guards arrive at the gate.

SECURITY GUARD #1  
 Everyone, please clear the area.

SECURITY GUARD #2

(to Jim)

Sir, what seems to be the problem?

JIM

I'll tell you what the problem --

Pamela arrives at the gate.

PAMELA

Jim, let it go.

Jim walks to Pamela. His attitude shifts immediately.

JIM

Pam, we missed the flight.

PAMELA

Honey, don't worry about it. In two days the jet will be ready, and we can go and celebrate our honeymoon.

JIM

But I had my heart set on that romantic stroll around the Venice canals tonight.

PAMELA

And we will.

Pamela briefly kisses Jim.

PAMELA (CONT'D)

Now, let's go and have an early honeymoon celebration.

Pamela heads for the airline podium. As she wipes away her tears, the Airline Agent sees Pamela heading her way.

AIRLINE AGENT

Oh, shit!

Pamela recognizes her. It's the same Flight Attendant from her doomed flight to Seattle.

PAMELA

(reading her nametag)

Helen, I want to apologize on behalf of my husband.

AIRLINE AGENT

(surprised)

Uhh! Mrs. Ross?



Pamela winks.

SECURITY GUARD #1  
Ma'am, you have to teach your  
husband how to treat people.

Pamela and Jim leave the gate, holding hands.

SECURITY GUARD #1 (CONT'D)  
You were lucky this time, pal!

Jim hides his right hand behind his back, flips the middle  
finger at them.

The angry Security Guard can't do anything, just stares at  
Jim and Pamela blending in with the rest of the passengers.

SUPER: FIVE YEARS LATER

EXT. NEW YORK - EXCLUSIVE NEIGHBOORHOOD - MORNING

Gorgeous mansions, golf courses, and an enormous lake that  
dominates the landscape.

INT. JIM AND PAMELA'S PALACE - MORNING

Big as we can imagine, expensive furniture, just the place  
for the rich and powerful.

A three-year-old BOY comes running around the living room,  
pushing a toy car.

He heads for the kitchen. Two small restaurants could  
comfortably fit in here.

The boy circles around the kitchen --

PAMELA (O.S.)  
Jimmy, come and get your breakfast.

As she serves Jimmy's breakfast, Pamela holds in her hands a  
one-year-old female BABY.

Pamela grabs a phone with her free hand, makes a call.

PAMELA (CONT'D)  
Hi, honey!

EXT. NEW YORK - ROSES INDUSTRIES - MORNING

A dominating building in the Manhattan financial district.

INT. ROSES INDUSTRIES BUILDING - FLOOR 50 - SAME

Jim stares outside his office window at the city below. He wears a blue suit and red tie.

JIM

(on the phone)

Don't worry, Pam, I have to take care of something first. How about if we called Mrs. Rodriguez to take care of the children, then you and I can go on a romantic dinner like old times... I love you.

Jim hangs up. He just stares out the window.

SUE (O.S.)

Mr. Cole, the paperwork you requested is ready.

Jim turns around. Sue stands there, legal documents in hand.

Jim walks around and sits behind his luxurious desk.

SUE (CONT'D)

Mr. Cole, are you sure you want to go through with the demolitions? Thousands of people will be homeless.

Jim grabs the document and signs it. Not a word or hint of remorse.

Sue grabs the document and leaves the office.

Jim sits there, seriously staring forward. An evil smile slowly emerges.

FADE OUT.

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