

GILLIAN'S AFFAIR

by

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FADE IN

INT. OFFICE BUILDING, MAIN OFFICE - DAY

At a talent agency called Face Plant, Three young males man desks in the corners of the room. JOHN BEAVER, 28, tall, dark and handsome, blue eyed, bored office worker, hangs up a desk phone.

JOHN
I'm going to lunch if anyone wants
to know.

He walks out of the office.

EXT. CITY STREET

Walking down the street, he spots an attractive young woman, GILLIAN ADAMS, 27, cute, perky blonde, casually dressed skirt and blouse. She's window shopping. He makes eye contact. She smiles politely as they pass.

He arrives at a cafeteria and enters.

INT. CAFETERIA

She enters and follows him. She starts to pick out items similar to those on his tray. He takes his tray to the cashier, she follows him.

He pays the cashier, MRS. GREENLEY, very warm and motherly, walks to a booth by the window and takes a seat.

She pays the cashier and takes a seat across the room from him. He notices her and smiles again.

He begins to eat, she continues to look into his eyes, just long enough to show interest. She plays with her food.

Mrs. Greenley can't take her eyes off these two.

Gill doesn't eat her food, but goes up to empty her tray into the trash. She doesn't look at him as she leaves.

She passes the window and gives him a look. He grabs his unfinished tray, takes it to the garbage and exits the cafeteria.

EXT. CITY STREET

He looks up and down and spots her a few doors away, looking in the window of a unisex clothing store. She looks in his direction and then enters the store.

He walks down the street, to the store window. He looks inside and finds her; she sees him and grins.

INT. UNISEX BOUTIQUE

He goes into the store and pretends to look at a few items on display, but he's only looking at her.

She's looking at clothing items and not at him. She picks out a dress, walks to the mirror and holds it against herself.

She looks at him for the first time (in the store) which makes him aware that he's been staring at her. Nervously, he picks out a sports coat from the rack in front of him.

She eyes him seductively, he loosens his tie. He watches her watching him as she walks into a changing booth.

He's left in the middle of the floor, holding the coat, looking at the closed dressing room door. He walks slowly to the door and stops. He then reaches for the handle, turns the knob, the door opens in his hand.

They make eye contact. Her skirt is off and blouse unbuttoned. He enters the small space. She brushes his arm as she reaches behind him and closes the door.

He inhales deeply, her scent intoxicates him. She turns her back to him. He hangs the jacket on a hook; they still have not spoken. She unbuttons his shirt; he takes off her blouse. He leans in and kisses the bare shoulder that's been presented to him.

She removes his shirt from his shoulders, he lets it drop to the floor while she undoes his belt.

They embrace and kiss passionately, as if to out kiss the other. They fondle each other knowingly, as if they were lifelong lovers and quickly reach simultaneous orgasms, as if it were their very first time.

They catch their breath and get dressed, bumping into each other. And they still have not yet spoken.

She exits the dressing room first and heads straight for the front door as he struggles with his trousers, shirt and tie.

EXT. CITY STREET

He rushes out to the curbside, hoping to see her. He looks in every direction, but she has vanished.

INT. CITY BUS

Gill is riding, seemingly deep in thought. Gradually, she notices other people on the bus are staring at her. She begins to giggle under her breath and then out loud.

She looks across from her, an old woman looks back. She clutches her blouse and mumbles to herself.

GILL

Oh my God! What was I thinking?

She pulls the cord on the bus, stands up and waits by the door. The bus stops, she gets off.

INT. FACE PLANT / MAIN OFFICE

John walks back into the office looking quite disheveled. His co-worker, BOB ROSS, same age, handsome, does a double take.

BOB

Wow! What did you have for lunch?

An attractive, RACHAEL KAHN, 35 years old, the only female in the office and their boss, shouts out.

RACHAEL (OS)

And did you bring any back for us?

BOB

It wasn't Rachael, she's been here the whole time!

They all laugh out loud. John ignores the comment and makes his way to his desk. He nonchalantly flips through papers on his desk.

He sniffs the back of his hand and smiles. He looks around and sees his mates studying his odd behavior.

He shouts out to them.

JOHN

What?

They all fade away and go on about their business as Rachael comes over and parks herself on the corner of John's desk.

RACHAEL
You had sex, didn't you?
(deep eye contact)
I know that look.

She tries to cup his chin in her hand, he pushes it away.

INT. DANA'S APARTMENT / LIVING ROOM - DAY

Gill is curled up on the sofa with a book. She hears keys rattle at the front door. Her friend, DANA BLAIR, 28, dark hair, Registered Nurse (in uniform), enters.

DANA
Sorry, I tried to get out early,
but work was like hell today.

She notices a smirk on Gill's face.

DANA (CONT'D)
Did you find anything interesting
to pass the time?

Gill grins sheepishly.

GILL
Yeah, I did some window shopping
and met a very interesting guy.

Dana notices the upside down book in Gill's hand.

DANA
Oh really? What's his name?

Gill blushes.

GILL
I don't know. But I do know that
I can't go back to Ben...not now.

Dana eases in beside Gill on the sofa.

DANA
What happened?

GILL
We kinda ravaged each other in
some store's dressing room.

Dana gasps and stares at Gill long and hard.

DANA
With some random guy, in a public
dressing room? Some guy you met
on the street?

GILL
Wow, you make it sound so sleazy.

DANA
Miss, "I don't want any strippers
at my bachelorette party!"

GILL
Well, he wasn't a stripper and I
made all the moves.

DANA
You don't know who he is, if he's
married or anything.
(beat)
Did you use protection?

GILL
We both, uh, finished, but there
wasn't any penetration.

Dana is at a loss for words.

GILL (CONT'D)
I've never even done anything like
that with Ben.

Dana jumps to attention.

DANA
You're getting ready to get
married and you've never done it?

Gill shakes her head.

GILL
We've done it, but nothing wild
and risky like that and besides.
(beat)

She looks down in embarrassment.

DANA
But you've been sweethearts since
high school and--

GILL
I don't want to marry him. That's
why I came here.

It's obvious that the wheels are turning in Dana's head.

DANA
And you did it with 'Mr.
Street-guy'.

GILL
(sighs)
And it's all I can think about,
now!

She looks at Dana.

GILL (CONT'D)
You gotta help me find him.

DANA
For what? Have you lost your
mind?

GILL
I have to let him know I'm not
a...

DANA
A slut?

She looks away from Dana.

DANA (CONT'D)
Well, what do you expect him to
think? You picked up a guy off
the street, Gill!

Gill wrestles with her thoughts.

GILL
I have to let him know that I
don't do that...all the time, you
know?
(looks at Dana)
Well, I don't...it just happened.
It was those eyes! Oh my gosh,
Dane, he has The most beautiful
blue eyes!

Dana smirks.

GILL (CONT'D)
He's just as guilty!

DANA
But you said it was your lead. If
you do run into him again, what do
you think he's gonna want?

GILL

I don't know. I just need a chance to clear myself.

DANA

Yeah, that'll go over like a lead balloon. Gill, you don't get a second chance to flip that script.

GILL

I've got to at least try, before I go back home. I can't get this guy out of my head.

(beat)

He could be "the one".

DANA

(giggles)

Gill! You don't know anything about him. Just let it go!

INT. FACE PLANT / MAIN OFFICE - NIGHT

John, Bob and a couple other guys, CAM, and ABE, all around the same mid-20's age, are heading out of the office.

EXT. PARKING LOT

Everyone has camping gear. They arrive at this kick-ass Winnebago they've rented for a camping trip.

CAM

Shotgun! Who's driving first?

BOB

I am. John's already called shotgun.

They start opening doors and throwing their gear inside.

BOB (CONT'D)

(looks at John)

So what's going on, dude?

JOHN

I can't get her off my mind.

CAM

She's a hooker, man.

Some of the guys laugh.

JOHN
But she didn't ask for any money.

BOB
Maybe she's one of those bored
housewives.

CAM
It was just a quickie, you got
lucky.

JOHN
It wasn't a quickie. That wasn't
planned, it just happened.

Everyone, except Bob, laughs out loud.

BOB
(to John)
They're just dreaming, you lived
it. I'll drive the first shift!

INT. WINNEBAGO / PARKING LOT

Bob's at the wheel, John buckles in at shotgun and the rest
of the guys secure themselves as the van takes off.

INT. DANA'S APARTMENT / LIVING ROOM - NIGHT

The girls are watching a movie on the TV. Gill doesn't seem
that interested in the movie.

DANA
You wanna watch something else?

GILL
Oh, no...this is really good.

Dana aims the remote at the set and pauses the show.

DANA
Describe the last scene? What
happened?

Gill tries to laugh it off.

GILL
Uh, I didn't know there was gonna
be a quiz.

Dana lets the movie continue to play.

DANA

Are you like, obsessed with this
guy now?

GILL

It's more like an emotional
attachment.

(into Dana's eyes)

You know?

DANA

To be perfectly honest, no, I
don't know.

Gill lets out a deep sigh.

DANA (CONT'D)

Well, I wasn't there. So, only
the two of you can figure it out.

Gill seems to have a light bulb moment.

GILL

That's it! The two of us...we
have to meet again and see what
happens.

DANA

How are you gonna do that?

(staring)

Gill, you're not gonna hang out on
the street corner looking for this
guy?

Gill sits, looking like a starry-eyed school girl.

DANA (CONT'D)

Gillian Adams! Have you lost your
mind?

The movie is interrupted for a news break. The girls glue
themselves to the screen in horror as an ANNOUNCER gives
the details.

TV ANNOUNCER

A Winnebago, apparently travelling
at a high rate of speed, on route
85 north, seems to have skidded
off the road and into a tree,
killing one occupant and seriously
wounding three others.

Dana makes the sign of the cross as a body, covered with a
sheet, is rolled away.

EXT. INTERSTATE HIGHWAY - NIGHT

The announcer approaches a tall, handsome, STATE TROOPER on the scene.

TV ANNOUNCER

This is State Trooper Matt Johnson, Trooper Johnson, what can you tell us about this horrible situation?

She puts the microphone under his chin.

STATE TROOPER

It seems that the vehicle was indeed traveling at an unsafe speed for the curve it engaged. There doesn't seem to be any evidence of alcohol or any other substances involved, but we're still evaluating the scene.

The camera shifts back to the Winnebago as another passenger is helped from the van. His face is covered with blood.

The Announcer yells over to the EMT.

TV ANNOUNCER

Could we get a statement from him?

The EMT waves her off. He wraps the young man in a blanket and sits him on the curb.

GILL

(appalled)

God, these people will do anything for a story!

Dana quickly changes the channel.

DANA

I see enough of this at work.

GILL

No, wait! Oh yeah, thanks. I couldn't watch any more of that, either. Those poor people!

DANA

It's late and I have work tomorrow. I can drop you off at the airport on my lunch break.

Dana turns off the TV and starts to gather her things.

DANA (CONT'D)
Just be thankful it's no one we
know.

Gill stands up, still shaken.
(beat)
Are you gonna be okay?

GILL
Yeah, I'm gonna sleep here, if you
don't mind.

They hug.

GILL (CONT'D)
Sure, no problem. Night, Dane.

INT. HOSPITAL / EMERGENCY ROOM - DAY

Doctors & Nurses are running around like crazy taking care of a variety of casualties. John Beaver happens to be one of them. His head is heavily bandaged, he's lying on a bed with tubes attached to his arm and one up his nose.

Dana comes over and reads his chart.

DANA
Mr. Beaver, how are you this
morning?

JOHN
I've been better.

He tries to raise his arm with the tube.

JOHN (CONT'D)
Do I have to have all these?

She gently helps him lower the arm.

DANA
Yes you do, until we know that
you'll be okay without them.

JOHN
How long will that take?

DANA
That depends on what we find. You
look fairly okay, but there could
be some internal organ damage.

JOHN
What about the other guys?

Dana realizes she's talking to one of the victims from the Winnebago accident. She tries to remain calm.

DANA
You just relax, I'll see what I
can find out, okay, John?

INT. DANA'S APARTMENT / LIVING ROOM - DAY

Gill is asleep on the living room sofa. She squeezes her pillow and rolls from side to side.

GILL
Mmmmm, no, don't stop...

She wakes up and realizes that she's holding a pillow so tight. She tosses the pillow.

INT. BEDROOM

Her bag is opened on the bed with some items strewn on the bed. She starts folding the blouse that she was wearing the day before and puts it to her nose.

She puts the blouse on the bed. She picks up her phone, dials a number and waits for her call to pick up.

GILL
(into the phone)
Dane, would you mind if I stayed
until Tuesday?
(beat)
I'm sorry for calling you at
work...I know how busy you guys
are--

She waits for a second.

GILL (CONT'D)
(into the phone)
Oh, okay! Talk soon, bye!

She ends the call, smiles and flops on the bed.

INT. HOSPITAL / EMERGENCY ROOM - DAY

Dana talks with a DOCTOR who was on duty when John's group was brought in.

DOCTOR
He still doesn't know he's the
only one who made it.

She can see John looking at her from the distance. She smiles, but avoids going to him.

EXT. DOWNTOWN / CITY STREET - DAY

A bus cruises to a stop and Gill exits. She gets her bearings and heads off.

EXT. UNISEX BOUTIQUE

Gill arrives and stops in front of the display window and peeks inside. She sees a clerk frowning at her.

She drops her head and walks away.

EXT. CAFETERIA

She arrives at the cafeteria where she met John. She looks inside the window at the spot where he sat.

INT. CAFETERIA

She goes inside, grabs a tray and starts picking out the same items they had that day, then goes to the cashier who gives her an interesting smile.

Gill reads the register and hands the cashier a twenty. The cashier hands her the change.

MRS. GREENLEY

He never comes in on Saturday.

Gill blushes and tries to gather herself.

GILL

Oh, uh, thank you.

She goes to a booth and tries to blend in, away from the cashier's view.

She plays around with her food, but decides to throw it away. She approaches the cashier again.

GILL (CONT'D)

Excuse me, uh do you know his name?

MRS. GREENLEY

No, I'm sorry, I don't. He's a regular, but I've never had a conversation with him.

GILL
Yeah, I didn't get a chance to
talk with him, either.

The cashier smiles.

MRS. GREENLEY
I could see the chemistry between
you.

GILL
Oh, yeah...we had that.

MRS. GREENLEY
Did he catch up with you after you
left?

GILL
(blushing heavily)
Yes, but it was very brief.

MRS. GREENLEY
Come by on Monday, give it another
shot.

GILL
I'll do that, thanks! Bye.

She exits the cafeteria.

INT. HOSPITAL - DAY

The doctor notices Dana watching intently as John is being
taken out of ICU.

DOCTOR
You know him?

She's caught off guard.

DANA
What? Oh, no...I, uh...no.

She leaves the area.

INT. DANA'S APARTMENT - NIGHT

Gill is on the sofa watching TV and having a glass of wine.
Dana enters ripping off her coat and gloves.

DANA
Hey Gill! Remember the accident
we saw on the news last night?

GILL
Yeah, what about it?

She joins Gill on the sofa.

DANA
One of the guys is a patient at my
hospital.
(beat)
He's the only one who made it.

GILL
Oh my God! Does he know about the
others?

DANA
I don't think so. He seems like a
really sweet guy, too...his name's
John...Beaver.

Gill looks at Dana for a beat.

GILL
Seems like you're already attached
to this guy.

DANA
I'm like that with all of them;
it's why I became a nurse. If you
don't care about people, you
shouldn't do this kind of work.

She picks up Gill's glass and takes a long swig of the
wine.

DANA (CONT'D)
Did you reschedule your flight?

GILL
Yeah, Tuesday, noon-ish. I'll get
an Uber to drive me to the
airport.
(hugs Dana)
And thanks for putting up with me.

DANA
Sure, no problem. I hope you
accomplish your mission before
Tuesday?

She relaxes back on the sofa and lets it all out.

GILL
I've had some time to think it all
over, you're the voice of reason.

DANA
You're giving up?

GILL
I'm giving it one more shot. I
went to the cafeteria where we had
lunch--

DANA
(sits up)
You never mentioned that part!

GILL
Yeah, the whole thing should've
ended there. I followed him into
this cafeteria; he's a regular,
according to the cashier.

Dana giggles out loud.

DANA
You lil' buggar! So, the cashier
knows him?

GILL
Not really. She said I should
come by on Monday and that he
seemed really interested.

Dana wrinkles her brow.

DANA
Well, you did something that
almost any red-blooded guy would
be interested in...So...

GILL
So, I'm still a whore?

DANA
Who doesn't charge.

They laugh out loud.

DANA (CONT'D)
It's late and I've had a really
draining day, but I'm off
tomorrow, so we can hang out.

GILL
Yay! Finally!

DANA
We can start now. Sleep with me?

We haven't done that since we were kids.

GILL

Yeah, but we're all grown up now and I'm a whore, remember?

Dana laughs and takes her by the hand.

DANA

Oh yeah. You can tell me more about your 'conquest'.

GILL

I'll share my special moves with you.

DANA

And bring the wine, we can share that, too.

Gill grabs the bottle. They walk off together.

GILL

(jokingly)

I'll try to keep my hands to myself.

INT. HOSPITAL WARD - DAY

A nurse brings in a tray of food and places it on the bedside table.

John is lying in bed, with less tubes attached and his head is not as heavily bandaged.

The nurse presses some buttons and raises the bed to a sitting position.

EXT. CITY STREET / UNISEX BOUTIQUE - DAY

Gill and Dana walk together and reach the Unisex Boutique. They stop at the window and look inside. Gillian gives a smirk and a wink.

DANA

(startled)

Here? You did it in there?

GILL

Yep!

DANA
 Oh my Gosh! I used to work here
 when I was in nursing school!

GILL
 You wanna go inside?

A clerk comes to the window and stares at Gill.

DANA
 No! Not now! Eww!

She pulls on Gill's arm as she walks away.

GILL
 Those dressing rooms are really
 small.

DANA
 Well, they weren't built for two.
 (they laugh)

GILL
 Yeah, I know. Let's go and have a
 bite. Lunch is on me.

INT. THE CAFETERIA

Gill and Dana enter and Dana instantly starts looking at every male in the place.

They get a couple of trays and start collecting their food. Gill gets her 'usual'.

They arrive at the register. The cashier smiles. Gill reads the amount and hands the cashier money.

She sees Gill looking around.

MRS. GREENLEY
 He didn't come in yet, but he's
 never this late.

GILL
 Oh, okay. Thanks.

MRS. GREENLEY
 Why don't you leave me your
 information and I'll give it to
 him the next time he comes by.

Gill's face drops a frown.

GILL
I'll be leaving tomorrow, but
thanks anyway.

MRS. GREENLEY
Well, you've got nothing to lose.

The girls take a seat in 'John's booth' by the window.

INT. HOSPITAL / HALLWAY - DAY

Heads are turning at the echoing of sexy Rachel's expensive stilettos clacking down the tiled hospital hallway. Her perfect legs disappear into a tight fitting black skirt. She's carrying a small bouquet of flowers.

She enters John's room.

INT. JOHN'S ROOM

His face lights as he recognizes her coming closer.

RACHAEL
Hey handsome!

She places the flowers on the bedside table then leans in and gives him a warm, friendly kiss on the lips.

JOHN
Hey Rach! Finally, someone comes
to visit me. Where're the rest of
the guys?

Rachel is caught completely off guard.

RACHAEL
Uh, I don't know, sweetie.
(beat)
So, how's it going?

She fluffs his pillow and stalls for time.

RACHAEL (CONT'D)
You in any pain? Are they giving
you anything for the pain?

He's a little groggy, but appears to be okay.

Rachael spots a chair, pulls it over to the bedside and takes his hand. She sits down and looks into his eyes.

RACHAEL (CONT'D)
You're the only one who made it,
hun.

John looks very confused.

JOHN
The only one?

EXT/INT. CITY STREET / UBER CAR - DAY

Gill is on her way to the airport and talking on her phone.

GILL
(into the phone)
Thank you so much for putting up
with me this week.

DANA (OS)
Oh, no problem, we had fun, right?

GILL
(into the phone)
Give John a hug for me.
(giggles)

INT. HOSPITAL / HALLWAY

Dana is holding her phone as she walks briskly down the
hospital hallway.

DANA
(into the phone)
Will do. I'm on my way to see him
right now.

She struggles to listen then laughs out loud.

DANA (CONT'D)
(into the phone)
Oh my gosh, Gill, you are so bad.
Okay, gotta go! Call me when you
get home.
(beat)
Okay, bye!

She ends the call and puts her phone in her pocket when she
arrives at John's room.

INT. JOHN'S ROOM

She enters and stops in her tracks. She sees this beautiful woman stroking John's forearm.

DANA

Oh!

She quietly backs out of the room.

INT. NURSES STATION

Dana arrives and picks up the visitors log. She checks the names.

DANA

(mumbles)

Rachael Kahn

She hears someone call out.

RACHAEL (OS)

Excuse me, nurse!

INT. HALLWAY

She walks down and approaches Rachael at the door.

Rachael gets in Dana's face.

RACHAEL

Why didn't anyone tell this man that he was the only survivor of the accident?

DANA

(backing away)

We didn't know if he was ready to handle that yet. We have to care for the patient's emotional health as well as--

RACHAEL

(angrily)

So, it's like don't ask, don't tell? You just leave it up to the family to spring the bad news on them?

DANA

What is your relationship to the patient, ma'am?

RACHAEL
I'm his supervisor and don't call
me ma'am!

DANA
Do you know any of his relatives?

RACHAEL
He's not married and I don't know
any of his family.

DANA
You're right, uh, Ms...

RACHAEL
Kahn!

DANA
Now that he knows the situation,
we'll do everything to see that he
handles it well.

Rachael leaves Dana and goes back into John's room.

DANA (CONT'D)
(smiles)
Hmm, not married.

She walks away from the door.

INT. AIRPORT / TERMINAL - DAY

BEN WEISS, 30, average in every way, Gill's soon to be
ex-boyfriend, stands at the arrivals station holding the
saddest looking flowers ever.

Gill approaches him with a very tired expression on her
face.

BEN
Welcome home, honey!

He thrusts the flowers towards her and manages a smile.

GILL
Ben, we've had the talk, it's
over.

His smile turns serious.

BEN
Can this wait till we get home?

Gill's dad, DON ADAMS, 50, tall, quiet, pillar of the community type, comes up behind her. She looks at him, then back at Ben.

GILL
Goodbye, Ben.

She and her dad walk off together, leaving Ben dazed and confused with his bouquet.

DON
You know he's not going away,
right?

GILL
Yeah, but I am. I have to move
on.

INT. GILL'S PARENT'S HOUSE / HER BEDROOM

Her phone rings. She looks at the display and then takes the call.

GILL
(into the phone)
What do you want, Ben?

She listens for a few seconds.

GILL (CONT'D)
(into the phone)
No! I'll be over tomorrow to get
my things.
(beat)
I'm sorry, Ben. Goodbye.

INT. FACE PLANT / MAIN OFFICE - DAY

Rachael is sitting at John's desk looking at his things. She looks at the other desks, with boxes of items on top.

A man in a delivery uniform comes in with a hand truck and begins to load the boxes from one of the desks.

She's overwhelmed with sadness and grief, dabbing her nose in a tissue.

She starts babbling and sobbing, the man stops loading out of respect.

RACHAEL

They were so young, so full of life; always joking and laughing.

He waits until she stops talking to finish loading the boxes.

RACHAEL (CONT'D)

We were a great team.

(beat)

Now, it's just me and John.

The man rolls his loaded hand truck out of the office.

INT. HOSPITAL / JOHN'S ROOM - DAY

Dana enters the room.

DANA

Mr. Beaver, I hear you're going home today.

He almost smiles, his eyes sparkle.

JOHN

So they say. And call me John, please...Ms...?

She holds out her hand and shakes his.

DANA

(blushing)

Miss, uh, Nurse Blair; Dana, just Dana.

(beat)

So, will you be going back to work soon?

JOHN

My boss is saying Monday, but I'll play it by ear. It's just desk-work, so...

DANA

Well, don't let her push you around.

JOHN

Her? You've met my boss?

DANA
Ms. Kahn, isn't it?

JOHN
Yes, Rachael Kahn. But she's not
pushy...she's just an
Alpha-female.

DANA
Hmm, I'll have to keep that in
mind.

JOHN
Do you expect to see her again?

DANA
I hope not...but if I do, I'll
remember you.

He smiles as he looks over her shoulder.

JOHN
Guess who's here to help me with
my things?

Dana rolls her eyes.

DANA
Well, you take care, Mr. Beaver.

She turns, faces Rachael and gives her a nod on the way out
of the room.

RACHAEL
(to John)
I don't like that woman!

JOHN
I think the feeling is mutual.
So, what did I miss?

RACHAEL
Maybe it's just a 'girl-thing'.

He throws up both hands.

JOHN
Enough said.

INT. BEN & GILL'S APARTMENT - DAY

Gill is busy putting her things in a box as Ben looks on
like a sad puppy.

BEN
Where're you gonna go, hon?

GILL
I'm taking my things to my parents
house until I decide.

BEN
Why do you have to leave?

GILL
Because this isn't working, Ben.

BEN
I thought you were happy.

GILL
What made you think that?

BEN
Because you never complained.

She stops packing and looks at him.

BEN (CONT'D)
We've been together for almost ten
years and--

GILL
It seems like an eternity.

He starts to reply again and she continues.

GILL (CONT'D)
I'm not just unhappy, I'm
miserable, Ben.

BEN
You're like a house shoe that I
slide into when I come home from
work.

GILL
If that's all you need, then it
should be easy for you to find.
(looks at him)
You're not a bad person, just not
the one for me.

BEN
Oh, okay.

She picks up the box and heads toward the front door. He
reaches for the box.

GILL
Just get the door, please.

He opens the door and watches her exit.

INT. FACE PLANT / MAIN OFFICE - DAY

John walks into the office and Rachael is there to greet him. They both smile brightly. She holds out her hands, he takes them.

RACHAEL
This is the first time we've been
alone in the office.

He realizes she's staring, releases her hands and looks around.

JOHN
Yeah, and it's so quiet...too
quiet.

He looks over his shoulders without moving his head much.

RACHAEL
I could turn on some music.

JOHN
No, I mean there's no chatter,
the guys--

RACHAEL
I'm interviewing a couple of
people tomorrow. They're highly
recommended.

JOHN
Maybe we should move to a
different office.

RACHAEL
Yeah, we could look into that,
too. And maybe a promotion for
you.

JOHN
A promotion?

RACHAEL
Yeah, and a raise. I was thinking
about that before the...uh

She notices a bit of sadness, walks up and cups his face in her hands.

RACHAEL (CONT'D)
 If I remember correctly, not
 everything on that day was bad.
 And I think you quite enjoyed it.
 Am I right?

Their eyes freeze on each other.

JOHN
 I've got to get out of
 here...right now. Come on.

He grabs her coat as he heads for the door.

JOHN (CONT'D)
 (over his shoulder)
 You wanna get a coffee?

RACHAEL
 Oh, okay, we can talk things over.

She turns off the lights and they exit.

INT. BEN & GILL'S APARTMENT - DAY

Ben is holding the phone to his ear when he hears...

RECORDING
 The number you have reached has
 been disconnected, no further
 information is available.

He takes the phone away and looks at the display. He
 carefully dials a bunch of numbers and waits impatiently.

RECORDING (CONT'D)
 The number you have reached has--

BEN
 Ah! Come on, Gill!

He tosses the phone on the sofa and sulks.

EXT. CITY SIDEWALK / THE CAFETERIA

John opens the door and Rachael enters, he follows.

JOHN
 Want a pastry or anything?

RACHAEL
 No, just coffee, black.

She goes to his booth and takes a seat. He get two cups, get their coffees and heads to the cashier.

MRS. GREENLEY

(to John)

Oh, hey, I haven't seen you in a few days. How've you been?

John smiles as he hands her a bill.

JOHN

I was in the hospital for a while, car accident.

The cashier hands him the change.

MRS. GREENLEY

Oh, I'm so sorry to hear that. Well, you look great!

Rachael clears her throat slightly. John nods politely.

MRS. GREENLEY (CONT'D)

It's so nice to see you again.

He rejoins Rachael at his usual booth.

JOHN

So, a promotion?

RACHAEL

Yeah, with the new guys coming in, someone will have to train them and oversee their accounts.

JOHN

Oh, I see.

RACHAEL

And we still have to take care of the accounts that were, uh, left over.

JOHN

Yeah, I could do that.

Dana comes into the cafeteria and sees John waving her over. She smiles, then frowns when she realizes that Rachael is with him.

Rachael rolls her eyes as Dana approaches.

DANA

Hi John, Ms. Kahn. Fancy meeting you here. You look great, John.

She looks closely at his head wound.

DANA (CONT'D)
You're healing nicely. Are you
back at work now?

JOHN
Yeah, I guess you could call it my
re-orientation.

He looks at Rachael.

JOHN (CONT'D)
(to Dana)
Why don't you join us?
(to Rachael)
You don't mind, do you?

She looks at her watch.

DANA
Are you sure? I don't want to
impose.

RACHAEL
I was just about to leave. I have
some office furniture coming in
about ten minutes.

She takes another sip of her coffee, leans in and gives
John an awkward kiss on the cheek.

RACHAEL (CONT'D)
See you back at the office, I have
a surprise for you.

She rolls her eyes at Dana as she leaves.

DANA
I'll grab a sandwich and be right
back.

As he sips his coffee, John notices the cashier keeps
looking in his direction. She has that slip of paper with
Jill's information. She puts it back under her desk pad as
Dana approaches.

Dana pays for her lunch, returns to the booth and takes a
seat with John.

DANA (CONT'D)
This is really amazing, I was just
thinking about you this morning.
That's why I decided to come here
for lunch.

JOHN
Oh really?

DANA
You know, with your work place
being so close to the diner, and
all.

JOHN
You know where I work?

DANA
Yeah, uh, it's on your file, at
the hospital.

She picks up her sandwich and takes a bite. He sips his
coffee and stares at her.

She dabs her face with her napkin.

DANA (CONT'D)
Face Plant, that's a very unusual
name.

She takes a sip of her iced tea.

JOHN
Oh, yeah. That was Rachael's
idea.

DANA
Is it a modeling agency?

John takes a sip of his coffee.

JOHN
We help people find investors for
their projects.

DANA
Like 'Shark Tank'? You know, the
TV show?

He wiggles his head and nods.

JOHN
Yeah, I guess you could say that.

She thinks for a second.

DANA
Do you find publishers for
writers?

JOHN
Yeah, we can do that. Are you a
writer?

DANA
No, but my friend is an excellent
writer/illustrator of children's
books.

She reaches in her purse, pulls out Gill's card and hands
it to him. He looks the card over.

JOHN
I wonder what that surprise is.
She's puzzled, then figures it out.

DANA
Oh, with Rachael.

JOHN
Yeah, there's always surprises
with Rachel.
(beat)
So, do you come here often?

DANA
Nope, I used to come a lot when I
was in college...oh, I came here
last week with my friend Gill.

She looks at her watch.

DANA (CONT'D)
I think I've taken way too long
for a lunch break.

JOHN
I should get back to the office,
too.

She takes a sip of tea.

DANA
It was so nice seeing you again.

JOHN
Yeah, same here. I hope it
happens again.

He touches her hand, she smiles uncontrollably.

She leaves the booth, he leaves, as well. The cashier calls
him over. She hands him the card.

MRS. GREENLEY

Someone asked me to give this to you.

She gives it to him. He looks at the card, smiles as he shoves it in his pocket and exits the diner.

As soon as she's out of sight, Dana grabs her phone and quickly taps a number. She puts the phone to her ear and hears...

RECORDING

The number you have reached has been disconnected, no further information is available.

She pulls the phone away from her face and looks at the number.

DANA

Disconnected?

She tries again.

INT. GILL'S APARTMENT

Gillian's dad is coming in the door, holding a large box. She points at a chair.

GILL

Just put it right there, dad, thanks.

DON

You could save a whole lot by staying with me and your mom.

GILL

I know, but I have to separate myself from Ben.

DON

You know he's still gonna come to every Sunday dinner?

GILL

And mom will still make his favorite dessert.

She pulls out her phone.

GILL (CONT'D)

That reminds me, let me give you my new number.

She dials his number and the phone vibrates in his pocket. He pulls it out and looks at the screen.

GILL (CONT'D)
And don't give it to mom, she'll
give it to Ben.

DON
(they hug)
Call if you need anything.

INT. FACE PLANT / RACHAEL'S OFFICE

Rachael is directing the movers as they place a huge new desk in her office.

John enters and looks stunned.

JOHN
Two desks?

She spreads her arms.

RACHAEL
Look at this room, there's way too
much real estate for one person.

JOHN
So, is this the surprise?

RACHAEL
It's part of it.

She picks up a remote, aims it at the door and clicks it; it locks.

RACHAEL (CONT'D)
It isn't every day that Rachael
Kahn shares her space.

JOHN
Okay, let's get one thing
straight...

He takes the remote out of her hand, clicks it and the blinds close. He drops it on the desk in frustration.

JOHN (CONT'D)
...things with us will have to
stay strictly business.

RACHAEL
You know that just makes me wanna
try harder.

JOHN

And this makes me want to look for
another job.

A delivery man knocks on the door and holds up 2 desk
lamps. She clicks the remote and the door unlocks.

INT. HOSPITAL - DAY

Dana's assisting her co-worker with a patient when her
phone vibrates. She looks at her co-worker.

DANA

Everyone knows not to call me at
work...unless it's...

He nods okay, she pulls out the phone and looks at a number
she doesn't recognize. She takes the call as she walks
away.

DANA (CONT'D)

(into the phone)

Who is this?

GILL (OS)

It's me, just wanted to give you
my new number. We'll talk later?

DANA

(into the phone)

Oh yeah! Great! I was wondering
about that.

She looks at the clock.

DANA (CONT'D)

(into the phone)

Can I call you back in twenty
minutes?

GILL (OS)

It better be good.

DANA

(into the phone)

Oh, it will be! Talk soon, bye!

INT. FACE PLANT / JOHN & RACHAEL'S OFFICE

Rachael, in a sheer white blouse, is at her desk, busying
herself with paperwork and doesn't even look up.

John, in rolled up shirt sleeves and tie, brings a drawer into the room and parks it on a side chair. He opens the new desk drawer and starts to put the items from the old drawer away.

RACHAEL

I'm thinking of hiring a girl for the office.

Throws off her glasses and pushes her chair away from her desk.

RACHAEL (CONT'D)

Someone to do this crap that takes up way too much of my time.

(beat)

You know anyone?

JOHN

You mean, like a "Gal Friday"?

RACHAEL

Yeah! I'd like to try one.

JOHN

Are you sure you want another female here?

She gives him a hard look.

RACHAEL

Do you have a problem with that?

JOHN

Oh no, not in the least. We've always had guys here, but I think it'll be nice.

He remembers the card the cashier gave him, takes it out and looks it over. He pulls out the card that Dana gave him and looks at it, as well. The name and phone number is the same, but one card has a handwritten message.

JOHN (CONT'D)

(mumbles msg)

The devil made me do it, but I'm glad. How about you?

He pulls out his phone and dials the number. There's a single ring and then...

RECORDING

The number you have reached has been disconnected, no further information is available.

He crushes the cards and tosses them in the trash.

INT. HOSPITAL / NURSES LOUNGE - DAY

Dana is leaning against a wall, holding her phone to her ear and grinning.

DANA
(into the phone)
What's up with you and the new number?

GILL (OS)
Ben wouldn't stop calling and texting, so I had to do something.

DANA
(into the phone)
Aw, I feel so sorry for him.

GILL (OS)
So does my mom. And I can't give her my number. I moved into an apartment, too.

DANA
(into the phone)
Oh, speaking of that, I gave John your card. His company finds publishers for authors.

GILL (OS)
That's all well and good, but I don't think any of my books are ready for a publisher yet.
(beat)
Did you give him your number?

DANA
(into the phone)
Um, not yet, I don't wanna move too fast.

GILL (OS)
Girl, you've got to get in his pants before his sexy boss beats you to it.

DANA
(into the phone)
How did you ever become a children's book author with that dirty mind.

They both laugh out loud.

GILL (OS)
 Yeah, I know, right? The devil
 makes me do it.
 (beat)
 But seriously, I really need my
 writing career to take off now.

DANA
 (into the phone)
 Get some samples ready, something
 that I can show him.

GILL
 Do they rep children's book
 authors?

INT. GILL'S APARTMENT

Gill's face lights up, her mouth gaps open.

GILL
 (into the phone)
 Oh Wow! You just gave me a great
 idea!

DANA (OS)
 What's the idea?

Gill looks around at all of the boxes with her stuff.

GILL
 (into the phone)
 I'm gonna tweak one of my
 children's books! I'll get to
 work on it tonight and send a
 sample to you as soon as it's
 ready. And I need you to give him
 my new number.

DANA (OS)
 I promise I'll do that when I get
 your samples.

GILL
 (into the phone)
 And give him your's, too!

DANA (OS)
 Okay, I gotta run! We'll talk
 again soon.

Gill ends the call and begins looking around for the boxes with her samples.

GILL
Crap! This is what you get when
you have to make a quick get-away!
Dammit, Ben!

She collapses on the floor in frustration. Then she looks straight in front and sees exactly what she was looking for.

INT. FACE PLANT / MAIN OFFICE - DAY

There are two nervous recruits, one male, FRANK TUCCI 27, handsome, sharply dressed; and one female, ERICA MILLS, 23, recent college grad, mousy, but cute, waiting outside Rachael's office and one male, GEORGE BURNS, 50, but could pass for 30, ex-marine, receding hairline, being interviewed by Rachael.

John is at his desk going through a boatload of paperwork.

Rachael walks George to the door, opens it and lets him out.

RACHAEL
(to George)
I'll call you.

She points to Erica.

RACHAEL (CONT'D)
Next!

And returns to her desk as the young lady follows her inside.

RACHAEL (CONT'D)
Close the door behind you, please!

On his way out, John speaks to George.

JOHN
Don't worry, her bark is much
worse than her bite.

George smiles and proceeds to leave the office.

JOHN (CONT'D)
See me tomorrow when you come in.

GEORGE
(thoroughly confused)
Did I get the job?

JOHN
You all did. She just has to put
you through the ringer before you
start.

He looks over his shoulder into Rachael's office.

JOHN (CONT'D)
The young lady may come out in
tears.

INT. RACHAEL'S OFFICE

Erica is very well postured and sitting toe-to-toe with
Rachael at her desk.

Rachael lays her resume on the desk, pushes her chair back
from the desk and looks Erica in the eyes.

RACHAEL
You're fresh out of college with
no experience. Why should I hire
you?

ERICA
I lettered in three varsity sports
in high school and college with a
perfect grade point average; I was
the Business Manager of my high
school Yearbook staff, Captain of
my Debate team and I speak five
languages fluently. I majored in
Strategic Legal Communications, I
type over 90 words per minute with
accuracy and I can break down a
carburetor and put it back
together while blindfolded. I--

Rachael raises her hand.

RACHAEL
Okay, okay...alright! When can
you start?

ERICA
Right this minute.

Rachael gets up from her desk and goes to the door. She
opens the door and waves Frank in.

He comes to the door and stops.

RACHAEL
 (to Frank)
 Have a seat, I'll be with you in a
 minute.

She walks out with Erica and introduces her to John.

RACHAEL (CONT'D)
 John Beaver, this is Erica Mills.

They smile and shake hands.

RACHAEL (CONT'D)
 She'll be joining our team today.
 I want her to take over Cam's
 accounts.

EXT. PRINT SHOP - DAY

Gillian walks up to the store front with an arm full of papers. A CLERK on the inside sees her and holds the door open for her to enter.

INT. PRINT SHOP / COUNTER

She ambles up to the desk and plants her items.

GILL
 I've just finished writing,
 illustrating and designing a cover
 for my book.

CLERK
 Okay, how can we help you?

GILL
 How - physically - does one
 present initial samples when
 submitting illustrations to a
 publisher for the first time?

CLERK
 Always send copies, never your
 original artwork. We make copies
 of your artwork, scans at
 high-resolution 300dpi, always
 better than photographs; the color
 is truer.

She hands him a folder.

GILL
Here's my manuscript and cover
letter and the address where I
want it sent.

He looks at the cover art and smiles.

CLERK
This is so cute!

GILL
How soon can you have it ready and
do you ship?

He looks at the clock and does some mental calculations.

CLERK
We can have it out before the end
of the day, guaranteed delivery by
tomorrow.

GILL
Purrfect!

She hands him a credit card.

INT. DANA'S APARTMENT - DAY

Dana is on her way out the door, there's a delivery man
with a package and a form. He hands it to her, she signs it
and he hands her the package.

She takes the package and reads the label.

DANA
(mumbles)
Oh, wow! That was quick.

She opens the envelop and is startled by the cover artwork.

DANA (CONT'D)
Oh! My!! God!!!

She grabs her phone, speed dials Gill's number and waits
for her to pick up.

GILL (OS)
Hey Dane! Did you get it?

DANA
(into the phone)
I thought you said it was a
children's book?

She hears Gillian laughing out loud on the other end.

INT. GILL'S APARTMENT

GILL
(into the phone)
It was until yesterday.
(grins sheepishly)
I worked on it all night long.

DANA (OS)
How am I supposed to present this
to John's company? I told them
you were a children's book author.

GILL
(into the phone)
Tell them it's an adult children's
book, you know, for a more mature
audience.

DANA (OS)
I'll have to read this before I
present it to them.

GILL
(into the phone)
That's a great idea, since you
inspired it. Let me know your
thoughts when you're done.

INT. DANA'S APARTMENT

She glances at the clock.

DANA
(into the phone)
Okay, I've gotta run.

GILL (OS)
Call if you need any
clarification!

DANA
Will do; bye.

She ends the call, grabs her things and exits the
apartment.

INT. HOSPITAL / NURSES LOUNGE - DAY

Dana is seating at a table reading Gill's book with a few CO-WORKERS all around her shoulders looking on.

She's about to turn the page when one of the co-workers touches her hand.

CO-WORKER

Unh! Not yet!

She mumbles a few words.

CO-WORKER (CONT'D)

This is really good stuff. Okay
you can move ahead.

Dana turns the page and they all dive in and continue reading along with her.

DANA

I wish they had this when I was
coming up.

CO-WORKER

Who's her target audience?

She looks at her coworkers and giggles.

DANA

Us, I guess.

They all laugh out loud. Dana slowly closes the book and everyone moans.

DANA (CONT'D)

We've got to get back on the
floor, ladies.

CO-WORKER

Let us know when it gets
published. I want a copy of that.

They break up and head back to their stations.

INT. FACE PLANT / OFFICE - DAY

The office is as busy as a beehive. John is standing at a round-table meeting with the new people. There is a stack of folders on the middle of the table.

JOHN

We were a unique group of young guys, all about the same age, same interests and taste, so these accounts are not that different. But because of that, it made Face Plant very one dimensional.

He starts to finger throw the stack of folders.

JOHN (CONT'D)

I want you all to take a look at these accounts and decide which of them best suits your skills and talents.

Erica raises her hand. John acknowledges her.

ERICA

Yesterday, Miss Kahn suggested that I handle all of Cameron's accounts.

JOHN

Ms. Kahn is much more familiar with Cam's accounts. And you've apparently impressed her. But I think you should at least look over the caseload before you throw yourself on the grenade.

She nods in agreement.

ERICA

Point taken.

Rachael knocks on the door.

RACHAEL

(with a scowl)

Your nurse is here to see you.

JOHN

(to Rachael)

I'll be out in a minute.

(to the group)

Any other questions?

There's silence.

JOHN (CONT'D)

Okay, that's all I have.

INT. FOYER

He walks into the foyer.

Dana is there with the manuscript. She's dressed in a skirt, blouse, heels and jewelry. He greets her with a warm smile.

JOHN
I take it this isn't a medical
visit?

DANA
Oh, no. I just wanted to stop by
and give you the manuscript from
my friend, Gill.

Looking intently at the bundle in her arm.

JOHN
Oh yeah, the Children's Book
author.

DANA
Yeah, uh, about that...

She hands him the book. He reacts immediately to the cover photo and title.

JOHN
Well, this is quite a surprise.

DANA
Yeah, that's what I thought, too.

He flips open the cover and reads for a few minutes. Then he looks back at Dana.

JOHN
When you mentioned children's
book, I wasn't that excited, but
this has peaked my interest.

DANA
Is that a good thing...for my
friend?

JOHN
Oh yes, and her timing couldn't
have been better. I have just the
right agent for this project.
(reads more)
Have you read this?

DANA
Most of it. I got it this morning
and read it on my break.

He looks at the time.

JOHN
Have you had dinner yet?

DANA
No, I haven't.

JOHN
Would you like to dine with me? I
know a really nice place not far
from here.

She stares at him for a few seconds and smiles.

DANA
Dine with you? I'd like that.

He holds up the manuscript.

JOHN
Let me leave this with Erica
Mills, one of our agents. I'll be
right back.

He goes back into the office. Dana does a little seated
victory dance and sees Rachael rolling her eyes from a
distance.

INT. RESTAURANT - NIGHT

Soft music plays as John and Dana enjoy their meals.

JOHN
So, is your friend anything like
the title character of her book?

Dana thinks for a few seconds.

DANA
I've known Gill since we were in
grade school and I can honestly
say that she's surprised the pants
off me with this.

JOHN
Well, people do grow and change.

DANA

So you really think Erica is the right agent for Gill's project?

JOHN

She could be the model on the cover. That book is about women like her; brave, intelligent, assertive.

Dana takes a sip of wine.

DANA

You only read a brief part of the book. How could you conclude that?

JOHN

That cover photo and title grabs you by the throat and lets you know exactly where the book is going to take you.

DANA

Sounds like you respect strong women.

JOHN

I appreciate them. I think this world needs more of them.

She stares and smiles at him.

DANA

I think this world needs more men like you.

JOHN

(blushes)

That's up to the women of the world. I was raised to be like this.

DANA

What do you mean?

JOHN

My mother demanded respect. She was sort of like Rachael, in many ways.

DANA

How long have you known Rachael? How did you meet?

JOHN

I met her in Business School over five years ago. She was the only girl in the class who didn't seem interested in the professor. She was focused and seemed to be on a mission. I was attracted to that. On the last day of class, she came to me, handed me her business card and said, "I'm starting a business and I want you to come and work for me."

DANA

Wow! Just like that?

JOHN

That was the very first time she'd ever said a word to me. I didn't even know she knew I was in the class. So, I asked when and where. And she said, "Tomorrow, at nine, it's on the card".

DANA

That didn't intimidate you?

JOHN

Not at all. I was relieved because I surely didn't have any plans. When I got there, she already had a client waiting. She excused herself, came over and gave me a quick orientation, then went back and signed our first account.

DANA

Is she married?

JOHN

Only to Face Plant. She can get any man she wants, and usually does.

DANA

Does that include you?

JOHN

Wow, you go right for the jugular.
(beat)
In her mind, I am her man, that's the way she operates, but she doesn't own me.

DANA

Good answer. Now I'll get out of your personal life.

JOHN

Would you like dessert?

DANA

No thank you. I've enjoyed the meal and getting to know you a little better.

He smiles and holds up his hand for the waiter.

INT. GILL'S APARTMENT - NIGHT

Gill's on her bed with papers and illustrations all around her. She's busy clicking away on her laptop keyboard. Her phone rings, it startles her. She checks the number on the screen and takes the call.

GILL

(into the phone)

Hey girl! What's up?

DANA (OS)

Guess who I just had dinner with?

GILL

(into the phone)

No you didn't! Was it romantic?
Did he kiss you?

DANA (OS)

No, but it was nice and informative.

GILL

(into the phone)

Oh, did you give him my manuscript?

DANA (OS)

Of course, that's what got me the date.

GILL

(into the phone)

So, he liked it?

DANA (OS)

Yeah, everybody loves it. You really pulled a fast one on me.

GILL
(into the phone)
Uh, you're welcome!

DANA (OS)
No, that's what I mean! Thank
you! But where did that come
from? It was not at all what we
were expecting.

GILL
(into the phone)
I'm not even sure. It was as if a
light came on--

DANA (OS)
Yeah, a red light!

They laugh out loud.

GILL
(into the phone)
So, what did he say about it
moving forward?

DANA (OS)
He talked about turning the
account over to a really
aggressive female agent in the
company.

GILL
(into the phone)
Did he really say that? Did he
use the word 'account'?

INT. DANA'S APARTMENT / BATHROOM

She's in the mirror removing her make-up, the phone is on
speaker.

DANA
I'm almost sure he did. It's
kinda hard to follow every word,
looking into those deep blue eyes.
But he gave me the impression that
your work has serious promise.

GILL (OS)
Oh wow! I'm so excited for both
of us! So, what's next?

DANA
Well, he didn't elaborate. The other agent hasn't seen--

GILL (OS)
No, I mean with you and him? Next date? Did you kiss him?

Dana blushes, picks up the phone and turns off the light.

INT. BEDROOM

She walks into the bedroom.

DANA
(into the phone)
This wasn't an actual date, it just happened, spur of the moment.

GILL (OS)
So, why don't you invite him to your place, cook him a nice meal and then jump his bones.

They both laugh hysterically.

GILL (OS) (CONT'D)
And while you're uh, on top of things, ask him about my 'account', okay?

DANA
(into the phone)
Okay, coach. I'll keep that in mind and let you know how it works out.

She puts the phone back on speaker as she brushes her hair.

DANA (CONT'D)
I'm gonna hit the sack. Talk soon.

INT. FACE PLANT / MAIN OFFICE - DAY

John enters the office and is met immediately by Frank.

FRANK
Hey boss! I don't know what's going on, but Rachael and Erica are about go at each other's throats in there.

He can already hear the screaming through the door as he approaches. He opens the door, they stop and look at him.

Rachael picks up Gillian's manuscript and waves it in the air.

RACHAEL

(screams at John)

You're giving out assignments now?
This girl has no experience and no
contacts in this business!

She slams the manuscript on her desk.

RACHAEL (CONT'D)

And who the hell is Gillian Adams?
Google her, she doesn't even come
up!

John closes the door and makes his way to Rachael's desk.

JOHN

Yesterday you were giving Erica
Cameron's entire list of accounts.
And now you have a problem with
her doing this one project?

RACHAEL

I know Cam's accounts like the
back of my hand and they're all
solid as a rock! I'm not wasting
my time on establishing wanna-be
writers.

ERICA

(to Rachael)

Have you read the manuscript? Do
you even know what the story is
about?

RACHAEL

This is your second day in this
office, don't make it your last!

ERICA

I know I can sell this story to
any publisher who handles this
type of material.

RACHAEL

I decide what accounts get
priority and who works on them!

Erica storms out of the office leaving John staring at
Rachael.

JOHN
So, what are you going to do with
it?

RACHAEL
I haven't decided yet!

JOHN
Have you read it?

She doesn't respond.

JOHN (CONT'D)
I know you haven't. Because if
you had, you'd be as excited about
it as Erica is. You'd probably
want to take the account yourself.

She sighs loudly and turns away from him.

JOHN (CONT'D)
So, what is this really about?

She turns to face him.

RACHAEL
What do you mean?

JOHN
Are you jealous of a twenty-three
year old kid who has the same fire
and spunk as you? Does that scare
you?

She stands silent as John continues to scold her.

JOHN (CONT'D)
Would you rather see one of the
guys try to handle this project?

He picks up the manuscript.

JOHN (CONT'D)
What would they do with a story
like this?

RACHAEL
Go ahead, do whatever you want!

JOHN
I'm putting her back on the
account; that is if she's not
packing to leave.

John walks out of Rachael's office with the manuscript and looks around for Erica. George points with his head.

GEORGE
She's out in the foyer.

INT. FOYER

Erica is sitting on a chair with her arms folded tight. John approaches and sits down with her.

JOHN
You really like this story, don't you? I only read the preface and a little of the prologue and I was very impressed.

ERICA
It gets better as it goes along, though I'll have to admit.
(beat)
It's really written for women.
It's so empowering.

She stands up and shakes herself off.

ERICA (CONT'D)
But, I don't like this job any more. I can see I'm not gonna make it in this place...so...

JOHN
You're quitting?

She points her thumb towards Rachael's office

ERICA
I can't fight that bitch every day.

JOHN
You're the last one of the bunch I expected that from.

ERICA
I know when to fold 'em.

He holds up the manuscript.

JOHN
So, who do I give this to, George?

ERICA

I'd love to take it with me and do a 'Jerry Maguire'.

JOHN

And I'd seriously consider going with you, but I have too much respect for Rachael.

She shrugs her shoulders and starts to leave.

JOHN (CONT'D)

Why don't you take a coffee break, think it over and if you're not back in...

(looks at his watch)

...thirty minutes, I'll move on without you.

ERICA

Deal!

She exits the building. He goes back to Rachael's office.

INT. RACHAEL'S OFFICE

Rachael has her face buried in paperwork, pretending to be too busy to look up. John takes a seat.

JOHN

So, let's have it!

She rolls her eyes and sighs real loud.

RACHAEL

I'm not used to this kind of competition.

JOHN

Competition? What're you talking about? You're the boss! The Woman! Look at all you're accomplished!

She rolls her eyes.

JOHN (CONT'D)

No one else could handle all this.

RACHAEL

First it's the woman in the diner, then the nurse and now Erica...

John seems to have gone off to a distant land. Rachael waves her hand.

RACHAEL (CONT'D)
John? Hello!

He looks at his watch for a moment.

JOHN
I've gotta go.

He stands up, heads for the door and leaves the office.

RACHAEL
So much for the pep talk.

EXT. CITY STREET

John walks along with his hands in his pockets. He approaches the Unisex Boutique and stops in front of the display window. He looks inside for a few seconds, perhaps a flashback and then walks away.

EXT. THE CAFETERIA

He arrives at the cafeteria and sees Erica sitting in his booth. She looks at him and points at her watch.

INT. THE CAFETERIA

She watches as he enters the cafeteria and gets a cup of coffee. He pays the cashier, engages in brief small-talk, then walks toward her.

ERICA
I still have ten minutes.

He joins her without a word.

ERICA (CONT'D)
Did she kick you out, too?
(beat)
Are you okay?

JOHN
Yeah, I just needed to get away.

He looks around the room.

JOHN (CONT'D)
I met someone here, once.

He sips his coffee then stares out the window.

ERICA
Was it Rachael?

He looks back at her.

JOHN
So are you really gonna leave?

She looks at her watch.

ERICA
I still have about five minutes to
make up my mind.

JOHN
She really likes you...Rachael
does.

ERICA
Well, I already don't like her, so
what's your selling point?

JOHN
What happened between you and her
this morning was more about me.

She looks puzzled.

ERICA
Wait! Does she think I'm, like,
coming between you and her? Dude,
she's crazy!
(beat)
No offense.

JOHN
None taken.

ERICA
So, what do I do now? I really
want this job, but not if I have
to keep looking over my shoulder.
(beat)
She was so awesome yesterday and
then she jumped right in my face
first thing this morning.

They look out the window and see Rachael coming.

ERICA (CONT'D)
(mumbles)
Okay, what now?
(MORE)

ERICA (CONT'D)
 (to John)
 Am I gonna have to kick this woman
 ass in this cafeteria?

Rachael enters the cafeteria and comes directly to their booth. She throws the manuscript on the table.

RACHAEL
 (to John)
 I figured you'd be here.
 (to Erica)
 I'm sorry, I totally overreacted;
 it's not my style and it'll never
 happen again.

She scoots John over with her hip and takes a seat.

RACHAEL (CONT'D)
 I read some of this story and I
 can see why you're so interested.
 So if you still want to work at
 Face Plant, I'll support you.

Erica looks at John, he smiles.

JOHN
 Me, too.

At that very moment, Dana walks into the cafeteria. Rachael rolls her eyes, sighs loudly, gets up and walks out of the diner.

Erica looks at John as he smiles at Dana.

ERICA
 Is that the other woman?

He responds without taking his eyes off Dana.

JOHN
 Yes and no.

Erica takes this as her cue to leave. She picks up the manuscript. John puts his hand on top of it.

JOHN (CONT'D)
 Leave this with me for a minute.

ERICA
 (raises her brow)
 I'll see you back at the office.

She passes her and nods as Dana approaches John's booth with her coffee and pastry.

DANA
We meet again. Mind if I join
you?

JOHN
Please do.

As she takes a seat, she notices Gill's manuscript on the table and smiles.

DANA
Were you all discussing Gill's
project?

John laughs softly.

JOHN
Yes, it was the hot topic of the
morning...in more ways than one.

INT. GILLIAN'S APARTMENT BEDROOM - DAY

Gill rolls on her side, hugging her pillow tight and moans so loud that it wakes her up. She giggles.

GILL
(to the pillow)
We've got to stop meeting like
this.

She tosses the pillow away and sits up on the bed, still covered with her work. She looks at the mess and frowns. She picks up the pillow and hugs it again.

GILL (CONT'D)
(mumbles)
I can't go on living like this.

She picks up the original copy of her manuscript and holds it to her chest.

Her phone rings, she looks at the display and quickly takes the call.

GILL (CONT'D)
(into the phone)
Hey Dane! What's up?

DANA (OS)
I just met John at the diner, we
had coffee.

GILL
 (into the phone)
 I'm so jealous of you right now!

DANA (OS)
 Well, I'll dial it back a bit. It
 wasn't planned, he just happened
 to be there.

GILL
 (into the phone)
 Still, you're doing so much better
 than me.

DANA (OS)
 A group of his people were there
 with your manuscript!

Her face lights up.

GILL
 (into the phone)
 They were? Oh wow! Did you talk
 to them? What did they say about
 it?

DANA (OS)
 He said they're fighting over
 who'd handle your account!

GILL
 (into the phone)
 Why, because no one wants it?

INT. HOSPITAL / NURSES LOUNGE

Dana's head snaps back from the phone.

DANA
 (into the phone)
 No, Debbie-downer! I think
 everyone wants it!

GILL (OS)
 Are you sure?

DANA
 (into the phone)
 That's the impression I get.
 They're talking about promoting
 you. They want to meet you.

GILL (OS)
 I can't afford to come out there.
 I can't even afford a postage
 stamp to send them my photo.

DANA
 (into the phone)
 I think the company would pay for
 your flight out and you can always
 stay with me.

There's silence on the other end of the phone.

DANA (CONT'D)
 (into the phone)
 Gill? You still there?

INT. GILL'S BEDROOM

She's holding the phone and staring at the bedroom door.
 She whispers.

GILL
 (whispers)
 I think there's someone in my
 living room.

DANA (OS)
 Put your phone on speaker!

She whispers into the phone

GILL
 Why would I do that?

DANA (OS)
 I'll talk out loud and they'll
 think there's more than one person
 in the room.

GILL
 (into the phone)
 Oh, okay.

She switches the phone to speaker and stares at the door.

DANA (OS)
 (shouting)
 Put that gun down, Gill, it's
 probably just the cat in the
 living room!

Gill hears the familiar voice call out from the other side of the door.

BEN (OS)
Gill, it's me, Ben! Don't shoot!

She jumps off the bed, runs to the door and snatches it open.

GILL
Are you crazy?

She pushes him hard in the chest.

GILL (CONT'D)
What are you doing breaking into my house?

BEN
I miss you, hon. When are you coming home?

GILL
Oh God, Ben! It's over! We are done! Please go away!

From the speaker phone Dana responds.

DANA (OS)
Go home, Ben!

BEN
Oh, hey Dana!

Gill takes the phone off of speaker.

DANA (OS)
Is everything okay, Gill?

GILL
(into the phone)
Not really, but can you stay on the line, just in case?

DANA (OS)
Uh, not really, I have to get back to work, just let him think I'm still here. But call the police or your dad!

With the phone still in her hand, she confronts Ben.

GILL

Ben, I want you to leave, right now. Leave me alone. Please or I'll call the police.

He stares at her for a moment, then leaves. She follows him to the door.

GILL (CONT'D)

How did you get in here anyway?

BEN

With a credit card, I swiped the lock.

He opens the door, turns and faces her.

BEN (CONT'D)

You should get a safety lock for the door.

GILL

And you should stop breaking into people's houses!

She slams the door shut.

INT. FACE PLANT /JOHN & RACHAEL'S OFFICE - DAY

Rachael is at her desk watching John, he's at his desk, reading Gill's manuscript.

JOHN

This is really good.

RACHAEL

Who's the author? Is it that nurse?

JOHN

She says it's a friend of hers, Gillian Adams. But that's all I know.

RACHAEL

Well, give the account to Erica and let her do the legwork.

JOHN

She's gonna run wild with this, you know?

RACHAEL

I hope so, that's why I hired her.

He exits their office with the manuscript.

INT. ERICA'S DESK

He approaches Erica. He drops the book on her desk.

JOHN
She's all yours.

She looks at him with a frown.

ERICA
If I can find her.

She picks up the cover letter and shows him the phone number.

ERICA (CONT'D)
The number is disconnected...no further information.

JOHN
Hmm...

He thinks for a couple of seconds then the light comes on.

JOHN (CONT'D)
Ah, her friend, Dana.
(remembers)
Aw, I don't have her number, either.

ERICA
Well, we've gotta do something, I'm not letting this one get away.

INT. HOSPITAL / PATIENTS ROOM- DAY

Dana and another nurse are with a patient; she hear's her name being announced over the intercom.

INTERCOM
Nurse Dana Blair, please come to the Information Desk; Nurse Blair to the Information Desk.

They look at each other. Her co-worker gives her a nod to go ahead.

DANA
I'll be right back.

She hurries out of the patient's room and out in the hallway.

INT. HALLWAY

She scurries down the hallway with a very worried expression on her face.

INT. INFORMATION DESK

John is there looking around in every direction.

Dana sees him before he sees her, she stops to brush her hair back and check her uniform. She approaches him.

DANA

John! What a pleasant surprise, I hope. What are you doing here?

JOHN

I'm so sorry to bother you at work, I don't have your number.

DANA

That's okay. What do you want?

JOHN

It's about your friend, Gill. We have no way of contacting her.

Dana sighs in relief, pulls out her phone and clicks on the page where Gill's number comes up.

JOHN (CONT'D)

The phone number on her package is disconnected.

DANA

Oh! That's right, she sent that before she changed her number.

She grabs a card from the Information Desk and writes Gill's name and new number. She's about to hand it to him and then pulls it back.

DANA (CONT'D)

Let me give you my number, too.

She writes her number on the card and hands it to him. He looks at the number.

DANA (CONT'D)
What are you doing for dinner
tonight?

He looks at her with a smile.

JOHN
I don't have any plans, but I'll
probably be in the office until
after nine.

She takes the card out of his hand and writes her address
on it. She hands it back to him and smiles.

DANA
Nine thirty, bring wine.

He grins.

JOHN
Did you write that book?

DANA
No, but I read it!

JOHN
See you at nine thirty.

He walks away, she watches him exit the building.

INT. FACE PLANT / JOHN & RACHAEL'S OFFICE - DAY

Rachael is sitting at her desk with her feet up and Erica
is draped on the back of Rachael's chair. They are reading
Gillian's book.

ERICA
I love that she dedicates the book
to her inner child.

RACHAEL
And how about these chapter
titles? "Stop Being A Pussy!" "My
Big Black Book".

ERICA
This is so wild! I've never known
anyone who wrote so boldly for
women.

RACHAEL
And this cover! The book stores
will have to be very careful when
they shelve this one.

INT. THE MAIN OFFICE

George and Frank are at Frank's desk watching the girls through the blinds.

GEORGE
What's the title of that book?

FRANK
"Hell No, Kitty!"

GEORGE
Sounds like a real bitch-fest, if you ask me. Yeah, look at those two.

FRANK
The cover photo is really hot.

GEORGE
It's a cartoon character, Frank!

FRANK
Yeah, but the way it's drawn, it's meant to arouse. Know what I mean?

John re-enters the main office and the 2 guys break up and get back to work.

He walks through and into the office where

INT. JOHN & RACHAEL'S OFFICE

Rachael and Erica are still going over "Hell No, Kitty". They grin at him when he walks into the room.

He picks up Gill's manila envelop that the manuscript was mailed in and writes Gill's phone number on the cover.

JOHN
This is the author's new number.

RACHAEL & ERICA
Thanks.

They all look at each other for a few seconds.

JOHN
So, does that book make you look at men in a different light now?

RACHAEL
Is it that obvious?

She hands the manuscript to Erica. She takes it and exits the office.

John goes to his desk, flips on his desktop and takes a seat.

RACHAEL (CONT'D)
What are you doing for dinner tonight?

He laughs out loud.

JOHN
Let me check my Big Black Book.

INT. DANA'S HOUSE / DINING ROOM - NIGHT

Dana is in a dangerously tiny black dress and slingback kitten heels. She checks the table setting and looks at her watch; it's twelve past nine.

She looks at her reflection in a spoon. Her hair is up, she lets her hair down and shakes it out. She looks at her reflection again.

DANA
Yeah, down.

The door bell rings, she looks at her watch, it's nine fifteen. She smiles as she walks briskly to the door.

INT. LIVING ROOM

She peeks out, it's him; she opens the door.

JOHN
Sorry, I couldn't wait.

She smiles beyond control.

DANA
Don't apologize, that's a good thing.

He's holding two bottles of wine, he lifts them.

JOHN
A fruity warm red and a pink rosé.

She allows him in and takes the red.

DANA
I'll open this one. You can park
the other one on the table.

She nods toward the table and goes into the kitchen.

DANA (OS)
We still have a few minutes before
the roast is done.

She re-enters the living room with two glasses and the
wine.

DANA
I told Gillian you were stopping
by tonight.

She pours two glasses of wine.

DANA (CONT'D)
Would you like to say a few words
to her while we wait?

His face lights up.

JOHN
That's an excellent idea, I'd love
to know a little more about her.

They have a seat on the sofa. Dana dials Gill's number,
puts the phone on speaker and places it on the coffee
table.

Gill picks up the call on the second ring.

GILL (OS)
Hi Dane, is John there yet?

DANA
He's right here; you're on
speaker.

JOHN
Hello Miss Adams, this is indeed a
pleasure.

GILL (OS)
Nice to finally make contact with
you, too. Please call me Gill.

JOHN
Your book has caused quite a stir
in our office.

GILL (OS)
So I've heard. Have you read it?

JOHN
Yes I have and it's quite interesting, very unique.

GILL (OS)
Happy to have a male's perspective. Do you have any questions about me or the book?

JOHN
Is this your first work and are you working on anything else to follow this one?

GILL
I have a couple of actual children's books, unpublished, that I was hoping to push, but--

JOHN
You'll probably have to put them out under a different name, after this.

Dana almost spills her wine at that remark.

JOHN (CONT'D)
I won't be handling your account, personally, but I'm sure Erica Mills, in our office will definitely want to get in contact with you as soon as possible.

GILL (OS)
I'll be right here, at her disposal. Nice talking with you. Enjoy your dinner.

JOHN
Thank you.

Dana picks up the phone and takes it off speaker. She stands up and walks towards the kitchen.

DANA
(to John)
I'll check on the roast.

Leaving John on the sofa, he looks around for a bit. He picks up a pillow from the sofa and sniffs it.

Dana comes out of the kitchen with a beautiful roast and places it on the table. John joins her at the table.

As she carves the roast, he walks up behind her. He puts his hands on her shoulders and buries his face in the nape of her neck.

She moans and blushes as she puts food on the plates.

DANA (CONT'D)

You haven't tasted my cooking yet.

She turns, faces him and gives him a sweet, but short kiss on the lips. She closes her eyes, he doesn't.

DANA (CONT'D)

Shall we eat?

She walks to her chair and waits for him to assist her. He does and then goes to his chair.

INT. GILL'S APARTMENT / KITCHEN

Jill is having a lonely supper at her kitchen table. She keeps looking off into space. She sighs, puts her fork on the table. She picks up her glass of wine and takes a sip.

She looks at her phone, lying on the table. She picks it up, holds it for a moment then puts it back down.

She leaves the table and walks into the living room.

INT. LIVING ROOM

She sits on the sofa. She picks up the remote, turns on the tv and flips through a few channels, then turns the set off.

She picks up a pillow and hugs it tight.

INT. DANA'S APARTMENT / LIVING ROOM - NIGHT

John and Dana are on the sofa listening to soft music and chatting lightly.

Dana grabs a handful of her hair and pulls it across her neck to expose the clasp on the back of that little black dress to him.

DANA

I want to slip into something more comfortable.

He gets the message, undoes the clasp and pulls the zipper down to the small of her back.

She stands up slowly, never breaking eye contact with him.

JOHN
Hurry back.

She walks out of the room.

Left alone on the sofa he takes a breath and turns to his right. He picks up the pillow on the sofa and brings it to his face. He takes in a deep breath and closes his eyes. He takes another deep whiff.

Dana walks back into the room, wearing a more loosely fitting garment, not quite lingerie, but sexy enough.

She notices the pillow on his lap and blushes.

She rejoins him on the sofa, puts her hand around his neck and pulls his face close to hers. She goes in for a kiss, but he buries his face in the nape of her neck and takes a deep breath.

She enjoys the neck action, but he stops and sits up straight.

JOHN (CONT'D)
It's getting late; I should be going.

He stands up, leaving her seated.

JOHN (CONT'D)
Thank you for the lovely dinner,
you're a great cook.

She's startled, looks at her outfit.

DANA
Is something wrong?

JOHN
Oh no, thank you for everything,
but I'm sorry, I can't do this?

He starts walking backwards toward the door.

DANA
Can't do what? John!

She gets up to walk with him, he raises his hand.

JOHN
It's not you...I'll let myself
out.

And he does just that. As the door closes, she stands frozen, staring at it for a few second, then looks down at her outfit again.

DANA
(mumbles)
Wow...wow.

INT. FACE PLANT / MAIN OFFICE - DAY

Erica is at her desk, clacking away on a laptop. Rachael is fingering through a drawer in a file cabinet in the far corner of the room.

John walks into the room, comes up behind Rachel, spins her around, buries his head in her neck and inhales.

ERICA
(stunned)
Wow!

She looks at George.

ERICA (CONT'D)
Did they do that yesterday?

George is also taken by surprise.

GEORGE
Uh, I missed that part.

Rachael gathers herself and grins.

RACHAEL
Good morning to you, too.

JOHN
I was with this woman last night
and--

Rachael rolls her eyes and goes back to the file cabinet.

JOHN (CONT'D)
We were talking and listening to
soft music. She left the room, to
slip into something and...

He realizes he has an audience. He grabs Rachael by the arm and walks her into their office.

Erica shruggs her shoulders, looking at the guys.

ERICA
The good parts.

INT. JOHN & RACHAEL'S OFFICE

Rachael is somewhat pissed off. She pulls her arm out of his hand.

RACHAEL
Where do I fit in this story?

JOHN
Has a guy ever lost interest in you in the middle of things?

She wrinkles her face.

RACHAEL
Don't be ridiculous!
(beat)
Oh, you mean like you couldn't, uh, perform?

JOHN
No, I just lost my concentration...on her. I don't know, it was the perfume...I think

RACHAEL
(smiles)
You were thinking about me?

JOHN
It was a different perfume, not hers, but another essence in the room.

RACHAEL
And?

JOHN
I had to leave.

RACHAEL
Again, what does this have to do with me?

JOHN
What do I say to her now? I really like her, but I'm confused.

ERICA
Dude, that's deep.

John spins around and is surprised to see Erica at the opened door.

JOHN
Could you knock, Erica?

ERICA
The door was open.

She reaches over and raps on the door.

ERICA (CONT'D)
Tell her what you just told
us...Rachael. She'll get the other
perfume and take a bath in it,
just for you.
(beat)
You're welcome.

She walks away from the door.

JOHN
(to Erica)
Uh, thank you.

He looks at Rachael.

JOHN (CONT'D)
That simple?

RACHAEL
Nothing is simple with women, but
it's worth a shot.

She walks out of their office.

INT. MAIN OFFICE

Rachael approaches Erica.

RACHAEL
Did you wanna see me?

ERICA
Oh yeah, I sent that manuscript to
a few publishers and they all want
a piece of it.

Rachael's face lights up.

RACHAEL
You know what that means?

She looks at Erica and waits for a reaction, but gets nothing.

RACHAEL (CONT'D)
Bidding war! Send it out to a couple more and watch what happens.

ERICA
Oh, okay.

RACHAEL
And call your author, let her know what's going on.
(beat)
Feel her out...see what she want's to do.

ERICA
Yes, ma'am.

Rachael's head snaps.

RACHAEL
And don't ever call me that again!

ERICA
Yes ma...O okay! Sorry.

She picks up the phone at her desk and finds the number on Gillian's package and dials it while peeking at Rachel.

Rachael goes back to her office.

INT. GILL'S APARTMENT - DAY

Gillian's phone rings, she looks at the number and doesn't recognize it, but she takes the call anyway.

GILL
(into the phone)
Ben Weiss, will you please leave me the fu--

ERICA (OS)
Is this Miss Gillian Adams?

Gill freezes in place.

ERICA (OS) (CONT'D)
This is Erica Mills, from Face
Plant, I'm calling about your
book.

GILL
(into the phone)
Oh my gosh, I'm so sorry...Yes,
um, how can I help?

ERICA (OS)
We've presented your manuscript to
a number of publishers and they're
all interested in taking you on.
We're getting some really healthy
offers.

GILL
(into the phone)
Oh really? I wasn't expecting
that, either. So soon, I mean,
um, what do I do now, uh next?

ERICA (OS)
They'll want a meet and greet as
soon as we can arrange it. We'll
take care of all your travel
arrangements and expenses.

GILL
(into the phone)
Okay, this is totally overwhelming
right now. Can I call you back in
a couple of hours?

ERICA (OS)
Okay, whenever you're ready, I'll
be right here, but make it as soon
as possible.

Gill ends the call, but is so freaked out that she doesn't
know what to do next.

She dials another call. Her hands shake as she waits for
the connection.

She hears a voice mail message and then a beep.

GILL
(into the phone)
Hey Dane, sorry to call you at
work, but I need to talk to
someone, so please call me back as
soon as--

Dana picks up the call.

DANA (OS)
Gill, don't hang up, I'm right here. What's up?

GILL
(into the phone)
Oh, are you on your break?

DANA (OS)
No, I took a day off.

She senses something strange in Dana's voice.

GILL
(into the phone)
Are you okay? Got a cold?

DANA (OS)
No, I've got a broken heart.

GILL
(into the phone)
Aw, what happened?

DANA (OS)
It's more like what didn't happen. In the middle of our date, John walked out on me.

GILL
(into the phone)
Just walked out? What, I mean...caused him to just leave?

DANA (OS)
One minute we were making out like high school kids, the next, he just ups and leaves.

There's a few moments of silence.

DANA (OS) (CONT'D)
What did you need?

GILL
(into the phone)
Oh, uh...never mind me. What can I do for you? I feel so bad.

DANA (OS)
Can you come out again for a few days? I'll pay for your flight.

GILL
 (into the phone)
 Wow! My agent just called, they
 want me to come there, too. Says
 they'll pay for the expenses.

DANA (OS)
 Oh yeah, John's company.
 (beat)
 Well, he's not handling your
 account, so we won't have to deal
 with him. Right?

GILL
 (into the phone)
 That's right. So I'll have them
 fly me out, put me in a great
 hotel and you can shack up with me
 this time.

DANA (OS)
 Thanks, Gill, you're the best!

INT. FACE PLANT / MAIN OFFICE - DAY

Erica is at her desk with two phones up to her ears and
 Rachael is standing behind her, on hold, on her cell phone.

Erica takes the phones away from her face.

ERICA
 (whispers to Rachel)
 I've got an offer of forty
 thousand on the right and
 fifty-five on the left.

Rachael shakes her head, no.

ERICA (CONT'D)
 Neither?

Erica responds to both calls simultaneously.

ERICA (CONT'D)
 (into the phones)
 Uh, thanks, but no thanks.

As she hangs up both phones, one of them rings again. She
 picks up the call and listens.

Rachael takes her call, Erica listens to her.

RACHAEL
 (into the phone)
 I'm sorry, but a hundred thousand
 is much lower than we were
 looking.

She ends that call and blows Erica a kiss.

ERICA
 (into the phone)
 Uh, we'll keep your offer in mind
 and get back to you.

She turns her attention back to Rachael who addresses Frank.

RACHAEL
 Frankie, how're those interviews
 coming?

FRANK
 I've got her on CBS, Good Morning
 America for Thursday early and
 ABC, The View at noon-ish.

ERICA
 (to Frank)
 Anything at night?

FRANK
 Yeah, Kimmel, Friday.

RACHAEL
 George, is that business plan
 finished?

GEORGE
 Yeah, I sent the file to you and
 Erica about ten minutes ago.

Erica gets another phone call. She takes the call, covers her phone and looks at Rachael.

ERICA
 (whispers)
 This guy is offering a four
 hundred thousand "preempt".
 What's a preempt?

RACHAEL
 Now we're getting somewhere. He
 wants us to take his deal and not
 talk to anyone else. Tell 'em
 we'll get back to them.

ERICA
 (whispers)
 Seriously?

RACHAEL
 I just turned down five hundred
 thousand.

ERICA
 (into the phone)
 Thank you, Mr Grayson, we'll get
 back to you.

She hangs up the phone.

RACHAEL
 Write that one down as number 2
 and let me know when they move.

She looks around the office.

RACHAEL (CONT'D)
 Anyone seen John?

ERICA
 He's been trying to call that
 woman all morning. I don't think
 she's taking his calls.

FRANK
 (to Rachael)
 She's coming in on a flight
 tomorrow morning. I've booked her
 in a suite at the Hyatt for 3
 days.

Rachael's on the phone and holds up a finger.

RACHAEL
 (into the phone)
 One million, two book deal? I
 like your offer, Mr. Peterson, but
 I have one more offer to consider.
 I'll get back to you as soon as
 possible.

She ends the call.

RACHAEL (CONT'D)
 Erica, make your guy
 number three. Oh, and
 find out if she has
 anything else ready to
 go. My guy wants a
 two-fer.

John walks into the office holding his phone to his chest.

JOHN

Jackson Publishing is offering two point eight million for a two book deal, a press conference in their hotel.

Everyone in the office is shocked into silence, looking around at each other.

GEORGE

Jackson owns the Plaza.

Erica is staring at Rachael, holding her breath.

RACHAEL

(to John)

Take it...and an upgrade to Penthouse? Tell him to book her in a suite!

(to Frank)

Book her at the Plaza!

They all stand up and start cheering, patting John on the back.

ERICA

(to John)

Would you like to call her with the good news?

JOHN

It's your account.

ERICA

But you made the deal. Let's split it!

JOHN

I don't think I should get involved.

ERICA

It might get you back in with her best friend?

He looks directly at Rachael after Erica's remark.

JOHN

I'll think about it. But the deal is yours; I just made a phone call.

(beat)

Which reminds me.

He returns to the call with Jackson Publishing.

JOHN (CONT'D)
 We'll take your offer, Mr.
 Jackson. Can we book her at the
 Plaza for Thursday? Penthouse?

He ends the call and the office goes wild with cheers and applauds for John. But he's the only one who's not celebrating.

Rachael grabs John by the arm, drags him into their office and closes the door.

Frank looks at Erica and they both grin.

FRANK
 I think someone's gonna get a
 raise.

INT. JOHN & RACHAEL'S OFFICE

Rachael notices the audience outside the window. She grabs the remote and closes the blinds. She walks up to him, face to face.

RACHAEL
 John, I've been pining over you
 since we were in college. And
 working so closely with you
 everyday has been such a joy. Just
 being near you is the highlight of
 my life.
 (beat)
 But I can see how much this woman
 means to you, and as much as I
 dislike her, I can see the hurt on
 your face. I know this deal will
 make her best friend extremely
 happy and I want you to be the one
 who delivers it to her.

John attempts to speak, she puts a finger on his lips and shushes him.

RACHAEL (CONT'D)
 If her best friend can't
 appreciate that, she's not worthy
 of you.

She slowly removes her finger from his lips.

RACHAEL (CONT'D)
 And just remember, I'll be here.

She grabs his tie, pulls him in and plants a kiss on his lips.

EXT. INTERNATIONAL AIRPORT - DAY

Airplanes are taxing and parking, baggage is being handled by grounds crews.

INT. TERMINAL

Crowds of people are coming and going and waiting for their friends and loved ones to arrive.

Dana is standing among the crowd with a handmade sign that reads "Gill - My Best Friend".

A few feet behind her stands a LIMO DRIVER holding a more professional looking sign with "Gillian Adams".

As passengers exit the flight, the girls spot each other, rush and hug like they haven't seen each other in 28 years.

LIMO DRIVER
Miss Adams?

They look at him. He reaches out his hand for her carry-on bag, she gives it to him.

LIMO DRIVER (CONT'D)
Your luggage will be sent to the
Plaza. This way, please.

He leads the two giggling girls out of the terminal.

INT. PLAZA HOTEL / LOBBY - DAY

The lobby is all abuzz with hundreds of people looking at a large screen tv and waiting for the arrival of their star author.

John Beaver stands off in the background, with a full bouquet of roses, giving Erica the spotlight.

Cameras are rolling as a PRESENTER, standing with Erica Mills and MR. JACKSON, speaks into a microphone.

PRESENTER

I'm here with Mr. Walter Jackson of Jackson Publishing and the owner of this beautiful Plaza Hotel and Miss Erica Mills, the rep from Face Plant talent agency, who got her client, Gillian Adams, the largest deal for a 1st time author in their company's history.

A camera pans the applauding guests and back to the Presenter.

PRESENTER (CONT'D)

Miss Mills, how do you account for this spectacular two point eight million dollar deal?

He puts the microphone in her face.

ERICA

It's all about the book. Miss Adams says all the right things at the right time and presents it in such a rare and timely fashion. And Mr. Jackson outsmarted the competition by giving us an offer that was too good to pass up.

PRESENTER

Mr. Jackson, what brought you into this deal so quickly?

MR. JACKSON

The decision was easy for me. My wife and both my daughters read the book and told me that if I didn't make this deal, it would be the worst non-move of my life. And you know, women are always right.

The women in the crowd really cheer that response.

INT. PENTHOUSE

Dana is sitting on the bed in the hotel room going over Gill's itinerary. She's also watching and Gill is listening from the bathroom, to the live tele-cast going on in the lobby.

DANA

Gill! You're a celebrity, girl!
You're a millionaire!

GILL (OS)
Yeah, and now the whole world
wants a piece of me. I didn't
want that.

Gill is still in the bathroom, forcing herself into her
very tight fitting "Hell-no, Kitty" cat suit.

GILL (OS) (CONT'D)
How long do I have to be in this
thing?

DANA
You only have the press conference
here this morning and the rest of
the day off. Tomorrow, you have
Good Morning America at seven, the
view at eleven-thirty and Jimmy
Kimmel at eleven-forty pm.

Gill walks out of the bathroom.

GILL
I feel so dirty!

Dana takes a look at her.

DANA
Dirty hott! Your target audience
is female, but a lot of men will
buy your book because of that
super hot, Kitty-cat cover.

GILL
I know, my agent worked her ass
off for me.
(beat)
Am I supposed to give her
something?

DANA
Oh, they're getting fifteen
percent of your almost three
million dollar deal. I think
she's covered!

Dana is beside herself with joy.

DANA (CONT'D)
My best friend is a millionaire!

Dana gives her a hug.

GILL
Your best friend is still Gillian
Adams.

The phone in the room rings. Dana takes the call, listens
for three seconds and hangs up.

DANA
They're on their way up to meet
you. Are you ready?

GILL
(nonchalantly)
Let's do this.

DANA
You stand off to the right, I'll
open the door, then you can walk
out into the flashing lights and
cameras on my cue!

They take their places and wait it out. They can hear a
crowd forming in the hallway.

INT. PLAZA HALLWAY

Among the crowd fans and media outside the Penthouse door
are Mr. Jackson, John, with a large bouquet of roses, Erica
and no other than Ben Weiss, who shouts.

BEN
Gillian Adams writes kiddy porn!

Mr. Jackson's jaw drops as the crowd gasps. All of the
attention turns to Ben. The reporters gather around him and
shove their recorders in his face. Photographers are now
snapping pictures of Ben.

John and Erica are absolutely stunned, the crowd is all
abuzz. The Presenter is frantic.

ERICA
Did you know about that?

JOHN
She said she had some children's
stories in the works, but...

PRESENTER
Stop the cameras! Stop!

Erica dials on her mobile phone and pauses.

ERICA
(mumbles into the phone)
We can kiss this deal goodbye.

She ends her call.

Mr. Jackson locates Erica in the crowd and shouts.

MR. JACKSON
This deal is dead!

He walks away briskly, shouting.

MR. JACKSON (CONT'D)
I want them out of my hotel
immediately!

Erica knocks on the door, no response, she opens and enters.

INT. PENTHOUSE

Dana is still standing at the door and Gillian is sitting on the bed. It's like a funeral in the room.

John is standing in the doorway, behind Erica as cameras roll and flashbulbs go off behind them.

Dana's mouth drops open.

DANA
What are you doing here?

Gill steps out from around the corner and into view and gasps loudly.

GILL
(shouts)
John?

He looks over Dana's shoulder and his eyes bug out. Noticing the terrified expression on his face, Dana turns to face Gill.

DANA
You know him?

GILL
Yes, but I didn't know he was
John.

JOHN
You're Gill?

DANA
When did you...? How do you know
each other?

John turns very pale as Gill begins to blush.

GILL
Dana, I'm so sorry, I didn't know
he was the guy...

Dana turns back to John and notices the flowers.

DANA
I guess those are for her?

JOHN
It's not what you think!

DANA
Well, they're certainly not for
me. You had no idea I'd be here.
Did you?

JOHN
I had no idea she'd be here,
either. I mean, how was I to
know? We never...

He looks over Dana's shoulder and sees that Gillian crying.

GILL
I don't know what to say, this is
so embarrassing.

Dana is now seething and breathing very hard.

PRESENTER
(yells)
Stop filming!

The cameramen keep rolling, the Presenter reaches over for
the door.

PRESENTER (CONT'D)
Uh, I think you folks may need a
few.

He quickly closes the door. Erica is standing behind John

ERICA
I've called Rachael, she's on the
way.
(beat)
(MORE)

ERICA (CONT'D)

Now, since the three of you just caused my three million dollar deal to blow up in the hallway, you wanna fill me in on what happened?

(beat)

You at least owe me that.

EXT. PLAZA HOTEL / LOBBY

Rachael rushes in the front door with her phone up to her ear. A photographer recognizes her and start snapping photos. Soon, it catches on and cameras start flashing all over the place.

She heads directly for the elevator.

RACHAEL

(into the phone)

That's a beautiful offer, Mr. Peterson. Let me talk to my people and I'll call you back in eight minutes.

The photographers follow, still flashing away. She pushes the button. The door opens immediately.

She steps inside and pushes a button. She dials a number on her phone. The elevator door closes.

INT. PENTHOUSE

Dana's in the bathroom crying. John is sitting on chair, still holding the roses and Gill is standing at the window, staring out into space.

ERICA

Mr. Jackson wants us out of here immediately, so I guess you guys need to start packing your stuff.

No one moves right away. There's a knock at the door. Erica takes a look through the peep hole and opens the door.

Rachael rushes into the room and looks at Gill.

RACHAEL

I have a few things to go over with you about your Mr. Weiss.

Both Gill and Dana are shocked.

GILL

What does Ben have to do with anything?

ERICA

He was just outside the door being interviewed about your "sexy" children's books...calling them kiddy porn.

DANA & GILL

(shout)

WHAT?

Gill's mouth flies wide open.

GILL

Why would he do such an awful thing?

DANA

To keep you dependent on him.

RACHAEL

(to Gill)

Mr. Jackson is on his way up here and I want to wait and include him.

(to John)

The media is already trying to spin a threesome with you and the ladies here.

They all look at Rachael.

ERICA

(to Rachael)

What's going on?

RACHAEL

We think one of Mr. Jackson's rival's is trying to force him to back out of this deal.

ERICA

Which he has.

Gill darts into the bathroom in tears, Dana joins her.

RACHAEL

But it backfiring and I got us an even better deal!

(to Gill)

And, the hotel security is walking away with Mr. Weiss as we speak.

There's a really loud knock on the door.

ERICA

That's either the cops or Jackson.

Erica opens the door and lets Mr. Jackson enter the room. He is not a happy person right now.

Rachael raps on the bathroom door.

RACHAEL

You ladies might wanna join this conversation!

She waits for the bathroom door to open and Dana and Gill walk out with a box of tissues between them.

RACHAEL (CONT'D)

First, Mr. Jackson, I have Peterson Publishing waiting for a call back on their four million dollar offer if you're passing on this deal.

Everyone in the room gasps out loud.

MR. JACKSON

Peterson can have this deal!

Rachael looks at Dana.

RACHAEL

Look, we're all adults here. I don't know all the details about whatever happened between you guys, and I don't really care.

Gillian looks at Dana, they're both crying.

GILL

I swear, I didn't know it was him.

JOHN

I'm not sure who he is, but Ben Weiss is the only one who feels cheated here.

Mr. Jackson is irate, he interrupts.

MR. JACKSON

I'm done with all of you people!

He reaches for the door.

RACHAEL

Mr. Jackson, with all due respect,
didn't you make this deal to sell
books?

MR. JACKSON

Yes, but I didn't sign on for this
scandal!

RACHAEL

I'm sure, but why do you think
Peterson is so interested in
making such a grand offer over
yours?

ERICA

Because he knows that this
"scandal" is going to sell ten
times more books than originally
planned.

Erica looks at Mr. Jackson.

ERICA (CONT'D)

You've still got the bird in your
hand. Are you gonna let it fly
away?

He thinks for a brief moment and looks at Rachael.

MR. JACKSON

What if I match Peterson's offer?

She walks boldly toward him with her hand out.

RACHAEL

You've got yourself a deal.

Mr. Jackson shakes her hand, nods and smiles at everyone
and leaves the room.

Erica is looking at Rachael in awe.

ERICA

I think I just had an orgasm.

Rachael holds out her arms and Erica walks into them.

Rachael looks at Gill, then at Dana.

RACHAEL

If you two don't want him, I'll
take him.

Dana looks at Gill, Gill looks away.

Rachael is still holding Erica in her arms.

RACHAEL (CONT'D)

Let's get out of here and get the paperwork started. I'll let these three decide what they wanna do.

As they head for the door, Rachael shouts over her shoulder.

RACHAEL (CONT'D)

You know where to find us. See ya later!

They walk out and close the door, leaving John, Dana and Gill in the room, not even speaking or looking at each other.

Dana rolls her eyes and sighs out loud. The ladies stare at each other for a few unnerving moments.

DANA

Well, Gill, just like old times, with you always coming out on top!

GILL

How am I coming out on top, Dana?

JOHN

You're still with Jackson, in the Penthouse with a schedule of public appearances planned.

DANA

You got a four million dollar book deal and the guy. How is that not coming out on top?

They stare at him now, as if he's supposed to solve that problem.

GILL

Maybe it's better to let him walk away with a clear conscious.

DANA

Maybe he should just go back to Rachael, she wants him.

JOHN

I feel like a piece of meat here. Do I get a say in who "gets" me?

Gill gets up and starts to gather her things.

DANA
Wait, what are you doing?

GILL
I'm going home. You two can enjoy
the Penthouse without me. Catch
up where you left off.

DANA
You're gonna walk away from all of
this, just like that?

GILL
I haven't signed anything yet.
Besides, our friendship means more
to me.

JOHN
Where are you gonna find a friend
or even a relative who'd do
something like that?

She runs to Gill and hugs her so hard.

DANA
Gillian Adams, I love you with all
my heart and soul!

He spots a bottle of champagne in a bucket of ice and
starts opening the bottle. Gill gets the glasses.

JOHN
We've got champagne, a Penthouse
suite and a scandal to create.

The cork pops, John pours the champagne and the three of
them start celebrating.

FADE OUT:

THE END