

GET UP AND GO!

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Property of Moosenuts Junction Productions, LLC

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OPENING...

(Voice-over)

How many times have you said that you HATE YOUR LIFE! Probably more times than you would admit.

(beat)

But what if you were offered the chance at a "dream Job", a fabulous new home, a sweet ride, a new look, a whole new you... The catch?... Of course there's always a catch... You have to leave right now, leave everyone you know and love behind. If I offered you that chance, would you be ready to Get Up and Go...

Roll Credits

Clips of the Reality TV show "GET UP & GO!" are shown as film credits are displayed. Scenes of contestants being surprised and offered dream jobs and new home IF they leave right now. Others who took the offers showing off their new lives. Still other contestants chickening out and saying NO. Interviews with guests and family members left behind are also shown. All to give the audience a glimpse and some understanding of the core storyline of the movie they are about to see because before the movie begins in earnest, the 8 major characters are introduced in 4 stand alone vignettes. Only after those 4 introductions does the story bring them all into A SINGULAR NARRATIVE AND PLOT.

EXT. DAN'S OFFICE - DAY

It's the end of the work day at a large accounting firm. As the employees head out the main glass doors, they observe police cars pull up and start to roll out police tape. A news crew van is also there. Dan, (40s, Asian/American male), exhausted from a hard day's work, exits his very mundane, cliché office. As Dan leaves, the film crew turns their cameras on him.

The host/producer (WELBY CLARK, 60s), appears and the sign on news van is pulled off to reveal it is the "Get Up and Go" Reality TV show. Some in the crowd recognize him and shout "It's Welby!"

WELBY

Dan Ho Lung! Do you know who I am?
Do you know why I'm here?

Dan is a little taken back until he recognizes Welby.

DAN

I know you. You're from that TV
show...

Dan can't believe it. But before he can speak...

WELBY

Do you recognize this letter?

On the building across the street a huge 2 story reprint of
Dan's letter is unfurled.

WELBY (CONT'D)

You sent this letter to our show
some months ago. How your current
job "sucks the life out of you" And
that your home life isn't much
better.

Dan is speechless. Tries to talk but just can't get the
words out. A crowd begins to build in the area.

WELBY (CONT'D)

I'm here to give you the chance at
your dream job, your dream home, a
new life. But you have to leave
right now. Leave EVERYONE you know
and love behind... Dan Ho Lung...
Are you ready Get UP and GO?

Crowd goes wild. Some chant "Go Dan GO!!!"

WELBY (CONT'D)

You have 5 minutes to decide!

Dan takes this all in and begins to think about his life...

CUT TO:

INT. DAN'S OFFICE - DAY - FLASHBACK

Close-on Dan's eyes. We pull out to reveal his boring cubical
surrounded by more cookie cutter cubicles in the most
depressing office space ever. Everyone is eating lunch.

Chyron: 24 HOURS EARLIER.

There's a picture on his wall of a motorcycle (with a graph showing how much money he has to earn to buy the motorcycle).

Dan's lunch shows up half eaten.

DAN
Not funny guys!

His CO-WORKERS laugh at him as they feast on his sandwich.

CO-WORKERS
(laughing)
It's actually very funny... EVERY
time.

Dan ignores his co-workers and gets to work.

INT. DAN'S OFFICE - MONTAGE - FLASHBACK

All day long Dan sees one terrible tax client after another in a montage.

Dan sits with CLIENT 1 (Man, 40, tall, mean looking)

DAN
(reviewing tax documents)
Looks like this year you owe the
IRS \$2,740.

CLIENT 1
That can't be right! You made a
mistake! Damn it! I'll kill you!

CLIENT 2 (50, overweight mother with kids)

DAN
\$4,750.

CLIENT 2
(calmly)
I'll kill you. Then eat you!

CLIENT 3 (Drugged out prostitute)

DAN
(reviewing tax documents)
Miss... Puss Sai Galore... are you sure
this expense for crack pipes is
something you really want to claim?

CLIENT 3

You know, I could have claimed the actual drugs I buy, but I didn't want to raise any red flags. So let's just go with the pipes. Oooh did I give you the receipt for the needles and syringes?

CLIENT 4 (45, white woman)

CLIENT 4

What do you mean because I don't have an income I can't get a refund? I smell racial profiling.

DAN

But you're white...

CLIENT 4

(stands up, screaming)
That's racism!

EXT. OFFICE BUILDING - LATER - FLASHBACK

Dan leaves his office, depressed and exhausted. Another mundane, repetitive soul sucking day at the office. He waits by the curb for his ride.

After a beat, he sees HIS carpool of co-workers drive right past him, forgetting to stop and pick him up.

DAN

HEY! YOU FORGOT ME!

INT. CAR POOL - CONTINUOUS

DRIVER

Are we forgetting something?

PASSENGER 01

Yeah I feel like I left something.
Wait, where's my briefcase?

PASSENGER 02

No, I got it back here.

Image of Dan starts to form in the Driver's head. Just before the Driver realizes Dan is what's missing...

PASSENGER 01

Hey let's go to HOOTERS for wings!
It's 2 for 1 drinks Tuesday!

PASSENGER 02 & DRIVER

YEAH!!!!

The vision of Dan in the Driver's head transforms into a HOOTER's GIRL serving him wings. He smiles with joy.

EXT. OFFICE BUILDING - CONTINUOUS - FLASHBACK

Dan watches them drive off just as it starts to rain.

Dan tries to make a call on his cell phone, but gets a message...

"Your service has been disconnected
for non-payment... please call..."

Dan takes a deep breath and begins walking home, taking the hits from the rain with stride, as if he deserves it.

EXT. DAN'S HOUSE - MORNING - FLASHBACK

Dan, soaked in rain, strolls up to his typical, small house in a lower middle class neighborhood.

INT. DAN'S HOUSE - BEDROOM - FLASHBACK

Tired and beat, Dan enters his house. Family pictures cover the walls, his shelves are cluttered with knickknacks.

DAN

Marci? You Home?

No answer, but he can hear something in another room.

INT. DAN'S HOUSE - DEN - CONTINUOUS - FLASHBACK

Dan walks into the den and finds MARCI (30s) on a computer.

DAN

There you are... You won't believe
it. I missed my car-pool again. I
tried to call...

MARCI

...Wait...

Marci shushes Dan and concentrates on the computer screen as she makes a purchase.

MARCI (CONT'D)
 OK!... I bagged it! What were you
 mumbling about?

DAN
 I said, I missed my car-pool. I
 tried to call you to come get me,
 but the phone is cut off.

Marci has a guilty look, but before she can speak, There's a
 knock at the door. Dan opens the door, revealing a UPS MAN.

UPS DRIVER
 Marci?

MARCI
 (excited - runs to door)
 That's me!

The UPS Driver hands Marci several packages. He turns to
 leave and Dan starts to close the door...

UPS DRIVER
 Oh. I'm not leaving. There's more.

Dan looks outside and sees a 2nd UPS WORKER unloading piles
 and piles of boxes from the truck. All from different
 companies, Amazon, HSN, etc.

DAN
 What's all this? MARCI!!!!!!

UPS DRIVER
 (to co-worker)
 This is nothing... Should have seen
 the delivery I made last month!

DAN
 I work ALL day at the worst job on
 the planet and I get shit on by my
 dipshit co-workers. I buy the
 cheapest lunch I can to save money,
 For what?

MARCI
 Hey, I work too.

DAN
 Working at the Dollar Store where
 you buy two dollars worth of stuff
 for every dollar you make is not
 really working, is it?!
 (takes breath, calms down)
 (MORE)

DAN (CONT'D)

I gave up a career at NASA so we could move here to be close to YOUR family, not mine. Instead of calculating rocket launches I'm calculating tax returns. I gave up my dreams so I could put every penny into paying for food and expenses. My big splurge of the day is a coffee and bagel. Yet you are always spending everything on junk we don't need.

MARCI

Every penny?... What about your little motorcycle mid-life crises fantasy fund you keep in your stupid box!... Not every penny...

DAN

You mean the fund that I keep building up with a few dollars a week, then have to dip into every time you spend our... no MY MONEY on crap? I got NO car. I got no phone...

Just then, the electricity shuts off. Dan looks out the window and sees a utility truck pull away.

DAN (CONT'D)

There goes my motorcycle fantasy.

Dan goes into the closet and bumps around in the dark. He finds his secret stash of dollar bills for his motorcycle fund in a hidden shoebox. Dan starts to head out the door.

MARCI

Hey shit head, where are you going?

DAN

We can't stay in the dark.

He looks at his box - all that savings now going to waste. He nearly tears up but swallows his pain and heads out the door.

DISSOLVE TO:

EXT. DAN'S OFFICE - DAY - BACK TO SCENE

Present day. We're back to where we started. Welby and his camera crew wait outside of Dan's office while his co-workers chant "Go Dan GO!!".

WELBY

One Minute left Mr.. Ho Lung.

DAN

That's 59 seconds more than I need.
Get me the heck out of here.

FADE OUT.

INT. THE BAR - AFTERNOON

JOJO (early 40s) sits at a table in the corner of an upscale bar. Jojo is an uncannily beautiful black woman - like Victoria Secret model material.

Men have a hard time taking their eyes off her, including a well-dressed man named JEFF FLETCHER, who takes a seat at the bar. Jojo spots him and leaves her seat at the table. She sits next to him at the bar.

Jojo orders a very peculiar series of drinks.

JOJO

Jack, Red wine and Tequila

JEFF

Not to be nosey but... won't that
combo make you sick!

JOJO

Jack helps me forget, wine helps me
sleep and the tequila makes me
frisky.

JEFF

Well, which one of those comes
first?

JOJO

Depends.

JEFF

On what?

JOJO

If I drink tequila first, that
usually gets me in bed with the
wrong guy, so the Jack helps me
forget about them and the wine puts
me off to la-la land. If I drink
the wine first, usually means that
I'm gonna sleep with someone I
like.

(MORE)

JOJO (CONT'D)

Then I take a shot of tequila to
spice things up and if I regret it
later, then the Jack comes last.

JEFF

So which are you drinking first
tonight?

JOJO

Depends...

A small jazz quartet starts playing in the back of the room.

JOJO (CONT'D)

Wanna dance? No strings attached.

JEFF

Depends... Which drink are you
downing first?

Jojo smiles and drinks [we don't see which drink she picks].

ON THE DANCE FLOOR

Jojo and Jeff dance for a while. They both take a liking to
each other.

Transition to a clock on the wall and we see a few hours have
gone by.

THE BAR

As Jeff picks up his drink, Jojo spies a very shiny watch on
his wrist.

JOJO

Wow. How many diamond mines got
played out on that watch?

JEFF

It was a gift from my ex. It's the
ONLY thing she left me.

JOJO

I can't image why someone would
leave you?

JEFF

(Smiles)
She knew me better than you do.

JOJO

Seriously? That's your answer? Man.

JEFF

She even engraved it for me. Look here...

(takes his watch off)

"To my Love Jeff - I gambled on you and lost"

JOJO

You're a gambler? Don't tell me you're here to play in the back. That's a serious bad group of gamblers back there.

JEFF

It's what I do and I'm good at. It makes me happy.

JOJO

You don't have to go back there to be happy.

She smiles and drinks.

JEFF

I see the Jack is still left. Are you gonna need it tonight?

JOJO

Depends.

She gives Jeff a very deep, passionate kiss. Then leaves.

INT. BAR - BACKROOM - NIGHT

There are FIVE MEN at a card table, and a big BODYGUARD type leaning against the wall. Next to the Bodyguard is a small wet-bar set-up with sandwiches, chips, a big block of cheese with a meat cleaver in it...

Jeff walks in.

JEFF

Which one of you is Pinky?

PINKY (heavy set, balding) stands up from his seat.

PINKY

I'm Pinky. You the guy Fat Stan talked about? Jeff somethin'

JEFF

I'm the guy ready to play. I'm the guy that likes to win.

PINKY

Well I'm the guy who says who's in
the game or not...

Before Pinky can finish, Jeff pulls out a very large stack of
\$100 bills.

PINKY (CONT'D)

\$1000 buy in... Then you can play.
Take a seat.

Jeff takes one of two empty seats.

BODYGUARD

You want a drink or something?

JEFF

I'm good.

PINKY

(point to the two men at
the table)

This is Tommy Tortorelli.

Tommy nods.

PINKY (CONT'D)

And this is the Honorable Walter
Ogonowski, Esquire.

WALTER

I'm just a contract lawyer.
Pinky just likes to make me sound
important because I do some work
for him from time to time.

JEFF

Are we going to talk or are we
going to play.

PINKY

We're waiting on one more.

The door opens.

PINKY (CONT'D)

Speak of the devil, here she is
now.

Jojo walks into the room and sits in the seat across from
Jeff. Jeff is shocked.

JEFF
(speaking to the
Bodyguard)
I'll take that drink now...

INT. BAR - BACKROOM - LATER

A few hours have passed and Jojo now has a winning streak.

WALTER
I'm out.

TOMMY
I call. I got three 10's

PINKY
Beats me, I got two kings.

JEFF
Flush... Hearts.
(Looks at Jojo and smiles)
I'm putting my "hearts" on the
table.

JOJO
Well I guess I'm about to take your
money and your hearts. Full House.

PINKY
Fuck Me... I need a break.

WALTER
Yeah. I need some air.

TOMMY
I need a smoke.

JEFF
(still seated at table)
I think the bad gamblers you warned
me about is you. You have my money
on your side of the table.

JOJO
(also still seated)
Told you not to come here.

JEFF
You won't hold it against me if I
drink Jack tonight to forget.

Walter and Tommy enter the room and take their seats. A few moments later, Pinky, looking pissed, enters the room. He goes over to the bodyguard and they look at Jojo and whisper.

The rest of the group can tell something is wrong. The bodyguard moves in a little closer to Jojo. Then Pinky stands right behind Jojo.

PINKY

You know they stamped my hand so I could re-enter without payin' a cover. See they put this stamp right here. Ohh you can't see it? That's because you have to have special glasses or a special light like this one. Let me show you.

Pinky pulls out a lite bar. The stamp illuminates as well as little symbols all over his fingers.... A, K, Q J, etc.

PINKY (CONT'D)

I allude that someone here
 (looks at Jojo)
 ...has been marking our cards with this special ink little by little, with every hand until they know exactly what cards are what in every... players... hand. And with the special glasses, they can see what cards every player has.
 (looks at Jojo)
 And no one would be the wiser except... well yes, it can be said that I am a little overweight and as such I sweat now and then. So as you can see, some of this ink has come off the cards and on to my fingers.

JOJO

Pinky...

PINKY

Shad up!

WALTER

Now hold up Pinky. If what you are saying is true, we don't know who it is. I don't know this guy here.

(Points to Jeff)

I don't know these guys.

(Points to Tommy and the others)

(MORE)

WALTER (CONT'D)

And not to stick my foot in my mouth, but I'm the only one wearing glasses. Put them on so you can see...

PINKY

I don't need to put on your cockamamie 1970s glasses to see who the real rat here is. Hey Jojo, you ever wonder WHY they call me Pinky?

Pinky fumbles around and pulls out a necklace from under his shirt - it's made of fingers.

PINKY (CONT'D)

Because I cut off the fingers of lying fucking, cheating, rat bastards like you.

As Pinky speaks these words the Bodyguard grabs Jojo's hand and slams it to the table as Pinky grabs the meat cleaver out of the cheese block and swings it down onto Jojo's hand, but stops right before making contact with her fingers.

PINKY (CONT'D)

And I always keep their pinky fingers as a souvenir.

Pinky starts to press down on Jojo's pinky. Everyone is in shock.

JOJO

Please Pinky. NOOO...

WALTER & TOMMY

Whoa, whoa, whoa!

JEFF

Hold it! Stop. Please. Don't.

WALTER

You're wrong Pinky. She don't have any glasses on. How can it be her?

PINKY

Prove me wrong, Jojo. Look into my eyes and tell me it wasn't you.

Pinky moves the cleaver towards Jojo's eyes - almost touching them.

TOMMY

What are you DOING!

PINKY

So, are you going to take them out
or you want me to pluck em out?

Pinky waits for Jojo to respond, but she hesitates

PINKY (CONT'D)

I ain't gonna ask again!

Jojo starts to put her finger near her eye. Everyone looks with anticipation. She slowly removes what appears to be contacts that have a weird mirror like reflection on the inside. What once were typical brown eyes, are now bright green emerald. She puts the contacts on the table.

WALTER

Okay, so she can see the markings
on the cards. But how did the
cards get marked?

PINKY

Show em.

Jojo moves her right hand and fingers. A large gnarled ring on her left hand.

JOJO

My ring... My ring has...

Jojo tries to speak but gets chocked up.

PINKY

Yeah, her fucking ring on her
fucking finger that can ink stamp a
card with a King, Queen or anything
she wants. That finger cost me, you
and everybody here thousands of
dollars and wasted time. AND THAT'S
THE FUCKING FINGER I'M GONNA CUT
OFF FIRST!

Pinky grabs Jojo's hand again and slams it to the table, and again puts the cleaver to her finger as the Bodyguard holds her still. Everybody jumps back.

JEFF

WAIT! Don't do this.

PINKY

You gonna Stop me. Anyone here
gonna stop me? HUH? This bitch is
into me for ten grand. That's
right. Ten thousand.

(MORE)

PINKY (CONT'D)

She set up this game hopin' she'd
win some money to pay me off.
Instead she came to RIP ME OFF!

JEFF

I'll pay off her debt.
(removes his watch)
This is a not any watch. It's a
Rolex C180. There are only 10 of
them in the world like this. It's
easily worth over \$50,000.00.

Jeff throws his watch on the table, landing near Jojo.

PINKY

What am I... a pawn broker?
What am I supposed to do with dat?

JEFF

You can take it to Spencer's
Jewelers down the street. They'll
give you 20K all day long. I know
because I pawned it there once
before when I was low.

WALTER

I've seen one of those watches on
one of my clients before Pinky, it
is what he says.

PINKY

You don't even know this cunt, yet
you would give up a \$50,000.00 hunk
of jewelry for her?

JEFF

Depends...

Jeff turns to Jojo with a smile.

PINKY

What about the money on the table?
Whose is what?

Walter and Tommy and the others look nervously at each other.

WALTER

Pinky, we can just divvy it up.

TOMMY

Yeah we're good.

JEFF

And you can keep whatever I have on the table too.

PINKY

You're fucked up!

Pinky laughs, and moves the cleaver away from Jojo. Releases his grip on her hand. The room breathes a sigh of relief.

JEFF

We all good? Jojo?

Jojo nods her head.

PINKY

For the moment... But Jojo sticks around until we get the money for the watch.

JEFF

That's not...

JOJO

...It's OK. I'll be waiting at the bar with our three favorite drinks when this is over.

PINKY

Don't get so cozy, we ain't done yet. Walter - count up the money...

Suddenly there is a knock at the door.

POLICE OFFICER (O.S.)

We're coming in!

TWO POLICE OFFICERS enter the room. SARGENT SULLIVAN and a rookie cop, OFFICER HUNT.

Pinky sits back down.

STG SULLIVAN

We got a report of an illegal card game going on. You gentlemen wouldn't happen to know anything about it?

WALTER

Card game? This isn't...

STG SULLIVAN

...It's a rhetorical question. I
want everyone's IDs on the table
RIGHT NOW!

Everyone slowly pulls out there wallets and licenses, etc.
Officer Hunt seems a little nervous with one hand resting on
his holster.

STG SULLIVAN (CONT'D)

Grab their ID's and run em.
(looks at Jojo)
Hey, don't I know you from
somewhere?

Jojo shakes her head.

Officer Hunt picks up all the IDs and moves towards the door.
Calls in the information on his shoulder mic.

STG SULLIVAN (CONT'D)

You know what laws you broken here?
Well I'll tell you. If you have an
amount over 500 dollars in illegal
gaming, that's a felony. For each
one of you with money in that game,
you're looking at jail time.

WALTER

You hit the nail right on the head
officer... Sullivan. As you have
CLEARLY stated... If NONE of that
money on the table is mine, then I
have not committed a crime. And I
might add, you do NOT have probable
cause to even arrest or charge
us... me.

STG SULLIVAN

What are you, some kind of lawyer?

OFFICER HUNT

His name is Walter Vincent...
Ogo... Ogonow..ski. Served two
years at Rikers. Got out on good
behavior. Get this - studied to be
lawyer while in prison.

STG SULLIVAN

Pass the bar?

Walter nods.

OFFICER HUNT

(points to Walter and two
other men at the table)

This is Tommy Tortorelli. No
Priors. Jeffery A. Fletcher. One
count, misdemeanor assault. Still
waiting for info on the girl and
the others.

STG SULLIVAN

Let me know when you get the rest.

Hunt goes back on the radio. Sullivan looks at Jojo again.

STG SULLIVAN (CONT'D)

I swear I know you from somewhere.
I know your face. You've been to
Minneapolis?

Jojo shakes her head.

WALTER

As I was saying officer, NONE of
that money on that table at this
time is mine. Therefore, unless you
are going to arrest me for merely
sitting at a table, which as far as
I know, is NOT a crime, I intend to
leave.

STG SULLIVAN

Anyone else here have anything to
say?

(looks at Tommy)

So is it your money, sir?

TOMMY

Eh hem... Actually, it's what he
says.

(looking at Walter)

None of that money, on that table,
at this time is mine. So can I go?

OTHER PLAYER 1

No sir. Not mine.

OTHER PLAYER 2

I just came for the cheese!

STG SULLIVAN

(looks at Jeff)

I suppose you're going to give me
the same line of bullshit!

JEFF
Well actually...

JOJO
...It's mine. All of it.

Jojo scoops up the money with both arms and amasses it in a pile near her.

STG SULLIVAN
We have a WINNER!

PINKY
Fuck you Jojo. That's MY money.

STG SULLIVAN
We Have TWO WINNERS!

Sullivan gives Walter, Tommy and the two others their IDs back.

STG SULLIVAN (CONT'D)
Write your numbers and current addresses on these cards.

They all hurriedly scribble info down. Sullivan reviews the it.

STG SULLIVAN (CONT'D)
OK, you, you, you and you can go.
BUT... I will call you for statements if needed.

They all leave - Sullivan then looks at Jeff.

STG SULLIVAN (CONT'D)
Sir, you were about to add something to this story?

OFFICER HUNT
(Moves back to Sullivan,
and points at Jojo)
Sarg, I checked with dispatch three times. I get the same info but I don't understand?

He shows Sullivan the info he got from dispatch.

STG SULLIVAN
(Looks at Jojo)
I knew I knew you from somewhere!
Bruno... Joseph... Jackson

JEFF
WHAT? Bruno! What???!!!

He looks at Sullivan then Jojo then back a Sullivan.

JOJO
(to Sullivan)
It's just Jojo now.

JEFF
(looks at Sullivan then
Jojo then back a
Sullivan)
WHAT? What! Bruno, that's a girl's
name like a boy name Sue? Right?

STG SULLIVAN
You freak-job! You were a freak in
Minneapolis, and you're still a
freak now!

Sullivan looks at Jeff and then Jojo and then realizes
there's something going on between them.

STG SULLIVAN (CONT'D)
You... and you??? What the hell is
THAT like?

Jeff starts drinking all the leftover drinks on the table.

STG SULLIVAN (CONT'D)
I'm not sure there is enough booze
in this restaurant to wash THAT
out.
(pauses and watches the
spectacle)
And I'm assuming by your...
confusion, that you only got to
first base? So... IT did not give
you the BIG reveal.

JEFF
Jojo, What is he trying to say?

STG SULLIVAN
Bruno, I see you like this guy.
I'll tell you what, you show him
what he needs to see and I'll let
him go.

JEFF
(looks at Jojo)
She... he... whatever. Jojo don't
need to...

JOJO
 (looks at Jeff)
 ...Yes I do.

Jojo begins to remove HIS wig, HIS eyelashes, wipes off HIS makeup, etc. Jeff looks on and gets sicker and sicker. Officer Sullivan appears to be enjoying the scene. The others just stare.

JOJO (CONT'D)
 (looks at Jeff)
 This is who I am on the outside.
 But I know you like me more for
 what I am on the inside.

Jeff says nothing and stares in any direction but Jojo's.

STG SULLIVAN
 Bruno, the problem is that your
 insides and his insides are the
 same.
 (He hands Jeff his ID.)
 Unless you have something to
 confess about this money on the
 table... you can go.

Jeff starts to head out the door as Hunt and Sullivan start to sort out the evidence on the table.

STG SULLIVAN (CONT'D)
 I'll bag and tag some of this
 stuff.
 (looks to Hunt)
 Start taking statements from them.

Jeff starts to close the door behind him when he hears Sullivan bark at him.

STG SULLIVAN (CONT'D)
 WAIT!...(beat) Sir, come back in
 here please.... Sir, this watch...
 on the table with the gambling
 money... is this YOUR watch?

OFFICER HUNT
 Hey. I got one JUST like that.
 \$25.00 from that watch cart guy on
 main. (Shows cheap watch)

STG SULLIVAN
 I don't think that's the same
 caliber of jewelry as this one.
 (looks at Jeff)
 (MORE)

STG SULLIVAN (CONT'D)
 ...is it sir? So I'll ask you
 again, is this your watch?

JEFF
 (looks at Jojo)
 No... it's not my watch.

STG SULLIVAN
 Funny. It's got an inscription on
 the back. "To Jeff, something,
 something" You know the penalty for
 lying to a police officer?

Jeff stays silent.

STG SULLIVAN (CONT'D)
 (looks at Jojo)
 Sir, I think you have been punished
 enough for one day.
 (shoves the watch into
 Jeff's pocket)
 Get out. If I see you in this
 building in the next five minutes,
 I WILL arrest you.

Jeff leaves and closes the door behind him. Hunt, Sullivan,
 Pinky, Jojo and the Bodyguard all stay silent and listen for
 any activity beyond the door.

INT. BAR - BACKROOM - CONTINUOUS

STG SULLIVAN
 (looks at HUNT)
 Ricky, check the hallway.

HUNT/RICKY
 All clear.

PINKY
 Did YOU see the look on his face
 when you called her BRUNO?

The room breaks out in laughter - except Jojo.

HUNT/RICKY
 Not as good as the look on his face
 that he's gonna have when he finds
 his Rolex is NOT HIS Rolex but my
 cheap knock-off.

Hunt holds up Jeff's watch and looks at Pinky.

HUNT/RICKY (CONT'D)

Alonzo, this is beautiful. It's got to be worth over 100K.

STG SULLIVAN

Yeah, what's he gonna do? Call the cops?

The room breaks out in laughter.

PINKY/ALONZO

Oh, right. That's enough. Let's get this stuff packed up and we'll divide it up at Walter's... I mean, Bernie's.

STG SULLIVAN

(starts to pull out his gun)

We're not going to Bernie's. We're dividing it up here.

PINKY/ALONZO

What the fuck is this? Walter... I mean, Bernie is part of the group.

HUNT/RICKY

If it makes you feel any better, you're not getting a share either.

As HUNT/RICKY says this, he takes the meat cleaver out and chops off several fingers from Pinky/Alonzo's hand. Blood squirts out as he squirms in agony. Jojo grips the table in shock! A high pitched girl like scream fills the room. But it's not from Pinky/Alonzo or Jojo. It comes from the bodyguard as he runs screeching out the room.

HUNT/RICKY (CONT'D)

(looks at Pinky/Alonzo)

Now they can REALLY call you Pinky cause that's all you got left!

Jojo sees that if she does not leave the room, a similar fate awaits her. She bolts up and runs, knocking over the table of money and knocking Ricky/Hunt down to the floor.

They struggle on the floor for a few moments - everything flying everywhere.

Sullivan attempts to jump in and help, but Pinky/Alonzo grabs one of the bottles from the bar and bashes it over Sullivan's head. In the melee, Jojo escapes and runs out the door and out of sight.

Everything in the room goes quiet.

PINKY/ALONZO

Did you see the look on their faces
when you "chopped" off my fingers!
Haha!

He takes off a bloody fake arm to reveal his real arm.

STG SULLIVAN

Well, that's two less shares we
need to divide. Although... it was
Jojo's mark.

HUNT/RICKY

We have a problem. The watch. It's
gone!

STG SULLIVAN

Fucking freak-job! She couldn't of
gotten far. Come on. We can find
her...him, whatever. I think I know
where. Alonzo, we'll call you at
Bernie's once we find... It.

Hunt/Ricky and Sullivan head out the door.

EXT. CITY STREETS - NIGHT

Jojo runs full bore through back streets and alleys, heading
closer and closer toward the waterfront.

Jojo gets to the dock area and turns around, looks up and
sees Hunt/Ricky and Sullivan not far behind.

As Jojo turns back to run, Jojo runs into Welby.

WELBY

Jojo Jackson... We've been looking
for you.

JOJO

Who hasn't? Look I gotta go!

Jojo tries to squirm past him but runs into the camera crew.

WELBY

Do you know who I am? Do you
recognize this letter?

Welby hands Jojo the letter. Jojo looks around and sees that
Hunt/Ricky and Sullivan have stopped because of the cameras
and crowd.

JOJO
What's this... Who are you?

Jojo takes a look at the letter.

JOJO (CONT'D)
(realizing)
Holy shit! Can I say that on TV?
Holy shit! You're the guy from TV!

WELBY
If we gave you the chance at your
new dream life, and you had to
leave right now...

JOJO
Yeah, yeah. Leave RIGHT NOW.
That's the ticket. I know the
spiel.
(to Hunt/Ricky and
Sullivan can hear)
Yeah, leave EVERYONE you know
behind... let's Get UP and GO!

The crowd cheers.

WELBY
You have five minutes to decide!

Hunt/Ricky and Sullivan try to get closer to Jojo to stop her
from escaping. Jojo sees them closing in.

JOJO
Five Minutes?! I'll give you my
answer in five seconds.
(to the crowd)
Get Up and GO. Get Up and GO!

The crowd starts chanting with Jojo - "Get Up and GO, Get Up
and GO!"

JOJO (CONT'D)
Where's the car!
(sees a limo at corner)
Is that my ride?

Jojo starts to move toward the car, but Welby grabs Jojo and
spins her around towards the dock.

WELBY
No. That's your ride.

Welby points to a classic Chris craft speed boat at the dock.

Jojo sees Hunt/Ricky and Sullivan are trapped by the crowd and can't get close to her. So she tauntingly struts towards the boat.

And as Jojo gets closer to the boat, she pulls the watch out and puts it on so they can see it. Pretends to read the time.

JOJO
(looks at watch)
How long will this take?

WELBY
I can't tell you that. But it's not about the ride. It's all about your new secret destination.

Jojo looks back at Hunt/Ricky and Sullivan still trying to squirm through the crowd.

JOJO
Hear that? It's all about a secret... Nobody can find me... Dess...tinn...aaaa...tion!

Jojo waives at Hunt/Ricky, Sullivan and to the crowd as they cheer on.

Hunt/Ricky mouths to her "YOU'RE SO DEAD"

FADE OUT.

EXT. BROWNSTONE HOUSING - AFTERNOON

ELIZABETH ROGERS, (late 40s), is in a cardboard box sitting near the steps of a row house. She has bags near her and looks as though she hasn't taken a shower in days. Empty alcohol bottles and pill bottles are littered around her.

She is mumbling to herself, almost half unconscious when Welby, by himself (no camera crew) steps up to her.

WELBY
Nice box. Is it a refrigerator or double oven?

Welby sits on the ground in the box with her.

ROGERS
(Mumbles)
Who, wha? Get out of my house!

WELBY

But I'm a guest. You invited me.
 (pulls out a letter and
 reads it)
 "My name is Elizabeth Rodgers. I
 was once called major Rodgers..."

ROGERS

That's not me. That Elizzzz-
 (sluring)-abeth is not here.

Welby spies some Air Force medals and a cufflink on a milk
 crate.

WELBY

Well, when she comes back, give her
 this Air Force cufflink that she
 sent with the letter. It looks like
 it will match the one she must have
 left here on the table.

Welby gets up and starts to leave.

ROGERS

Wait... Why are you here? Don't you
 usually come around with crowds and
 cameras and big fancy high on your
 horse speeches about dream careers
 and better lives and such?

WELBY

So has Elizabeth come back?

Welby sits back on the ground in the box with her.

ROGERS

Gimme that letter!

Rogers snatches the letter from Welby and starts to read it.

CLOSE ON the letter Elizabeth is reading...

DISSOLVE TO:

INT. OFFICE - DAY - FLASHBACK

The letter dissolves from Elizabeth to a MILITARY OFFICER
 reading it.

It's a base. Planes and helicopters can be seen through the
 office window.

OFFICER

It's going to get hard to call you major after all these years. But you certainly deserve it. I'll be honest and say I did have some reservations about you and this whole "change" in the Airforce. But I can't think of a better officer or pilot than you.

Officer sits back in his chair and hands the paperwork back to Rodgers.

ROGERS

Thank you sir!
All that is left now is for General Gallway to sign off on it. He asked me to come over to his cabin in an hour to sign it. Guess he doesn't want to wait until tomorrow with all that is going on with his retirement party and such.

OFFICER

Buck. Don't make excuses for that asshole. You know what he wants, or what he is up to.

ROGERS

I'm a big girl. I can handle myself. If he wants to retire with his dick still working, then his hands better not go anywhere other than placing these bars on my jacket.

She turns around and starts to leave.

OFFICER

After you're officially a major, we can't call you Buck anymore either.

ROGERS

Why is that!

OFFICER

Because Buck Rodgers only made it to Captain.

ROGERS

That's because he wasn't a woman!

EXT. THE GENERAL'S HOUSE - AFTERNOON - FLASHBACK

Rodgers drives up to a beautiful cabin in the woods with a large, open well-manicured lawn, a garden on a private lake, and a very large boat at the dock. It's the summer home of Brigadier General Oliver Gallway.

In the front driveway, General is working on the door of a new motorhome.

ROGERS

General?

GENERAL

(trying to shake the door
open)

Ahh, I locked the key inside.

ROGERS

Don't you have a spare?

GENERAL

Inside. (head down in shame)
Don't fret about it. I'll call a
locksmith and get him to open it.
You got the paperwork?

ROGERS

Right here sir!

GENERAL

Buck, you can drop the "sir" we're
off duty, and besides, by this time
tomorrow I'll be retired. The only
people calling me sir will be
waiters and bank tellers.

ROGERS

It's MY last time to call you
sir... sir!

GENERAL

(frustrated)

Come on in. I need a drink

INT. THE GENERAL'S HOUSE - NIGHT - FLASHBACK

The General and Rogers are at a bar in a back room with a pool table and windows looking out at the beautiful lake.

GENERAL

What are you drinking?

ROGERS

Nothing for me. I have to drive back soon. Beautiful place here.

GENERAL

Come on. Have a drink. I'll sign your papers and you'll be on your way in no time.

ROGERS

Beer, whatever you have cold.

GENERAL

Beer? I've heard stories you could drink half the base under the table.

ROGERS

Okay. Make it a boilermaker. Sign the papers, one drink, then I'm off.

GENERAL

That's my girl.

The General grabs beer from the fridge and pours a very large shot of whisky into it.

GENERAL (CONT'D)

Gonna miss the service, hanging with the crews. You know I used to stop what I was doing sometimes just to watch you fly. Man you can fly. Just talking about it gives me goosebumps. See...
(pulls up his sleeve)

ROGERS

Look, if it makes you happy and you sign the papers I'll look at your bumps.

Rogers hands him the papers - but the General grabs Rodger's hand and puts it on his arm.

GENERAL

See, nothing to be afraid of. I don't bite.

ROGERS

I've heard different.
(pulls her hand back)

GENERAL

Look honey, I guess you don't fully understand how this works. I get what I want and you get what you want.

ROGERS

Is that the airforce way sir?

GENERAL

Let me explain it to you. No one... No ONE gets promoted, transferred, re-assigned or can even take a SHIT unless I give authorization. If I deny your promotion for whatever bullshit reason I want, your career is OVER. Period. Sure, you can fight it. I know you're a fighter. But you'll be in and out of meetings and court rooms for the next 10 years. You'll be old and gray by the time those major wings get on your lapels!

Just then Rodgers has a moment of reflection, mixed with anger and a bit of madness. Then she hatches a plan.

ROGERS

You know Oli... I've been fighting your type since before boot camp. "She's a girl, she can't fly fighter jets. She's a girl, she can't go into combat. She's a girl, she can't be our commander".

She pulls her hat off and lets her hair down.

ROGERS (CONT'D)

Hell yeah I'm a girl. I'm Wonder Woman and I can out fly, out drink and out fuck any man. But If I got to fuck you to get what I want, then it's gonna be my way. Are you in... or out? Man or Pussy?

The General takes a deep gulp... doesn't know if he should be excited or afraid.

GENERAL

What did you have in mind?

CUT TO:

INT. HELICOPTER - DUSK - FLASHBACK

Rodgers and the General are airborne flying in the dusk sky. Rodgers, at the controls, has changed into a very scantily clad outfit and has a bottle of champagne on her lap.

Rodgers rubs the General's leg... creeping up slowly.

GENERAL

When you said you wanted to do it in a helicopter, I didn't think you meant while in flight.

ROGERS

I said I'm Wonder Woman. I can fly and fuck at the same time. Ohh look, there's your cabin. Gimme a kiss Oli. Hahaha!

GENERAL

You know, I have the biggest bed you have ever seen. It has a 12" thick memory foam topper.

ROGERS

You nervous Oli? Don't think I can't handle you and this bird at the same time?

Rogers rubs general's crouch, pulls down his zipper.

GENERAL

Girl I think you can handle hot coals while walking barefoot on glass. I just think it might be more comfortable in my bed

ROGERS

I've done beds in bedrooms. I want different.

Rogers takes a big drink from the bottle.

ROGERS (CONT'D)

Wait a minute... let's do it in your camper!

GENERAL

OK! But I'll have to pry the door open. Remember, I locked the keys inside!

ROGERS

Keys? We don't need no stinkin'
keys! We have the Air Force's most
advanced door opener ever made!

Rodgers opens fire with the 50 caliber machine guns exactly
on the door lock. Ratatatatatatatatatat!

General looks on in terror as the motor is torn to shreds,
but the door stays closed.

ROGERS (CONT'D)

No wonder you need the keys for
that sucker.
(Takes a swig from the
bottle of champagne)

GENERAL

Rodgers, I'll have your head for
this! Now put us down!

ROGERS

You're so cute when you're mad.
Give us a kiss!

Rodgers leans over and starts to kiss the General but then
performs a maneuver so wild that the General is thrown to the
back of the helicopter. She makes one violent maneuver after
another to keep the General from getting up. Then she flies
to the lakeside of the house where the boat is docked.

ROGERS (CONT'D)

OOOHHH boat, boat, boat,... I want
to do it on the boat! What's the
name of the boat? It's getting dark
I can't see the name.

Rodgers flips a few switches and then launches night flares...
ALL 100 of them!

ROGERS (CONT'D)

I can see the name! Battleship?
Who names a boat Battleship?

As the flares float down, many land on the boat. Then the
boat catches on fire, and starts to sink.

GENERAL

NOOOO! JESUS CHRIST!!

ROGERS

I'm sorry. I sunk your Battleship!

GENERAL

You win! You win! I'll sign the papers. See!

He signs them and shows it to her.

GENERAL (CONT'D)

I signed them. You're a major! Now put us down!

ROGERS

Can we still do it in your bed? Oli wally? Come over here and kiss me.

Rodgers grabs the papers from the General and flies around to the side of the house. There, they can see the bedroom through a wall of glass windows.

ROGERS (CONT'D)

Wow. That is a big bed! Memory foam huh? See if it remembers this!

Rodgers flips up the safety on the missile launcher and presses the button.

The missile flies right through the glass windows and into the bedroom. A second later, the house explodes.

BLAM!

ROGERS (CONT'D)

(singing)

"Thanks for the memories..."

GENERAL

NOOOO! You're insane!

ROGERS

Well, sir! I did make major. At least for today.

GENERAL

You're going to spend the rest of your life behind bars.

ROGERS

No I won't. You're the one who signed out the helicopter. You're the one who signed out the ordinance. You're the one who's listed as pilot. No my daring Oli You're done! Because what YOU signed in your haste to get in MY pants is MY resignation.

(MORE)

ROGERS (CONT'D)

On paper... Wonder Woman resigned an hour BEFORE we got on the chopper. I officially don't belong to you or the Air Force. I am no longer major Elizabeth "Buck" Rogers. I am just Betty Rodgers from Philly. You, my dear, are officially SCREWED!

Roger holds the resignation paperwork in her hand as we...

DISSOLVE TO:

EXT. BROWNSTONE HOUSING - BACK TO SCENE

The paperwork dissolves back into the letter in present day where we last left Elizabeth Rogers.

ROGERS

(reading the letter)

"...Signed major Elizabeth "Buck" Rodgers USAF, resigned."

She takes a moment and looks up at Welby, digesting the letter. Finally...

ROGERS (CONT'D)

Sir... I did not write this letter.

Rogers rips the letter up.

WELBY

No, you didn't. But someone who loved you very much, did. But she's not here anymore, is she?

ROGERS

(tearing up)

Why are you here? Can't you see I have everything I need. I don't need a wonderful new life... to leave all... all of this behind.

WELBY

Let me show you another letter.

(pulls out another letter from his pocket)

"Dear Lieutenant Rogers, I saw you with my mom at an air show and you were amazing! Zoom! You were gone into the sky. Then Zoom! You were so close to me on the ground I could almost touch you.

(MORE)

WELBY (CONT'D)

My mom says See. She became a fighter pilot, so can you.'"

(gives it to Rodgers)

And there is a lot more of those... Piles and piles. Your mom kept them all. She sent some with the letter she wrote "pretending" to be you.

ROGERS

So what does it matter? She's gone.

WELBY

It mattered to her. It matters to them. It matters to everyone you inspired.

ROGERS

I'm done inspiring. What did it get me?

WELBY

I get it. You left the one thing you loved because you got fed up with years of fighting dirt bags in the system. But you didn't have to leave everyone and everything in your life behind too. You actually got up and went long before I even made the show. In this case, it's time for you to come back. THAT'S why I'm here.

ROGERS

Back to where? I'm already home.

She points to the house in front of them.

WELBY

I'm assuming if you wanted to live in your mom's house, you wouldn't have moved into this... box when she died.

(beat)

No, I have other plans for you, if you accept my offer.

ROGERS

How did you know?

Welby pulls out an old faded Polaroid picture and hands it to Rogers. A picture of Welby (young), ROGER'S MOM and DAD and little FOUR YEAR-OLD GIRL with an airplane in her hand.

WELBY

I believe that was your first airshow. I believe your mom said something about how you could fly jets too if you worked hard at it and never gave up.

ROGERS

How?

WELBY

I'm not going to get into it, and honestly, I haven't heard or seen your mom in years. But before she died, your mom asked me, in her own way, to come to you. To do something she either could not do or ran out of time to do. So let's go in the house, get cleaned up, and take a chance.

ROGERS

And if I don't?

WELBY

Then you don't come. I know I couldn't make the little brat in that picture do anything I asked. But I'm really not the one asking you to do it this time, am I?

ROGERS

(Looks around)

I don't even have the key anymore.

WELBY

Well, why don't I call a locksmith. I hear your way of opening locked doors can be a little... noisy.

Rodgers smiles, almost laughs. They get up and head up the steps. Welby makes a call on his cell phone...

FADE OUT.

INT. GLASS SLIPPER TOPLESS BAR - LATE AFTERNOON

CYNTHIA (late 20s) is finishing an early shift, waiting tables at a Topless Bar. As she makes her way through the club, to the bar to drop off her tray, she stops and massages her feet - the hard to walk trademark sparkly glass silhouettes' she's forced to wear are torture.

She waves goodbye to the dancers, the bouncers and the staff. As she heads for the door, a random CUSTOMER grabs Cynthia by her shirt as she passes by.

CUSTOMER 1

Hey, I just asked you to do a lap dance on my friend here. It's his birthday!

CYNTHIA

(tries to pull away)
I'm not a dancer, I just serve drinks.

CUSTOMER 1

Oh come on. Can't you make an exception? I said it's his birthday.
(pulls her closer to her)
Besides, you are the hottest girl in here!

She pulls her shirt out of his hand and accidentally hits the guy as she does it.

CYNTHIA

Let me go asshole!

CUSTOMER 1

You fuckin' hit me!

The MANAGER enters from the back.

MANAGER

Is there a problem here, sir?

CUSTOMER 1

I just asked her for a lap dance and she went all ape shit on me.

MANAGER

I'll get someone over here right away. On the house. Also a round of drinks too... on the house.

(Pulls Cynthia to side)

I told you before. Stop fighting with the customers. If they ask you for something... anything... I don't care what it is... just say you'll get it for them. That's it. No arguing. No attitude.

For a moment, it looks like Cynthia might fight back...but she sucks it up.

CYNTHIA

I get it. Don't shit on the shitty customers.

MANAGER

Look, I know you put up with a lot because you're hurting for money. And only GOD knows why you won't get up on stage and dance. You'd make a killin! But if you want, you can come back in a few hours and work Julie's shift. She called in sick. There's a big party tonight and I could use the help. I'll even throw in an extra \$50 bucks. What do you say?

CYNTHIA

Let me go home first and clean up and change. I'll call you to let you know.

MANAGER

I'll make it \$100 bucks, but I need an answer now.

CYNTHIA

\$100 extra?
(like the Terminator)
I'll be back.

MANAGER

(Calls out to her as she leaves)
And wear something nice... sophisticated! These are high end customers tonight.

Cynthia heads out the back door...

EXT. TOPLESS BAR - CONTINUOUS

...and starts walking home to her apartment a few blocks away.

A few DRUNK CUSTOMERS from the bar start to cat call and make lude remarks to her as she passes by. She ignores them but one of the drunks catches up to her...

DRUNK GUY

Stop walking so fast! I...
I got money... Look...
(MORE)

DRUNK GUY (CONT'D)

(Mumbles/counts to
himself)

\$250, \$300... I got \$380.00. What
does that get me?

CYNTHIA

It gets you your hand, some lotion
and your sick fantasies.

She walks away even fast.

THE DRUNKS fall back and Cynthia makes it to her apartment
building.

EXT. CYNTHIA'S APARTMENT BUILDING - CONTINUOUS

Cynthia is shocked to see her front door already open... She
hesitates before finally entering her apartment...

INT. CYNTHIA'S APARTMENT - CONTINUOUS

Cynthia looks inside and realizes she's been robbed.
Everything of any value is gone, and everything else has been
smashed and ruined. She breaks down and cries. She fumbles
for the phone to call the police.

EXT. MICHAEL'S HOUSE - LATER

Cynthia steps out of an uber and walks up to a ground floor
door of a nice, three-floor apartment complex. A shiny
motorcycle is parked by the door. She knocks. No answer.

Cynthia knocks again. After a few beats - a very handsome
YOUNG MAN walks out to meet her. He starts to speak but
before he can say anything, Cynthia starts sobbing...

CYNTHIA

Michael, I got robbed. They took
everything. I called the police and
they basically said "so what!"

MICHAEL

Yeah, I got robbed once. They took
my smurf collection. That sucked
big time.

CYNTHIA

(hugs him)

I can't go back there. I want to
sleep here with you tonight.

MICHAEL
Tonight? Uuhh... that's not a good
plan.

CYNTHIA
Why not...?

MICHAEL
Uuhh..., I had a bad day and stuff
and I kind of need to be alone
right now.

Just then a half-dressed GIRL joins Michael at the door.

CYNTHIA
(stares the Girl down)
Who's this?

ELISE
(stares Cynthia down)
I'm Elise, his girlfriend. Who are
you?

MICHAEL
(to Cynthia)
Uuhh... She's not my girlfriend?

ELISE
Haayy...

CYNTHIA
(steps back)
No, I think she is.
(to the Girl)
This male model wannabe, motorcycle-
riding d-bag, backstabbing cheater
is all yours, darling.

Cynthia turns to the motorcycle and starts kicking it - until
it falls on its side with a loud THUD!

MICHAEL
Jesus! Cynthia!

Suddenly, Cynthia has the sweet taste of vengeance and smiles
with glee in her eyes as she kicks the bike some more.

A big Hispanic BURLY GUY comes out of a second floor
apartment and looks down at the scene.

BURLY GUY
YO! Who's messing with my bike?

Cynthia stops as the heel of her shoe gets stuck in the spokes of the wheel.

CYNTHIA

Wait! What?? Your Bike?

MICHAEL

Uuuh... that's not my bike. My bike's over there. He parked in my spot.

CYNTHIA

(trying to get her shoe out of the bike)

WHAT!!!??? Why didn't you make him move it?

MICHAEL

He's big and mean looking. I wasn't going to argue with him. But..uh... YOU can tell him to move it. Here he comes now.

The Burly Guy enters and stares at his broken bike. Paces back and forth with hands on head.

BURLY GUY

What have you done to my ride man? Your girlfriend's gone psycho on my Harley!

CYNTHIA

I'm not his girlfriend. She's his girlfriend!

(points to Girl at door)

MICHAEL

Uuuh... she's NOT my girlfriend.

ELISE

Haayy!

BURLY GUY

Well I don't care who's dating who, some one's paying for my bike or someone is going to PAY...

(pounds his fist)

...for wrecking my bike!

Cynthia finally gets her foot out of her shoe - her shoe still suck in the bike.

CYNTHIA

He's a male model. He can afford
it. He can afford two girlfriends!

MICHAEL

(calls out to Cynthia)
She's NOT MY GIRLFRIEND!

ELISE

You better stop saying that!

The Burly Guy starts surveying damage of his bike - pulls her
stuck shoe out of the spokes and holds it up. He's surprised
that it looks like it's made of glass.

BURLY GUY

(stares at shoe)
Who the hell is she, Cinderella?
(to Michael)
Well, Cinderella's male model
prince charming better fork over
some ducketts to pay for this mess
or he is going to end up like
humpty dumpty.

MICHAEL

Uuuhh...

BURLY GUY

(looks at Girl in doorway)
If YOU can't pay, then maybe I'll
take it out in trade with your
girlfriend!

MICHAEL

Uuuuh... She's not my girlfriend!

The Girl grabs her things and starts to walk out.

ELISE

You know what. You're right. I'm
not your girlfriend.

She looks at the Burly Guy and pulls out cash from her purse.

ELISE (CONT'D)

I'll pay for the bike if you smash
his face in!

MICHAEL

Not my face!! I'm a model!

The Girl hands the cash to Burly Guy and sprints away. She hails for a cab and we follow her as we hear the sounds of Burly Guy beating up Michael in the background.

FADE OUT.

INT. TOPLESS BAR - NIGHT - BACK TO SCENE

Cynthia does not want to go home so she goes back to the bar. She's a mess, covered in grease and dirt from trashing the bike. She's still in the same clothes, with her one shoe on.

Cynthia goes up to the Manager to explain the situation.

MANAGER

(looks at her in
disbelief)

What the hell happened to you?

CYNTHIA

(almost in tears)

I went home... I was robbed. My
boyfriend... my EX boyfriend is a
jerk. I had a fight with a motor
cycle - (beat) it was a draw.

(starts crying)

I can't work tonight. I just want
to clean up and go lie down and
DIE!!!!!!

MANAGER

(pulls her closer)

Look. You don't have to work
tonight. Just go to the back, take
a shower and clean up. I know there
are some clothes in the back room
that you can change into. We'll see
about fixing you up with some place
to stay tonight.

(leans in)

Look, just do me a favor... bring
this schedule up to Joey in the
sound booth on your way backstage.

Cynthia nods her head, takes the note and limps her way to the stage area to give the schedule to the SOUND GUY.

All the patrons and the beautiful exotic dancers can't help but stare at the disheveled girl limping onto the stage. Humiliated, Cynthia lets her tears stream down her face.

She knocks on the sound guy's door. He opens it and she hands him the schedule.

CYNTHIA
Your schedule.

But before she can leave the stage, the Sound Guy stops her.

SOUND GUY
Wait. One second.

The dancers leave the stage and, suddenly, a spotlight shines on Cynthia.

A MAN'S VOICE begins to read something over the loudspeaker:

MAN'S VOICE (O.S.)
"Dear Mr.. Clark,
Forgive me because I may be a
little drunk as I write this. They
say pretty girls are lucky because
they get everything in life handed
to them on a silver platter. I am
here to tell you... That is not
true. That pretty girls live fairy
tale lives in lands far, far, away
with happily ever afters are not
true."

Cynthia tries to hide from the spotlight and get off the stage but her manager is there blocking her from escaping.

As the words continue, they begin to sound familiar. Suddenly, she realizes these are her words...

MAN'S VOICE (O.S.) (CONT'D)
" ...and lastly for love, pretty
girls are not immune from thinking
they found their prince charming,
only to be dashed by pretty faced
boyfriends that promises the world,
but can't wait to get into the
pants of the next girl he sees. You
ask people if they would get up and
leave everyone and everything
behind to start a new life
somewhere? I ask you... what life do
I have here? What family and
friends or life do I have to leave
behind? Take me away. Anywhere and
I would gladly go with you. Hell, I
would FUCK the shit out of you if,
even just for a MONTH, you gave me
a glimpse of the life I could have
somewhere else.
(MORE)

MAN'S VOICE (O.S.) (CONT'D)

In short - I watch your show every week and would love to be on it. Sincerely, Cynthia Evers."

The house lights come up and from the shadows, Welby walks out to the stage. Cynthia also notices a film crew in the audience filming her.

WELBY

Cynthia Evers - do you know who I am? Do you recognize that letter?

Cynthia is embarrassed and tries to hide her face. Welby approaches her and takes her hand.

WELBY (CONT'D)

We were beginning to wonder if you were going to make it!

The crowd laughs.

WELBY (CONT'D)

And by the looks of you, I'd say you went through hell to get here!

Cynthia tries her best to look normal, awkwardly balancing on one shoe.

WELBY (CONT'D)

I know you know what I am about to ask you but I have to ask anyway.

(Turns to the audience)

If we gave you the chance at a new dream life, and you had to leave right now and leave EVERYONE you know and love behind... Would you Get UP and GO!?

(Crowd Cheers)

I know your letter says you would do it, but even fairy tales come with a price. So I will give you five minutes to decide!

CYNTHIA

(turns to manager)

I don't know what to do!

MANAGER

What are you crazy? Fifteen minutes ago you did a recap of a day in your life and it sounded like a suicide note! Go and don't look back!

CYNTHIA
 (turns to Welby)
 But I'm such a wreck. I don't even
 have shoes.

WELBY
 Cynthia... Can I call you Cindy?

She nods.

WELBY (CONT'D)
 You are dirty from head to toe.
 You're wearing one glass slipper.
 Your chariot is waiting to take you
 away before the clock strikes
 twelve.
 (turns to the audience)
 Now who does THIS remind you of?

AUDIENCE
 Cinderella!!

WELBY
 And what should Cinderella do?

AUDIENCE
 Get up and go!...

WELBY
 Your highness... Your subjects have
 spoken. What say Ye?

CYNTHIA
 (hugs Welby in tears)
 Take me away!!!

Crowd cheers as Welby, Cynthia and the film crew go outside.

EXT. TOPLESS BAR - CONTINUOUS

A series of limos are parked in the street.

CYNTHIA
 (turns to Welby)
 Which limo is ours?

WELBY
 None. Your ride is over there.

Out of nowhere, an elegant horse drawn carriage pulls up to
 the curb.

CYNTHIA

Oh my God...

The crowd cheers.

WELBY

This fairy tale begins with prince charming taking Cinderella to the land far, far, away.

(turns to the camera)

But will there be a happily ever after for her? Tune in next week to find out on. Get UP and GO!

Cynthia and Welby get in the carriage and ride away down the street.

FADE OUT.

INT. GET UP AND GO STUDIO - CONTROL ROOM - DAY

In the control room at W. Clark Productions, the studio that produces Get Up and Go!, Welby is giving final instructions to the FOUR CONTESTANTS as they travel in four separate vehicles via Skype. They are relocating to their new residences. DONNA DUDEY (30s, production manager) and the camera crew film each as they see their places for the first time. (Donna is a one woman army that keeps everything running smoothly and is Welby's right hand man.)

WELBY (V.O.)

I know we said this before, but I want you to be clear on the rules, so here we go one more time... You have been issued a phone that will only call and receive numbers WE allow. All other numbers are blocked. We can add new numbers as needed, new friends, work, etc. However, If you try to get around these rules, you will be DISQUALIFIED, lose EVERYTHING and be sent home.

MONTAGE of each contestant getting make-overs, new clothes, etc. as Welby's voice-over continues.

SEE NOVEL FOR MAKEOVER DETAILS

WELBY (V.O. - CONT'D)

We have hired the best fashion
makeover designers in TV to help
you each find your new look.

Jojo walks up to the front door of her new house.

Dan walks down the dock to his new houseboat.

Rodgers opens up her new motorhome... with a key.

WELBY (V.O.)-(CONT'D)

You will be issued a computer that
will ONLY be able to access
internet sites that WE allow. You
can shop, you can search for
information, but no social media of
any kind. No contact with old
friends.

If you try to get around these
internet rules you will be
DISQUALIFIED, lose EVERYTHING and
be sent home.

You cannot send mail to anyone from
your past. If you do, you will be
DISQUALIFIED, lose EVERYTHING and
be sent home.

You cannot let ANYONE know that you
are part of this show, or you will
be DISQUALIFIED, lose EVERYTHING
and be sent home.

Lastly, if ANYONE discovers your
former identity you will be
DISQUALIFIED and sent home.

INT. CYNTHIA'S NEW APARTMENT - DAY

Cynthia opens the door to her new apartment with Donna and a
camera crew, including WOODY (the camera guy). The apartment
is lavish - beyond anything Get Up and Go! has ever provided
before.

CYNTHIA

Ooh my GOOODD! It's a mansion.
Looks like a crib from that show on
MTV!

Cynthia starts exploring the beautiful apartment.

WOODY

Well it should be, it's Welb-AAAHH!

Donna stomps on Woody's foot.

DONNA

Yes, it's very WELL maintained.

CYNTHIA

It's bigger than WalMart. I can't afford this.

DONNA

We're picking up the tab on this one. At least for the next three months. It's a...a uh new thing to boost ratings. Adds to the Cinderella storyline.

CYNTHIA

Wow.

DONNA

Okay! We want to get shots of you in different rooms. Woody, get her set up for the next shot.

INT. CYNTHIA'S NEW APARTMENT - BEDROOM - CONTINUOUS

Donna leads Cynthia to the master bedroom closet.

DONNA

We picked up some clothes for you.

Cynthia opens the closet full of fancy clothes.

CYNTHIA

It's a store! Shoes, Dresses, Make-up counter... This is amazing.

DONNA

Pick something out and try it on. It's all yours now.

They continue shooting Cynthia in various rooms. Cynthia can't help but put on different clothes for each shot.

DONNA (CONT'D)

We're heading out now. There's supposed to be a delivery of groceries to stock your kitchen. They should have been here by now. Just keep an eye on the security monitors. You have to buzz him in when he's downstairs. It's all paid for. Just text me when it comes.

CYNTHIA
Food. Text you. Go it.

DONNA
(smiling as she leaves)
Get a good night's sleep, if you
can. You have a busy day tomorrow.

INT. GET UP AND GO STUDIO - CONTROL ROOM - DAY

Back at the studio, Donna finishes a phone call while Welby waits.

DONNA
(hangs up)
That was Cynthia. There a problem.
Food wasn't delivered to her
apartment, and she can't call for
delivery. Her phone only has my
number and 911.

WELBY
Woody, go pick her up something to
eat.

WOODY
Can't man. I have to meet up with
Earl to shoot at the geek's house
boat. I'm already and hour late.

DONNA
Look. In the past sixteen hours
shes had the rollercoaster ride of
her life. Now she's in a strange
place, no friends, no food, no
sleep. I think right now, she might
need more than food. You need to go
over there. Get her something
decent to eat and get her settled
in.

WELBY
Me being around any of them is bad.
Puts them at risk for discovery.
And of all places, I shouldn't go
there.

DONNA
Just go. That's an order!

Welby looks at Donna, taken aback by her attitude.

DONNA (CONT'D)

Go!

INT. CYNTHIA'S NEW APARTMENT - KITCHEN - LATER

Welby arrives with two big bags of groceries, some wine, flowers, etc. Across the hall, movers are bringing furniture into the apartment. A harsh toned WOMAN can be heard barking orders at the movers.

WOMAN'S VOICE

Not there you moron, over here!
Hey, ape man, easy with that. Don't
give me that look, I'll put a fist
in it!

WELBY

(at door monitor)
Cynthia?

We hear footsteps approach. The door opens.

CYNTHIA

What a surprise! And you brought
flowers!

WELBY

Well actually I brought you some
groceries... until the rest shows
up. Here, I need to go.

He puts the groceries on the counter.

CYNTHIA

But you just got here! Hold up a
second. Let me put these flowers
in a vase. Now where would I find a
vase?

WELBY

Cabinet over the refrigerator.
(Welby acts as if he just
said something wrong)

Cynthia finds a vase and puts the flowers in it.

CYNTHIA

They're so beautiful.

Cynthia goes to the groceries and pulls out pasta, cheeses,
spices, etc..

CYNTHIA (CONT'D)
Too bad I can't cook.

WELBY
Can't cook? How do you eat?

CYNTHIA
That's what restaurants are for!

WELBY
(looks frustrated)
I can't take you out in public.
Not with me. My "boss" says that
you should have something decent to
eat. I'll tell you what. If you
promise... to NEVER.... Tell
ANYONE... EVER! I'll cook dinner
for you.

CYNTHIA
Really? The famous Welby Clark is
going to cook for me? How could I
say no?

She turns the radio on - Bob Marley's "Gonna be all right"
plays. Welby heads into the kitchen, starts chopping
vegetables, boils water on the stove, etc.

WELBY
As the cook I get to choose the
music. Any song but that one. I
hate that song!

Cynthia changes the station to jazz.

CYNTHIA
This is nice. A nice way to end
the days of all days. And it's nice
to have someone do things instead
of just paying for things to be
done. Know what I mean?

WELBY
(slight smile)
To be honest, I like to cook. And
it's nice to cook for someone...
again. That's why I had this big
kitchen made.,
(Welby bites his tongue)
...A big kitchen like this at MY
place.

KNOCK. KNOCK.

Before Welby can say a word, Cynthia looks at the door monitor and sees a scary, frazzled looking woman. She opens the door.

CYNTHIA

Are... are you the grocery deliver service?

Welby hides his face as best he can and tries to stay unnoticed in the kitchen.

ANNABEL

(brash and condescending)
Do I look like I have groceries?

CYNTHIA

Oh. Sorry...

ANNABEL

I just moved in across the hall.
Hey... this place is twice as big as mine. And look at that....
(starts sniffing)
Ooh that smells goooooood!
Who's cooking?

CYNTHIA

What do you want?

ANNABEL

(more conciliatory)
Sorry, I didn't mean to barge in.
My name is Annabel. Annabel Sorbonne? You know, the self-help book queen, No?

Cynthia shakes her head.

ANNABEL (CONT'D)

I just moved in and the idiot movers blew my fuse-box. The electrician is there now. He asked me to come over and see if your power was out too.
(leans over closer)
But between you and me, I think he just wanted me out of the way.

CYNTHIA

Well the power is on here fine.

Cynthia motions Annabel to the door.

ANNABEL

Just trying to be neighborly and all.

(moves around Cynthia to
towards the kitchen)

Ooh that smells so good. I just gotta see.

Welby panics, finds an apron, puts flour on his face, and keeps his head turned away.

WELBY

(in an Italian accent)

I'm'a all'a don'a with'a da spagett. You have'a a nice'a time'a with'a you new a' friend.

Welby runs out the door.

ANNABEL

You have a private cook?

CYNTHIA

(confused)

Um...

ANNABEL

You know, that guy looked REALLY familiar.

CYNTHIA

Really? Huh...

ANNABEL

Anyway... Sorry to bother you. I'll just go back to my dark... cold... apartment.

CYNTHIA

Wait. Dinners all made. Why don't you stay and have something?

ANNABEL

Really?

(moves to the kitchen
table and starts filling
her plate)

I wouldn't want to impose.

CYNTHIA

I just moved in today too. A little company wouldn't hurt.

ANNABEL

Oh! Is that wine I see over there?
Maybe it should move closer to us.

Cynthia smiles and opens the wine bottle.

ANNABEL (CONT'D)

(eating)

That cook. He REALLY looks
familiar. Where's he from?

CYNTHIA

Not sure exactly.

ANNABEL

(looks at her watch)

Oh NO!...

CYNTHIA

What!

ANNABEL

Tonight's my favorite show, "Get Up
and Go!" I NEVER miss it. Even the
reruns. Can we put the TV on?

CYNTHIA

Sure.

Cynthia turns on the kitchen TV.

ANNABEL

I LOVE Welby Clark. I'm his BIGGEST
Fan! Would love to meet him one day

INT. DAN'S BOAT - MORNING

Dan wakes up refreshed from a good night's sleep on the boat.
The auto coffee pot turns on.

BACK OF THE BOAT

Dan sips his cup of coffee on the back of the boat, looking
out at the beautiful sunrise.

BEDROOM

Dan's all dressed up in nice new clothes with his new hairdo.

EXT. DOCK - MOMENTS LATER

Dan walks up the dock and all his pleasant neighbors wave and say good morning. No one is ignoring him anymore. His life has officially changed. At the end of the dock, a decked out Vespa motorcycle with a note on it from Welby. "Let's start with this before moving you up to a Harley"

EXT. NASA BUILDING - LATER

Dan parks his Vespa into town and up to the NASA building. He gets a perfect parking space, right in front.

INT. NASA BUILDING - AFTERNOON

Dan walks through the building and everybody seems to accept him right away.

INT. NASA BUILDING - DIRECTOR'S OFFICE - CONTINUOUS

The director, BASTONE (60s), sits behind his large desk, reading over paperwork. Dan walks in.

BASTONE

Come on in Dan. Close the door behind you.

(looks at Dan's resume)

Normally, I would never go for this "game" show thing and I especially wouldn't even consider having a... well whatever, working here for showbiz. That being said, your resume is quiet impressive. Very impressive. And to be honest, we haven't had much publicity here. Real publicity, since we landed on the moon. Publicity means funding, I'm sorry to say. Just the way it is. You worked at NASA before, Johnson JPL. Why did you leave?

DAN

A Girl.

(cleans throat)

I met a girl. Kinda got serious and... we moved to be near her folks.

BASTONE

That certainly happens.

The phone rings and he answer it. Dan watches as Bastone listens.

BASTONE (CONT'D)
 (into phone)
 OK I'll let em know.

He hangs up.

BASTONE (CONT'D)
 Your "film crew" is on their way to shoot the "fake" documentary.

DAN
 Oh... Okay...

BASTONE
 Come on. Let me show you around. Introduce you to the group you'll be working with. Remember, I'm the only one who knows who you are and why you're here.

INT. NASA BUILDING - MOMENTS LATER

Bastone takes Dan down the halls of the Kennedy Space Center and introduces him to various scientists and engineers. Everyone is very welcoming and an instant camaraderie can be seen.

SEE NOVEL FOR EXTENDED SCENE

FADE OUT.

INT. HANNA AD AGENCY - MORNING

Welby sits in front of a camera, annoyed.

WELBY
 (upset)
 Why do I need to be here? I already shot the damn footage for the commercial.

MR. HANNA
 Clark, You know how this works. Director says he wants to reshoot scenes, we reshoot. Besides, it's your girl's idea.

WELBY

(looks at Cynthia)
You? You've only been here a few weeks and you're calling the shots?

MR. HANNA

Actually, she's been floundering and a pain in my ass! I probably would have fired her by now if she wasn't so damn pretty. But, she made a few suggestions and now we are here.

CYNTHIA

(looks at Welby -
straightens his tie)
So this is what we need you to do.

LATER...

The director listens to various types of music to go with the new commercial.

DIRECTOR

(flustered)
No. - Next. - No. - Next. - No!

CYNTHIA

Since you liked my changes to the ad. Can I suggest... this song?

Cynthia plays a song - Bob Marley's "Gonna be all right".

Everyone in the room starts bobbing their heads to the music.

DIRECTOR

(to Mr.. Hanna)
If we can get the rights to this...
Yeah, it's a good fit.

WELBY

(looks at Cynthia)
Really?

DIRECTOR

Okay. Lunch

CYNTHIA

(softly)
You know you skipped out on serving me dinner. This is your chance to make it up to me.

WELBY

I shouldn't stay here and I shouldn't be here with you. Not exactly good to be seen with me if you want to stay "in the game". Know what I mean?

CYNTHIA

Why are you always running away from me? Just cause I'm being nice doesn't mean I'm trying to pick you up. No offence, but you're not a looker and you're old enough to be my father!

(Welby looks desponded and heartbroken)

Oh. I'm sorry... I didn't know.

(whispers)

You're gay?

WELBY

(shouts)

I'M NOT GAY!

Everyone turns to look. Cynthia smiles.

WELBY (CONT'D)

You win. (beat) Lunch.

INT. CAFE - LATER

Welby and Cynthia walk across the street to an outdoor cafe. Welby puts on big sunglasses and a hat to try and hide himself. They get a table far from the rest of the crowd. A waitress brings some water and takes an order.

WELBY

We'll start with the appetizer sampler and some sodas for now.

CYNTHIA

This is nice.

Cynthia notices the place is full of great looking fashion models from the ad agency, yet Welby barely gives any of them a second look. He unconsciously stares at Cynthia and she catches him.

CYNTHIA (CONT'D)

See something you like?

WELBY

What?... No..., I mean... I was just deep in thought.

CYNTHIA

(Sarcastically)
Reeeeaallly?

Cynthia pushes the issue

CYNTHIA (CONT'D)

See the 3 gorgeous models over there at the bar? They have looked this way a few times, yet you act like they don't exist. And the waitress..., I swear by the way she flirted with you, that if I wasn't here, she would have given you her number. But I don't think you even looked at her while you ordered.

Welby clearly flustered, regains his composure and retorts.

WELBY

Interesting...? I was just about to ask YOU, why you ignored the 2 extremely handsome men that said hello to you when we first walked in. Nor even glanced at the waiter serving the table next to us. HE hasn't taken his eyes off of you since we sat down.

As Cynthia glances over, as the waiter spills water on his customers while mesmerized by Cynthia. Then as she stares back at Welby...

WELBY (CONT'D)

(retaliatory)
See something you like?

CYNTHIA

(flustered)
What? No... I mean...

Before either could fire back a word back, their peaceful lunch is shattered by a death curdling SCREAM! It's Annabel screaming hysterically and running towards them.

ANNABEL

(out of breath)
Oh my god, oh my god, oh my GOD!
Welby Clark, Welby Clark! In the flesh!!

(MORE)

ANNABEL (CONT'D)
 (realizes he's sitting
 with Cynthia)
 Why didn't you tell me you knew
 him?

WELBY
 We really don't know each other. I
 just filmed a commercial at Hanna's
 across the street and... is it
 Cynthia?...
 (she smiles and nods)
 Cynthia was discussing changing the
 music for the spot back to the
 classical piece. Right?

CYNTHIA
 (flustered)
 What are you doing here?

ANNABEL
 (sits down at the table -
 Welby seems annoyed)
 I was filming a commercial too!
 For my new line of self-help
 hypnosis videos. I can't believe
 I'm having lunch with Welby Clark.

The waitress brings the appetizers and sodas. Annabel starts nibbling on them and even drinks Welby's soda dry.

ANNABEL (CONT'D)
 You know... I'm your biggest fan!

WELBY
 (looks at phone - pretends
 to read a message)
 My apologies, I have to go. A
 problem with the show. Annabel. It
 was my pleasure to meet you!
 Cynthia...

Welby begins to walk away.

ANNABEL
 (shouts)
 WAIT! The COOK! That's how I know
 him!

Cynthia is about to cover Annabel's mouth. Welby stops in his tracks.

ANNABEL (CONT'D)
 Cynthia has a chef that could pass
 for your twin!
 (MORE)

ANNABEL (CONT'D)

You can't understand a word he says, but I bet you could use him as a stunt double or something? Wouldn't want my Welby to get hurt! Cynthia, give Mr.. Clark your chef's number.

(mumbles)

You can give him my number too!

FADE OUT.

INT. PRODUCTION STUDIO - DAY

Several video monitors display various images of the contestants from the show going about their day. A crew of assistants, techies and PA's work the controls.

Donna is updating Welby on Elizabeth Rodgers...

DONNA

(Standing at console)

Woody and the crew shot this yesterday.

She plays footage of planes zooming across the sky. Crowds cheering.

DONNA (CONT'D)

We could do a whole episode with just this!

She switches to the interviews.

DONNA (CONT'D)

And here is one of the OTF interviews.

CLOSE ON documentary style interviews of Rodgers, spectators at the show, and other SHOW PILOTS.

First, three spectators (MOM, DAD, and LITTLE GIRL)

DAD

(smiling)

Great show. The stunts were absolutely amazing.

(Picks up little girl)

And what did you think?

The Little Girl smiles and looks at Rogers getting out of the plane.

LITTLE GIRL
I want to be like HER!

INTERCUT Rogers doing the interview and footage of her doing stunts on a jet.

RODGERS
This was the first time we performed the three on two maneuver.

The jet does an impressive move in the beautiful blue skies.

ROGERS
Right... here. You couldn't ask for a better day weather-wise. And the crowd was really in to it.
(a smile of joy comes across her face)

CUT TO TWO OTHER SHOW PILOTS

PILOT 1
I don't know where they got her, but man!

PILOT 2
I have NEVER seen anyone fly like her!
(beat)
She's incredible.

BACK TO THE STUDIO

DONNA
(Switches Monitor Controls)
Here is some raw footage of Earle and his team shot at the theater.

WELBY
Are we still going with the cover story?

DONNA
(nods)
We are the Discovery Channel filming a "behind the scenes" exposé on small theater troupes for an upcoming special?

WELBY
Perfect.

INT. THEATER - VIDEO FOOTAGE

On the monitor, we see Jojo and five other actors rehearsing on stage. They are all dressed in 17th century period costumes.

TALL ACTOR

And where does your brethren hail from?

SHORT ACTOR

They are NOT my colleagues. They are NOT mine at all.

TALL ACTOR

(turns to Jojo)

And you?

JOJO

Sire, I do NOT believe I owe you an explanation at all! (cracks joke)
You white ass cracker!

The troupe breaks into laughter. The DIRECTOR comes up to the stage.

DIRECTOR

All right. Stop. That's enough.

(beat)

We have one month to get this play ready.

The actors all exchange worried glances.

DIRECTOR (CONT'D)

Take 15 and we'll start again from Clarence's scene in act two.

(turns to Jojo)

You stay. We need to talk.

The rest of the troops whisper and gossip with a few "Oooooohhh's" heard.

INT. PRODUCTION STUDIO - CONTINUOUS

DONNA

This is some great footage. So much great stuff in such a short time.

(beat)

When this hits the air... This could be one of our best seasons.

WELBY

(serious)

Listen - I just got word from the network. They're asking us to push up this season's first episode and air it in 60 days instead of waiting the full 90 days.

The crew in the room go silent.

DONNA

What did you say?

Welby takes a deep breath, leaving everyone in a moment of suspense. Finally...

WELBY

Negative.

The room breaths a collective sigh of relief and goes back to their normal activities.

FADE TO:

INT. CAB - NIGHT

Cynthia, dressed as Cinderella, is on her way to a Halloween party at the ad agency. Suddenly, her cab breaks down. The OLD CAB DRIVER swears at himself in a foreign language as he pulls to the side of the road.

CAB DRIVER

Sorry miss. Need to call triple A.

Cynthia pulls out her phone and makes a call. Donna's answering machine. She hangs up and makes another call.

WELBY (O.S.)

(answers phone)

Hello... Cynthia? Is there a problem? Where's Donna?

CYNTHIA

Donna's at the ad agency party! I can't get in touch with her. My cab broke down here on...

(looks at sign)

...7th avenue, near some stores by the waterfront.

INTERCUT BETWEEN CYNTHIA AND WELBY

WELBY

(thinks)
You say 7th Avenue near the
waterfront?

CYNTHIA

Yes.

WELBY

Do you hear music?

CYNTHIA

(listens)
Yes???

WELBY

Follow the music.

CYNTHIA

What?

WELBY

Go to the music. You'll come to a
tavern called Marco's on the
Waterfront. I'm there.

EXT. CITY STREETS - NIGHT

Cynthia walks down the busy city streets towards the music,
passing by people laughing and trick or treating in their
costumes.

INT. MARCO'S RESTAURANT - MOMENTS LATER

Cynthia walks in and looks around for Welby - but everyone's
covered in costumes.

WELBY

(dressed as a pirate)
Arrhh... tis be Cinderella, me
princess.

CYNTHIA

Why are you here? Aren't you
supposed to be at the party?

WELBY

Arrhh... I be... (normal voice) I
don't really go out to parties
much. At all as a matter of fact.

CYNTHIA
But you're here?

WELBY
It's Halloween. My favorite
holiday as a kid and now... it's
the only day I can go in public and
just be me. Arrhh!

CYNTHIA
This is a great place. You want
some company?

Before Welby can answer, a guy dressed as Dracula moves in
between Cynthia and Welby.

DRACULA
Wanna dance?

CYNTHIA
Welby?...

DRACULA
I'm not asking him, I'm asking
YOU!?

WELBY
I don't think...

DRACULA
Listen old man...

Cynthia attempts to move in to stop an altercation from
brewing, but before she can, Welby steps in front of her.

WELBY
Every man here would love to dance
with Cinderella. So, if you really
want to dance with her, then you
need to prove you are worthy.

Dracula looks taken aback

DRACULA
OK old man, I'll bite.
(showing his fangs)

WELBY
Get down on one knee and repeat
after me.

DRACULA
Whaaa?

Dracula looks at Cynthia. She motions to Dracula to play along as if Welby is crazy. Welby looks around at some of the tables and takes an empty glass that some other patron left behind. As he speaks, He raises the glass high in the air.

WELBY

There is no mountain I would not
climb to reach you.

DRACULA

(unenthusiastically)

There is no mountain I would not
climb to reach you.

Welby places the glass down on their table. He then grabs another empty glass from another table and continues.

WELBY

No desert I would not cross...,
No ocean too vast to sail...,
That would keep me from being there
for you.

DRACULA

No desert I would not cross, no
ocean too vast, yada, yada yada...

Welby continues to grab empty glass after glass from other tables and places them down on their table with each passing phrase.

By this time Welby no longer is looking at Dracula as he speaks, but loses himself in Cynthia's eyes. Cynthia also lost in the moment, no longer hears Dracula's voice repeating.

WELBY

No task I would not undertake...,
No challenge that would be unmet...

...To just once look in your eyes
and see, even if only for one
moment, that tis my heart that you
desire.

DRACULA

This is bullshit! No girl is worth
all that!

As Dracula tries to stand up, he falls back to the ground because (unbeknownst to him) Welby is purposely standing on Dracula's cape.

DRACULA (CONT'D)

What the Fuck!

Dracula tries to get up a second time and falls again before realizing what has happened. This time making a spectacle of himself. The patrons all look on. Two bouncers walk over to see what all the commotion is about

DRACULA (CONT'D)

I'm gonna shove that sword up your ass!

WELBY

(pointing over to their table now with a dozen empty glasses on it)

I think our friend has had to much to drink. Here, let me help you up...

Welby releases his foot from the cape just as Dracula tries to get up with all his might, which throws Dracula off balance and he falls right into the bouncers grip and they drag him away.

CYNTHIA

That was great... and STUPID! He could have really hurt you. What if the bouncers didn't show up when they did?

WELBY

(Swishing his toy sword in the air)

Arrhh! I would have run him through with me trusty sword!

WELBY (CONT'D)

Now let's get you to that party at the ad agency.
I'll call...

CYNTHIA

(Stops Welby from dialing)

...No, I think I'll be fine here.

She grins at Welby. He grins back. Just then, the band starts playing "Everything's Gonna be all Right".

CYNTHIA (CONT'D)

Their Playing "our" song. Wanna dance?

WELBY

Do you really want to dance with an
ugly, old, balding, fat guy?

CYNTHIA

(smiles devilishly)
You're not fat.

Welby takes the insult happily. He takes her hand and they get on the dance floor. In a sea of costumes, Cynthia and Welby dance romantically together.

FADE OUT.

Short montage of all four contestants typing into their respective computers submitting their daily diary blogs,

I.e. "Today I did this..., Today I met so in so... etc." And scenes of contestants "Tempted" to contact friends from their old lives. Rodgers epiphany, etc.

SEE NOVEL FOR DETAILS

INT. STUDIO - AFTERNOON

Welby is in a boring staff meeting and nods off. Cynthia appears in a "Daydream" dressed in a sexy outfit and says things like....

CYNTHIA

Welby. Come over now. I need you.
Every part of my body wants to make
love to you. My thighs, my lips,
my large beautiful breasts...

Just as Cynthia says "Breasts", she opens her dress and Welby wakes up because he is being called to come up on stage. But he has a hard-on and can't stand up in front of everyone in the room, etc. Embarrassing situations ensue.

SEE NOVEL FOR SCENE DETAILS

INT. CYNTHIA'S NEW APARTMENT - NIGHT

There's a knock at the front door. Cynthia checks the monitor to see who's outside.

ANNABEL

Let me in I want to show you my new commercial!

Cynthia lets her in.

ANNABEL (CONT'D)

We're gonna watch my new commercial and then we're gonna get shitfaced! Where's you DVD Player?

CYNTHIA

I'll put it on, you pop the cork. What's the aspirin for?

ANNABEL

It's not aspirin. It's L.S. DEEEEE!

INT. CYNTHIA'S NEW APARTMENT - LIVING ROOM - MOMENTS LATER

Cynthia can't get the DVD play to work.

ANNABEL

Let me try, you go get us some glasses for the bubbly!

Cynthia exits.

Annabel can't get the DVD player to work either. She spies Cynthia's laptop and tries to get the DVD to play. But presses a button and Cynthia's Get Up and GO! daily diary starts to play.

Cynthia re-enters the room with the glasses.

ANNABEL (CONT'D)

YOU! You're on the show? The show I live for? You're a contestant! How could you not tell me?

CYNTHIA

Annabel, I can't...

ANNABEL

...Wait a minute. The COOK! That WAS him! What else is he "cooking" up for you!

KNOCK. KNOCK. They look at the security monitor and see Welby outside.

CYNTHIA

It's him! DON'T you let him you
know! Just act normal.

Annabel opens up her shirt and shows some cleavage. Takes a
big gulp of champagne.

ANNABEL

(mumbles to herself)
Normal, calm, normal, calm. Don't
rape him. Just be normal. Calm...

CYNTHIA

(opens door)
Heeyyy... What are you doing here?

WELBY

The film crew is coming to do a
"surprise" interview...
(sees Annabel)
Ut Ohh...

CYNTHIA

(whispers)
Don't worry. She's finally
convinced that you're just a cook
that happens to look like Welby.
Just don't wear your tux and she'll
be fine.

WELBY

(he puts on his Italian
accent)
Bonjurno.

Annabel smiles at him, sweating. Drinks more.

WELBY (CONT'D)

I just com'a to'a go over food's 'a
choice'a for next week. I be'a gone
in a momemt.

Cynthia and Welby go into the kitchen. Annabel fixes her
make-up. Drinks more.

CYNTHIA

(whispers)
I thought you weren't supposed to
come over here. Protocol, etc.

WELBY

(whispers)
I needed to talk to you.
(MORE)

WELBY (CONT'D)

They might try to embarrass you by bringing up a part of the letter you wrote.

(he puts on his Italian accent again)

We need'a more skungella, linguine, and garlics...

CYNTHIA

(whispers)

What are you talking about? What part of the letter?

WELBY

(whispers)

The part that says you're gonna fuck the shit out of me after one month. Today is one month.

CYNTHIA

(yells)

I'M GONNA FUCK YOU!???

Annabel is a little drunk and has had it with the pretend game. She gets up and heads to the kitchen.

ANNABEL

All right! That's it! Show's over!

WELBY

(he puts on his Italian accent)

Sinyoura, you'a miss'a understand. I said we'a need'a TRUCK'a FOOD.

ANNABEL

You can cut the Luigi crap. I know who you are and I know about you two. Now tell me about the SEX!!!

CYNTHIA

I'm sorry. She figured it out just before you got here.

WELBY

No. It's my fault. I came around too much. Broke my own rules.

ANNABEL

Does this mean she's off the show. Cause that's a load of...

WELBY

NO. No one has to know as long as
YOU don't blab about it.

ANNABEL

BLAB! Why you looking at ME!
Come on, have a drink with us.
(heads back to the living
room)
And tell me about the Welby SEX!

WELBY

You know I really don't drink.
But I'll have some water.
(Cynthia goes to get Welby
a glass of water)
And I have a headache.

Welby looks at the aspirin bottle on table. He downs the two
LSD tablets before Cynthia and Annabel can stop him. Shocked
expressions on both!

WELBY (CONT'D)

Hope you don't mind, I took your
last two aspirins. Wow, they work
fast. I can feeeeelllll themmm
alllllreadyyyyyy.

Welby's phone dings. He pulls it out of his pocket but drops
it. Cynthia picks it up

CYNTHIA

It's a text message from Donna.
"Crew almost at apartment, I'll
call you after interview"
(drops phone on couch)
What are we going to do? They
can't see him here. And NOT like
THIS. Take him over to your place

ANNABEL

My Place????!!!

CYNTHIA

What choice do we have! I can't
hide him in the oven!

Cynthia notices the film crew coming through the security
monitor.

ANNABEL

Go!!! Take him now before he can't
even walk! I'll let you know when
they leave.

Annabel pulls Welby up from the couch and steadies him as they leave the apartment.

ANNABEL (CONT'D)

You know... I'm your biggest fan. When this is over, would you mind signing me... I mean signing me an autograph?

(mumbles and looks up at the ceiling)

Moral dilemmas. God, why do you throw me moral dilemmas?

INT. ANNABEL'S APARTMENT - CONTINUOUS

Annabel helps Welby get into her apartment. She closes the door just as camera crew enters the hallway.

She sits Welby down on a chair and turns the TV on for him.

ANNABEL

Stay here, I'm going to make you some coffee.

While Annabel is in the kitchen making coffee, Welby accidentally presses the DVD player button and one of Annabel's self-confidence/hypnosis videos comes on.

ANNABEL (CONT'D)

(on TV)

...envision what you want most out of life... concentrate... make EVERYTHING you see be that vision of what you most want above all...

WELBY

Cynthia... Everything is Cynthiaaaaa.

INT. CYNTHIA'S NEW APARTMENT - CONTINUOUS

Meanwhile, the film crew begins the interview with Cynthia.

DONNA

What do you like most about your new job?

CYNTHIA

Everyone there is great. And Mr. Hanna has really taken me under his wing...

INT. ANNABEL'S APARTMENT - CONTINUOUS

Annabel comes back into the room with a tray of coffee and pastries. She sees Welby watching the video.

ANNABEL

Crap! Not for you! Snap out of it!

She turns the TV off. Welby looks up at Annabel, but her face is replaced with Cynthia's.

WELBY

Cynthia... Hellllooooo Cynthia.

(starts to hug Annabel and
kiss her)

I am soooooo in love with you. Do
you know that? I knew that!

For a moment Annabel almost goes with it but snaps out of it and pushes Welby away.

ANNABEL

No. I am NOT Cynthia she's...

Welby kisses her more.

WELBY

I wanted to kiss you since the
first day we meet. Cyn...thia
I like the way that name rolls off
of my tongue. Cyn...thi...a
(grabs tongue)

Wait! I can't feel my tongue.

ANNABEL

Nooo!!! I need that tongue to WORK.

Wait! WHAT AM I SAYING!

(She pushes Welby away)

Moral dilemmas! God, we're gonna
have a SERIOUS talk about this...

INT. CYNTHIA'S NEW APARTMENT - CONTINUOUS

Back at Cynthia's...

DONNA

I have one more question and we are
done. This one is personal. It's
been one month to the day since you
got here. You have a beautiful
apartment, a great job, but have
you "met" anyone?

CYNTHIA

Met anyone?

DONNA

You know... A boyfriend, or something?

CYNTHIA

Met anyone?

DONNA

(turns to crew)

I think we are done for tonight. Why don't you pack-up. I'm going to stay a few minutes. I have a few things I need to discuss with Cynthia.

INT. ANNABEL'S APARTMENT - CONTINUOUS

Back at Annabel's, she tries to get Welby to drink coffee and come out of his drug stupor.

WELBY

There is nothing... more in the world I want than yooouuuu. I would give everything up, just to hear you say... Just once.... say you love me

(starts to hug and kiss Annabel again)

It's been one monthzzzz. You knowzzz what that meeeennnnass

ANNABEL

You... Love me??? I mean her. Her.

WELBY

Right here in your letter...

(pulls out letter)

I know you didn't reallllllly mean it, but everyone at the office has been talking about it. Will she? Won't she? Will she? Won't she?

ANNABEL

(Grabs letter from Welby)

"Dear Mr. Clark..."

WELBY

Where's the bedroom? THERE'S the bedroom...

Welby gets up and heads over to the bedroom.

ANNABEL
 (still engrossed in the
 letter)
 "Fuck the shit out of you?... after
 a month?"
 (looks around and Welby is
 missing)
 Where did he go?

INT. ANNABEL'S APARTMENT - BEDROOM - CONTINUOUS

Welby enters her bedroom. It's a shrine to the Get Up and Go! show. Pictures and dolls of Welby everywhere. Posters of him on the walls...

Annabel enters.

ANNABEL
 Come on back into the living room!

Annabel tries to pull him back out but he hugs her and starts swaying with her.

WELBY
 I know you didn't really mean it,
 but deep down, I really... really,
 really really really, wish you
 would.

He starts kissing and caressing her very passionately.

ANNABEL
 (looks up at the ceiling)
 God!... First thing in the morning,
 NOT TONIGHT, but first thing... A
 serious talk... SERIOUS talk.

Annabel pushes Welby into the bed, jumps on top and rips off his shirt!

Welby notices a poster of himself on the ceiling.

WELBY
 When did you put a mirror on the
 ceiling?

INT. CYNTHIA'S NEW APARTMENT - CONTINUOUS

Back at Cynthia's apartment. The film crew has left.

DONNA

I wanted to speak to you about Welby.

CYNTHIA

About what?

INTERVIEWER

Have you noticed anything strange about him?

CYNTHIA

He's always strange.

DONNA

I'll be frank. There are a lot of rumors going around.

CYNTHIA

Yeah I know. I said I would have sex with him after a month.

DONNA

No, not that at all. Well.. the guys started a pool. (beat) See, before you became part of the show, Welby was very...closed. If he spoke two words to any of us that was a record for the day. Don't get me wrong, he's a very kind and generous boss. There is nothing he would not do for any of us; anytime, anywhere. He came in, did the show right to script. Polite but quiet. Ate alone, never went to a party. The big gregarious man on TV is not the man we work with. That is until YOU showed up.

CYNTHIA

Me?

DONNA

Now he can't wait to say hello or strike up a conversation with the crew. And when we review footage of you... well, he has this... This smile on his face. Almost a glow. And strangest of all, he keeps humming this song. Something like... (DONNA HUMS - NOT SINGS) "don't worry... everything little things... gonna be all right".

Cynthia smiles and nearly chokes up.

DONNA (CONT'D)

I have worked with him since the start. Five years. I have NEVER heard him sing or hum a song. Never.

CYNTHIA

I don't know what to tell you?

DONNA

Honey, you don't have to say anything. He started the show just about the same time his wife... left him. I think he felt guilty or something and as far as anyone knows, he has never dated anyone since. I don't know what is going on between you two, but he is a changed man. And as far as me and the production crew, we see, we hear and we say nothing. But we want him to be happy. Whatever is going on... don't hurt him.

(beat)

That's it. That's all I wanted to say.

She starts heading for the door.

CYNTHIA

You say in five years he has never dated anyone?

DONNA

I'm not saying he hasn't "been" with anyone. Once in a blue moon he might succumb to some crazed groupie for a one night stand. You know the type...

(in a squeaky giggly girly voice)

"I'm your biggest fan!"

Cynthia's eyes grow wide as we hear Annabel's voice in her head "I'm your biggest Fan!".

CYNTHIA

(pushes Donna out the door)

OK, good night! Have a safe trip home.

Cynthia rushes across hallway to Annabel's door.

CYNTHIA (CONT'D)
 (knocking hard)
 Annabel! Annabel! They're gone! Let
 me in now.

INT. ANNABEL'S APARTMENT - BEDROOM - CONTINUOUS

Annabel is on top of Welby, riding him hard. She starts
 screaming in ecstasy.

ANNABEL
 Cummin! Cummin'!

INT. HALLWAY - CONTINUOUS

Through the door, Cynthia hears the words sound like "Come
 in! Come in!"

CYNTHIA
 I CAN'T COME IN! THE DOOR IS
 LOCKED! WHAT'S THE DOOR CODE?

Annabel is climaxing and starts screaming...

ANNABEL (O.S.)
 Welby! Welby!

CYNTHIA
 (sarcastically)
 Of course THAT would be the code!

Cynthia types in "Welby" on the electronic door lock. The
 door unlocks and she goes in.

INT. ANNABEL'S APARTMENT - BEDROOM - CONTINUOUS

Cynthia walks in and finds Annabel in bed with Welby.

WELBY
 (looks up at Cynthia and
 points to Annabel)
 Helloooo.. I want you to meet the
 LOooovvvVE of my life... Missszzz
 Cynthia Evers. And might I say the
 ennnffizzz is on CYN!

Welby passes out. Cynthia turns around and runs back to her
 apartment.

Annabel quickly covers herself and runs after her.

Welby gets up and looks around for Cynthia. Sees Annabel leave and staggers after her. He finds his clothes and clumsily puts them on.

INT. CYNTHIA'S NEW APARTMENT - LIVING ROOM - MOMENTS LATER

Annabel runs in and finds Cynthia shoving her clothes into a suitcase.

ANNABEL

What are you doing?!!

CYNTHIA

What's it look like I'm doing? I'm leaving!

ANNABEL

It's not what you think... Well it's kind of what you think, but NOT the way you think it is!

CYNTHIA

WHAT! Did you take LSD too?!

ANNABEL

He's all messed up in the head. He thought I was YOU. He just opened up and this passion poured out of him.

(beat)

I just caved! And as far as he still knows... YOU were in that bed with him.

Welby staggers into the apartment and plops down onto the couch.

CYNTHIA

(looks down at Welby)

Well I hope he enjoyed me. Because he's NEVER GONNA GET ANOTHER CHANCE!

ANNABEL

Don't do this to him. It's all my fault. Well, really it's your fault. You know I'm a fan and you threw him into my den of sin! But that's not the point. The point is he wants YOU. Not me. Just... Please don't leave.

(MORE)

ANNABEL (CONT'D)

I never really had many friends.
And never a friend as good as you.

Cynthia stops packing and takes a breath.

CYNTHIA

I'll stay, but he CAN'T stay here.
Just take him home.

ANNABEL

Where does he live?

CYNTHIA

I don't know. Just look in his
wallet.

Annabel pulls out his wallet (grabs Welby's ass a little) and
finds Welby's license.

ANNABEL

You don't want me to take him home!

CYNTHIA

Why, you gonna do him there too?

ANNABEL

Because he IS home! Look.

Cynthia looks at his address on the license.

CYNTHIA

I don't understand.

ANNABEL

He gave up his apartment for you.

INT. CYNTHIA'S NEW APARTMENT - LIVING ROOM - LATER

Welby's phone on the couch starts buzzing. Cynthia looks at
the phone.

CYNTHIA

I'll call Donna. She'll know.

But before Cynthia can place the call, another text comes in.
Cynthia reads the texts:

There's a whole bunch of recent texts listed as "URGENT" from
someone named E.B.R. They say "come home now," "Important,"
"Need to talk TONIGHT," "waiting for you at your place" "Come
home ASAP!"

ANNABEL

Call E.B.R.

INT. ROGER'S MOTORHOME - NIGHT

Elizabeth is driving and Cynthia is in the passenger seat, Annabel stands behind them, and Welby is semiconscious in a bed in the back.

CYNTHIA

Thanks for coming. We didn't know what to do. I really didn't want to call Donna on this.

ANNABEL

So I don't get it. If you're on the show, how do you know where he lives?

(and with Spanish
inquisition veracity)

And WHAT ELSE do you know?

(mumbles)

And what ELSE do you DO at his house?

RODGERS

I guess I am a special case
Somehow my mom and dad and him had a connection in the past. And perhaps because of that, he confides in me.

I did not "ask" to be on the show.

(beat)

The point is I'm done with it. I wanted to let him know in person, that I'm leaving the show and I'm heading back home to Philadelphia

(beat)

Tonight.

CYNTHIA

Why? What's wrong?

ANNABEL

(still jealous/suspicious)

Let her go!

Rogers pulls the motorhome into the parking lot.

RODGERS

We're here.

Annabel and Cynthia look out the windshield and find themselves parked in front of a sterile looking building in a slightly seedy area of town.

ANNABEL

(stupefied)

Where the hell is HERE?

(beat)

This can't be right?

(looks at GPS on
Dashboard)

Your GPS has got to be broken. You
drove us to the wrong place!

RODGERS

Help me get him inside. Apartment
3G.

They get Welby up and out of bed. They carry him out the motorhome and towards the building.

ANNABEL

(nervous)

We're gonna get raped here.

CYNTHIA

(vengefully)

Wishful Thinking?

As they get closer to the building, they see a plaque on the side: "This Building is Dedicated to Those Who Left Home to Serve... Find Their Way Back - W.C."

ANNABEL

This is the Homeless Vet Shelter.

CYNTHIA

W.C?

(thinks)

Welby Clark?

INT. BUILDING - ELEVATOR - NIGHT

Rogers leads the group into the elevator.

RODGERS

That's right. He donated this
building.

(presses level 3)

Welby gives most of his money to
charities. Especially homeless
vets.

(MORE)

RODGERS (CONT'D)

He keeps a simple room here when he just wants to get away from everything.

ANNABEL

I never heard that and I know everything about him.

CYNTHIA

(snidely)

And trust me, she knows EVERYTHING about him.

Annabel smirks back.

RODGERS

I don't know why he does it. I don't know why he keeps it a secret. I only know he has buildings like this all across the U.S. He even has one in Philly.

The elevator door opens, but Rogers does not get out.

RODGERS (CONT'D)

Key is under the rug.

CYNTHIA

(helping Welby Stagger out with Annabel)

Aren't you coming?

RODGERS

Listen.

(beat)

Tell him he "saved" me.

(beat)

Now it's time for me to go home to Philly to help others like myself.

The elevator door is about to close but Rogers stops it with her hand.

RODGERS (CONT'D)

And Cynthia... He stays here because he wants you to have his apartment. I think he wanted you to have such a magnificent place that you'd never leave.

CYNTHIA

(emotional)

Why doesn't he just say it?

RODGERS

You know why...

(beat)

He's old, you're young...

ANNABEL

(interrupts)

Trust me, not all of him is old!

(cat like rrreeaaarrr)

RODGERS

I think he would rather be around you in denial and "dream of what could be" verses hearing the words from your lips that would devastate him.

(as the begins to close)

That you only like him as "a friend".

The door closes shut.

INT. BUILDING - HALLWAY - MOMENTS LATER

Cynthia and Annabel help Welby stagger down the hallway.

ANNABEL

(sheepishly)

I'm really, really sorry I caused this whole mess. And I'm sorry that I screwed up and got between you and him.

CYNTHIA

(thinking out loud)

Why doesn't he just say it?

ANNABEL

But... now you know. You heard it from me. You heard it from her. So if he did ever ask, what would you tell him?

They reach 3G and find the key under the mat. Annabel opens the door but Cynthia stays in the doorway.

CYNTHIA

Wait...

Cynthia types a message into Welby's phone and puts it in his pocket. They help Welby into his bed.

FADE OUT.

INT. APARTMENT 3G - EARLY MORNING

Light peers through the window. Trucks and people can be heard outside.

Welby wakes up with a massive headache. He looks around confused. He pulls out his phone and checks a message. We can't see the message but, it makes Welby smile.

INT. GET UP AND GO STUDIO - CONTROL ROOM - MONTAGE

In a montage, we watch our characters live their lives for a few months through the TV monitors.

- Dan is at NASA, working happily at his new job. We watch him at his houseboat. At a restaurant, we see him flirting with a waitress, she leaves him her number on the receipt.

- Jojo is practicing at the theater, learning her lines and going through the emotions. We watch her try to cook dinner at home, etc.

- Cynthia working at the ad agency, spending more and more time with Welby, etc.

- Elizabeth Rodgers' motorhome (that she left behind) shows up in front of her home. It has a placard with an image of Rodgers' jet, with her in the cockpit labeled "Elizabeth Buck Rodgers. Fights for Vets!" She smiles.

INT. THEATER - NIGHT

The curtain opens to a theater filled with a well dressed audience. Jojo and the rest of the troupe walk out on stage and bow to a cheering audience.

INT. THEATER - DRESSING ROOM - LATER

Jojo sits in her make up chair, wiping off her lipstick.

There's a knock at the door.

DELIVERY MAN (O.S.)
Flowers for a miss Jo.

JOJO
Come in.

The DELIVERY MAN enters, hiding his face behind the flowers. A camera lens can be seen hidden in the bouquet.

Jojo casually glances at the flowers and points to a pile of other flowers in the corner.

JOJO (CONT'D)
Put them with the rest.

WELBY
Don't you want to read the card?

Jojo knows that voice and looks up - it's Welby.

WELBY (CONT'D)
Quite a performance tonight?

JOJO
Yeah I'm good at pretending to be someone I'm not.
(Beat)
What are you doing here?

WELBY
Shouldn't you ask yourself that question?

JOJO
(serious)
I already did, but I didn't like the answer.

WELBY
I'll give you a different answer...
(Beat)
Josephine.

Jojo sits, shocked.

WELBY (CONT'D)
(Smiles)
It's a cliché, but I know you better than you do.
(beat)
Josephine Johansson from Jackson Mississippi.
(Pulls out paper)
Your best friends in Milton high school called you Jojo. You won a scholarship in Theater at MU. But your little brother, Pee Dee, got into drugs. Then got dead. Your mom...

JOJO

...How do you know all this shit?
 Nobody knows that only my home
 girls called me Jojo. Nobody called
 my brother Pee Dee, but me.
 What is this... Fantasy Island?

Jojo gets up and starts looking around the room, behind the
 furniture, in the closet, etc...

WELBY

What are you doing?

JOJO

I'm looking for the little guy
 (mimicking Tatto's voice)
 Dee plane, Dee plane!

WELBY

(Smiles)
 You've been running away ever
 since, but you don't know where to
 run to. You played the boys parts
 in school plays because it was an
 all girls school. Now you play the
 part to scam money from people.

JOJO

(Angry - Ashamed)
 So why?

WELBY

It's been three months since you
 arrived here. That means it's time
 for you to make a decision.
 Stay here in anonymity... Invite
 friends and family from your old
 life to come visit to see the new
 life you have made for yourself
 Or, return home.

JOJO

I don't have "friends" or "family"
 to invite here or a "home" to go
 back to. But this place ain't for
 me neither.

(beat)

But I have an idea of where I need
 to be. However... it will require
 a favor from you.

DISSOLVE TO:

EXT. RIVER BOAT - NIGHT

An old-fashioned river boat casino pulls out of the dock.

INT. RIVER BOAT - CASINO - NIGHT

A drunk and rowdy group of patrons occupy the crowded bar/casino.

At the bar, Jeff mulls over a drink.

INT. RIVER BOAT - CASINO - BATHROOM - CONTINUOUS

Jojo is fixing her hair and make-up while every so often glancing over for someone to come out of the stalls.

Finally, a FAT LADY comes out of one stalls and Jojo slips in, cutting in front of another girl that was waiting.

GIRL

Bitch! That's my stall.

In the stall, Jojo finds herself face to face with the fat lady's huge crap that wasn't flushed. She almost gags. She tries to flush the toilet, it doesn't work...

GIRL (O.C.) (CONT'D)

Open up bitch! It was my turn!

JOJO

(Sitting down to pee and almost gagging)

Trust me girl...you DON'T want this stall.

Jojo finishes peeing and discovers there's no toilet paper.

JOJO (CONT'D)

(apologetically)

Hey... Um... I'm sorry I jumped in front of you. Do a sister a favor... Hand me a paper towel or something, there's no paper in here.

GIRL (O.C.)

You want paper? Okay.

(beat)

Here you go... Sister.

Shredded pieces of toilet paper fall from the other side of the stall, onto Jojo.

Jojo thinks... Then remembers!

She pulls out the watch and uses the paper she wrapped it in to wipe herself. She finishes, flushes and gets up to leave.

JOJO
I'm done, it's all yours...

Suddenly, the door is kicked open by the Girl, hitting Jojo in the arm...knocking the watch from Jojo's hand into the crap filled bowl.

GIRL
Thanks for nothing!

JOJO
FUUUUUUCK!!!!!!#####

Jojo panics as the water in the toilet starts to flow and the bowl is finally starting to flush...

JOJO (CONT'D)
(In slow motion)
NOOOOOOOO!!!!

The toilet begins to swirl...

Jojo looks away and blindly shoves her hand into the mess and fumbles around for the watch in the shit soup... The Girl and others waiting for the bathroom look in horror, some screaming, some puking.

JOJO (CONT'D)
Aaaaahhhhhh! Ooooouuuuuhhhh!
Yuck!

Finally, she snatches the watch just as the last remnants of the bowl go down the drain. Raising her sullied hand and arm in victory, with the watch clenched in her fist.

JOJO (CONT'D)
YEAHHHEEES!!

More screams and horror from the girls in the bathroom.

INT. RIVER BOAT - CASINO - MOMENTS LATER

Jojo exits the bathroom, wiping her now clean arm one last time and tossing the paper towel into a pail.

Jojo heads over to the bar and walks up behind Jeff.

JOJO

(Smiles)

Only one drink? Didn't I teach you better?

JEFF

(doesn't turn to look)

You taught me more than anyone should ever know....

(Beat)

About you.

JOJO

I deserve that... and worse. But you need to know....

Before Jojo can continue, a group of rowdy drunk college students that have been nearby move closer to the bar next to Jeff and Jojo.

DRUNK

(Grabbing Jojo by the arm)

If he doesn't want YOU anymore, he don't know what he's missing!

JEFF

(Turns to the Drunk)

Kid... you REALLY don't want to know what I'm missing.

JOJO

(Pulls her arm back)

Go back to your dorm, put some pimple cream on your face, and jerk off to your favorite porn video.

(Turns back to Jeff)

You need to know the truth. Take this....

(Pulls out a document and hands it to Jeff)

Read it....

JEFF takes the paper and crumples it up without even glancing at it.

JEFF

I don't need a note from your mommy to tell me to EXCUSE your actions. You fucked me all up! I fell fast and hard for you in one night. And here is the kicker... Even after you became whatever, I still wanted you.

JOJO

(Smiling and tearing up)
It's not what you think, I'm not
what you think. Just read the damn
paperwork!

DRUNK

(Continuing to paw at her)
Come on girl, he's gay. He ain't
interested.

JEFF

(Starts to read the
document)
Birth certificate?
(Continues reading)
Josephine? Baby GIRL? I don't
understand.

JOJO

Understand THIS...

Jojo pulls open her shirt to reveal her large breasts. The
whole bar goes quiet...Then roars! Cheers, cat calls, etc.
DRUNK college kids move in real close.

DRUNK

(Tries to kiss Jojo)
He's no man enough for you baby...
I'm here for you.

JOJO

Well if your man enough for me,
then here...

Jojo reaches into her pants/crotch, screams in agony as she
pulls out a very realistic dildo with balls and slams it
upright onto the bar inches from his face.

JOJO (CONT'D)

...SUCK MY DICK!!

The bar gasps in horror. DRUNK kid faints. The other kids
just look on in horror. One pukes.

JOJO (CONT'D)

(Turns to Jeff)
I was saving that for you just in
case you needed more convincing.
But now that "THAT'S" out in the
open, here is something else.

Jojo pulls out the watch from her purse and puts it on Jeff's
wrist.

JEFF

My watch!
 (beat)
 I thought...

JOJO

You thought right! I was stealing
 it from you.
 (lovingly)
 But you gave me something I
 couldn't steal.
 (Kisses Jeff)
 So I had to give the watch back.

Jeff looks at the watch again and notices it smells.

JEFF

Why does it smell?
 (sudden gasp expression)
 You didn't hide this up your...you
 know... While you were away in
 prison or whatever?

JOJO

(Starts hitting - lightly)
 What are you crazy! I didn't....
 Look, me and this watch have been
 through a lot of shit together.
 Literally.
 (beat)
 Can we just start clean? Hi.... I'm
 Josephine. Josephine Johansson. My
 friends call me Jojo.

JEFF

What should I call you?

JOJO

Depends

JEFF

(Smiles)
 On what?

JOJO

(Grins)
 On what you're drinking.

JEFF

(Looks to bartender)
 Give me two Shots of tequila, two
 glasses of Red wine and two shots
 of Jack.

The Bartender brings the drinks as quickly as Jeff orders them.

BARTENDER

Not to be nosy, but... If all of that for is just the two of you... How to you choose which one to drink first?

JEFF & JOJO

(Smirks)

CLOSE ON A SECURITY CAMERA on the ceiling, pointed at Jojo and Jeff.

INT. RIVER BOAT - CASINO - SECURITY ROOM - CONTINUOUS

In the security room, Welby and the film crew watch Jojo and Jeff through the monitors. Get Up and Go DVR seen recording.

INT. GET UP AND GO PRODUCTION STUDIO - DAY

Dan is being interviewed by Welby.

A large monitor behind them shows footage from Dan's life at NASA, his houseboat, and some footage from his daily computer video diary.

WELBY

You've had a pretty interesting three months Dan.

DAN

The BEST three months that I can remember. Maybe ever.

WELBY

Next month we begin airing your episodes, so your secret, as well as our other three contestant's true identities and locations will be exposed. So before that happens this is the part of the show where we give each of our contestant's the opportunity to reflect. To reflect on what they have now... The life they had in just a few short months ago and what they want going forward.

(pauses)

So I'll ask you.

(MORE)

WELBY (CONT'D)

Do you want to return to your old home, your former job, the life you left behind?

DAN

NO.

WELBY

Even for just a short visit... We can arrange for you to return incognito to just "observe" what's has transpired at home. Only YOU would have the power to reveal yourself to anyone.

DAN

NO. I want to stay here... But...

WELBY

But?

DAN

I know how the show works. I get three choices. Stay, go home, or...

WELBY

Go on...

DAN

I want choice number three. I want you to bring my old girlfriend, Marci, to come see me and see how much better I'm doing here than back home.

WELBY

We can make that happen. Choice number three it is. So let's give her a call and see if she will Get Up and Go to see YOU!

EXT. DAN'S HOUSEBOAT - MORNING

Marci and the film crew (pretending to be tourists) walk down the dock to Dan's houseboat.

Dan steps out of his houseboat and meets Marci. They hug.

INT. DAN'S HOUSEBOAT - MOMENTS LATER

Dan give Marci a tour of his new home.

DAN

Well? What do you think? Great huh?

MARCI

Very nice.

(a little wobbly)

But it will take a while for me to get used to this rocking.

(beat)

And it "could" use a woman's touch. A place mat here, vase there. I could see it.

DAN

I hate to rush things along, but we have to get to work. I got clearance to show you around. I really would like you to see it. You can come back here later.

INT. NASA - AFTERNOON

Dan, Marci and the film crew through Dan's lab. Director Bastone and a few of his co-workers are there as well.

BASTONE

So what do you think? It's impressive isn't it.

MARCI

And you trust Dan with all this expensive machinery-what's-it?

Co-workers laugh.

DAN

Now Marcie... This is what I do. This is my field of expertise.

N' CUMBA

Dan has done remarkable work in the short time he has been with us. You should be proud of the contribution he has made in space.

MARCI

(condescending)

You mean he "takes up" space.

DR. SMYTH

Well, he gained some "mass"
(pointing to stomach)
...since he arrived

The co-workers and some of the techs laugh.

N'CUMBA

Perhaps we should assist in eating
his lunch to reduce his caloric
intake.

She takes his brown bag and pretends to eat his sandwich -
Then passes it around to the techs at the consoles, who
actually begin eating his sandwich for real. Even Bastone
takes a bite.

DAN

(annoyed)
NOT FUNNY GUYS!

CO-WORKERS

Not True! It is funny
(Laughter)

Dan sees that Marci has everyone laughing at him and suddenly
(for a moment) he remembers his old job at the tax office.

FLASHBACK of Dan's old co-workers from his previous, mundane
job, eating Dan's lunch. Dan's lunch shows up half eaten.

DAN

Not funny guys!

His CO-WORKERS laugh at him as they feast on his sandwich.

CO-WORKERS

(laughing)
It's actually very funny... EVERY
time.

BACK TO PRESENT DAY AT THE NASA LAB

Dan grimaces as those awful memories come back.

BASTONE

(snapping his fingers in
front of Dan's face)
Earth to Dan. Earth to Dan.
Where did you go?

MARCI

(looks at the cameras)
This is one of your top rocket
scientists? No wonder the space
program is in trouble.

Co-workers laugh.

DAN

Marci. I have some work to do here before I leave. Why don't you go back to the boat?

(nods to the film crew)

I'm getting out early today and I'll be home around four. We'll have dinner. We'll talk.

Marci and the film crew leave. You can still hear her insulting and belittling Dan as she walks down the hall with them. The other workers laugh at him as she goes.

Dan turns to back to work with his crew, head down in shame.

EXT. DAN'S HOUSEBOAT - AFTERNOON

Dan heads down the dock towards the houseboat. He sees boxes stacked outside from Target, Walmart, Home Goods, etc.

DAN

(annoyed-looking around)

Marci?

INT. DAN'S HOUSEBOAT - CONTINUOUS

Dan walks in to find Marci placing knickknacks on every possible square inch of the boat.

MARCI

I'm helping you make this place livable.

DAN

(annoyed)

Livable? Where did all this "stuff" come from?

MARCI

(holding up gift cards)

You had all these gift cards the nice man from the show gave you. But you didn't buy anything useful. Just stupid stuff,

(insulting stupid voice)

"like a toaster and a coffee maker". Oooohhh.

DAN

(picks a gnome off the shelf)

Livable?

(MORE)

DAN (CONT'D)

This makes the boat livable?

(beat)

Look, I don't want to fight. There is a very good restaurant here at the marina. I reserved a nice table right on the water for us. Let's go have something to eat, talk about old times and deal with this later.

MARCI

(smiles)

OK pumpkin. You're right. We'll have plenty of time to unpack things when we come back to our boat.

Dan is not sure how to take the "our boat" comment.

INT. RESTAURANT - NIGHT

The Hostess sits Dan and Marci down at the corner table overlooking the harbor.

MARCI

Very fancy. This can be "Our" new restaurant.

The waitress Dan likes (Veronica) approaches. Today she is looking especially cute.

VERONICA

(smiling at Dan affectionately - southern drawl)

Hey Dan, where have you been? I haven't seen you around for a while.

(beat)

You going to have your usual, or try something new?

MARCI

(looking disapprovingly at Dan)

What else have you been trying new?

DAN

(smiling transfixed)

Veronica, this is Marci. She's here visiting from my old neighborhood.

VERONICA

(smiling affectionately)

Well how do you-all do?

(beat)

This is the first time Danny has ever brought anyone...

MARCI

(angry)

...Don't give me that sweet talking "you-all" stupid, backwoods load of crap. I can see what's going on here. Keep your country-fried, inbred hands off my boyfriend... "sweetie-pie" (beat) Come on Dan, we're leaving. NOW!

Veronica is visibly upset and waiting for Dan to say something in her defense. In fact, everyone in the restaurant is waiting for Dan.

VERONICA

(almost tearing)

Dan?

DAN

(Marci pulling him away)

Marci! Why are you saying this?

Veronica is a sweet and...

But before Dan can say anymore, Veronica starts to walk away. Marci starts pulling a sheepish Dan out of the restaurant. But as they pass by Veronica, Dan suddenly pulls his arm away - Holds his ground. Stern and pissed.

DAN (CONT'D)

STOP!

MARCI

We're getting out of here, Dan.

DAN

(angry)

No... You're getting out of here!

MARCI

Says who?

Marci punches Dan in the head. Hard.

DAN

(angry, in pain)

Are you crazy!?

MARCI
That's for running away.

Punches Dan in the head again.

MARCI (CONT'D)
That's for her!

DAN
Leave her out of it! Boy that hurts!
(beat)
She is the sweetest, kindest, most beautiful person I know. She is, in every way, the opposite of YOU! Why I even thought about bringing you here was the worst decision of my life!
(beat)
No wait... the WORST decision in my life was MEETING you!!!

Marci punches Dan in the nose.

DAN (CONT'D)
STOP.....! Hitting.....! Me!

MARCI
That's for... Who the hell cares! And when I get to your boat I'm gonna smash everything... just like I smashed YOU!

Marci turns around to head out. Veronica approaches Marci and punches her in the face!

MARCI (CONT'D)
Ow!

VERONICA
(smiling)
And that's for You-all... sweetie-pie!

Marci stumbles and almost falls over the railing into the water, but catches herself in time. But as she staggers down the stairs a leg jets out from one of the tables and trips Marci. She tumbles down the dock into the water.

Two patrons at a table peak out of their disguises - it's Welby and Woody.

WELBY

It's the simple pleasures in life
that mean the most.

WOODY

Even better when you get it all on
film.

(pulls napkin over hidden
camera on the table)

Veronica moves over to Dan to help him up.

VERONICA

(wiping the blood from
Dan's nose)

Let me help you back to your boat.
You have ice?

Dan smiles...

CUT TO:

INT. DAN'S HOUSEBOAT - NIGHT

Dan sits on the couch. Veronica heads into the galley.

DAN

I have some ice in the fridge.

(beat)

And once again I'm so sorry for
everything tonight.

Veronica grabs ice from the fridge and hands it to Dan.

VERONICA

I've delivered food to your boat
dozens of times, but you never
asked me in. It's very nice

(looks around)

But what's all this here stuff?

DAN

A "bad" reminder of why I left
her... to be here.

(smiles at Veronica)

And it's all going to be gone
before this night is done.

VERONICA

So where do you go when you take
the boat out?

DAN

Out?.

(beat)

You know, I've never have taken it out.

VERONICA

Well, it's the nicest night for a trip around the harbor. Big beautiful moon and all.

(beat)

What-a-yah say? Or would you rather I give you a bloody nose?

(motioning her fist)

EXT. DAN'S HOUSEBOAT - MOMENTS LATER

Dan's houseboat pulls away from the dock and heads out into the harbor.

The boat sails under the big, full moon above...

...And every once in a while a gnome, or knickknack is seen being tossed into the water.

FADE TO BLACK.

INT. PRODUCTION STUDIO - AFTERNOON

Three months are almost up and Cynthia and Welby are having an interview. They sit in two chairs with a large screen behind them that has a time line of images of Cynthia (at the Glass Slipper going away in her carriage, her "makeover", at her new job, new apartment, etc.)

WELBY

It's been three months since you arrived here. That means it's time for you to make a decision. First, do you want to go home?

CYNTHIA

No.

WELBY

Secondly, do you want to invite friends and family from your old life to come visit and see the new life you have made for yourself?

CYNTHIA

No one there to bring.

WELBY

Or do you want to stay here?

CYNTHIA

Here.

(smiles)

I want to stay right here.

WELBY

So there you have it folks. Cynthia Evers has decided to stay here in town with us.

(beat)

And it's a good thing too, because tomorrow night, we're throwing a big coming out party for you. Your boss Mr. Hanna of Hanna Global Inc, a proud sponsor of our show, is going to host a gala black tie event at his estate where you will be the guest of honor. Unknown to the guests and your co-workers, we are going to reveal who you are so you don't have to keep secrets anymore!

DIRECTOR

CUT! It's almost lunch. Let's finish up after 1:30.

Welby gives Cynthia a serious look.

CYNTHIA

What's wrong? You've not been yourself all morning.

WELBY

Funny you would use those words. Come with me. We need to talk.

CYNTHIA

Why so serious?

WELBY

This *is* serious.

Welby escorts Cynthia down the hall to the elevator. They enter.

INT. ELEVATOR

The doors close, but Welby does not press any buttons.

CYNTHIA
 (about to press a button)
 What floor?

Welby moves her hand away from the buttons and instead he takes a key from around his neck and opens up a panel on the wall revealing a keypad inside. He presses a few buttons and then the elevator starts going down.

The elevator floor display changes and shows floors that were not there before. A LOT of floors. We can see numbers and numbers rolling by as if they are going down miles.

CYNTHIA (CONT'D)
 What the fuck? What's going on?
 Where are we going?

WELBY
 You know I think the world of you
 and I would never ask you to do
 something that would make you
 feel... uncomfortable.

CYNTHIA
 (Smirks)
 I worked at a strip club. I wore 6"
 stilettos and almost no cloths.
 Creeps grabbing my ass. How much
 more "uncomfortable" can you get.

Just then the elevator doors open revealing...

INT. SPY CONTROL ROOM - CONTINUOUS

...A control room that looks like NORAD. Buzzing with activity. At least 20 people work at dozens of monitors showing images from around the world.

CYNTHIA
 (amazed and confused)
 What is all this?.

WELBY
 You ever see those spy movies where
 the everyday Joe gets asked to step
 up to the plate and help the
 government save the world?
 (Sheepishly)
 Welllllll...

CYNTHIA
 NO WAY!

WELBY

Yes way...

(beat)

Get Up and Go! is NOT just a TV show. It's a covert operation that has the unique ability to get into places, organizations, companies, that otherwise would be inaccessible to even the best agencies. We've been able to ensnare untouchable drug lords, thwart terrorist plots, even change interest rates! And that's hard!

CYNTHIA

I'm no spy. What do you need me for?

But before Welby can speak...

CYNTHIA (CONT'D)

Wait a minute... What...what does that make YOU?

WELBY

(Sean Connery voice/music)

The name is Clark...

(beat)

Welby Clark

(beat)

And this is what we need from you...

DISSOLVE TO:

EXT. LIMO/HANNA MANSION-NIGHT

Cynthia and Welby drive up in a limo to a beautiful mansion. They are dressed in gowns and tuxes. Cars are being valet parked. A big party is in full swing inside.

As these scenes unfold we hear Welby in Voice-over.

WELBY (V.O.)

Your boss Mr. Hanna is not what he seems. He is involved with a network of international criminals that buy and sell stolen corporate secrets. But now he has stepped up to the big leagues and is about to pass on stolen plans for the Air Force's newest anti-radar system.

(beat)

(MORE)

WELBY (V.O.) (CONT'D)

We use Get Up and Go! as a cover to get us into places all over the world, Hanna uses his add agency to move stolen info across the globe.

(beat)

The CIA, NSA, and others can't get close to him. His one weakness... He's a reality TV junky. Real Housewives, Kardashians, Duck Nation, whatever, you name it, he's watching. So when we approached him to have you at his company and be part of the show...Well, here we are.

Welby in a tux and Cynthia, in glamorous gown, exit the limo.

WELBY

Your ready for this?

CYNTHIA

I don't know, I'm so nervous.

They continue up to the grand entrance of the mansion. Security Guards check ID's at the door.

WELBY (V.O.)

Hanna keeps all of his info on special super-secure computer tablets. And even if you stole one, you can't read the information unless you insert a special thumb drive that has the access codes. Hanna wears that thumb-drive on a chain around his neck. You may have noticed it from time to time...

CUT TO:

INT. HANNA'S OFFICE - FLASHBACK

Mr. Hanna is talking and laughing with Cynthia, a thumb-drive exposed infrequently as he moves his head, etc.

CUT TO:

INT. HANNA MANSION-NIGHT - BACK TO SCENE

It's a large ballroom filled with guests and servers. A small band is playing music. Tables of wonderful looking catered food, and a champagne table with towers of glasses and a magnificent ice sculpture fill the room.

Security guards walk throughout the building, watching everyone. Also, some of the Get Up and Go! camera crew, (Woody, Earle, etc.) disguised as a generic camera crew, mingle with the other guests. As far as the guests know, it's just a party.

When Cynthia walks in she is so beautiful that people barely even notice Welby.

WELBY (V.O.)

We will rig you up with a special device that will remotely activate when you are close enough to Hanna. The device will extract everything from his thumb-drive, making his drive useless. All the codes will be transferred onto the thumb-drive we have disguised in your broach.

(beat)

So all you have to do is dance with him. Ask him for one slow dance. Remember, you have to get in close and stay close until the transfer is complete. We'll guide you every step of the way through the communications system we will have in your earrings. And our crew will be filming so there will always be someone close by to help you if needed.

Cynthia and Welby walk up to Mr. Hanna who is surrounded by guests and his FEMALE BODYGUARD.

HANNA

Welby. We were just talking about you.

But before Welby can speak...

HANNA (CONT'D)

And Cynthia...

(beat)

My god... Have you ever seen such a beautiful sight.

WELBY

She does clean up well.

(beat)

And speaking of cleaning up... Where is the bathroom. It think it was a two hour drive just coming up your driveway.

HANNA

It's in the next room. Just head over towards the staircase, you'll see it.

As Welby walks away, Cynthia gives him the "don't leave me alone" look.

Welby's voice comes through Cynthia's earring.

WELBY (V.O.)

Don't worry. I'm right there with you. The sooner we get this done and over with the better.

DONNA (V.O.)

I am right here too Cynthia. There's nothing to worry about.

HANNA

Cynthia? Everything okay? You seem a little distracted.

CYNTHIA

(slightly flustered)
This place. It's just so overwhelming.

Just then a slow dance song comes on.

DONNA (V.O.)

Earle had the band play a slow song. This is your chance.

WELBY (V.O.)

You can do this. You ARE a spy now.

CYNTHIA

(to Mr. Hanna)
Would you like to dance?

MR. HANNA

How can I refuse the most beautiful woman in the room.

CYNTHIA

I bet you say that to all the girls?

MR. HANNA

(devilish smile)
Yes... I do!

They start to dance.

MR. HANNA (CONT'D)

I heard a rumor that you're dating
someone.

(beat)

Anyone I know?

CYNTHIA

No one special.

Cynthia looks around and sees Welby making his way up the staircase. They make eye-contact. She knows he can hear her on his earpiece. She pulls Hanna in close, almost sexually.

CYNTHIA (CONT'D)

He's old and fat and going bald.

WELBY

(to himself)

Well at least she didn't say I was
ugly.

CYNTHIA

(devilish smile)

And he's not much to look at
either.

WELBY

(incredulous)

Really?

DONNA (V.O.)

Okay Cynthia, just hold him close.
Her we go. Activating transfer.

The electronics make louder than expected sounds. Mr.. Hanna gets suspicions.

MR. HANNA

What's that noise?

Cynthia is visibly shaken. Looks around but can't see Welby.

DONNA (V.O.)

Tell him it's your cell phone!

CYNTHIA

It's my phone. I must have a voice
mail.

It continues to make one beep after another. But Cynthia quickly thinks on her feet to alleviate Hanna's growing suspicion.

Ba-Ching!

CYNTHIA (CONT'D)
Facebook message.

Dee-doo-dee-doo!

CYNTHIA (CONT'D)
Snap-chat request!

BUZZZZZ-Bipt!

CYNTHIA (CONT'D)
Text Message!

DING!!

CYNTHIA (CONT'D)
My dishwasher just finished!

The songs ends and Mr. Hanna and Cynthia release their embrace and clap.

MR. HANNA
That was interesting. I never had a
smartphone as a dance partner
before.

DONNA (V.O.)
Cynthia. We got it. You did great.
Now get out of there.

CYNTHIA
Where's Welby?

Cynthia quickly realizes she said that out loud.

MR. HANNA
(Looking around)
You know now that you mention it. I
haven't seen the old buzzard since
you got here.

WELBY (V.O.)
I have a problem. Break away from
Hanna.....Slow and discretely.

CYNTHIA
He's like a little kid. Take your
eyes off him for one minute and he
gets into trouble. I better go look
for him. Will you excuse me.

Starts to walk away, but then turns around and sprints back to Hanna and kisses him on the cheek. He looks surprised.

CYNTHIA (CONT'D)
Thank you for everything.

Cynthia grabs a champagne glass off of a servers tray and walks away with a "cat that ate the canary" smile.

WELBY (V.O.)
Where are you?

CYNTHIA
(Cocky attitude)
Hold your horses. I'm saving the world here!

WELBY (V.O.)
Well EXCUSE me..... Misses Bond.
But I have a real dilemma here.

INT. OFFICE - LATER

We pan out and see Welby peering through a cracked door into a hallway with FOUR SECURITY GUARDS doing a room to room search, heading towards the room Welby is in.

WELBY
I'm upstairs. I stole something important and I may have inadvertently set off a silent alarm. Now I'm stuck upstairs in an office with security guards headed my way. I need you to distract them so I can get away.

INTERCUT BETWEEN WELBY AND CYNTHIA AT THE DANCE

CYNTHIA
What do you want me to do?

WELBY
When we came in I saw a champagne station with one of those flowing towers of glasses. Can you see it?

CYNTHIA
Yes. I see it.

WELBY
Go over there and knock the glasses over.

Welby looks out the hallway. The guards are almost to his door.

WELBY (CONT'D)
 (actual)
 Hurry. Do it now!

Cynthia heads over to the champagne station. On her way she notices Mr. Hanna with several security guards. She can tell something is wrong. When she gets to the station she coyly pulls a glass out from near the bottom... But the tower doesn't collapse! Cynthia slyly tries again, taking two glasses. It STILL doesn't collapse. Now she's frustrated.

WELBY (CONT'D)
 What's happening! There almost on
 me!

Frustrated, Cynthia kicks the table hoping the glasses fall. Instead, the leg she kicked collapses and Cynthia and the table fall over together. Glasses and champagne fly everywhere. Everyone turns to the noise. The massive ice sculpture slides off down into the NEXT table filled with food on burners. The table cloth and drapes catch fire!

People start running in different directions.

The guards go to see what's happening and Welby makes his move.

WELBY (CONT'D)
 Met me in the kitchen

As Welby sneaks past the guards and slides down the staircase banister, the fire sprinklers go off. People start screaming.

The Electric amplifier for the band gets soaked and starts to zap out. The PA screeches with deafening piercing feedback.

Cynthia gets up from the floor observing the disaster. She tries to run but slips on the champagne soaked floor and falls again. This time her earring goes flying across the floor where Mr. Hanna's Female Bodyguard is. They make eye contact and the Bodyguard looks at Cynthia suspiciously. The Bodyguard picks up the earring and notices it has an earpiece in it. She and places it against her ear. She hears Welby's voice through the earpiece.

WELBY (V.O.)
 Cynthia! Where are you?

The Bodyguard starts to run over towards Cynthia. Cynthia gets up and bolts for the kitchen.

INT. KITCHEN - CONTINUOUS

Welby looks through the windows, observing the carnage as Cynthia runs in.

WELBY

I said make a distraction, not start the apocalypse.

CYNTHIA

They know it's us!

WELBY

All they know is somebody took something.

(beat)

And we'll be gone before they find the missing puzzle pieces.

CYNTHIA

Trust me. Puzzle's done.

He sees the Bodyguard and other security guards approaching.

WELBY

This way!

Welby heads through the kitchen toward the back door - but there are guards outside. Then he suddenly spies a clothes hamper next to a door on the wall. He opens the door and sees it a chute that leads to the launder area below.

CYNTHIA

They're coming!

WELBY

Get in. It goes down to the laundry room. I'll be right behind you.

CYNTHIA

Are you crazy!

WELBY

Yes!

Welby shoves her in.

INT. GARAGE - CONTINUOUS

Cynthia slides down the chute and ends up in a hamper of dirty clothes in what looks to be a garage. She can hear gun shots from up at the top of the chute.

CYNTHIA
 (to herself)
 Welby?

As Cynthia climbs out of the clothes hamper to find Welby, she is confronted in the garage by Mr. Hanna's Female Bodyguard.

FEMALE BODYGUARD
 Leaving the ball before the clock
 strikes twelve... Cinderella?
 (more gun shots heard)
 And it sounds like no "happily ever
 after" for prince charming either.

Cynthia is enraged and goes full tilt ape-shit on the bodyguard. They have a brawl, fists swinging back and forth.

As Cynthia gets up tattered and breathing, we hear an elevator "Ding." The doors open and Welby steps out.

WELBY
 (shrugs)
 An elevator. Who knew?

Cynthia is exhausted happy and angry at the same time. Welby walks over and sees the bodyguard unconscious on the ground. He kneels down and starts to fumble and grope the bodyguard.

CYNTHIA
 (upset)
 What are you doing? Isn't that just
 wrong?

WELBY
 First rule of escape. Use your
 captor's transportation.

Pulls out a set of keys from the bodyguard's pocket. He starts pressing the car alarm/starter fob. Chirp, Chirp! Welby and Cynthia turn around to see what vehicle just responded.

WELBY (CONT'D)
 (astonished)
 You've got to be kidding me.

CUT TO:

A motorcycle with a sidecar comes flying out of the garage and onto the road. Hanna's security guards jump into their cars and follow.

EXT. CITY STREETS - NIGHT

Welby and Cynthia zig and zag through various streets, up and over sidewalks, dodging cars and pedestrians.

They lose their pursuers and turn in an alleyway.

EXT. ALLEYWAY - NIGHT

WELBY

(on earpiece)

She'll be here waiting.

(turns to Cynthia)

We don't have much time before they find us again. It would appear that this tablet has a tracking device in it.

(beat)

Must be more valuable than I thought. Donna is coming to pick you up here and take you and the thumb-drive to a safe house. Stay here. Don't move.

CYNTHIA

(upset)

What do you mean pick ME up? What about you? You can't leave me here.

WELBY

First rule of pursuit. Separate and...

CYNTHIA

(upset)

...STOP IT! This isn't a game like monopoly! They have guns... I thought...

(tears up)

I thought I lost you back there. I'm afraid to let you out of my site... Ever!

WELBY

(takes earpiece out)

It's just you and me right now. And I have to tell you I am terrified! (beat) Terrified if something should happen to you. The only thing that has ever frightened me more, is this...

(MORE)

WELBY (CONT'D)

(pulls out his phone -
shows message on the
screen)

That's the text message you left
the night you dragged my
unconscious ass back home.

CYNTHIA

(reading)

"If you want to know if your more
than just a friend... ask me. Press
send."

(looks back lovingly at
Welby)

You don't have to ask me....

WELBY

...Yes I do. For the first time,
I'm not afraid to ask, Cynthia. No
matter what the answer, I'm not
afraid anymore.

Welby presses the send button. A "DING" comes from Cynthia's
phone in her purse.

WELBY (CONT'D)

(smiles)

You have a new message.

But before Cynthia can look at her phone, the sounds of cars
racing down the street can be heard.

WELBY (CONT'D)

They're coming.

(puts earpiece back on)

They'll be tracking me and the
tablet. You get that thumb-drive to
Donna.

(mischievous smile)

I'll take them on some wild goose
chase. Maybe take one or two of
them out along the way. Maybe stop
for some fries...and meet up with
you before you even know I'm gone.

CYNTHIA

(upset)

WAIT!

Welby pulls out and roars into the street with goons in
pursuit.

CYNTHIA (CONT'D)

I can't talk to you. I have YOUR
phone....I lost my earring...
(hiding in the shadows)
Come on Donna, come on. Where are
you? Donna, Donna, Donna, Donna!

While waiting, Cynthia pulls out her phone and sees the text message. Her message from that night. She types into her phone a response with a huge smile on her face (we do not see the message). Welby's phone "Dings" We only see "new text message from Cynthia."

Moments later, the agency car pulls up. The window rolls down and Donna's voice can be heard.

DONNA (O.C.)

Hurry! Get in!

The back door opens and Cynthia scoots in.

INT. CAR - CONTINUOUS

They drive off with the speed of the car closing the door. The doors lock and Cynthia realizes someone is sitting in the back seat with her. It's Mr. Hanna. The driver is the bruised bodyguard. Cynthia squirms to get out but can't.

HANNA

I guess we made better time than
Donna. We knew where you were
because we've been Hear-RING...
(holds up her earring to
his head)
...everything since you dropped
this at the party. Funny, I thought
the story went with you leaving a
glass slipper behind?

CYNTHIA

(afraid)
What are you going to do with me?

HANNA

I'm bringing you to the police.

They pull in front of a police station.

CYNTHIA

(confused)
I don't understand?

HANNA

You are free to go but... I called the police. They have an APB out for your arrest for multiple felony burglaries, arson and the two murdered people at my home.

(cops start coming out of building)

Your "friends" at the agency will deny they even know you. And who would believe you. A Spy? They have no choice but to throw you to the wolves and make sure you spend the rest of your life in prison.

CYNTHIA

I don't believe you.

HANNA

(opens door)

Go ahead. Step on out.

Cynthia starts to exit the car, but sits back down.

CYNTHIA

What do you want?

HANNA

First, I'll take this.

(Pulls broach off of her dress)

No I propose a simple exchange. Welby gives me back my tablet, and I will have all charges dropped. And you will be free and clear to go.

(speaks into earring)

Do you hear that?... Welby

After a few moments of silence...

WELBY (V.O.)

Yes.

(beat)

Where?

HANNA

The waterfront. The landing where we shot that commercial.

WELBY (V.O.)

I know the place. I'll be there alone. 15 minutes.

(MORE)

WELBY (V.O.) (CONT'D)

(beat)
Let me talk to Cynthia

HANNA

You can speak to her in person. In
15 minutes.

DISSOLVE TO:

EXT. WATERFRONT- NIGHT.

It's a poorly lit landing under a bridge that juts out over the waterway. Mr. Hanna is leaning against the car. Cynthia is inside.

Welby pulls up on the motorcycle, and approaches.

WELBY

I have what you want. Where is
Cynthia?

HANNA

I have what YOU want.
(Bodyguard and Cynthia get
out of car)
Show me the tablet.

Welby fumbles with the tablet for a moment, then takes the it and slides it over to Hanna. Hanna picks it up and hands it to the bodyguard. Hanna takes Cynthia by the arm while the bodyguard checks the tablet with the thumb-drive.

BODYGUARD

Everything checks out.

Hanna releases Cynthia and walks slowly toward Welby.

HANNA

See. That was simple. We don't have
to be animals.

Hanna heads back to the Bodyguard.

WELBY

Can you move a little quicker?
(beat)
And I would cover your ears too.

Welby on the sly shows Cynthia a flashing countdown clock on his wrist. "5, 4, 3, 2..." There is a FLASH and a small boom from where Mr. Hanna and the Bodyguard were standing.

Just before Cynthia and Welby get on the bike, Mr. Hanna's bodyguard gets off a few rounds and hits Welby.

WELBY (CONT'D)

Uuaaahhh. I'm shot! You drive!

Welby flops into the sidecar.

CYNTHIA

I'm taking you to the hospital!

WELBY

No hospital. Go back to the Studio.
They have a medical facility there.
I've been shot worse before.

CYNTHIA

Hang on. I've only driven once
before.

They drive off.

EXT. GET UP AND GO STUDIO - LATER

Cynthia drives like a maniac through town and pulls up in front of the studio. Donna and a medical staff run out to meet her. They pull Welby out of sidecar and rush him inside.

FADE TO BLACK.

INT. GET UP AND GO STUDIO - HOSPITAL ROOM - NIGHT

Welby lies on a hospital bed. Heart beat monitor beeping, tubes, etc. Doctors coming and going.

CYNTHIA

(holds Welby's hand)

Everything's... gonna be all right?

WELBY

(whispery breath)

You know, I never got to ask you.
That first night, back at the
topless bar. With all the troubles
in your life you still hesitated to
say yes. What changed your mind to
come with me?

CYNTHIA

(smiles)

When prince charming shows up with a horse and carriage to take Cinderella to be a princesses in his kingdom far, far away...

(beat -tears up)

A girls got to go.

WELBY

(weaker)

You know, me and my wife used joke about who we would pick as a replacement if one of us died before the other.

(beat)

She always said she would end up with an old hoodlum type biker she dated in high school. Him, or this hulky handsome guy from an old cop show.

CYNTHIA

(smiles)

And You?

WELBY

(weaker)

I never really could pick someone to take her place.

(beat)

But if she was here now... I would tell her... I would pick you.

Cynthia lunges over and gives Welby a big loving kiss. Just then the heart monitor goes flat line and all the instruments start to BEEP BEEP! The doctors come in and rush to save Welby.

CYNTHIA

What's happening!!!!?

DOCTOR

(panicking)

I don't understand. Wounds weren't that bad. I got no pulse I got not heart, I got nothing.

(beat)

I'm sorry... we lost him.

CYNTHIA

(crying)

NOOO. No No No No!!!! Don't leave me, Please...

(MORE)

CYNTHIA (CONT'D)

You never even got to read my answer... See right here... I'm much more than a friend. So much more....

(breaks down again)

The nurse starts to pull Cynthia away, but Cynthia's hand is gripping Welby's. As the nurse starts to pull her hand away, Welby tightens his grip. Suddenly there is a whisper.

WELBY

(weak whisper singing)
Don't worry...

CYNTHIA

(tearing whisper)
What?

WELBY

(louder)
Don't worry, bout a ting now...
(stronger)
...cause every little ting, gonna be all right.

Cynthia starts to cry.

WELBY (CONT'D)

When you leaned over to kiss me, you pulled out all the wires.
(holds up bundle of wires)
I couldn't help it, I was just messing with you.

CYNTHIA

(screaming mad)
You asshole! You immature bastard! Are you insane?! How could you do such a thing to someone who LOVES you! If you ever do such a fucking insensitive thing again I will kill you myself!

WELBY

Could you repeat that?

CYNTHIA

You asshole! Are you insane?! I will kill you myself!

WELBY

No the other part?
(beat)
The I LOVE you part.

CYNTHIA

I never said...

Welby pulls Cynthia in closer and kisses her.

DOCTOR

I hate to break this up, but we need to get him into surgery now.

CYNTHIA

I'll stay right here, waiting.

WELBY

No, go with the nurse. You've been through a lot. Get cleaned up and I'm sure command has a lot of questions for you. I'll be all right. Trust me, I not going to die.

DOCTOR

We'll have the nurse bring you back as soon as he's out of surgery.

NURSE

Come on dear, let's go.

Cynthia and the nurse leave the room as Welby is rolled away.

INT. GET UP AND GO STUDIO - HALLWAY - CONTINUOUS

As Cynthia and the nurse go down the long hallway, the lights flicker and go out.

NURSE

Must be a power outage? The emergency lights should...

Muffled scuffling can be heard and suddenly Cynthia feels someone tightly grab her by the arm as the emergency lights come on. The nurse is gone and Cynthia is being held by a burned Mr.. Hanna and the bodyguard.

MR. HANNA

Hello Cynthia.

(bodyguard presses gun to Cynthia's stomach)

Guess I'm the last person you expected to see. Don't say a word or else.

They hurry her down the hall to a door marked EXIT.

CYNTHIA

What do you want from me? I don't know anything.

MR. HANNA

Don't you get it? Welby thinks you're more valuable than anything else. I can use that. Come on. We're getting out of here.

As they reach the double doors, Cynthia breaks free from her captors and a brief fight ensues between her and them. She falls backwards to the ground through the double doors, and then the lights come on. Suddenly, she hears "SURPRISE!!"

She turns around to see all of the production crew, her friends from work, even some from the Glass Slipper and the other contestants all together in party attire, holding drinks with big smiles on their faces. There is a stage setup in the back of the room and Welby is standing there waiving her to come up. The bodyguard reaches down to help Cynthia up from the floor.

As Cynthia is escorted up to the stage, everyone she passes is cheering her on, shaking her hand, hugging her.

CYNTHIA

(as she steps up to the stage)

I don't understand??? Why aren't you in surgery??? What is all this???

Welby opens up his shirt and reveals a squib.

WELBY

Just special effects!

Cynthia can't believe it. Everyone laughs and cheers.

WELBY (CONT'D)

You know when we choose someone for this show, we don't just pick a name out of a hat.

(beat)

We find out everything we can about that person. What they like to eat, what classes they took in school, what movies and books they like. Everything. You mentioned in your letter that you dreamed of adventure... That and the collection of spy movies and books in your old apartment gave us an idea.

(MORE)

WELBY (CONT'D)

We wanted to send you off with not just a party, but with something special that you would remember forever. Your own personal spy adventure. What do you think?

CYNTHIA

(looks at Welby)

Was everything just make believe?

WELBY

Yes. Well, except...

Welby opens a small box and secretly shows her what's inside.

WELBY (CONT'D)

(whispers)

This... is real. I'm not getting any younger you know.

(turns to audience)

Our Contestants are now all on their own. What they make of their new lives is up to them. But to you out there I ask this... How many times have you said that you HATE YOUR LIFE! Probably more times than you would admit. How many times have you thought about just jumping in your car and driving away, and start all over? If I gave you the chance to leave the life you live behind and start all over, would you take it? Find out who'll take me up on that offer on the next season of...

EVERYBODY

GET UP AND GO!!!!