MONKEY HOUSE
"Pilot Episode: Welcome"
Draft 2.3

By

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TEASER

TEXT OVER BLACK: The following was filmed without consent or permits from the San Francisco Mayor’s Office.

FADE IN:

1 INT. UNDERGROUND STREET CAR STATION - NIGHT

IN A QUICK CUT PERSONAL DOCUMENTARY STYLE

We see JACKSON on the train platform with a backpack, cutoff gloves, and a flashlight in his front pocket. A train rushes by. There is a young couple at the far end of the station. JACKSON, who enjoys taking charge and is good at it, narrates to the camera in hushed tones.

JACKSON
It’s a very distinctive sight when track workers are in the tunnel. All you can see in the dark is the beam of their flashlights bouncing up and down as they walk. Last time I tried this I got maybe 300 yards in and saw the lights coming towards me. And that was it. I left and went home. If they are working there’s no going in...

He peers down the tunnel

JACKSON
But tonight it doesn’t seem like anyone is there.

Pause.

JACKSON
We’ve just got to wait until these people leave the station...

The couple leaves and JACKSON and the cameraman wait a beat.

JACKSON
Let’s go.

JACKSON walks quickly to the edge of the platforms and hops down on to the tracks.

JACKSON
There’s no electric third rail, because the street cars use

(MORE)

(CONTINUED)
CONTINUED:

JACKSON (cont’d)
overhead lines. Still, be careful
because it’s easy to get your foot
captured in the tracks.

The cameraman follows and the two break off into a jog.

CUT TO:

2 INT. UNDERGROUND STREET CAR TUNNELS - NIGHT

JACKSON and the cameraman hide behind a cement wall as a
train passes by.

JACKSON
Get down, get down, get down!

The train passes. JACKSON gets up and starts creeping
forward.

JACKSON
When the Twin Peaks Tunnel was
first built, back in 1918, it was
actually one of the longest railway
tunnels in the world--

There is a loud clanking sound and JACKSON freezes and puts
up his hand. As he continues walking...

JACKSON
--watch the tracks here because
they might shift-- the tunnel
doesn’t seem like much now
compared to the New York Subway.
That opened about a decade after.
Ah here it is! Up here.

THEY COME UP UPON:

3 INT. ABANDONED UNDERGROUND STREET CAR STATION - NIGHT

JACKSON takes off his backpack and begins taking out paints.
We can see on a faded sign the words EUREKA VALLEY STATION.

CUT TO:

JACKSON is now assumed to be holding the camera and the
previous cameraman is revealed to be his sister, EMMA. EMMA,
who is soft-spoken but not shy, paints a purple squid on the
station wall. She is damn good. She signs it "THEA
(THAY-ah)," which is always written with the pronunciation.

(CONTINUED)
As she packs up her backpack there is another loud clang. The camera swings around to reveal the distinctive beams of light bouncing their way.

JACKSON
(whispering)
Emma!

The camera swings back to EMMA whose face is tense. She rushes to finish packing. We hear a shout from the workers and we see them begin to pick up their pace. JACKSON and EMMA scramble from the abandon station onto the tracks and begin to run. A train starts coming at them.

EMMA
Oh shit! Oh my god!

They jump to the other side of the tracks just in time and continue to run.

CUT TO:

4 INT. UNDERGROUND STREET CAR TUNNELS - NIGHT

EMMA crouches behind a wall.

EMMA
(panting)
I think we lost them... Did you leave the camera on?

JACKSON (O.S.)
Didn’t have time to turn it off.

EMMA
Where the fuck are we? We must be closer to the west end now...

CUT TO:

5 INT. UNDERGROUND STREET CAR TUNNELS - NIGHT

The camera shows EMMA creeping at a fast pace around the tunnels. The mood is tense.

CUT TO:
INT. UNDERGROUND STREET CAR STATION - NIGHT

We see street light shining through the tunnel opening up ahead.

EMMA
See that? Finally. Let’s go, let’s go.

CLOSE UP ON A STREET LAMP AND FADE TO WHITE/BRIGHT LIGHT.

END TEASER

MAIN TITLE

QUICK CUTS of media, advertising news, people looking at Facebook on their phone, commuter foot traffic, BART trains, etc. It is all very overwhelming and suddenly---

EXT. TOP OF THE GOLDEN GATE BRIDGE - DAY

--silence and a POV vista of San Francisco from the top of one of the towers of the Golden Gate Bridge. All that can be heard is breathing and some wind. The scene is simultaneously serene and terrifying. We can see people the size of ants rushing around below. It lasts just a moment longer than you would expect. Then--

TITLE

END MAIN TITLE

ACT I

INT. 6TH FLOOR OFFICE - DAY

CLOSE UP ON COMPUTER SCREEN

We hear beeping and indistinguishable office conversation. The Microsoft Word icon in the dock jumps up and down demanding attention.

COME OUT TO REVEAL

MARK WOODS, a restless, romantic recent college graduate who has yet to let go of his childhood dream of becoming a hero.

MARK stares at the obnoxious bouncing icon, feeling empty. He hates his new job.

(CONTINUED)
JEREMY WORTHINGTON, MARK’s favorite self-admiring and patronizing coworker at MORTEN & STERN, shoves his chair back from the next desk over. We see his screen where a Stata worksheet and the NFL Network are opened side by side.

JEREMY
Ey, Woody. Boldin got traded the ’niners.

JEREMY has a propensity for assigning acquaintances ridiculous nicknames. This is endearing to some, annoying for others. MARK takes it well.

MARK
Shit no way.

JEREMY
For one of our 6th round draft picks.

MARK
We’re going to take him after the ass kicking he gave us in the Super Bowl. Where’s our pride?

JEREMY
That’s what a smart team does. Picks up the best free agent regardless of the circumstances.

KAYA SCHNEIDER, the 6th floor boss, appears next Mark’s desk. She is a gorgeous and very serious woman in her 30’s.

KAYLA
Mark, are you going to have those cost reduction estimates ready by 11?

MARK
Yea, I just printed-- here they are.

He hands her some documents.

MARK
I’ve estimated the general fixed costs for the Japan headquarters after the merger. But I got stuck with the variable costs... Given volatility in oil prices--
JEREMY
--I’ve actually been looking at demand projections for the next few quarters from a few reputable sources. And given that the economy continues to recover at a steady rate I’ve come up with these---

He hands her a print-out

JEREMY
--four different possible variable cost schedules. Obviously something to take with a grain of salt, but it should be of some help.

KAYLA
Good work, Jeremy... Mark.

She turns and begins to walk away as...

JEREMY
(flirting)
I can do all that and more.

Without turning around...

KAYLA
Shut up.

KAYLA leaves.

MARK
(somewhere between being appalled and in awe)
I can’t believe you are still hitting on our boss. This isn’t fucking Sterling Cooper! I’m pretty sure she’s engag--

JEREMEY
Uh, and I’m pretty sure she likes it. Besides we all can’t be like you, Marky-Mark. Some of us aren’t endowed with compact abs and a tough Boston accent.

They laugh as MARK gets up to go to the bathroom.

CUT TO:
INT. OFFICE BATHROOM – DAY

MARK enters with a smile of laughter on his face that quickly fades. He stares at himself in the mirror.

A MAN comes out of a bathroom stall and MARK, caught off guard, goes over to the urinal to appear normal. But he doesn’t have to pee. Mark flushes the urinal and goes to wash his hands at the sink. The MAN leaves.

MARK splashes water on his face violently. All of a sudden he smashes his face into the mirror a couple times. He dries his face off with a paper towel and we see that there is a considerable welt above is left eye.

CUT TO:

INT. MARIE’S KITCHEN

The kitchen is small and dirty. EMMA and JACKSON’s mother, MARIE, sits at a kitchen table in her bathrobe. She is reading the newspaper out loud to EMMA who is making a peanut butter and jelly sandwich. Five years ago MARIE suffered a stroke and is slowly regaining her reading skills. Speaking is still laborious task.

MARIE
...the amount... of troops... on the border... has increased in the last... week... along with threats of... of...

EMMA looks over MARIE’S shoulder.

EMMA
...retribution...

MARIE
...retribution... for the attacks earlier this summer...

EMMA checks the clock on her phone.

EMMA
I gotta run.

EMMA begins to gather he things and throw them into a backpack.

EMMA
Y’have everything ya need for the day? I made you lunch and put it in the fridge.

(CONTINUED)
MARIE waves her hand while saying...

MARIE
Oh, I’m fine.

EMMA
I hope you don’t mind that it’s PB&J again. As soon as the disability check comes...

MARIE
I’m sure... it will be lovely.

EMMA
I won’t be back home until very late, but I have my cell phone on me and Aunt Louisa should be stopping by this afternoon.

EMMA stops her frantic rushing and looks at her mother.

MARIE
Okay.

EMMA
Okay. I love you.

EMMA gives MARIE a quick kiss on the head.

MARIE
I love you too... Tell your brother to stop by.

EMMA
He said that he’ll be here tomorrow.

EMMA exits.

CUT TO:

11 INT. 6TH FLOOR OFFICE - DAY

MARK emerges from the bathroom to see his father, CHARLIE WOODS, standing by his desk and chatting with JEREMY. CHARLIE is one of the top executives at the investment bank. The office atmosphere has changed with his presence and everyone seems a bit more occupied with their work.

CHARLIE
There he is.
MARK
What are you doin--

CHARLIE
Mark, I was thinking that we would go out for a quick lunch.

CHARLIE smiles at KAYLA walking by. He is well liked.

CHARLIE
That is, if they can spare you down here.

KAYLA
Please.

MARK
Now? Yea, sure. I--okay. Aren’t you busy with tomorrow and everything?

CHARLIE
There’s always time for a sandwich. Good talking to you, Jeremy.

JEREMY
You too, Mr. Woods.

CHARLIE
Boldin was definitely a good pick. We need someone on the outside that can handle Kaepernick’s arm.

CHARLIE smiles and begins walking to the door. MARK gets up and follows. MARK is embarrassed by the noticeable father-son attention.

FADE OUT.

12 INT. BAKER’S COUSIN CAFÉ – DAY

EMMA rushes in and throws on an apron. ANTHONY WALKER (ANT), her coworker and best friend, is behind the counter. ANT is stylish and smooth, with a warm personality.

EMMA
Sorry I’m late!

ANT
Don’t worry, he’s not here.
EMMA
Oh, good!

Pause. Emma continues to get prepared for her shift.

ANT
You really not going to tell me how the meeting went?

Pause.

EMMA
So after looking at my portfolio, she looked up at me, turned to her assistant and said "next." There was no one next!

ANT
Aw, babe don’t worry about it.

EMMA
I don’t know. She seemed like a stuck-up bitch anyway.

ANT laughs, caught slightly off guard...

ANT
Damn right. You deserve someone better than her to represent you.

He licks his thumb and goes to wipe off some paint on EMMA’s cheek.

ANT
Did you have that when you went in?

We see CHARLIE and MARK enter the café in the background. Little bells chime.

EMMA
(giggling)
Ah. That must’ve been it!

ON CHARLIE AND MARK:

CHARLIE offers a friendly gesture to EMMA and ANT as he and MARK move to find a booth.

CHARLIE
--what I’m trying to say is that I think you are doing well. Kayla seems happy with your performance.

(CONTINUED)
MARK
That’s good to hear.

CHARLIE
I’m glad you decided to come back. It seems like a good fit for you. And it certainly was the right choice for your future.

Awkward pause.

MARK
(ingratiatingly)
How is it going upstairs? What’s the latest word on the merger?

CHARLIE
It’s going through. We have a conference call with Japan scheduled for 7 am tomorrow because Hiyashi agreed to the terms much faster than we anticipated. It’s going to be a long night for most of us.

MARK
(feigned interest)
That’s great! This could be huge for the company, right? Is this the biggest deal for the M&A department since the recession--

CHARLIE
Yes, one of the biggest for Morten & Stern since the restructuring--Hello, Emma.

Emma has appeared next to them to take their order.

EMMA
Hi, Mr. Woods.

CHARLIE
Do you remember my son, Mark? Mark this is Emma.

MARK and EMMA give each other shy glances and smiles. They are clearly attracted to each other.

CHARLIE
The other day Emma and I figured out that you two went to middle school together.

(CONTINUED)
MARK
Yea, hi!

Emma is smiling at the awkwardness of the situation.

EMMA
Hi.

CHARLIE glances at MARK.

CHARLIE
Have you been here before?

MARK shakes his head.

CHARLIE
Then two orders of my regular, please. You have to try this turkey sandwich.

He hands EMMA the menus and she walks away.

CHARLIE
Anyway I was hoping that you could help us out. I’m going to need a one-page summary of both of the companies sustainability efforts in the last 10 years in case it comes up during the call...

MARK
(genuine)
Prepare a document for the executives? Wow, thank you. Wait but...isn’t there someone else whose job it is to do that?

ON EMMA AND ANT:

We see Charlie and Mark in the background.

ANT
I need to hear this plan one more time. So, after I’m done doing my thing on stage at a high level of excellence, you want me to blow off all the adoring fans, cute boys, and talent agents and go with you lunatics to vandalize the streets?

EMMA
(genuinely concerned)
What? We can’t change the plan now!
CONTINUED:

ANT
(teasing)
I don’t know when you guys finally lost your minds but...

EMMA
Oh stop! I know you’ve been waiting for this for weeks.

ANT
Alright fine you got me. But seriously, we have to do this right. Where does the--

ON MARK AND CHARLIE, A LITTLE LATER:

CHARLIE
(fed up)
Look, its not nepotism! You don’t think I know the laws? I can always just give it to someone else it makes you uncomfortable--

He has been trying, without success, to get EMMA and ANT’s attention to get the check.

MARK
--No.

CHARLIE
I thought you’d really appreciate this.

MARK
I do.

CHARLIE
(cheerful)
Okay good! I need it on my desk by 10pm at the latest. Emma!

MARK
(embarrassed)
I got it.

MARK gets up.

ON EMMA AND ANT:

Mark approaches.

(CONTINUED)
EMMA
This is way easier than the last ti--

MARK
--Hi, sorry. Could we get the check?

ANT
I’ll bring it over to him.

MARK
Oh, okay...

ANT leaves to bring the check over to CHARLIE and to clean the table, leaving MARK and EMMA alone. There is a brief awkward pause.

MARK
You have paint on your face...

EMMA
You have a cut on your head.

Pause. Laughter...

MARK
God, it’s crazy to see you! Its been--

EMMA
I know! I don’t know, I guess since high school.

MARK turns to see his father getting ready to leave.

MARK
Ah, I should probably go. But if you... Um I’ll probably be back here..

Pause.

EMMA
Ant--

She gestures towards ANT.

EMMA
--is actually playing a show tonight if you want to come.

She takes a pen from her apron and begins to right down an address on a napkin.

(CONTINUED)
MARK
Yea! Definitely.

She hands him the napkin.

CHARLIE
Thanks again guys. Have a good day.

While rushing out after his father...

MARK
I’ll see you there.

END ACT I

ACT II

INT. GORILLA THEATER - NIGHT

MARK walks through the front door of what is clearly a warehouse converted into an illegal music venue. There is still sawdust on the floor and sheet metal propped against the walls. There are about 100 people there. The stage, decorated with cheap Christmas lights, is located in one corner of the building where there is a balcony looking down on it. The concert is impromptu and the atmosphere is intimate. MARK recognizes ANT who is singing and playing piano on stage. ANT owns the stage and is completely lost in the soulful melody.

EMMA appears next to MARK.

EMMA
Hi.

MARK
Hi!

EMMA
You came.

MARK
Yeah!

Pause.

MARK
This is a really cool place.
EMMA
Yeah. My brother works here.

MARK
It’s certainly not your typical concert venue.

EMMA
That’s because it’s a hardware store and studio space for sculptors. Jackson just sorta does this. The owner likes him a lot... Sorry you had to pay, if I had known you were here I would have told Carlos--

NICHOLAS CARSON (CAR), a fast-talking, drug-abusing, hedonist with a hint of a Southern accent who is convinced that he will die before the age of thirty, throws his arms around EMMA and MARK.

CAR
Hello, hello sweet pie. Now who have we here?

EMMA
Mark, this is Nicolas Carson. Car, this is Mark. We knew each other in middle school.

CAR
Ah, middle school. Well shit. SHIT! It’s good to meet you. The pleasure is actually all mine. All mine. Are you trying to tell me this is your first time at Gorilla Theater? Well step right up, step right up, and come right over here and get a fucking drink!

CAR leads MARK over to the bar, which is really just a folding table. Emma sheepishly trails behind.

CAR
So, Jackson--you met Jackson, right? Emma’s brother--well he’s been working here for about five years. And he just starting having these concerts. Usually its just our main group of friends, but tonight there some people I don’t even recognize. You being one of them, but I couldn’t be happier. (MORE)
CAR (cont’d)
God knows how Jackson convinces the owner Ms. Willmore to let him do this--what do you want?

They have arrived at the bar.

MARK
Uh...

CAR
Well, all there is vodka and Tecate.

CAR hands MARK a vodka tonic. There is a group around the bar.

CAR
Ey, y’all. This is MARK and he’s the new kid in town--

MARK
I grew up here.

CAR
--so we got to show him a good time, right?

The group cheers and CAR begins introducing MARK to everyone. MARK gives an apologetic smile to EMMA who is thoroughly amused.

14 INT. 6TH FLOOR OFFICE - NIGHT

JEREMY works furiously. Next to him we see MARK’s empty desk, scattered with papers.

15 INT. GORILLA THEATER - NIGHT

MARK, CAR, and EMMA are still talking with the group by the bar. Everyone is getting a bit more drunk. EMMA touches MARK’S arm lightly.

EMMA
Ant just finished his set. I’m gunna to go congratulate him, but I’ll be right back. You okay here?

MARK nods and she walks away. JACKSON come up behind CAR and picks him up.

(CONTINUED)
JACKSON

Ey!

CAR

Ey, ey, ey!

The two tussle for a second.

CAR

So this is my friend Mark. Just met him tonight. He’s the man.

JACKSON shakes MARKS hand and says...

JACKSON

Nice to meet you.

MARK

Thanks for letting me come to your place of work.

JACKSON laughs...

JACKSON

Oh, anytime.

All of a sudden their is a commotion that begins to spread across the room. We hear exclamations of "Look," "Put that out," "Ms. Willmore," "Ms. Willmore’s here," etc. The music stops. Everyone freezes and watches as an woman in her 70’s with wild gray hair strides across the warehouse towards the group at the bar. She stops in front of MARK and CAR’s group and everyone stares at her in complete, anticipatory silence. GUY #1 is holding a pipe full of weed.

GUY #2

Put that shit away, dude.

Wearing sweatpants, GUY #1 panics and shoves the pipe in his crotch. Ms. Willmore walks over, reaches down his pants, pulls the pipe out, takes out a lighter, and takes a massive hit. She exhales smoke.

MS. WILLMORE

Why the fuck wasn’t I invited?

JACKSON

Alright, everybody... I guess we’re good!

The crowd explodes, the music comes back, and the party continues.

EMMA and ANT come over to join CAR, MARK, and JACKSON.

(CONTINUED)
ANT
What was that?

MARK
I have no idea... I think it was that kid’s mom...

ANT turns abruptly to shake MARK’s hand.

ANT
Hi, I know we sort of met earlier today, but I’m Anthony. Everybody calls me Ant.

MARK
Ant? I’m Mark. Great job up there. That was amazing.

CAR
Enjoy this moment. You are talking to the next Frank Ocean.

ANT
He’s just saying that because I am gay and black.

MARK
What’s your band’s name?

ANT
Ah. That.

JACKSON
Interesting you should say that...

ANT
No. It’s not. Believe me.

JACKSON
(gets progressively performative)
The Diggers is a great band name! They were one of the the first well-documented countercultural movements ever! In 1649, during the English Civil War, Gerrard Winstanely brought his men--and women, there were women--

ANT
(sarcastic)
Mmm important.
EMMA
(glancing at Mark)
Oh god...

EMMA, ANT, and CAR have clearly heard this before.

JACKSON
(amused but persistent)
--up to the top of St. George’s
Hill. There they planted crops,
built homes, and declared it common
land!

CAR
Yet another heartwarming tale of
failed communism.

ANT
The Diggers might work for a folk
band singing about... the lettuce
growing season but in case you
didn’t know, we play neo-soul.

JACKSON
New guy, what do you think?

MARK
Ahh.. I like it?

CAR, ANT, AND EMMA
Booo!, Get out!, etc.

MARK
(laughing)
I mean I don’t! Wait, who’s
approval is more important?

CAR, ANT, EMMA, AND JACKSON
(staggered responses)
Mine.

Everyone is staring at him. MARK puts his hands up in
surrender.

MARK
The fifth! The fifth!

CAR takes a fifth of vokda from the bar and hands it to
MARK.

MARK
That works too.

(CONTINUED)
MARK takes a big swig then throws his hands into the air in triumph, spilling vodka all over EMMA’s shirt.

MARK
WHOOSH! Oh fuck me. That was stupid.
Here...

CAR takes the bottle of vodka and hands MARK a rag that was sitting on the bar.

CAR
Take this Romeo, the bathroom is over there.

MARK
Thanks.

MARK and EMMA head off. CAR and JACKSON have a side conversation.

CAR
Emma actually brought him here. Cute as a bug. I imagine they’ll be rolling in the hay before you know it.

JACKSON
What, are you serious? What are you doing sending them off like that? I thought--

CAR
Cool your jets, I don’t think its going to work out. It’s not that--

JACKSON
--Aw don’t gimme that. You hooked up once and you’re givin’ up already? I know she ain’t easy, but I expect more from you! Look, if I want my sister with anyone, which I don’t, it’s you. Not this kid.

CAR
Seriously, it’s okay. I do--

JACKSON
--No no, fuck him!

ON MARK AND EMMA:

Mark fumbles to clean her shirt with the rag and some water.

(CONTINUED)
MARK
It’s really not coming off. I’m so sorry.

EMMA
No, it’s really okay. Don’t worry about it.

She glances up at his face.

EMMA
You never told me what happened to your head by the way.

MARK
Oh, this? I just... I got attacked by a mirror at work. It’s been getting aggressive lately.

She gives him a confused look.

MARK
It’s been a hard week... I’m just really glad you invited me here tonight, this is really fun.

EMMA
Yea I agree.

BACK TO CAR AND JACKSON:

Ant approaches.

ANT
What’s going on?

JACKSON
Car wants to be with my sister but--

CAR
--nothing.

JACKSON
No, seriously. He needs to know. It’s ridic--

CAR
--it’s seriously nothing.

CAR glances at ANT and smiles.
CAR
Want to get another drink?

ANT
Sure.

They turn to the bar. A confused JACKSON stares at CAR.

ON CAR AND ANT:

CAR
Two more please, Delilah. So what’s your opinion on Emma’s strapping young lover.

ANT
Hah. Yea, you think that girl is going to let anyone into her life? Especially him. We don’t know anything about him, except that he dresses like a prepster and his daddy’s rich.

CAR
There are worse things than a pops with deep pockets.

ANT
I’m pretty sure she invited him because it was too awkward not too.

CAR
I think... we need to break him out of his comfort zone. Test him a bit.

ANT
I agree.

The crowd begins calling for another set. CAR nudges ANT.

CAR
They want you to go back up. Ah, what do you do with all this attention!

ANT
It ain’t easy being the biggest man on this block of Mississippi Street.

ANT turns towards the stage as CAR says...
CAR
And when can I ever get you on your own?

ANT goes up on stage.

ANT
Thank you so much for coming, tonight. We can play a few more songs for you... I'd actually like to invite my new friend, Mr. Mark Woods, to come up on stage and sing with us.

CLOSE ON EMMA AND MARK:
MARK is completely caught off guard and looks terrified.

WIDE SHOT:
MARK climbs up on stage.

ANT
So what do you know?

Long pause. Mark is frozen.

MARK
Well I play the drums a little bit...

ANT tosses drumsticks to MARK. MARK sits down at the drumset and plays a crazy solo leaving everyone stunned. He looks up at ANT with a big grin on his face.

ANT
(with a surprised look to CAR in the audience)
Uhh... that’ll do.

MARK
(energized)
Start playing! I got this!

ANT counts them in and together they launch into an up beat song.

CUT TO:
16 INT. CHARLIE’S OFFICE - NIGHT

CHARLIE is working late. We see outside of his office window, on the roof of a smaller adjacent building, a large company billboard that reads MORTEN & STERN: THE CLIENT IS ALWAYS OUR TOP PRIORITY. CHARLIE notices that the document that MARK was supposed to prepare is not on his desk.

CHARLIE
(under his breath)
That spoiled little shit.

CUT TO:

17 INT. 6TH FLOOR OFFICE - NIGHT

JEREMY is feverishly working late in a mostly empty office. CHARLIE enters and walks over to MARK’s desk.

CHARLIE
Where’s Mark?

JEREMY
I’m not sure. He left for dinner. Said he was coming back.

CHARLIE
I don’t understand. He was supposed to compile a pretty essential research document for the call tomorrow.

JEREMY
He didn’t tell me about it or leave anything on his desk.

CHARLIE
Dammit.

CHARLIE turns and begins to walk out.

JEREMY
I can do it if you want. I’m here this late already...

CHARLIE
Yeah... okay. I suppose at this point in the night there aren’t many other people left to do it.

Pause.
CHARLIE
Thanks.

JEREMY
I’m happy to...

CHARLIE
Here let me show you how to get started. You can find the data file on the company server under Mergers and...

CHARLIE sits down next to JEREMY. JEREMY is clearly overwhelmed and honored and Charlie gets to be the strong, mentoring father figure that MARK won’t let him be.

FADE OUT.

18 INT. GORILLA THEATER – LATE NIGHT
CLOSE UP:
MARKS face shows that he is experiencing an amalgam of sensations.
COME OUT TO REVEAL:
ANT, CAR, MARK, EMMA, and JACKSON sit on a couch. The crowd is thinning out. JACKSON, CAR, ANT, and EMMA seem to be sobering up.

ANT
Shit, Car what did you give him...?

CAR
This isn’t the worst of it. It will hit fully in about an hour... But I didn’t give him that much, I promise!

MARK
I feel a bit strange...

EMMA
Oh no!

JACKSON looks at his watch.

JACKSON
Ah, Car! It’s time for us to go.

(CONTINUED)
CAR
Right.

JACKSON
You guys remember to meet us there at 3:30 and don’t be late.

ANT
Yea.

EMMA
You got it.

JACKSON looks at EMMA.

JACKSON
(aside)
--and don’t bring him. Seriously.

JACKSON and CAR exit, all business.

ANT
Well, everyone else is gone. And we have over an hour...

EMMA
The docks?

ANT
Yes!

EMMA and ANT jump to their feet and MARK has no idea what they are talking about, but they drag him along.

FADE OUT.

END ACT II

ACT III

19 EXT. STREETS - LATE NIGHT

ANT, JACKSON, and MARK walk down a hill towards the docks. The neighborhood is industrial. EMMA walks balancing on the edge of the curb.

MARK
So Jackson works at the warehouse and you at the café...

(CONTINUED)
EMMA
Baker’s Cousin.

ANT
(sarcastic)
Hilarious name.

MARK
(genuine)
Hilarious na--

Laughter...

EMMA
Yea that’s what we do to pay the bills and support our mother. But I have my art and Jackson...

MARK
What does Jackson do?

EMMA
Well... he’s...

EMMA laughs a bit.

EMMA
Well in his mind, we’re lionhearted culture jammers!

MARK
(pretending to understand)
Uh huh.

EMMA glances at ANT.

EMMA
(struggling to explain)
Ah, I feel weird explaining this. Its a term used by anti-consumerists who attempt to subvert media culture...

MARK
Lionhearted?

EMMA
Culture jamming! It’s sort of like sabotaging businesses--

MARK
(interested)
Okay... and how do you--?
EMMA
--Basically I use my art, and
Jackson his writing, to satirically
change the logos and slogans of
large corporations in order to
expose their hypocrisy.

MARK tries to unpack that.

MARK
That sounds fascinating. I wouldn’t
even know where to start. But
there’s plenty of it for sure.
Hypocrisy, I mean.

EMMA jumps from the curb onto a small wall in the front yard
of a house and continues to walk.

EMMA
Have you ever heard of Guy Debord?

MARK
No.

EMMA
Well, him and the french
situationists of the 60s--

ANT
--your staring to sound like your
brother---

EMMA
--They used to do what they called
Dériving--often translated to
"drift" in English. They would
wander around an urban landscape
for hours without direction!
Attempting to question the way that
a city’s architecture
subconsciously directs our actions.

MARK leaps up onto the wall with her smiling.

MARK
So, where to next?

EMMA
I don’t know, that’s the whole
point, isn’t it!

MARK takes off running in circles and EMMA follows laughing.
ANT
We have a direction. We are walking to the docks! And I’d like to make it there.

MARK
(teasing)
He just clearly doesn’t get it.

CUT TO:

20  EXT. STREETS - LATE NIGHT

JACKSON and CAR walk with a purpose.

JACKSON
The fire escapes in the alley should give us pretty easy access to the roof as long as we don’t wake anyone up in the apartments. But once were on top, your going to have to climb the back and secure the pulleys. Got it?

CAR
Yea. And then I’ll climb back down the back and belay you.

JACKSON
Exactly. And Ant will get Emma.

CUT TO:

21  EXT. ABANDONED BOAT AT THE DOCKS - LATE NIGHT

EMMA and ANT shimmy up the mooring lines and board the boat.

MARK
Whooaa. I don’t know...

ANT
C’mon Hunter S. Thompson. Climb the ropes! Get your ass up here.

MARK hesitates.

EMMA
It’s not that hard!

That’s enough to make MARK determined and he makes it up on deck. They clearly come here a lot and the deck is covered with artwork.

(CONTINUED)
ART
Emma did pretty much all of this.

MARK
Seriously you did these? They are so good.

EMMA
Yea, Jackson and I have been coming here for years. And I think the boat has been abandoned for much longer than that.

ANT is no longer with them, but they don’t seem to notice. MARK looks at EMMA signature on one of the paintings.

MARK
THAY-ah?

EMMA
(laughing)
That’s me. It’s my sort of pseudonym. I thought it sounded like an elf name. When I was younger I wanted an elf name... and it just sort of caught on. But then no one knew how to pronounce it so... This is where I first started painting. Some of my earliest work is here.

MARK
Well it’s all beautiful.

Pause.

MARK
Why squids?

EMMA laughs...

EMMA
I can’t really say. I just think cephalopods are the most beautiful creatures. There is something simultaneously elegant and alien about them.

MARK
I sort of understand that. Being interesting complements beauty well.
EMMA
In high school my favorite subject was marine biology. Yes, it was a class. We had so many field trips.

MARK
I can’t explain my jealousy. Physics class didn’t even take us to the planetarium.

EMMA
One day we actuall--

She is interrupted by a splash. EMMA and MARK look around to see ANT’s clothes sitting in a pile. They rush to the railing and look over. He is swimming in the ocean water naked.

MARK
Are you crazy?!

ANT
But it’s such a warm night...

MARK
I don’t care how warm it is for San Francisco, it’s still fucking freezing!

As MARK finishes his sentence he turns around to see that EMMA has already stripped down to her underwear. EMMA is really sexy. There is a brief pause. Then EMMA starts to walk towards him.

EMMA
C’mon...

She passes by him and jumps into the water with an uncharacteristic holler. MARK gathers up his courage, strips down to his boxers, and follows.

CLOSE UP ON SPLASH FROM UNDERWATER

CUT TO:

22 INT. CHARLIE’S OFFICE - LATE NIGHT

JEREMY enters CHARLIE’S office and hands him the document.

JEREMY
I just put on the finishing touches.
CHARLIE
Thanks. Go home and get some sleep.
I’m just finishing up here.

CUT TO:

23 EXT. STREET – LATE NIGHT
EMMA, ANT, and MARK walk quickly. It is clear that MARK is tripping harder.

ANT
Em.

EMMA
Yea?

ANT
What are we going to do about him?

EMMA
What do you mean?

ANT
Well your brother--

EMMA
We not going to leave him on street at this point. He’s fine. He will be fine.

THEY COME UP UPON...

24 EXT. OUTSIDE OF THE MORTEN & STERN OFFICE BUILDING – LATE NIGHT
MARK is really confused.

MARK
What are we doin--?

THEY WALK INTO...

25 EXT. ALLEYWAY – LATE NIGHT
JACKSON and CAR wait next to a dumpster. Above them, on the roof of the building, we see the Morten & Stern company billboard.
JACKSON
What the fuck is he doing here?

EMMA
Listen, we couldn’t--

JACKSON
What did I say?

JACKSON makes a move towards them as EMMA puts her arm around MARK.

EMMA
He’s fine.

MARK turns towards EMMA.

MARK
You are the most beautiful creature I have ever seen.

JACKSON grabs MARK away from EMMA and shoves him hard toward the entrance of the alleyway.

JACKSON
Get the fuck out of here.

Emma stares at JACKSON as MARK wanders away.

JACKSON
Sorry. You can get him later, but let’s do this first.

Pause.

EMMA
Okay.

Pause.

ANT
He can handle himself.

Pause.

CAR
(smiling)
This has been a goood night.

JACKSON, ANT, and EMMA look at each and shake their heads.

(CONTINUED)
CONTINUED:

CAR
Everybody ready?

They pull themselves together and begin to put on masks that were stashed behind the dumpster. EMMA puts on a Gorilla mask, ANT a chicken head, JACKSON a G.W. BUSH mask, and CAR puts on a fedora and large aviator glasses. They can’t help themselves and they crack up at the sight of each other. They begin to climb fire escapes to get on to the roof, eight floors up.

FADE OUT.

END ACT III

ACT IV

26 EXT. PARK - LATE NIGHT

Mark sits in a park across the street attempting to clear his head. He watches as JACKSON, CAR, EMMA, and ANT reach the roof and begin to use a pulley system to elevate EMMA and JACKSON up to the face of the billboard.

CUT TO:

27 INT. CHARLIE’S OFFICE - LATE NIGHT

CHARLIE is finishing up his work for the night. He goes over to the door and shuts off the light. With the light out, he is suddenly able to see the people in masks painting the company billboard directly below his window. His flicks the lights back on and takes out his cell phone to call 911.

CUT TO:

28 EXT. PARK - LATE NIGHT

The lights going on and off in CHARLIE’s office directs MARK’s attention to the investment bank building. He sees his father standing there watching EMMA, CAR, ANT, and JACKSON with a phone to his ear. MARK knows his father well enough to think that he is calling the cops.

CUT TO:
EXT. BILLBOARD ON ROOF – LATE NIGHT

JACKSON and EMMA (with masks on) dangle on the face of the billboard. ANT and CAR are belaying them. JACKSON has the bag full of paints and EMMA is painting.

EMMA
Green please.

JACKSON
One sec.

EMMA
... and gold. Lots of gold.

JACKSON swings over to hand EMMA the green paint can. EMMA reaches out to take it, but misses and the paint falls. It hits edge of the roof and then falls all the way to street level.

EMMA
I guess it will be red, then.

CUT TO:

EXT. PARK – LATE NIGHT

MARK watches as unmarked cop cars pull up to the base of the building. They are being stealthy and do not have their sirens on. They set up a perimeter and are clearly waiting for the group to come back down from the roof. MARK feels that he has to warn EMMA, JACKSON, CAR, and ANT before they get caught, so he sneaks around the police cars to the opposite side of the building.

CUT TO:

EXT. WALL – LATE NIGHT

On the opposite side of the building MARK finds a wall that looks very difficult to climb. There are few fire escapes. MARK is still tripping very hard, but something suddenly releases in him and he becomes entirely relaxed. With a running leap he grabs on the first fire escape and pulls himself up. What follows is harrowing climb that is terrify and suspenseful for the audience, but completely enjoyable for MARK, who has no fear in his drug-induced state. He uses drain pipes and window ledges. The final and most dangerous section is climbing up and over the protrusion of the gutter to get on to the roof. He almost falls and dies... and laughs at this.
32 EXT. BILLBOARD ON ROOF - LATE NIGHT

JACKSON and EMMA are down from the billboard and are helping CAR and ANT pack up the gear. MARK approaches them.

EMMA
What are you doing here?!

JACKSON
Are you serious? You are really--

ANT
How in--

MARK
Shhh. Shhh.

CAR
You’re impressive kid. How did you climb up here?

MARK
I went up the far side, but that’s not important. Come here and look.

No one follows him.

CAR
Oh man.

JACKSON
This isn’t cool--

MARK
Would you guys just stop talking for one second and get over here. I’ve got a secret to let you in on.

MARK brings them to the edge of the roof and points out the unmarked cop cars.

MARK
Those five pulled up after you went up on the billboard and they’ve just been waiting.

Suddenly, all the cops lights and sirens come on.

(CONTINUED)
CONTINUED:

JACKSON
Oh, shit!

MARK
Wow... fucking beautiful.

JACKSON, CAR, EMMA, and ANT start to scramble. MARK turns around to run, but is stopped in his tracks by his father staring directly at him from the office window. Unlike the others, MARK is not wearing a mask.

CUT TO:

33 INT. CHARLIE’S OFFICE – LATE NIGHT

CHARLIE looks out the window at his son on the roof below. MARK is standing directly in front of the billboard and we see for the first time the changes that CAR, EMMA, JACKSON, and ANT have made to it. The billboard now reads: MORTEN & STEIN: ROBBING THE CLIENT IS ALWAYS OUR TOP PRIORITY and displays a big red octopus with a golden parachute about to touch down on top of the letters. CHARLIE and MARK stand looking at each other for a long while until finally MARK raises his hand and gives his father a wave and a goofy grin. Then he turns on his heels and sprints after the others.

CUT TO:

34 EXT. ROOFTOPS – NIGHT

EMMA, MARK, JACKSON, ANT, and CAR scramble over rooftops to get away from the police. They are running fast and it is dangerous. Occasionally, there are gaps between buildings. At one of these gaps, JACKSON doesn’t jump far enough. He slips and almost falls back but MARK, who is in front of him, grabs him and pulls him to safety.

JACKSON
Thanks.

MARK
(smiling goofily)
We’re lionhearted culture jammers!

JACKSON
You’re crazy.

They keep running and eventually the flashing lights and sirens fade away below them.

FADE OUT.
EXT. STREETS – LATE NIGHT

The group hasn’t stopped running. MARK and ANT are both really struggling and gasping.

EMMA
Pick it up, fat man.

ANT
You don’t know what it feels like.

CAR
I thought singers were supposed to have big lungs.

ANT
Small compared to your big mouth.

MARK
I think the drugs are starting to wear off.

CAR
I told you I didn’t give him that much!

JACKSON
Let’s keep going, we’re almost there.

MARK
How did you guys do it?! And why? That was the most--

JACKSON
Come next time and we’ll show you.

They don’t start running until they are safely back in...

INT. GORILLA THEATER – LATE NIGHT

The group stands in a circle panting. Someone starts laughing, then someone else. And then they all are. MARK feels very alive. They are a team.

FADE OUT.
EXT. CLIFF OVERLOOKING THE OCEAN -- SUNRISE

MARK sits gazing out at the water and watches the sunrise.

CUT TO:

INT. MARIE’S HOUSE – EARLY MORNING

EMMA comes home. The clock read 6:13am. Exhausted she dumps her backpack in her bedroom and walks across the hall to MARIE’s bedroom door. EMMA enters the room and looks at her sleeping mother for a moment.

MARIE
(half asleep)
mmmmmm... You okay... honey?

EMMA
Yea, it was just a long night.

MARIE
At least... you’re safe.

EMMA
I think so.

MARIE
Here... Come on in.

EMMA quietly takes off her shoes and slips into bed next to MARIE to fall asleep.

MARIE
It’ll all... be okay.

CUT TO:

INT. MORTEN & STERN CONFERENCE ROOM – EARLY MORNING

CHARLIE and the other executives situate themselves around a large conference table, preparing for the call to Japan.

CHARLIE
Fifteen minutes. Let’s run what we’re going to say. Bill can you get us started--?

Everyone sits down. Charlie looks out the window at the altered billboard.

CLOSE UP ON CHARLIE:

(CONTINUED)
Continued: 41.

His expression is pained, but he is trying to hide it by being all business.

END ACT IV

END PILOT