

OCCUPY WALL STREET
A SCREENPLAY TO ENLIGHTEN THE MASSES

bernie@screenplay.biz

FADE IN:

We see the skyline of Manhattan with the title "erutluC etaroproC ehT" written under it. The buildings spin and become inverted with the buildings pointed down and now we can easily read the title - "The Corporate Culture". The buildings are inverted but the title is upright!

An alternate title might be - "The Reorganization".

FADE TO:

HELICOPTER SHOT and the title credits flash as we near Manhattan and we zoom in on the onion domes of Saint Nicholas Russian Orthodox Cathedral.

FADE TO:

INT. RUSSIAN ORTHODOX CHURCH - DAY

A Russian Orthodox PRIEST has just finished services. He takes off his robe and vestments that are cared for and stored by a serious looking YOUNGER PRIEST. He dresses now in the traditional skufia all black. He also wears a vest called a kontorasson, usually during colder weather, but that is not the purpose today.

The PRIEST moves with increasing and deliberate haste. There is an expression of urgency on his face. He descends into the undercroft. It is dark and he approaches what appears to be a sacristy. The PRIEST opens it. Inside are a slew of weapons. He fills the especially modified kontorasson with weapons - a pistol, a tactical baton and a military grade knife.

The YOUNG PRIEST opens a door in the basement. It leads under the city and through the utility tunnels. The PRIEST moves quickly through the tunnels.

INT. WALL STREET TRADING FLOOR - DAY

A Wall Street TRADER has just finished work and the closing bell sounds. He goes to an office. He takes off his coat and tie and they are cared for and stored by a solemn looking SECRETARY. There is AMERICAN PIT BULL TERRIER dog (APBT) there - very docile and probably a great family pet.

The SECRETARY pets the DOG. The DOG could be very mean but he smiles. He has a friendly disposition.

The TRADER also dresses in all black. He opens a closet inconspicuously built into the wall of the office. He takes out an assault rifle with night vision gear, brass knuckles and a medium length sword. He takes the DOG and gets into a service elevator and descends into the basement. By the time they reach the basement, the DOG's genetics have kicked in; he is wired and aggressive. The APBT is there to hunt!

INT. ITALIAN RESTAURANT - DAY

A RESTAURATEUR stands over and smiles at a table of clients and then politely gestures for the waiter to take good care of the table. He excuses himself and retires through the kitchen and down into the basement. The RESTAURATEUR makes his way through a dry goods storage area. Behind a mountain of boxes is a wardrobe with a lock and key. He takes off his jacket and tie and hangs them in the wardrobe. He also becomes dressed in all black. He takes out an armoured vest and helmet, a small machine pistol, a small flamethrower and a chain whip. He moves another set of boxes and descends into a tunnel.

INT. MANHATTAN UTILITY TUNNEL - DAY

The PRIEST, the TRADER and the RESTAURATEUR met in the underground space. They make eye contact but nothing is said. They seem to know their mission. They move together at a deliberate speed in one direction. They show no fear or emotion. There is no hesitation. It seems almost like a military operation.

INT. MANHATTAN UNDERGROUND LAIR - DAY

TONY O'KEITH is something between a homeless bum and a vampire. He is a hairy looking creature. He has a thick beard and the clothes of a vagrant but he is sleeping in the "royal" position as many vampires are portrayed. His eyes open quickly. He is startled awake. He is alert but his body does not move. He listens. O'KEITH quickly rises

from his resting place. He looks around making plans to leave.

O'KEITH tries to use an expensive smartphone but on the other end a voicemail message answers "You have reached the Island Temp Agency. If you need a temporary worker this is the correct number. Please leave a message."

CUT TO: Different underground location.

A DUTCH SHEPHERD DOG is sleeping in the utility space. From the background sounds he is very near a subway station. He is black and brindle and sleeping soundly. There is a cell phone vibrating only inches from the DOG. The DOG is not disturbed.

O'KEITH tries another number. Another voicemail greeting, "You have reached the voicemail of the Island Office Supply Company..."

CUT TO: Still another location under Manhattan.

A second DUTCH SHEPHERD DOG is also sleeping. From the background sounds he is only feet from the city streets and sidewalk. This dog is also black and brindle and sleeping soundly. There is a cell phone ringing loudly only inches from his ears. The DOG stirs but is not awoken.

BACK TO: O'KEITH's original location.

We see several items that suggest he is not a vampire - half eaten take out from Manhattan restaurants, bottled water and a radio. There are also items of clothing that a homeless person might collect. But clearly he may be some mythical creature. We don't know.

O'KEITH can hear the DOG and the MEN moving toward him at least 30 seconds before the audience can here them.

O'KEITH gathers some papers, that we will learn later are resumes. He has some business cards and an expensive watch and some nice pens and legal pads. He has a smart phone and a tablet. He throws everything, including a tear gas canister and a bottle of cologne, into a very old looking briefcase. And leaves his lair.

We are not sure what is happening exactly. There is the distinct possibility that these MEN are hunting O'KEITH and

other homeless men for sport. Or is this some part of a supernatural (vampire or demon) war.

One thing that we can agree on - writer and audience - it is a subterranean conflict.

INT. MANHATTAN UTILITY TUNNEL - DAY

O'KEITH is running through the tunnels as fast as he is able. He is perused by the DOG and the three well armed MEN. Clearly O'KEITH is the quarry. O'KEITH stops only to warn his friends who are also sleeping in the tunnel.

O'KEITH reaches the location of the first DUTCH SHEPHERD and finds his human comrade LANCE where the DOG was sleeping. LANCE is curled up like a DOG, still sleeping. O'KEITH wakes LANCE and says...

O'KEITH
Lance, I tried to call.

LANCE looks at the phone.

O'KEITH
They are right behind me. Go a different way.

LANCE scrambles for his things and O'KEITH moves on.

O'KEITH reaches the location of the second DUTCH SHEPHERD and finds his human colleague DEAN where the DOG was sleeping. DEAN is sleeping also curled up like a DOG. O'KEITH wakes DEAN and says...

O'KEITH
Dean, get up. They are following me with a dog.

O'KEITH gestures for him to run in a different direction.

We have a short chase through the underground spaces. The MEN and the APBT nearly catch a glimpse of their prey, they discover the lairs and stop only to quickly survey them for clues. They quickly return to the chase.

Only seconds behind O'KEITH are the PRIEST, the TRADER and the RESTAURATEUR. O'KEITH pops a tear gas canister and emerges from the underground space. The hunting party is delayed by the gas and smoke.

At the end of the chase, O'KEITH, LANCE and DEAN, at different locations in escape out of the underground and they blend into the crowds. They appear homeless dressed in dirty clothes and their hair unkempt.

The HUNTERS are frustrated the game has escaped and with weapons clearly visible, they attract attention. The pursuers immediately leave the street and return to the underground defeated.

The PREIST, the TRADE and the RESTAURATEUR look very dejected; they know that this opportunity will not present itself again.

EXT. LOWER MANHATTAN - DAY

O'KEITH exits the utility space inside the New Amsterdam Tunnel. He walks out of the tunnel and surveys the various options (skyscrapers). He walks into the sun and he looks up smiling and it bathes his face; we realize he may not be a vampire. He might simply be a homeless man.

He walks and enters one of the buildings.

He is in a dirty suit with a few rips in it. O'KEITH looks like a vagabond on his way to fill out a job application at a Fortune 500 company. He is nervous on the street constantly looking around for the hunters.

EXT. HARLEM SIDEWALK - DAY

LANCE exits the underground and walks into the Island Temp Work Agency. He looks like a vagrant but sits at a desk and immediately begins answering the phone.

EXT. WEST 34th STREET SIDEWALK - DAY

DEAN exits the underground and walks into a warehouse the Island Office Supply Company. He appears to be a homeless

alcoholic but he gets some keys off a nail and drives a van, which has just been loaded with paper.

INT. LOWER MANHATTAN OFFICE BUILDINGS - DAY

We find O'KEITH in a human resource offices filling out a job application.

RECEPTIONIST

Are you sure you don't want to do this online?

O'KEITH

(smiling)

I will just do it the old fashion way.

The receptionist is so lazy it is clearly a chore for her to reach for the application. She would rather him make the application online; less work for her. However, she does hand it to O'KEITH. He sits and writes.

A lady in the next chair is attracted to him. She leans over and takes a whiff of air. She smiles.

LADY

I'm sorry. You smell great.

O'KEITH

Cologne.

LADY

Do you mind telling me what cologne?

O'KEITH

Of course not.

The receptionist gives him a dirty look.

At the very heart of the largest Manhattan corporations, O'KEITH finally relaxes as he reaches a corporation's employment office. Only now does he feel that he has escaped the hunters and O'KEITH completes an application.

He hands the application to the receptionist.

O'KEITH

Thank you. I just need an opportunity
to show you what I can do?

No longer hunted, O'KEITH has become charismatic and likeable, but still his is poorly dress and this is very suspicious to the uptight human resource people.

This is the first HR office to accept his application. The RECEPTIONIST takes his application and smiling says ...

RECEPTIONIST

Thank you. We will let you know.

When O'KEITH turns to leave, the RECEPTIONIST makes a face like she is about to gag. She takes a red Sharpie marker from the desk and writes, "SMELLS LIKE PEE!" across the front of the application. He does look a looks a bit rough, but O'KEITH doesn't smell like pee. The RECEPTIONIST is clearly a BITCH.

O'KEITH suddenly turns and the RECEPTIONIST quickly smiles at him and places the application in a stack of twenty other applications.

CUT TO: Sidewalk between buildings. O'KEITH walks in the sun to the next building.

O'KEITH finds a second HR office. We get the impression in this scene that the HR EMPLOYEE in this office is single. She isn't very attractive and she is a little bit overweight. While O'KEITH appears homeless to the audience, the HR EMPLOYEE sees potential, as O'KEITH could easily be a handsome man.

O'KEITH

I just need an opportunity to show you
what I can do.

HR EMPLOYEE

Mr. O'Keith, this is an impressive
resume - an MBA and experience at
several corporations.

O'KEITH

Thank you.

HR EMPLOYEE

You have held some important jobs. But many of these corporations don't exist anymore.

O'KEITH

Mergers, accusations, bankruptcies.

HR EMPLOYEE

Oh, I'm sorry. This seems to happen to you often.

O'KEITH

Unfortunately. Yes.

The woman wants to hire him. She is romantically attracted to him. But...

HR EMPLOYEE

Well listen, let me hold on to this and I definitely will call you if we have something open up for you. Our CFO is very very old.

O'KEITH

(charming smile)

Great. I mean, I understand. I will look forward to hearing from you.

HR EMPLOYEE

(whispering)

Listen, between you and I. You seem like a really nice man. Get a new suit. Lose the beard and I'm sure you will find a position suiting your experience and stature.

(smiling hopefully)

Okay?

O'KEITH

(sincerely)

Why yes. Thank you very much.

O'KEITH walks out of the office confidently.

CUT TO: Sidewalk between buildings. O'KEITH walks in the sun to the next building.

INT. THE MARSHMALLOW CANDY CORPORATION (MCC) - DAY

O'KEITH goes into the restroom and tries his best to look better. She washes his hands and face. He towels off. He applies some more cologne and he does look marginally better.

O'KEITH stops on each floor of the MCC offices and surveys the situation. He looks at the furniture, the layout, the mail cart, the computers, the employees, their dress and their demeanor. Everything looks typical.

He stands at the water cooler for a time, listening to the conversations there. He seems to be doing his homework, getting an impression of the corporate culture.

O'KEITH enters the HR office and begins working on an application.

INT. MARSHMALLOW COMPANY CEO'S OFFICE - DAY

Inside the CEO's office, KENDALE is having sex with an INTERN. She is bent over his desk. She is young and nubile and a real corporate climber (if you know what I mean!). There are golf clubs in the corner of the office and the decor is a dark mahogany wood with a golf motif.

CUT TO: Outside the office.

The EMPLOYEES outside of the CEO's office are aware of what is going on inside. Some are giggling. Some are purposely neutral and only appear to be unaware. ANNA, the corporation's vice president, is livid and storming around. Clearly, she is JEALOUS.

ANNA is 30 something, single and has clawed (or slept) her way to the top of the company. She is the vice president in charge of operations.

ANNA impatiently watches O'KEITH complete the application. She gestures for him to hurry though it, but stops when he looks up. She smiles and after a time she takes it and look over it. ANNA is so overwhelmed with emotions. She hardly even notices O'KEITH's appearance. She reads "MBA" and is

satisfied. She only wants a reason to interrupt KENDALE's extra curricular activity. Any applicant will serve that purpose.

ANNA
(to the HR person)
I have this one.
(to O'Keith)
This is impressive.

O'KEITH
Thank you.

ANNA
(to the HR person)
Kendale needs to see this one.

Just as KENDALE and the INTERN are finishing, ANNA barges into the office. The employees are mortified. They seem to know ANNA and KENDALE have been intimate many times before and that there is about to be a major corporate event. A few workers laugh, a few cover their eyes, some leave, some employees gather around to get a better view of the drama.

ANNA
You have to meet this applicant. MBA,
years of experience.

The INTERN straightens her clothes and quickly exits the office. ANNA looks at him crossly. KENDALE holds his hands up gesturing "what?"

O'KEITH notices the INTERN's name tag says, "Julie".

ANNA
I want you to meet...

ANNA must look at the resume...

ANNA
Tony O'Keith.

ANNA turns to face O'KEITH but there isn't anyone there. O'KEITH is still out in the hall. He is reluctant to enter the office. And he wasn't told to. Anna goes to the door awkwardly.

ANNA
(angry)
Get in here, please.

ANNA turns back to KENDALE.

ANNA
(smiling)
Here he is.

KENDALE is nervous and reluctantly approaches O'KEITH. He shakes hands, but quickly understands that the man is itinerant at best. He reaches for the resume but is weary that ANNA might slap him in the face at any moment. He actually keeps a healthy distance from ANNA and takes the resume at arm's length. KENDALE sits in his chair.

O'KEITH is hesitant. ANNA gestures for him to sit down. ANNA leaves the office.

O'KEITH slowly approaches the chair and sits.

KENDALE
Good afternoon.

KENDALE is reading the resume.

KENDALE
You are Mr. O'Keith.

O'KEITH
Yes.

KENDALE
MBA?

O'KEITH
Yes.

KENDALE
(smiling)
Irish?

O'KEITH
Yes.

KENDALE
(still smiling)
You drink?

O'KEITH
(smiling confidently)
Of course.

KENDALE is not impressed. It was something like a trick question to get the interviewer to admit that he drank.

KENDALE
(NOT smiling)
Right.

There is an awkward pause. Kendale reads the resume.

KENDALE
(NOT smiling)
Well, we don't really have anything right now. I don't know why Anna wanted you in here. Sorry to waste your time.

O'KEITH
I just need an opportunity to show you what I can do?

KENDALE
(NOT smiling)
No, I don't think that is going to happen.

O'KEITH
But I know Julie?

KENDALE
Who?

O'KEITH
Julie. Your intern.
(pause)
You know Julie. She just walked out of here.

KENDALE
Oh, that Julie?
(pause)

You know her?

O'KEITH

Yes.

KENDALE

What does that mean?

O'KEITH

It means I know her parents. I know her.

(pause)

I'm something like her godparent in fact.

KENDALE hits the intercom button to address his SECRETARY.

KENDALE

Get Julie back in here, please.

There is an awkward pause. JULIE re-enters the office.

KENDALE

Do you know this man?

JULIE freezes up. She doesn't know what to say. It could be a trick.

JULIE

(to Kendale)

I don't know.

(to O'Keith)

Do I?

O'KEITH

Well yes, of course. I know your parents.

JULIE

You know Tom and Wanda?

O'KEITH notices the gold cross around her neck.

KENDALE

Yes, of course. I was at the wedding of your parents and at your baptism.

JULIE

Really!

O'KEITH

Yes, of course.

KENDALE

Thank you, Julie.

JULIE leaves and shuts the door behind her.

O'KEITH

So about that job you are were offering me?

KENDALE

You don't know her. And you don't know her parents.

O'KEITH

Well, I do.

KENDALE

You are full of shit.

O'KEITH

I can't help knowing her. You want me to say that I don't know her or her parents?

KENDALE

Well, if you do know them, you better forget them if you know what's good for you.

O'KEITH

A job, that is all I want.

(pause)

You would be doing me a great favour.

(bluntly)

I haven't been able to work for months.

KENDALE
That isn't any surprise, look at you.

O'KEITH
Look at my resume.

KENDALE
It is trash.

KENDALE wads the resume and application up and pitches in the trash.

KENDALE
Look, it's just never gonna happen. You should just leave.

O'KEITH
I hope this isn't going to be a problem!

KENDALE
You are turning into a problem.

O'KEITH
I'm qualified.

KENDALE
You aren't qualified for shit!

O'KEITH
That isn't true.

KENDALE
Not today.
(pause)
Not any day! Now get out of here.

O'KEITH doesn't move. They glare at each other.

KENDALE
(to the intercom)
Get security up here.

O'KEITH
(calmly)
They can't help you.

KENDALE

What do you mean by that!

O'KEITH

I mean they can't help you.

KENDALE

You are damn right; I don't need their help.

KENDALE get up and grabs his lapel; he pulls O'KEITH out of the chair. The cloth is of such poor quality, the coat rips.

O'KEITH

Hey. Hey careful. There isn't any need..

Frustrated KENDALE slugs him in the mouth. O'KEITH falls to the floor. He tries to get up. KENDALE punches him again and then kicks him twice. O'KEITH tries to escape by crawling out of the room. KENDALE takes a golf club and begins beating him. He also kicks O'KEITH in the face and in the ribs. It is a violent beating as the golf club can be a serious weapon. KENDALE stops.

O'KEITH

Friend. Why?

KENDALE

What? You are a runt!

KENDALE becomes enraged again and begins kicking O'KEITH again. This time it is worse. The SECURITY GUARDS enter the room. ANNA enters; her reaction is sympathetic. The guards are about to pick the man up but they hesitate. It looks like O'KEITH might be seriously injured or paralyzed. There is a long pause.

KENDALE

(to the security people)

What? He attacked me. This was self-defense.

(to Anna)

You brought a lunatic into my office.

ANNA throws her hands up, like "how was I supposed to know". O'KEITH groans and moves. Anna kneels down.

ANNA
You are okay?

O'KEITH
I was attacked because I know the girl?

ANNA
(whispering to O'Keith)
Well forget all that. Let's get you up
and out of here.

KENDALE
You don't know shit! You bum! You
piece of human excrement!

ANNA
(to Kendale)
You didn't have to do that.

KENDALE walks over and kicks O'KEITH once again in the face. But ANNA blocks his head with her body and so KENDALE kicks O'KEITH in the gut. After this the SECURITY GUARDS hold KENDALE back.

KENDALE
(to Anna)
You better get that piece of trash out
of here.
(to the guards)
I want him out of the building.

ANNA
I will take care of it.

The SECURITY GUARD looks to KENDALE and he nods his head. He means by the gesture that he trusts ANNA to take him downstairs and out of the building.

The maintenance crew arrives at the office - a white facility MANAGER and three Mexican CUSTODIANS.

KENDALE
(pointing to carpet)
There is some blood over here. Get
this.

A CUSTODIAN moves with a stain remover and scrubs the blood strain on the carpet.

One SECURITY GUARD points out some other blood spots. There is blood splatter on the wall, on the desk and on the glass window. The entire maintenance crew becomes busy.

ANNA helps O'KEITH up. The other SECURITY GUARD moves between them and KENDALE to prevent another attack.

INT. ANNA'S OFFICE - DAY

ANNA takes O'KEITH to her office and gestures to an OFFICE GIRL to help. O'KEITH can hardly walk.

ANNA
Get me a first aid kit, please.

O'KEITH has a cut on his head. He has a nasty abrasion on his elbow. He is visible bruised already. He is holding his side. Ribs may be broken or at least seriously bruised. ANNA bandages the cut.

O'KEITH
Why does he behave so aggressively?

ANNA
Don't.

ANNA takes longer than is necessary to bandage the cut. She enjoys being close to him but she can't let that show. There might be a romance developing. But also you might interpret it as simply as ANNA's maternal instinct.

ANNA
Do you really know the girl?

O'KEITH
I know a lot of people.

ANNA laughs a bit and finished cleaning up the blood off his face.

INT. CEO'S OFFICE - DAY

In the CEO's office, KENDALE is looking at his hand.

KENDALE

(to security guard and manger)

You don't think I broke it do you?

(pause)

I'm going to play golf. You don't think this will interfere with my game, do you?

KENDALE picks up a different golf club and he grips it. The CUSTODIANS are almost finished with the blood. They gesture to the broken and bent golf club that was used in the beating. It is laying on the carpet. KENDALE motions for them to take it out.

KENDALE washes his face in his private bathroom. He collects the gold clubs and leaves the office. He takes the elevator down to the street level, where he driver is waiting.

INT. ANNA'S OFFICE - DAY

An office GIRL loyal to ANNA gestures to her that the boss, KENDALE, has left the building. ANNA stands O'KEITH up. He winces in pain.

ANNA

Oh, shut up. You aren't really hurt.

O'KEITH

I'm not so sure.

ANNA gets O'KEITH in the hallway.

ANNA

You aren't going to die.

O'KEITH is shaky and weak, of course.

O'KEITH

I might if you don't hold me tighter.

ANNA

See you are fine. Stop faking it!

O'KEITH
You fake it with him?

In the hallway, The CUSTODIANS get quiet when they see the condition that O'KEITH is in.

O'KEITH
(in Spanish)
Thanks fellows. I hate you had to clean up my blood.

The Mexican's laugh and immediately like O'KEITH.

In the hallway, the SECURITY GUARDS see them.

O'KEITH
Hey guys. Lucky you pulled me off him when you did.

They are serious and don't laugh. But after a few seconds... they chuckle. O'KEITH was just seriously beaten but he has a spark of charisma that works.

INT. KENDALE'S LIMOUSINE - DAY

KENDALE sits in the back of the limousine watching the golf channel. Evidently, he is paying a healthy amount of money to stream it to the car. He is totally engrossed in the television. KENDALE has totally put the previous events out of his mind.

INT. CORPORATE OFFICE - DAY

ANNA and O'KEITH are making their way to the elevator.

O'KEITH
Can we sit for a minute?

There are some sofas there and they sit. Nothing is said.

They get up after a time. They board the elevator and she pushes a button that is NOT the ground floor.

The elevator stops on a floor. The doors open and there is a spa. ANNA walks with O'KEITH to the receptionist.

ANNA
This is Mr. O'Keith. He is new. Can you help him out today?

RECEPTIONIST
Sure. Of course.
(to O'Keith)
Come right back, Mr. O'Keith.

ANNA disappears and O'KEITH goes behind the curtain.

EXT. MARINE PARK GOLF COURSE - DAY

A FRIEND of KENDALE notices that he is missing a club.

FRIEND
You lost a club?

KENDALE chuckles.

FRIEND
What happened?

KENDALE
You will not believe it.

FRIEND
I might. What happened?

KENDALE
A homeless guy shows up for a job interview.

FRIEND
So what happened to the golf club?

KENDALE
I bent it over the guys head.

FRIEND
Oh, that is cold.

KENDALE
He was asking for it.

FRIEND

You didn't kill him.

KENDALE

You can't kill those guys. Probably did him some good.

FRIEND

Just go up to the pro-shop and buy another one.

KENDALE

I will. Thanks.

KENDALE buys replacement club.

FRIEND

How much about \$200?

KENDALE

Best money I've spent in a long time.
Feels great!

They walk out to the course and meet some other men.

INT. CORPORATE OFFICE DESIGN CENTER - DAY

In the candy design center, ANNA has arrived. She looks over workers who are at about six computer terminals. There are drafting and design software and the designers and engineers are playing with new designs. We see printouts of the old designs framed on the wall, a cute little bird candy, a squirrel, a fish, a puppy, a kitty, and candies that promoted various animated films in the past.

ANNA

That is very good, I like that.

There are Easter candies on the computers and they are removed and new Christmas designs are put into production.

INT. SPA - DAY

The ATTENDANT takes O'KEITH's clothes.

ATTENDANT

What happened?

O'KEITH

I was attacked by a man with a golf club in one hand and a corporation in the other.

ATTENDANT

Oh, that happens all the time around here.

O'KEITH

So, I'm learning.

ATTENDANT

(pointing to a room)

The bath and a shower in there. When you come out there will be a masseuse here.

O'KEITH

Thank you.

INT. MARSHMALLOW CANDY FACTORY - DAY

There appears to be only three employees. They do very little work. They sit around waiting for the robots to beak down and they never do. Everything is automated. The trucks arrive and fill huge storage vats. The robots and machinery are run by computers. The candy designs are downloaded and robotic forklifts load trucks that leave with the product.

INT. SPA BATHTUB - DAY

O'KEITH is soaking in the tub. The water seems hot and the room is steamy. O'KEITH has the remote control and is switching channels between FOX Business, CNBC and Bloomberg. When a GIRL arrives with a salad and a glass of wine, the masseuse enters the room. He has been waiting outside.

EXT. MARINE PARK GOLF COURSE - DAY

KENDALE is a terrible golfer.

INT. SPA - DAY

O'KEITH has a bandage on his elbow and on his forehead. He has finished eating a salad and is almost done drinking his wine. He hits the remote turning the TV off. He stands up in the bath. The masseuse and another girl don't bat an eye. They are very professional. We can see he has a tattoo of the "marshmallow" company logo (a little bird) on his upper arm. He puts on slippers and a bathrobe from the spa and rides the elevator back to the corporate offices.

INT. SUBURBAN HOME - NIGHT

The golf game is over. KENDALE returns home to his suburban mansion. He is clearly over paid and over consuming - three or four cars, over sized boat at the dock. Inside, there is a WOMAN cooking diner. There is a NANNY helping the CHILDREN with their homework. KENDALE doesn't ask about the wife. He simply pours himself some whisky and sits in front of the television to watch professional football.

INT. CORPORATE OFFICE KENDALE'S OFFICE - NIGHT

Anna feels conflicted at first about taking in a mysterious new employee but she does so out of liberal guilt. Her attempts to conceal him are perfunctory. She gets him the corporate ID of an unpaid intern that didn't show up for work.

Everyone has gone home for the night. The building is empty except for the CUSTODIANS. They stop working and watch O'KEITH for a minute. O'KEITH is in KENDALE's office in the bathrobe and slippers. He is drinking whisky. O'KEITH has found not only the whiskey but a credit card in KENDALE's desk.

A tailor arrives to measuring O'KEITH. The CUSTODIANS are laughing and approve. After the tailor leaves, ANNA stops by the office.

ANNA
Good night!

ANNA closes the door. She approves of this. O'KEITH lays down on the KENDALE's desk in the office. He will sleep there tonight.

INT. SUBURBAN HOME - NIGHT

KENDALE's WIFE arrives. She has been shopping and talks a mile a minute. She is a grotesque character. She has had too much plastic surgery on her face, she need liposuction on her hips. She only kisses KENDALE on his head; he does not stir. She kisses her children and glances at their school work. She takes her shoes, and dresses and new accessories upstairs to her 500 square foot walk in closet. She walks in one door, arranges her new buys, and she walks out the other door.

INT. MANHATTAN APARTMENT - NIGHT

ANNA is sleeping. O'KEITH is in the room. He looks are the sleeping woman intensely. He causes her to have a dream. She dreams that the factory is turning out Marshmallow golf balls. She calls this to the attention of KENDALE and he slices open her throat. The dream is so real it causes ANNA to phone the factory in the middle of the night. She wakes up the workers who are napping. The factory is working perfectly. She insistes and one takes a photo of a fat little red and white Santa and a reindeer with a red nose. She returns to sleep.

DISSOLVE TO:

INT. KENDALE'S LIMOUSINE - MORNING

KENDALE's DRIVER arrives at his home to bring him into the city. He watches the Golf Channel the entire way. The driver is telling him about his wife's chemotherapy, KENDALE only appears to be listening. Clearly he could care less.

A child crosses the pedestrian walk and the DRIVER must stop rapidly. KENDALE gets out of the limo and yells at the kid.

KENDALE

You dumb-ass kid. Can't you see the light? You are gonna get killed and I will have to pay for it. Get your ass in that school and try to learn something.

(under his breath)

Right. Fat chance that happens!

(to the driver)

What did you stop for? We should have put that damn kid out of this misery.

It looks like the kid might actually be nearly blind.

INT. CORPORATE OFFICE KENDALE'S OFFICE - MORNING

It is sunrise and O'KEITH is drinking expensive whisky from KENDALE's office stash. The TAILOR shows up. He has worked all night and there are several suits.

INT. NEW YORK SUBWAY - MORNING

ANNA leaves her apartment. She enters the subway and emerges not far from the building. She arrives about the time KENDALE is getting out of his limo.

INT. CORPORATE OFFICE KENDALE'S OFFICE - MORNING

The TAILOR is leaving just as KENDALE exits the elevator. O'KEITH clears out of the office about the time KENDALE walks in.

INT. MAINTENANCE STORAGE ROOM - MORNING

O'KEITH spends the morning turning a storage room into an office. There is soon office equipment, a computer, desk and a chair. There is even a telephone. His new suits are hung up neatly.

After his office is established O'KEITH makes the rounds. We see him walking around the corporation's offices, meeting the people and introducing himself. He is the

friendly type and the employees seem to respond positively to him.

Later in the day, the CUSTODIANS come in a re-supply their carts. They have a strange look on their face but don't mention anything. They even clean around the desk and empty the trash. One small piece of paper falls out.

INT. CORPORATE OFFICE DESIGN CENTER - NOON

In the design center, O'KEITH discovers a box. The design specifications are put on a form with a photo or graphic representation of the new candy to be manufactured. O'KEITH pilfers a golf magazine out of KENDALE's office. He tears out a full page advertising for of a golf balls and staples it to the design specifications. He orders a million golf candies to be delivered to the White House - 1600 Pennsylvania Avenue.

INT. ANNA'S OFFICE - NOON

KENDALE drops by her office. He appears to have forgotten everything that happened the day before.

KENDALE

Any chance we can have lunch today?

ANNA ignores him, pretending to be working; after a long pause KENDALE leaves.

INT. ACCOUNTING DEPARTMENT OFFICE - AFTERNOON

Something is amiss. Several women in the accounting department bring papers to the CFO, a Mr. BANKS. The CFO is a no nonsense accountant. He has the personality of Professor Kingsfield from the Paper Chase and the tenacity of Sherlock Holmes. He begins an investigation and has his staff move stacks and stacks of papers into his office. O'KEITH is watching the drama unfold from a distance.

INT. MAINTENANCE STORAGE ROOM - AFTERNOON

O'KEITH returns to his office and sits at the computer. He types out a press release that announces that the White

House is delinquent paying their bills. The press release details how the White House ordered 1 million candy golf balls but hasn't paid for them. He prints a copy and takes it to the fax machine. He faxes it to various journalists.

INT. MANHATTAN BAR - LATE AFTERNOON

Across the street from the corporate headquarters is a bar and not far down the street is a tattoo parlor. O'KEITH has an oddly close relationship with both PROPRIETORS. O'KEITH makes friends everywhere he goes it seems.

Work is done and maintenance engineer and her three illegal immigrant CUSTODIANS are being hypnotized by O'KEITH's troubling charm. O'KEITH takes them to a bar across the street and liberally buys alcohol. O'KEITH speaks perfect Spanish and entertains them with the story of the Mexican Chupacabra.

O'KEITH

(in Spanish)

Over a hundred years ago, farmers in Calama, a mining town in the heart of Mexico's harsh northern desert, awoke to find their goats and sheep dead in their pens. An unidentified predator had mutilated the animals' necks. By the time the journalists arrived, the Chupacabra attacks, were spreading fast through the dirt poor and religious nation.

(pause)

A mix of vampire and marauding, furry lizard, the Chupacabra has become one of the most common beasts studied under the general heading of exactozoology, the study of animals that are definitely real.

When the CUSTODIANS are sufficiently hypnotized and also drunk, O'KEITH takes them to a tattoo parlor and has them tattooed - with a marshmallow rabbit, bird or other various shape that company has manufactured. After that they are owned by O'KEITH. They become corporate drones and no longer smile but work diligently for O'KEITH.

INT. TATTOO PARLOR - NIGHT

The tattoo artist opens a book to show them. It is a book of corporate logos. It isn't a published book but appears to be drawings that the artist has made over the years. There is a page for almost every bankrupt or merged company in the world.

He flips through the book for the clients -- CIT Group, General Motors, WorldCom, Washington Mutual, Lehman Brothers, Chrysler, Consec, Enron, Pacific Gas & Electric, Delta Air Lines, Colonial Banc Group. New Century Financial, Calpine, General Growth Properties, Global Crossing, IndyMac Bancorp.

The last page in the book is labeled "Marshmallow Candy Corporation". The page is full of designs, basically the same designs that are on the wall of the computer design room in the corporate office. There are baby birds, kittens, puppies, other cute animals. All of the most popular marshmallow animals are represented.

CUSTODIAN

(excited in Spanish)

Yes, Yes, this is our company.

They motion for the artist to stop turning pages. The CUSTODIANS all looks at the designs. They point and make comments in Spanish.

CUSTODIAN

(pointing and in Spanish)

This is the one I want!

O'KEITH possesses some sort of unorthodox magic, before undiscovered. The combination -- alcohol, the mythical Chupacabra story and the tattoo - is hypnotic. Once they are tattooed they are controlled by O'KEITH. They become zombie-like, but it is not easily noticed. It is subtle and only the most astute moviegoers will notice the change at this point in the film.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Chihuahua, Chinese Crested DOG, Xoloitzcuintli (a Mexican hairless dog). They all seem to be comfortable.

They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH has about 20 stainless steel dog watering dishes. He enters the restroom and fills one in the sink. He takes it into the hallway and places it on the floor at the base of a water fountain. No one is watching or notices that as strange.

INT. CFO'S OFFICE - MORNING

Mr. BANKS fields some phone calls from reporters.

BANKS

Yes, we are making candy golf balls. We have been, since yesterday morning.

(pause)

Yes, they were deliver to the White House. Yesterday and last night.

(pause)

You will have to ask the President that question.

(pause)

No, this is not a joke. We keep excellent records.

INT. KENDALE'S OFFICE - NOON

A worried ANNA stops by KENDALE's office.

ANNA

Anything?

KENDALE

No. I can't figure it out. No one has the actual original order.

KENDALE looks like his little world has fallen apart.

INT. MAINTENANCE STORAGE ROOM - NOON

O'KEITH is at his desk. He is perfectly still. He seems to be in deep thought. ANNA knocks enters and shuts the door behind her. There are four CUSTODIANS in the room sitting on boxes drinking beer. ANNA notices but is worried about something else. She ignores it.

ANNA gestures that she doesn't want to talk in front of them.

O'KEITH

Anna, relax. They don't speak English.

ANNA

How do they work here then?

O'KEITH

Beats me. I didn't hire them. They were employs here when I arrived.

ANNA thinks about it. Pause.

ANNA

I would appreciate it if you left.
(pause)
Can I get you a taxi somewhere?

O'KEITH

I have to leave?
(pause)
A bandage, a salad and a suit and you have bought off the damage. Is that right?
(pause)
I hurt everywhere!

ANNA

That is terrible.
(pause)
Kendale is a rotten person. Clearly.
(pause)
I'm sorry.

O'KEITH

Is that all the Vice President of Operations can say?

(pause)
What use is sympathy, when I need a
job?

(pause)
How about a job?

ANNA
I can take you to a private clinic.
(pause)
At our expense.

O'KEITH
I'm not ill. I'm in pain.
(pause)
Come on. Have a heart. There is a
falcon that lives on the ledge outside
the boardroom. Come on and let's go
look.

O'KEITH stands painfully.

O'KEITH
I don't need much, just let me show you
what I can do. A new bandage and some
salad here then there.

There is a very long pause.

O'KEITH
Just a few more days. I have other
applications out there.

ANNA
Promise you won't show yourself?

CUSTODIAN
Un minute pro favour. I speak English.

O'KEITH
(gesturing to Anna)
Who is that?

CUSTODIAN
I don't know man. I'm drunk right now.

ANNA turns to leave but she reconsiders.

ANNA
You don't know anything about any golf balls do you?

O'KEITH
I don't play. Go ask Kendale. He is a fanatic about it.

ANNA contemplates KENDALE's role in the morning's golf ball mystery and she then leaves.

INT. UPSCALE RESTAURANT CORNER TABLE - NOON

We see O'KEITH and Mr. BANKS at a corner table.

O'KEITH
Two whiskies and...

BANKS
I don't drink.

O'KEITH
Never?

BANKS
Never!
(pause)
Waste of money and do you know how the fermentation process works?

O'KEITH looks a bit uneasy. He generally can charm people into having a drink with him. This refusal puts a damper on his spirits (and his plans). The food arrives.

O'KEITH
I have a story. An ancient and actually very terrifying tale...

BANKS
(interrupting)
I'm sorry. I have to eat in silence. It upsets me if I can't concentrate on my food. You know, the digestion.

O'KEITH is perplexed. Generally he can charm people with a story.

BANKS

I realize some people might consider it rude, but none the less this is where we are. We can talk later perhaps.

O'KEITH

Oh, sure no problem. I like some solitude with my meal also.

INT. RESTAURANT TABLE IN THE CENTER OF The ROOM - NOON

ANNA and KENDALE enter and sit for lunch at the restaurant. O'KEITH notices them of course. Mr. BANKS does not look up from his plate.

ANNA

What happened yesterday?

KENDALE

I have no idea. Who would order a million golf ball candies?

ANNA

No, about the job interview.

KENDALE

Oh that. It just happened.

(pause)

One thing lead to another.

(pause)

It wasn't so remarkable.

ANNA

I thought it was a pretty big deal.

KENDALE

Why? Did it scare you?

ANNA

Your loss of control is scary to me.

KENDALE

He was a bastard.

ANNA
He wasn't too bad, I thought.

KENDALE
I didn't.

ANNA
You nearly killed him!

KENDALE takes a drink of whisky and does not respond.

O'KEITH is inconspicuous and watching them eat their food.
Mr. BANKS eats his meal without speaking.

INT. ANN'S OFFICE - DAY

O'KEITH appears.

ANNA
I thought you would not show yourself.

O'KEITH
Just one question.

ANNA
No questions.

O'KEITH
Teach me to use the design software.

ANNA
No. That is out of the question.

O'KEITH
There is a young woman in there but no
one else. No one will know.

ANNA
You must not become a problem.

O'KEITH
I've never been a problem for anyone.

INT. CORPORATE OFFICE DESIGN CENTER - DAY

A young WOMAN is teaching O'KEITH to use the software.

WOMAN

Okay you are ready to make one.

O'KEITH

You think?

WOMAN

Sure what do you want to make?

O'KEITH

What about a tiny little baby
Chupacabra?

WOMAN

That is such an interesting story. And
the way you tell it. You are hilarious!

O'KEITH

May I?

WOMAN

Sure this is just for fun. I don't know
why not. Knock yourself out.

INT. BAR - NIGHT

O'KEITH and the WOMAN are having drinks at the bar.

INT. TATTOO PARLOR - NIGHT

O'KEITH takes the WOMAN to have a tattoo made.

EXT. NEW YORK BROWNSTONE - NIGHT

O'KEITH walks the WOMAN home. She is of course very drunk.
Her husband comes out of the home and glares at O'KEITH.
The WOMAN goes inside and the husband is obviously upset
about it. He points his finger at O'KEITH, but he does
nothing. He would instead rather yell at his wife once they
are inside.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Borzoi, a Boston Terrier and a Bouvier des Flandres. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH picks up a watering dish from the hallway. He enters the restroom and fills on in the sink. He then returns it to it's place. No one is watching or notices that as strange.

INT. KENDALE'S OFFICE - MORNING

Each night O'KEITH sleeps in KENDALE's office. Generally he clears out before the others arrive but today he is still in the office and the employees are already milling about. KENDALE's SECRETARY is already at her desk.

ANNA arrives early; she opens the door slightly to spy in on him. Today it seems like O'KEITH isn't up and out of the office in time. KENDALE arrives at the building earlier than expected.

ANNA runs to the office to warn O'KEITH, but he will just managed to escape without being detected by KENDALE.

O'KEITH
Don't worry. I will be out of here
before he is up here?

ANNA
Please, hurry.

We see, the SECRETARY has a tattoo of a marshmallow candy on her arm. She, of course, says nothing and even smiles at O'KEITH when he leaves.

INT. ELEVATOR - MORNING

A female ACCOUNTANT is on the elevator with O'KEITH.

O'KEITH

Do you know the story of the
Chupacabra?

ACCOUNTANT

No. I don't.

O'KEITH

Remind me to tell you sometimes?

ACCOUNTANT

(smiles)

Okay. I will.

INT. RESTAURANT - NOON

KENDALE and ANNA are having lunch again!

KENDALE

I mean what the hell is going on around
here!

ANNA

I don't know. It is all so strange.

KENDALE

What the hell is this thing?

KENDALE pulls two boxes out of his suit coat. They are about the size of ring boxes. One is cardboard and bright pink. The other is black and actually is a ring box. ANNA notices the black box and eyes it. She becomes nervous and excited. He opens the bright pink box and inside is a little candy Chupacabra.

KENDALE

It looks like some vampiric reptile
with mange. Who is going to buy these
and now we have tons.

ANNA

The dollar stores poor people go to?

KENDALE

They were shipped to every Macy's in
the country. One million of them!

ANNA is still eyeing the black box.

KENDALE

You want to see what I got my wife?

ANNA

(disappointed but smiles anyway)

Sure.

KENDALE opens the box and shows her two huge diamond stud earrings. Of course, the actress who plays ANNA will know what expression to use for this scene.

INT. O'KEITH'S STORAGE ROOM OFFICE - NOON

Everyone is watching everyone at the company, in light of the strange recent happenings. KENDALE is especially watching ANNA (he is also suspicious that she has another man) so she is stealthy bringing the food.

ANNA brings O'KEITH some lunch in a to go box. ANNA is unnoticed except by the CFO, Mr. BANKS. O'KEITH isn't in the room. But it looks as if he has packed his things into a cardboard box. He might be leaving the company.

On the floor, politely waiting for O'KEITH's return are two DUTCH SHEPHERD DOGS. She is taken aback, but she tries to reason... she can't understand why they would be there. But it would be too dangerous to try to remove them.

And certainly she can't say something...

She does meet a SECURITY GUARD in the hall that she thinks she can trust.

ANNA

Oh, I'm glad I ran into you. I can trust you right?

GUARD

Yes. Of course.

ANNA

Well, there are two dogs in there.

GUARD
Yes, aren't they beautiful?

Evidently, the GUARD has been out drinking with O'KEITH.

GUARD
So what did you need to talk to me
about?

ANNA
Nothing. Really nothing.

ANNA pats him on the arm. The GUARD winces in pain and
pulls back a bit.

GUARD
I'm sorry. It is just a little tender
there. New tattoo.

ANNA
Oh, okay. I see.

ANNA smiles and the GUARD walks away.

INT. LOCAL DELI - NOON

O'KEITH and a WOMAN are having lunch. It is a blue-collar
lunch, with beer. However, they are soon sharing a flask of
whisky.

O'KEITH
Mexican Chupacabra watchers are
suspicious about the U.S. government.
People who study the creatures in the
same northern deserts where Calama lies
found three "Chupacabra eggs" and even
caught one itself. It dies in captivity
The Chupacabra material was then turned
over to NASA and the next day they
claimed they never received the eggs or
the carcass.

INT. ENTRANCE TO CORPORATE OFFICE BUILDING - DAY

O'KEITH and a WOMAN are coming in from a long lunch. It appears they are having an affair and have sneaked out of the building for sex in a nearby hotel. They try to act casual but the woman's expression gives her away. The implication is that they drank and he told her the Chupacabra story, they are later returning because she was tattooed.

INT. KENDALE'S OFFICE - DAY

KENDALE is on the phone trying to sort out the books.

KENDALE

What do you mean that account is empty?

(pause)

That is our operations account.

(pause)

Well we will sort it out. But we can't stop producing.

(pause)

It is going to be Christmas soon and all that red candy will get us out of trouble.

INT. HALLWAY - DAY

The CUSTODIANS enter the supply room. They fill their carts with toilet paper, paper towels, light bulbs, paper, trash bags, and begin making the rounds. The two Dutch Sheppard DOGS follow them. As the DOGS move about the building. We learn the extent of O'KEITH's control over the employees. The employees who are under his spell do not think that it is unusual to see the DOGS in the office; they smile and continue working. The employees not yet co-opted look afraid or dismayed; some chat about the DOGS.

The purpose of this sequence is to show the audience the extent of O'KEITH's power. Basically at this point, 6 of 10 employee think the DOGS are a perfectly normal occurrence, or 60% of the company has been assimilated.

INT. CORPORATE OFFICE BUILDING HALLWAY - DAY

O'KEITH has five employees around him and he is telling them a story. They all seem mesmerized by it. And he is passing around a flask of whisky.

O'KEITH

A beast. A beast with large scales and a tail as sharp as a razor. And a long thin jaw with five hundred tiny little teeth. They say this Chupacabra guards something that no one can fathom.

KENDALE walks past and he is so engrossed in the company's problems, he doesn't notice O'KEITH. O'KEITH has his back turned. ANNA who has been following KENDALE, stops. She looks angrily at O'KEITH. The group of employees disband.

O'KEITH

I was just telling them that everything will be okay. The company is sound and there isn't any reason to worry.

ANNA glares at him.

O'KEITH

There was unrest. But it is okay now.

ANNA

You are not allowed to be out here.

(pause)

I want you to take that seriously!

O'KEITH

They have so many questions. There are so many rumours going around.

(pause)

It is in the newspapers. Two days in a row now. They are worried.

ANNA

Kendale has it under control.

O'KEITH

He is running around in a panic. Who will look after the employees?

ANNA's jaw drops. ANNA is about to respond but she sees the two DOGS following the CUSTODIANS. She has no idea what to say.

ANNA
(pointing)
Kendale went this way.
(pointing in a different direction)
You go that way.

INT. FACILITY MAINTENANCE OFFICE - DAY

ANNA barges into the FACILITY MANAGER'S office. ANNA is livid. The MANAGER is reading a trade magazine. Very relaxed.

ANNA
This is NOT going to work.
(pause)
Your employees brought their dogs to work. They were in the supply closet earlier and now they are wondering around.

MANAGER
The dogs aren't theirs.

ANNA
Who's are they then?

MANAGER
I don't know. They are just here.

ANNA storms from the office.

INT. BAR - NIGHT

O'KEITH and the female ACCOUNTANT are having drinks at the bar.

INT. TATTOO PARLOR - NIGHT

O'KEITH takes the ACCOUNTANT to have a tattoo made.

EXT. A NEW YORK APARTMENT COMPLEX - NIGHT

O'KEITH walks the ACCOUNTANT home. She is also drunk. She wants to kiss him and leans in toward him. He narrowly avoids kissing her and gives her a hug instead. The hug is almost supernatural; the ACCOUNTANT goes pale a ghost and becomes sick. She vomits on the steps of her apartment. Well that is it; when that happens the night is over. She stumbles into the apartment more sick now than drunk.

INT. ANNA'S APARTMENT - NIGHT

O'KEITH is in the bedroom. ANNA is sleeping. O'KEITH is causing her to dream again. She dreams that she is receiving a promotion on the roof of the skyscraper. The employees are all in attendance on the helipad. KENDALE seems to be praising her, but suddenly he stops and begins slapping her. He beats her severely. She tries to run but he catches her and throws her off the side of the building. O'KEITH leaves just as ANNA awakes from the nightmare. She looks around the room. O'KEITH is gone.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Collie, a Coton de Tulear and a Dachshund. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH picks up a watering dish from the hallway. He enters the restroom and fills on in the sink. He then returns it to it's place. No one is watching or notices that as strange.

INT. CORPORATE OFFICE - MORNING

KENDALE and ANNA meet in the hall. He stops like he wants to talk to her. She tries to ignore him but ends up glares at him. The dreams she has at night are transferring to her daytime emotions; they dreams make her hate him.

ANNA walks past him, she steps in dog shit. She runs into the bathroom and it is just so nasty. She tries to clean them but some of the excrement gets on her clothes. She ends up throwing the shoes in the garbage.

INT. FACILITY MAINTENANCE OFFICE - MORNING

ANNA barges into the FACILITY MANAGER'S office again. ANNA is livid again. The MANAGER is again reading a trade magazine. Very relaxed.

ANNA

I stepped in dog shit this morning.

MANAGER

I don't take care of the outside of the building, only the inside.

ANNA

It was in the hall on the 23rd floor!

(pause)

I'm warning you. There are 100 people who can do your job.

MANAGER

I will take care of it. But you have to understand sometimes these things just happen.

The MANAGER reaches for her walkie-talkie. ANNA storms from the office.

INT. MAINTENANCE SUPPLY ROOM - DAY

ANNA has brought some food to O'KEITH. The desk remains in the room but the office equipment, telephone and fax machine are gone. It appears that O'KEITH has left the building.

ANNA first looks relieved. But then a worried look comes across her face. It is almost as if she didn't realize she was attracted to him until he was gone. ANNA runs to look for him.

EXT. LOWER MANHATTAN SIDEWALK - DAY

ANNA weaves in and out of pedestrians. She thinks she sees the back of his head or she is just instinctively moving. ANNA yells.

ANNA
Tony O'Keith!

O'KEITH stops and turns around. She closes the distance between them.

O'KEITH
What is the matter?

ANNA
Why are you leaving?

O'KEITH
I'm poor; I need a pay check.

ANNA
Don't you want to stay?

O'KEITH
I don't want to hide. I need an opportunity here. I want a real job. I want to show you what I'm capable of.

ANNA
Kendale will have a fit.

O'KEITH
That's why I'm leaving.

ANNA
You can't go.

O'KEITH
I don't see how I can stay.

ANNA
Can't you come back in a different capacity?

O'KEITH
If that is possible.

(pause)
But it will have consequences.
(pause)
That CFO.
(pause)
Do you have a connection to him.

ANNA
Other than being a pain in my ass, no.

O'KEITH
Does he have a wife?

ANNA
She died. And tomorrow is his birthday.

EXT. THEATER STAGE - DAY

BREE and TONYA are both dancers. BREE is a larger girl, taller with more muscle mass. TONYA has the body of a tiny ballerina. The phone rings. TONYA answers. BREE takes a water break.

TONYA
Hey, Tony. What's up?
(pause)
Bree! He wants to talk to you!

TONYA takes the phone to BREE.

BREE
Hi Tony. This is Bree.
(pause)
Are you somewhere?
(pause)
No problem.
(pause)
Got the necessaries?
(pause)
The necessaries. The material.
(pause)
Four yards of silk.

EXT. LOWER MANHATTAN SIDEWALK - DAY

O'KEITH is returning to the corporation. He is walking with ANNA and talking on the cell phone.

O'KEITH

That is no problem. But you must look immaculate.

O'KEITH

I will let you know about that later.

EXT. LOWER MANHATTAN BAKERY - DAY

O'KEITH stops at a bakery and speaks to the baker. ANNA watches from the sidewalk in through the window. He hands the baker some money. They shake hands and seem to be making an agreement.

ANNA walks in. The baker then takes O'KEITH into the back. There is a mixer working on some cake batter. The baker pulls the mixer back exposing the batter. O'KEITH pulls out his flask of whisky and liberally pours some into the batter.

O'KEITH pulls up his sleeve high on his arm. He sticks his entire hand into the batter. He runs his hands up and down through the batter and then around in a circular manner. He pulls his hand out. He licks a bit from his forefinger.

O'KEITH

This will work perfectly.

BAKER

I think you will be happy with the results.

O'KEITH walks to the sink and rinses the cake batter from his hand. He takes a towel and dries his hands. He pulls his sleeves back down.

O'KEITH

The man's name is Eugene Banks. He is the CFO across the street.

ANNA produces a card. O'KEITH takes a pen from the inside pocket of his jacket and write "Eugene Banks" on the back.

He crosses out ANNA's name on the front. He points to the corporate office almost across the street.

O'KEITH

It is right over there. 23rd floor.
Tomorrow.

The baker nods that he understands.

INT. OFFICE PARTY - DAY

Mr. BANKS is 70 years old today.

The cake is delivered to the Mr. BANKS office by a beautiful young girl. BREE is 18 and she is wearing almost nothing, a low cut and very short dress. BREE offers some cake to the CFO and of course he takes it.

BREE has a name tag, "Chupacabra". She stands in front of him as he eats. She is making eyes at him and flirting with him.

BANKS

Your name. How do you pronounce that?

BREE

Oh, this?

The BREE points to her name tag.

BREE

My name is Chupacabra. I was born in a small Mexican village. And that is my story.

BANKS

That is different. Where were you born again?

The BREE doesn't answer she just look into Mr. BANK's eyes.

BANKS

What is the matter you don't speak English?

The BREE again doesn't answer she just smiles and looks into Mr. BANK's eyes.

BANKS

Well, you are perfectly lovely.

(pause)

If you ever want to have dinner, I have a corporate expense account. Anywhere you want to go!

BREE

Sure let's go.

BANKS

You work at the bakery across the street and down two blocks? I will hop over there after work. Okay?

BREE

I will be waiting.

The BREE takes off the nametag and puts in a trashcan and leaves. She leaves the building followed by the two DUTCH SHEPHERD DOGS.

CUT TO: STREET.

They walk two blocks to the bakery and stand in the doorway. BREE and the DOGS are patiently looking up, waiting.

A SMALL CHILD, a toddler, approaches the DOGS... he wants to hug them and kiss them. The DOGS endure the event, but when the SMALL CHILD tries to kiss the DOGS on the mouth the DOGS turn their head away. The CHILD is accustomed to DOGS who will lick him on the face and he is clinging to them.

The dogs whimper and look at BREE for help. The child is getting very close to their face.

BREE

(to the child)

They don't like people.

These DOGS mysteriously will not lick the CHILD! Finally, the kid's mother drags him away.

CUT TO: UPSTAIRS

Mr. BANKS feels a bit dizzy and sits down. He watches everyone enter, eat cake and then leave the office.

A courier brings a package. It is a "wingsuit" generally used with a parachute in "Wingsuit flying" (or wingsuiting). It is designed to support the flight of a human body through the air. The wingsuit adds surface area to the human body with fabric between the legs and under the arms. There isn't a parachute included but no one seems to notice or ask any questions. Everyone seems to think it is a totally normal birthday present. Mr. BANKS seems to like his gift.

Mr. BANKS has never been silly or anything less than serious. However, the party for him is so much fun, his mood is changed. He puts on the wingsuit. It is very decorative and colorful. It is the company colors and has the corporate logo embroidered on the front and the back.

When the cake is gone and the employees have left, Mr. BANKS leaves the office. He takes the elevator to the roof. He walks to the ledge and jumps off. He flies about two blocks and lands at the feet of the young GIRL as she stands in front of the bakery.

CUT TO: STREET

To the left and the right of BREE and the DOGS. There is a panic. People are traumatized, smaller DOGS are jumping around trying to escape their masters in terror. The scene is mass chaos. However BREE and the DOGS look unaffected. They seem to be soaking up the visual details.

INT. LOWER MANHATTAN BARBER SHOP - DAY

Just down the street a bit, inside a barber shop, O'KEITH has his beard shaved and has his haircut. He looks marvelous now.

INT. LOWER MANHATTAN JEWELRY SHOP - DAY

O'KEITH buys a nice gold ring. He now looks like the epitome of corporate success.

INT. ACCOUNTING DEPARTMENT - DAY

O'KEITH applies for the CFO job and occupies his office as well. No one questions things as the entire department has been turned by O'KEITH.

INT. LOWER MANHATTAN BAR - NIGHT

O'KEITH and the remainder of the WOMEN in the office are all drinking at the bar.

INT. LOWER MANHATTAN TATTOO PARLOR - NIGHT

The WOMEN, excited about getting a tattoo, all crowd around the logo book.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Great Pyrenees, a Greater Swiss Mountain DOG and an Italian Greyhound. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH picks up a watering dish from the hallway. He enters the restroom and fills on in the sink. He then returns it to it's place. No one is watching or notices that as strange.

INT. KENDALE'S OFFICE - MORNING

ANNA arranges for five applicants to be interviewed - An Asian, a Black, a Hispanic and a Gay. They are all whole handedly rejected at first sight by KENDALE.

INT. HUMAN RESOURCES OFFICE - DAY

Before the CFO position is filled, a highly qualified white man happens to walk into the HR office.

HR RECEPTIONIST

Oh, you are highly qualified. Let me call up there. They are having interviews all day and I think maybe they will want to talk to you.

The HR lady calls up to KENDALE's office.

KENDALE's SECRETARY nods to LANCE and DEAN who are sent to intercept the man. They take their ties off and strangle the man on the elevator, and drag his body out the top of the compartment. They leave the body on top of the elevator compartment.

INT. KENDALE'S OFFICE - DAY

And of course the new clean-shaven and handsome O'KEITH has an interview. O'KEITH has a second interview with KENDALE.

KENDALE

Anna says you are uniquely qualified.

O'KEITH

For some strange reason, I've always managed to work at companies on the brink.

KENDALE

Well, I don't know if we are on the brink. But if you think you can fix things... smooth things over for us.

O'KEITH

I can promise you. I will get to the bottom of things. You might say I'm a specialist at that.

KENDALE

Well then, you are hired.

This time, instead of being beaten, he is given the job of CFO.

INT. CORPORATE OFFICE - DAY

KENDALE is showing O'KEITH around the office space. Each department is explained to O'KEITH. Of course O'KEITH knows the lay out of the corporation. He has been there all week and has loyal employees in each department that he has visited daily.

KENDALE reaches a room that is empty. The workers might be at lunch. KENDALE looks around to make sure they are alone. It appears that they are alone. KENDALE walks up to a trash can full of discarded paper. KENDALE unzips his pants and pees in the trash.

KENDALE
Come on I'm in a hurry.

They continue the tour.

INT. ANNA'S OFFICE - DAY

Without even looking at the accounts, O'KEITH leaves KENDALE's office and walks directly to ANNA's office. It is something of a victory parade; the security guards and the financial accounts people have all been "turned" by O'KEITH. They smile at him as he confidently walks past them and they give him a certain "understanding" look.

The people not loyal to O'KEITH are typically "white males". They do not view O'KEITH the same way as the other employees.

O'KEITH sits down and has a serious dire look on his face.

O'KEITH
The books are in serious disarray.

ANNA
What do we need to do?

O'KEITH
I know some forensic accountants that can help.

ANNA

Aren't they for bankruptcy or when a company is dead?

O'KEITH

It is that bad I'm afraid.

Leaning forward and looking around to assure their privacy...

O'KEITH

Money is missing. A lot of money. You had that suicide and well frankly Kendale is on his way out.

ANNA sits up erect. Now she smells blood. She of course wants the job of CEO.

ANNA

Really?

O'KEITH

When this is exposed, and it will be, heads are going to roll. You know what I mean?

ANNA

Well that is too bad?

(pause)

I had nothing to do with it.

O'KEITH

Oh, Anna. I know. You are blameless. There is absolutely nothing we will find that is linked to you in anyway.

(pause)

And if we did... find anything... it would quickly disappear. I wouldn't be here if you hadn't invited me to stay.

ANNA smiles at her new best friend. O'KEITH has hinted to her that KENDALE may have been embezzling funds from the company. Anna smells blood and wants KENDALE either in prison or killed. Anna will go along with anything so long as it looks like KENDALE will be removed from the top job.

INT. ELEVATOR - DAY

Tiny little TONYA tries to take the elevator to the very top floor but the BODY is blocking the progress of the elevator. She investigates and finds the body on the roof of the elevator car is not dead. She removes a bloody necktie from his mouth and throat.

MAN

Help me

(pause)

I just need a job.

(pause)

And they tried to kill me.

Innocent looking and petite, TONYA rolls his body over the side of the compartment and the MAN plummets down the elevator shaft.

INT. ACCOUNTING DEPARTMENT - AFTERNOON

BREE has changed her look. BREE and TONYA enter the office.

ANNA stops by the office to meet them.

ANNA

I'm the VP of operations. Welcome.

ANNA extends her hand to shake.

BREE

Wonderful. Thank you for the opportunity to show you what we can do.

TONYA

I'm that way too, we are both very thankful for the opportunity.

ANNA realizes that she has been hearing this "opportunity" phrase a bit too often - first with O'KEITH and then with DEAN and LANCE and now with these two women. She hesitates but she likes the word "opportunity" so much she leaves the office confident.

BREE and TONYA are tiny women and incredibly attractive. Within 5 minutes of their arrival at the office the word

has been spread to the male employees. The office quickly fills with the men in the company who have not yet been turned. Within about an hour of men chatting them up, the two women have dates for drinks that night at the bar with over 30 men.

EXT. BAR - NIGHT

BREE and TONYA entertain the men at the bar. There are large amounts of whisky consumed. And it appears that the women are telling fascinating stories to the men. The men all look mesmerized. Several men try to kiss them; BREE and TONYA always take extra care to turn their head.

EXT. TATTOO PARLOR - NIGHT

There is a drunken and unruly crowd and there is a fistfight over who will get what tattoo. It is clearly a fight that assumes there are a limited number of tattoos. One man argues that he wants a unique tattoo and he doesn't want another man to have the exact same one. The men bruised and bloody, some knocked out, submit to be tattooed.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Japanese Chin, a Keeshond and a Kerry Blue Terrier. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

EXT. CORPORATE HEADQUARTERS - DAY

O'KEITH moves about the company visiting with each of the employees on his list. He has a notebook with the worker names in it. He has been checking them off the list as they become loyal to him. At this time in the film, with the exception of KENDALE and ANNA, there are two men and one woman who have not been turned. Their time with the corporation is limited.

EXT. CENTRAL PARK - DAY

One of the two men is walking though the park. The FIRST MAN is approached by one of the DUTCH SHEPHERD DOGS. The DOG looks playful, he barks playfully. The man reaches down to pet the DOG, the DOG licks him on the face. The FIRST MAN falls over dead immediately. The DOG sits and watches the dead body for a moment. The DOG then leaves the park.

INT. SUBWAY STATION - NIGHT

The LAST WOMAN to be turned, can't be turned easily. She is religious and will not drink. Also, she will not listen to Chupacabra stories, as they give her nightmares. She is strictly opposed to tattoos.

In the subway station, she is frightened to be surrounded by thugs and rappers. There are Hispanic gang members to her left and an African gang is to her right. They innocently crowd around her and she feels very uncomfortable. She moves ever nearer to the edge of the platform. The WOMAN is wired up and VERY nervous. One of the DUTCH SHEPHERD DOGS approaches and barks at her loudly at an opportune time. She jumps a foot in the air in fright; she slips off the platform and is crushed by the train. She is, of course, killed.

EXT. GAY NIGHT CLUB - NIGHT

The SECOND MAN is dancing wildly, not with a partner but dancing from man to man. TONYA appears out of place in the bar but she confronts the SECOND MAN and tries to buy him a drink.

TONYA
Can I buy you a drink?

SECOND MAN
You work at Marshmallow don't you?

TONYA
Yes. I know you!!! You are a wild man out here dancing!

SECOND MAN
I don't drink. I dance!

The MAN dances way from her and she follows. She catches him again still on the dance floor.

TONYA
Let me tell you a scary story.

SECOND MAN
I don't play mind games! I dance!

The MAN dances way from her again. She again must catch up with him on the dance floor.

TONYA
Look, you are "bi" right?

. SECOND MAN
Well, not really. No.

TONYA
I came down here because I thought you were "bi"?

The SECOND MAN stops dancing so radically. He slows down and watches her move. He is seriously considering her invitation. TONYA skillfully shakes her ass and twerks it at him.

TONYA
Well? Are you "bi" or not?

. SECOND MAN
I can be "bi" for a while I guess.

TONYA takes his hand and leads him to a stall in the restroom. She balks at the action, she lowers the toilet seat. TONYA revives the action. They kiss and the SECOND MAN falls dead immediately. He falls sitting on the toilet. TONYA leaves the stall.

INT. ANNA'S APARTMENT - NIGHT

O'KEITH totally controls her dreams, and ANNA becomes convinced that KENDALE is out to get her. This night, O'KEITH causes a nightmare where ANNA is raped, killed and then eaten by KENDALE. Anna's vice is greed and lust for

power. She is already inclined to orchestrate a coup d'etat but the dreams speed ANNA'S revolt against Kendale.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Nova Scotia Duck Tolling Retriever, an Old English Sheep DOG and a Papillon. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. ACCOUNTING DEPARTMENT - DAY

BREE and TONYA sleep in the accounting department at night. When the CUSTODIANS clean they find a white standard poodle and a white toy poodle curled up under the desks sleeping. By the next morning, the women are sitting at their desks.

INT. MAINTENANCE SUPPLY ROOM - DAY

LANCE and DEAN sleep in the supply room at night. When the CUSTODIANS clean they find two DUTCH SHEPHERD DOGS curled up under the desk sleeping. By the next morning, the MEN are in the supply room smoking cigarettes and drinking whisky.

INT. ANNA'S OFFICE - DAY

KENDALE enters the office. He is worried. ANNA is so nervous about being around KENDALE that she is visibly shaking. He thinks it is sexual tension and without a word he kisses ANNA. She is hesitant but eventually kisses him in return.

ANNA
We are bankrupt?

KENDALE
How can that be? This can't happen in a week.

ANNA

Oh, I'm so sorry.

(pause)

You know you are my only love.

(pause)

You know that don't you?

KENDALE

Of course, I know that!

ANNA

Sometimes everything seems so surreal to me.

(pause)

Do you think I'm a nut?

ANNA

We must trust each other.

KENDALE

I trust you.

ANNA

Love each other. We must love each other!

KENDALE

Without you this company would be lost.

He doesn't say that he loves her. They kiss each other passionately. She breaks away from their embrace.

ANNA

There is something in the building.

(pause)

It is something we have brought in.

(pause)

The entire corporation is confused.

(pause)

These employees intend to do us harm.

(pause)

At least that is what I think.

KENDALE

That is just fear. It is delusional. We have the best workers in the candy business.

ANNA
Really?

KENDALE
You are just tired. You have been
working too hard.
(pause)
I've been working too hard too. I only
played golf three times last week.

ANNA
I feel so guilty.
(pause)
Look at the way we live.
(pause)
Shouldn't we help people?

KENDALE
Oh, that is nonsense darling?

ANNA
No, I'm serious. If we don't we should
be punished.

KENDALE
Okay, that is it. You have killed the
mood. I'm out of here.

There is a knock on the door. KENDALE get up and leaves immediately. The knock was from the CUSTODIANS who want to empty the trash.

ANNA is on the verge of insanity. It is a combination of many things - greed, lust and O'KEITH's manipulations.

INT. CORPORATE HALLWAYS - DAY

While all of this is going on in ANNA's office, O'KEITH is accompanied through the building by the four obedient DOGS. This suggests that the creatures come from the underworld, however there is no proof of this found in this film.

INT. BOARD ROOM - DAY

O'KEITH is looking through the glass at a falcon and her chicks in a nest outside the window on the ledge. It is of course an urban falcon and there is a dead and half eaten pigeon not far from the nest. O'KEITH is mesmerized.

KENDALE

How long do you think it will take?

O'KEITH doesn't respond.

KENDALE

Can I have your attention please?

O'KEITH turns. But turns immediately back to watch the falcon.

O'KEITH

Three weeks.

KENDALE

Can't you do this any faster?

O'KEITH

I can be done here in a week if that is what you want.

KENDALE

Sooner the better if you ask me.

O'KEITH

Probably better not to find too many irregularities.

KENDALE

Exactly. You need a car and an expense account. And more staff. Right?

O'KEITH

No.

KENDALE and ANNA look at each other. No one has ever turned down a car, an expense account and more staff. Never. But they shrug it off (as cheap labor) and continue about their business.

ANNA

Will you please excuse me?

ANNA leaves.

O'KEITH

You know, we are on the rocks now. But I can see this company really making a turn around. We may need to totally reorganize ourselves.

KENDALE

Expand?

O'KEITH

Yes. It can happen. You just can't let this thing get to your soul.

O'KEITH gives him this confident reassuring smile.

INT. O'KEITH'S NEW CFO OFFICE - NIGHT

ANNA peeks into the office. The lights are off and it is dark outside but with the bright city lights she can see O'KEITH is sleeping on his new desk. He looks perfectly comfortable in the royal sleeping position.

Who knows what ANNA is thinking? It might be she wants to stab O'KEITH in the heart with a stake. She might want to make love with him. We aren't sure. She doesn't she walks away.

As ANNA moves away from the office, she notices the DOGS who have been watching her. The two DUTCH SHEPHERD DOGS and the two Poodles seem to be guarding O'KEITH's sleep. They don't attack or even growl. They are simply watching her.

She moves away and notices a Pug, a Puli and a Rat Terrier.

DISSOLVE TO:

INT. O'KEITH'S NEW CFO OFFICE - MORNING

O'KEITH is working feverishly on the accounts. He has papers and the computer spread sheet up. He looks as if he has been slaving over it all night. He hasn't, but he is the supreme manipulator.

ANNA
Is O'Keith your real name?

O'KEITH
My name is O'Keith.

She looks at him intently trying to uncover the mystery.

ANNA
You need something to eat.
(pause)
You must.

O'KEITH
I must not.

ANNA
It is good to eat when you work.

O'KEITH
Not me.

ANNA
Tomato, Arugula, and Pancetta Sandwich?
(pause)
If you don't want to eat tell me and I
will take it away.
(pause)
I'm taking it away.
(pause)
Tell me if you want to eat.

O'KEITH keeps working.

ANNA
Do you want some water?
(pause)
Do you want some whisky?

O'KEITH stops working. He looks at her puzzled. He goes
back to work.

INT. MAINTENANCE SUPPLY ROOM - DAY

ANNA walks in and finds LANCE and DEAN moving into the supply room. O'KEITH walks behind her as she looks in the door. He looks over her shoulders.

ANNA
Who are they?

O'KEITH
Haven't they introduced themselves yet?

ANNA
No.

O'KEITH moves past ANNA into the room.

O'KEITH
Guys, this is Anna.

The two men stop moving furniture about the room.

O'KEITH
This is Dean.

They extend their hands to shake.

DEAN
We just want a job and the opportunity
to show you what we can do.

O'KEITH
And this is Lance.

LANCE
Computer specialist.

INT. FIRST FLOOR - DAY

DEAN and LANCE are "rewiring" the entire building. They are dismantling much of the wiring and that would be fine if they were replacing it with new wiring. At this point in the film, we only see them ripping out the building's conduit for network wirings.

They begin on the ground floor and they create huge stacks of wires in the halls. They are seen with wheelbarrow after wheelbarrow filling the trash dumpster.

INT. O'KEITH'S OFFICE - DAY

There is a group of people in the office. O'KEITH is preaching or telling a story.

O'KEITH

If you look at the Jersey Devil, this American creature is strikingly similar to the Chupacabra. Anything unknown that happens in New Jersey falls under the heading the Jersey Devil. Exactly the same thing with the chupa. I think they are the same type of creature. Perhaps. But then again, no one has found any Jersey Devils, to date. Not everyone is convinced.

INT. ANNA'S BEDROOM - NIGHT

Again, O'KEITH is in the bedroom as ANNA is sleeping. She is dreaming again and O'KEITH is staring at her intensely.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Redbone Coonhound, a Rhodesian Ridgeback, and a Samoyed. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH picks up a watering dish from the hallway. He enters the restroom and fills on in the sink. He then returns it to it's place. No one is watching or notices that as strange.

INT. KENDALE'S OFFICE - MORNING

ANNA invades the office. She is enraged. She grab KENDALE by the lapel and looks him squarely in the eye.

ANNA
Why are you doing this?
(pause)
Why in God's name?

KENDALE
What?

ANNA
Do you hate me this much?

KENDALE
I don't hate you. We are colleagues.

ANNA
Oh, a colleague would steal from the
company!

KENDALE
I haven't stolen anything.
(pause)
I don't know what you mean!
(pause)
I haven't done anything.

KENDALE reaches to embrace her.

ANNA
Don't touch me.

KENDALE
Who told you this? It's not true.

ANNA
I can't stand you any longer.

ANNA runs from the office.

INT. MAINTENANCE SUPPLY ROOM - MORNING

ANNA runs in the hallways. She runs to O'KEITH's office. She finds it empty. She runs through the entire building. She checks the cafeteria, and computer design department; she even checks the security office. Finally she opens the door to the supply room. O'KEITH, LANCE and DEAN are sitting calmly watching a child's cartoon from the 1960s

(take your pick) - Road Runner, Johnny Quest, Scooby-Doo, etc.

LANCE and DEAN do not move. O'KEITH reluctantly gets up and walks into the hall.

O'KEITH

Come in.

ANNA

No, I'm not coming in.

(pause)

I want you to come out here.

O'KEITH

I'm watching a cartoon.

ANNA

A cartoon?

O'KEITH

Well, we might be making a candy.

ANNA

You are the CFO. Is that your job?

O'KEITH

Well, it seemed like a good idea.

(pause)

Lance and Dean like the idea. We are studying the idea.

ANNA

I can't bare it anymore, Tony.

ANNA pulls him from the doorway into the hall, out of the sight of LANCE and DEAN.

ANNA

Touch me.

ANNA takes his hand and puts it on her breast. She immediately buckles in pain. She drops his hand from her chest. She clenches her chest. It is almost like she has had a slight heart attack. She is short of breath.

O'KEITH
Impossible.

ANNA is having chest pains and looks very unhealthy.

ANNA
Kiss me!

O'KEITH
I can't kiss you.

ANNA
What?

O'KEITH
This is my work.

Slowly she recovers; ANNA regains her health.

ANNA
You do whatever you want around here.
For Christ's sake, you are in there
watching cartoons. But you can't kiss
me?

O'KEITH
You belong to Kendale.

ANNA
I don't belong to him.

O'KEITH
I thought you and him...

ANNA
We were... We did.

O'KEITH
Kendale is my boss. He is my superior.
Never mess around with the bosses
squeeze.

ANNA
We aren't together anymore.

O'KEITH
Really? You better ask him about that.

ANNA

Touch me.

She reaches for his hand. He avoids that.

O'KEITH

I can't. Not when Kendale is still our boss.

ANNA

I came to you too soon?

O'KEITH

If you think about it. Yes.

ANNA

Okay. This is weird but I understand. I think.

O'KEITH

Have faith and patience. It is going to take me some time to figure out Kendale's game. Bree and Tonya are working on it right now.

ANNA

Evidence. That is smart. Yes. We need evidence.

INT. SECOND FLOOR - DAY

O'KEITH has some heavy equipment, a chainsaw, and he is helping LANCE and DEAN with the removal of the wiring. Not only do they get the computer network, but they also cut the lights to the floor. As the employees come out of the offices, O'KEITH sends them upstairs and tells them to share offices upstairs. The employees grab papers and laptops and move to the elevator.

INT. CORPORATE OFFICES - DAY

KENDALE is looking over the newspapers; he looks at various reports in the business publications. He watches the analysts at CNBC, Bloomberg and Fox Business News. He

begins to think it is a morale problem. He decides to make the rounds and charm the employees.

On his trip around the headquarters, KENDALE notices many of the employees have company tattoos on their upper arm. He steps over a tattooed skateboarder who has crashed in the hall. He notices several employees are in their T-shirts playing video games. He sees a tattooed woman dancing on her desk surrounded by male employees. They all have several \$20 bills in hand. In the lobby there is a pick up basketball game going on. They are using a portable basketball goal they have wheeled in. All the players have a "marshmallow candy" tattoo.

KENDALE runs to a bathroom. He takes off his shirt and look in the mirror. He fears that he too was tattooed. But there isn't one. He thinks and he ponders what has been happening. He cannot figure out what is happening. He leaves the bathroom perplexed.

INT. MANUFACTURING PLANT - DAY

KENDALE has gotten his DRIVER to bring him to the factory. He tours the facility. He asks the three EMPLOYEES to show them the tattoos. And proudly, they show him their corporate logo tattoos. He expects chaos. Everything seems okay, the candy baby birds look normal, but just as KENDALE drives away, a new candy begins production. It is a "black cat" candy.

INT. ANNA'S OFFICE - DAY

ANNA looks exhausted. She appears catatonic. Her hair is a mess and her eyes are baggy. KENDALE comes into her office. He is excited and appears to have discovered what has been happening.

KENDALE
Tattoos. They all have tattoos.
(pause)
Our candy is tattooed on their arms.
(pause)
It is strange, but they have to be
loyal. It is some sort of a fad, true.
But they love this company.

(pause)
We are going to be okay!

Anna sits perfectly still. She doesn't agree or disagree.

KENDALE
I have to go play golf. This is great news. I just now noticed the tattoos.
(pause)
I feel much better.

ANNA
You shouldn't play golf. Things are not normal here.

KENDALE
No, it is all in our imagination. Everything is fine.

ANNA
There is a woman stripping on the 22nd floor.

KENDALE
They are just blowing off steam.

INT. SECOND FLOOR - DAY

ANNA goes to the second floor and it is dark and abandoned. She goes to the light switch and the lights will not come on. The walls are torn up with large vertical holes punched in the plaster walls.

INT. THIRD FLOOR - DAY

ANNA comes to the third floor. This floor is also in the middle of rewiring. The carpets are littered with wiring. Employees are still trying to work there. The lights are on. The two DUTCH SHEPHERD DOGS walk into the hall and stare at ANNA intensely. It is almost as if they are blocking her progress. She returns to the elevator.

INT. ANNA'S OFFICE - DAY

ANNA has a guest. It is the Russian Orthodox PRIEST from earlier in the movie. KENDALE is playing golf, so he is invited up to see the VP - ANNA.

They shake hands, the PRIEST looks at ANNAs bare arm. He is looking for a tattoo. She doesn't have one. He isn't relieved and chooses to play it safe.

ANNA
How can I help you?

PRIEST
Well, this is a touchy topic.

ANNA
It is okay what is on your mind?

PRIEST
I've read rather a lot about your company in the papers lately.

ANNA
Oh, that. Well it's never as bad as they portray it on the news, the ratings and all.
(pause)
No news means no ad revenue.

PRIEST
Pardon me. Do you have any tattoos?

ANNA
What a strange question!

PRIEST
I'm sorry. But I need to ask.

ANNA
No, I don't. They are detestable.

PRIEST
Well, let me ask you another question?

ANNA
I will try to help you, but I hope it isn't too personal.

PRIEST

No, it is about your company. Is everything okay here?

ANNA

Sure why do you ask?

PRIEST

Well, all the media reports.

ANNA

That is just silly. Everything is fine.

PRIEST

Are you sure?

ANNA

Yes, the journalists. They are like a pack of wild dogs. They watch the herd animals walk by and they jump on one. Once one channel totally makes up a story, the others join in the chase.

PRIEST

Interesting analogy.

(pause)

Listen, I'm going to leave you my card. If you ever need anything, an explanation or help, please don't hesitate to call.

ANNA

Of course.

The smiling PRIEST moves to leave..

ANNA

Listen as long as you are here we can use your help.

The PRIEST stops dead in his tracks; his face turns pensive.

ANNA

It's about our candy... religious candies...

The PRIEST can relax.

PRIEST

I appreciate your interest. What do you have in mind?

ANNA

Oh, yes. Sure, why couldn't we make a nice marshmallow crucifix.

(pause)

Or a baby Jesus. Three wise men. Make an entire nativity scene.

(pause)

What do you think?

PRIEST

Wow. That is a creative progressive idea. I'm not sure I'm the person to ask. I really don't have an opinion to share.

ANNA doesn't seem to understand.

PRIEST

I'm a priest and you are a candy maker. I am afraid that I don't know anything about how you make candy.

ANNA

Well, thank. I appreciate you stopping by.

ANNA shakes his hand again. The PRIEST leaves. He is still highly suspicious. He seems to take his time leaving the building. He is looking for clues. He encounters many employees but they all seem to have their tattoos covered.

INT. HOTEL BANQUET HALL - NIGHT

It is the annual Candy Manufacturer's Awards Dinner. The MASTER OF CEREMONY explains...

MASTER

Welcome to the annual Candy Manufacturer's Award Dinner hosted by the Association of American Candy Producers. Each year the American candy

making community hosts a dinner and guess what? YOU ARE HERE! We are going to have a nice steak dinner, present a few awards and then 10 of our companies this year will present a skit. Okay, they are advertisements, lets face it every year they are advertisements. Unsophisticated but still they're advertisements.

ANNA, KENDALE, O'KEITH, and several other EMPLOYEES are at a table - DEAN, TONYA, BREE and LANCE. There is also a very young INTERN at the table. KENDALE's WIFE is also there.

ANNA

Oh, this is going to be fun.

KENDALE

Your name is Angel right? How is this for your first day on the job?

ANGEL

I'm really impressed! This is great!

KENDALE

Best-unpaid internship in New York!

A WAITER brings ANGEL a plate. Other WAITERS bring other plates. There is wine and ANNA is happy.

ANGEL only eats the vegetables. Evidently she is a vegetarian. The steak remains unharmed on the plate!

DISSOLVE TO: 30 mins later.

MASTER

The award for best stock market gain in a year goes to Ferrara Confections & Candy. What a great year they have had. It just goes to show you expansion really can pay off!!!

The CEO of Ferrara comes to the rostrum.

KENDALE whispers something in ANNA's ear. She nods quietly.

O'KEITH
That was our award!

KENDALE
That is what I was just telling ANNA.

O'KEITH
Until last week, that was our award.

ANNA
Well, it doesn't really matter.

MASTER
The award for highest employee
satisfaction goes to the Vermont
Chocolate Factory.

The CEO comes to the rostrum.

ANNA
I don't think we were in the running
for that award.

KENDALE
Oh, I don't know. I think our people
have a lot of spirit. They all went out
to get tattoos.

ANNA
I think that is crazy. Some priest I
met today asked me if I had one.

O'KEITH
A priest? He asked you about a tattoo?

ANNA
Strange. I think he wants us to make a
candy nativity scene for Christmas.

O'KEITH looks concerned he looks at DEAN and LANCE. Who
gesture they don't know anything about it. And they gesture
that everything is okay. ANGEL and KENDALE's WIFE leave the
table to visit the restroom.

MASTER

The award for best logo adaptation goes to the Marshmallow Candy Company from right here in Manhattan.

KENDALE

(to Anna)

Come with me.

ANNA

Oh, I can't.

KENDALE

Okay suit yourself.

KENDALE walks to the podium. ANNA follows.

MASTER

And let me tell you, what creative genius this was. Instead of having one logo they have over 30. There is one logo for each candy produced and they alternate in and out of their advertising. It is always changing! Genius. A little sugar coated marshmallow baby bird and the next day it is a sugar coated marshmallow baby rabbit.

KENDALE and ANNA have arrived.

MASTER

Congratulations!

Back at the table... O'KEITH might be showing some anger but he slowly leans forward. O'KEITH takes his fork and stabs ANGEL's steak. He puts it on his plate. But then leans forward again as if he wants to say something and not have it heard at the next table.

The EMPLOYEES also lean forward. They ignore KENDAL and ANNA on the stage. It is something like a team huddle.

O'KEITH

How did this happen?

DEAN, LANCE, BREE and TONYA look perplexed.

O'KEITH

Ok, no one knew this was going to happen?

(pause)

It's okay. It's not the end of the world.

BREE

Our skit will even the score! I'm sure!

ANGEL and KENDALE's WIFE return to the table from the restroom.

O'KEITH is cutting ANGEL's steak with his knife. ANGEL surveys the plates around the table. She sees O'KEITH has it. They make eye contact and ANGEL smiles approvingly.

Later, DEAN and ANGEL seem to be hitting it off well. They are sneaking whisky from a flask, and whispering in each other's ears.

DEAN

(to the Angel)

So this Chupacabra, they conducting genetic tests on it at NASA and it turns out that it is an animal similar to the baboon.

ANGEL

Fascinating. How do you know all this?

O'KEITH looks disapprovingly at DEAN. Evidently ANGEL is not to be turned.

DISSOLVE TO: 30 mins later

O'KEITH and BREE are on the stage for the skit. He is dressed as a magician and she is dressed as his sexy assistant.

The Marshmallow Candy Company logo is on the front of a table on the stage. There is a candy from each company there on the table. To the side there is a black box. It is a magic box. It is on rollers so it can easily be moved but most importantly spun around to show the audience front and back. It looks like a typical magic set up.

The magic box is 30 inches wide on the inside and it has a shelf in it.

O'KEITH places a one of the company's marshmallow candies in the box on the shelf. BREE spins the box and when the shelf reappears a tiny bird is perched there. The bird flies away. The crowd applauds.

O'KEITH places each of the candies from the other manufactures, one at a time, on the shelf. And BREE spins the box around. Nothing appears. The crowd is curious. This takes place 7 or 8 times until all of the candy samples on the table are gone, save one. There is a drum roll for this last candy. The last sample is put on the shelf and the box is turned.

This time after the box is turned, there is a fat little BOY about 36 inches wide squeezed into the box. Magic! He has chocolate on his face and he is trying to eat the last chocolate. There is candy packaging half in and out of his pockets. The BOY looks at the audience like he was caught eating candy again. The BOY tries to squeeze out of the box and nearly topples it over. BREE has to help him out of the box.

The crowd goes wild. They think it is terribly funny.

O'KEITH and BREE look at each other; they are terribly disappointed. It seems they designed the skit as something near social commentary to make fun of the industry. But the audience loves it (they have no social conscience) and they don't care if candy only adds to the national obesity epidemic.

KENDALE and ANNA don't know what to think... but they look around and there is a standing ovation and people are laughing uncontrollably!

O'KEITH and BREE are depressed and return to the table.

DEAN, LANCE and TONYA look sympathetic.

TONYA

Oh, that was a nice try.

LANCE
Valiant effort!

KENDALE
I loved it!

ANNA
Me too! It was very good!

ANGEL and DEAN are leaving together.

DEAN
Well, we are out of here.

O'KEITH stops them. He looks deeply into her eyes.

O'KEITH
Hang on one minute. This is silly. But
just let me say welcome to the company.

ANGEL
(a bit nervous)
Okay.

O'KEITH
And there is this silly fad going
around - employees getting a tattoo of
one of the various candies.

ANGEL
Frankly, it never occurred to me.

O'KEITH
Well, don't. Okay?

O'KEITH smiles. ANGEL smiles.

O'KEITH
You may be headed for bigger and better
things than us? And you might not want
to be labelled.

ANNA
He is right darling! That is so silly.

KENDALE
(now drunk)
If she wants to get a marshmallow
tattoo, I don't see what that matters.

ANGEL
(smiles to Anna and O'Keith)
I understand. I'm not.

O'KEITH
Good. Now get out of here. And have
fun.

O'KEITH shakes his finger at DEAN signaling to him that
ANGEL is off limits and is not to be harmed. DEAN is
obedient.

INT. ANGEL'S APARTMENT - NIGHT

It is a tiny apartment. ANGEL and DEAN enter. ANGEL is a
bit nervous. But DEAN makes himself at home. He knows
exactly where to find a blanket. ANGEL of course thinks it
is strange, but what the heck.

DEAN takes the blanket to ANGEL's sofa.

ANGEL
Do you want me to undress for you?

DEAN
No.

DEAN tries to close his eyes and sleep.

ANGEL
Don't you want to... you know...

DEAN
It isn't necessary.

ANGEL
What does that mean?

DEAN
I mean I'm forbidden.

ANGEL
Forbidden.

DEAN
Actually if you think about it, this is
your lucky day.

ANGEL
It doesn't feel lucky.

DEAN
It means you are probably going to get
a promotion. He likes you.

ANGEL
Who? Kendale?

DEAN
Kendale doesn't matter. Mr. O'Keith.

ANGEL
Okay.

DEAN
You will probably run the company
someday.

DEAN closes his eyes and sleeps. In college, it seems, no man has ever turned her down. ANGEL is baffled and she watches him sleep for over a minute and then she goes to her bedroom and closes the door.

INT. KENDALE'S LIMOUSINE - NIGHT

KENDALE and WIFE ride home in silence. KENDALE is drunk, of course, but he is trying to reason what has been happening the last week.

INT. KENDALE'S HOME - NIGHT

KENDALE takes his wife into a private room when they return home.

KENDALE

Do you know what is going to happen?

WIFE

No.

KENDALE

We are going bankrupt and I'm not sure I'm going to be CEO in a week. Maybe a month.

The WIFE is unresponsive.

KENDALE

Do you know what that means?

WIFE

No.

KENDALE

Do you know what that means for you?

(pause)

What does that mean for our kids?

WIFE

Not good.

KENDALE

Yes, It is not good.

WIFE

You will be fired?

KENDALE

But not in any normal way.

(pause)

They will have it all over the papers.

(pause)

No getting another job.

(pause)

There will be an investigation. Every dime they will be looking for. Half the time these things become criminal.

WIFE

But you didn't do anything wrong.

KENDALE

It really doesn't matter if I did or not. If they want you, they can find some law. Everything is against the law these days, so what does it matter if you try to play it straight or not?

WIFE

Okay. It will work out.

KENDALE

I don't think you understand. I was dumb. I walked into a trap like a school boy.

WIFE

That guy, O'Keith?

KENDALE

No, he is okay. Good guy.

(pause)

It is that bitch, Anna.

WIFE

No? I thought she was your friend.

KENDALE

Well, look what has happened. Friends don't screw their friends over. And I'm screwed.

(pause)

I totally underestimated her.

WIFE

Think of the children and do the best you can.

The NANNY knocks on the door.

NANNY

Do you want me to put the children to bed?

WIFE

They should have been in bed hours ago!

(pause)

Put them to bed? Yes. Of course.

The WIFE moves to gather the children. She takes them to bed and kisses them good night. KENDALE remains down stairs.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Tibetan Mastiff, a Tibetan Spaniel and a Tibetan Terrier. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH picks up a watering dish from the hallway. He enters the restroom and fills on in the sink. He then returns it to it's place. No one is watching or notices that as strange.

INT. FORTH FLOOR - MORNING

DEAN and LANCE are wrecking the 4th floor. Again, all the wiring is ripped out.

INT. LOBBY OF THE CORPORATE OFFICES - MORNING

A private health care company arrives. A nurse practitioner and two nurses arrive and set up. This has been on the schedule for months and actually every year it is a tradition. The company pays for flu vaccinations.

The employees know the routine. The employees from the lower floors line up first. The last to get their shots are the employees on the top floor.

O'KEITH gets wind of what is going on and rushes down the stairs to stop the shots. But the entire building has already been inoculated. O'KEITH refuses his shot.

DEAN, LANCE, BREE and TONYA walk down stair and they also refuse the vaccination.

About this time KENDALE and ANNA arrive; they have the shots.

NURSE

Oh, come on. It's free!

O'KEITH

Maybe it makes them sick?

NURSE

It will keep you from getting sick.

LANCE

Not me. I would be barfing all over this place.

NURSE

Reactions are actually fairly rare.

TONYA

It makes me sick too.

NURSE

Well I'm sorry. Are you sure, because I think we are done here.

The NURSES begin to pack up their equipment.

O'KEITH

You vaccinated all my employees?

NURSE

Almost.

She looks at her clip board and smiles confidently.

NURSE

All but five it looks like.

O'KEITH

What time did you start?

NURSE

We got here about 10.

O'KEITH turns to BREE. He is whispering.

O'KEITH

Call 911.

(pause)

Vomiting. Headaches, dizziness and fainting. Fever over 102. Redness and soreness at the injection site. Achiness and pain in the muscles. Everybody. 800 people.

BREE walks to a secure location inside an elevator. She calls 911 for help. From her reaction and stone faced efficiency, we gather that something like this has happened before.

INT. VARIOUS FLOORS - AFTERNOON

O'KEITH and ANNA and KENDALE stop on various floors. Everyone on the lower levels are throwing up. They all look sick at their desks a few faint. Many are sweating profusely. Something through the building.

INT. KENDALE'S OFFICE - AFTERNOON

O'KEITH, ANNA and KENDALE retire to the top floor. They have locked themselves in the office. They are watching this unfold on television.

Some SECURITY GUARDS are already sick, so there is the possibility that the media will reach the top floor.

The few remaining SECURITY GUARDS are trying to stop the reporters but end up throwing up live on nation television. The journalists pass to the top floor.

They want a comment from the CEO. They are shouting questions through the door. The curtains are drawn over the inside windows but the reporters still are active and pushy. A news helicopter pulls up and aims a camera through the outside windows.

KENDALE and ANNA type a press release. ANNA steps out into the hall to read it but KENDALE stops her.

CUT TO: Television

ANGEL, the new intern, is now on TV. They are trying to interview her and it is going out live. ANGEL is a born natural. She has a very confident style and she is obviously trained in media relations.

ANGEL

I'm Angel. I'm interning in the communications department.

REPORTER

You are just out of college?

ANGEL

University of Wisconsin at Madison.
Yes.

REPORTER

How many people are ill here?

ANGEL

Well not everyone sick. I'm not sick I was vaccinated around 10:30 am.

REPORTER

This is devastating isn't it?

ANGEL

Please don't make a mountain out of a molehill. Many people have reactions to flu shots.

REPORTER

It was from tainted flu shots?

ANGEL

We don't know that for certain. We immediately called 911 and also the Health Department, the Mayor's office to Emergency Operations and the CDC in Atlanta.

BACK TO: OFFICE

KENDALE

Did we do that?

ANNA

I don't know.

BACK TO: Television

REPORTER

There is a rumour that the entire company had your candies tattooed and that is the cause of the outbreak.

ANGEL

We are all professionals here. Rumours? Outbreak? This is only a temporary work slowdown. This isn't any different from a weekend away from work and with over 50 weekends per year that isn't ever newsworthy.

(pause)

Think about it. This isn't really a news story is it?

REPORTER

Are you worried this will topple your stock price?

ANGEL

I don't know why it would do anything to the price. Our manufacturing plant, where the candy is actually made, they are totally unaffected. Business as usual.

REPORTER

Critics are already claiming that this was industrial sabotage by an insider. Who tampered with the vaccinations?

ANGEL

Come on this is getting ridiculous. The viewers know how this works. You create some crisis and everyone watches and you profit. And, unfortunately we are the ones who have to pay. I think we are done.

BACK TO: Office

KENDALE

Get that intern in here. Let her do it.

ANNA

I can do it.

KENDALE

No, they are in a mood for blood.

ANNA is stone faced.

O'KEITH

He is correct. She is a crafty young woman. That was perfect what she just said.

KENDALE

She has that innocent childlike face. A sympathetic face.

(pause)

And she might be able to help us.

ANNA gets on the building wide intercom. She summons ANGEL to the office. ANGEL appears almost immediately at the office.

KENDALE

You were just outside.

ANGEL

Yes.

ANNA

Why?

ANGEL

I thought you might need something. So I was just sitting outside when they came up.

KENDALE

You aren't an intern anymore. You are our paid spokesperson from now on. Okay?

ANGEL

Great. What do you have for me?

KENDALE motions for ANNA to hand the paper over to ANGEL. ANGEL takes the paper to a flat surface. She looks at it closely and makes changes.

ANGEL

How long have we been vaccinating everyone? And nothing like this ever happened before?

The team is silent. Paralyzed.

KENDALE

Twelve years.

ANGEL

Well, it isn't our fault. We are just looking out for your employees. And every major company does this.

ANGEL write on the press release.

ANGEL

What is the name of his health care contractor?

ANNA

Do we want to name them?

ANGEL

Well, it certainly wasn't our fault. We are the victims here. It is better to find a responsible party.

KENDALE

Good I like that. Name every one of them. Let their stock take a dive.

ANGEL

Well, they probably aren't a public company. But I know what you mean. I will find out.

(pause)

I will get that information and do this downstairs. They will all follow me, I hope. By the time I'm done you should have time to get some guards for the elevators.

ANGEL is about to leave but has an other question.

ANGEL

What about employee morale? Everything okay here? Anything I need to know about?

ANNA

Everything is normal. We are a healthy company.

KENDALE, ANNA and O'KEITH watch ANGEL leave for downstairs through a glass window. The camera's and the reporters follow her.

KENDALE

Well that is it. It is over. That is the nail in the coffin.

ANNA

Well, maybe not.

KENDALE

Do you know how many lawsuits there will be?

O'KEITH

There won't be any lawsuits.

INT. FORTH FLOOR - AFTERNOON

Unvaccinated, DEAN and LANCE are on the top floor installing new wiring and new computer equipment. It seems they are wrecking the place from the bottom up, but we also see them building and improving at the top of the building.

INT. ACCOUNTING DEPARTMENT - AFTERNOON

BREE and TONYA are at their desks working. They were not vaccinated and are perfectly okay.

INT. MANUFACTURING FACTORY - NIGHT

KENDALE picks ANNA up in his limousine. He takes her to the factory, he puts her on the conveyer belt and climbs on top of her. She resists as it is dangerous and at the end of the conveyer belt is dangerous machinery. When she resists he slaps her around and ties her up with his necktie.

The candy packaging comes in large uncut rolls, similar to giant rolls of plastic wrap. He rolls that around her wrapping her body until she can't breathe. When she can't breathe she awakes from the dream.

CUT TO: Anna's apartment

Just as she wakes from the nightmare, O'KEITH exits the room. She doesn't see him leave. It has been dream.

INT. MANHATTAN BAR - RAINY NIGHT

O'KEITH enters the bar, takes off his coat and sits down. Only a minute latter, ANNA enters the bar. She has a coat on but her pajamas are under it. There she finds O'KEITH, DEAN, LANCE, BREE and TONYA all relaxed and drinking whisky.

ANNA looks terrible. She is soaked from the rain. It looks like it is an emergency, so O'KEITH moves to a different table and ANNA joins him. They whisper.

ANNA
He disgusts me.

O'KEITH
Who?

ANNA
Kendale!

O'KEITH
He raped you?

ANNA
He has to die!

There is a long pause. O'KEITH doesn't react. ANNA takes his hand and kisses it!

ANNA
Please.

O'KEITH
If that is what you want.

ANNA
I want that.

O'KEITH
As soon as possible?

ANNA nods her head in agreement.

O'KEITH
Come sit with us.

ANNA
No, I should to go.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see no dogs. They all seem to be elsewhere. They are not in any hallway and they are not sleeping under any desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH reaches down to pick up a watering dish from the hallway. But it is still full of water. He looks worried. He looks left and then right, the offices are totally empty.

INT. CORPORATE OFFICE - MORNING

Eventually everyone comes to work. They previous days reactions to the vaccination shows on their face. They are in the building but they look tired and unenergetic. There isn't any idle chatter. No movement. Everyone sits still.

O'KEITH makes the rounds of the corporation. Everyone seems to be at work. But it is clear that workers have been effected. O'KEITH knows every employee's name.

O'KEITH has the mail cart loaded with cases of whisky and almost 800 shot glasses.

He stops at every desk and has a shot of whisky with every employee. He leaves them a shot glass.

The people who find the "goofs" for IMBD.com will love this sequence. O'KEITH takes the shot glasses out of a box; they are clear and without any logo. When O'KEITH presses his thumb against the glass it is seared with the logo. At the first of the sequence the glasses are unmarked. At the end of the sequence they have a sand blasted mark. This is not a mistake, but they will become excited and surely list it as a "goof".

O'KEITH drinks with each employee. It is something symbolic magic that he must do to restore confidence. Perhaps it is rejuvenation after the flu shot, or it is an apology for allowing them to be vaccinated.

On each occasion, after about ten seconds...

O'KEITH
Now, are you feeling better?

Each employee drinks the whisky and almost immediately is restored to vigour. They answer in the affirmative.

It takes all day and O'KEITH drinks many shots; he does not become drunk.

INT. CORPORATE HEADQUARTERS - MORNING

LANCE and DEAN have almost removed all the wiring. But they are building late in the film. They rewire the top part of the building.

The web server where retailers can place orders is intact. It is improved. The company can take candy orders (for devils, demons, ghosts, vampires, werewolves, etc) which are then sent to the factory.

Everything has been automated.

Every human job position in the company has been eliminated.

INT. O'KEITH'S OFFICE - DAY

O'KEITH is kicked back at his desk. His feet are resting on the desk, he is focused on his television. LANCE and DEAN are watching also.

They are watching a Blue Ray disk - The Seven Habits of Highly Effective Golfers. There are golf clubs in the corner of the office where there were none before.

KENDALE enters. O'KEITH continues to watch the instructional golf video.

KENDALE

You know that cash flow problem?

O'KEITH

Oh, yes. I think Bree and Tonya have found something. We will know soon.

KENDALE

Great.

(pause)

Hey, I've not seen this one yet.

O'KEITH

It is okay.

O'KEITH pitches KENDALE the Blue-Ray sleeve.

KENDALE

This isn't out yet.

O'KEITH

Sure it is. You are looking at it.

KENDALE

No, it's not out until next week.

O'KEITH

Well, I don't know about that. I just picked it up this morning.

KENDALE

Wait, you guys play? Why didn't you tell me?

O'KEITH
You play?

KENDALE
Sure. Let's go.

O'KEITH
You guys up for a game?

DEAN and LANCE shake their heads in agreement.

EXT. MARINE PARK GOLF COURSE - DAY

Half way through the round, KENDALE's tee-shot goes out of bounds. KENDALE might be worth millions of dollars, but he can't stand losing a ball. He walks to a thicket to find his ball. DEAN and LANCE disappear from the scene. But the two DUTCH SHEPHERD dogs walk with KENDALE into the thicket. They seem to want a front row view of KENDALE's next shot.

O'KEITH's view of the thicket and KENDALE is obstructed by a tree. O'KEITH moves the tee to the corner of the tee-box. But it isn't good enough. One of the dogs barks as if he has found the ball. KENDALE spots the ball and moves into clear view.

O'KEITH puts a ball on the tee. He carefully aims (a KENDALE). KENDALE reaches his ball. The two DUTCH SHEPHERD dogs are standing very near.

The dogs look at him. They are curious. But KENDALE thinks they are worried that he will be hit by a ball.

KENDALE
(to the dogs)
He can't hit it this far can he?

O'KEITH swings and the ball flies off the tee.

KENDALE can't see the ball; he strains to find O'KEITH's ball.

KENDALE
(to the dogs)
I don't see it. Where is...

SMACK... the ball hits KENDALE in the head. He falls into the thicket and his body is obscured.

O'KEITH has killed KENDALE with an excellent (supernatural) shot; the golf ball fractures his skull and he will soon die. The two dogs are only feet away and don't so much as blink an eye. The dogs are fascinated with the whole situation.

KENDALE convulses for a moment; he isn't able to finish the round of golf (he is clearly dead or dying), but after a minute, O'KEITH arrives. His ball has bounced off KENDALE's head and onto the green. O'KEITH lines up to putt his ball. LANCE and DEAN appear walking to their golf balls.

The group finish this hole and moved to the next hole. There is no mention of the accident and no one looks back.

INT. RESTAURANT - NIGHT

That night O'KEITH and ANNA meet at an expensive restaurant. They drink the most expensive wines. No whisky!

O'KEITH looks at the whisky being served at the other tables but he resists.

O'KEITH tells her another story and it has NOTHING to do with any Chupacabra.

O'KEITH
Once upon a time there was a fat little man whose name was Mr. His. He was a very rich little man and he lived in a little town, which was called Histown because everything in it was his. The fields of wheat and corn, the fruit trees, the great mines—everything was his. Was the sky his, too? It didn't matter because hardly anyone in Histown ever looked up to see if it was a blue sky, a gray sky, or any old sky...

CUT TO:

INT. LOWER MANHATTAN SIDEWALK - NIGHT

The audience will expect them to go to the tattoo parlor but they pass it and go to the company's office building instead.

INT. CORPORATE HEADQUARTERS - NIGHT

They walk past the SECURITY GUARD and the two DUTCH SHEPHERD DOGS. The two DOGS follow them upstairs to the office. Clearly, ANNA wants O'KEITH to make love to her. They go into KENDALE's old office.

The DOGS watch closely. ANNA is uncomfortable with the DOGS.

ANNA

The dogs?

O'KEITH

(matter of fact)

They like to watch.

She takes off her panties and lays down on the desk... he kisses her passionately and she dies instantly.

INT. CORPORATE HEADQUARTERS - LATE NIGHT

We see a Wire Fox Terrier, a Vizsla and a Yorkshire Terrier. They all seem to be comfortable. They are either standing in the hallway or sleeping under a desk.

DISSOLVE TO:

INT. CORPORATE HEADQUARTERS - EARLY MORNING

O'KEITH picks up a watering dish from the hallway. He enters the restroom and fills it in the sink. He then returns it to its place. No one is watching or notices that as strange.

INT. CORPORATE HEADQUARTERS - MORNING

We see DEAN and LANCE carrying a tarp out of the CEO's office. Obviously it has a body in it. No one notices or says anything to him.

INT. CORPORATE HEADQUARTERS - MORNING

The next morning O'KEITH greets the employees as if nothing has occurred.

The packaging is redesigned. The computers that control the factory production change designs. The "baby rabbits" and the "baby birds" are replaced with candy "piles of shit" and "little red devils".

We see the factory download the new designs and begin manufacturing the new evil little candies.

O'KEITH
(into the phone)
Have everyone meet me in the lobby,
please.

O'KEITH, LANCE, DEAN, BREE, TONYA and ANGEL (the intern) arrive in the lobby. They walk on a tour of the building. The lower floors are gutted. They see a Bedlington Terrier and a Pharaoh Hound. Occasionally they see some employees all with coffee. It looks like they might be busy but the lights are off on most of the floors and there are no computers or phones.

The top floor (the heart of the company), O'KEITH makes sure everything is working properly. He examines each part of the operation.

O'KEITH
We are all wired up?

DEAN nods in the affirmative.

O'KEITH
Incoming orders are automated?

LANCE nods yes.

O'KEITH
Reordering supplies, the automatic book
keeping?

BREE nods yes.

O'KEITH
The designs created on this computer
are transferred to the manufacturing
plant?

TONYA nods yes.

O'KEITH
Good everything is in order?

He looks at ANGEL; she nods yes.

INT. CEO'S OFFICE - MORNING

Mr. O'KEITH types a letter of resignation and hands it to
ANGEL.

O'KEITH
We are reorganizing.

ANGEL reads the letter. She has a strange look on her face,
but she says nothing.

O'KEITH
You are the new CEO. The board meets
the first Tuesday of every quarter. Be
ready. They will have a few questions.

O'KEITH
This is your pay.

O'KEITH hands her another sheet of paper - a check.

O'KEITH
Any questions?

ANGEL is in stunned silence.

O'KEITH

Well do you want to come down stairs
with us?

There is a long pause while ANGEL tries to get a hold of
what is happening.

ANGEL

Sure.

INT. ELEVATOR - DAY

O'KEITH, LANCE, DEAN, BREE, TONYA and ANGEL all board and
the ground floor level (1) button is pushed. The elevator
descends. Just as the doors open on the first floor,
O'KEITH hands the keys to the building to ANGEL, smiles and
walks out.

INT. LOBBY - DAY

What appears to be the entire workforce is there in the
lobby. Many more are coming down the stairs. They are not
emotionless; they seem pleased. It is crowded but they make
a path for O'KEITH and the others who exit the elevator.

ANGEL stops stays near the elevator. O'KEITH and the others
are leaving.

Slowly the workers begin to move behind O'KEITH.

In the last scene, we see something that looks like the
Pied Piper of Hamelin; O'KEITH leads the employees out of
the office building.

EXT. SIDEWALK - DAY

O'KEITH leads them though the "occupy" protesters in front
of the building. They hold 99% percent protest signs and
aren't accustomed to moving for anyone. They have been
rather militant, but now they obediently move aside when
O'KEITH and the workers exit the building and walk though
their ranks. Nothing is said.

INT. SUBWAY - DAY

O'KEITH leads them to the underground. By this time the employees are following in single file. They look like ants traveling to and from their nest.

O'KEITH leads them from the subway station into the utility tunnels. With all of employees walking into the underground, we get the impression that O'KEITH'S unique protest "movement" is growing exponentially. There are hundreds with him.

INT. MANUFACTURING PLANT - DAY

The three workers at the factory leave also leave and we see the factory robots producing and shipping the candies without interruption. Theoretically, without a mechanical malfunction, the factory will continue operating.

INT. UNDERGROUND UTILITY SPACE - DAY

In the grimy underground tunnels, O'KEITH's small army comes to an intersection. Without a word, O'KEITH divides his new expanded group; one group North and other groups move underground in the other directions.

The audience should get the impression they will spread in New York to invade other corporations.

FADE OUT:

KEYS TO UNDERSTANDING THIS FILM

1. Tony O'Keith is the freakin' Devil.
2. Bree, Tonya, Dean and Lance work for the Devil.
3. At the Marshmallow Candy Company, the corporate officers are more EVIL than the Devil. For many in the audience the Devil will be the sympathetic character.
4. We are talking about crony capitalism. The corporation's leaders are racists, adulterers, greedy and power hungry men and woman. The company has a huge carbon footprint and harms the environment. They have no social conscience and they are capitalists. They are not open to progress or justice of any kind. Many in the company feel the rules don't apply to them.
5. Anna, Kendale and a strange Mr. Banks are the officers of the company.
6. We learn the devil's method of operation. There is something supernatural about the combination of whisky, Chupacabra stories and tattoo. In that particular order, they will open the door for demonic possession.
7. The Devil shares the same motivation as the "Occupy" movement. He is their chief ally and they might not speak in this film but they are comrades. And they compliment each other in the destruction of the corrupt evil corporation. One entity eats the corporation from the outside and the other from the outside.
8. At the end of the film, the corporation is devastated. There is only one employee remaining and she is a brand new intern. She is promoted to CEO in the end, in the hopes that she might create a new socially conscience company.
9. Everything is automated. No other employees remain. The computer network wiring in the building is destroyed. Only the wiring to the top floor remains. The company is literally gutted, but left marginally operational under new leadership.
10. This is a "turn" on the generally accepted sympathy formula for films. Kendale and Anna and Mr. Banks should be the sympathetic characters. But if this film is made correctly, most of the audience will feel more for O'Keith. So, in the film you are making, the sympathetic character is the devil! How do you feel about this?

