

The Wolf

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TEASER

OVER BLACK

CLACKING poker chips.

FADE IN:

INT. MANHATTAN LOFT - DAY

Poker tables packed with PLAYERS. Varied stacks of high denomination chips. COCKTAIL WAITRESSES serve drinks.

A LARGE MAN (40s) sweats. Looks intensely at another player. Keeps cards close.

LARGE MAN
Raise. Eight hundred.

He puts in a tall stack of chips.

To his left: A man in sunglasses. He pauses. Flicks his cards to the dealer.

To his left: Another player. He's already out. Turns to follow the action.

To his left: ANGELICA SHARPE (24) who looks like she could still be a teenager.

Her tiny frame and professional dress make her stand out like a sore thumb in this room filled with hoodies, sunglasses and bravado.

She fidgets. Trembles slightly as she takes one more peak at her cards.

She looks uncomfortable with the glares coming her way.

ANGELICA
(sheepishly)
Call.

Angelica slowly puts in chips.

To her left: A hoodie wearing WANNABE POKER WHIZ (early 30s) watches like a hawk. Cool. Calm. Collected. Almost robotic.

WANNABE POKER WHIZ
I'm all in.

The Wannabe pushes all of his chips into the center.

The Large Man pauses. Takes a deep breath.

LARGE MAN
I'm all in.

His chips go in.

In an instant: Angelica looks like a different person.

The innocence and naiveté has evaporated. Her glaze is icy. There's not a whiff of hesitation or fear.

ANGELICA
I call.

SMASH CUT TO:

INT. MANHATTAN LOFT (CHIP CAGE) - DAY

Angelica PLOPS down a tall stack of plastic trays filled with poker chips. Slides them towards the CASHIER.

CASHIER
Two hundred, four hundred, six
hundred --

The cashier's voice fades as Angelica turns to the camera. She once again gives a cold icy stare.

ANGELICA
(to camera)
You're being lied to. Every moment of every day, your mind is telling you what you want to hear. Letting you see, what you want to see. Not the world that is, but the world as you think it should be.

Angelica points to the varied POKER PLAYERS in the background.

ANGELICA
(to camera)
Look at these guys --

A MIDDLE AGED PLAYER, balding and overweight, eyes Angelica like a piece of meat.

ANGELICA (O.S.)
 They see a tiny girl in a cute dress
 and the first thing that runs through
 their heads is all the ways they want
 to take advantage of me.

Angelica gives the camera a look that says, "really?"

ANGELICA
 (to camera)
 -- but I'm not the one getting
 screwed.

CASHIER
 That's eight thousand, two hundred
 and forty five dollars.

ANGELICA
 (sweetly)
 Thank you so much.

EXT. CITY STREET - DAY

Angelica looks confident as she walks down the street. She has a Starbucks style coffee and wears a light jacket over her dress.

ANGELICA
 (to camera)
 See, everyone likes to think that
they're the shark and the world is
their oyster. But of course that
 can't possibly be true.

An attractive BUSINESSMAN (30s) bumps into her. He's a stockbroker type. Wears a tailored suit and a large expensive watch.

Coffee spills everywhere.

BUSINESSMAN
 Oh my God. I'm so sorry.

Angelica wipes herself.

ANGELICA
 (sweetly)
 Please don't worry about it. I wasn't
 paying attention. That was totally my
 fault.

The Businessman flashes a confident smile.

BUSINESSMAN

Well maybe I can get you another
coffee sometime?

(beat)

Or better yet, something stronger.

Angelica wipes his suit jacket, using PHYSICAL TOUCH to hint that she might be interested.

ANGELICA

Well maybe... another time. But have
a good one.

Angelica walks away and once again turns to the camera. Her gaze becomes intense and steely.

ANGELICA

(to camera)

Those Wall Street guys are the worst.
So cocky.

Reveal: Angelica has stolen the Businessman's wallet.

She looks inside, grabs the cash then tosses the empty wallet into a nearby trash bin.

ANGELICA

(to camera)

What?

She pulls a twenty from the wad of cash and places the singular bill in her pocket.

ANGELICA

(to camera)

That's for dry cleaning. I have big
day coming up and a girl's gotta look
good.

Angelica walks up to a HOMELESS MAN (60's) who is asleep on a bench. She places the rest of the stolen cash in his shirt pocket.

Angelica takes another look at the bench. The Homeless Man sleeps in front of an ad for a CABLE NEWS NETWORK.

Angelica looks at it, then turns to the camera. She adjusts her hair like she might do in the mirror.

ANGELICA

(to camera)

Remember this face. Soon it's going
to be everywhere.

Angelica walks away as the homeless man sleeps.

FADE OUT

ACT ONE**INT. BROOKLYN APARTMENT - NIGHT**

On a television: A FEMALE CABLE NEWS ANCHOR does what looks like a probing sit-down interview. The INTERVIEW SUBJECT is in tears.

The colorful graphics are similar to what you might see on CNN or Fox News Channel. A "USA Strong" banner is splashed across the bottom of the screen.

FEMALE ANCHOR

You are such an inspiration. Thank you for sharing that. Thank you so much.

Angelica rolls her eyes as she walks into the room. Flicks off the television. Crawls into bed with cellphone in hand.

She immediately begins scrolling through a series of seductive looking selfies. She settles on one that shows just her face and bare shoulders.

She sends it with a kissy face emoji and this message:

ANGELICA (TEXT)

Hey

There's a momentary pause as Angelica stares at the ceiling coldly. Waiting for a reply.

JACK (TEXT)

Hey sexy

ANGELICA (TEXT)

Can't stop thinking about tomorrow

JACK (TEXT)

Don't be nervous, I'll take care of you. Promise.

(short delay)

Hope you're ready to be a star.

ANGELICA (TEXT)

I'm ready. Hope u can handle me

JACK (TEXT)

;) What are you wearing right now?

Angelica is in oversized comfortable looking sleepwear.

ANGELICA
 (to camera)
 We all know "pajamas" is not the
 right answer.

She goes back to her phone.

ANGELICA (TEXT)
In bed. Naked. What are you wearing?

There's a brief pause.

JACK (TEXT)
A tuxedo.

INT. HOTEL BALLROOM - NIGHT

Tuxedos. Fancy dresses. Champagne. A large banner reads:
 Jack Rycoff, Man of the Year.

A seated JACK RYCOFF (early 60's) slides a cellphone into
 his interior jacket pocket.

It hasn't gone unnoticed from up on the stage.

WELLS (O.S.)
 (on podium microphone)
 Jack, put your cellphone away. I
 think the news can wait, for one
 night.

The audience ERUPTS into raucous laughter as Jack finishes
 putting his phone away.

The emcee for the evening is MIKE WELLS (late 30's), a
 charming and attractive star cable news anchor.

WELLS
 I'll tell ya, Jack has to be one of
 the hardest working guys in the news
 biz -- but he's also one of the
 smartest. Renowned not only for his
 ability to spot great talent -- like
 myself --

Audience LAUGHS.

WELLS

But also for his ability to create the kind of programming that has made "USA Voice" the number one source for news on television. Truly a visionary.

APPLAUSE begins to break out.

WELLS

Wait, wait -- that's not why we're here tonight. We're here because he's a CEO who also has a big heart.

LOUD APPLAUSE and standing ovation. Jack gets up from his table and walks toward the stage.

WELLS

Jack, you're a hell of a guy!

The gala is filled with employees, including Jack's administrative assistant DEBORAH (40's). She's maternal. Warm. Has a tear in her eye.

DEBORAH

Whoo Jack!

At another table: USA Voice's Senior VP of Research, KIM STONE (40's). She's tough. Calculating. Looks like she's attending out of duress.

Kim commiserates with SHELBY SANDERS (30's), a USA Voice reporter with unbelievably good looks. Also in duress.

They halfheartedly CLAP as they stand together.

KIM

God, have you ever seen so much sucking up in your life? It's disgusting.

SHELBY

Horrifying.

KIM

Must be nice being called a genius for the work that other people do.

SHELBY

(sarcastic)

Oh yes. The architect.

KIM
I'm sure it all make him feel pretty
untouchable.

Kim and Shelby exchange a glance and smile.

KIM
So what did your lawyer say today?
Shelby's smile turns especially mischievous.

SHELBY
Buckle up.

Jack walks on stage to accept his award.

JACK
(from the podium)
Thank you. Thank you so much. Please
have a seat everybody.

The audience gives their undivided attention. Hangs on
Jack's every word.

They're surrounded by blown up magazine covers with Jack's
face on them.

The headlines include: "America's Visionary", "CEO of the
World" and "The Kingmaker".

ANGELICA (V.O.)
Here's a riddle for you. If the most
powerful person in the world, is
desperate to have sex with you--

INT. BROOKLYN APARTMENT - NIGHT

ANGELICA
(to camera)
-- Are they still the most powerful
person in the world? Power is funny
like that. So many people want a
piece of Jack Rycoff, but what does
Jack Rycoff want? A piece of me. And
yes, I have every intention of making
him sing for his supper.

Angelica's BOYFRIEND (30s) crawls into bed. Looks exhausted.

BOYFRIEND
Hey.

ANGELICA
(sweetly)
Hey sweetie.

Angelica gives him a peck on the lips

ANGELICA
Late night?

BOYFRIEND
Don't even want to think about it.
How are you? Ready for the new job
tomorrow?

ANGELICA
Yeah, I think so.

Angelica turns to the camera. Gives a knowing glance. She's more than ready.

FADE OUT

INT. USA VOICE (NEWSROOM) - DAY

The energy is frenetic with overlapping conversations and dozens of televisions. REPORTERS, PRODUCERS and WRITERS are everywhere.

One TV catches the end of a promo for USA Voice.

ANNOUNCER
Thank you for making USA Voice
America's most watched news channel.
Here's to another decade of "Truth,
Liberty and Straight Talk".

A producer's cellphone LIGHTS UP with an alert. Within moments, ANOTHER cellphone lights up. Then ANOTHER.

A cascade of PINGS follows with various alert tones. As each staffer looks at their phone, they stop what they're doing, in absolute shock.

EXT. BROOKLYN APARTMENT - DAY

Angelica steps out the door, looking like she doesn't have a care in the world. Just a big smile, a large handbag and a restaurant doggie bag.

EXT. BROOKLYN SUBWAY ENTRANCE - DAY

A SCRAGGLY HOMELESS MAN (50's) is silent, spaced out and looks engulfed in a cloud of misery and hopelessness.

He holds a sign, asking for change, as people walk by without making eye contact.

Angelica walks right up to him with a smile. Hands him her doggie bag.

ANGELICA

Hey Frankie, I think I've got your favorite today. Leftovers from Roberto's.

SCRAGGLY MAN

Thank you, Angel!

He makes the "magnifique" gesture to Angelica, as she heads into the Subway.

SCRAGGLY MAN

And you look beautiful today!

ANGELICA

(sweetly)

Well thank you!

INT. USA VOICE (KIM'S OFFICE) - DAY

Big news spreads quickly throughout the network.

Kim is at her desk when her cellphone BUZZES. Unlike the previous employees, she doesn't look surprised by what she reads.

She just sits back in her chair with a smug look of satisfaction.

INT. SUBWAY TRAIN - DAY

Angelica's eyes dart as she reads a hardcover book.

The title is "Leadership: The Rycoff Way". The cover features a serious looking picture of Jack, posing with his arms crossed.

Angelica looks confident too. Turns a page.

INT. USA VOICE (NEWS DESK) - DAY

The big news has yet to make it to the anchor desk.

As a commercial break begins, a MAN IN A HEADSET walks over to anchor Mike Wells. Whispers in his ear.

Initially Wells is preoccupied with his notes, but stops in disbelief.

WELLS

What?

EXT. USA VOICE BUILDING - DAY

Angelica's face beams as she walks into USA Voice's Manhattan headquarters.

Smiling. Excited. Oblivious.

SMASH CUT TO:

INT. USA VOICE (EXECUTIVE LEVEL) - DAY

Angelica sits at the desk of Jack Rycoff's administrative assistant Deborah.

Deborah looks like she's been crying. Angelica looks like she's been hit by a train.

ANGELICA

What do you mean, gone?

DEBORAH

It's just going public now.

Deborah snuffles, wipes her nose with her hand. Begins looking in her desk drawers.

DEBORAH

I'm sorry, I'm just -- looking for tissues.

(to herself)

God, where did I put them?

Behind them: Two men box up items from Rycoff's executive office.

ANGELICA

I don't understand.

DEBORAH

Look, I can't get into all the details but --

In the newsroom downstairs: People scroll through the fast spreading online articles.

The headlines include, "Breaking: Rycoff Forced Out", "Sexual Harassment Allegations against CEO" and "Chaos at USA Voice".

DEBORAH

-- there are a lot of people who have been trying to take Jack down, ever since he created this network. Now they're finally doing it.

Angelica treads lightly.

ANGELICA

So can I ask -- what happens to me? I mean, I was supposed to be reporting directly to Mr. Rycoff. He was going to put me on the air. Have me training alongside some of the more seasoned reporters.

DEBORAH

Hon, if Jack said it, I know he meant it -- but unfortunately all of his personal projects are on hold. That includes the reporter trainee program.

ANGELICA

So?

DEBORAH

Give me a sec.

Deborah types. Clicks. Pulls something up on her computer.

DEBORAH

It looks like you're being absorbed into the research department.

ANGELICA

Okay great -- so is that in the newsroom?

DEBORAH

No. That's in the basement.

INT. USA VOICE (BASEMENT) - DAY

The underground office space not only lacks windows, but charm. It's filled with a group of geeky looking male COLLEGE INTERNS, wearing university sweatshirts and baseball caps.

Angelica once again stands out like a sore thumb -- this time in her TV-ready makeup and attire.

ANGELICA

(to camera)

Yes, I'm quite literally at the bottom. God, this place even smells like stagnation.

The interns are in the midst of being dressed down by Kim.

KIM

Did you really think that was acceptable. Really?

The interns are quiet. Look afraid.

Angelica quietly observes everything from a distance.

KIM

We don't make mistakes down here. It reflects badly on this network, it reflects badly on this department and it reflects badly on me.

The interns avoid direct eye contact. Hang their heads.

KIM

So who was it specifically that screwed up the polling data?

No one budes. One intern looks even more frightened than the others. Trembles.

INTERN GARY's (20) voice cracks as he finally speaks up.

INTERN GARY

Sorry Kim. It was me. I think I must have messed up the columns, when I doing the (break down).

KIM

(over)

I don't care for excuses, Gary. Grab your things. You're done.

Gary is on the verge of tears.

INTERN GARY

Kim. Please. Don't fire me. I need this internship to graduate.

KIM

If you can't do what I ask, when I ask and how I ask -- then I don't need you here.

Intern Gary cries as he goes to his workspace and packs his things.

Kim seems to delight in his anguish as she turns to Angelica.

KIM

Hey "News Reporter Barbie", you can have his desk.

Kim walks to her office as Angelica turns to the camera.

ANGELICA

(to camera)

Did you catch that? No, not the whimpering --

Intern Gary WAILS loudly at his desk.

ANGELICA

(to camera)

That's just pathetic. Did you catch the show that she just put on. Reeks of fear and insecurity. I wouldn't be surprised if she's more afraid than all of them combined. I mean, wouldn't you be a little scared if your job could be done by any 20-year-old with a smartphone?

Kim's office is separate from everyone else. She reads something on her computer inside.

ANGELICA (O.S.)

Unnecessary. A relic. Probably cast away down here to just... die.

INT. USA VOICE (KIM'S OFFICE) - DAY (LATER)

Kim's office door is open. There's a light KNOCK. Angelica walks in.

ANGELICA

(sweetly)

Hi Kim, I hope I'm not interrupting--

Kim glances up, but only briefly. Zero courtesy is extended.

ANGELICA

I just wanted to let you know that I'm really happy to be working in this department. I've heard that you guys are the unsung heroes of the network.

Kim doesn't hide her lack of interest in the conversation. Her eyes remain glued to her computer.

KIM

Well I'm happy that you're so happy.

Angelica pulls a resume from her handbag.

ANGELICA

I don't know if HR sent you my resume, but I do have some experience as a reporter and a producer. Certainly if you need help running things upstairs or working with the reporters or --

KIM

(interrupts)

I don't need you in the newsroom. Everything that goes up there, goes through me.

ANGELICA

Okay. I just wanted to let you know that I'm happy to help wherever I can.

Angelica begins to leave the office and Kim pipes up.

KIM

Oh -- and I've seen your resume.

Kim looks Angelica up and down.

KIM

I can assure you, that isn't what Jack was looking at when he hired you.

(beat)

Can you please send Jimmy in here?

ANGELICA
Sure thing.

As Angelica leaves, her demeanor goes from sweet and submissive to cold and steely.

ANGELICA
(to camera)
I'm clearly not going to win her over with my charm. What that woman wants is complete and utter submission. To put it bluntly, she's a total bitch and she wants to break me.

Angelica looks as confident as ever.

ANGELICA
(to camera)
Good luck with that.

FADE OUT

ACT TWO**MONTAGE - VARIOUS**

> The Female Cable News Anchor boxes up her office at USA Voice.

> Headline: Top Talent Leaving USA Voice.

> A male anchor boxes up his office at USA Voice.

> Headline: "Losing Voice: Ratings down across shows"

ANGELICA (V.O.)
There's blood in the water. This is
my chance to make a move --

INT. USA VOICE (BASEMENT) - DAY

ANGELICA
(to camera)
But I'm stuck in the wrong pond.

Angelica looks frustrated. There's been a clear change in her demeanor and appearance.

She's no longer in "TV ready" make-up and clothing. Now it's just a comfortable Harvard sweatshirt.

She has become indistinguishable from the basement dwelling interns that her surround her.

ANGELICA
(to camera)
It's been five weeks already. That
woman won't even give me so much as
an inch. I feel myself dying a little
inside with every moment.

INTERN TED rolls over in an office chair. Angelica's desk is filled with paperwork.

INTERN JIMMY
Hey. What are you working on?

ANGELICA
The background reports.

INTERN JIMMY
On the board of directors? I thought
I was working that?

ANGELICA
(sweetly)
Well -- I know it's really important
to Kim and I just --

INTERN JIMMY
Wanted to get on her good side?

ANGELICA
I don't know. Maybe.

Ted thinks to himself.

INTERN JIMMY
I guess that's cool. Just makes she
knows that I helped.

Ted takes a closer look at Angelica's desk. Starts rifling
through the papers.

INTERN JIMMY
Holy crap.

ANGELICA
What?

INTERN JIMMY
You're good! Like, really good!

ANGELICA
(sweetly)
Oh, you really think so?

Angelica glances at the camera. Rolls her eyes.

INTERN JIMMY
I'm serious. I wouldn't have thought
of half of this stuff. Oh my God. Are
these financial records?

ANGELICA
She did say thorough, right?

INTERN JIMMY
Yeah. Definitely make sure she knows
I helped.

INT. ATTORNEY'S CONFERENCE ROOM - DAY

A news conference in progress. Dozens of cameras and
reporters are gathered.

All eyes are on an emotional Shelby Sanders who sits next to her Gloria Allred-like ATTORNEY.

SHELBY

It was a hostile work environment plain and simple. Mr. Rycoff made inappropriate comments about women all the time and no one batted an eye -- and why would they? We had no one looking out for us.

Shelby's voice begins to quiver. The attorney places an arm around Shelby's shoulder.

ATTORNEY

It's okay.

There's a loud burst of simultaneous CAMERA SHUTTER CLICKS as Shelby wipes a tear.

SHELBY

Did you know that there's only one woman in upper management in the entire company? I know for a fact that they've tried to marginalize her too.

Shelby glances at Kim, who stands out of the view of the cameras. Kim smiles approvingly. Gives Shelby a subtle thumbs up.

Shelby slyly acknowledges then turns back to the reporters. Even more tearfully now.

SHELBY

I'm just trying to create some change.

MONTAGE - VARIOUS

- > **Headline:** "USA Voice Corp. Eyes Settlements"
- > **Magazine Cover:** Who will lead USA Voice?
- > **Headline:** Voice Stock Takes Hit

FINANCIAL PROGRAM

An over-the-top HOST rants about stock picks.

FINANCIAL HOST

I'm getting so many emails from you guys, asking about USA Voice Corp. It's down more than fifteen percent and you want to know, is now the time to buy?

(pauses)

Let me answer you simply, my friends.

No, no, no!

(shouts into
megaphone)

Danger Will Rogers, Danger!

The host puts down the megaphone. Continues shouting.

FINANCIAL HOST

The wizard is dead, their biggest stars are leaving, big settlement checks are on the way! Stay away! The worst is yet to come!

BACK TO MONTAGE

> An older USA Voice producer boxes up his desk.

> Headline: "Will he stay or will he go?" A smiling Mike Wells is pictured.

INT. USA VOICE (WELLS OFFICE) - DAY

Wells bounces a rubber ball as he gets a briefing from his producer RENEE (30's). She's smart and laser focused.

RENEE

Hit and runs are way up this year, so we have Johnson doing a trend piece. Seems to make sense in the B block. Any objections?

Wells is silent. Clearly isn't paying attention.

RENEE

Mike?

He looks at her with concern.

WELLS

So what would you do?

RENEE
(confused)
What would I do? About what?

WELLS
You know what. You think this place
is a sinking ship?

Renee hesitates. Gives Wells a funny look.

WELLS
You know, CNN called my agent
yesterday. They're talking big money.

RENEE
And you're taking me with you, right?

WELLS
That depends. Does tonight's show
suck?

Renee jokingly flips him off.

RENEE
If you were actually listening you'd
know.

They both chuckle.

WELLS
Did I ever tell you the story about
how I almost had to take a job as a
gardener?

RENEE
I don't think so.

Wells sits back in his chair with a smile.

WELLS
I was unemployed for almost three
years. Completely out of cash and
desperate as all hell. Somehow Jack
saw a clip from an old show I used to
host. You know what that crazy SOB
did?

RENEE
What?

WELLS

Hired me on the spot. He didn't even interview me. Called me up and said, he just knew. Who does that?

RENEE

I had no idea.

WELLS

Yeah. I'd never dream of leaving this place if he was still upstairs. Not in a million years.

RENEE

So you are leaving then?

WELLS

I don't know. I certainly don't want to.

RENEE

Well maybe you will after you hear what your buddy Kim is up to.

Wells looks pained upon hearing the name.

WELLS

Oh God.

RENEE

You're gonna love this.

INT. USA VOICE (BASEMENT) - NIGHT

It's late and it's just Angelica and Kim left in the research office.

For the first time, Angelica looks a bit flustered.

ANGELICA

Kim, I don't understand. Don't we have cleaning crews that can do this?

KIM

We do, but they never really do a good job down here.

Kim points to a janitor's mop and cleaning supplies.

KIM
 (patronizing)
 I'm just certain that you will go
above and beyond.

ANGELICA
 Is this about the background reports?

Kim gives an expression that says "maybe".

ANGELICA
 I thought you liked the background
 reports? You said you liked the
 background reports.

KIM
 I did. But now I don't.

ANGELICA
 Why? I had everything you asked for.

KIM
 I know. But I didn't ask you. I am
 asking you to do this.

ANGELICA
 Kim.

KIM
 Some big days are ahead, Angelica.
 I'd love it if this space could look
 a little less like -- a basement.

ANGELICA
 But it is a basement and I wasn't
 hired to do this.

Kim bristles at even the suggestion of a challenge to her
 authority. Immediately tries to put Angelica in her place.

KIM
 Jack isn't here anymore, Sweetie. You
 don't get a pass from me just because
 you're pretty.

Angelica clearly wants to say something but doesn't.

KIM
 Don't worry. There are rubber gloves
 in there, so you won't ruin your
 nails. Stay as late as you need.

Kim walks away leaving Angelica alone and enraged. Anger spills out, as Angelica addresses the camera.

ANGELICA
(to camera)
The nicknames, the insults, the
general contempt -- and now this?

Angelica picks up the mop angrily.

LATER

> Angelica wipes down computer monitors with a cloth.

ANGELICA (V.O.)
I've done everything I've been asked.
I've played by all the rules. Yet
here I am.

> Angelica mops the floor. Scrubs a patch of dirt.

ANGELICA (V.O.)
They say doing the same thing over
and over again and expecting a
different result is insanity.

> Angelica is emotionless as she vacuums Kim's office.

ANGELICA (V.O.)
I guess it's time to do something
different. Show them who I am.

> Angelica's drab sweatshirt is on the floor. She slides into a tight black dress.

ANGELICA (V.O.)
The real me.

DISSOLVE TO:

EXT. CITY STREET - NIGHT

Angelica just oozes sex determination as she leaves the office. She's in full makeup. Has a steely gaze.

ANGELICA
(to camera)
The only problem is that once you
expose the real you, you can never go
back.

Angelica walks off into the night.

INT. O'MALLY'S BAR - NIGHT

Boisterous conversations. Flowing drinks. The bar is filled with USA Voice staffers.

Wells and Renee are at the far end. Wells seems even more affable after a few drinks. His sleeves are rolled up and his tie is loosened.

WELLS
 (to bartender)
 Let's get another round for these
 guys!

Staff members CHEER Wells' generosity.

BARTENDER
 Sure thing, Mike.

Angelica steps inside and immediately runs into trouble. The BOUNCER alternates the beam of his flashlight at her ID and her face.

BOUNCER
 This is you?

ANGELICA
 Yes. I just look young.

He squints as he scrutinizes the date on the license.

BOUNCER
 Yeah, I'm going to have to scan this.
 Hold on.

Before the bouncer has a chance to leave, Rycoff's secretary, Deborah, rushes over from the crush of the bar.

She grabs Angelica's arm.

DEBORAH
 Don't worry. She's one of us!

The bouncer relents.

ANGELICA
 (to Deborah)
 Thank you.

Deborah looks Angelica up and down.

DEBORAH
Well, well, well. You look like a woman on a mission tonight!

ANGELICA
(chuckles)
No, nothing special. This is the only thing I had that was clean.

DEBORAH
You sound like one of my daughters.

Deborah chuckles.

ANGELICA
Hey, I'm really glad you're feeling better. It's nice seeing you smile.

DEBORAH
You're such a sweetheart.

ANGELICA
Random question: Is Mike Wells here by chance?

DEBORAH
Yeah.

Deborah points to the back of the bar.

Wells and company drink and laugh.

ANGELICA
Are they celebrating something?

DEBORAH
Sweetie, Mike is always celebrating something. I'll bring you over.

Deborah grabs Angelica's arm and brings her toward...

THE FAR END OF THE BAR

Renee nudges Mike with her elbow.

RENEE
Sooo? When does it become official?
And more importantly, what about me?

Wells gives a coy laugh.

WELLS
First, nothing is even close to official yet. But yes, I have been talking you up to anyone who will listen.

RENEE
Good, because I want a raise!

Deborah interrupts their conversation.

DEBORAH
Mike, I need you to meet Angelica.

WELLS
Hi Angelica.

DEBORAH
She started in the research department a few months ago.

WELLS
The research department?

Wells makes a sour face.

WELLS
I'm really sorry to hear that. What are you drinking? It's on me.

ANGELICA
I should probably be buying you the drink, Mr. Wells.

WELLS
Please, just call me Mike -- and why should you be buying me a drink?

ANGELICA
Because you changed my life.

WELLS
How so?

ANGELICA
Do you remember me?

Angelica just stares. Smiles.

WELLS
Sorry. I meet a lot of people everyday.

ANGELICA

No, I think you'd remember. You told me that I had an amazing TV presence. You told me I was, I believe the words were, "destined for greatness."

WELLS

Again, I'm not gonna to lie. It's very possible that I've said that exact thing to multiple young people over the years.

Angelica looks confident. Undeterred.

ANGELICA

My name is Angelica Sharpe but back then, people called me Angie. It was Angie Guillaume when my parents were still together.

Wells looks like he's racking his brain and a light bulb goes off. His jaw drops.

WELLS

Holy shit.

FADE OUT

ACT THREE**INT. USA VOICE (NEWS DESK) - EVENING**

The bright lights are on. The cameras are live. Wells is behind the anchor desk.

WELLS

Finally tonight: our USA Strong segment -- and an amazing update to a story that touched so many of our hearts years ago.

NEWS FOOTAGE: Going out of business signs. Foreclosed homes.

WELLS (V.O.)

The year was 2008, just as the nation was being hit by the great recession. For millions of Americans it meant drained pensions, unstable retirements and lost jobs.

WELLS

But even those Americans had it easy, compared to those who had nothing to begin with.

NEWS FOOTAGE: A homeless family begs, including a 15-YEAR-OLD-GIRL.

WELLS (V.O.)

We met the Guillaume family after they had been living in their car, on and off, for several years. We saw firsthand the impact of addiction and hopelessness -- at a time when so many, were so desperate.

NEWS FOOTAGE: A camera zooms into the girl's face.

WELLS (V.O.)

We also met 15-year-old Angie, who really wowed us all with her optimism in the face of adversity. Not knowing where she would sleep at night didn't keep her from going to class every day or getting straight A's.

NEWS FOOTAGE: The girl speaks to a younger looking Wells.

YOUNG ANGELICA
I know this isn't forever. I know I'm
going to be someone special.
(smiles coyly)
Who knows, maybe I'll have your job
one day.

Wells continues to narrate live.

WELLS
Many of you were truly touched by
that story, as was I.

Photos of Angelica appear in studio monitors.

WELLS
In the years since, I've always
wondered, what happened to that
little girl with the big dreams and
the great smile. I wondered, until I
ran into her working right here at
USA Voice. Not only a high school
graduate but a Harvard graduate and
from what I hear, a great employee
too. Angie is USA Strong.

Nearby: Angelica watches from off camera.

WELLS (O.S.)
That's our broadcast tonight.

INT. USA VOICE (NEWSROOM) - DAY (CONTINUOUS)

People across the newsroom have stopped working. Their eyes
are glued to televisions.

Many appear personally moved by what they just watched.

NEWSROOM EMPLOYEE
Wow.

NEWSROOM EMPLOYEE #2
Yeah. That was amazing.

INT. USA VOICE (BASEMENT) - DAY (CONTINUOUS)

Kim stands at a television. She's surrounded by members of
the USA Voice Corp. BOARD OF DIRECTORS.

The board looks impressed as they CONFER.

KIM
 You know, she's actually one of ours
 down here. Brought her in myself.

Kim smiles broadly. After a moment, she resumes their tour.

KIM
 So you can see, there's not much of a
 view down here --

The board members chuckle.

KIM
 -- but we're doing some really
 innovative things. This department
 was literally nothing before I
 started. It's nothing compared to the
 ideas I have, for this entire
 network. Let's keep walking.

Kim moves them along.

DISSOLVE TO:

EXT. CONSTRUCTION SITE - NIGHT

A MYSTERIOUS MAN pulls out his phone.

On the screen: A Google alert reads "Angie Guillaume". It
 links to the USA Strong story.

INT. USA VOICE (NEWSROOM) - NIGHT

Wells has a private moment with Angelica. He looks and
 sounds like a proud father.

WELLS
 I think you may have won yourself
 some new fans tonight, Angie.

ANGELICA
 Enough to get me out of research
 hell?

WELLS
 I wasn't lying when I told you how
 much potential you had all those
 years ago. I'm not lying when I say
 you're going to do some great things
 now. We're really lucky to have you.

ANGELICA

Thanks.

WELLS

Oh -- and I looked up your reel online. You're not bad. I think I see what Jack saw in you. You're a fighter. I'd certainly never bet against you.

ANGELICA

That really means a lot.

INT. DANK APARTMENT - NIGHT (LATER)

The Mysterious Man from earlier replays the story about Angelica on a computer.

Reveal: He's muscular and has tattoos that are clearly from prison.

He loads a backpack with supplies that suggest bad intentions: duct tape, zip ties, a Bowie knife and an old tattered picture. It shows a 15-year-old Angelica, her father and a young man, who looks to be about 20 years old.

FADE OUT

ACT FOUR**INT. BROOKLYN APARTMENT - DAY**

A cellphone alarm BEEPS. Angelica opens up her eyes.

Her boyfriend gets dressed at the other end of the room.
Ties a tie.

BOYFRIEND

Wake up, super star.

Angelica smiles at him.

ANGELICA

Morning.

INT. USA VOICE (BASEMENT) - DAY

The interns talk loudly among themselves. Laugh. Look like they're having a great time.

INTERN JIMMY

Oh my God, dude. That's crazy.

Angelica walks into the research department holding a cup of coffee.

The interns immediately stop talking. Look excited to see her.

ANGELICA

Hey guys.

INTERN TED

Yo! Did you see how many messages there are for you?

ANGELICA

Messages? From who?

INTERN TED

Rolling Stone, New York Times, Buzzfeed. Everybody wants to talk to you!

INTERN JIMMY

You even got a call from Maxim!

Jimmy looks Angelica up and down, like he's imagining her in a bikini.

INTERN JIMMY
You're gonna call Maxim back, right?

Angelica responds by giving the interns the side eye.

ANGELICA
Jimmy, you're an idiot. Ted, just give me the info and I'll call them all back.

INTERN TED
Yes Ma'am.

INTERN JIMMY
Oh yeah, in other news, Kim is looking for you. Told me to tell you to wait in her office.

ANGELICA
She's not here?

INTERN JIMMY
She was. Said she had something really important to deal with upstairs.

INT. USA VOICE (WELLS OFFICE) - DAY

Wells is in the middle of a very unpleasant chat. Kim is coming at him like a bulldog.

KIM
Why didn't you tell me about the Angelica story?

WELLS
(mystified)
You're not my boss.

KIM
She's one of my people, Mike.

WELLS
Okay, but how is that my problem? It was a followup to a piece I did decade ago -- and it was a nice piece! Everyone loved it. What's the big deal?

KIM
The big deal is that stories like that go through me now. That's all.

Wells' easygoing demeanor fades.

WELLS
Since when and says who?

KIM
If you need to know, says the board.
Unofficially at the moment but
officially in a few weeks.

Wells' mouth hangs open.

WELLS
You know, I heard the rumors a while
ago, but I guess I didn't believe it.

KIM
You can believe it now.

WELLS
Wait a minute.
(thinking)
Is that what that whole press
conference stunt from Shelby was
about?

KIM
Leave Shelby out of this.

WELLS
I know you're both good friends. It
just seems like all of this really
works out well for both of you.
Especially for you, being the only
female executive and all. Guess now
the board feels like they have to
bump you up.

KIM
No. The board wants to do what it
should have been done years ago. What
Jack didn't do because he found me
threatening.

WELLS
Kim, everyone finds you threatening.

She smiles.

KIM
I need to know right now, are you,
or are you not on board?

WELLS

On board with this network, or on board with you?

INT. USA VOICE (KIM'S OFFICE) - DAY

Angelica sits alone. Glances at her watch. Studies pictures on Kim's desk.

On the desk: A photo of a dog with Santa. Vacation snapshots. A picture of Kim finishing a marathon.

Kim walks in.

ANGELICA

I didn't realize you were such a dog lover. Schnauzers are really a beautiful breed --

KIM

(interrupting)

Stop.

Kim sits down. Looks directly at Angelica.

KIM

I don't know how closely you've been paying attention, but there's a lot of movement happening in corporate, now that Jack is out.

Kim speaks very coldly. Adjusts the placement of items on her desk.

KIM

I'm being called into a lot meetings and I'm going to need someone to work directly with the newsroom when I'm gone.

Angelica perks up. She has become the talk of the network. It would be crazy not to give her the job.

KIM

Next week I'm going to ask Jimmy to take on a new, expanded role.

Angelica can't hide her shock.

ANGELICA

Wait. What do you mean?

Right outside the office: Intern Ted tosses peanuts at Intern Jimmy who tries to catch them with his mouth. Most of the nuts just bounce off Jimmy's face.

ANGELICA

Jimmy isn't even an employee! He's an intern! He's still in school!

KIM

He's also driven and he's graduating in a few weeks. I think he's going to be a really good fit.

Angelica's sweet facade gives way.

ANGELICA

(pointedly)

Why is it exactly, that you don't like me?

KIM

This isn't about you.

ANGELICA

But clearly it is. You've treated me terribly from day one. This decision is only more proof of that.

KIM

I think you're taking this personally, when you shouldn't. If you want to make it in this business, you're really going to have to toughen up.

ANGELICA

This isn't about toughness. This is about some "weird thing" with you.

Kim responds to the Angelica's anger with a smile.

KIM

Anything else?

Angelica gets up.

ANGELICA

I'm surprised that you wouldn't just be straight with me. You'd think I'd at least deserve that.

Angelica is almost at the door when Kim finally speaks up.

KIM
You're entitled. I don't like that very much.

Angelica stays inside. Closes the door.

ANGELICA
That's not true at all. You know that's not true.

KIM
You feel like you're better than this job. The boys out there, don't.

Angelica is visibly angry. Kim is enjoying herself.

KIM
All of you cute little Jack hires, are the same. It's all about you. It's all about getting your face on TV.

Kim speaks very deliberately. As if she was stabbing Angelica with each word.

KIM
I'm here to tell you, that it's not going to happen for you here. Not now, not ever. I can at least trust Jimmy to just go upstairs and do the work. I don't even know what the hell you're up to, half the time.

ANGELICA
Kim, I have actual experience. In the field, filing reports, in newsrooms, now here. I think you're being unfair to me.

Kim opens a drawer and places a box of tissues on her desk. She waits for a reaction.

Angelica is silent. Cold.

KIM
You know, I'm actually doing you a favor by giving you a heads up. I haven't even told Jimmy yet.

Angelica is silent. Walks toward the door.

KIM
 And just so you know -- if you've
 decided that you want to quit, I
 certainly would not think any less of
 you.

Kim turns back to her computer. As Angelica opens the
 door...

KIM
 (working on her
 computer)
 Oh -- and don't say anything to
 Jimmy. I have to submit some
 paperwork before I can make the
 formal offer next week.
 (waves)
 Close it behind you.

INT. MANHATTAN SUBWAY STATION - NIGHT

A DRUMMER (teens) plays on BUCKETS. Fills the station with
 PULSING MUSIC.

Angelica stands nearby. Lost in thought. She turns to the
 camera with contempt.

ANGELICA
 (to camera)
 What? What do you want me to say?

Angelica goes back to sulking. The drummer interrupts.

DRUMMER
 Hey lady, can you toss in some
 change?

Angelica shoots the young man daggers with her eyes. Says
 nothing.

She returns to deep thought as the train PULLS IN.

DISSOLVE TO:

INT. USA VOICE (NEWSROOM) - NIGHT

Wells is also deep in thought.

He looks out at all the people working. He looks at a
 picture of him and Jack Rycoff on an award-filled shelf.

ACT FIVE**OVER BLACK**

Road Noise. Distant Traffic. Light braking.

INT. BACK OF COVERED PICKUP - NIGHT

Angelica wakes up.

Her hands are bound behind her back. Duct tape covers her mouth. Fear fills her eyes.

She listens as the truck SLOWS to a stop. The engine SHUTS OFF. The driver hops out. SLAMS the door behind him.

Silence.

The truck bed POPS OPEN and the Mysterious Man is revealed.

CYRUS

Hi Angie. You miss me?

EXT. CONSTRUCTION SITE - NIGHT

CYRUS (27) has clearly lived a hard life. Not old by any measure but weathered, like a drifter. His arms are covered in tattoos. His energy is manic. Excitable.

CYRUS

You didn't write, you didn't take my calls. What's up with that?

He removes the duct tape from Angelica's mouth. She remains silent.

Her cold steely gaze speaks volumes.

CYRUS

How long has it been?

ANGELICA

What do you want?

Cyrus yanks Angelica out of the truck bed. She falls into the dirt.

The construction site is large. There's clearly no one around.

CYRUS
Get up.

ANGELICA
I can't.

CYRUS
Oh. Right.

Cyrus laughs to himself.

CYRUS
(mocking)
Here you go, Ang!

Cyrus pick Angelica up. Puts her on her feet.

ANGELICA
Why are we here?

Cyrus silently paces and stares. Pulls out his knife.

ANGELICA
Come on. Talk to me, Cyrus.

CYRUS
Talk to you? Now you want to talk?
Where the hell have you been?

ANGELICA
(sweetly)
Do you need money? A place to stay?
Drugs? Medication? Just tell me what
you need.

Cyrus SLAMS the truck bed shut. Enraged.

CYRUS
I need you to stop trying to play me.
This is me you're talking to,
remember?

ANGELICA
Cyrus, I'm sorry if I hurt you.

CYRUS
I took the rap for your ass, Angie.
And you didn't even come see me. Not
one freaking time.

ANGELICA
I thought about you every day.

CYRUS
Bullshit! Why do you keep talking
like I don't know you. What. Do you
think I'm crazy, too?

Cyrus puts his knife up to Angelica's cheek. Looks her in
the eye.

She doesn't blink. She becomes icy.

ANGELICA
Okay.

CYRUS
Okay?

ANGELICA
Okay. If you're here to kill me, I'm
not going to try and stop you.

Cyrus is silent. Just stares.

ANGELICA
I'm not going to cry. I'm not going
to beg. I'm not going apologize. You
know me. You know it wouldn't be
real.

CYRUS
Nothing about you is real.

ANGELICA
We were real.

Cyrus grunts. Steps away. Paces.

Angelica seems completely removed.

CYRUS
(to himself)
Come on you piece of shit. Don't you
dare pussy out now. You know what you
have to do.

ANGELICA
Talk to me, Cyrus. I'm right here.

Cyrus explodes with rage.

CYRUS
You're the devil, Angelica! You did
this, not me!

ANGELICA
Cyrus.

CYRUS
I loved you and you knew that. You
knew I would do anything for you!

ANGELICA
I loved you too, Cyrus. I know that
you know that. That didn't just go
away when you got busted.

Cyrus is silent. Contemplates. Then suddenly explodes again.

CYRUS
I never said a word to anybody! Not a
freaking word!

Angelica projects only calmness.

ANGELICA
And that's why I loved you so much,
Cyrus. Because you were always
strong. Stronger than me, even.

Angelica gets down on her knees. Fearless. Emotionless. At
his mercy.

Cyrus is anguished. Begins to tremble as he tears up.

Angelica closes her eyes. Waits.

CYRUS
You did this.

The knife trembles as Cyrus approaches Angelica from behind.
He hesitates, takes a breath, then cuts off her restraints.

Angelica barely reacts.

CYRUS
You know I could never hurt you.

ANGELICA
I know.

CYRUS
You know I'll always love you.

ANGELICA

I know.

Angelica wipes Cyrus' face with her hand.

ANGELICA

-- and I know that you'll always be there. To be strong.

CYRUS

Always.

Angelica kisses Cyrus. He pushes her away.

CYRUS

You don't have to do this. This whole thing -- this was a mistake. I never should have tried to find you again.

(to himself)

What are you doing? What are you doing?

Angelica pulls him closer.

ANGELICA

Stop. I need this right now. I need you right now.

Angelica and Cyrus kiss passionately.

FADE OUT

EXT. NYC (TIME LAPSE)

It goes from night to day to night to day again.

A weekend has passed. New York City is getting back to work.

INT. BROOKLYN APARTMENT - DAY

Angelica projects renewed energy. It's like a repeat of her first day, but better. The reset button has been pressed.

She's back to wearing a smart professional dress. The Harvard sweatshirts are visible in a half-open drawer.

EXT. BROOKLYN APARTMENT - DAY

Angelica steps out the door with a big smile, a large handbag and a restaurant doggie bag.

INT. USA VOICE (BASEMENT) - DAY

A typical day in the research department. The interns are gathered together. Talking.

Angelica walks in with a large coffee in hand.

ANGELICA
Morning guys.

She barely lets them get their greetings out. Gets right down to business.

ANGELICA
Jimmy, did you ever finish sorting through those spreadsheets from the health departments?

INTERN JIMMY
Um -- yeah. They're ready to print out, but did you (hear about)

ANGELICA
(over)
I'm going to need you to forward that to me.

Jimmy looks confused.

INTERN JIMMY
Sure, I guess I can do that.

INTERN TED
What's going on?

ANGELICA
Last week, Kim asked me to pick up the slack with her spending so much time upstairs. So that's exactly what I'm going to do. Is she here yet?

The interns just stare. Glance awkwardly at each other.

INTERN JIMMY
You didn't hear?

ANGELICA
Hear what?

INTERN JIMMY
Kim is in the hospital.

ANGELICA

What?

INTERN TED

Yeah -- she got hit by a car.

FLASHBACK TO:

EXT. CITY STREET - NIGHT (SATURDAY)

Kim wears headphones and breathes heavily while out for a jog.

She's on the sidewalk, running against traffic, when a car barrels off the road and slams into her.

INTERN JIMMY (V.O.)

I guess she was out for a run or something. Some a-hole slammed into her. Probably drunk.

BACK TO PRESENT

INTERN TED

Yeah man, I heard she's probably not going to make it.

ANGELICA

Jesus.

Angelica looks shaken.

INTERN JIMMY

And it was a hit and run.

FLASHBACK TO:

EXT. CITY STREET - NIGHT (SATURDAY)

Kim is on the ground. GROANS in agony.

The car that hit her, backs over her AGAIN, before speeding away.

She's left bloodied. Completely still.

BACK TO PRESENT

ANGELICA

You know what, Kim is tough. I'm sure she'll be back. In the meantime, all we can do is pray -- and try do the best work that we can.

After a moment, Angelica turns to the camera and gives a shocked look.

ANGELICA

(to camera)

Wait -- Why are you looking at me?

For a moment, Angelica looks almost offended.

ANGELICA

(to camera)

Clearly I wasn't involved. I mean, how could I possibly have known that Kim likes to run every Saturday at 8pm, after yoga class near her Bronxville home?

FLASHBACK TO:

MONTAGE

> Angelica in Kim's office in the previous act. Vacuums the floor.

> Angelica goes onto Kim's computer, clicks through a digital calendar. Opens drawers.

> Kim lies motionless on the street. Her eyes open as the car speeds off with Cyrus behind the wheel.

BACK TO SCENE

ANGELICA

(to camera)

Oooop. Guess you got me.

Angelica gives a mischievous look, as if her hand had just been caught in a cookie jar.

INT. USA VOICE (WELLS OFFICE) - DAY

Renee and Mike run down the upcoming broadcast.

RENEE

So how do you want to handle the Kim thing?

WELLS

We obviously need to do it. Maybe tying it into those pedestrian accident stats.

(thinking)

Then you know -- thoughts and prayers and blah, blah, blah.

RENEE

Crazy though, isn't it?

WELLS

Yeah, in-sane.

INT. USA VOICE (NEWSROOM) - DAY

Angelica is in the newsroom for the very first time.

She moves like it's her natural habitat, effortlessly, like a shark hunting its prey.

As Angelica delivers paperwork, some of the male producers check out her backside.

ANGELICA

(to camera)

It was Winston Churchill who once said that a pessimist sees the difficulty in every opportunity. An optimist sees the opportunity in every difficulty.

(thinking)

I'm not a bad person. I'm just -- an eternal optimist.

INT. USA VOICE (NEWS DESK) - NIGHT

The newscast is in progress.

WELLS

And prayers tonight go out to a member of the USA Voice family. She's the latest victim of a growing epidemic -- hit and run accidents.

Kim's corporate head shot appears on the studio monitors.

WELLS
Our senior vice president of research, Kim Stone, was left clinging to life after being hit by a car near her home. She's a beloved member of our team and we are all thinking about her tonight.

DISSOLVE TO:

INT. USA VOICE (WELLS OFFICE) - NIGHT

Wells types on his computer. Renee barges in.

RENEE
So is it true?

WELLS
What?

RENEE
Go to Hollywood Reporter. Right. Now.

Wells pulls up the webpage. His picture is on it.

The headline: "Breaking: Mike Wells Staying at Voice".

RENEE
How am I the one who has to find out by reading it?

WELLS
Look, I didn't know what I was going to do until just a few hours ago.

Renee looks skeptical.

WELLS
I swear, I was going to tell you! The timing just felt off.

RENEE
You know I still want that raise, right?

Wells chuckles.

WELLS
I guess you're gonna have to talk to whoever the board decides to put in charge.

RENEE
Are they starting their search over?

WELLS
From scratch.

There's a faint KNOCK at Wells' open door.
It's Angelica, looking as fragile and sweet as ever.

ANGELICA
Sorry to bother you Mr. Wells.

WELLS
Please Angelica, it's Mike.

ANGELICA
Oh yeah, sorry Mike. I just wanted to see if you were still free for lunch next week.

WELLS
Absolutely.

ANGELICA
Thank you so much. I have so many questions and I really appreciate any advice you can give me.

ANGELICA
(to Renee)
Oh hi! I'm Angelica. I think I saw you at the bar that one night.

RENEE
Oh right. It's so nice seeing you again.

As Angelica leaves, Renee looks unsettled.

RENEE
I don't think I like her.

WELLS
Angelica?
(beat)
She's harmless.

INT. USA VOICE (NEWSROOM) - DAY

Angelica leaves Wells' office and walks through the newsroom.

She's on the move. Liberated. Confident.

Angelica takes one last opportunity to speak to the audience.

ANGELICA
(to camera)
Some people say that the news
business is "dog eat dog". Everything
that I've ever learned tells me
that's absolutely true.

Angelica smiles. Says hello to a male employee who smiles at her.

ANGELICA
(to camera)
What they don't know, is that I'm a
wolf.

Angelica walks away, through the frenetic newsroom.

INT. HOSPITAL HALLWAY - DAY

An NYPD DETECTIVE confers with a DOCTOR outside a patient room. Their grim faces make it clear: it's not promising.

INT. HOSPITAL ROOM - DAY

Kim appears lifeless on a hospital bed. Swollen. Bruised. Breathing with a ventilator.

Her eyes open.

FADE TO BLACK

THE END