

The Remote
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FADE IN:

EXT. APARTMENT BUILDING - DAY

An apartment building, a plain brick box taking up space, a dwelling for the working poor.

INT. JAY'S LIVING ROOM - DAY

JAY (30s) wearing comfortable day-off clothes, sits on an old soft, overstuffed couch that has seen better days. Beside him is a mostly-finished bag of chips. Most of the light comes from an older television. Jay digs a hand full of chip from the bag.

A commercial ends as the movie that Jay has been watching resumes.

On the TV, a villain is looking downward.

VILLAIN (TV)

Welcome to my lair of despair,
Angela. Or should I say Miss
Camden, investigative reporter for
the Chronicle.

DAMSEL (TV)

(gagged)
You'll never get away with this.

Jay raises the chip toward his mouth.

The TV movie shows a slow pan starting with 5-inch high heel shoes tied onto the Damsel's feet. As the movie pans, her bound ankles, then tied knees come into view. Though the Damsel struggles, she can barely move.

Wide-eyed, Jay mesmerized, the chip still inches from being consumed.

VILLAIN (TV)

Disguised as a hooker, perhaps WAS
the best way to find me.

The TV movie camera pan continues revealing a raised skirt giving a peak of stocking and garter. She "UMPHS" as she struggles.

VILLAIN (TV) (CONT'D)

Your cop friend Lt. Davis will be
too late for what I promise will be
a newsworthy ending for you.

The TV movie pans across the Damsel's hips and waist. Coils of rope wind around her waist pinning her arms to her sides and wrists tied under the small of her back. The round of her bosom is accentuated by chest ropes both above and below.

VILLAIN (TV) (CONT'D)
Let me show you the little death
trap I've made especially for you.

Jay leans forward, his interest piqued, as the chip remains uneaten.

Suddenly, the television channel changes.

JAY
Huh?

Dropping the chip, Jay reaches for the remote beside him. It's not there. The rest of the chips scatter as he frisks couch beside him. The channel changes again. It ends up on a cooking show.

CHEF (TV)
Now we pound the two breasts to
make them tender...

Figuring it out, Jay leans to one side, lifts his knee up, and pulls the remote from under his thigh.

Quickly he points the remote toward the television and presses the BACK button. Nothing happens.

CHEF (TV) (CONT'D)
Now, don't those look succulent.

Jay looks at the remote and in horror sees it's in his hand the pointing backwards. Reversing it, he presses the back button again. Nothing happens.

JAY
Ahh!

With lightening fast reflexes, he flips the device over, pops open the batter compartment and rolls the batteries to clean the contacts.

He points the remote back at the TV and presses the BACK button. The TV channel changes to a talk show. He presses the button again. Nothing happens.

He stabs the button repeatedly. Nothing happens.

JAY (CONT'D)
Ahhhhhhh!

Jay shaking the remote like a spray can and tries again.
Nothing happens.

JAY (CONT'D)
(growling)
Grrr!

The television is now SHOWING a talk show. The show's camera goes back and forth between the interviewer and his guest.

HOST (TV)
So I hear you cast yourself as the
bad guy in your latest production.

Like a firefighter responding to an fire call, Jay launches himself from the couch.

KITCHEN

Jay pulls open a drawer and sorts through the clutter. No batteries. He leaves the drawer hanging open.

INTERCUT JAY AND TELEVISION

The TV show guest is the very same person as the Villain in the movie Jay was watching.

GUEST (TV)
That's right. And why not. Villains
are the most fun to play.

Jay pulls open another drawer finding a package of 9-volt (wrong) batteries. GROWLING he throws them back into the drawer leaving it open as well.

HOST (TV)
So I hear that Amy Starling, the
lead in Lair of Dispair, had a
rough time.

GUEST (TV)
And she was such a trooper,
spending a whole shooting day tied
up for the climax.

Jay pulls open a cupboard. No batteries. Another cupboard. No batteries.

HOST (TV)
And here's a clip from that very
exciting scene.

Jay runs from the Kitchen and past the TV just as the screen goes black, and runs down the hall.

On the TV the Damsel in Distress CLIP from the movie begins to play with the slow pan along the Damsel's bound legs. The scene plays to an empty couch.

BEDROOM

Jay searches his computer and gaming station desk. He pulls open the drawer on one side. It comes completely out of the desk.

The drawer is filled with cables, computer parts, and game controllers. He overturns the drawer and DUMPS the contents onto the floor. No Batteries.

With labored breath he pulls out the drawer on the other side and DUMPS it. Jay GASPS at seeing the unopened maga-pac of AA batteries.

LIVING ROOM

Jay comes running in from the hallway to the couch.

HOST (TV)
That was something.

The TV Host fans himself with his hand.

Like a jet fighter doing an emergency landing on an aircraft carrier, Jay runs in and crashes onto the couch.

HOST (TV) (CONT'D)
Our other guest is Farly from the
television ratings board.

Jay yanks at the blister-packing tabs. POP! Batteries fly everywhere, RAINING down on the floor.

FARLY (TV)
Yes, it's been quite a workout this
year with the new shows.

Jay pries open the remote battery compartment. He pulls on the little ribbon like a parachute rip-cord sending the old AAA batteries flying to hit him in the face.

Unfazed, he grabbing two batteries from the floor. He tries forcing one into the empty battery compartment. It's too big. Wrong size.

Flinging both the remote and batteries he grabs his hair and howls to the ceiling.

HOST (TV)
Must be difficult to have to, um,
force yourself to have to sit
through these.

Realization hits Jay like a brick. He looks at the television and focus on the tiny, never been used, channel controls on the set.

FARLY (TV)
It is. It's been a horrific year
for actresses.

Jay lunges for the television. In mid-step, batteries roll under his shoe. WHA! His feet kick out from under him, and he lands on his back, behind a chair. THUD!

After a second, Jay pops up, jack-in-the-box like, onto his hands and knees. Facing the couch he quickly reorients himself toward the television scrambles to the set, sending batteries rolling.

HOST (TV)
Here are some of the other scene
that the ratings board says were
just as bad, or worse. The first is
from Night Nurse Heist--

Shielding his eyes from the bright screen, he finds the little channel buttons and presses. The channel changes.

CHEF (TV)
Now aren't those some scrumptious
breasts.

PRESS, he changes the channel again.

Quickly he reverses direction and SCURRIES on his hands and knees to the television. Batteries SCATTER.

On the television a commercial plays. Jay has to shield his eye from the screen's glare to try and read the buttons. He tries one button. The VOLUME goes UP.

Jay tries another. The set turns OFF.

Pressing again to turn the set back ON, he hits another button. The channel CHANGES.

Jay emits a unstable GIGGLE.

Finally he is back on the right channel.

The Damsel now stands, free of her bindings, in the HERO's arms. Hanging loose around her neck is a loop of cloth, with a large knot in the middle that had been used to gag her.

HERO (TV)
You're safe now Miss Camden.

The Damsel looks down to the floor at something there behind her.

DAMSEL (TV)
It's so awful, and that could have
been me...

Jay face is frozen in disappointment as he KNOCKS his head against the television screen.

APARTMENT WALL

Through the apartment wall, into the next apartment the television there PLAYS the same movie.

SUE'S LIVING ROOM

SUE (30s) sits cross legged in her pajamas on her couch eating popcorn.

DAMSEL (TV)
...What makes someone go so bad
like that?

HERO (TV)
I don't know. Genetics, upbringing,
maybe he even just chewed the wrong
brand of gum.

The Damsel turns to the Hero, batting her eyelashes.

DAMSEL (TV)
So, how can the silly girl reporter
that gets herself into trouble,
ever repay the handsome detective
who rescue's her?

Sue's mouth hang open. The popcorn between her fingers is motionless inches from her lips.

HERO (TV)
I don't know. Maybe like this...

The Hero and Heroine look into each other's eyes, and move their heads slowly together to kiss.

Sue's eyes widen, and her pupils dilate. Slowly she leans forward toward the television. The kernel of popcorn drops from her fingers.

Suddenly, the CHANNEL CHANGES.

SUE

Huh?

On the television is now the chef's show.

TV CHEF

The cooking finished, we pour two
glasses of fine wine for a romantic
dinner for two.

Sue frantically searches the couch around her. Under her crass legged knee, she finds the remote. Aiming the device at the screen like a science fiction weapon she presses the buttons. Nothing happens.

SUE

Ahh!

FADE OUT:

END