

Yes, That Really Happened

by

Chris Ossman

Copyright (c) 2016 This screenplay may not be used or reproduced for any purpose including educational purposes without the expressed written permission of the author.

305/903-9982
writerchris56@gmail.com

Snoring, followed by an alarm clock.

INT. - BEDROOM -- 7:00 AM

The year is 1994.

CHRIS JENKINS, a man in his mid-twenties hits the off button on his alarm clock and rolls onto his back. After a few seconds, he gets up and heads for the bathroom where he starts getting ready for the day.

INT. LIVING ROOM -- MOMENTS LATER

The living room is furnished with two mis-matched, old couches in an 'L' shaped arrangement. The coffee table and the entertainment unit are both worn out and out of style. Behind one of the couches is a half painted, surreal, cityscape mural that covers 50 percent of the wall.

Chris enters the room and notices JOSE VALDEZ laying on the couch staring at a television that is turned off.

Jose's lower half is covered by a blanket and Jose does not notice Chris watching him.

Chris raises an eyebrow as he watches Jose for a few moments before addressing him.

CHRIS
Good morning.

JOSE
Mornin'

CHRIS
What are you doing?

Jose looks at Chris with an embarrassed expression.

JOSE
Well. You might find this funny
(beat)
But you might not.

There are a few seconds of silence as Chris' curiosity builds.

CHRIS
So, what's up?

Jose slowly peels back the blanket and both he and Chris look at what lay beneath it.

Chris does not see what Jose is trying to show him.

CHRIS (CONT'D)
What?

Jose indicates (with his eyes) that Chris should look closer.

Chris moves closer and sees a dark stain emanating from beneath Jose's butt.

CHRIS (CONT'D)

Is that
(pause)
Piss?

Jose breaks out in a nervous laugh, that could only be described as cackling.

JOSE

Yeah.

CHRIS

What the fuck dude?

JOSE

What's crazy is what caused it.

CHRIS

What's crazy is that you're still laying in it. I know what caused it.

JOSE

Right, right, it was the beer, but the dream that contributed to this was crazy. I made peeing the bed that much easier.

Chris looks at the contrasting beige of the wet and dry portions of the couch cushion, before stepping back and heading for the kitchen.

CHRIS

Okay, but, you know that's your bed until your apartment's ready?

JOSE

I know. I'm gonna clean it up, but don't you want to hear my dream?

CHRIS

Sure, just make it quick. I gotta be at school in twenty minutes.

While Chris grabs something to eat from the kitchen, Jose starts describing his dream.

JOSE

Well, you know how David Letterman does skits with that guy? What's his name?

CHRIS (O.S.)

I don't know, but go on.

JOSE

Well. Anyway, I'm in the audience and I'm sitting right up front and you know how they always do those stupid skits?

CHRIS (O.S.)

Yeah.

JOSE

Well, they're doing one where the guy. What's his face is in the shower.

CHRIS (O.S.)

The shower?

JOSE

Yeah. He's actually getting wet and everything.

Jose walks back into the living room with a breakfast bar and a juice box.

CHRIS

And, what happened?

JOSE

(laughing)

And, and, and so I stand up. . .

CHRIS

In the audience?

Chris takes a sip of the juice.

JOSE

(laughing)

Yeah, in the audience, so I stand up and start peeing on what's his name.

Chris chokes on his juice.

CHRIS

What? How close are you to what's his name?

JOSE

I'm far away, maybe twenty feet or more, but my piss still hits him.

Both men start laughing.

Jose struggles to finish the story.

JOSE (CONT'D)

So, I'm peeing on him and he starts getting all pissed off.

CHRIS
 (grinning)
 Better than being pissed on . . .

Jose gives Chris a disapproving look before he continues.

JOSE
 So, listen to this. He's getting
 pissed off and starts yelling
 something at me. I don't know what
 he's saying, but I ask him why he's
 getting so mad, so I say something
 like, 'You're already taking a
 shower'.

Both men fall out laughing.

After the laughter fades, Chris checks his watch.

CHRIS
 Alright. I gotta go. Get that cleaned
 up.

Chris points at the wet spot on the couch.

CHRIS (CONT'D)
 And throw those bottles away.

Chris points at the empty beer bottles that clutter the
 balcony.

Jose nods.

Chris closes the door to the sound of Jose laughing.

INT. UNIVERSITY CENTER AT THE UNIVERSITY OF MIAMI -- 8:00 AM

Amid the various knock off fast food restaurants are outdoor
 tables where some of Chris' 20-something classmates CHARLIE
 MENENDEZ, PATRICIA ESTEVEZ, HENRY PANIFORD, WAYNE FLICKENGER
 and TROY LANG sit. Books and notebooks clutter the tables.

Chris drags a nearby table over, sits down and pulls out his
 own book and notebook.

CHRIS
 Sorry, I'm late.

One of his classmates, CHARLIE MENENDEZ, a young man in his
 early twenties addresses Chris.

CHARLIE
 Rough night at the gay bar?

CHRIS
 First off, it's a lesbian bar and,
 yes we did have some trouble after
 (MORE)

CHRIS (CONT'D)
 one of the girls soul kissed this
 other girl on stage.

PATRICIA
 Soul kiss?

WAYNE
 You don't want to know.

Charlie forms two fingers into the shape of a 'V' and licks
 the webbing between those fingers.

PATRICIA
 Ewww! Is that some lesbian thing?

CHARLIE
 It's not exclusive to lesbians, but
 it looks better when it is two girls.

PATRICIA
 That's nasty Charlie!

CHARLIE
 Nasty? It's natural. I can show you
 later.

The men at the table laugh.

PATRICIA
 That's okay. I got better things to
 do.

CHARLIE
 Like who?

PATRICIA
 Anyone but you. Screw you.

GROUP
 Oooooooooo.

Charlie blushes, but decides not to respond to Patricia.
 Instead, he tries to attack Chris again.

CHARLIE
 Anyway. It was a gay bar
 (emphasis)
 For GAY men before it was for
 lesbians.

CHRIS
 That's true, but how do you know
 that?

Charlie motions, as if to answer then shuts up.

PATRICIA

I have a guess.

CHARLIE

Fuck you!

PATRICIA

I already told you 'no'.

GROUP

Oooooooooo!

Charlie goes silent.

PATRICIA

Don't worry Charlie. No judgments here. Nobody cares about your closet.

The guys laugh.

CHRIS

Especially not me. Shit, I wish all men were gay.

Everyone looks at Chris inquisitively.

When Chris realizes this, he clarifies himself.

CHRIS (CONT'D)

Except me.

Everyone laughs.

CHRIS (CONT'D)

Anyway. Enough about my job.

Chris glances at Charlie.

CHRIS (CONT'D)

And, Charlie's past time.

Everyone laughs, except Charlie who picks up a notebook, leaves his seat and sits next to Chris.

CHARLIE

(in low tones)
Chris?

CHRIS

Yes.

Charlie looks at the rest of the group who have all started studying again.

CHARLIE

I was wondering if you could explain this to me.

Charlie opens his notebook and shows Chris a long mathematical equation.

Chris examines the equation then gives Charlie a quizzical look.

CHARLIE (CONT'D)

What? I don't get it.

CHRIS

How could you not get this? You needed to understand these kinds of equations two semesters ago to understand this material.

Chris points at the book he is reading from and then points at one of the books in front of Charlie that has the same title.

CHARLIE

What do you mean?

CHRIS

I mean. If you don't understand this equation, there's no way you've understood most of what we've learned this semester.

Chris can tell that Charlie is trying to come up with some lie to explain how he's been able to pass tests in the current semester.

Charlie eventually shrugs and gestures, as he realizes he's been caught.

CHARLIE

What can I say? Belonging to a fraternity has its privileges.

CHRIS

But, faking it will only carry you so far in engineering.

CHARLIE

Well. Maybe I'll study medicine.

Chris shakes his head, but acquiesces.

Sitting at another table, Chris' roommate BILL MANZERICK, a 22 year old male college student talks to his fellow classmates. This group is dressed much more casually than Chris and his study mates. Bill's study group looks like a cross between the last kids picked for any team and the rejects who smoked cigarettes in the bathroom in high school, but they all seem comfortable in the university setting.

Bill notices Chris and leaves his friends to approach Chris.

Chris is finishing his explanation of the equation that confused Charlie.

Charlie looks more confused.

CHARLIE (CONT'D)

Can you explain . . .

Charlie stops talking when Bill sits down on the other side of Chris. Charlie picks up his notebook and moves back to his original seat.

BILL

Hey Chris what's up?

CHRIS

Nothing, just studying. What are you up to?

Chris gestures to Bill's group.

BILL

Same thing.

Chris looks at Bill's group again and notices that they are all laughing, happy and jovial. Chris then looks at his group who all appear stressed out, tense and the exact opposite of happy. Chris then looks at Bill again.

Bill shrugs.

CHRIS

Must be nice?

BILL

It is, for the most part.

CHRIS

I'm studying film in my next life.

BILL

Why not this one?

CHRIS

I can't. I have a test next week.

BILL

And you're studying for it now? That's seems wrong.

(pause while Bill
reflects)

Hey, you're coming out with us tonight, right?

CHRIS

I don't think so. I've gotta work tonight.

Bill shakes his head, gets up and points at Chris' classmates.

BILL

Overkill. You're all gonna burn out.

Chris' classmates look up for a second then bury their heads back in their books.

BILL (CONT'D)

Well. If you change your mind, I'll be at home until about seven or eight. I think we're stopping by the Bakers first.

CHRIS

Okay. I'll see.

BILL

Cool.

Bill goes back to his friends.

Chris notices Bill's girlfriend, MONICA RIVERA, a pretty, 22 year old who asks Bill something before smiling at Chris. Chris waves and Monica waves back. Chris watches as Bill, Monica and the rest of their group leave the university center.

INT. CLASSROOM ONE -- NOON

Chris enters the room and a couple of the people he was studying with earlier are there. Chris greets his classmates and takes a seat near the front of the room.

A few more students walk in before the professor arrives. DOCTOR UNLU, a small, mousy 35 year old man enters, wearing a sweater, which seems inappropriate for the Miami weather. Unlu's gaze does not go high enough to make eye contact with any of the students, as he sets his briefcase next to the desk at the front of the class. After thinking for a moment, Doctor Unlu turns and faces the class.

DOCTOR UNLU

(shaky and in a foreign accent)

Good day class. I will be returning your test results today . . .

The class makes a collective sigh, some students are more vocal than others.

DOCTOR UNLU (CONT'D)

I think that, more than a few of you did very well. Some did okay and others need some work. I will be available during my office hours to help those who did poorly, figure out where they went wrong.

All of the students, including Chris look at one another ominously.

DOCTOR UNLU (CONT'D)
 Now, before we begin this lecture, I would like to apologize for being late. I received some rather disturbing news today.

James, looks around at the other students and grins before asking a question.

JAMES
 Is everything alright Doctor Unlu?

James again looks at the other students and grins, knowingly.

DOCTOR UNLU
 No, not really.

With those words, James puts his pencil down, leans back in his chair and locks his hands behind his head.

DOCTOR UNLU (CONT'D)
 I thought I had a lead on my daughter.

James sits upright, as the entire class becomes more attentive. A second STUDENT, a woman, asks.

STUDENT TWO
 (concerned)
 What?

DOCTOR UNLU
 My daughter was kidnapped about five years ago.

Most in the class gasp.

DOCTOR UNLU (CONT'D)
 Her mother took her away from me and I haven't seen her ever since.

The class relaxes: Most losing interest at this point. James however, has an agenda, so he remains attentive

DOCTOR UNLU (CONT'D)
 I hired someone to find her and this past weekend he sent me pictures of a little girl he thought was her.

JAMES
 And, what happened?

Doctor Unlu looks at James as if James asked the dumbest question ever.

DOCTOR UNLU

What happened? It wasn't her!

(beat)

Are you supposed to be in this class?

What's your name?

JAMES

That's not important Doctor Unlu.

Please, please go on.

DOCTOR UNLU

Well, as you all know. I came to America from Turkey to get my Masters and Doctorate.

James leans back again and locks his hands behind his head once more.

DOCTOR UNLU (CONT'D)

I was supposed to return to my country and work for so many years to pay back my tuition.

JAMES

Your country paid all of your tuition?

DOCTOR UNLU

Not just my tuition, they paid for everything: My entire life here, so I was supposed to return home and work off debt. Nothing too bad, just five years in the government.

Chris looks around the room and notices the "What the Fuck?" Looks from most of the students.

DOCTOR UNLU (CONT'D)

But, before I finish my Doctorate, I met my wife . . . Well, my ex-wife and I decided to stay here.

The students continue giving each other confused looks.

JAMES

So, what'd your country do?

DOCTOR UNLU

What did they do? Well, well, well. They told me that I had to pay back the debts I owed for school.

JAMES

Ouch. How much was that?

DOCTOR UNLU

Two hundred thousand dollars.

The entire class moans.

DOCTOR UNLU (CONT'D)

But, I didn't care, because I had met my wife and we got married, so I didn't care.

JAMES

That was one expensive wedding.

DOCTOR UNLU

What? No. We were married at the courthouse.

Doctor Unlu thinks for a moment and understands the expense that James was really talking about.

DOCTOR UNLU (CONT'D)

Oh. I guess you're right.

(pause)

And then we had our daughter, so the money meant even less.

JAMES

And you haven't seen your daughter for how long?

DOCTOR UNLU

Five years.

INSERT:

P.O.V. CHRIS LOOKS AT THE CLOCK ON THE WALL -- CONTINUOUS

The clock reads 12:15 pm.

EXT. CHRIS' APARTMENT BALCONY -- CONTINUOUS

Jose is sitting on the balcony, smoking a cigarette. The empty beer bottles that Chris asked him to throw away lay at his feet.

The muffled thumping sound of an unbalanced washing machine can be heard just over the sound of reggae music, both of which emanate from inside Chris' apartment.

The buzzer for the washing machine goes off and Jose stands to enter the apartment. As he gets up, a cigarette hanging from his mouth, Jose's foot tips over one of the empty beer bottles, cluttering the floor. He turns, his shoulders bunching up to his neck, as he winces at the thought of the tipping bottle breaking on the concrete floor of the balcony.

To Jose's relief, the bottle does not shatter, but to his terror, it starts rolling towards the edge of the balcony. Jose lunges for the rolling bottle, letting his cigarette drop from his mouth. Just before the bottle can roll over the edge, Jose grabs it. Standing, Jose sets the bottle down and retrieves his smoldering cigarette.

He then flicks the cigarette from his fingers and turns to address the still buzzing washing machine.

After silencing the washing machine, Jose returns to the balcony, pulls out another cigarette then looks down to fish his lighter out of his pocket. While he is looking down, he notices something flickering on the patio below. When Jose looks at what is flickering, he realizes that the cigarette he flicked out earlier has landed on the awning of the downstairs neighbor and a fire has ignited on the awning.

Jose grabs a few beer bottles to dump the contents onto the growing fire, but finds them all empty. Panicking, Jose watches as a hole is burnt through the awning.

Jose freezes for a moment, surprised at how fast the fire is growing. He frowns.

JOSE

Well. That ain't flame retardant.

Jose then does the only thing he can think of, as he pulls out his penis to urinate on the fire, which is only getting bigger.

Jose hears the scream of a woman from downstairs.

DOWNSTAIRS FEMALE NEIGHBOR (O.S.)

Fire! The awning is on fire!

Jose then hears the voice of Tim, the downstairs male neighbor. Tim's voice is muffled, because he is inside the downstairs apartment.

TIM (O.S.)

What?

DOWNSTAIRS FEMALE NEIGHBOR (O.S.)

Our awning is burning!

Even though the fire isn't out, Jose tries to finish peeing, because if the female neighbor looks up through the burnt hole, she'll not only see him peeing, but more than likely, get a golden shower.

Jose pulls back from the edge and grabs a beer bottle to finish peeing, as he goes inside and closes the balcony door.

DOWNSTAIRS FEMALE NEIGHBOR (O.S.) (CONT'D)

Oh My God! Call the fire department!

INT. CLASSROOM ONE -- 1:30 PM

P.O.V. CHRIS LOOKS AT THE CLOCK ON THE WALL -- 1:30 PM

The clock now reads 1:30 pm

Doctor Unlu is still talking about his wife and missing daughter.

DOCTOR UNLU
So, I don't know what I'm gonna do.

JAMES
First off. You should go out and get a drink.

Doctor Unlu shoots James a dirty look then reconsiders this suggestion.

JAMES (CONT'D)
At least one.

The bell rings and all of the students gather up their belongings and head out of the classroom. As they are all leaving, Doctor Unlu makes an announcement.

DOCTOR UNLU
I'm sorry that I didn't get your test results back to you. You can pick them up during my office hours between four and five or wait until next weeks class.

Chris walks out of the class with Patricia and James.

EXT. OUTSIDE CLASSROOM -- MOMENTS LATER

PATRICIA
I'm not waiting until next week. Chris will you come with me to pick up my test later?

CHRIS
Sure
(beat)
But why?

PATRICIA
Because, I don't want to be in the office alone with him.

CHRIS
Who? Unlu? He's harmless.

JAMES
Yeah, he just needs to get laid so he can forget about his ex-wife.

PATRICIA
And his daughter?

James looks down in concern.

JAMES
You got me there.

PATRICIA
Anyway. He seems suicidal to me. I'm
thinking about talking to the Dean.

CHRIS
Why?

PATRICIA
Because we just spent an hour and a
half learning nothing.

JAMES
We learned that Unlu is a sad
character who needs to get laid.

Patricia shoots James a menacing look.

JAMES (CONT'D)
He does.

CHRIS
(to Patricia)
Don't report him.

Patricia is unconvinced.

CHRIS (CONT'D)
The guy's already on the ledge.

With Chris' claim, James perks up.

JAMES
What do you mean?

CHRIS
I don't know. He just seems to be
holding on by a thread.

PATRICIA
Why do you say that?

CHRIS
(beat)
Because, last week, I was at the
beach and . . .

Chris' words trail off.

DISSOLVE TO:

EXT. FLASHBACK, BEACH -- DAY

Chris and his friends are enjoying a day on the beach.

Chris looks up to see a figure walking towards them, a figure who looks out of place on the beach.

When the figure is close enough, Chris can see that it is Doctor Unlu and he is wearing slacks, dress shoes and a sweater with a diamond pattern on it.

Unlu is deep in thought, as he walks, oblivious to all of the girls in bikinis and the fun being had by everyone around him.

BACK TO SCENE

Patricia looks sad.

James looks like he's in shock, before he bursts out laughing.

Chris' expression is a mix between the two extremes, but it starts to lean more towards James' expression. To keep from laughing, Chris changes the subject.

CHRIS

Anyway. Is it okay if we meet outside his office at four?. I gotta go by work first.

PATRICIA

That's fine.

Chris nods.

JAMES

Can you pick up my test too?

CHRIS

If he lets me.

JAMES

Okay, cool. Thanks. Later.

CHRIS

Later.

James runs off.

PATRICIA

So, you really don't think he's bad for your GPA?

CHRIS

No. He's harmless.

PATRICIA

No, he's not.

CHRIS

He can't be all that bad. He looks like Chekov.

PATRICIA

Who?

CHRIS

Chekov. From Star Trek. The original TV series. He was the least threatening character on the Enterprise.

PATRICIA

What?

CHRIS

Nevermind. I'll see you there at four.

PATRICIA

Okay.

The two head in different directions.

Chris heads for the Metro Rail station.

INT. EMPTY NIGHTCLUB -- 2:30 PM

Chris walks and looks confused, as he surveys the empty space until GAYE LEVIN, a slim older woman, walks out of the office.

CHRIS

Hey.

GAYE

Hey Chris

CHRIS

I got your message. What's going on? Where are all of the tables and chairs?

GAYE

They're in storage.

CHRIS

What do you mean? What's going on?

GAYE

The City shut us down.

CHRIS

For what?

GAYE

Well. I guess someone from the City was here the other night and they didn't approve of the kissing contest. Something about some archaic law against lewd and lascivious behavior in a public establishment.

CHRIS
But this is a private business.

GAYE
Open to the public.

CHRIS
So, they can shut you down this quick?

GAYE
Well, no, but they've been after me for a long time and I'm tired of fighting. For now, I'm not sure what I'm going to do. That's why I'm putting everything in storage.

CHRIS
Okay, so?

GAYE
I've got your money in the office.

CHRIS
That's not what I was getting at.

GAYE
I know. It is what it is.

The two are silent for a moment.

GAYE (CONT'D)
Look, I don't expect you to wait around, so if you need a reference or something, let me know. You have my number. Call anytime.

CHRIS
Well, what about moving? You need help putting anything else in storage?

GAYE
No. I hired a company to do that, so I guess you have the night off.

CHRIS
Okay.

Gaye smiles at Chris.

CHRIS (CONT'D)
Well. This sucks. I loved it here.

GAYE
Me too.

CHRIS
My friends loved it here too.

GAYE

I know.

Something occurs to Gaye.

GAYE (CONT'D)

(excited)

Oh yeah. I have a going away present for you.

CHRIS

What? You didn't have to get me anything.

GAYE

I know. I know, but this was a no brainer.

CHRIS

Really? What is it?

GAYE

Well. I can't store any of the bottles of liquor, so I'm selling the unopened ones, but, as far as the opened ones are concerned, I'm just going to let the staff have those.

CHRIS

Really?

GAYE

Yes, and my gift to you is that I haven't told anyone else yet, so you get first dibs.

CHRIS

Awww. You're the best Gaye.

Chris hugs Gaye.

GAYE

Alright. I already got the sealed bottles out, so have at it. I'm gonna call everyone else now, so I'd say you have about twenty minutes.

CHRIS

Can I make one quick call first?

GAYE

Yeah, go ahead. I'll wait 'til you're finished.

Chris goes behind the bar, picks up the phone and dials.

CUT TO:

INT. LIVING ROOM -- 2:45 PM

Jose is watching cartoons. The phone rings. He answers.

CHRIS (V.O.)

Hey.

JOSE

Hey Chris. What's up?

CHRIS (V.O.)

(excited)

Hey. You gotta get over here.

JOSE

Where?

CHRIS (V.O.)

The club. Sweet Spot.

JOSE

Why? It's not open.

CHRIS (V.O.)

I know. It's actually never gonna be open again. We got shut down.

JOSE

Then, why would I want to come over there?

CHRIS (V.O.)

Because, Gaye said I could take as many of the opened bottles of liquor that I can carry before she tells the rest of the staff that they can take as many bottles as they can carry. Get over here!

JOSE

Okay. Okay. I'll be right there.

CHRIS (V.O.)

Did you wash the cushions?

JOSE

Yes, but thanks for reminding me. I have to get them out of the washer. I'll be right over after I hang them up.

CHRIS (V.O.)

Do it later. Get over here now. We only have twenty minutes.

JOSE

Okay, okay.

Jose shows no urgency, as he looks for his keys and heads out the door.

As Jose is leaving, Monica and Bill enter the apartment.

BILL

Hey.

JOSE

(to Bill)

Hey.

(to Monica)

Hola. Como Estas?

MONICA

Bien y Tu?

Jose and Monica kiss on the cheek, as Jose leaves.

Bill goes into his bedroom.

Monica enters the kitchen, only to re-enter the living room moments later with a bowl of cereal. She turns on the television, which sits on top of another, older television which has several cracks that converge on a hole in the center of a screen. The hole in the center serves as the pupil of an eyeball painted on the old television. The phrase "I am the one eyed God!" Is painted on the side of the older television.

Eventually Bill re-enters the living room to watch television with Monica, as a commercial starts playing. He sits on the couch and puts his arm around Monica.

MONICA (CONT'D)

Hey? What's up with Chris? Is he seeing anyone?

BILL

Why? Are you interested Missus Flumpies?

Bill starts to tickle Monica, who does everything to keep from spilling her cereal.

MONICA

Stop it! I'm gonna spill this.

Bill stops tickling Monica.

MONICA (CONT'D)

Well. Is he?

BILL

I don't know. I've seen him with a couple girls, but I don't think he's dating anyone, if that's what you mean. Why?

MONICA

Because, my cousin Annie is coming out with us tonight and he seemed to like her the last time.

BILL

Well, he isn't going out tonight. He's gotta work.

MONICA

Oh.

Monica resumes eating and notices that the covers are missing from the couch cushions.

MONICA (CONT'D)

Where are the covers?

Bill looks at the exposed cushions, but doesn't seem to care that they're missing.

BILL

I don't know.

Both focus back on the television.

Monica sets her half finished bowl of cereal down on the coffee table.

INT. DOCTOR UNLU'S OFFICE -- 3:00 PM

Doctor Unlu is sitting at his desk, deep in thought. The phone rings. He answers it.

DOCTOR UNLU

Hello.

The voice on the other end is that of DEAN ALEXANDER.

DEAN ALEXANDER (V.O.)

Doctor Unlu?

DOCTOR UNLU

Yes. Hello Dean Alexander. How are you?

DEAN ALEXANDER (V.O.)

I'm fine, and you?

DOCTOR UNLU

Oh, you know. I just got some bad news about my. . .

DEAN ALEXANDER (V.O.)

Doctor Unlu. I'm sorry to interrupt, but this isn't actually a social call.

DOCTOR UNLU
Ok. How may I help then?

DEAN ALEXANDER (V.O.)
(hesitant)
Well, Doctor. I've been getting some disturbing complaints about your class.

DOCTOR UNLU
Like what?

DEAN ALEXANDER (V.O.)
For one, a miss Simms, one of your students just told me that today's lecture was about your ex-wife and your missing daughter. Is that true?

DOCTOR UNLU
No. I also talked about the results of a test they took last week.

There is a pause before the Dean speaks again.

DEAN ALEXANDER (V.O.)
Well, yes, but the majority of the class was spent talking about things completely unrelated to differential equations.

DOCTOR UNLU
Look Dean Alexander, is Miss Simms there? We can get this all straightened out right now.

There is another pause and Doctor Unlu can hear the sound of Dean Alexander muffling the telephone with his hand.

DEAN ALEXANDER (V.O.)
(muffled)
Dammit!

The line becomes clearer, as the Dean removes his hand from his phones mouth piece.

DEAN ALEXANDER (V.O.) (CONT'D)
No, she's not here right now, but, honestly, it doesn't matter who made the allegation. There have been others.

DOCTOR UNLU
Well, how can I defend myself if I can't face my accusers?

DEAN ALEXANDER (V.O.)
Of course.
(MORE)

DEAN ALEXANDER (V.O.) (CONT'D)
 Maybe it would be prudent to have
 all parties together, so we can sort
 this out.

DOCTOR UNLU
 That's a good idea and since Miss
 Simms isn't there now, maybe this
 should wait until Monday.

Another pause as the phone is muffled briefly, once again
 then un-muffled.

DEAN ALEXANDER (V.O.)
 Ok. Monday it is . . .

Another pause as the phone is muffled and un-muffled for a
 third time.

DEAN ALEXANDER (V.O.) (CONT'D)
 How does eight a.m. sound?

DOCTOR UNLU
 Sounds early. I can't be on campus
 until ten o'clock. How does that
 work for you two?

DEAN ALEXANDER (V.O.)
That's should be fine. I'll check
 with Miss Simms and get back to you.

DOCTOR UNLU
 Ok. Thank you.

DEAN ALEXANDER (V.O.)
 You're welcome Doctor Unlu. You have
 a good weekend and I'll see you on
 Monday at ten.

DOCTOR UNLU
 Thank you Dean Alexander. You have a
 good weekend as well.

Doctor Unlu hangs up the phone before the Dean has a chance
 to say 'goodbye'.

Doctor Unlu looks at the pile of tests laying on his desk.
 They have all been graded, but the one on top has a sticky
 note attached to it.

Doctor Unlu picks up the test with the sticky note and reads
 it.

INSERT:

P.O.V. STICKY NOTE -- AFTERNOON

Mr. Jenkins,

I did not see a worksheet included with your test. I have full confidence that you did provide one, but do not let this happen again. Good job on the test.

Doctor Unlu

BACK TO SCENE

Doctor Unlu thinks for a moment then tears up the sticky note and tosses it in the trash.

INT. CHRIS' APARTMENT, KITCHEN -- 3:25 PM

Chris and Jose enter the apartment, carrying the last of the boxes of alcohol that they got from the now closed club, Sweet Spot.

They set these last boxes on top of the other boxes of alcohol and admire their haul for a couple of seconds.

Chris looks in the sink and sees a half eaten bowl of cereal in it. He shakes his head in disgust and walks out of the kitchen.

INT. CHRIS' APARTMENT, KITCHEN -- CONTINUOUS

Chris enters and is followed by Jose, who plops down on the couch and turns on the television.

CHRIS
Hello?

MONICA (O.S.)
Hey?

Monica enters the living room.

MONICA (CONT'D)
(whispering)
Hey. Bill's asleep.

CHRIS
(whispering)
Oh. We don't want to wake him.

Monica smiles.

MONICA
What's up?

BILL
Uh. Did you guys eat cereal?

MONICA
Yeah,
(excited)
But, wait.

(MORE)

MONICA (CONT'D)

I know you have to work tonight, so
I thought we'd swing by the club
before we go out.

CHRIS

I don't think that's gonna be
possible.

Monica interrupts and tries to entice Chris with her next
statement.

MONICA

Oh come on. Annie's gonna be with
us.

Chris doesn't realize he is grinning a stupid grin.

Jose rolls his eyes when he gets sight of Chris's stupid
expression.

CHRIS

No. It's not that you can't come by.
The club's been shut down by the
City.

Monica doesn't know how to respond to Chris' news, so there
is an awkward silence until Jose speaks up.

JOSE

Well, that settles that. Chris is
available. Do you have any other
cousins for me?

Jose laughs nervously, which creates an awkwardness.

Chris eases Monica's uneasiness.

CHRIS

Yeah, so what's the plan?

MONICA

(to Jose)

Actually. I don't have anymore
cousins, but a couple of my friends
are coming. Katie and Anita.

JOSE

Cool. Are they film majors, as well?

MONICA

Anita is. Katie's studying business.

JOSE

Same thing.

MONICA

What? How is film and business the same thing?

JOSE

Hot girls.

Jose laughs.

Chris nods, as he checks his watch.

Monica rolls her eyes.

CHRIS

Okay, I gotta go.

Chris heads for the door.

MONICA

So, we'll meet here at six?

CHRIS

Okay, but, why so earlier?

MONICA

So, we can hang out and you can talk to Annie, before we go to the Bakers.

CHRIS

Okay. See you guys later.

Chris leaves.

Monica looks at the half naked women on the Spanish TV show Jose is watching, rolls her eyes, looks at Jose and goes back into Bill's bedroom.

Jose cackles at Monica rolling her eyes.

INT. DOCTOR UNLU'S OFFICE -- 4:00 PM

Patricia and Chris sit on one side of the desk.

Unlu sits on the other.

DOCTOR UNLU

So, you two just happen to show up at the same time?

PATRICIA

Yes, well. I asked Chris to meet me here.

DOCTOR UNLU

Why?

PATRICIA

Because . . .

CHRIS

Because, she needed a ride downtown afterwards and I have to go downtown today.

DOCTOR UNLU

Okay.

Doctor Unlu looks at Patricia suspiciously for a moment.

DOCTOR UNLU (CONT'D)

Well. Here's your test Miss Simms.
Good job.

Patricia examines her results, smiles and puts the paper in a folder.

DOCTOR UNLU (CONT'D)

Can you wait outside? I have to talk to Chris for a moment.

PATRICIA

(awkward)

Oh yeah. Sure.

Patricia gets up to leave.

PATRICIA (CONT'D)

Oh, wait. James asked if I could pick up his test . . .

DOCTOR UNLU

No.

PATRICIA

Okay then.

Patricia quickly gathers up her things and exits Unlu's office.

Doctor Unlu watches Patricia leave, then he looks at Chris with a serious gaze.

CHRIS

So.

After a few seconds of uncomfortable silence (for Chris), Doctor Unlu smiles.

DOCTOR UNLU

So, Mister Jenkins. I have your test results with some good news and some bad.

CHRIS

What?

DOCTOR UNLU

Well. You got ninety eight percent of the answers right.

CHRIS

Alright.

DOCTOR UNLU

But, there is a problem.

CHRIS

What's that?

DOCTOR UNLU

Well, it seems that you forgot to turn in your work sheets.

CHRIS

Oh. I'm sorry. I don't know what happened, but, it won't happen again.

DOCTOR UNLU

I'm sure it won't, but what do we do about this test?

CHRIS

What do you mean?

DOCTOR UNLU

Well. You know my policy as it relates to tests. No work sheets, no grade, so it's a zero.

CHRIS

But Doctor Unlu. I've seen you give tests scores when other people forgot to turn in their work sheets.

DOCTOR UNLU

Yes. Yes I did, but that was before. I have to start enforcing the rules at some point.

CHRIS

Yes, but wouldn't it be more appropriate to start enforcing your rules on a failing test?

DOCTOR UNLU

Why?

CHRIS

Because, they would have failed the test either way.

Unlu pretends to think for a moment.

DOCTOR UNLU
No.

CHRIS
But . . .

DOCTOR UNLU
Sorry Chris. I don't see the logic
in putting off enforcing my policies
any longer.

CHRIS
Doctor Unlu. I need to maintain my
GPA for my scholarships. And besides,
I did turn in my work sheets.

DOCTOR UNLU
I didn't see them and I can't be
responsible for a student's mistakes.

CHRIS
Well. This wasn't really a mistake.
I turned in my work, but it must
have got lost.

DOCTOR UNLU
Again, Mister Jenkins. Not my
responsibility. All I can do is grade
whatever I'm given.

CHRIS
Well. There's got to be something I
can do. Take the test again.
Something.

DOCTOR UNLU
I don't know. Maybe we could help
each other out.

Chris frowns as he tries to understand what Unlu means.

DOCTOR UNLU (CONT'D)
According to your friend Miss Simms
there, I might not be conducting my
classes in the most professional
manner these days.

CHRIS
What are you talking about?

DOCTOR UNLU
Let me ask you something.

Unlu does not wait for approval.

DOCTOR UNLU (CONT'D)
What do you think about what I
discussed in today's class?

CHRIS

Well. I think it was a little inappro
 . . .

Chris notices Doctor's Unlu sideways look.

CHRIS (CONT'D)

Well, I can see how some might not
 feel that it had anything to do with
 differential equations . . .

Unlu frowns.

CHRIS (CONT'D)

But, I think you had to get that
 stuff off your chest before you could
 move onto Laplace Transforms, so it
 served its purpose.

DOCTOR UNLU

Yes. That's right. I have to move
 forward with my life and your class
 is part of my life. That's what I'll
 tell Dean Alexander on Monday.

CHRIS

Monday?

DOCTOR UNLU

Yes. I have a meeting with the dean
 and Miss Simms on Monday.

CHRIS

Oh. Well, maybe you shouldn't tell
 the Dean about your sharing with the
 class. Maybe you should just apologize
 and promise that it won't happen
 again.

Unlu shakes his head.

CHRIS (CONT'D)

Anyway. Is there anything I can do
 about my test?

DOCTOR UNLU

Oh yeah. Your grade. Well, since you
 normally do good work, I guess I
 could overlook your missing work
 sheets. Just this once.

Chris relaxes.

DOCTOR UNLU (CONT'D)

But, you have to do something for me
 first.

Chris looks uncertain.

CHRIS

What's that?

Unlu leans forward and gestures for Chris to come closer.

DOCTOR UNLU

Well, as you said, I need to move on with my life,

Chris looks confused by Unlu's claim.

DOCTOR UNLU (CONT'D)

The problem is . . . I don't seem to know how to do this. I just can't get my ex-wife out of my mind.

CHRIS

What does that have to do with me?

DOCTOR UNLU

Well, I hear that the best way to get over an ex is to get laid.

Chris stands up and looks at Doctor Unlu in disbelief.

CHRIS

And you're wondering why you're being accused of mis-conduct?

DOCTOR UNLU

Not really. I just told you about the meeting on Monday. I know what I did this morning was wrong. I also suspect that I could be dismissed, but that wouldn't help you now.

CHRIS

What do you mean?

DOCTOR UNLU

Well. They might let me go on Monday or they might let me finish the semester, but either way you're screwed.

CHRIS

How's that?

DOCTOR UNLU

Because my grades will most likely still stand. They'll review everything and decide that I haven't done anything to put any of my current grades in question. And, I'll probably be putting your grade in this weekend.

CHRIS
Is this blackmail. Are you
blackmailing me?

Unlu thinks for a second then smiles.

DOCTOR UNLU
I guess so. What's the saying? In
for a penny. In for a pound.

CHRIS
A pound?

DOCTOR UNLU
Anyway. I'm not expecting you to get
me laid. All I want you to do is set
me on the path. Just get me started.
Take me out with you. Show me the
ropes. I know you know where the
ladies are.

CHRIS
The ladies?

DOCTOR UNLU
Yes. I saw the girls you were with
on the beach the other day.

CHRIS
So?

DOCTOR UNLU
So? You must know a lot of women.
You look like you know how to have
fun.

CHRIS
What the hell are you talking about?

DOCTOR UNLU
Well, you don't look as stuffy as
the other engineering students. Look,
I don't know where else to turn.
Everyone I know is either a student
or a professor in engineering and
neither of those groups are any fun.

CHRIS
But, why me? Why not someone like
James? He seems like a fun guy.

DOCTOR UNLU
James? Who? The stupid kid in class?
I'd be afraid of any girl he introduce
me to. Besides, I've seen James out
and the company he keeps isn't worth
the trouble.

CHRIS
You partied with James?

DOCTOR UNLU
No. I just ran into him one night.
(beat)
So. What do you say?

CHRIS
I don't know.

DOCTOR UNLU
Great! Where are we going?

CHRIS
I'm not sure yet. Why don't you give
me your number and I'll call you
when I know?

Doctor Unlu thinks for a moment.

DOCTOR UNLU
Okay, but remember. It's your grade.

Unlu hands Chris one of his business cards.

Chris pockets the card and heads out of the office.

INT. CHRIS' APARTMENT BALCONY -- 4:30 PM

The Sun's rays are being blocked by the building across the courtyard, as Jose enjoys the breeze that accompanies the growing shadows. Sitting on the balcony, Jose is now surrounded by even more empty beer bottles as he drinks another one.

He hears Monica and Bill enter the living room. Jose turns and waves at Monica.

MONICA
(muffled)
We're going to get something to eat.
You hungry?

Jose raises his beer.

JOSE
No. I got dinner.

Bill and Monica leave the apartment.

Something occurs to Jose, so he leans over and peers down to see that the downstairs neighbors have removed the awning, leaving their glass-topped, patio table exposed to the elements. Jose winces and sits back.

Jose takes another sip of his beer and settles into his chair.

A few moments later, Jose hears voices coming from downstairs, so he stiffens slightly.

DOWNSTAIRS FEMALE NEIGHBOR (O.S.)

We don't know how it started, but
the awning was ruined.

DOWNSTAIRS MALE GUEST (O.S.)

You should call your insurance
company. They might replace it for
you.

TIM (O.S.)

Oh yeah. I'll call Monday.

DOWNSTAIRS FEMALE GUEST (O.S.)

Well, It's not so hot out here. Look.
The Sun's already setting.

TIM (O.S.)

Right? It's nice out here.

Jose settles in, as the sounds of the downstairs dinner party indicate that they're settling in for a relaxing meal.

Jose takes the last swig of his beer and gets up to get another beer and, for the second time today, his foot tips over one of the empty beer bottles that clutters the balcony floor.

Like the first bottle knocked over by Jose, this one doesn't break either and like the first bottle, this bottle starts rolling towards the edge of the balcony floor ledge. And, once again, Jose dives for the rolling bottle, but unlike the first time, Jose's fingers don't quite get a grip on this wet bottle, which is slick from condensation. As Jose's face smashes against the bars of the railing, he watches the bottle disappear.

Before he can jump to his feet, Jose hears the sound of shattering glass, which is accompanied by the sounds of screaming men and women.

DOWNSTAIRS MALE GUEST (O.S.)

What the hell!

Jose leaps to his feet and peeks over the railing to see TIM, the DOWNSTAIRS FEMALE NEIGHBOR, the DOWNSTAIRS FEMALE GUEST AND the DOWNSTAIRS MALE GUEST standing over shattered glass, broken dinner plates and the ruined dinner that rests at their feet. All four are looking down at the broken plates until Tim looks at the female guest.

TIM

(to the female guest)

Are you okay?

DOWNSTAIRS FEMALE GUEST

Yes.

All at once, the downstairs female neighbor, Tim and their guests start to look up.

Jose whips back from the railing, miraculously not knocking over any more bottles, as he tries to quietly open the sliding door to re-enter the apartment.

TIM (O.S.)

Hey! Hey! I can hear you up there!

Panicked, Jose frantically searches for his keys. Once he's found them, he hauls ass out the door.

EXT. UPSTAIRS HALLWAY -- MOMENTS LATER

Jose stands in front of the elevator. The "DOWN" button light is illuminated, but Jose grows impatient as he begins pressing the button several times.

The elevator doors open and he enters.

EXT. DOWNSTAIRS HALLWAY -- MOMENTS LATER

The elevator opens and Jose exits. After taking a couple steps out of the elevator, Jose freezes when he hear the Tim's voice coming from Tim's apartment

TIM (O.S.)

I'll knock on every fucking door, if I have to!

Jose spins around.

Tim sees Jose getting on the elevator and assumes that Jose has just gotten home.

TIM (CONT'D)

Hey! Buddy. Can you hold the elevator for me?

JOSE

Sure.

Jose leans over and pushes the number three button to go back up to Chris' floor. He presses the number three button several time, pretending to be pressing the "DOOR OPEN" button.

As the doors close, Jose reaches his other hand out like he's going to place it between the closing doors, but he holds it just behind the closing doors.

JOSE (CONT'D)

It's not working.

Jose shrugs.

The elevator doors close, just as Tim reaches the elevator.

JOSE (O.S.) (CONT'D)
(muffled)
I'll send it right back down.

EXT. CHRIS' APARTMENT, LIVING ROOM -- MOMENTS LATER

Jose paces back and forth, as he hears Tim knocking on the door of the apartment directly below Chris'.

Jose looks terrified at the door, as he waits for the inevitable knock. Even though he is anticipating it, Jose still jumps when he does finally hear the knock.

Jose walks to the door and hesitantly answers it.

Before him stands Tim, who looks at Jose suspiciously for a moment.

Just as Jose is about to crack and confess, Tim says.

TIM
Thanks for trying hold the elevator.

JOSE
Oh. No problem. What's up?

TIM
You just got home, right?

Jose thinks for a second.

JOSE
Uh Yeah. Why?

TIM
Did you happen to see anyone getting off the elevator downstairs?

Jose makes the most fake contemplative face ever.

JOSE
Uh. No. Wait! I did see a guy running through the parking lot when I was parking.

TIM
Cool. What did he look like?

JOSE
I think he was Chinese.

Jose looks to see if the neighbor has bought this description.

Tim tries to recall a Chinese resident.

Eventually Tim looks back at Jose.

TIM

I don't think I've seen any Chinese people in the building.

JOSE

I don't think I've seen him here before. Maybe he was a guest or something.

TIM

Maybe.

Tim then looks at Jose again, scrutinizing him.

TIM (CONT'D)

Man. I live. . . Well, me and my wife live directly beneath you guys, on the first floor and some jackass just dropped a bottle down on our patio, smashing our glass table.

JOSE

Oh man. That's terrible.

TIM

Hey? What's your name?

JOSE

Jose.

TIM

Jose. I'm Tim.

They shake hands.

TIM (CONT'D)

Anyway Jose. I'm all worked up about this shit. It's been a bad day. Our awning caught fire earlier and now this.

JOSE

What happened to your awning?

TIM

Oh man. Don't get me started. It's been a real shit day. And, on the only day we have off together.

JOSE

That sucks.

Tim collects his thoughts.

TIM
 Anyway. All these things got me all
 wound up. I need to release some
 steam.

Jose looks at him sideways and frowns.

TIM (CONT'D)
 So, um. Do you smoke? My wife, Colleen
 doesn't like it when I do.

Jose is relieved and pleasantly surprised.

JOSE
 Yes. Yes I do.

TIM
 I mean weed?

JOSE
 I smoke everything.

TIM
 You got any papers? I'm out.

Jose smiles.

JOSE
 Come on in.

As Tim enters the apartment and fishes out his ziplock baggy of weed, Jose remembers all of the implicating beer bottles that litter the balcony. Before Tim can see them, Jose rushes to the balcony door and closes the blinds.

Tim looks at Jose in bewilderment.

JOSE (CONT'D)
 I get a little paranoid when I smoke
 and that bank helicopter always freaks
 me out.

Tim accepts this explanation.

Jose then rummages through his luggage laying next to one of the couches and pulls out a small pack of rolling papers.

INT. CHRIS' APARTMENT, LIVING ROOM -- 5:00 PM

Chris enters the apartment. He looks haggard and confused.

Jose and Tim are just hanging out talking, laughing and smoking a joint.

When Tim sees Chris, he holds the joint out to him.

TIM

Oh man. You look like you need this more than me.

Chris gives Jose a "Who is this" look.

JOSE

Oh. Tim. This is my gracious host Chris. Chris. This is Tim. He's your downstairs neighbor. He's had a rough day.

Jose snickers, then laughs as he is joined by Tim, who has forgotten that his arm is still outstretched.

CHRIS

Hey. Tim. Thanks, but no. I'm allergic.

Tim stops laughing and realizes he is still holding out the joint.

TIM

Allergic?

Tim tries not to laugh, but when Jose giggles, he fails in the attempt.

Jose and Tim laugh out loud, as Jose nods.

Chris frowns, as Tim retracts his arm and takes another hit.

When the laughter dies down, Jose sees the concern on Chris' face.

JOSE

Oh man. It can't be that bad.

Chris smirks to contradict Jose's claim.

JOSE (CONT'D)

The Semester's almost over. We just got enough liquor for the rest of the year.

Jose thinks for a second.

JOSE (CONT'D)

Oh man. Where are my manners? Tim you want a drink?

TIM

That sounds good, but I think I'd better get back to Colleen. She must be freaking out.

Tim tries to suppress another laugh, but still lets out a short chuckle.

Tim puts the half joint in an ashtray and points at it.

TIM (CONT'D)

You can keep that.

Tim then gets up and heads for the door.

Jose follows Tim to the door.

JOSE

If I see that Chinese guy, I'll let you know.

Tim stops and puts his hand on Jose's shoulder.

TIM

Hey man. Thanks.

Tim leaves and Jose joins Chris on the couch.

Chris looks at his watch and then bolts upright.

CHRIS

Oh man. I gotta get ready.

JOSE

Me too.

Chris goes to his bedroom.

Jose rummages through his suitcase and pulls out a tee-shirt. He smells it, takes the shirt he's wearing off, then puts that shirt in his suitcase. Jose then settles back into the cushions of the couch, picks up the joint and takes a hit.

INT. CHRIS' APARTMENT, LIVING ROOM -- 6:00 PM

ANITA, an attractive short 22 year old college student, KATIE, a very tall attractive, 22 year old college student, ANNIE, an average height, pretty, but quirky looking 25 year old artist sits with Jose, Chris, Bill and Monica. They are all drinking and mingling.

Chris and Annie exchange periodic glances, as each of them speak to other people.

Everyone is getting along just fine. There is a knock on the door.

Though Bill is the closest to the door, he ignores the knock a little too much for Monica not to notice.

MONICA

(to Bill)

Who's that?

BILL

What?

There is a second knock.

MONICA

The door. Who's at the door.

Chris is confused by Monica's and Bill's exchange, but when there is a third knock, Chris gets up to answer the door himself.

Chris opens the door to see JOE, a 27 year old male college student.

Joe has a giant grin on his face, as he sidesteps Chris and announces his presence in a loud and obnoxious way.

JOE

I heard you guys hit the mother load!

On his way to the living room, Joe passes the kitchen and peers inside to see the boxes of alcohol. Joe smiles and continues into the living room, where he sees Annie, Katie and Anita.

As soon as Monica sees Joe, she gets up, grabs Bill's arm and pulls him away from the rest of the people in the room.

MONICA

(in a low voice)

What's he doing here?

BILL

I ran into him earlier and it kind of slipped out.

MONICA

What slipped out?

BILL

Our plans.

Monica starts shaking her head.

MONICA

(determined)

Oh no. He's not going with us.

BILL

I can't un-invite him.

MONICA

(definitive)

Well, he's not riding with us.

Joe looks at the three girls, up and down.

Katie and Anita can't hide their discomfort at being ogled by Joe, in such an obvious and demeaning way.

Annie simply smirks at Joe's stupidity.

Joe, eventually grabs Bill, shakes his hand and hugs him.

JOE
Thanks for the invite brotha.

BILL
(under his breath)
I'm not your brother.

JOE
What?

BILL
Nothing. You want a drink?

Monica glares at Bill.

JOE
Why else would I be here?

Joe lets go of Bill and scrutinizes Monica a little too much to be Bill's true friend.

JOE (CONT'D)
Hey Mon. Looking good.

Joe goes to kiss her on the cheek, but she keeps her distance, as the awkward attempt at an embrace falls apart.

Joe then turns back towards Annie, Katie and Anita.

JOE (CONT'D)
So, who do we have here?

Monica reluctantly introduces Joe to the others.

MONICA
Joe. This is Anita, Katie and you
remember my cousin Annie?

Joe waves at them all.

JOE
Hello ladies.

Joe then gives Jose a disapproving look, as Jose takes a hit of weed.

Joe and Jose say nothing, but nod at one another instead.

Bill returns with a drink for Joe.

Joe takes the drink.

JOE (CONT'D)
That's the stuff.

Joe then notices that everyone is staring at him.

JOE (CONT'D)
So? What's the plan?

INT. BILL'S CAR -- 6:45 PM

Bill is driving, trying to ignore the disgusted look that Monica is giving him.

Annie and Chris ride in the back seat.

Chris is trying to think of something to say to Annie.

MONICA
(accusing tone)
You know what's gonna happen.

BILL
Maybe not.

ANNIE
(to Monica)
What's up?

MONICA
(to Annie)
It's Joe. He's not that fun to hang out with.

ANNIE
What? He seems harmless . . .

MONICA
No. You'll see. Just be glad you're riding with us.

INT. JOSE'S CAR -- CONTINUOUS

Jose is driving, Joe is in the front passenger seat, while Annie and Katie ride in the back seat.

JOE
So, you guys signed a pact?

ANITA
Yes. We're saving ourselves for marriage.

JOE
That's cool. Too many girls are willing to sleep with anyone these days. Trust me.

Anita and Katie aren't sure how they should take Joe's comment.

Joe turns around and talks directly to the girls.

JOE (CONT'D)

I mean, it's nice to see a couple of women who have enough self esteem to go against the crowd and maintain their purity.

Anita and Katie smile awkwardly until Anita speaks up.

ANITA

So, I've only been to the Bakers house once, How much longer til we get there?

EXT. OUTSIDE THE BAKERS -- EVENING

There is a small house that is an average one story home. Next to the front door is a street sign that reads "BAKER ST". The yard is overgrown and there are several people standing on the porch.

Bill's and Jose's cars pull up and park in the yard.

One of the people on the porch is DAVID, a former classmate of Chris' who sports long dreadlocks.

CHRIS

Hey David.

DAVID

(Jamaican accent)
Whopping mon?

Chris shakes David's hand and hugs him, before introducing everyone.

CHRIS

Well, you know Joe, Bill and Monica.

BILL

Hey.

MONICA

Hi.

David shakes Bill's hand and kisses Monica on the cheek, then sees Jose.

DAVID

(to Jose)
What's up Brudder?

Jose tries to respond in the worse Jamaican accent ever.

JOSE

Wass oppenin' Mon?

David shakes his head at Jose's bad accent then shakes Jose's hand and hugs him.

CHRIS

And, you know Joe, I think.

David nods at Joe disapprovingly, as he refuses to take the hand that Joe offers.

Joe, Bill, Monica and Jose enter the house to people welcoming them.

Chris then introduces Annie.

CHRIS (CONT'D)

And, this is Monica's cousin Annie.

DAVID

Nice to meet you.

ANNIE

You too.

CHRIS

And this is Katie and Anita.

David shakes Katie's hand.

DAVID

Nice to meet you.

KATIE

You too.

David then smiles broadly at Anita.

DAVID

I know this one.

He then hugs Anita, lifting her off her feet before setting her back down.

DAVID (CONT'D)

So, what's been up girl?

Anita seems attracted to David, so she stays outside with him.

Katie notices the "Baker St" sign that's next to the front door, as she follows Chris and Annie inside.

INT. BAKER'S, LIVING ROOM -- 7:00 PM

The house is a modestly furnished rental with several people sitting, standing, socializing.

Chris notices Joe being obnoxious in a corner of the room.

Joe seems to be creating negative energy in the space he occupies.

INT. BAKER'S HOUSE, HALLWAY -- CONTINUOUS

With Annie and Katie in tow, Chris makes his way through the house, encountering a thick haze of weed smoke everywhere.

Lining the hall are Jose, Bill and Monica, as well as other party goers.

Eventually, Chris sees an overflow of people spilling into the hallway and out of one of the bedrooms. Chris eventually makes it to the bedroom and finds MATT, a 23 year old hippie looking guy, holding court.

Matt sits on the bed, his back propped up against the wall, with a couple girls sitting on either side.

Other people sit around Matt, as if they are part of his court, while still others stand, as if waiting for an audience with "The King".

When Matt sees Chris, he gets up and heads straight for him.

MATT

Chris! What's up?

CHRIS

Hey. What's up?

Matt hugs Chris tightly, then puts his arm around Chris as the two walk out of the bedroom. The two stop just outside Matt's bedroom door.

MATT

Where have you been?

CHRIS

School. Work.

MATT

Oh yeah. The gay bar.

CHRIS

Lesbian bar.

MATT

Same thing.

CHRIS

Not really.

MATT

You hookin' up with any of them?

CHRIS

No.

MATT

Same thing.

Chris sees the logic in Matt's claim and shrugs.

MATT (CONT'D)

Anyway. You're here now. It's good to see you.

CHRIS

You too.

MATT

(excited)

Oh yeah! I got something I think you'll really appreciate.

CHRIS

Cool, but let me introduce you to some people.

Matt looks at the people lining the hallway. Though there are others, the group Matt notices consists of Bill, Monica, Annie and Katie. Matt sees Bill and Monica first.

MATT

I know Bill and Monica. Hey guys.

Monica and Bill wave to Matt.

Matt smiles and waves at them and assume these are the people Chris wants to introduce.

Chris tries to point out Annie and Katie, but Matt is preoccupied with what he wants to show Chris.

Matt turns and faces the wall at the end of the hallway. He then gestures for the people standing at the end of the hallway to part.

When they do part, a four foot tall hole is revealed, in the middle of the wall at the end of the hallway. The holes edges are jagged, as if it was kicked or punched through.

Matt holds out his hand, as if introducing the hole to Chris

MATT (CONT'D)

Check that out.

Matt steps through the hole then reaches his hand back through for Chris.

Chris steps through the hole into what proves to be the remainder of the hallway and a formerly sealed off section of the house. The end of the hallway is approximately twenty feet away from where Chris and Matt now stand, just inside the hole.

INT. BAKER'S HOUSE, SECRET HALLWAY -- CONTINUOUS

Matt beams as he looks around.

When Chris' eyes have adapted to the low light in this part of the house, he sees that there is one more room in the house. He notices that the door of this hidden room looks as if it has been forced open.

CHRIS

What is this?

MATT

It's supposed to be a secret, but Michael and Ed were wrestling and put a hole in the wall and when we looked inside, we found this.

CHRIS

Is this like one of those secret dungeon you see on twenty minutes or something?

MATT

No. Better. It's the owner's secret stash of guns.

Chris looks at Matt suspiciously.

Matt smiles.

MATT (CONT'D)

Apparently, she's a marksmen or markswoman or something and used this part of the house to store her trophies and rifles. Look.

Matt picks up a rifle that is leaning in a dark corner.

Matt then puts the rifle up to his shoulder and aims it towards the end of the hallway.

CHRIS

What are you doing?

Chris looks down at the end of the hallway and can just make out the silhouette of a three foot object resting on the floor. As Chris focuses on the object, he can see that the object is a tall trophy. Chris then looks at Matt, who is pulling the trigger.

CHRIS (CONT'D)

Wait! What are you . . .

Matt shoots the gun.

The sound of the gun causes the people in the party to scream.

The chips of concrete that fly out of the wall tell Chris and Matt that Matt's shot missed the trophy.

MATT

You could of probably hit that, right?

CHRIS

Yes, and I don't know how you missed it. I mean, I'm glad you did, but still. . .

MATT

I'm a little high.

CHRIS

I guess.

MATT

You wanna take a shot?

CHRIS

No, and I don't think you should take anymore. Your landlord's gonna be pissed if you destroy her trophy.

MATT

Too late.

Chris squints his eyes and notices the glint of pieces of other trophies that already litter the floor at the end of the previously hidden hallway.

CHRIS

Alright. I gotta go.

MATT

No. Where are you going?

Chris steps back through the hole in the wall as Matt drops the gun and starts to follow Chris.

INT. BAKER'S HOUSE, HALLWAY -- CONTINUOUS

When Chris exits, he sees that most of the people have vacated the premises. The only people who haven't, appear too high to be bothered with fleeing. Chris looks in the room where he first encountered Matt and sees that the only people inside are the two girls who flanked Matt when Chris first arrived.

CHRIS

Alright Matt. I'll see you later.

MATT

Where are you going?

Matt's head pokes through the hole as he looks around and notices that a lot of people have left.

MATT (CONT'D)

Where is everyone?

EXT. BAKER'S HOUSE -- MOMENTS LATER

Chris makes his way outside and finds everyone he came with sitting in the cars, waiting for him. He also notices how several other cars are pulling away from the Baker's house.

MONICA

Hurry up!

INT. BILL'S CAR -- CONTINUOUS

Chris climbs into the back seat with Annie and turns to see Matt exiting the house.

MATT

Where y'all goin'?

Chris leans out of the window.

MONICA

Don't you dare tell that nut where we're going.

CHRIS

Hungry sailor.

Monica looks back at Chris.

MONICA

Why'd you do that?

CHRIS

Sorry.

Monica continues to look at Chris with a disapproving look.

CHRIS (CONT'D)

Look. Matt's cool . . . And, he will, most likely, not bring the gun.

Monica tries to process Chris' claim.

CHRIS (CONT'D)

(under his breath)

I hope.

MONICA

What?!

Chris ignores Monica, as he checks his watch.

CHRIS

Shit! I gotta make a call.

Monica looks at Annie, who seems amused by everything going on.

MONICA
I'm glad you're amused.

ANNIE
I'm having fun.

Monica then looks back at Chris.

MONICA
Who do you have to call?

CHRIS
My professor.

MONICA
At this time?

CHRIS
It's a long story.

Chris tries to ignore Monica's stare and understands that he is going to have to explain Unlu to her eventually. In frustration, Chris responds to Monica.

CHRIS (CONT'D)
It's a long story. I'll tell you on the way.

INT. JOSE'S CAR -- CONTINUOUS

Jose is driving, while Joe glares at David, who now sits between Katie and Anita.

Joe doesn't look happy, as the three in the back seat are so involved in their conversation that they fail to notice his gaze.

JOE
Comfortable?

David looks up and notices the look that Joe is giving him.

DAVID
(annoyed)
Yes. Why don't you keep your eyes on the road?

Katie and Anita laugh.

Joe is caught off guard by this question.

JOE
I'm not driving.

DAVID
Well, you should help Jose drive. It's dangerous out here.

Joe thinks to say something, but decides to turn and face forward. He takes a long draw from the bottle of whiskey he brought from Chris' apartment.

Jose looks at Joe apprehensively.

INT. HUNGRY SAILOR -- 8:45 PM

Reggae music fills the air of the dark club. People are dancing very close to one another.

Doctor Unlu, who is wearing his dress sweater, is sitting at the bar. He checks his watch and looks at the entrance, disappointed when he sees no one he recognizes. He takes a sip from the drink in front of him.

The bartender walks over and notices that Unlu has barely touched his drink. The bartender rolls his eyes and shakes his head at Unlu before walking away and joining another bartender at the other end of the bar.

Unlu turns to see the two bartenders talking about him. Unlu raises his glass and takes another sip.

The bartenders go back to serving other customers.

Unlu checks his watch again, then looks at the door again and is happy to see Chris and the others enter. Unlu gets up and heads for Chris and his group.

Chris sees Unlu from across the room.

CHRIS

That's him.

MONICA

I'm not dancing with him.

ANITA/KATIE

Me neither.

ANNIE

I'll dance with him.

Chris smiles at Annie.

CHRIS

Thanks.

Unlu reaches and stands nervously in front of the group.

CHRIS (CONT'D)

Hey Doctor Unlu.

DOCTOR UNLU

Hi Chris. Who are your friends?

Jose, Joe and David walk past Unlu.

CHRIS

Well. Those guys are Jose, Joe and David. Here, we have Monica, Bill, Katie, Anita and Annie.

Unlu shakes everyone's hand.

They join Jose, Joe and David, who have acquired a couple tables.

All of the girls sit down and Unlu sits with them.

Bill sits with Monica and gives Unlu a look that tells him Monica is taken.

Unlu looks at Anita and Katie, who look away from him. Though dejected, he tries one last look at Annie, who is at least indifferent to the attention he shows her.

Chris studies Annie's face to see what she might do.

Jose is talking to a waitress, who walks away to get the round of red stripes Jose has ordered for the table.

Eventually, Unlu works up the nerve to speak.

DOCTOR UNLU

(to Annie)

Would you like to dance?

Annie nods and stands.

Unlu is at least six inches shorter than Annie, as he leads her to the dance floor. In the crowd, Annie's head is visible, while Unlu's is not.

BILL

So, he blackmailed you into this?

CHRIS

More or less.

MONICA

You should tell the Dean.

CHRIS

That's plan 'B'.

Chris looks at Annie, who he can tell is uncomfortable, as she continually steps back through the crowd.

The beers come and Chris starts drinking his.

Anita, David and Katie sit at the table next to the one at which Chris sits.

ANITA

Come on. Why not?

DAVID
I just don't.

ANITA
(annoyed)
Well. We do.

Anita and Katie get up and look at Chris.

ANITA (CONT'D)
You wanna dance?

Chris looks to see that Annie is still dancing, then nods.

CHRIS
Sure. Jose. Come on?

Jose follows the other three out to the dance floor, as they all start to dance.

Periodically, Chris looks over and waves at Annie who waves back, as she takes another step back from the hidden Unlu.

Eventually, Chris and his group dance close enough to Annie and Unlu so Chris can see what Annie is up against.

Unlu tries to grind on Annie, while Annie tries to keep enough space between their respective groins.

Annie laughs, but it is apparent that she is having difficulty keeping a comfortable distance.

Chris maneuvers his group closer to Annie and Unlu and eventually works his way between Annie and Unlu.

Unlu, at first looks displeased with Chris' cock blocking move, but forgets all about Annie when he sees the even taller Katie dancing with Jose and Anita. He makes his way towards Katie.

Katie doesn't even notice Unlu, as the crowd parts, much in the same way, a car parts a field of corn, as it drives through it. Eventually, Katie starts swatting at her leg, as if a bug is crawling on it. When she looks down, she sees Unlu trying to get close enough to grind up against her leg. Katie steps away, as the crowd parts like corn again, as Unlu approaches again. When she realizes, she's not going to escape Unlu's advances, Katie departs the dance floor.

Chris looks disappointed as he watches Katie leave the dance floor in disgust.

Unlu looks at Anita, but Jose's look tells him to stay away. Instead, Unlu starts harassing other women who aren't with men on the dance floor.

ANNIE
So, you know what?

Chris leans closer to hear Annie.

CHRIS

(loud)
What?

ANNIE

(louder)
I think, I can help you out.

Annie tilts her head, gesturing to Unlu.

CHRIS

Oh really? How?

ANNIE

Well, you said all you need to do is to show him a good time, right?

CHRIS

Right.

ANNIE

Well, if he gets laid, that would most likely count.

CHRIS

Yeah. That would probably get me extra credit, but I couldn't ask you to . . .

Annie playfully slaps Chris' arm.

ANNIE

Not me, idiot.

Chris mouths the words "I know".

ANNIE (CONT'D)

Well, I have this friend. She's a model from one of the figure drawings classes I teach. I think she's around his age and I know she's as desperate, if not more so than your friend there.

CHRIS

Not possible.

ANNIE

I don't know. She doesn't put her robe back on when the class takes a break.

CHRIS

So. That doesn't sound so. . .

ANNIE

She walks around naked and stands behind the guys as she looks at their work over their shoulder.

CHRIS

That sounds. . .

Chris is bumped by one of the other dancers on the floor and finds himself much closer to Annie.

ANNIE

I could call her.

CHRIS

How long would it take her to get ready and . . .

ANNIE

She's always ready. Every other time I've had her meet me, she's showed up within an hour. And, if I tell her there's a man waiting to meet her.

CHRIS

Okay. Call her.
(beat)
Wait. How's she look?

Annie frowns and looks at Unlu who is easing his way towards another unsuspecting woman.

Chris looks at Unlu.

CHRIS (CONT'D)

You're right, Call her.

Annie looks for the rest room, where the pay phones will most likely be located.

ANNIE

It's the Hungry Sailor, right?

CHRIS

Yes. Wait!

Chris illuminates his watch to check the time.

CHRIS (CONT'D)

Okay. It's nine fifteen. Go.

Annie leaves the dance floor and heads for the rest rooms to make the call, as Chris heads back to the table.

Chris sits down with the others who are in their own conversations.

Monica looks at Chris.

MONICA
Where's Annie?

CHRIS
She went to make a call.

Monica nods and thinks nothing else of it.

David leans towards Chris.

DAVID
What's up with that boy?

Chris looks out to see Unlu drawing unwanted attention from a couple of guys on the dance floor. When the more aggressive of the two guys raises his fist, as if he's going to punch Unlu, Chris stands up.

David grabs Chris' arm.

DAVID (CONT'D)
Hold on mon. Him can handle himself.

Chris watches as Unlu starts doing some bad karate moves aimed at the aggressive guy.

The aggressive guy watches Unlu for a second, then bursts out laughing, as he leads his friends off the dance floor.

DAVID (CONT'D)
That guy's crazy. He needs to chill out.

CHRIS
You got that right.

DAVID
He looks familiar though. I know him from somewhere.

Chris sits back down and watches as Unlu heads for the table, flirting with every single woman on the way.

CHRIS
Before you switched from engineering, did you take differential equations?

David holds his hand up to his mouth.

DAVID
Oooooo. That's where I know em from. That crazy bastard used to talk about how messed up his life was every other class.

CHRIS
He still does.

DAVID
Poor bastard. He definitely needs to
relax.

Without saying a word, David gets up and walks over to the DJ booth.

Chris watches David for a moment then turns to face Unlu.

Unlu finally makes it back to the table and sits down. Unlu is sweating heavily, but smiling.

David eventually returns to the table and sits down next to Unlu.

DOCTOR UNLU
(to David)
Don't I know you?

DAVID
I don't think so.

Unlu accepts this answer and turns to Chris.

DOCTOR UNLU
I think I have a shot with a couple
of the ladies out there.
(to Katie)
Sorry.

Katie shakes her head.

Annie returns to the table.

CHRIS
That was fast.

Annie smiles.

ANNIE
Yeah. Rachel picked up on the first
ring.

CHRIS
So?

ANNIE
She's on her way.

Unlu smiles at Annie.

Annie smiles back.

Unlu misunderstands Annie's smile to mean more than it does, but chooses not to act upon his belief, as he is distracted by David.

DAVID

Well, if you're going to get with a lady tonight, you might want some of this.

David holds out his hand to reveal a joint.

DOCTOR UNLU

No. I don't smoke.

ANNIE

But, you should. It'll relax you and make conversation easier.

(beat)

With the ladies, that is.

This makes Unlu reconsider for a moment. Unlu then looks at David, hesitates, then looks at Annie, who smiles at him. Unlu then gingerly grabs the joint.

DOCTOR UNLU

Do we have to go outside or something?

DAVID

No. Look around.

Unlu looks around and sees joints being smoked everywhere.

Jose sees the joint and joins the table.

Unlu lights up and takes a hit. He coughs for a long time, drinks some beer, then relaxes and waits for the effects.

INT. HUNGRY SAILOR -- LATER

Unlu is high as a kite, laughing at everything. He's removed his sweater and his shirt has beer stains on it. His overall appearance could now only be described as disheveled, as he loudly sings what sounds like a Turkish anthem.

ANNIE

There she is.

Chris checks his watch.

CHRIS

Forty minutes.

ANNIE

I told you. Desperate.

Annie feels bad about her description of her friend, so she adds the following.

ANNIE (CONT'D)

But sweet.

Annie waves to get her friend's attention.

Approaching the table is RACHEL, a slightly overweight 42 year old hair dresser, who does nude figure modeling part time. She is attractive in her mini skirt, but wearing too much makeup.

Joe sees her coming and just walks away from the table. The way he walks indicates that he's getting drunk.

Jose, Bill and Chris look at Rachel and lock indifferent expressions on their faces.

David nods, as he takes a hit from his joint and checks Rachel out.

DAVID

Not bad.

Unlu is still singing, but stops when he see Rachel's legs.

Unlu looks up and is mesmerized by Rachel.

ANNIE

Professor Unlu. I'd like to introduce you to my friend Rachel. Rachel this is Doctor Unlu.

RACHEL

Doctor Unlu? That's a fascinating name, where are you from?

Unlu swells with pride.

DOCTOR UNLU

Turkey.

Unlu and Rachel start to talk, as if no one else is in the room.

Monica stands up.

MONICA

All right. Let's go.

DAVID

(disappointed)

What? We've only been here about an hour.

MONICA

Yes, but we've accomplished our goal. One down. One to go.

Monica nods towards Joe who is staggering back towards the table.

Bill notices her gesture.

BILL
(offended)
Hey.

MONICA
Well. True to form, he's drunk and
you know what's coming.

Bill stays silent, as he gets up.

Joe arrives at the table and waits for everyone to move towards the door.

Everyone else gets up, except, David, Unlu and Rachel.

David stares at Rachel and Unlu.

Chris looks at David.

CHRIS
(to David)
Coming?

DAVID
No. I'm gonna see what develops here.
(beat)
If your boy drops the ball, I'm all
over it.

Hearing David comment, Rachel smiles at David.

Anita, who also heard David makes a disgusted face.

ANITA
Gross.

David looks at Anita.

DAVID
You're cool and all girl, but I don't
want to tempt you away from your
promise.

Joe overhears David's remarks.

JOE
(slurred speech)
Oh yeah. Yay virginity.

Anita can't decide who is more disgusting between Joe and David, at that moment, as she walks out, followed by Katie and the rest of the group.

INT. JOSE'S CAR -- 10:15 PM

Jose is driving. Joe is muttering to himself, as Anita sits in the back moping, while Katie looks worriedly at Anita.

JOE
(drunk singing)
It's all holes barred when you're a
stupid virgin broad.

Hearing Joes impromptu song, Anita snaps out of her moping and taps Jose on the shoulder.

ANITA
Can you drop us off at home?

KATIE
Please?

JOSE
No problem.
(beat)
I'm sorry about this.

KATIE
No. It's not you're. . .

ANITA
Turn left here.

Jose turns.

ANITA (CONT'D)
It's on the right up ahead.

After they drive past a few dorms, Anita speaks out.

ANITA (CONT'D)
It's here.

Jose pulls over.

JOSE
Joe. Open the door.

Joe is dozing off.

JOSE (CONT'D)
(louder)
Joe. Open the door.

Joe wakes up and looks back at the disgusted girls.

JOE
Oh.

Joe then opens the door.

JOSE

Sorry about all of this.

Katie starts leaning the seat forward, so she can get out.

JOE

Yeah. Sorry you guys are virgins.

Anita and Katie start kicking the seat into Joe's back and screaming at him.

Joe's comments are interrupted by his chest being slammed into the dashboard as the girls continue to kick the seat.

JOE (CONT'D)

Get out you virgin bitches!

ANITA

Screw you. Asshole.

As Anita and Katie get out, they see Monica, who has exited Bill's car. They don't say anything to Monica, as they storm off to their dorm.

MONICA

Sorry about this. I didn't want him to come at all.

Monica looks at Jose's car and gives Joe an evil look then looks at Bill's car and gives Bill an evil look as well. She then looks at Jose, who is still behind the wheel of his car.

MONICA (CONT'D)

He's gone.

Monica goes and gets in Bill's car.

Jose watches, as Monica yells at Bill.

Eventually Bill gets out of his car and approaches Jose's car.

BILL

We're dropping him off.

Bill points at Joe.

BILL (CONT'D)

Follow me. His place is close.

Bill returns to his car and pulls it in front of Jose's car.

After traveling a few blocks, Jose follows Bill into Joe's apartment complex.

Jose parks, as Bill and Chris approach the car. He looks over to see that Joe is passed out.

Together, Jose, Bill and Chris get Joe out of the car. After struggling to move Joe, just a few feet, Monica leans her head out of Bill's car window.

MONICA

Just leave him. That asshole can sleep it off, under the stars.

Jose, Bill and Chris look for a good place to set Joe down for the night. Eventually, one of them sees a milk crate sitting under a window mounted air conditioning unit. They set Joe on the crate and head back to the cars.

BILL

He should be fine there, right?

CHRIS

Yeah

Jose just laughs.

BILL

(to Jose)

Alright. We'll drop your car off, at the house and you can ride with us. I don't feel like drinking anymore.

Jose nods.

JOSE

That works for me. Can we get something to eat?

CHRIS

Yeah. I'm hungry.

Joe is slumped over on the crate when the window unit above his head turns on. After a couple seconds, the first drop from the condensate from the air conditioner drips onto Joe's head.

JOE

(drunk haze)

Oh. That feels goods.

INT. SPORTS BAR AND RESTAURANT -- 11:00 PM

Bill, Monica, Annie, Chris and Jose are all sitting around a table eating.

There is an uneasy tension until Jose speaks.

JOSE

This is fun.

Jose cackles.

Everyone else bursts out laughing.

The other customers in the restaurant turn to see which table is making so much noise. One of the heads that turn belongs to LORI, an overweight, busy body, ex-girlfriend of Jose's, who still has a crush on Jose.

Jose sees Lori and tries to make himself smaller, but he's been spotted.

Lori makes her way over to their table.

LORI
(ingenuous over-
exuberance)
Hey guys!

Lori tries unsuccessfully, not to stare at Jose.

Jose looks everywhere, except at Lori.

MONICA
Hi Lori.

Annie smiles at Lori.

CHRIS
Hey Lori.

BILL
Hey.

Monica, Bill and Chris look at Jose out of the corners of their eyes.

Annie notices the awkwardness, but says nothing.

Lori looks at Annie, who is sitting between Jose and Chris with a narrowing gaze, then plasters on a fake happy, welcoming expression, as she extends her hand towards Annie.

LORI
I don't think we've met. I'm Lori.

MONICA
Oh, right. Sorry. Lori, this is my
cousin Annie. Annie Lori.

The two strangers shake hands.

Without being invited, Lori sits down and starts picking at some of the plates at the table.

LORI
Are you guys going to Flash's?

BILL
What? Why?

LORI

He's having a house warming at his new place.

(beat)

He moved in with that guy Jason Hampole.

ANNIE

Jason Hampole?

Lori stares blankly at Annie for a second, then.

LORI

I know, right? Anyway, Flash said to invite a couple of people to their party. I'm heading over there now.

(to Jose)

You wanna ride with me?

Jose is looking elsewhere and acts like he didn't hear Lori.

Lori sighs deeply and gets back up.

LORI (CONT'D)

Okay, Well, I guess I'll see you guys later.

MONICA

Okay Lori. Maybe we'll see you there.

Lori leaves, her eyes lingering on Jose, as she does.

Bill looks around the table and notices that almost no one seems especially excited about going to Flash's place.

ANNIE

Flash and Hampole? It sounds like a Saturday morning cartoon. We gotta go.

CHRIS

More like Captain Caveman.

ANNIE

What?

CHRIS

You'll see.

Everyone smiles, except Jose, but still, no one seems excited.

ANNIE

Come on. I gotta meet the Flash and Hampole.

MONICA

Alright then.

EXT. FLASH AND HAMPOLE'S APARTMENT -- MIDNIGHT

Jose, Chris, Bill, Monica and Annie approach the two story building and climb the exterior staircase. Once they reach the second floor, everyone notices a palette of ceramic tiles and other renovation materials stockpiled on the floor. There is a railing running along the corridor, which is only four feet high, so the parking lot is visible. The group makes their way to Flash's door.

Bill knocks.

INT. FLASH AND HAMPOLE'S APARTMENT, LIVING ROOM --
CONTINUOUS

FLASH, a long, curly, dark-haired, bearded 21 year old male college student who looks like a modern day version of the cartoon character "Captain Cavemen" answers the door. Flash is wearing aviator goggles with tinted lenses, a tie dye tee shirt and open toe sandals.

FLASH
Hey guys. Welcome.

Flash steps aside to allow his guests to enter.

Bill, Chris, Jose, Monica and Annie enter the apartment, which is modestly furnished and has several strings of white Christmas lights hanging near the ceiling of the living room.

Bill, Chris and Jose shake Flash's hand.

Monica kisses Flash on the cheek.

Annie holds her hand out to Flash, as the two shake hands.

ANNIE
I'm Annie.
(beat)
Monica's cousin.

FLASH
Oh. Nice to meet you.

The only other people inside the apartment are Lori and JASON, a skinny 22 year old male college student. In appearance, Jason is the exact opposite of Flash. His hair is short, his face is clean shaven and he is wearing a pressed button down shirt and jeans. He looks like corporate America on the weekend.

JASON
Hey.

The guys all shake hands.

BILL
 Jason. This is my girlfriend Monica
 and her cousin Annie.

Jason gets up and shakes Annie and Monica's hands.

JASON
 Nice to meet you both. I'm Jason.

MONICA
 Hi.

ANNIE
 Hi.

Lori smiles at everyone and tries not to look at Jose, as Jose tries not to look at her.

Everyone gathers around and sits on the couch and available chairs.

JASON
 Well, we were thinking of playing
 quarters. You guys know how?

BILL
 I do, but I always get messed up. I
 think I'll sit this one out.

CHRIS
 Me too. It's not prett. . .

JASON
 Oh, come on.
 (to Annie and Monica)
 You guys are gonna play right?

ANNIE
 Oh yeah.

Not to be outdone by her cousin, Monica agrees to play as well.

MONICA
 Yeah. I need a drink anyway.

JASON
 Oh, you don't have to wait for the
 game for that. What do you guys want?

Everyone settles on beer, which Flash gets from the kitchen, as Jason fills the shot glass up with whiskey.

Jason then looks at Chris and Bill who are the only hold outs at this point. Bill succumbs to the peer pressure first.

BILL
 Okay.

CHRIS

Alright.

The game begins and both Chris and Bill are as bad as they claimed to be, especially as new rules are added after a player makes three in a row.

When it is Flash's turn to drink, he shakes his head.

FLASH

Oh no. I can't drink alcohol. I'll take a hit when it's on me.

Everyone, except Jason looks at Flash with puzzled looks.

Flash produces a bong from behind the couch, fills it and takes a hit. Through his coughing fit, Flash explains.

FLASH (CONT'D)

My doctor says my liver needs a break.

This only causes the looks to grow more puzzled, but eventually everyone accepts this substitute, so the game continues.

MONTAGE:

Shot 1 - Monica drinking a shot.

Shot 2 - Lori drinking a shot.

Shot 3 - Bill drinking a shot.

Shot 4 - Jose drinking a shot.

Shot 5 - Chris drinking a shot.

Shot 6 - Monica drinking a shot.

Shot 7 - Bill drinking a couple shots, as the crowd urges him on.

Shot 8 - Chris drinking three shots, as the crowd urges him on

Shot 9 - Bill drinking two shots, as the crowd urges him on

Shot 10 - Chris drinking three shots, as the crowd urges him on

Chris and Bill are getting drunker than the others.

Shot 11 - Jason makes sexy eyes at Annie, who does her best to ignore him.

END MONTAGE

Lori checks her beeper.

LORI
 (to Flash)
 Can I use your phone?

FLASH
 Of course. It's in there.

Lori goes into Flash's bedroom.

JOSE
 So. You're liver Hun?

Jose looks at the others to see if they think Flash's claim is as ridiculous as he thinks it is.

No one looks at him, because they know they'll start laughing if they do.

FLASH
 Who's turn is it?

ANNIE
 I think it's on me.

Annie picks up the quarter and aims carefully, before bouncing the quarter off the table and into the shot glass full of whiskey. With her elbow, Annie points at Chris.

Chris narrows his eyes at Annie, as he picks up the shot and downs it, before taking the quarter out of his mouth and placing it back in front of Annie.

Lori returns.

LORI
 I just found out about a party on Bird road. I know these guys. They throw the best parties. You guys wanna go?

Flash moves slowly as he waves off the invitation.

FLASH
 I'm done for the night.

Jason looks at Annie and smiles invitingly.

JASON
 I think I have someone, I mean something else to do tonight.

Annie smirks at Jason's supposed slip of the tongue. She is being polite to her host.

ANNIE
 Uh, yeah. I'm ready to get the hell out of . . . I mean, yeah. Let's go.

Jason is genuinely surprised by Annie's response.

MONICA

(to Bill)

Let's go. I want Annie to have a
good time.

Bill is tipsy.

BILL

(slurred speech)

Okay, but you're gonna have to drive.

Bill hands Monica his keys.

Chris and Bill are obviously drunk, but Chris looks like he
is also feeling poorly.

CHRIS

Flash? Can I use your bathroom?

FLASH

Yeah. Sure. It's in there.

Flash points at one of the rooms and Chris gets up and heads
in the direction indicated by Flash.

INT. FLASH'S BATHROOM -- MOMENTS LATER

The muffled voices of the others can still be heard, as Chris
unzips his pants to urinate.

Chris holds himself up with one arm, by placing his hand on
the wall behind the toilet.

After urinating for a few seconds, Chris gags, as he tries
to suppress the wave of nausea he is feeling. Chris looks
down at his penis, hoping his gaze will force his urine stream
to go faster, because he knows he is about to vomit. This
actually makes things worse, as things begin to swirl.

Gagging a second time only leads to gagging a third time,
which leads to projectile vomit that splashes all over the
lid of the toilet seat.

Chris then leans towards the sink, in an effort to expel the
rest of the contents of his stomach into the sink.

Instead of the desired outcome of limiting his vomit to the
sink, Chris is now peeing on the wall next to the toilet and
vomiting on the back splash of the sink and the wall next to
the sink.

When he finally stops peeing, Chris tries unsuccessfully to
vomit into the toilet. When he stops vomiting, Chris looks
at the mess before him and realizes that there is no way he
can clean the mess he's made of Flash's bathroom.

As bad as he feels mentally for the mess he's made of Flash's bathroom, Chris realizes how much better he physically feels and how much more sober he is. Chris then makes a snap decision.

INT. FLASH AND HAMPOLE'S APARTMENT, LIVING ROOM -- MOMENTS LATER

Chris enters the living room to find everyone gathering up there stuff. He is relieved.

Bill, is being stabilized by Monica, as she, Jose, Annie and Chris head for the door.

Chris grabs Monica's free arm.

CHRIS

We gotta get out of here!

Monica looks at Chris' hand on her arm, confused.

MONICA

We are.

CHRIS

I mean we have to get out of here now!

MONICA

Okay! We are!

Flash walks them all to the door.

MONICA (CONT'D)

Aren't you coming Lori?

LORI

Yeah, I'll be right behind you guys.

MONICA

Okay.

Jason walks up behind Annie, who is last in the line of people leaving.

JASON

I'll be here if you want to do something.

Annie looks at Jason like he's crazy.

ANNIE

Okay?

Bill, Monica, Jose, Chris and Annie all exit the apartment.

EXT. FLASH AND HAMPOLE'S APARTMENT, 2ND FLOOR CORRIDOR --
CONTINUOUS

Bill jerks away from Monica, and staggers towards the palette of tiles.

BILL
Oh man. Look at these.

Bill sits on the tiles and picks up a loose tile.

BILL (CONT'D)
I bet these fly really well.

Bill looks at Monica.

BILL (CONT'D)
That would be cool, right?

Monica tries unsuccessfully to lift Bill off the palette.

MONICA
No! We're not doing that right now!

BILL
When's a better time.

Bill thinks for a second.

BILL (CONT'D)
You're right. I bet they make an even cooler sound.

CHRIS
(to Monica)
We gotta go!

Monica holds her hand out towards Bill and asks (with her expression) what to do about Bill.

BILL
Yes!

As the idea forms in his head, Bill grabs a few tiles, stands up and flings them over the railing.

The tiles smash loudly on the pavement below, as Chris and Jose grab Bill's arms and usher him to his car.

Bill protests the entire time.

BILL (CONT'D)
I haven't completed the task. Let me go back.

Chris and Jose wedge Bill in the car, as they take up positions on either side of him.

Monica drives off in a hurry.

INT. BILL'S CAR -- 1:25 PM

Bill is quiet, as he sleeps between Chris and Jose.

Everyone who is awake laughs loudly.

MONICA
All over his bathroom?

CHRIS
Yes. I think so.

Jose cackles.

ANNIE
Too bad it wasn't in Hamhole's
bathroom.

CHRIS
Why?

ANNIE
That asshole asked me to come back
later so we could screw.

CHRIS
What? Why would he do that?

ANNIE
I don't know. He's an asshole.

JOSE
Hamhole! Ahhhhhh Hahahah!

CHRIS
I mean. Did you flirt with him or
something?

ANNIE
(slightly offended)
No.

Annie looks at Chris coyly.

ANNIE (CONT'D)
He's not my type.

Chris blushes.

MONICA
I think this is it.

Monica pulls into the driveway of a very big house that has
several cars parked in the driveway.

JOSE
What about Bill?

Monica parks and looks at Bill. She thinks for a second.

MONICA
Prop him up, so he can't end up on
his back. He can sleep it off here.

Monica and Annie get out of the car.

Chris gets out.

Jose gets out and props Bill up in the corner of the car and closes the door.

The group approaches the front door of the house.

Annie knocks.

After a few seconds, a very preppie-looking PREPPIE GUY answers the door. He doesn't even attempt to disguise his surprise, as he looks Chris, Bill and the girls up and down. He was obviously not expecting people who look like Chris and his friends, at least not entering through anything other than the servant's entrance.

PREPPIE GUY
Can I help you?

MONICA
We're here for the party.

PREPPIE GUY
Um. Okay. Come in. Everyone is out
back. By the pool.

The preppie guy points to the back of the house as everyone enters. He then looks to see if there are anymore surprises and notices Bill passed out in the car.

INT. BIG HOUSE -- 1:38 AM

Chris, Jose, Monica and Annie walk towards the back of the house, as the preppie guy walks twice as fast as them towards the pool.

EXT. BACK OF BIG HOUSE, POOL AREA -- MOMENTS LATER

Chris, Jose, Monica and Annie exit the big house and find themselves amongst the one percent, as everyone at the party looks like a Ken Doll with a Barbie Doll or two hanging on their every word.

Jose is oblivious to this clash of cultures, as he makes a bee line for the beer keg.

Chris, Monica and Annie try to shrink out of sight of the glances that they are getting from all of the Kens and Barbies.

ANNIE

(to Monica)

You know these people?

MONICA

(to Annie)

No.

(to Chris)

Why would Lori tell us to come here?

Chris nods, gesturing towards the preppie guy who greeted them at the door. The preppie guy heads straight for another preppie guy, who has the demeanor of the HEAD PREPPIE GUY. The two are joined by still other preppies who, by the way they look at Chris and his friends, are discussing what to do about the new arrivals.

Bill stumbles out of the house, onto the pool deck.

BILL

(yelling)

Where the fuck are we?!

Jose rejoins the group, a beer in hand. It is then that he notices his friend's stare down with the preppies across the pool. Jose laughs nervously, as he sips his beer.

JOSE

What's up?

Chris responds, while watching the lead preppie guy make his way towards them.

CHRIS

I think we're about to get asked to leave.

The lead preppie guy smiles the entire time he approaches.

LEAD PREPPIE GUY

Hey guys. I've got some bad news. Someone called the Police on us, so we're going to have to shut the party down and ask everyone to leave.

BILL

What? The cops. Let's skeedattle.

Bill mocks the Lead Preppie Guy by running in place.

Jose sees Bill running in place, so he cackles.

Annie and Chris laugh.

Monica tries to disguise her amusement, but lets out short giggles periodically.

The lead preppie guy smiles politely, as he gestures in the direction from which the group has just come.

Chris takes the lead, as Monica grabs Bill who is still running in place.

Annie and Jose follow.

As the group walks through the house towards the front door, followed by the lead preppie guy, Lori enters the house and approaches the group.

LORI
You guys leaving?

MONICA
Yeah, uh. . .

Monica decides not to say anything.

LORI
Oh. I'm sorry to see you guys leave.
I'll see you later.

ANNIE
(under her breath)
Maybe sooner than you think.

Jose is the only one to hear Annie's comment, so he cackles.

As they're leaving Lori stops and speaks to Chris and Bill.

LORI
You're banned.

Lori points at Chris.

LORI (CONT'D)
And you're banned

Lori points at Bill.

LORI (CONT'D)
From Flash's for life.

The group all laughs, as they leave the house.

Lori turns to continue through the house, but is stopped by the lead preppie guy.

EXT. BIG HOUSE -- MOMENTS LATER

Bill, Monica, Chris, Jose and Annie head towards their car.

There are no cops to be seen.

BILL
I don't see any cops!

The rest of the group laughs.

A realization comes to Bill.

BILL (CONT'D)
(out loud)
Fuck those guys!
(to himself)
I don't see any fucking cops.

MONICA
So? What do you guys wanna do now?

ANNIE
I have an . . .

Bill interrupts in his slurred speech.

JOSE
I know! We can go to Bell's!

BILL
You're hungry again?

JOSE
No. Andy's place. He should be off
by now. We can go chill out, cause I
think I'm done.

Annie gives in, as the rest of the group seems to accept
this idea.

INT. ANDY'S APARTMENT, LIVING ROOM -- 2:30 AM

Chris, Jose, and Annie sit in the living room of ANDY BELL,
a 23 year old male college student, who wears the outfit of
a bartender.

Andy is finishing a beer.

ANDY
Oh man, I needed that.

MONICA
But you work at a bar.

ANDY
I know, but I can't drink there.

MONICA
Why? It's not allowed?

ANDY
No.

(MORE)

ANDY (CONT'D)

I mean yes, but I don't want to drink
at work, because it's all sticky and
gross there. The floor, the bar.
Everything's sticky. All the time,
and the smell doesn't mix well with
. . .

Andy thinks for a second.

Monica and Bill are giggling, as they talk amongst themselves.

Annie notices Monica and Bill's private conversation but
doesn't think anything of it.

ANDY (CONT'D)

Anything, especially alcohol.

Andy makes a disgusted face. He then finishes his beer.

ANDY (CONT'D)

Alright. If you guys will excuse me,
I've gotta take a quick shower. Help
yourself to the beer in the fridge.

JOSE

Don't worry.

Andy starts to leave, but turns towards Monica.

ANDY

Hey. Didn't you guys say you needed
the phone?

MONICA

Yeah.

ANDY

Use the one in John's bedroom. He's
out of town.

Andy points at his roommate's bedroom door.

MONICA

Thank you.

Jose gets up to head to the kitchen.

JOSE

Anyone need a beer?

Annie and Chris shake their heads

Jose freezes as he is heading to the kitchen.

JOSE (CONT'D)

Uh Oh. Gotta turtle head a pokin'.

Jose laughs as he steps quickly, changes direction and heads towards the out of town roommate's bedroom.

Monica and Bill follow Jose to the same bedroom.

Chris then turns to Annie, who is smirking about Jose's comment and actions.

CHRIS

Hey. Thanks for the gum.

ANNIE

No problem. That was, as much for the rest of us as it was for you. Besides, I was the one who got you so drunk.

Annie smiles devilishly at Chris.

Chris acknowledges and agrees with Annie's assessment.

CHRIS

I'm also sorry about tonight. The thing with my professor and Joe and the gun and . . .

ANNIE

Why? You didn't do anything. Besides, it's actually been fun.

CHRIS

Oh, well then, I'm glad I was a part of it.

ANNIE

Why? You didn't do anything, except throw up all over your friend's bathroom.

Chris and Annie chuckle.

CHRIS

Ex-friend's bathroom.

Both giggle, as there are a couple moments of awkward silence, as the two listen to a song playing on the radio.

After a while, Chris speaks.

CHRIS (CONT'D)

So. What would you be doing tonight instead of this?

ANNIE

Well, actually I would be at this place called . . .

Just then, Bill and Monica burst out of one of the bedrooms. Both of them have panicked looks on their faces.

MONICA
We've gotta go!

ANNIE
What?

MONICA
We gotta go!

CHRIS
What's going on?

MONICA
I'll tell you in the car!

Bill, Monica, Chris and Annie rush out of the apartment.

The front door closes, just as Jose is coming out of the bathroom, looking down as he buckles his pants.

JOSE
Whew. Just a fart.

Jose looks up and realizes that he is alone in the living room. After looking around for a second. Jose goes to the door and looks out just in time to see Chris, Bill, Monica and Annie getting into Bill's car. Jose then steps outside.

EXT. ANDY'S APARTMENT, PARKING LOT -- CONTINUOUS

Bill's car is backing out of its parking space, as Jose approaches the car.

JOSE
Hey!?

INT. BILL'S CAR -- CONTINUOUS

If Monica, who is driving or anyone in the car looked through the rear window, they would have seen Jose running after the car, as it speeds away.

Monica is too busy trying to get away from the area to realize that Jose is chasing the car.

Jose gets smaller and smaller, as he stops running after the car.

INT. ANDY'S APARTMENT, LIVING ROOM -- MOMENTS LATER

Jose reenters the apartment, shrugs and heads to the kitchen for another beer. He sits down on the couch and drinks his beer.

INT. BILL'S CAR -- MOMENTS LATER

Monica has slowed down the car.

Annie and Chris sit in the back sit.

ANNIE

Okay. What's going on?

Monica gives Bill a disapproving look.

Bill doesn't see Monica look, as he is once again sleeping.

MONICA

Bill called the police.

CHRIS

Why?

MONICA

To tell them that his

(emphasis)

Underage daughter had just returned
from some frat party on Bird road
and smelled like alcohol.

CHRIS

Bird road? The party we just got
kicked out of frat party?

Chris and Annie laugh.

MONICA

Funny right? I thought so too until
the cops said they were on their way
to the apartment?

Annie and Chris look confused.

ANNIE

To what apartment?

MONICA

The one we just left. Andy's.

CHRIS

Oh man.

Chris thinks for a moment.

CHRIS (CONT'D)

What about Andy?

He thinks for another moment.

CHRIS (CONT'D)

What about Jose?

It then dawns on Monica that they left Jose back at Andy's.

MONICA

Damn!

ANNIE

Should we go back?

Monica and Chris think for a moment, then respond in unison.

CHRIS/MONICA

No.

CHRIS

(to Annie)

Jose has a way of landing on his feet. He'll be just fine.

Monica looks at Bill for a few seconds, then.

MONICA

Uh. Annie?

ANNIE

Don't worry about it Mon. We can do this another night. It's been fun.

Monica looks at her cousin in the rear view mirror.

MONICA

You sure? I can drop you off at home first.

ANNIE

That's okay. I'm not going home.

MONICA

Oh, where are you going?

ANNIE

I'm gonna head over to the beach . .

MONICA

Oh, to that place we went to last week?

ANNIE

Yeah.

MONICA

Oh, Chris. You should go with her. I'll give you Bill's keys after we get back to your place.

Chris looks at Annie, who smiles and nods, which Chris takes to mean that she wants him to accompany her.

CHRIS

Okay. Let's go.

MONICA

I'd love to go with you guys, but I gotta get drunk tank here to bed.

Monica looks at her sleeping boyfriend and playfully rolls her eyes.

EXT. STREET NEAR A CLUB CALLED THE INSTITUTE -- 4:00 PM

Chris finds the only parking spot left.

Chris and Annie get out of the car and walk into an alley. As they walk down the alley, Chris notices the very eclectic group of people gathered in the alley.

Annie is oblivious to the odd assortment of party goers.

As they draw nearer, Chris can see that there is a very long line waiting to get into the club. Chris checks his watch.

CHRIS

You wanna go in there? It's four o'clock already and look at that line.

ANNIE

Perfect timing. Come on.

Annie smiles, grabs Chris by the hand and pulls his arm, as she forces Chris to walk faster.

When the couple gets to the door, a huge BOUNCER spots Annie.

BOUNCER

(upbeat)

Hey girl! I was wondering where you were.

ANNIE

I'm here now.

BOUNCER

That's all that matters.

ANNIE

Hey Bobby. This is Chris. Can I get a plus one tonight?

Bouncer smirks.

BOUNCER

Please! You know you don't have to ask.

ANNIE

Still, it's nice to ask.

BOUNCER

And, that's exactly why you don't have to.

The Bouncer opens a velvet rope and allows the couple to enter.

Annie looks into the club, as the Bouncer puts a wristband on her.

Once the Bouncer has placed Annie's band on her wrist, Annie steps inside the doorway and waits for Chris.

While the Bouncer puts Chris' band on, he leans in close to Chris' ear.

BOUNCER (CONT'D)

Be good to that girl. You won't meet a better one.

Chris smiles and moves to enter the club.

The Bouncer grabs Chris' arm and leans close to his ear again.

BOUNCER (CONT'D)

And, if you hurt her. You'll answer to me then her brother. And Paul calls me tiny, and not in an ironic way.

Chris looks at the Bouncer to gauge the Bouncer's size and to see if the Bouncer is smiling as if what he'd just said was a joke.

The Bouncer looks dead serious.

CHRIS

(nervous)

Okay.

The Bouncer then smiles and let's Chris enter the club.

INT. CLUB INSTITUTE -- MOMENTS LATER

A Sisters of Mercy song fills the space, as the pounding of hundreds of feet vibrate the floor.

The club is a big warehouse space where the props used in other clubs are stored. There are large paper mache models of the sphinx and the pyramids next to giant paper mache Mardi Gras heads and other paper mache props. In the center of the room is what looks like the Worlds largest jungle jim, a structure that resembles the cage in Mad Max, Beyond the Thunder Dome.

At the far end of the large space, there is a stage, upon which a mixed media sculpture made primarily of televisions which form an uppercase 'Y'. Displayed on the TV's are a variety of apocalyptic videos, static (snow), videos of models walking a runway, Kung Fu movies and more. In general, the entire club looks like a dystopian vision of the future that could be the stuff of nightmares.

Chris smiles, as he looks at the patrons, who would look out of place in any other club.

As Chris and Annie walk through the club, holding hands, Chris pulls Annie close to him.

Annie is uncertain, as to what Chris' action means, so she suppresses any kind of reaction.

CHRIS

I . . . Need to go to the bathroom.

Annie relaxes.

ANNIE

Oh. It's right over there.

Annie points to a darkened area of the club.

CHRIS

I'll be right back.

ANNIE

Meet me at the bar. What do you wanna drink?

CHRIS

I'll have a beer.

Chris starts to pull money out of his pocket.

ANNIE

I got it. Just meet me over there.

Annie points at the bar.

CHRIS

Okay.

Chris heads to the darkened area of the bathrooms. As he makes his way, he walks past people who look like zombies, baby dolls, dominatrixes and more. When he reaches the bathroom, Chris hesitates, as there is no sign indicating which rest room is for which sex. After watching people of both sexes enter both bath rooms, Chris arbitrarily picks one of the two bathrooms and enters. Once inside, Chris uses a urinal next to a girl sitting on an exposed toilet. Chris stares straight forward, as to not invade anyone's personal space.

As he does so, Chris realizes that the wall paper is mostly comprised of nothing more than cut out nude pictures from magazines like Playboy. Chris finishes up and heads out of the bath room.

As Chris is heading for the bar, a large garage door is lifted and the sound of revving Harley Davidson motorcycles can be heard throughout the space.

Soon afterwards, the headlights of those Harley Davidson motorcycles can be seen penetrating the parting, cheering crowd. The bikes make their way through the club, mesmerizing Chris with their passing. The bikes eventually make their way to just in front of the stage, where they are parked, as the riders dismount and join the rest of the reveling crowd.

Chris reaches Annie, who is talking to a bartender while she sips a blue drink.

When Chris reaches her, Annie turns and gives him a big smile and hug, before handing him his beer.

CHRIS (CONT'D)

Thank you.

ANNIE

No problem.

They clink glasses, as a Sisters of Mercy song continues to play.

ANNIE (CONT'D)

Oh. Come on. I love this song.

Annie sets her drink down, then takes Chris' beer and puts it on the bar, as well. She then grabs Chris' hand and pulls him out to the dance floor.

To Annie's surprise, Chris is very adept at dancing to this type of music.

After a short time, the Sister's of Mercy song ends, the syncopated clicking drum stick intro of "Bela Lugosi is Dead" starts.

The song can be treated as a slow or fast song, as is made apparent by the people dancing around Chris and Annie. A couple to their right, grinds against one another seductively, while a couple on their left gyrate and twirl quickly, as if in a trance.

Chris is not only uncertain, as to whether he should stay on the dance floor, but also whether to treat the song as fast or slow.

Annie makes the decision for him, as she pulls him close.

ANNIE (CONT'D)

Look. We've been running around all night. It's time to slow down.

The two eliminate the space between them, as they press their bodies close.

Slowly, their faces come together and they kiss.

As they turn around, in their embrace, Annie eventually sees Rachel and Unlu dancing just a few feet away. Annie smiles and turns Chris' face to see Unlu.

Chris and Annie laugh.

CHRIS

It looks like everyone's having a good night.

INT. ANITA AND KATIE'S APARTMENT -- CONTINUOUS

David dances with Anita, as Katie dances with another guy with dread locks.

INT. FLASH'S BATHROOM -- CONTINUOUS

Flash enters the bathroom, sees the mess and exits.

EXT. BIG HOUSE -- CONTINUOUS

Lori is making out with the lead preppie guy.

INT. ANDY'S APARTMENT, LIVING ROOM -- CONTINUOUS

Andy and Jose stand in front of a couple of police officers, explaining why someone from that address called 911.

Jose is making one of the most fake surprised faces ever seen, while Andy expresses genuine surprise.

EXT. JOE'S APARTMENT -- CONTINUOUS

Joe is still passed out under the air conditioner window unit. His clothes are completely soaked.

INT. INSTITUTE -- SUNRISE

Annie and Chris are in a tight embrace, as they kiss, before exiting the club to the bright light of the rising Sun.

THE END