



*We break up, so you don't have to*

Preliminary Bible  
for a  
Four Season Web Series  
& Expanded TV Series

Created & Written by  
Kevin Dublin

*Up in the Air* (2009) through a *Black Mirror* (2011–)



Contact: Kevin Dublin

[www.kevindublin.com](http://www.kevindublin.com)

[kevdublin@gmail.com](mailto:kevdublin@gmail.com)

415-320-0572

“Relationships are like slot machines. Sometimes you put in a lot of time and money and effort, and someone else comes later and reaps the benefits. Sometimes you get to be that person.”

-Alec Daniels

## Logline:

In a strange, futuristic world where intermediaries handle every task, two Romantic Transition Agents serve breakup notices to terminate romantic relationships as they try to find love themselves.

## Premise

Alec Daniels (25), a new romantic transition agent for Termination Inc., has just been given his own assignment trial to determine who will be the next solo agent. He wants to move up the highly stratified social structure of an anachronistic version of San Francisco, and it's his ticket. All he wants is to outperform Phillip Dent (27) and become the next favorite of the director of the company, William Logue (40) while building a secure life, which means, finding a mate.

## The World

The series is set in an anachronistic and classist version of San Francisco where nearly everyone works as a server, agent, director, or consultant. Agents are the majority. They find people everything from jobs to relationships, place them at colleges, and snag restaurant reservations. People enter contracts and work through these jobs with the hope of becoming wealthy patrons who no longer have to work.

## The Heart

Termination Inc. is about three things at its core: the authority & humanity we give up to technology and capitalism for convenience, the constructed disparity between classes that we agree to, and most importantly: the hard work it takes to find and maintain a healthy relationship. **The question at the core is: Even if you fall into it, can you remain in love in a cynical world?**

# Characters

## *The Principals*

Alec Daniels

Mika England

Phillip Dent

William Logue

Jennifer Wayne

## *Supporting Characters*

Randolph Brady

## Series X Factor

When considering any piece that I write, I always start with the major dramatic question. The major dramatic question of this series would be “are relationships worth the hard work?” The X factor for Termination Inc. are classism and personal responsibility in a world where everything can be automated and completed for you by other people: finding jobs, getting into college, meeting lovers and friends. It’s all handled by third parties, and it all leads to a highly stratified, caste-like class system. **It’s a much less digital world than the real one, and this is intentional because ultimately the humans in this world represent technology analogously.** Internet/social media don’t exist in this world, but there are post-postmodern representations of things like ridesharing services, twitter, and other apps that we use for convenience but possibly become overly reliant on. It is a strange world that is very familiar as we see humans interact in very detached ways.

I think a lot of the -isms (ableism, ageism, racism, sexism, homophobia, and transphobia, etc.) in the world are issues which also directly relate to class in the kind of capitalism that exists today. And most of those -isms can be somewhat overcome in this world with obscene amounts of money. People perceive themselves to be superior to another group of people based on something they value or a group they belong to values. This is an obvious underlying theme in the series even when it isn’t explicitly on display. It is an engine that inspires large portions of the story and types of clients and situations that everyone is in.

Over the course of the story, we learn about how the main characters rose through the social order. The class system is entwined into threads of the story ideas: relationships that end because one goes above/below their station, relationships that end because someone of a higher station became interested, etc. This won’t be the main thread. Many of the stories will exploit the promise of the premise, even if the social order is just something which is occurring in the background. How do you transition a terminally ill client, a client who works for Termination Inc. and knows the procedure, or a rich grade school client who is experiencing their first heartbreak? These are fun stories which also lead to the characters growing and giving different answers to that major dramatic question.

I'm passionate about these X Factors because I like stories which make me question why I do things, social order, and why I choose to believe my beliefs. I think stories which have us question our beliefs make for more empathetic societies, and if there's one thing our society could use more of now, it's empathy.

## Social Structure of Termination Inc.

All positions are a form of legal indentured servitude where the workers sign contracts to work for a certain number of years with extreme termination penalties in exchange for steady work.

### *What is a Server?*

Servers are at once the foundation of the lower middle class and the bane of its existence. Servers are the daily handlers of the upper class and upper middle class. They may act simply as day to day liaisons to the world, as housekeepers and drivers, or they may accompany their employers around handling everything from door opening to fork-feeding. Servers tend to fade into the contemporary landscape and are most easily *indistinguished* by their gray vests, white shirts, and gray slacks.

“Server” may also be used as a socioeconomic slur.

### *What is an Agent?*

An Agent acts as a liaison into a specific field for their clients. There are agencies for nearly every human undertaking. A person might need an agent to find and secure the right hospital for a childbirth, to find a pediatrician, a grade school, a college, a car, a job, a relationship, and they might even need one to end a relationship. Agents work for large field-specific and industry-driven agencies and take on multiple clients. They’re like temporary servers for the middle class, and a majority of the “middle” middle class people work in cubicles for massive agencies.

### *What is a Director?*

A Director contributes to the development of servers, agents, or avatars. They head departments within agencies and use the expertise they learned in the field to train and develop the serving class. They don’t interact with clients, but usually communicate with Consultants and on rare occasions, directly with Patrons. Directors make up the upper middle class but are under contractual obligations to serve for decades in a *middle management* like hell.

## *What is a Consultant?*

Consultants only work on contract and are supported otherwise by the State. They have excelled in their field, built a full knowledge-base of their industry and contributed as a Director for at least ten years, but usually closer to twenty. Consultants contribute for ten years until their contracts end or they have the funds to become Patrons.

## *What is a Patron?*

A Patron is a part of the upper ten percent. Some patrons inherited their station through legacy. Some have worked for decades to achieve their positions and are retired from their life of labor.

## *What is an Avatar?*

Avatars are people who don't just handle their employee duties, they live in place of their employers. Avatars are the most distinguished level of the serving class. They perform many jobs that a personal agent might, work daily like servers, and have the illusion of autonomy. An avatar usually has reconstructive surgery to match the appearance of the employer, then goes out in the world as him/her. Avatars may even have their own servers and can live in luxury if it's full-time employment. No one knows how many avatars there are, and it's highly taboo to "out" an avatar.

## *What is a Ward?*

Wards are "wards of the state" that for whatever reason, whether physically, mentally, or economically are unable to contribute to the State. Wards have all of their basic needs met by the State, such as food, shelter, clothing, and safety. The food meets basic nutritional requirements, the shelters are small project housing, the clothing is uniform, and there are walls around the housing with constant surveillance. Becoming a ward is referred to as "warddom." A big fear is being sent off to warddom and live in the invisible lower class in poverty.

## General Episode Structure

### *Cold Open:*

Backstory of case for A STORY and lead up to why they need an agent.

### *First Sequence:*

Intro to B STORY that relates to the agents (Alec & Mika).

### *Second Sequence:*

Complete C STORY and secondary case of a TRANSITION that does world-building for the universe that Termination Inc is in.

### *Third sequence:*

Return to the B STORY and immediate effects of the C STORY and setup of B STORY PROBLEM that's not directly addressed.

### *Fourth Sequence:*

Return to the A STORY without agents and the MAIN CONFLICT between characters there/illustration of major conflict of situation.

### *Fifth Sequence:*

Agents (Alec & Mika) enter the A STORY and have to work through the CONFLICT to TRANSITION the major client, ending with a DILEMMA.

### *Sixth Sequence:*

Resolution of the A STORY and how the DILEMMA is resolved by working through the B STORY PROBLEM.



### *Seventh Sequence:*

Resolution of the B STORY in the immediate effects/fallout of the A STORY.

### *\*\*Eighth Sequence:*

Setup of the B STORY PROBLEM or a C STORY PROBLEM in the larger world that's a setup for the next episode.

\*\*Eighth sequence is optional.

## Pilot Story

When a \_\_\_\_\_ client has to \_\_\_\_\_, Alec is prepped for the going out on his own into the field with a final lesson from his lead agent, William Logue, who wants him to learn the most important rule: to trust his instincts and improvise without breaking the rules.

## Web Series Overview

### *Season One*

We follow Alec through his first trials in the field, his placement on dates through his own Romance Agent, the beginning of his rivalry with Dent, and his first solo client out in the field, who he transitions, breaks the rule and gives his private contact information and begins to fall in love with. The season ends with Alec being awarded his agent license, him canceling his own romance agent, and he and Mika sharing a secret kiss.

### *Season Two*

We follow Alec and Mika through their secret romance, as well as tribulations they must work through on their own because they cannot have counseling or the fact that they have a relationship on record. Alec and Dent compete at Termination Inc. William Logue is promoted to Director which inspires Alec. Alec gets his first incident report after a disagreement with Mika about looking at her like a client bleeds into his actual case with a client. Mika begins to write and perform confessional poetry which puts Alec's job in danger. Mika feels smothered by the secrecy and the season ends when she asks Alec to choose between his job and their relationship.

### *Season Three*

We follow Mika as she voluntarily goes off to warddom, gets a blind mentor, Priscilla (60), who helps protect her and teaches her that choosing to become a ward is a waste of her talent and intelligence, encouraging her to maneuver through the system. She leaves to become a server. Alec, heartbroken, gives in to the system and takes on an assigned mate. Plays the political game at

Termination Inc. while becoming ever more cynical, transitioning clients by making sure they adhere to the State and the System. He has the goal of learning Chinese and moving to Liberal Republic of China for more freedom after advancing to Director. He and Mika keep having near misses in San Francisco, and we're unsure if either of them are aware of each other's presence until Alec gets a training role to lead exercises for the new hires, and is shocked to see that Mika is one of the recruits. The two must remain professional as he works to get her fired and she works to be chosen as a new agent. The season ends with her hire and Alec's promotion to a lead Agent where he gets to train agents in the field.

### *Season Four / TV Pilot Launch*

Alec has to train Mika on her first day out in the field. They have three cases, confront their past, and quip about the direction of their future. The first two cases are relatively simple, but the third is violent. Mika improvises an empathetic connection with the client to calm him down. Alec is impressed. The two decide to keep their past a secret and temper their present as Alec reveals he's just gotten married.

## TV Series Overview

### *Season One*

Alec competes with Phil Dent to become the next Director of Termination Inc while training Mika and trying to keep their past from being revealed. Mika wants to become a great agent quickly to move up while making Alec question his romantic relationship.

Ends with Alec losing out to Phil, grandson of one of Termination Inc.'s largest patrons. Ends with Mika & Alec having an affair.

### *Season Two*

Alec stages an internal coup to set Phil up and get him fired while positioning himself to take over as Director. Mika becomes entangled with a wealthy client, Randolph Brady, who is a patron in secret. She tries to end it without anyone finding out.

Ends with Phil being fired and Alec having to choose between taking over as Interim Director or choosing to be with Mika. Ends with Brady's death, which Mika may or may not have contributed to.

### *Season Three*

Alec tries to maintain his position as Interim Director of Termination Inc, the threat of higher ups who see him as an interloper, keeping his relationship with Mika a secret, and eliminating the potential competitors being interviewed one by one. Mika, dealing with the guilt of Brady's death, contributes to the community by leading agent training programs.

Ends with Alec being hired as Director, but losing Mika due to his position and the lengths he's willing to go to keep his position: firing people, having someone sent to warddom. Mika helps her protégé, Heather Quinn, get hired by Termination Inc.

## *Season Four*

Alec navigates through the red tape of a new, competing agency: Transition Corp. The genuine training he wants to implement versus the methodical/aggressive campaign that the Consultants want to launch to eliminate all competition. Mika begins her own campaign to sabotage Alec and take his position as Director with the help of her protégé, Quinn. Alec discovers that Phil works at the rival agency.

Ends with Alec discovering that Mika has been sabotaging him, Alec making an offer to join the Rival Agency by giving over Termination Inc's portfolio/strategies and taking a 5 year Director Contract pathway to Consultant, and Mika being offered Interim Director of Termination Inc. Alec and Mika hook up.

## *Season Five*

Five Year skip. Mika and Alec's competing agencies cause neither to really trust the other. Alec is in his final contract year and almost has the funds to move to China. Mika is dating Quinn who has moved onto a college admissions agent position. The society around them is crumbling. The State doesn't have the funds to guarantee the salaries of all its people. They both start to get only high end clients: patrons and consultants. They both contribute to the downfall of their companies as conspiracy unravels. A group of those sent to warddom have organized and re-infiltrated society in order to tear it apart by destroying relationships, organizing server strikes, and physically attacking agents to steal sensitive information, including ransoming.

Ends with Alec attempting to flee to China with Mika as wards riot in the streets. The relationship transition agencies have collapsed, Alec and Mika seek solace in each other to help themselves escape, but ultimately choose to stay, join the revolution.

Termination Inc.

1X01 The End of Protocol

Written by

Kevin Dublin

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TV Pilot Version

Kevin Dublin  
kevdublin@gmail.com  
www.terminationinc.com  
@parteverything  
619.565.3534

**TEASER:**INT. IAN'S APARTMENT - DAY**BEDROOM**

Cluttered. PAM (18), in boy shorts and white tee, is spooned by IAN (19), shaggy & pajama'd like an underfed lumberjack.

Pam's eyes pop open. She focuses on a small duffel bag on the nightstand.

**LIVING ROOM**

Pam tip-toes around and tosses a TABLET, TAROT CARDS with THE TOWER (XVI) on top, and a prescription bottle into the bag with the already FOLDED CLOTHES.

**KITCHEN**

She adds two SNACK BARS and an ORANGE, then strokes her chin. Pam leaves open duffel bag on the counter, then walks back through **BEDROOM** where Ian stirs to get to the

**BATHROOM**

She snags her toothbrush and turns.

Ian, un-shaven, red-eyed, and imposing stands with his hands on either side of the door frame. Pam squeals.

IAN

Your spot was getting cold in bed.

PAM

I was just brushing my teeth.

PAM plops toothpaste onto her brush and turns on the water.

IAN

You don't have work for another three hours. Why up so early?

PAM

(brushing teeth)

I need to run a few errands.

IAN

Do you have time for one here?

Ian nods toward the bed. Pam spits.

CONTINUED:

PAM  
I really have a lot to do.

Pam rinses out her mouth. Ian turns.

IAN  
Let me pack you a quick lunch.

PAM  
No! I mean. You don't have to. I  
promised Laura we'd do lunch.

IAN  
Then I'll make us morning tea.

### BEDROOM

Pam sidles up to Ian as he heads toward the kitchen, turns  
him around and pecks his lips.

PAM  
You didn't get enough sleep.

IAN  
I did find out that I should hear  
back from my agents today, though.

PAM  
That's great news! How about I'll let  
you cuddle me until you fall asleep.

Pam leads Ian back to bed. They lie down.

IAN  
Let's get Chinese tonight.

PAM  
I think I might have to pull a  
double, so don't wait up for me.

Ian reaches around Pam. They spoon.

IAN  
Then let's go to Little Korea this  
weekend? What was that one spot?

PAM  
I don't remember, but I actually have  
to help my mom move this weekend.

IAN  
Oh.



CONTINUED:

Ian's hands move lower under the covers. Pam cringes.

IAN (cont'd)  
What's wrong with you?

Pam springs up from bed.

PAM  
I don't wanna be late, Ian.

Pam gets dressed.

IAN  
Okay. I'll let you know how it all goes later. Oh, and I might be able to get my firearm license back.

Pam stops dead in her tracks.

PAM  
Really?

IAN  
Yea, we can go to the range again. I still can't believe that jerk Evan even pissed me off and made me lose it in the first place.

PAM  
(unsure)  
Well, that's good.

Pam teases her hair in the mirror a bit for a bedhead look.

IAN  
Yea, things'll be back to normal soon, babe. It's all on the upswing.

PAM  
Mmmhmm.

IAN  
Thank you for being here for me. I love you so much.

PAM  
Mmmmmhmmmm. Me too.

Pam steps out to the

CONTINUED:

**KITCHEN**

She picks up the duffel bag, opens a cabinet and grabs crackers. Ian walks out.

IAN  
Before you leave, tell me, Pam.

Pam places the duffel bag into the cabinet and closes it.

PAM  
Anything.

IAN  
You wouldn't lie to me, would you?

Pam walks to Ian, kisses his forehead, smiles, and walks to the front door.

PAM  
I love you.

Ian smiles. Pam walks out of the door. She takes her cell phone from her pocket. She dials a number and heads toward the elevator. She steps in.

PAM (cont'd)  
(into phone)  
Hi, babe. He woke up before I could pack. This is going to be worse than I thought. He might get his firearm license back. I think we need an RTA.

The elevator door closes.

FADE TO:

**OPENER:**

ALEC (V.O.)  
My name is Alec Daniels, and I'm a Romantic Transition Agent for TRM, Inc. In the age of immediacy, not even break-ups are face-to-face. When relationships need to end delicately, it's my job to help your ex-partners make the transition.

CONTINUED:

**SECTION A**

INT. TRM, INC. OFFICE - DAY

**ALEC'S OFFICE**

WILLIAM LOGUE (40s), stands looking down at a desk. A hand sifts through folders on a touch screen, projected desktop display. Trophies are the only physical items on the actual desk. Certificates hang on the otherwise bare walls.

Logue tosses a folder onto the desk.

LOGUE

There's a main case that we need you to take specifically today. A mental.

ALEC (O.S.)

Never a problem.

The hand continues to click on the display.

LOGUE

We need you to work on it specifically because the client requested the best we have.

ALEC (O.S.)

Flattering.

LOGUE

Even said there's a closing bonus if we expedited, so ASAP.

ALEC (O.S.)

I'm on it. Anything else, Captain?

LOGUE

There's no one else, Daniels.

He looks up, ALEC DANIELS (28), buzz-cut with the George Clooney kind of trustworthy eyes that don't reveal much.

ALEC

I knew it. I told you: I don't take partners. I don't train.

LOGUE

But you don't understand. She's slept with everyone else in training.

CONTINUED:

ALEC

Put her in Human Resourc--nevermind.  
Bad idea. Just transfer her. We have  
offices in 42 states.

Logue shoots Alec a look.

ALEC (cont'd)

Why does she have to go out in the  
field anyway?

LOGUE

She wants it.

ALEC

Who cares? Oh. (beat.) You--

William places a WEDDING-BAN-DONNED HAND onto his forehead.

LOGUE

Do this. For me, Alec.

ALEC

You're doing this because you know I  
can't quit right now.

LOGUE

I'm doing this because you're clean.

EXT. APARTMENT BUILDING - DAY

Along the Sidewalk, Alec wearing burgundy chinos and tie, a  
gray dress shirt, and black vest walks next to

MIKA (23), dyed ginger and dressed in matching burgundy  
skirt and scarf, a gray blouse, black cardigan and heels.

ALEC

We're going through two cases today.

MIKA

Isn't that like every day?

ALEC

Most days. So let's start with a  
quickie.

MIKA

You should watch your choice of  
words. You've heard the rumors.

(CONTINUED)

CONTINUED:

They ease through a scattered crowd of people as nearly all turn to catch a glimpse of where the two might be headed.

ALEC  
Rumors are generally perversions of  
some truth, not vice versa.

MIKA  
I like how you tried to coat that  
burn with Latin. You must be trying  
to impress me.

ALEC  
What's impressing is--

MIKA  
"Impressing?" You mean impressive.

ALEC  
When I mean impressive, I'll say it  
as such. Though, I'm not easily  
impressed, so I don't see you doing  
that anytime soon. Keep up.

Mika falls behind in stride, speeds up.

ALEC (cont'd)  
What's impressing is this first  
client's potential weight problem.

INT. KRISTINA'S APARTMENT - BATHROOM DOOR - DAY - LATER

LOUD WRETCHES. SOBS.

Alec KNOCKS on the door.

ALEC  
Ms. Sinclair?

INT. KRISTINA'S APARTMENT - BATHROOM - DAY - LATER

MS. KRISTINA SINCLAIR, 22, lifts her head from the toilet  
bowl. She walks in front of the bathroom mirror, removes her  
shirt and grabs at nearly non-existent love handles.

**INTERCUT - CONVERSATION**

KRISTINA  
I should've known!

ALEC  
You didn't know?

(CONTINUED)

CONTINUED:

KRISTINA

I knew he shouldn't have met my mom!

ALEC

Ms. Sinclair, it's our job to help you during this tough time. If there's anything you'd like to get off of your chest--

Kristina opens the bathroom door. Alec notes the D's spilling from her demi cups.

ALEC (cont'd)

Not literally, ma'am.

EXT. APARTMENT BUILDING - DAY

Alec and Mika approach the entrance of the complex.

ALEC

I'm sure it will be fine, but it's something to be aware of.

MIKA

But wait, is the person who hired us or the mate who we're sent to break up with referred to as the client?

ALEC

I refer to the person who we're sent to help transition as the client.

MIKA

And what do we call the person who hired Termination, Inc?

ALEC

The asshole.

INT. APARTMENT BUILDING - STAIRCASE - DAY

Alec leads Mika.

ALEC

Whenever possible, take the stairs. People know our company. They see the colors; they know why we're here.

MIKA

So unnecessary.

(CONTINUED)

CONTINUED:

ALEC

But courteous. It's our jobs to be as professional as possible.

MIKA

Which is why I'm here with you.

ALEC

Your lack of professionalism, field experience, sexual restraint...

MIKA

Ouch. Imagine what they'd think if they knew about three years ago.

Alec stumbles a bit.

ALEC

Take me through initial procedures.

MIKA

We go in, introduce ourselves, say--

INT. KRISTINA'S APARTMENT - FRONT DOOR - DAY - LATER

Door opens to:

ALEC

Hi, Ms. Sinclair. My name is Alec Daniels and this is Mika England. We're here on behalf of Bradley Parker and TRM, Incorporated.

Alec and Mika CREEP SMILE.

**INTERCUT BETWEEN STAIRCASE AND LATER SCENES**

INT. APARTMENT BUILDING - STAIRCASE - DAY

MIKA

Then we ask if she's aware of our company and the services we provide. Most people are, so we make sure she's comfortable.

INT. KRISTINA'S APARTMENT - LIVING ROOM - MORNING - LATER

Kristina paces back and forth.

(CONTINUED)

CONTINUED:

ALEC

You might relax more if you sit. Do  
you drink tea?

KRISTINA

No.

Kristina's pacing becomes LOUDER.

Alec sits next to Mika on the couch.

MIKA

First, we want you to know that  
you're more than this situation.

KRISTINA

What?

A large Vinyl and DVD collection is on a media shelf. A few  
titles stick out further than others.

RENT, CHICAGO, DEAD POETS' SOCIETY and ONCE on the DVD side.

PHANTOM OF OPERA, LES MIS, and SINGING IN THE RAIN on Vinyl.

SUPER ABOVE DVDS: "Recently watched"

SUPER ABOVE Vinyls: "Recently listened to"

MIKA

We're here emotionally for you...

Books neatly line shelves. On top of one row is a self-help  
book titled "THE U IN OUR RELATIONSHIP." Several of the  
books are related to astrology and tarot.

SUPER ABOVE BOOK: "Recently read"

MIKA (cont'd)

We're not going to push because we  
don't know exactly how you feel,  
but...

On top of the bookshelf are a few family photos: Overweight  
Mom and Skinny Dad: Kristina and her Mother. Kristina and  
her Father. Kristina on graduation day. Parents together  
with Young Kristina, but all are skinny.

SUPER ABOVE PHOTO: "Only child. Father divorced mother."

Organic chocolate wrappers fill the top of a trash can.

SUPER ABOVE TRASH: "Recently eaten."

(CONTINUED)



CONTINUED:

SUPER ALONGSIDE KRISTINA: "Tank top and Yoga pants:"

THEN

SUPER: "Trend follower or bulimia?"

MIKA (cont'd)  
We're here to offer practical help to  
support your decisions. Patience is--

ALEC  
You like movies. Musicals? Movie-  
musicals? So do I. And if there's one  
thing I learned from movies and  
musicals. It's "Carpe diem,"

SUPER: "Carpe diem" above Dead Poets' Society.

ALEC (cont'd)  
"Forget regret, no day but today."

SUPER: Quote above the movie RENT.

ALEC (cont'd)  
If you know who we are, then you know  
why we're here. We apologize on Mr.  
Parker's behalf, but it's okay that  
the chapter of your life with him is  
over. You can now begin anew.

INT. APARTMENT BUILDING - HALLWAY - DAY

Alec slips a RING from his finger, places it in his pocket,  
and KNOCKS on the DOOR.

ALEC  
There shouldn't be any complications.  
Just watch and follow my lead.

INT. KRISTINA'S APARTMENT - LIVING ROOM - DAY - LATER

KRISTINA  
What?!

Kristina shoves finger into her throat, bolts to bathroom.

SUPER "Bulimia."

INT. APARTMENT BUILDING - HALLWAY - DAY

Alec and Mika wait in front of Kristina's apartment door.

ALEC  
The key is to in all circumstances,  
remain professional.

INT. KRISTINA'S APARTMENT - BATHROOM DOOR - DAY - LATER

Alec stands outside of the door with Mika behind him.

MIKA  
(whispers)  
Not very good at quickies.

ALEC  
If there's anything you'd like to get  
off of your chest--

Kristina opens the bathroom door. Alec notes the D's  
spilling from her demi cups.

SUPER ALONGSIDE KRISTINA'S CHEST: "Not literally, ma'am."

ALEC (cont'd)  
Damn! Your breasts are amazing.

**SPLIT-SCREEN:**

Kristina smiles. | Alec smiles. | Mika rolls her eyes.

KRISTINA  
Really?

ALEC  
Sorry. I'm usually more professional  
than this. I think we have the wrong  
place. You're Kristina Sinclair?

KRISTINA  
Yes.

ALEC  
And you were dating some Parker guy?  
(beat.) What an asshole.

Kristina flirt-smiles.

ALEC (cont'd)  
I have to apologize again. He just  
doesn't get what he's losing out on.

(CONTINUED)

CONTINUED:

Alec takes her hand and guides her through the **HALLWAY**.

KRISTINA  
You think?

ALEC  
What do you do, Kristina?

KRISTINA  
I teach Yoga and write--

INT. KRISTINA'S APARTMENT - LIVING ROOM - DAY

ALEC  
You're an artist. I knew it. I don't  
know if you know what tarot is  
Kristina, but--

KRISTINA  
What?! Of course. I practice tarot!

SUPER ABOVE TAROT DECK ON BOOKSHELF: "I know."

ALEC  
Well this morning when I did my  
ritual reading about the day's  
clients, do you know what card came  
up first? The Queen of Wands.

KRISTINA  
Wow. That card represents someone who  
is attractive, energetic, healthy,  
and self-assured.

ALEC  
I know.

SUPER ABOVE BOOK ON SHELF: "Becoming the Queen of Wands"

KRISTINA  
I read a book on channeling your  
inner Queen of Wands years ago.

ALEC  
She's manifesting in your life,  
Kristina. I'll give you my card.

Alec reaches into his SATCHEL.

ALEC (cont'd)  
And this packet of information. When  
you're ready, give me a call. We can  
(MORE)

(CONTINUED)

CONTINUED:

ALEC (cont'd)  
sit down and plan a life map to  
bringing that inner Queen of Wands to  
the surface. Because she's ready. All  
you needed to do was get rid of the  
element that was blocking your way.

KRISTINA  
Bradley. Wow. It was him.

Alec and Mika, followed by Kristina walk to the door.

ALEC  
The world is yours, Kristina.  
Yesterday is gone and today is going,  
there's only tomorrow left to go.

Mika opens the door.

INT. KRISTINA'S APARTMENT - FRONT DOOR - DAY

KRISTINA  
Thank you so much.

ALEC  
You're welcome, dear. Stay in touch.

MIKA  
(smiling)  
Have a great day.

Kristina closes the door.

MIKA (cont'd)  
(grimace)  
You're gross.

**SECTION B**

EXT. BISTRO - PATIO - DAY

**TWO-SHOT:**

Alec and Mika unwrap their sandwiches, pull open their  
kettle cooked chips, and sip from lemonade.

Glass windows to the interior of the restaurant and OTHER  
SEATED PATRONS are visible behind them in the background.

MIKA  
When you went off the flow-chart with  
that woman--

(CONTINUED)

CONTINUED:

ALEC  
Improvisation is an advanced  
technique; I wouldn't recommend it.

MIKA  
Must use it often.

A MALE SERVER (19), a "personal life servant" dressed in a gray suit with a vest and no jacket, cuts up the sandwich of an OBESE MALE PATRON (40s) in the background.

ALEC  
Depends.

MIKA  
Definitely not regulation.

A FEMALE SERVER (20s), dressed in a gray suit with a vest, spoon-feeds an ELDERLY FEMALE PATRON in the background.

Mika continues eating.

Alec eats and reads.

MIKA (cont'd)  
It wasn't all improv. What about when  
you gawked at her tits.

ALEC  
Empathy is also a technique.

Alec takes another bite from his sandwich.

MIKA  
If that's what you've always called--

ALEC  
Mika, I treat everyone as  
individuals.

Alec wipes his mouth with a napkin. He turns his head.

ANOTHER MALE SERVER (20s), wipes the mouth of a GLAMOROUS MALE PATRON (30s) in the background.

ALEC (cont'd)  
Even if I were to have the money one  
day, I'd never get a server.

Mika turns to watch the empty expression of a ANOTHER FEMALE SERVER (20s) who fork-feeds a mess of french fries into the mouth of a DOLLED UP FEMALE PATRON (20s).

(CONTINUED)

CONTINUED:

MIKA  
Better that than--

A HOMELESS MAN (30s) approaches the patio with a cart filled with large trash bags.

ALEC  
Let's take the rest to go. We need to catch the Green Line trolley to Kensington. It'll take a while.

HOMELESS MAN  
Spare any leftovers, sir?

Alec nods and they both pass their food to the man.

INT. TROLLEY - DAY

Alec and Mika sit across from each other. Alec has two manilla folders opened and papers splayed on his lap.

ALEC  
You should come look at the CC.

MIKA  
The what?

Mika moves next to Alec.

ALEC  
It's the "Client Context" file. A briefing that gives relevant details and history about the client provided by their mate and verified by public domain documentation.

MIKA  
So all sorts of boring uselessness.

ALEC  
I always review client's files before hitting the field.

MIKA  
Phil says every case is the same.

ALEC  
Phil has the highest number of incidents each month.

Alec slides a manilla folder to Mika. She fingers the page.

INT. IAN'S APARTMENT - DAY

Cluttered. Pam returns, but in gray suit with a vest and no jacket. She unlocks the door, creeps into

**LIVING ROOM**

She peeks around and pulls a FOLDED BAG from her LARGE PURSE. She picks up a few items: cell charger, tablet, flip-flops and places them in her bag. She tip-toes to the

**KITCHEN**

And opens the cabinet. The duffel bag is gone. She panics and mouths "fuck" as she paces toward the

**BALCONY**

Quietly slides the glass window open. Steps out to grab a SMALL POTTED PLANT. She re-enters.

A toilet FLUSHES. She tries to close the glass door. It's stuck. She yanks. She gives up and slips toward the

**APARTMENT DOOR**

She goes to open it. One foot out when

IAN (O.S.)  
Leaving already?

EXT. NEIGHBORHOOD STREETS - DAY

MIKA  
So what if we try to transition this guy and he just isn't responsive.

ALEC  
I don't have that problem, but we are authorized to alert police or mental health agents if anything's off.

MIKA  
I just have a bad feeling about this guy: a history of violence, a major-depressive, plus it says he's a type four. At unhealthy levels--

ALEC  
This client has to be handled delicately. He's unemployed and his girlfriend's a Server.

(CONTINUED)

CONTINUED:

MIKA

Wait, if she's a server, she either  
saved for a hell of a long time--

ALEC

Or...

INT. IAN'S APARTMENT - KITCHEN - DAY

Ian places TWO MUGS into the microwave. Turns it on.

PAM

Yea, I just came by to grab a few  
things before tonight.

Ian takes a box of tea from the cabinet, two bags from box.

The Microwave HUMS in the background.

PAM (cont'd)

I have to help my mom clean out her  
place. She's moving.

Ian pulls out a CHAIR at the small TABLE. Pam sits.

He stands above her.

The Microwave continues to HUM.

PAM (cont'd)

I work third shift tonight, so--

IAN

I called the temp agency.

PAM

Oh, that's right. Tonight is Friday.  
It's tomorrow. I am off today. I  
mean, I'll probably stay at my mom's  
tonight to help her--

Ian lifts his finger to his lips.

The Microwave HUMS.

IAN

I heard back from the temp agency.

PAM

And how was that?

(CONTINUED)



CONTINUED:

IAN  
I also got a message from the College  
Placement Firm.

PAM  
Oh, good. Late news is great news.

Ian pulls out the second CHAIR for himself.

IAN  
College placement agent said I'd have  
to consider fourth tier. Temp agency  
flat out rejected me. Said I'm an  
insurance risk.

PAM  
Could you get your doctor to sign--

IAN  
I'm behind on med bills. Doctor won't  
even talk to me.

Microwave HUMMING.

PAM  
That's ridiculous. You need a job to  
be able to pay them--they always--

Ian lifts his finger up to his lips.

Microwave HUMS. Ian stands.

IAN  
Would you like toast?

PAM  
No, thank you.

Ian pulls bread and butter from FRIDGE, pops two pieces in  
the TOASTER.

IAN  
You love tea and toast.

Ian opens a nearly empty DRAWER. An ICE CREAM SCOOP. Looks  
to the full KITCHEN SINK. He opens another drawer, pulls out  
a LARGE KNIFE.

The Microwave HUMS. Pam looks back. The Microwave DINGS.

IAN (cont'd)  
Your mom can wait a bit. You've been  
so busy lately. Working and all.

(CONTINUED)

CONTINUED:

Ian leaves the knife on the counter. Takes the mugs from the Microwave. Places them in front of Pam.

IAN (cont'd)  
Would you steep?

PAM  
What?

IAN  
Would you steep? The tea.

Ian points. He picks up the KNIFE.

PAM  
Oh. Of course.

IAN  
What did you think I said? Cheat?

The Bread POPS up from the toaster.

Pam FLIPS her chair over and RUNS for the APARTMENT DOOR.

She turns the DOOR KNOB as Ian pulls her away.

Ian GRAPPLES her, covers her mouth as she SQUEALS.

He presses the KNIFE to her chin.

IAN (cont'd)  
Shhhhhhhhhhhhh.

INT. IAN'S APARTMENT BUILDING - STAIRCASE - DAY

MIKA  
What's his name again?

ALEC  
Ian Flagcid.

MIKA  
Poor guy. Not even romance agents could find a lasting relationship for him. Honestly, it may have something to do with his last name sounding like a defunct male sex organ.

ALEC  
Very inappropriate.

(CONTINUED)

CONTINUED:

MIKA

It's not like I'm saying it to him.  
I'm just saying.

ALEC

Please, Mika.

They approach the cracked open door.

ALEC (cont'd)

(quietly)

He should change his name, though.

INT./EXT. IAN'S APARTMENT - BALCONY - EVENING

Tears puddle in Pam's eyes as Ian DRAGS her to the railing.

IAN

You're just like everyone else out  
there. A consumer. If you don't get  
exactly what you want out of  
something, you pick something else.

PAM

Ian--

IAN

SHHHHHHHHHHHH! I don't wanna hear it.

PAM

Please, I--

IAN

What did I say?! I've known something  
was up since you came home without  
wearing panties last week. Didn't  
think I'd notice. I saw you put some  
on in the morning and come back  
without any. I even counted to make  
sure. You only had 12 pair here and  
you had one pair on. That's only 13.  
Where's the 14th pair, Pam?

PAM

I--

IAN

Then there was the bag I found this  
morning. In the cabinet. I knew you  
were acting weird.

(CONTINUED)

CONTINUED:

PAM

It--

IAN

(excruciatingly loud)

Who the fuck are you?!

Alec and Mika stand shocked. Alec lifts his hands.

ALEC

(awkwardly)

Hi, Mr. Flagcid. My name is Alec Daniels and this is Mika England. We're here on behalf of Pam Ellis and TRM, Incorporated.

IAN

I knew it. I knew.

ALEC

I think the best thing for us all to do right now is to sit down and talk.

IAN

I only need to know one thing.

MIKA

Just let her go.

IAN

And don't you fucking lie to me, Pam.

ALEC

I know you don't want anything bad to happen. Just let her go.

IAN

Are you sleeping with another server ... or with him?

MIKA

Let her--

ALEC

Let me handle this. It doesn't matter, Ian. You don't need--

IAN

You don't know what I need! Answer me, Pam.

Alec approaches.

(CONTINUED)

CONTINUED:

IAN (cont'd)  
Don't come closer!

Pam tenses.

PAM  
I'm sorry. I'm so sorry.

Ian backs up, climbs on top of a small table.

His foot edges on the railing. Pam squeals.

ALEC  
This won't accomplish anything.  
The world is yours, Ian; yesterday is gone and today is going, there's only tomorrow left to go. You can--

IAN  
That's what you don't get. None of you. You think everyone can have anything they want. Well, I tried. None of the agencies could find me anything. Not a job, not a college, and now that Pam wants to leave, not even love.

ALEC  
What you're feeling is valid. Just come down and we can create a life solution map. Don't you love Pam? If you love her--

Ian looks backward and down at the ground.

IAN  
I'm sorry.

He lets Pam go. She steps down and rushes to Mika.

ALEC  
Now it's your turn.

IAN  
This is bull. I don't want to be here. What's the--

ALEC  
Don't say--

Mika steps forward.

(CONTINUED)

CONTINUED:

MIKA  
No, say it. That's the only way it  
gets better. I know you want to  
leave, Ian. Because sometimes life is  
overly complicated. I get it.

INT. MIKA'S APARTMENT - BATHROOM - EVENING - FLASHBACK

SUPER "Five Years Earlier"

ALL MOS

Mika (18) is curled up on the floor against the bathtub.

MIKA (V.O.)  
It hurts. It's honestly how my  
transition agent found me.

Alec (23), in uniform, approaches Mika. Crouches down to  
her. He opens one hand and motions toward the KNIFE in  
Mika's hand with the other.

MIKA (V.O.) (cont'd)  
Hurting myself because I didn't  
believe in anything anymore.

Mika cries. She passes him the knife.

Alec puts an arm around her.

BLOOD stains Alec's shirt.

MIKA (V.O.) (cont'd)  
We talked, though. And it helped.

INT. MIKA'S APARTMENT - LIVING ROOM - EVENING - FLASHBACK

Alec and Mika talk in MOS over tea while sitting on couch.

MIKA (V.O.)  
He knew what to say because he  
genuinely cared.

Mika smiles. Alec hugs her. He stands and gives her his  
business card.

MIKA (V.O.) (cont'd)  
And it wasn't just that time.

Alec takes the card, scribbles "919-555-0430" on the back.

(CONTINUED)

CONTINUED:

MIKA (V.O.) (cont'd)  
He was there whenever I needed him.

EXT. SIDE OF THE HIGHWAY - EVENING - FLASHBACK

Alec changes Mika's tire.

INT. MIKA'S APARTMENT - EVENING

Along the LIVING ROOM, black shoes, then burgundy pants are strewn on the floor.

Followed by a grey dress shirt, then a tie, and black vest on the HALLWAY floor.

Behind the BATHROOM DOOR, Mika is wrapped around Alec and lifted against the sink as they have sex.

MIKA (V.O.)  
He helped me get back on track. He  
helped me believe in love again.

**BACK TO SCENE**

INT./EXT. IAN'S APARTMENT - BALCONY - SUNSET

Mika's eyes well up--she doesn't cry.

MIKA  
But that only happened because I made  
a choice. What do you choose, Ian?

Ian drops the knife from the balcony.

He steps down from the railing.

(Beat.)

MAN'S VOICE (O.S.)  
OWWWW! OH MY GOD!

EXT. NEIGHBORHOOD STREETS - EVENING

Alec and Mika walk along.

ALEC  
You were great back there.

(CONTINUED)

CONTINUED:

MIKA  
I was just honest.

ALEC  
An advanced technique.

MIKA  
I feel really bad about that guy on  
the street, though.

ALEC  
The paramedics said he'd be fine.

Mika stops. | Alec stops.

ALEC (cont'd)  
What's up?

Mika approaches Alec.

MIKA  
I wanna buy you a drink instead.

ALEC  
Instead of what?

MIKA  
Kissing you.

Alec reaches into his pocket and pulls out a hand with a  
WEDDING RING on it.

MIKA (cont'd)  
Hence, the drink. There's a bar  
around this corner.

ALEC  
Yea, I remember.

Mika stands on her tiptoes and inches toward Alec's lips.

He leans in, but they don't kiss.

MIKA  
Just making sure you won't take  
advantage once I have a few drinks.

ALEC  
You wish. I'll see you tomorrow?

Mika nods, smiles.

(CONTINUED)



CONTINUED:

MIKA

I'll see you then, partner.

She walks off.

ALEC

You know you're not my partner,  
right? I'm just training you.

FADE TO BLACK