

DON'T EXPECT A NOVEL

Written by

Susie Leibowitz

Address
Phone Number

INT. GREGORY'S COFFEE SHOP- MORNING

A woman in her mid-20's is in front of the line, carrying a large portfolio on one shoulder, and a huge purse on the other. She eyes the pastries next to the cash register as she waits for the cashier to make her coffee, this is SUSIE PEARLSTEIN.

CASHIER

One medium non fat Latte, ok
that'll be \$6.27

SUSIE

For serious? That's just for the
coffee, right?

CASHIER

The latte, yes.

SUSIE

Right, what a steal! (hands the
cashier her card)

CASHIER

yeah, pick up at the end of the
counter (swipes the card and hands
back to Susie)

SUSIE

Thanks.

Susie puts her card back in her wallet, and walks towards the exit, not noticing she is knocking into the cafes patrons with her huge portfolio case and/or purse. As a customer is opening the door to leave, Susie walks briskly towards the door, to catch it, and almost makes it, but not quite. The door closes on her, and milk squirts through the hole in the lid, and gets all over her all black ensemble.

SUSIE (CONT'D)

Oh come on!

Susie looks at the camera, closes her eyes, takes a moment, and pushes the door with her back to exit the coffee shop.

EXT. 40TH STREET, BRYANT PARK- MORNING

The sidewalk is busy with people walking, coming and going from stores, and delivery men carrying packages in and out of buildings. There are small groups of people standing on the side of the sidewalk smoking cigarettes.

Susie looks at the camera and rolls her eyes as she is wiping the coffee off her shirt with a kleenex she got out of her purse. She starts walking and almost immediately runs into a tiny old woman with a plastic rain bonnet.

SUSIE

Oh shit, I'm so sorry! Are you OK?

OLD LADY

Go Fuck Yourself!

SUSIE

What?! But I just apologized?

OLD LADY

Pfff!!

SUSIE

Oh yeah? Well I hope you have a fantastic day! How do you like them apples?

The old lady makes an aggressive gesture to Susie and keeps hobbling along. A mother walking with her son pulls him closer to herself, and a handful of other passers by move to the other side of the sidewalk, all staring at Susie with disappointed looks as they pass her. Susie closes her eyes, and takes a deep breath. She looks towards the far end of the block, then looks at the camera

SUSIE (CONT'D)

I'm so close.

She starts walking slowly and cautiously, looking at the building addresses as she passes them. When she gets to 80 W 40th st, she stops, looks at her phone,

takes the scone out of the paper bag, and starts eating as she scrolls through her phone.

A black Mercedes pulls up in front of the Pierre Ambre building, which is a few doors down from where Susie is standing. **Peter Chang**, late 30's a large build, tall Chinese man gets out of the front passenger door, and opens the back passenger side door. **Steve Hong**, early 50's, medium build Chinese man steps out. He is dressed in a polo shirt, khaki cargo shorts, and bright blue Gucci loafers. He gives a nod to the man who opened the door.

STEVE

Wait here, I'll be right back.

PETER

Yeah boss.

Susie watches as she shoves the rest of the scone in her mouth. She looks at her watch and hastily starts getting herself and her things situated. Steve looks up, seemingly at Susie, and smiles. Then he holds the door open to the Pierre Ambre building.

STEVE

Fancy seeing you here.

SUSIE

Have we met before?

Susie, assuming this was a sign from the universe that she was on the right track smiles back and starts walking very confidently towards him. She is knocked off balance by a beautiful platinum blonde, wearing all black with huge sunglasses, this is CHARLIE CHAMBERLAIN, British, early Thirties. Charlie walks up to Steve and kisses him on both cheeks.

CHARLIE

Hello darling!

Charlie walks into the building without a second glance at Susie, who is picking herself up. Steve keeps holding the door, he looks at Susie with raised eyebrows, and smiles.

STEVE

Sweetie, you can come too.

SUSIE

Oh, thanks, batting a thousand today.

Steve smiles.

30 SECONDS EARLIER

INT. LOBBY OF PIERRE AMBRE BLDG-MORNING

An old art Deco, elegant but old interior with 2 gold elevators. A man, early to mid twenties stands at a half moon desk at the far corner of the lobby, this is HANS SPELMAN. He looks up as the elevator door opens. A woman emerges. She is ghostly white pale and incredibly thin wearing a head wrap, platform shoes, and huge sunglasses. This is AMBER, 35. It looks like she is in costume. Hans hurriedly walks towards the front doors, but doesn't speak. She looks at him and nods, with ever so slight hint of a smile, which makes Hans light up. Her expression gets more serious, then her eyebrows raise. She looks over at the door, and it's clear she is waiting for Hans to open it for her.

Just then, the door swings open, and Charlie walks in. Hans looks star struck and gives Charlie a little bow.

CHARLIE

Hi Amber, morning Hans.

AMBER

Oh, Char, I want to go through
insta at some point this afternoon.
I have a great idea I think.

CHARLIE

Sounds good, I'll set it up with
Rach.

Charlie continues to the elevators at the other end of the lobby, and Amber turns again to leave the building, and plows right into Susie, who once again finds herself on the ground. Amber wobbles in her sky high platforms, but Hans is there to stabilize her. Amber turns to Hans.

AMBER

Thank you Hanson. If you know who
asks, tell her I'll be right back.

HANS

Yes miss Amber.

Amber steps over Susie, who is looking up at her from the ground. Amber keeps her eyes forward, and continues out the door. Steve walks in, and is laughing out loud as he helps Susie up again. Charlie turns back towards the elevators.

STEVE

You should watch where you're
going, that's twice in two minutes.

SUSIE

You're absolutely right! Not off to
a great start this morning!

Susie walks up and stands next to Charlie, who is waiting for the elevator. Hans goes back to his desk, and Steve walks up to Charlie and taps her on the shoulder.

STEVE

See ya later, I'm gonna walk up.
Trying to stay in shape.

CHARLIE

Good for you, I should start
prioritizing fitness, but I just
don't want to.

STEVE

Haha, I'm only going up one flight,
sweetie.

CHARLIE

That's one more than me!

STEVE

See ya later.

CHARLIE

Bye!

Steve walks through a door to the side of the elevators that leads to the stairs. Charlie under her breath gives a little smile, and laugh, and just says "Steve". Then as if she is talking to herself...

CHARLIE (CONT'D)

God these elevators take forever.
And then once you're in, that's a
whole different level of potential
imminent doom that you risk.

SUSIE

Sorry, risk? Are they out of order?

The sound of the elevator approaching grows louder. Hans, as if in a trance, is staring at Charlie, then suddenly snaps out of it, and looks at his computer.

HANS

Wait, who are you?

Susie giggles.

SUSIE

Whooo are you? (like the
caterpillar in Alice in Wonderland)

Hans does not look impressed, and looks down at his screen. The elevator doors open.

HANS

Pamela?

Susie steps in, then pokes her torso back out, and gives Hans the thumbs up. She steps back into the tiny elevator with her huge bag, on the opposite side as Charlie, but there is less than a foot between them because the elevator is so small. Susie looks at the camera with wide-eyes, and seems to be holding her breath.

HANS (CONT'D)
But you have to check in with Ms.
Ra...

The elevator doors close. Susie looks at the camera with a sigh of relief.

INT. ELEVATOR IN PIERRE AMBRE BUILDING

Susie looks at the buttons, the 11th floor is lit up as the doors close, and realizes she has no idea where to go, or who to even ask for. She turns to Charlie, and tries to make eye contact, but is unsuccessful. Charlie is looking up at the mirrored ceiling, working on getting something out of her glowing white teeth. Then suddenly, she looks at Susie through the ceiling mirror.

CHARLIE
What?

SUSIE
Me?

CHARLIE
No the other guy, why you looking
at me like that? Is my make up
fucked up or something?

The elevator grinds to a halt between floors, casting Susie and Charlie into semi-darkness illuminated only by the emergency light's eerie glow. The unexpected stop amplifies Susie's anxiety, already on edge from her case of mistaken identity and her first, awkward interaction with Charlie.

CHARLIE (CONT'D)
Ouch, shit!

SUSIE
What just happened?

CHARLIE
I bit my lip, and now it's
bleeding, and I can't see.

SUSIE
I meant with the elevator, but are
you OK? Sheesh, who would have
guessed my career nosedive would be
this...literal?

CHARLIE

(calmly amused, trying to
distract them both from
the situation)

Sounds like you made it to the
right place, actually. Welcome to
Pierre Ambre, where the elevators
are as unpredictable as the job
interviews. Guess we're both having
quite the day, huh?

SUSIE

I mean, I walked in here Susie
Pearlstein, and I'm leaving as
Pamela, or ya know, not leaving at
all maybe! We don't know!

CHARLIE

Deep breaths

The lights start to flicker, and the girls look up with
anticipation, then it goes back to the way it was, flickering
sporadically. The elevator doors suddenly open to the wall
of the elevator shaft.

BOTH

(terrified) What the?! Are you
serious right now?!

Susie starts frantically looking through her bag, and pulls
out her phone. Charlie looks up at the shining screen of
Susie's phone.

CHARLIE

No use, phones don't work in these
death traps.

SUSIE

Isn't there some sort of code that
has to be maintained for safety or
something?!

CHARLIE

That's what you're worried about
right now?

SUSIE

Well, yeah, a little, right?

FIVE MINUTES LATER

Susie is still pressing the call button, but to no avail.
Her forehead is against the button panel, and she looks
hopeless.

Charlie is sitting on the floor of the elevator, playing Candy Crush on her phone, then swears under her breath, puts her phone down and looks up at Susie.

CHARLIE

So I haven't seen you before...

SUSIE

Yeah, I'm kind of just showing up, actually. I need a job, went to fashion school and yada yada...Do you work for Pierre Ambre?

CHARLIE

Yes, yes I do, head of creative and marketing.

SUSIE

Oh wow, so you're like important.

CHARLIE

I am, yes.

SUSIE

Do you know if there are even any openings? Or who should I ask for, and also what floor is their office on?

CHARLIE

That was a packed request, haha.

SUSIE

Sorry, I know I just met you and all, that's why I was looking at you before, cause I wanted to ask you, but didn't want to freak you out.

CHARLIE

So you freaked me out anyway, I like that.

SUSIE

Desperado.

The elevator lights come on, there is a buzzing sound, and the elevator jerks again. The girls look at each other with wide eyes, and Susie sits down on the floor, joining Charlie.

CHARLIE

Well, they always need people in production.

(MORE)

CHARLIE (CONT'D)

That tends to be kind of a revolving door, problem is you have to be smart, and that doesn't always last long at this place. Oh, and don't worry about downstairs, with Amber. She won't remember you, not in a million years.

SUSIE

Geez, thanks I guess?

CHARLIE

Nothing to do with you, that girl is on a different planet. Go to thirteen and ask for Justin, he is helping with Production till they find someone.

FIFTEEN MINUTES LATER

Both Susie and Charlie are sitting on the floor of the elevator.

SUSIE

No shit, you're making this up!

CHARLIE

That was the only time I've ever seen her go that far, but you know Bat Mitzvah's always bring out the crazy in people.

SUSIE

Oh, I get it, I have some really special aunts on the Pearlstein side.

The elevator crackles, and you can hear Hans on the other end.

HANS

Hallo? Hallo? Can you hear me, hallo?

Both girls eyes get wide, they look at each other, then at the button panel. They lurch forward at the same time, and comically bump heads.

BOTH

Ow, that hurt! Geez...Hans!!
Help! Help us! We are trapped in here!

HANS

I am here, do not worry my angel, I am going to shut down, and restart the elevator system.

SUSIE

Wait, no!

CHARLIE

Hans just do what you need to do to get us off this thing!

The lights go out, everything turns off. There is a jerk, and then it's silent.

SUSIE

I knew this was a horrible idea, we are going to start a freefall from God knows what floor we are on any second, and we're going to plummet to our deaths and...oh Wait, what floor do I need again? Thirteen?

Charlie looks at her with wide eyes.

CHARLIE

Shhhh...Deep breaths, Hans will fix it. I think we have been in here for like 45 minutes, right?

Susie looks at her watch.

SUSIE

It certainly feels like it, but it's only been 20 minutes, crazy.

CHARLIE

Yeah, I'll bet that she devil is prowling around my office now, trying to find me. Maybe this was the gods interfering on my behalf.

The lights go back on, and the girls slowly stand back up. The elevator jerks, and begins to move again with a big jolt. The last jolt knocks both girls off balance, and they both fall to the floor, so that Susie is laying on top of Charlie.

ELEVATOR VOICE (O.C.)

Eleventh Floor

CHARLIE

Oh geez, that's me, you gotta get up.

The doors open, and **BETHANY STOLBA**, late-50's woman, enhanced everything from head to toe, is standing there when the doors open, and looks down at the girls, still huddled on the floor in each others arms.

BETHANY

Yikes, I'll take the next one...Oh
Charlie, there you are! I've been
looking all over for you. (looks at
Susie) My my, and who is this.

Charlie and Susie just stare at Bethany, who stares back at them, and holds the door open.

BETHANY (CONT'D)

Well are you coming or not? (looks
at Susie) I'm sorry but I pay her
and I'm stealing her, mm kay?
Mmhmm, great.

Susie looks up at the camera, holding back laughter. Bethany holds out her hand, tugs Charlie up, and pulls her out of the elevator. The doors close, and Susie is left sitting there on the floor alone. The elevator gives a little jolt, then starts to move.

ELEVATOR VOICE (O.C.)

Thirteenth Floor

The doors open, and Susie peels herself up from the floor. The doors begin to shut, and Susie puts her bag in the way, so that they can't shut.

INT. LOBBY OF 13TH FLOOR

There is a small windowless room with 2 doors on either side of a long, narrow lucite table against the far wall. On the table there is a white cube holding fake black roses, and a sign above the bouquet with the company logo in neon "PIERRE AMBRE". Susie stumbles out of the elevator, and sits on the floor for a couple seconds, before realizing she is in a compromising position. She quickly pulls herself up, and looks at the two doors.

SUSIE

I feel like Alice down the rabbit
hole, where the fuck did I just end
up??

As she is staring at the doors, the one on the right opens, and Rachael Goldberg, 29, Blonde, very put together with a no nonsense vibe, pops her head out.

RACHAEL

Pamela?

Susie looks over confused, with an awkward amount of time before she replies, remembering that Hans had called her Pamela.

SUSIE

Pamela? Oh Pamela!

RACHAEL

Geez, this is who they send us now?
Come wait in here.

She holds the door open for Susie, who follows her through into a small room with a desk at the near end, and a love seat at the far end.

INT. RACHAELS OFFICE- LATE MORNING

RACHAEL

You can sit there (pointing to the love seat), she's running late.

SUSIE

Who am I meeting with?

RACHAEL

They didn't tell you?

SUSIE

No, I know, right? They're the worst.

Susie gives the camera a nervous side eye glance.

RACHAEL

Don't even get me started, you'll meet with Amber, you're production, right?

SUSIE

Yep, production, for sure, that's what I do.

RACHAEL

Right, you want water or anything? Might be a minute.

SUSIE

I'm all set, thanks.

Rachael goes to a mini fridge at the far end of the room, where Susie is, and grabs herself a water. Then the door to her office flies open and Amber walks through the door holding a tiny toy poodle. She does a double take when she sees Susie, and Susie's eyes get so wide they look like they will fall right out of her head.

AMBER

Rachael I'm back. I think I have a meeting or something, right?

RACHAEL

Yes, go in your office please.

She nudges Amber out of her area, and into the next room. Susie is still sitting on the love seat, hastily searching for what production entails, and she can overhear the conversation in the next room.

RACHAEL (O.C.) (CONT'D)

I told you about this like a week ago. We are up shits creek if we don't get someone in production like yesterday.

AMBER

Should we see if my mom can come up?

RACHAEL

Absolutely not, she is why we lost the last two people.

AMBER

Ok, fine, what's her name again? Where does she come from? I feel like a lot of people would die to work here, how is there only one person?

RACHAEL

She's what we can get, our recruiters won't send anyone else over after the latest walk out. She's worked at a handful of competitor brands, she's fine, just be nice.

AMBER

Ok, I guess I don't have any other options, send her in.

Rachael pops her head into her office, and ushers Susie to come through.

RACHAEL
Come on through. This way.

SUSIE
Oh, ok.

INT. AMBERS OFFICE- EARLY AFTERNOON

They walk into Ambers office, which is basically a large glass cube. Everything is lucite, including Ambers desk. She is sitting in a yoga chair, where she is essentially kneeling, and you can see directly up her skirt upon entering the room. Susie reverts her eyes away, thrown off guard.

AMBER
Hi, I didn't get your name?

SUSIE
Oh, I'm Susie, thanks so much for taking the time to meet with me.

AMBER
I thought you were called something different, are you sure?

SUSIE
About my name?

AMBER
Are you going to sit?

SUSIE
Yes, thank you.

Susie sits in one of the lucite chairs across the desk from Amber.

AMBER
So why do you want to work here?

SUSIE
I've always admired this brand, and I'm really anxious to work at a brand where I actually like the product.

AMBER
What's your favorite piece you have from us?

SUSIE

I have a pair of pants that I've had for I think 7 years, and they are still the best fitting pant I've ever owned.

AMBER

Seven years? Maybe it's time for a new pair, don't you think?

RACHAEL (O.C.)

Amber!

AMBER

We do have amazing pants, I have a lot of knowledge, expertise, and natural instinct for these things, which is why I've been so successful. I'm sure you know that already, unless you live under a rock.

SUSIE

Yes, of course. I am so...

AMBER

So what do you bring to the table?

SUSIE

I'm organized, hard working, I have a thick skin...

AMBER

Ok, well that might come in handy, when would you potentially be able to start?

SUSIE

I could start right away.

AMBER

We still have to interview a few more candidates, so just hypothetically.

SUSIE

Of course, is there anything else you wanted to ask me? Or, anything else, at all?

AMBER

Just one last question, who makes that huge awful bag you're carrying?

Rachel comes into the office quickly, Susie doesn't know how to react.

RACHAEL

Ok, I think that covers it, you can come through here, I'll get this for you.

Rachael grabs Susie's bag, and hands it to her. She leads her back into her out of Ambers office, back into hers. Once Susie is in, Rachael goes back and pops her head into Ambers office.

RACHAEL (CONT'D)

How many lawsuits before you realize you can't say these things out loud!

Amber rolls her eyes, Rachael takes a deep breath and turns to go back into her office.

INT. RACHAELS OFFICE- EARLY AFTERNOON

RACHAEL

Sorry about that, she has no filter sometimes.

SUSIE

Don't worry about it, I've dealt with worse.

RACHAEL

Well, we'll be in touch if we want to move forward.

SUSIE

OK great, thanks so much, fingers crossed!

Rachael hands Susie her bag, and walks her to the door on the other end of the room. Before she gets her hands on the handle, it opens and Bethany walks through. Rachael looks surprised/horrified, and pushes Susie past her, into the elevator bank.

BETHANY

Was that Charlie's girlfriend? Did you know she was gay? I had no idea!

RACHAEL

What? What are you talking about?

INT. ELEVATOR LOBBY 13TH FLOOR AT PIERRE AMBRE

Susie overhears Bethany, and runs to push the elevator button frantically. It is what seems like a long time before the elevator doors open, and Susie, without looking, plows right into Charlie.

CHARLIE

Look who it is, how'd it go?

SUSIE

I have no idea, but apologies in advance if they think you're a lesbian. I have to go right now though.

Elevator doors close, and Susie looks at the camera and takes a deep breath. The elevator does a slight jerk, and the lights flicker, but then it's fine, and continues down. The elevator stops at the 2nd floor. The doors open. Steve steps in, and nods at Susie. They wait silently, Steve looking forward, and Susie side eyeing him, to gauge whether to speak, then the elevator stops, and the doors open.

STEVE

After you, watch your step.

Susie smiles at Steve, and exits the elevator. She turns to Hans, who is standing by his desk, arguing with a woman.

HANS

I told you before that I am on to your games! You won't fool me again!

PAMELA

This is the first time I've ever been here, I am Pamela, I can't believe this is happening, I have an interview with Amber 10 minutes ago!...

Steve's driver, Peter is standing at the far end of the lobby, by the front door to the building. He opens the door as Susie picks up her pace, nervously looking at Hans and Pamela, then the camera as she exits, followed by Steve.

EXT. OUTSIDE PIERRE AMBRE BUILDING-AFTERNOON

Susie turns around to Steve as he exits.

SUSIE

See ya around maybe.

Steve doesn't hear her, and continues to his car parked outside, speaking quietly with Peter. Peter nods affirmatively to whatever Steve had whispered in his hear, opens the back door, and Steve gets in. Susie is watching from right outside the entrance to the building, when Joseph, 25, tall skinny, very fashionable man comes up, grabs Susie's arm, and turns her around.

JOSEPH

I had to see it to believe it, I
can't believe you just showed up!
How did it go?

SUSIE

You scared the living shit out of
me, what is wrong with you! And I
have no idea, they think my name is
Pamela. Wait did you smoke?

JOSEPH

At least you're not Gina, or
Janice?! Can you imagine??

SUSIE

What?

JOSEPH

Could be worse, let's go celebrate.

SUSIE

Celebrate what? I know you heard
what I said because you responded
to it.

JOSEPH

Kim is meeting us at the Bryant
Park Grill. It's right there.

Hans comes running out of the building, and stops abruptly in front of Susie.

HANS

You are not Pamela.

Joseph snorts, and starts laughing hysterically.

SUSIE

I know, I can explain.

HANS

I am sorry I got your name wrong! I
did not realize that you are friend
of Ms. Charlotte.

SUSIE

Oh my God, it's not your fault at all, you'd have to have telepathy! You certainly didn't have to come after me like that, though I do admire your dedication.

HANS

Thank you, that is kind to say, but I came running because you are requested upstairs again.

SUSIE

Shit, really?

JOSEPH

What is your ish, that's great!

HANS

Yes he is right, it's not usual.

JOSEPH

Unusual

HANS

Not usual

JOSEPH

Right, but you say...

SUSIE

Who was asking for me? Do they know I'm not Pamela? Did they say why?

HANS

Miss Rachael called down.

SUSIE

Ok, at least it's not Charlie.

JOSEPH

Who?

HANS

Charlotte?

SUSIE

I'll meet you at the place, the grill or something, right?

Susie starts walking back towards the Pierre Ambre building with Hans looking very preoccupied. Joseph is left standing there.

JOSEPH

It's the Bryant Park grill, it's
literally right there. Who is
Charlie?! Is he cute? Tell him to
come!

Susie and Hans turn into the building and enter the lobby.

INT. LOBBY OF PIERRE AMBRE BLDG - AFTERNOON

Susie and Hans enter the lobby where a young girl, late 20's
is standing waiting for the elevator.

HANS

Hallo? Hallo there?

PAMELA

Where did you go? I've been waiting
here to be announced for 10
minutes! What is your deal?

Hans looks at her with a blank face.

PAMELA (CONT'D)

Ok, again from the top, I'm Pamela
Davies, I am late for an
appointment with Amber, I need to
go, this is ridiculous.

Hans looks at Susie, who has wide eyes. The elevator door
opens and Hans nods to Susie to get in and go up. Susie steps
in, and Pamela goes to follow.

HANS

Come here please, I need to call up
and announce you before you go.
Thank you.

Pamela rolls her eyes, and steps out of the elevator looking
very annoyed, and the doors close. Hans gives an awkward wink
to Susie, and as the elevator doors close you hear Pamela.

PAMELA

Why are you winking at me?

Elevator doors close.

INT. ELEVATOR IN PIERRE AMBRE BUILDING

Susie is looking up, starting to get nervous because it's
taking a long time for the elevator to move. That's when she
realizes she forgot to hit the button.

Just as she steps forward to press it, the doors open again, and Pamela steps in. Susie's eyes get wide. Pamela pushes the 13th floor button, and turns around and looks at Susie.

PAMELA

What floor did you have? It got reset or something.

SUSIE

Oh, thirteen please.

Pamela looks Susie up and down, then stares straight forward. The elevator jolts and Susie braces herself clinging onto the walls of the elevator. Pamelas eyes get big, and she moves to position herself as far away from Susie as possible.

ELEVATOR VOICE

Eleventh floor

The elevator doors open and Charlie is standing there. She looks directly to Susie.

CHARLIE

Well if it isn't my other half.

Charlie steps into the elevator, and the doors close. She turns and looks at Susie with raised eyebrows.

SUSIE

I know! I'm so sorry! I don't even know how that happened!

CHARLIE

I do, her name is Bethany. And what IS your name again?

PAMELA

I'm Pamela.

CHARLIE

Not you, are't you Pamela? (to Susie)

SUSIE

I'm Susie, to be fair we were distracted when we exchanged names before.

CHARLIE

Since we're dating and shit, I feel like I should know.

Pamela is looking at them back and forth trying to make sense of this, like a spectator at a tennis match.

SUSIE

Well yeah, makes sense, but what are you going to say?

CHARLIE

I don't fucking know, I guess we're about to find out!

Susie looks nervously at the camera.

ELEVATOR VOICE

Thirteenth floor

There is an awkward silence while waiting for the doors to open. Pamela looks back and forth between Susie and Charlie, her expression could be interpreted as either scared or disgusted. The doors open and they all step out. Susie and Charlie go to the door on the right, and go through after Charlie enters the code. and Pamela looks around to figure out what she is supposed to do. Susie looks nervous as she follows Charlie through the door.

INT. RACHAELS OFFICE- AFTERNOON

RACHAEL

Hi, why didn't I know you were a lesbian?

SUSIE

Actually...

CHARLIE

Because I knew you would try to set me up with one of your friends.

SUSIE

What?

RACHAEL

Well that's your loss, she would be perfect for you.

CHARLIE

Ok Ms. Thing wants to talk to us right?

There is a Stern knock on the door. All three girls stop and look over at the door. Rachael goes to open it right when Pamela is about to knock and gets a palm to the face.

PAMELA

Oh my God! I'm so sorry no one was answering anything, and I saw them come in here.

RACHAEL

Who are you? And what the hell?!
Ow!

PAMELA

I'm Pamela Davies.

RACHAEL

No you're not.

SUSIE

I'm Susie actually...

PAMELA

Why does no one believe I'm me!!
(Turns to Susie) And no one is talking to you! God you're excruciating.

SUSIE

Geez! I've never even met you!

CHARLIE

Don't talk to her like that!

Amber appears in the door frame at the far end of Rachael's office, looking very annoyed.

AMBER

Excuse me? Aren't we supposed to have this conversation in my office? Who is she? (to Pamela)
Does she work here?

PAMELA

I'm Pamela Davies.

AMBER

No, that's Pamela Davies (points to Susie)

SUSIE

Actually I'm Susie. I can...

AMBER

Oh wait, Do I get to choose? Which Pamela will work here?

PAMELA

What?

SUSIE

(Timidly) It's Susie (raising her hand).

RACHAEL

Amber, Im begging you...

AMBER

I want, mmm, that one (points to Susie)

RACHAEL

I'm texting Jeff

AMBER

She's cuter, and looks like way less of a rigid Debbie.

Susie leans in and whispers in Charlie's ear.

SUSIE

Who is Jeff?

CHARLIE

Amber's attorney.

PAMELA

That's it, I am leaving this God forsaken place! I wouldn't work here if you paid me a million dollar signing bonus!

Pamela is fuming as she turns around then pushes instead of pulls the door, which makes her all the more agitated. Charlie and Susie try not to laugh, but are failing. Amber is looking at her nails, and Rachael is wide eyed horror. Finally Pamela throws the door open and proceeds through. Susie and Charlie start cracking up, and Rachael is shhh-ing them, but also holding back a smile.

PAMELA (O.C.) (CONT'D)

Jesus, get me the fuck out of this place!

JUSTIN (O.C.)

First last day?

RACHAEL

Oh no, not Justin.

PAMELA (O.C.)
Please just leave me alone.

JUSTIN (O.C.)
Girl no one is bothering with you
here wearing those Walmart shoes.

RACHAEL
Fuck my life, we all need new jobs.

CHARLIE
Oh, don't be so dramatic.

SUSIE
So, did you want to see me again?
Or was it just a big
misunderstanding? Or...

RACHAEL
No, I have your paperwork to sign,
you can start like, tomorrow you
said, right?

Susie is staring at Rachael blankly. Charlie slaps her in the
Butt.

SUSIE
Ooh! Tomorrow? Yes! Tomorrow!
Tomorrow works, Oh my God,
tomorrow!

AMBER
Ya, tomorrow, (to Rachael) where do
we find these people? I need to
pump, I'll be in my office.

Amber turns and walks to her side of the glass. You see her
start to take off her shirt then she disappears behind the
biggest apple computer you can buy.

SUSIE
She needs to do what?

RACHAEL
It's nothing, just sign and date
where there are post it's and we
will see you 9am tomorrow. Enjoy
your last day of freedom.

Susie goes to Rachael's desk and looks over the contract.

SUSIE
Oh wow, Director of Production! I
didn't realize...?

Susie flips through the several pages in the contract, looking more and more nervous.

RACHAEL

It's just standard shit.

SUSIE

Lawyers daughter. Always read before you sign.

CHARLIE

Can I pick em or what? So can I ask why the fuck am I here?

RACHAEL

Bethany told us you were a lesbian so of course Amber wanted to ask you inappropriate questions about your sex life but thankfully got distracted by the crazy person who I still don't know who that was, and forgot all about your lesbianism. For that I am grateful.

SUSIE

Here you go. I just hand wrote in my name, cause it had Pamela in there.

RACHAEL

Wait, then who are you?

CHARLIE

Susie! She is Susie, she's said it a hundred times!

RACHAEL

Really? Geez, is it happy hour yet? Today is a lot. See you tomorrow Susie. That's fine to write in your name.

SUSIE

Ok, so I'll see you tomorrow then! Thank you so much! I can't believe this is happening! I can't believe this is happening...

Susie goes from a smile to a serious look on her face, turns towards the door and walks out into the elevator lobby, followed by Charlie.

INT. ELEVATOR LOBBY 13TH FLOOR AT PIERRE AMBRE

CHARLIE

Are you OK? You look like you're about to pass out.

SUSIE

What the fuck does a production director do?

CHARLIE

That's for you to figure out. I'm tapping out.

SUSIE

Oh, yeah totally. Maybe my cousin knows.

CHARLIE

The only thing I know is that it's hilarious to me that everyone here thinks I'm a lesbian, who is dating you. Welcome to the shit show, staring us.

Elevator door opens, and the two girls step in. Susie is looking very intense, and is just standing in front of the elevator button panel, motionless. The elevator doors close.

(pause)

The elevator doors reopen, still on the 13th floor.

CHARLIE (CONT'D)

You didn't even push the button?

SUSIE

I was having a moment, what the fuck am I gonna do.

Charlie grunts and leans forward to push the button.

CHARLIE

I grew up outside London, we didn't have that.

SUSIE

Really??

CHARLIE

I don't know, we probably did, I don't care.

The elevator ding's and opens. Charlie walks in first, followed by Susie. The doors begin to slowly close.

SUSIE

God speed.

Elevator doors close.

INT. ELEVAYOR

ELEVATOR VOICE

Eleventh floor

The elevator doors open, and Bethany is standing there again.

BETHANY

Oh you two get a room! Not now though, Charlie I need you.

She grabs Charlie's hand, and pulls her out of the elevator.

CHARLIE

Bethany, I'm coming, Jesus. (To Susie) Bye, see you later babe!

The elevator doors close again. Susie is standing inside looking more and more panic stricken.

SUSIE

What does production even do? I mean produce, obviously...

The elevator slows down. Susie is not paying attention, and when the doors open, she walks right into Steve who is waiting to get in.

ELEVATOR VOICE

Second Floor

STEVE

Mind if I come in?

Susie backs up and Steve gets into the elevator. He is eyeing Susie.

SUSIE

Sorry about that, Hey I thought you left?

STEVE

Had to run back up.

SUSIE
That's like the 5th time you've
seen me make an ass out of myself.

STEVE
I only count four.

SUSIE
Well there we go, signs of
improvement.

STEVE
Are you OK? You look like you're
head is about to pop.

SUSIE
Wow, you're really good at reading
people!

STEVE
So?

SUSIE
So you're right, my head is about
to explode.

STEVE
Yeah, I can tell, but why is that
happening?

SUSIE
Because somehow I just landed
director of production, and I have
no idea what that even means, or
does, or anything.

STEVE
Congratulations.

The elevator stops, and the doors open. Steve gestures for
Susie to go first, and he follows.

INT. LOBBY OF PIERRE AMBRE BLDG-AFTERNOON

Hans is standing at his desk. Susie is continuing to talk as
she exits the elevator, and is followed closely by Steve, who
is listening attentively, with the same smile across his
face.

SUSIE
Yeah, well I guess so, (turns to
Hans) Hey Hans, guess what, I'll
see you tomorrow!

HANS

Oh that is very nice! Bravo!

SUSIE

(to Steve said in a low voice) For like a day till they catch on that I have no idea what I'm doing and I am not romantically involved with Charlie.

STEVE

Charlie's a lesbian?

SUSIE

No!! No, it's a long story, but basically the mom...

STEVE

Bethany

SUSIE

Right, Bethany, she got the impression that me and Charlie were an item.

They get to the exit to the building. Steve looks over at Hans, who is still at his desk writing something down. He opens the door for Susie.

STEVE

After you.

SUSIE

Thanks, so then she...

EXT. 58 W 40TH STREET- AFTERNOON

The sidewalk is crowded with people. The sun is starting to set, and there is a gold glow over everything in the park. The limo Steve came in is still parked outside. Peter sees Steve come out of the building, and leaps out to open the back door

SUSIE

...must have told Amber, so I got mixed up with this poor girl Pamela, who was probably lovely and completely qualified, and they ended up with me.

STEVE

Sweetie, you'll be fine. I'll help you.

PETER
Boss, we gotta get to that thing?

STEVE
Just get in the car.

PETER
Ok, but we're already...

STEVE
I said get in the fucking car!

Steve gets in the back seat, and Peter closes his door, gets in the front. Steve's window goes down.

SUSIE
You know about production?

STEVE
Sweetie, I own a factory.

SUSIE
Right, right.

STEVE
Come over tomorrow, here's my card,
come after your meet and greet.

SUSIE
My what?

STEVE
It's your first day, right? So
you'll have to meet everybody.
Then say you need to go meet me.

SUSIE
Why are you helping me?

STEVE
You look like you need help. And
you made an impression on me.

SUSIE
Well that's great! I'll just keep
being helpless and charming, what
could go wrong?!

Steve erupts into laughter as he gets into the backseat of the car.

STEVE
You're funny, see you tomorrow.

SUSIE

Bye. I can't believe this is happening.

STEVE

Hey, you need a ride?

PETER

Boss, we gotta...he's Only there for like 20 minutes boss...

SUSIE

No, I'm all set, thanks though.
I'll see you tomorrow!

Susie turns, and runs straight into a handsome man wearing a suit. She falls backwards, and Steve roars with laughter again, as he closes the window and his car pulls away. Susie pulls herself back up, with the help of the man who knocked her down.

SUSIE (CONT'D)

I'm so sorry, I really need to watch where I'm going.

MAN

That's Ok, never a bad time to help a beautiful woman.

SUSIE

Oh, me? I'm a total mess, but thank you!

MAN

Maybe I'll see you around.

SUSIE

Ok.

Susie has stars in her eyes, when she snaps out of it, and looks at her phone, which is buzzing. There is a text from Joseph that says "I'm being attacked from all sides, I need your assistance". Susie looks up, looks up at the building, smiles, and crosses the street, walking up the stairs and into the park.

End.

