

WORKING FOR MORAY

"PILOT"

by

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SUPERIMPOSE:

"THIS IS, UNFORTUNATELY, A TRUE  
STORY."

FADE IN:

INT. STUDENT CENTER - HALLWAY - DAY

In the poorly lit hallway sits a row of chairs next to an office door. A disheveled young male college student sits slouched in one of the chairs - asleep. This is COREY (23).

The office door swings open. A female student walks out clutching some folders leaving the door open behind her.

In the office is a COUNSELOR (mid-40s) sitting behind the desk.

COUNSELOR

Next.

Corey wakes up, grabs his backpack, and walks into the office leaving the door open behind him.

COUNSELOR (CONT'D)

Door.

Corey stops and shuts the door.

INT. COUNSELOR'S OFFICE - CONTINUOUS

Corey sits down in the chair opposite the Counselor.

COUNSELOR

Remind me your name and major  
again.

COREY

Corey Crocker. Film and Television.

The counselor looks Corey up and down.

COUNSELOR

Let me guess. Director?

COREY

Writer/Director...  
(crosses his fingers)  
I hope.

COUNSELOR

What kind of internship are you  
looking for?

COREY

Ummm I don't know. A fun one. Work should be fun right?

The counselor gives Corey a look then rolls over to a nearby file cabinet and opens the bottom drawer. He files through the contents then pulls out a folder.

The counselor rolls back over to the desk and plops the folder down in front of Corey.

COUNSELOR

A lot of the internship programs are already closed. These are the ones that are still open, though the submission deadlines are this weekend.

COREY

I meant to come before graduation, but I was just so slammed with finals.

COUNSELOR

You'll need to submit at least two items from your portfolio. More is better.

COREY

What do you mean by at least two items?

COUNSELOR

Two items. A short film you directed. Or a short story you wrote. Maybe you edited another students short. Do you have two items?

COREY

Oh yeah. Of course I have two. I have lots. I just thought that maybe there are some internships that require one item. Like your best one.

COUNSELOR

No. The requirements are all the same. You'll need to write a short essay for each entry about why you're applying for the internship.

COREY

Each one?

COUNSELOR

These are different internships. You need to tailor each essay for that internship. You need to stand out. These internships are very competitive. A lot of people have already submitted to dozens of internships. Most won't be accepted. An alternative is to do a single video interview and submit it to all the internships.

COREY

Video interview?

COUNSELOR

Record yourself like you are being interviewed.

The counselor leans over and opens up a drawer to his desk and pulls out a sheet of paper.

COUNSELOR

(handing paper to Corey)

Here are a list of talking points and questions.

COREY

Aren't I just going to interview when they bring me in?

COUNSELOR

Companies aren't going to fly you in for a first interview. They want to see you first and decide if they want to continue the application process.

COREY

Are there any that don't require this?

COUNSELOR

Yes.

COREY

What?

COUNSELOR

Retail.

Corey takes the hint and grabs the pile of folders.

COREY  
I'll get right on this.

Corey stands up to leave.

COUNSELOR  
Submission deadline is this  
weekend. Don't miss it.

COREY  
I won't.

EXT. STUDENT CENTER - HALLWAY - CONTINUOUS

The door to the counselor's office swings open. Corey exits, leaving the door open behind him.

A female student sits slouched in the same seat Corey was seated.

COUNSELOR  
Next.

INT. COREY'S APARTMENT - NIGHT

Corey sits on the living room couch in a suit and tie. The suit is cheap and a little oversized, but he's a little more put together than earlier.

A video camera - aimed at Corey - is set on a tripod in front of the couch.

The record light is lit up on the front of the camera.

Corey lowers his head, clears his throat, and takes a deep breath.

And then another one.

And another one.

Corey looks up at the camera...

SLAM TO:

EXT. LA FITNESS - ESTABLISHING SHOT - DAY

A mostly empty parking lot.

INT. LA FITNESS - DAY

Corey stands behind the check-in counter. He greets a gym member, and swipes his badge.

The member's picture pops up on the computer screen.

COREY  
Enjoy your workout.

The member walks into the gym.

Corey stares out the front windows of the gym into the parking lot waiting for another member to walk in.

WOMAN'S VOICE (O.C.)  
Hey.

Corey turns to see his manager, SIENNA (early 40s), standing behind him.

COREY  
Hey.

SIENNA (WOMAN'S VOICE)  
Sorry to do this to you, but I need a favor. I had to let a couple people go and I need you to open tomorrow morning.

COREY  
I'm not really a morning person.

Sienna glares at Corey.

INT. COREY'S BEDROOM - EARLY MORNING

An alarm clock buzzer RINGS. Corey rolls over in bed and hits a button on the alarm shutting it off. He groans as he rolls back over in his bed.

INT. LA FITNESS - EARLY MORNING

Corey stands behind the check-in counter and stares blankly out the front windows at the empty parking lot. He starts dozing off but catches himself before nearly falling over.

Corey looks around the gym. It's empty except for a single person running on the treadmill.

Against the wall to his left is a row of sales desks. Corey notices the luxurious and welcoming chairs behind all of the desks.

Corey grabs the check-in scanner and places it on top of the counter. He runs over to a sales desk, grabs a chair, and wheels it over to the front counter.

A man walks in the gym as Corey is just about to sit down in the chair.

The man walks up to the front counter and looks curiously at the scanner sitting there.

COREY  
 (points to the scanner)  
 Yep.

The man scans his card. His picture pops up on the computer screen.

COREY  
 You're good to go. Have a good work out.

The man walks off into the gym.

Corey eases down into the comfy chair.

He sits up to look over the counter and check if anybody is coming. The coast is clear. Corey leans back in the seat and closes his eyes.

EXT. LA FITNESS - DAY

A sunny parking lot full of cars sits in front of LA Fitness.

INT. LA FITNESS - DAY

Corey is fast asleep in the chair. Somebody CLEARS THEIR THROAT next to Corey.

Corey wakes up to see Sienna standing over him.

COREY  
 Ummm, I was just--

SIENNA  
 You're fired.

EXT. LA FITNESS - DAY

Corey walks back to his car.

A TALL MAN (early 20s) walks out from behind a car and bumps into Corey.

COREY  
 Sorry.

TALL MAN  
 Sorry.

Corey turns and continues walking.

TALL MAN

Excuse me.

Corey turns back around.

COREY

Yeah?

TALL MAN

Is your name Corey?

COREY

Yes.

TALL MAN

From Roswell High School?

COREY

(trying to place the man)

Yyyes.

TALL MAN

I'm Taylor. We took film and video together. Mr. Scott's class.

COREY

Yes. Of course. Sorry. I didn't recognize you.

Taylor looks at Corey's work shirt.

TAYLOR (TALL MAN)

Do you work at LA Fitness now?

COREY

What?

Taylor points to his shirt.

COREY

Oh. No. No. They gave this to me when I signed up for the gym.

Taylor looks confused.

COREY

(points to gym)

So are you going...

TAYLOR

Yeah. I'm going to work out.

Long awkward BEAT.

COREY

Well I don't want to hold you up. I just had a workout myself. Gonna go protein up.

Corey turns to leave.

TAYLOR

Hey!

Corey turns around.

TAYLOR

Sorry, random question. What college did you go to?

COREY

Savannah College of Art and Design.

TAYLOR

What was your major?

COREY

Film and TV. Why?

TAYLOR

I'm only asking because I'm going back to school to finish my degree, and I need to find somebody to cover some of the hours that I'm going to miss at work. I work at a production company here in town. I didn't know if you'd be interested. I've kind of exhausted everybody I know.

COREY

What kind of work do you do?

TAYLOR

It's a small video production company on the other side of town. We mostly do corporate videos. Right now it's just two old guys and me. It would be nice to get another young person in there.

COREY

Two old guys?

TAYLOR

I know it doesn't sound like the greatest job ever, but you get to do a lot of shooting and editing.

(MORE)

TAYLOR (CONT'D)

It's a great way to get some experience under your belt. And it can be fun sometimes.

Corey thinks for a beat.

TAYLOR

If I don't get somebody then Moray is going to let Chuck bring in another old person.

COREY

Does he require me to submit any portfolio samples?

TAYLOR

I don't think he knows what a portfolio is.

INT. OFFICE - DAY

The office space is small and consists of 4 rooms, a bathroom, and a tiny kitchen.

In the front room Corey sits in a chair in front of a large antique desk. MORAY sits in an executive chair behind the desk. A giant, heavy laptop propped up in front of him.

Moray is in his late 50s, British, and would appear to be healthy except for his rotund belly. Also, his nipples pierce through his shirt.

Taylor is standing against the bureau next to Moray's desk.

MORAY

We work with a few fortune 500 companies: Genuine Parts Company, NAPA Auto Parts, Georgia Hospital Association.

To Corey's right is a window looking into the next room. Corey turns and sees a disgruntled man glaring at him. Corey quickly reverts his attention back to Moray.

MORAY

I've been doing this a long time. I've been in business for over 20 years.

TAYLOR

30.

MORAY

What?

TAYLOR  
30 years. You've been in business  
for over 30 years.

MORAY  
That's right. I did that Bruce  
Campbell video right after the The  
Evil Dead movie in eighty one.  
(turns back to Corey)  
I made a really cool promotional  
video for NAPA Auto parts starring  
Bruce Campbell. It was a riff on  
Raiders of the...

Moray looks down at his desk in confusion. Then turns to  
Taylor.

MORAY  
Where's my paper clip holder?

TAYLOR  
What?

MORAY  
My paper clip holder.  
(points to desk)  
I keep it right here on my desk.

TAYLOR  
I probably put it in one of your  
drawers.

Moray starts opening some of his drawers.

MORAY  
Which drawer?

TAYLOR  
Try the top left.

Moray opens a drawer.

MORAY  
Nope.

Moray shuts the drawer.

Taylor walks over to Moray's desk. He opens the top left  
drawer, reaches in, pulls out the paper clip holder, and  
places it on his desk.

MORAY  
Thank you.

Taylor walks back to where he was standing.

MORAY

Sorry, where was I?

The phone RINGS.

Moray looks blankly at the phone.

MORAY

How do I send it to voicemail?

TAYLOR

The little menu bar at the top, the third one down from the left.

MORAY

The menu bar?

TAYLOR

It's at the top.

Moray looks at the phone and then hits a button. The speaker phone clicks on.

MORAY

(sotto voce)

What have I done?

(into phone)

Hello?

WOMAN ON PHONE

Hi, may I please speak to Moray Blackenship?

MORAY

Speaking.

WOMAN ON PHONE

Hi Moray. I'm calling from The People Store in regards to the video shoot Eric and Stephanie did for you a few months back. We still have not yet received payment for--

MORAY

I'm sorry, but I'm going to have to call you back.

WOMAN ON PHONE

Will you call back today? We really need to get this invoice settled.

MORAY  
Yes, yes. I'll call back today.

WOMAN ON PHONE  
Do you have my extension?

MORAY  
Yes. Thank you, goodbye.

Moray hangs up. He looks up at Corey.

MORAY  
Where was I?

TAYLOR  
Maybe you should ask him some questions?

MORAY  
Yes.

Moray thinks.

MORAY  
(to Corey)  
Do you have any questions?

Corey thinks.

COREY  
Do you have a studio where you do a lot of filming?

MORAY  
No. Just this office. We do most filming on site.

COREY  
And how many people work here?

MORAY  
There's me and Taylor. And Chuck. Have you met Chuck?

Corey shakes his head.

MORAY  
Chuck, come in here please.

The disgruntled man in the next room walks out of his room. This is CHUCK MACINTOSH (Mid 60s). He has long thinning white hair and looks like he is halfway through the process of turning into Gollum.

MORAY

Corey, this is Chuck.

Corey gets up and shakes hands with Chuck.

COREY

Nice to meet you.

Chuck feigns a smile then looks at Moray.

CHUCK

Can we talk in the kitchen?

MORAY

Now?

CHUCK

Yes.

Chuck turns and walks into the tiny kitchen.

MORAY

Excuse me for one moment.

Moray gets up and follows Chuck into the kitchen. Chuck shuts the door.

Corey and Taylor sit silently as Chuck and Moray talk.

(We can't make out the words of what Moray and Chuck are saying, but the tone is clearly argumentative.)

After a short beat Moray finally raises his voice loud enough to make out what he's saying.

MORAY (O.C.)

...OK, OK, OK.

The door to the kitchen opens. Chuck returns to his room. Moray returns to his desk.

MORAY

We have a shoot tomorrow for the Georgia Hospital Association's Hospital Heroes Award. A few sit down interviews and some B-roll about the recipient for the award. Can you come with me and Taylor and assist on the shoot? Consider it a trial run. See if we're a good fit.

COREY

Sure.

MORAY

It's an early start time. Have to be at the office at 5 am. Are you a morning person?

INT./EXT. FORD EXPEDITION - MORNING

Corey is asleep in the back seat of the SUV. A bunch of production equipment is crammed in the trunk behind him.

EXT. HOSPITAL PARKING LOT - DAY

Corey and Taylor are unloading the back of Moray's SUV. They are taking out a very large and heavy looking light kit.

Moray stands off to the side consumed in his phone.

WOMAN'S VOICE 2 (O.C.)

Moray?

Moray turns around to find CAROL (40s) standing with a clipboard in her hands.

MORAY

Yes.

Carol sticks out her hand to greet Moray.

CAROL (WOMAN'S VOICE 2)

Hospital representative Carol.

(shakes hands)

Nice to meet you.

MORAY

Lovely to meet you. This is Taylor, my employee, and his friend Corey.

CAROL

Nice to meet you.

COREY

Nice to meet you.

TAYLOR

Nice to meet you.

Carol removes a sheet of paper from her clipboard and hands it to Moray.

CAROL

This is the itinerary I set up - with the list of people to interview here.

(she points at the paper)

I reserved the conference room to film in if that works.

MORAY

Perfect. Take me to it.

Carol turns and walks towards the hospital.

MORAY

(to Corey and Taylor)

You've got the equipment right?

Moray turns and follows Carol before they respond.

Corey and Taylor grab the equipment and follow Moray.

INT. HOSPITAL - CONFERENCE ROOM - DAY

Carol enters the conference room followed by Moray. It's a tiny room with a large desk smack in the middle. Fluorescent lights illuminate the room.

CAROL

Will this work?

MORAY

This is perfect. Thank you.

Moray sits down at the table and sets his gigantic laptop in front of him.

Carol makes her way out of the room as Corey and Taylor enter and set down the equipment. Taylor looks around at the room.

TAYLOR

This is a little small don't you think?

MORAY

I think it works just fine.

TAYLOR

Where are we shooting?

Moray points to the front of the conference room where there is a large white board.

TAYLOR

Against the white board?

MORAY

Yes.

TAYLOR

There isn't a ton of room to shoot. Don't you think we should set up over there.

Taylor points to the corner next to the window.

TAYLOR  
More room.

MORAY  
There's plenty of room right there.

TAYLOR  
How so?

MORAY  
We can move the table.

Taylor looks down at the table.

TAYLOR  
We can't move that.

MORAY  
Sure you can.  
(points at Corey)  
You have Corey now. It'll work.

TAYLOR  
It won't.

Moray turns to Corey.

MORAY  
Corey, what do you think?

Corey is caught off guard.

COREY  
Uhhh...

The door to the conference room opens. ERIN ROBINSON (20s) walks in dragging a briefcase behind her.

ERIN  
Sorry I'm late.

MORAY  
It's alright. We were just setting up.

Erin notices Corey standing there.

ERIN  
Are you...

MORAY

This is Corey. Corey, this is Erin.  
She's the rep from the Georgia  
Hospital Association.

(to Erin)

We're putting Corey through a test  
run of sorts, so let us know what  
you think.

Corey smiles and shakes her hand.

COREY

Nice to meet you.

ERIN

Nice to meet you.

(to Moray)

So are we shooting in here?

MORAY

We were thinking of shooting the  
interviews over there by the white  
board.

Moray points to the spot he wanted.

ERIN

That works for me.

INT. HOSPITAL - CONFERENCE ROOM - DAY

Taylor and Corey are setting up the equipment near the  
whiteboard. Corey places a light on a stand and flicks it on.

Moray sits at the table typing away on his laptop. Erin sits  
in a chair at the conference table on her smartphone.

Corey walks over next to the conference room door and flicks  
off the light switch. The room is now only illuminated by the  
lights they've set up.

MORAY

What are you doing?

COREY

Turning the lights off.

MORAY

Don't you need them on?

TAYLOR

No.

(points to their lights)

That's what our lights are for.

MORAY

It'll be too dark. The film won't be able to pick up the image.

COREY

These are video cameras.

TAYLOR

It'll be plenty of light.

MORAY

Look Taylor, I've been doing this a long time. I know what I'm talking about. So please show some respect.

There is a long awkward beat as Taylor bites his tongue. Erin can sense it.

ERIN

So Moray, what's the purpose for those rainbow bars that go in front of videos?

MORAY

They don't really use those anymore. They just go frame by frame.

Corey and Taylor look at each other trying to understand what Moray just said.

There is a knock at the door.

CAROL (O.C.)

It's Hospital Representative Carol. May I come in.

MORAY

(shouts)

Yes.

Carol enters the room.

CAROL

Sorry. I don't want to disrupt your Hollywood magic going on in here.

Carol chuckles to herself.

MORAY

You can just come in next time. Don't worry about knocking.

CAROL  
Ok. Are you ready for the first  
interviewee?

MORAY  
Yes.

CAROL  
Alright. I'll go get them.

Carol leaves and shuts the door behind her.

TAYLOR  
We aren't finished setting up yet.

MORAY  
There are now two of you. You  
should be able to set it up twice  
as fast.

Moray returns to his laptop.

Corey and Taylor look at each other.

SERIES OF SHOTS

C-stand is extended and locked into place.

Tripod legs are extended.

Camera is place on the tripod head.

The camera level bubble is centered.

A large battery is clicked onto the back of the camera.

The barn doors for the lights are adjusted.

The camera monitor is flipped open.

INT. HOSPITAL - CONFERENCE ROOM - DAY

Taylor stands on a chair adjusting the fill light.

TAYLOR  
Can you hand me the CTB-30.

Corey looks confused.

TAYLOR  
The blue gel.

Corey looks in the light kit, grabs the blue gel, and hands  
it to Taylor.

Taylor clips it to the light. He steps down off the chair and moves it to the side.

TAYLOR  
Alright. We're all set.

Moray looks up from his laptop.

MORAY  
Why is the white board in the background?

TAYLOR  
This is the spot you picked.

MORAY  
I know that, but you have to put something behind the chair.

TAYLOR  
Like what?

MORAY  
Like a plant or something.

Moray looks around and sees a plant in the corner of the room.

MORAY  
(pointing)  
Like that.

TAYLOR  
There isn't room for a plant.

MORAY  
Just push the seat forward a little.

TAYLOR  
I can't. They'll be too close to the camera.

MORAY  
Move the camera back.

TAYLOR  
It's as far back as it can go.

MORAY  
Well we have to put something behind them, We can't have nothing.

The door to the conference room whips open. Hospital Representative Carol enters.

CAROL

The first interviewee is here.

INT. HOSPITAL - CONFERENCE ROOM - DAY

(\*All interviews are seen as raw footage through the camera Corey and Taylor set up.)

A MIDDLE AGED SOUTHERN WOMAN sits in the chair. The plant Moray had pointed at in the corner is now crammed between the woman and the white board. It hovers over her shoulder.

MIDDLE AGED SOUTHERN WOMAN

Doctor Brenner is the most caring individual I've ever met. He will sit down and talk to you. And he really listens.

(tears up)

I can't think of anybody more deserving of this award. He is truly a hero.

She smiles and tries to regain her composure.

MORAY (O.C.)

Perfect.

(to Corey)

We are recording, correct?

COREY (O.C.)

Yes.

MORAY (O.C.)

Are you sure?

COREY (O.C.)

Yes.

TAYLOR (O.C.)

Why would you have her answer a question if you didn't know we were recording?

Moray thinks for a beat.

MORAY (O.C.)

It was a test run to warm her up.

INT. HOSPITAL - CONFERENCE ROOM - DAY

A TALL WOMAN sits in front of the chair. The plant is now hovering over the opposite shoulder.

TALL WOMAN

I may have only been here a few months, but in that short time I've seen all I need to know about what a special man Doctor Brenner is. One of the great stories I heard about him when he was still practicing at the...ummm...I'm trying to remember where his office was located at the time.

She thinks hard but can't come up with it.

TALL WOMAN

I'm sorry y'all.

MORAY (O.C.)

That's ok.

ERIN (O.C.)

I think I have it here.

We hear rustling as Erin goes through some paperwork.

ERIN (O.C.)

It was the University Hospital of Labor and Delivery.

TALL WOMAN

That's right.

(turns to Moray)

Should I start over.

MORAY (O.C.)

No. Just pick up right where you left off. Just give us the name of the hospital and continue on.

TALL WOMAN

Are you sure. I don't mind starting over.

MORAY (O.C.)

No, no. We can just piece them together in post and make it flow seamlessly. Editing is a wonderful thing.

TAYLOR (O.C.)

You sure you don't want her to at least start the sentence over?

MORAY (O.C.)

Yes. If you edit it right it'll work out perfectly. Where's the microphone? Is this it?

COREY (O.C.)

That's the tripod. This is the microphone.

We hear some RUSTLING and the camera shifts around as Moray grabs the microphone on top of the camera.

MORAY (O.C.)

(talking too loud and close into microphone)

Ok guys, this is going to be an edit point for this sentence. Make sure it flows nicely. Don't put the words too close together. Give it a nice beat or two. Maybe add a cross dissolve and blur the audio.

Moray lets go of the mic and we hear him SHUFFLE back into his seat.

TALL WOMAN

So just say the hospital name?

MORAY (O.C.)

Please.

TALL WOMAN

(monotone)

University Hospital of Labor and Delivery.

MORAY (O.C.)

Perfect. And now just continue.

TALL WOMAN

Ummm... I don't remember what I was saying.

INT. HOSPITAL - CONFERENCE ROOM - DAY

A YOUNG BRUNETTE WOMAN sits in the chair. The hovering plant has been replaced with a lamp. The light unflatteringly casts a shadow across her face.

YOUNG BRUNETTE WOMAN

I've known Doctor Brenner my whole life. My mother has known him her whole life. He delivered my mother, me, and my little one, Henry. Three generations of babies delivered by Doctor Brenner under one roof. It's a little miracle.

MORAY (O.C.)

Wow. Hard to imagine he's been practicing that long.

YOUNG BRUNETTE WOMAN

I know. Best doc in the country.

MORAY (O.C.)

I'm sure. You probably had the smoothest delivery ever. No issues.

YOUNG BRUNETTE WOMAN

Well, it was pretty smooth. I did have a minor complication, but nothing too big.

MORAY (O.C.)

What was it?

The young brunette woman tenses up.

YOUNG BRUNETTE WOMAN

Ummm, I had...an episiotomy.

MORAY (O.C.)

Episiotomy? What's an episiotomy?

YOUNG BRUNETTE WOMAN

(avoiding)

It's kind of hard to describe.

ERIN (O.C.)

It's fine. We can move on.

MORAY (O.C.)

(to Erin)

It's just that some people may not know what it is. We may not use it, but it's always nice to have more options in the editing room.

(to Young Brunette Woman)

So what's hard to describe about it?

ERIN (O.C.)  
Moray, would you mind if I asked a few questions?

MORAY (O.C.)  
You want to ask some questions?

ERIN (O.C.)  
Yes. If that's alright.

MORAY (O.C.)  
Ok. Sure. You want to sit here?

ERIN (O.C.)  
If that's ok.

MORAY (O.C.)  
We're almost done. She's the last interview.

ERIN (O.C.)  
I know. I just have a few questions to ask.

Beat.

MORAY (O.C.)  
Ok.

INT. HOSPITAL - CONFERENCE ROOM - MOMENTS LATER

The young brunette woman sits in the chair.

ERIN (O.C.)  
(sounding much louder  
next to microphone)  
Why do you think Doctor Brenner is being given this award?

YOUNG BRUNETTE WOMAN  
His service. To dedicating his whole life to his work. To giving selflessly to other people. He IS a hero. He is a REAL hero.

ERIN (O.C.)  
Great answer.

MORAY (O.C.)  
(far from microphone)  
I just read the wikipedia page on Episiotomy. It defines it as--

TAYLOR (O.C.)  
Moray.

MORAY (O.C.)  
What?

TAYLOR (O.C.)  
Please don't.

MORAY (O.C.)  
Well I was right. It's what I  
thought it was.

The young brunette woman checks her watch.

ERIN (O.C.)  
Do you have to be somewhere?

YOUNG BRUNETTE WOMAN  
Yes, sorry.

ERIN (O.C.)  
Ok. We can be done.

Corey walks into frame and starts taking off the microphone  
from the woman.

MORAY (O.C.)  
Cut. That's a wrap. Let's pack up  
and go home.

Corey stops and looks over at Moray.

COREY  
(confused)  
Are we shooting B-Roll?

Beat.

MORAY (O.C.)  
Yes.

INT. HOSPITAL - HALLWAY - DAY

DR. BRENNER (100) is wheeled up to Moray by his aid. Corey,  
Taylor, Erin, and Carol stand behind Moray. Moray reaches out  
to shake Dr. Brenner's hand.

MORAY  
Very nice to meet you.

Dr. Brenner stares blankly at his hand. It's unclear if he  
can see it.

Moray pulls his hand back.

MORAY  
(to everybody)  
Let's go shoot some b-roll.

INT. HOSPITAL - HALLWAY - DAY

Dr. Brenner sits in his wheelchair against the wall. A WOMAN sits in a chair next to him, and is lovingly chatting it up as the doctor sits there blankly.

Corey, holding the camera, pushes in on the conversation.

INT. HOSPITAL - WAITING ROOM - DAY

Dr. Brenner has a child sitting on his lap as the mother and father pose over his shoulder like they are taking a picture as Corey films them.

Corey looks over at Moray. Moray smiles and gives him a thumbs up.

INT. HOSPITAL - NURSE STATION - DAY

Dr. Brenner sits in his wheelchair in the middle of the nurses station. A dozen nurses are hovering around him like he's a celebrity as Corey films.

SERIES OF SHOTS

Dr. Brenner is wheeled down the hallway as a doctor walks next to him.

Dr. Brenner is wheeled down the hallway as a nurse walks next to him.

Dr. Brenner is wheeled down the hallway as a family walks next to him.

INT. - HOSPITAL - NURSE STATION - DAY

Dr. Brenner holds a clipboard in his lap with a pen that was clearly placed in his unmoving hand.

Corey swoops the camera around the doctor in dramatic fashion.

Corey stops recording and turns to Moray.

COREY  
What's next?

MORAY

I want to do a simulation.

Moray turns to Carol.

MORAY

Is there a delivery room available?

INT - HOSPITAL - DELIVERY ROOM - DAY

The lights flick on in a cold and sterile delivery room.

Carol enters the room followed by Moray, Taylor, Corey, and Erin. Corey and Taylor are dragging the equipment with them.

CAROL

Will this work?

MORAY

Yes, it's perfect.

TAYLOR

What are you wanting to do?

MORAY

I think it would be really cool to get him simulating a birth.

CAROL

Oh, Doctor Brenner doesn't practice anymore.

MORAY

Yes, but we aren't making a documentary. It's just for show. It'll look great. Trust me.

Moray turns to Erin who is off in a corner consumed in her phone.

MORAY

Can we use your services for a moment.

Erin looks up and sees Moray looking at her. She turns off her phone.

ERIN

Of course.

Erin walks over to Moray.

MORAY  
(points at gurney)  
Can you get on Mr. Gurney?

INT. HOSPITAL - DELIVERY ROOM - MOMENTS LATER

Erin sits on the delivery bed in a hospital gown. Her legs firmly in the stirrups.

Doctor Brenner sits in his wheelchair between Erin's spread legs.

Corey has the camera set up behind the doctor looking up between Erin's legs.

ERIN  
Can you shoot from a different angle?

MORAY  
Of course.

Moray directs Corey to move the camera off to the side.

Moray looks at the camera monitor.

MORAY  
(to aid)  
Can you push him in a tiny bit.

The aid pushes Doctor Brenner a little closer.

MORAY  
Perfect. Thank you.

TAYLOR (O.C.)  
(We can't tell where his voice is coming from)  
I think that's close enough.

MORAY  
It's fine.  
(to Erin.)  
Ok. Are we ready?

ERIN  
Just record.

MORAY  
And action.

Erin starts acting like she's in labor.

MORAY

You're pushing. You're pushing.  
It's almost here. You're visually  
upset.

ERIN

(Without moving mouth)  
Hurry up.

MORAY

Ok. The baby is coming in  
3...2...1...and it's here!

A hand pushes a baby doll out from underneath Erin's legs.  
Doctor Brenner just stares blankly. The aid reaches down and  
grabs the doll and places it in Doctor Brenner's arms.

MORAY

(Whispers to Corey)  
Push in a little.

Corey moves the camera in on the doctor holding the baby  
doll.

MORAY

And cut. Perfect.

Taylor pops up from behind the delivery table.

TAYLOR

Are we done?

MORAY

We just need to get one more shot.

Taylor and Corey start gathering the equipment. Moray  
approaches Erin in the chair.

MORAY

Can I help you out?

Moray reaches out to grab her hand. She pulls back.

ERIN

No. That's ok. Just go. I'll meet  
you guys after I get changed.

MORAY

Ok.

TAYLOR

What shot do you want?

EXT. HOSPITAL - LATE AFTERNOON

Moray, Corey, and Taylor stand next to the camera. The camera is pointed at the main entrance of the hospital.

A few cars are in front of the hospital as people load and unload.

MORAY

(to Corey)

Do you know how to record a timelapse on that camera?

COREY

Yeah.

MORAY

I want to do a timelapse of the sun rising.

Corey looks confused.

COREY

But it's going down.

MORAY

I know. We can just reverse it and it will look like it's going up.

TAYLOR

It will look weird. All the people and cars will be going backwards.

MORAY

People won't notice.

TAYLOR

Yes they will.

MORAY

Well then we can take out all the people and cars in post.

TAYLOR

Just cut them out?

MORAY

Digitally remove them.

TAYLOR

I can't just digitally remove them. It's basically impossible.

MORAY  
(smiles)  
That's why I pay you the big bucks.

Corey starts dozing off as Taylor and Moray argue.

TAYLOR  
(sarcastic)  
Oh, that changes everything. Now it  
is possible.

Moray turns to Corey.

MORAY  
Can you digitally remove them?

Corey comes to.

COREY  
Digitally remove?

MORAY  
Yes.

COREY  
I don't--

TAYLOR  
If you want the shot so bad then  
you should remove them yourself.

MORAY  
No.

TAYLOR  
Why?

MORAY  
Because that's not my job.

TAYLOR  
Because you don't know how to do  
it.

MORAY  
No. I pay you to do it.

TAYLOR  
Because you don't know how to do  
it.

Corey turns and sees Erin approaching from the hospital.

MORAY  
Just get the shot.

TAYLOR  
I'll get the shot when you admit  
you don't know how to do it.

MORAY  
Stop playing around.

TAYLOR  
Just admit it.

MORAY  
(threatening)  
Taylor.

TAYLOR  
Admit it.

MORAY  
Enough!

Taylor deflates a little, but has to get one last jab in.

TAYLOR  
You know, you should at least make  
an effort to learn how your  
business works.

MORAY  
I'm the president of the fucking  
company! I don't have to make an  
effort!

Taylor looks behind Moray and tenses up. Moray turns and sees  
Erin standing behind him.

Erin feigns a smile.

INT. OFFICE - NIGHT

Taylor and Corey lug the heavy equipment into the office.

Moray follows - wheeling his briefcase behind him.

Taylor and Corey drag the equipment to the back room of the  
office. They pass by Chuck's room. He is on the floor working  
on the disassembled windows computer.

INT. OFFICE - BACK ROOM - CONTINUOUS

They drop the equipment down in the back corner of the room.

TAYLOR

Just leave it here for now. I'll  
put it all back where it goes  
tomorrow.

COREY

Alright.

INT. OFFICE - CONTINUOUS

Moray is sitting at his desk. His giant laptop already set up  
and open.

Corey approaches Moray.

COREY

Hey. I'm gonna head out. Thank you  
for bringing me in.

Corey reaches out to shake Moray's hand.

MORAY

Hold on one second.  
(yells out)  
Taylor, can you come in here  
please?

Taylor walks up from the back room.

TAYLOR

Yeah?

MORAY

Will you two have a seat?

Taylor and Corey sit down in the chairs in front of Moray's  
desk.

Chuck gets up and walks out of his office - intrigued to see  
what's happening.

MORAY

Corey, I was pleased with what I  
saw today...  
(pauses dramatically)  
...and would like to offer you a  
job here if you'll take it.

Chuck angrily mumbles something to himself, walks into his  
room, and slams the door shut.

Corey turns and looks through the window into Chuck's room.  
Chuck is having a temper tantrum.

Taylor shakes his head.

Corey turns back to Moray.

COREY

Sure. This should be fun.

SLAM TO:

TITLE CARD: WORKING FOR MORAY

THE END