

TONE

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EXT. APARTMENT COMPLEX - DAY

The sun bounces off the gray-toned pavement that divides mirroring-imaged brick buildings. We dip down to the left building where a matte-black four door sedan pulls up to the entering walkway of the complex.

A woman of Polish decent with long black flowing hair exits the passenger side of the car.

Her wild orchid-color one-sleeved rouched top is slightly kissed by the summer breeze.

We cannot see who the driver is, but as we follow the woman's Belmont heels we hear a rustic voice.

MAN (O.S)

CATTLEYA?

The title 'Tone' appears in the lower right corner of the frame.

Then CATTLEYA WILLIAMS stops, and we make our way up from her Zelda color jean leggings all way up to her light green eyes.

We pull back from her as she turns towards the voice. She smiles as if she was giving the greatest gift.

MAN (CONT'D)

Tomorrow?

Closing in on Cattleya, her eyes shut very softly and she smiles even more as she bites her bottom lip.

CATTLEYA

(lightly)

Tomorrow...

She turns and we follow her inside.

CUT TO:

INT. LOBBY - DAY

We get a close-up of Cattleya's French manicured nails press the "up" button on the elevator.

She turns around to look at the large floor mirror to fix her hair and blow a soft kiss at herself. She turns once she hears the DING when the elevator comes to rest.

As the door opens, Cattleya steps back to let a happy couple out. She smiles at them as the exit.

Once in, she faces us then presses the button that corresponds with her floor; the doors shut with a CLANK.

INT. ELEVATOR - DAY

While she waits to reach her floor, Cattleya hums and taps her hand on her purse.

We get a look at the number on the elevator as it changes to 3. With another DING the elevator stops, we close in on the doors as they open. Cattleya exits to the left.

CUT TO:

INT. HALLWAY - DAY

Cattleya has a little pep in her step as we follow every stride she takes on the old carpet of the hallway.

We get a closer look at her purse, which we can make out is the CC logo.

From the back, Cattleya's stride is long and tight, just like the way her leggings hug her rear.

She stops at a door, and we get a great look at the numbers 1303.

Cattleya starts digging in her purse for her keys. The JINGLING from the buckle and CHIMING of her keys echo down the dimly lit and empty hallway.

We get a close up of her inserting the key into the door.

CUT TO:

INT. DOOR WAY - DAY

From the point of view of Cattleya we see her entering her apartment, and a blurry figure in the foreground.

Her feet freeze in their tracks and her voice cracks as she yells at the sight she just walked in on.

CATTLEYA
(YELLING)
Mich- MICHAEL!

Her foot digs into the ground as she pushes off with such force, we see her kind of lose her balance.

As her left foot starts to exit the frame, her purse enters the frame from north to south with crashing force.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

In the middle of the living room a wooden chair with a metal back is placed in the dead center of the floor. MICHAEL TAYLOR, an African American male in his early 30's, we can not tell at this point the he has an athletic build by the way he is hunched back in the chair.

CATTLEYA (O.S)
 (SCREAMING)
 MICHAEL!

We are planted right at Michael's hand, watching blood drip from his index finger.

CUT TO:

INT. BEDROOM - DAY - FLASHBACK

The early morning sun rays are split between wooden shades as they enter a quiet bedroom.

The silence is broken by a soft female giggle underneath a white comforter that drapes over the queen size bed.

When we come to the foot of the bed we see large feet that represents Michaels feet.

We slide under the covers to get a closer glimpse of Michael and Cattleya horsing around with each other.

Michael grabs Cattleya, and pulls her closer to him.

MICHAEL
 (Playful)
 Get over here.

Cattleya puts her hand on Michael's bare chest and pushes out of his grasp.

CATTLEYA
 NO!

She slides away from Michael and tosses the sheets up off of her and runs out of the bedroom with the body language saying "chase me."

When she exits the room, we push in on Michael. With a sadistic grin he flies out of the bed to run after her.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

Cattleya enters the living room wearing a matching Victoria

Secret pink bandana-print cami and boy shorts, with no socks. She runs on the other side of their glass table that sits between both tan cotton couches.

Off screen we hear a THUD, Michael slips on the carpet while trying to catch up to Cattleya.

Cattleya puts her hand over her mouth to hold back her laughter, but she cannot hold it in and begins to tear up.

We get a mid shot at Michael rolling around on the floor holding his knee.

Cattleya's eyes open wide while still giggling a little.

CATTLEYA
(giggling)
Oh, baby...

She walks over to Michael and stands over him. From Michael's point of view we see Cattleya looking down at us with a soft caring smile.

CATTLEYA (CONT'D)
Are you okay? That looked nasty.

Michael rolls to his side as he grips his ankle, crying like a baby.

MICHAEL
(crying)
Ouch! I can't walk, it's over. I
will never win the Triple
Crown...Shoot me now, Oh woe is me.

Cattleya punches Michael in his side. As she was taken for a fool.

CATTLEYA
(playful)
You bastard!

Pulling out, we see Michael grabbing Cattleya and he starts tickling her and kissing her in her nook.

END OF
FLASHBACK

INT. LIVING ROOM - DAY

Cattleya has now placed Michael on the floor. We get a better look at his lifeless body.

Cattleya applies pressure to the large bullet hole near Michael's heart.

CATTLEYA
 (frantic)
 Damn it Michael! Breath Michael!
 God Damn it wake up baby, WAKE UP!

Cattleya puts Michael's head back to give him mouth to mouth. She pauses to look at his chest fall as the air exits his body.

CATTLEYA (CONT'D)
 Don't do this to me Michael. Don't
 you leave me...Don't you dare leave
 me!

From Cattleya's point of view, she raises her hands which are now soaked with Michael's blood.

INT. TRAIN TRACKS - DAY - FLASHBACK

The sun is fading in but still giving off a warm glow on the grass that grows between the the wooden boards that once were tracks from trains that no longer pass by.

Parked by an old railroad crosswalk, a rusty red jeep wrangler is idling with it lights on. Once we start to pull in we see an outline of a male figure.

We come to the driver's side of the jeep, and see Michael looking out in the distance with confusion in his eyes.

CUT TO:

INT. CAR - CONTINUOUS

Michael is rubbing his hand over his mouth trying to hold back tears. He looks out the passenger window as if we were the reason for his pain.

Michael grabs the steering wheel like a python to its prey. He softly bangs his head on it, then looks up out of his rearview mirror.

CUT TO:

INT. STUDIO - DAY

It is a crazy day at 'Asterisa Graphics'. Michael and his crew are 48 hours out from their deadline for a very important client.

Michael has a team of six trying to put the finishing touches on the lettering of an ad.

Michael is standing over a co-worker.

MICHAEL
 Hey can you space the lettering out
 a little bit more?

Michael stands fully upright and puts his hand up in the air
 to acquire everyone's attention.

MICHAEL (CONT'D)
 Hey I just want to thank everyone
 for all their hard in the past few
 days. I'm asking for everyone to
 push a little bit harder. Thank
 you.

His co-worker start CLAPPING.

MICHAEL (CONT'D)
 Hey has anyone seen Cattleya?

A WORKER siting in the corner stands

WORKER
 She said she was meeting with a new
 client, or something like that.

MICHAEL
 (Shrugs)
 Oh! She didn't say anything to
 me...Oh well.

WORKER
 She said she would be back in an
 hour or so.

MICHAEL
 Okay. Thank you. Do you know if she
 still has those invoices on her
 computer?

WORKER
 No idea. Sorry.

MICHAEL
 No worries I will check. Thank you.

Michael walks over to Cattleya's desk which has pictures of
 him and her at their favorite park, last summer.

Michael smiles, then turns the power on to her laptop. A
 password bar pops up.

MICHAEL (CONT'D)
 (under his breath)
 What the hell is her password
 again?

Michael looks off in the distance to catch his thoughts, and

like a light bulb he remembers it.

Once he inputs the code it starts to load. While it loads, Michael takes a look around in the success he and his team have gained.

Once in, there is an email that Cattleya had left open. Michael starts scrolling thinking it was about a new job or something on the invoice.

From the computers point of view, we notice the smile on Michael's face slowly disappear as his eyes keep reading down the email.

Michael looks up from the computer with no expression on his face.

CUT TO:

INT. CAR - DUSK

Michael's eyes wander all over the place as if they are trying to keep up with all the thoughts that are running through his mind.

Michael takes another look in his rearview. Still no emotion has entered in on his face.

Then Michael's head rolls around, as if too heavy for his neck. He comes to an abrupt stop. His eyes travel down to his feet.

Looking at his shoes, his arm enters the frame and reaches underneath the seat. He tugs on something, then there is a RIP.

Michael pulls out a black Glock that was taped to his seat. He rests it on the dashboard and stares at it still with no emotion.

CUT TO:

EXT. PARK - EARLIER

Sun shining bright, the parking lot of the local park is filled with children running around playing catch me if you can.

EXT. PARKING LOT - CONTINUOUS

The bumper and front tire of of Michael's jeep enters into frame.

INT. CAR - CONTINUOUS

Michael comes to the this park to clear his head from the stress of work, but this time it's to remember the times he and Cattleya spent here.

Michael looks around at all the laughter the park brings. He gives a small laugh while trying to hold back tears.

Michael wipes his eyes, and once his hand clears his face something catches him.

Michael forcefully leans forward.

CUT TO:

EXT. PARK - CONTINUOUS

With her back to us, Cattleya is walking along a path with a taller brown-haired man.

Taking a better look we see that this mystery man has his hand planted on the lower back of Cattleya.

They both stop to look over at the man-made pond, where ducks make their home.

The man kisses Cattleya on the top of her head.

CUT TO:

INT. CAR - CONTINUOUS

Michael cannot believe what he has just seen. He places his hand over his heart as he becomes short of breath.

Hand shaking, Michael starts the jeep and drives off.

END OF
FLASHBACK

INT. LIVING ROOM - DAY

Cattleya drags Michael's body closer to her as she uses the couch as a prop.

She starts rocking Michael, with her hand cupping his head like a baby.

CATTLEYA
(crying)
Please don't go. I so sorry
Michael. Oh God give me more time,
I can fix this. God No!!!

Cattleya places her head in between Michael's neck and weeps heavily.

CATTLEYA (CONT'D)

(muffled)

Please wake up baby, I don't know how to do this without you. I can change, please Michael...Please come back to me.

A voice yelling at Cattleya is faint.

VOICE (O.S.)

Catt-

Cattleya is rocking Michael faster, and holding him tighter.

VOICE (CONT'D)

(clearer)

Cattleya!

We pull out to see Michael, and Cattleya's neighbor is trying to get threw to Cattleya.

NEIGHBOR

(yelling)

Catt! What happen.

Cattleya looks up, her make-up running from all her tears.

CATTLEYA

(yells)

I'm Sorry, I'm sorry, I'm sorry.

NEIGHBOR

We need to call for help Catt! Catt I'm going to call for help.

The neighbor tries to pull Cattleya away from Michael's body. But she starts to slap him.

CATTLEYA

Let... me...

go...Michael!...Michael I can't leave him. Let me go.

She slides from his grip and goes back rocking Michael's lifeless body. We hear the Neighbor in the background giving the ambulance the address.

CATTLEYA (CONT'D)

I'm sorry(4x)

CUT TO:

EXT. PARK - DAY - FLASHBACK

From Michael's point of view we are looking up at a wonderful blue sky. The birds are CHIRPING and a cloud slowly passes by as the sun is blocked by a shadow.

CATTLEYA

I don't know very many black men
that like sun bathing.

Pulling back, Cattleya stands over Michael with a smile of content.

Michael, with his hand folded under his head, looks up at her with squinty eyes.

MICHAEL

I've been trying to get rid of this
damn farmer's tan for years.

Michael holds out his arm to show where his farmer's tan would be if he was a lighter skinned person.

Cattleya lays down next to him, takes his arm and wraps it around her.

She looks at Michael while he looks back up at the sky.

CATTLEYA

Michael?

Not taking his eyes away from the sky.

MICHAEL

Umm?

Cattleya grabs Michael's face so she has his full attention. We get a close up of Cattleya.

CATTLEYA

I'm so happy that you are in my
life...

Michael smiles at her.

CATTLEYA (CONT'D)

I could not have done this alone.

END

FADE TO BLACK

CATTLEYA (CONT'D)

(softly)
I love you.

