



MARGO'S SHADOWS

Written by

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OVER BLACK

MARGO (V.O.)
I think you really really really
need to hear this story of mine.

INT. MARGO'S ROOM - NIGHT

On the wall in front of the bedroom, the shadow of MARGO's
(27) hand. She's making the form of a bunny rabbit.

Chris (28) enters the room, he has a folder with documents in
his hands. He puts it on top of the dresser and opens one of
the drawers.

The bunny rabbit shadow now transform into a dog shape and
moves onto Chris as he undresses.

MARGO
(dog sound)
Rrrrrrr.

CHRIS
Stop it.

MARGO
The dog is hungry. Rrrrr.

CHRIS
Oh is he now.

The dog shape moves up and down, signaling yes. Chris smiles.

Chris finishes putting on his pajamas, he takes the folder
and lies down next to Margo on the bed.

As Chris opens the folder and reads a document, he can feel
Margo lurking on the side.

CHRIS
(fixed on the paper)
Honey...

MARGO
Rrrrr...

CHRIS
I really need to read this.

MARGO
Rrrrr...

Margo jumps on top of Chris, the folder falls to the side of
the bed.

Margo tries to kiss Chris but he moves his lips to the side.

CHRIS
Please honey, I mean it, I really
need to finish this.

MARGO
(dissapointed)
Okay.

Margo moves to the side of the bed and she lies down angry.

Chris keeps reading.

MARGO
What are you even reading?

CHRIS
It's the recent wave of DoD cases.
I was assigned to it.

MARGO
Can I see?

CHRIS
Sure.

Margo takes a set of pictures from the folder.

These are photos of three dead people in their homes.

Margo looks at the three photographs closely, she notices
that the same PINK TEDDY BEAR appears in all three houses
near the victims.

MARGO
What's with the teddy bears?

CHRIS
What's that?

MARGO
The teddy bears.

CHRIS
What teddy bears?

MARGO
The pink teddy bears in all the
pictures?

CHRIS
Let me see.

Chris looks at the photographs, in all of them he can see the teddy bears.

In the first one, the teddy bear is under the bed.

In the second one, the teddy bear is behind a TV.

On the third one, the teddy bear is barely visible inside a plastic bag.

CHRIS
(putting his glasses on)
Strange.

MARGO
(proud)
Uhm.

CHRIS
This may be a clue.

MARGO
(doggie)
Rrrrrr...

CHRIS
Honey...

MARGO
Okay, yeeez.

CHRIS
Didn't you had to finish reading
your book on journalism?

MARGO
I know it's just... it's so long.

Chris keeps reading the documents.

Margo sticks her tongue out at him to tease him without him noticing.

Then she sighs and picks up the book, it is a really heavy and long one.

She starts reading.

Chris looks to the side to check on Margo.

She's already sleeping.

INT. MARGO'S ROOM - DAY

Alarm on the phone rings!

Margo changes position while sleeping.

She doesn't wake up...

Alarm goes on.

MARGO

Mmmmmmm...

She peaks through, barely opening her eyes.

Finds the phone on the bedside table.

"Snooze for five minutes"

Back to sleep.

FADE TO BLACK

INT.MARGO'S ROOM - DAY (CONTINUOUS)

Margo jumps out of bed, takes the phone on the side.

Clock says 8:30 am.

MARGO

What!

A quick look to the side, Chris is no longer in bed.

Margo makes a sad face, yet she moves quickly and hits the vintage radio.

("the state of your heart" by apodygma berserk plays)

She goes into the wardrobe and grabs a t-shirt and short pants.

Music fades on the radio and the NEWS jingle starts.

NEWS PRESENTER

A new case of DoD shocks the community...

Then, she moves at high speed to the---

BATHROOM

Where she quickly brushes her teeth while trying to text someone on the phone.

On phone screen a text to CHRIS;

"Where are you?"

NEWS PRESENTER

The police suspects of an infamous
new gang called "The stuffed
animals".

Margo washes her face.

Eyelashes.

Underlines.

T-shirt and the short pants on!

NEWS PRESENTER

(beat)

Last victim was a young woman by
the name of Patricia Hastings.

Margo looks at herself one last time in the mirror.

She sighs.

CUT TO:

EXT. STREETS NEAR MARGO'S HOUSE - DAY

Margo runs on the sidewalk, passing through the people while
looking at the hour on the phone yet again, now it says
"8:45".

MARGO (V.O.)

I know what you are thinking,
typical insecure girl going late to
an important meeting at work,
right?

Margo runs towards the subway stairs and into the---

SUBWAY STATION

She continues down the staircase toward the---

PAYMENT TOLLS AREA

There's one free to use.

MARGO (V.O.)

Well, I never said I was special,
that's for you to decide.

Margo rushes towards the free payment toll, but a FAT YOUNG MAN with big headphones on and curled hair wins the position.

Margo's face gets red in anger!

MARGO (V.O.)
 It all started today, I mean now,
 pay attention would ya?
 (beat)
 I was already late for an important
 meeting when YOKOZUNA over here
 appeared.

A shot of GARDNER'S room in 2003 appears from the side,
 pushing Margo out of the frame.

He's Margo's brother by the way.

Gardner points at the vintage TV, where images of wrestler
 Rodney Agatupu aka YOKOZUNA appear.

GARDNER
 Yokozuna is the famous two times
 WWF champion of the world.

MARGO
 (pissed)
 No one asked you!

Margo pushes back to return to the frame---

SUBWAY STATION STAIRCASE

She grumbles as she has to wait behind the fat young man, he
 just doesn't move fast enough.

She tries to walk past him by the side, but the guy keeps
 moving to one side and the other, dancing to the beat of the
 song he's listening.

MARGO (V.O.)
 Now I know what Indiana Jones felt
 like...

The shot of Gardner's room emerges again from the right side.

GARDNER
 Indiana Jones /is...

MARGO
 /Not now Gardner!

Margo pushes Gardner's image out of the screen.

Her phone rings again, it's a call from CHRIS.

She's approaching the end of the staircase.

When Margo answers the phone, the screen turns into a split screen, showing Margo in the SUBWAY and Chris at the OFFICE.

CHRIS

Margo.

MARGO

(kinda pissed)

Hi...

CHRIS

Where the hell are you? You said you were gonna be here earlier this time.

MARGO

You don't happen to know about wrestling, do you?

CHRIS

What?

MARGO

I fell asleep, okay?

Reaching the bottom of the stairs, Margo missteps.

The person behind her pushes her forward.

The phone slips from her hands. It flies into the air and crashes to the floor.

In doing so, Chris's image on screen shatters like glass.

Margo runs towards the phone as the train enters the station, but another person kicks it away.

Images freezes on Margo's desperated face.

MARGO (V.O.)

I remember thinking that all of this was just an example of how my life just wasn't working.

The doors of the train open and the people starts boarding.

Margo reaches the phone on the floor and picks it up.

Then she rushes into the train.

MARGO (V.O.)
 Have you ever felt like you're
 missing something? Like a part of
 you just isn't there?
 (beat)
 Like this puzzle that's missing a
 piece and it's so frustrating not
 to find it.

But the fat young man goes in first, pushing people to board
 the now full subway car.

People inside getting irritated by this.

Margo runs to the now full car as the fat young man turns
 around to face her.

His expression, sinister.

The train doors closes disfiguring the fat young man's face
 against the glass as the doors completely closes.

MARGO (V.O.)
 Dumbass.
 (beat)
 Anyway I have to tell you...
 (beat)
 This story of mine? Is like nothing
 you've ever heard before.

Margo looks dissapointed as the train leaves the station.

On this last shot of Margo, her shadow on the wall separates
 from her body with the movement of the lights coming from the
 train.

On the last frame, against the most clear light on the wall,
 we can see the shadow is laughing wickedly.

CUT TO:

TITLE: MARGO'S SHADOW

INT NEWSPAPER BUILDING LOBBY - DAY

Margo rushes in through the entrance doors straight to the
 elevator area.

There, she sees HANNAH (37) and Chris walking down the
 elevator, waving goodbye to each other.

They kinda look like they were holding hands.

Margo comes near them, goes straight for Hannah.

MARGO

Miss Hannah, how are you today?

Hannah looks at Margo with an unexpressive face, then turns to Chris.

HANNAH

So Chris, How is the research I assigned you going?

CHRIS

Fine, I have new lead thanks to Margo here actually.

HANNAH

Who's Margo?

MARGO

I'm Margo.

HANNAH

Oh yes, Margo. What's this new lead?

CHRIS

I have a location of a teddy bear seller.

HANNAH

Teddy bear seller?

MARGO

Yes, you see, in the /pictures...

HANNAH

/If I remember correctly, in the last victim's instagram post was a picture with a teddy bear.

A shot of Patricia Hastings last instagram pick. She's on her dorm holding a teddy bear.

CHRIS

A pink teddy bear?

HANNAH

Yes, anyway, keep me informed.

Hannah smiles faintly, then turns and walks away.

MARGO

(to chris)

She doesn't even knows I exist.

CHRIS
Who? Hannah? Don't worry about her.

MARGO
Easy for you to say.

Margo turns to see Hannah walking away from the building.

MARGO (V.O.)
Chris doesn't understand, Hannah is
my role model.

POV MARGO (ROBOT VISION)

The image turns green, computer graphics on the side show
statistics about Hannah.

MARGO (V.O.)
I mean look at her, she's a
beautiful strong woman.

Indicators zoom in on her toned arms, her lifted butt, her
shapely legs.

Gardner appears in a small square on the side.

GARDNER
I'll say she's like a Goku facing
freeza, maybe early Androids saga.

MARGO (V.O.)
Shut up nerd!

Gardner's square explodes!

Back to Margo and Chris near the elevator.

MARGO (V.O.)
Anyway... Did I mention she won a
Pulitzer?

Chris looks at Margo looking at Hannah, she's practically
drooling.

CHRIS
Margo.

MARGO
(looking at Hannah)Hmm?

CHRIS
Aren't you late for your meeting?

MARGO

Who? Me? Me... Yes, the meeting...
The meeting!

Margo runs towards the opening elevator, she gets in and then reaches out to say---

MARGO

Chris!

Chris smiles at Margo, the image freezes.

MARGO (V.O.)

And this is my Chris, he is such a good reporter, I mean...

CHRIS'S MONTAGE

A shot of Chris shaving his head in a bathroom.

MARGO (V.O.)

He takes his job very seriously. He does everything to get the job done.

A shot of Chris talking in sign language to a group of deaf skin head prisoners in prison.

SKIN HEAD LEADER (S.L.)

Hey, new guy. Who're your only friends in the world.

CHRIS (S.L.)

Bald white dudes.

SKIN HEAD LEADER (S.L.)

(creepy smile)

Nice.

A shot of Chris climbing a steep snowy mountain.

MARGO (V.O.)

There's just nothing stopping him.

He's only using his bare hands and feet to do so.

MARGO (V.O.)

He even found the famous sage who was lost in the mountains.

A shot of Chris entering a cave, where an old bearded SAGE is sitting meditating.

CHRIS
So, what are we eating?

OLD SAGE
Nails.

A shot of kennel guys chasing dogs in the street.

MARGO (V.O.)
And uncovered a dangerous group of
dognappers.

A shot of Chris, dog-eared, leaning out of the small barred
window in the back of the kennel van.

Howling in sadness.

CHRIS
(sad)
Ouuuuuuuuuuuuuuuuuu!!

Back to---

NEWSPAPER BUILDING LOBBY

Margo smiles at Chris.

MARGO
Good luck on your investigation.

Chris smiles and nods positively as the elevator doors
closes.

INT MEETING ROOM - DAY (CONTINUOUS)

ZACK (33) makes his presentation on the board, a group of
aspiring REPORTERS pay utter attention.

Margo enters the room quietly, making as little noise as
possible on her way to an empty chair.

However, upon seeing her, LAURA (27) clears her throat.

Zack has been alerted.

ZACK
Margo, right? How nice of you to
join us.

MARGO
I'm sorry Zack I...

ZACK
Zack?

MARGO
Mr. Zack... Sir.

ZACK
Just sit down.

Margo takes a chair and sits down at the table.

Zack continues as the other 5 persons in the room (they are all wearing formal clothes) look at Margo with angry faces.

MARGO (V.O.)
Look at them, so refined and mature
aren't them? It wasn't a year ago
when we all came into this job,
back then we all dressed the same.

Margo fixes her eyes on Laura, who hasn't stopped taking notes and paying attention to Zack.

MARGO (V.O.)
And Laura, smart and responsible
Laura. She never even looks at me,
kinda reminds me of someone else.

The image of Hannah walking towards the building's exit from the previous scene comes from the right of the screen.

Margo stops it with her hand.

MARGO (V.O.)
Wait, there's no time for that now.

From the left, the image of Gardner's room comes!

GARDNER
You're so outmatched sis.

Margo stops it with her other hand and pushes them both back out of the screen.

MARGO
Not now!

Everyone in the room stares at Margo now. Zack stops his presentation again.

ZACK
Margo, what did I just said?

MARGO
Covalent bonds!

Zack looks at Margo confused.

MARGO

From 21 jump street? Anyone?

The rest of the reporters move their heads disapproving Margo, except for Laura, who doesn't even look at her.

ZACK

You weren't paying attention, right?

MARGO

Yes, I mean...

ZACK

Laura, care to give the example here?

LAURA

Certainly sir. We were discussing the need to appeal to the interviewer's emotions to feel comfortable enough to talk.

MARGO (V.O.)

Uggg, she sucks!

MARGO (CONT'D)

Oh, sure. appeal to emotions, totally.

ZACK

Look Margo, I'm gonna be honest here, there's only one position available for a full time job as my assistant.

MARGO

(doubtful)Hmm...

ZACK

Also, none of your papers have impressed me so far. They're all on the safe side.

MARGO

Okay, every one is entitled to an opinion I guess.

ZACK

I meant boring side. (beat)
You understand where I'm going with this?

MARGO

Yes sir.

ZACK

(to everyone)

Okay, that's it. Nice meeting everyone, I hope your last assignments reflect all of your potential and good luck to everyone.

All the candidates stand up to leave, except for Margo who puts her head on the table to hide her shameful face.

Zack walks toward Margo.

ZACK

Margo.

MARGO

Yes?

ZACK

Get da fuck out of my office.

MARGO

Zac... Sir. Right away.

CUT TO:

EXT. OUTSIDE TOYLAND STORE - DAY

Chris parks his car outside and goes out, he looks around before entering inside the---

STORE

Where he walks around the first aisle, looking at the toys as he approaches the counter.

As he passes by the teddy bears area, he looks around.

No sign of a pink teddy bear.

The VENDOR (22) is watching videos on his phone.

CHRIS

Hi man, I'm looking for a toy.

VENDOR

Well, you're in a toy store.

CHRIS

No man, I mean one in particular.

VENDOR
So, what's stoping you.

CHRIS
Look, can you help me? I'm looking
for a teddy bear.

VENDOR
Yeah, first aisle.

CHRIS
Is not there, I've already checked.

VENDOR
Tough luck then.

CHRIS
You got any pink ones? Maybe in the
back?

VENDOR
What's this? A sex thing?

CHRIS
What?

VENDOR
Look man, I ain't judging.

CHRIS
No no, it's for /my...

VENDOR
/Don't wanna know man, we only have
those you see over there.

CHRIS
Okay man, keep doing whatever you
were doing.

Chris moves away from the counter kinda confused by the last
interaction.

He walks to the exit.

The Vendor's phone rings.

VENDOR
Hi man... no nothing much. Just
some creep looking for a teedy
bear.

Chris looks at the vendor with an upset look in his face. As
he does so he notices the back door open.

He moves stealthily down the hallway to the back door.

Entering unnoticed by the vendor.

WAREHOUSE AREA

Chris moves through the pillars of toy boxes, upfront he can hear the sound of two guys talking.

They both are near the open rear door of a truck.

GUY #1
Cargo ready?

GUY #2
Ya man, bears are gonna make some
customers real happy man,
guaranteed.

GUY #1
Why you talk like that, you fuckin'
retard.

GUY #2
Hey, hey... where's the love?

GUY #1
Love? Let's just get da fuck out of
here stupid.

Before the two guys close the rear door of the truck, Chris manages to spot the pink teddy bears inside.

He takes his phone and takes a picture of the plates of the truck.

INT. CHRIS'S CAR - DAY (CONTINUOUS)

Chris gets inside, as he turns the car on he receives a phone call.

CHRIS
Hi. Yeah I have a new lead.
(beat)
Are we still on for tonight?
(beat)
Okay, can't wait to see you. Bye.

CUT TO:

INT TRAIN CAR - DAY

Margo, sitting down near the window. She looks at the sun going down, her eyes glossy from accumulated tears.

MARGO (V.O.)
 I'm telling myself not to cry, I'm
 telling myself I'm strong, maybe is
 just the day, the week, the
 month...

Train enters the station, Margo gets up and finds she has
 seated on bubblegum.

Her face turns pale as she faints.

INT MARGO'S BEDROOM - DAY

Margo cries loudly, covering her face with a pillow.

She moves her legs up and down kicking the mattress,
 occasionally she raises her head to get some air and to
 say...

MARGO
 Why!?!? Why me!?!?!?

The frame of Gardner in his room with the vintage TV drops
 from above.

GARDNER
 You know, certain experts claim
 that blind suffering is an
 expression of emotional trauma.

MARGO (V.O.)
 Gardner...

GARDNER
 Yes sis?

MARGO (V.O.)
 I'll get a knife... I swear.

GARDNER
 I'll let myself out...

Gardner makes a movement with his arms, like climbing up
 through a rope. The frame moves up with him.

Back to---

MARGO'S BEDROOM

Where she keeps kicking the mattress while crying.

MARGO (V.O.)
Hey! What did I say about not
judging people sorely on the fact
that they're a mess.
(beat)
We haven't even gotten to the worst
part yet...

Her action is interrupted by the sound of the closing of the
entrance door (outside the room).

Margo raises her head once again to hear.

MARGO
Chris?

There's no answer.

Margo walks into the---

LIVING ROOM

To find Chris coming into the apartment, he carries a CLOTHES
BAG in his hand.

CHRIS
Hi honey.

MARGO
Hi...

CHRIS
Hey, good news, I got a licence
plate that can lead me to the teddy
bears.

Chris notices Margo's face.

CHRIS
Hey, were you crying? What
happened?

Chris leaves the bag in the floor and hugs Margo.

MARGO
That Zack, he's always yelling at
me.

CHRIS
Oh, forget about him.

MARGO
I'm doing my best, you know?

CHRIS
Oh, I know honey.

Margo dries her tears on Chris's shoulder, then looks at the bag on the floor.

MARGO
And that bag?

CHRIS
Oh, don't worry, I just have to take some clothes.

MARGO
Why?

CHRIS
Oh, didn't I tell you? I'm going to live with Hannah from now on.

MARGO
What?!?

CHRIS
You can come if you like, I'm sure she'll be okay.

MARGO
No! I'm not going...wait... what the hell are you saying?

CHRIS
C'mon Margo, we talked about this many times.

MARGO
When did we ever talked about this!?!?

The image freezes on Margo's shocked reaction.

MARGO (V.O.)
And then it hits me...

MARGO AND CHRIS'S MONTAGE

A shot of Margo and Chris eating dinner and talking to each other.

CHRIS
I always keep my options open, you know?

Margo nods, agreeing with Chris, so interested on him.

A shot of Margo and Chris enjoying each other's company under a tree on a park.

CHRIS
Sometimes I can't stop falling in
love with people, you know?

Margo smiles and nods, not fully understanding.

A shot of Margo and Chris resting on top of their bed.

CHRIS
So, I believe in polyamory.

MARGO
What's that?

The image freezes again on Margo's face.

MARGO (V.O.)
Okay, that last one was pretty
obvious.

Back to---

MARGO'S DEPARTMENT LIVING ROOM

Margo, sitting on the sofa with her hands covering her face while Chris walks in and out of the room, taking his stuff away.

Sunset warm orange light coming in front from the window, drawing Margo's shadow on the wall behind.

As Chris walks the room, his shadow gets drawn on the wall.

MARGO (V.O.)
Guys, I swear to you, this next
part is real.

As the frame stays with Margo and the shadows on the wall, the shadow of Margo stands up and grabs Chris's shadow, as he passes again.

It chokes him. Beats him up.

Chris just keeps walking through, without noticing.

Margo on the same position, sittted on the sofa.

At the same time, the sound of boiling water increases until the boiling point accompanied by a high-pitched beep.

Sound stops when the exit door of the apartment closes.

Margo is now alone in the room.

Light in the room, coming from the sun out the window moves fast, signalling the evening and then the night.

MARGO (V.O.)

I can't even remember how many
hours passed until I was able to
move again.

Margo opens her eyes, the room is empty, dark.

MARGO

Chris...

Margo stands up, she dries the tears from her eyes. Then she turns the light from the lamp on.

Then combs her hair back with her hands and turns to the wall.

Freezes immediately as she sees Chris's shadow besides her own on the wall.

MARGO

Chris?

Margo turns again but sees no one besides her, then turns again to the wall.

Chris's shadow salutes her with his hand!

MARGO

Aaaaah!!!

Margo rushes into the bedroom and enters, closing the door behind her.

MARGO'S BEDROOM

Room's dark.

Margo jumps the bed and lands on the other side, after a few seconds she peeks over to the door, sees nothing.

Margo gets up and breathes, then she turns on the lamp on the bedside table.

She looks to the wall in front of her, where her shadow lies.

Not alone.

Chris's shadow salutes her again, besides her own.

MARGO
Aaaaarrggg!!!

Margo throws herself to the floor once again, covering herself against the bed.

A new peek reveals Chris's shadow expecting her on the wall. Chris's shadow asks her to stop moving, using sign language.

CHRIS'S SHADOW (SIGN LANGUAGE)
You wouldn't let me go, did you.

Margo gets up slowly, without taking her eyes off the shadow of Chris on the wall.

Then she raises her shaking hands and talks to the shadow.

MARGO (S.L.)
What are you saying?

CHRIS'S SHADOW (S.L.)
You kidnapped me!

MARGO (S.L.)
No I did not.

CHRIS'S SHADOW (S.L.)
Yes, you did.

MARGO (S.L.)
No, I did not.

CHRIS'S SHADOW (S.L.)
Yes.

MARGO (S.L.)
No.

CHRIS'S SHADOW (S.L.)
You have to take me back!

MARGO (S.L.)
Back where?

CHRIS'S SHADOW (S.L.)
To Chris!

MARGO (S.L.)
What?? No!

CHRIS'S SHADOW (S.L.)
It's your fault!

MARGO (S.L.)
No it's not!

CHRIS'S SHADOW (S.L.)
Yes it is!! Take me back, now!

MARGO (S.L.)
Or what?

CHRIS'S SHADOW (S.L.)
I'll bother you every day. Turn to
a wall, I'll be there!

MARGO (S.L.)
I don't care about that.

CHRIS'S SHADOW (S.L.)
Oh, but what you think people will
say when they realize you have two
shadows. You'll be a freak.

MARGO (S.L.)
Okay. Yeeez, no need to get over
dramatic.

Margo sits down on the bed, takes a long breath.

MARGO (V.O.)
Yes... I'm talking to a shadow, at
last Margo has left the building!

As Margo looks to the window and outside, the image moves
towards---

INT. MARGO'S CAR - NIGHT

Margo drives through the street, whenever the lights create
shadows on the wall a shadow of Chris is projected, pointing
ahead of her.

He tells the way with his hands, Margo follows.

MARGO (V.O.)
Turns out this shadow knew exactly
where Chris was going.
(beat)
If I had to guess, I would say
Hannah's house, ugh!

Margo keeps driving.

Chris's shadow stops and point to the---

OUTSIDE SUSPICIOUS HOUSE

Outside the house, she can see the teddy bear truck parked.

She can also see Chris trying to open the back door.

MARGO

Chris!

Suddenly.

Guy #1 and Guy #2 approach from behind and strike Chris, knocking him to the ground.

MARGO (V.O.)

I'm not gonna lie, part of me was so happy seeing those thugs kicking Chris's ass.

The Guys keep kicking Chris's ass on the ground.

MARGO (V.O.)

Anyway, I had to do something I guess.

Panicked, Margo dials 911.

The thugs pick Chris from the floor and drag him inside the house.

911 OPERATOR (V.O.)

911, what's the emergency?

MARGO

You have to come quick, my boyfriend is being assaulted.

911 OPERATOR (V.O.)

You said your boyfriend is being assaulted?

MARGO

Well he's technically not my boyfriend anymore.

911 OPERATOR (V.O.)

Miss?

MARGO

Nevermind, yes! He was assaulted!

911 OPERATOR (V.O.)
 We're sending a patrol right now
 miss, please remain in a safe
 position.

As Margo listens to the operator, Chris's shadow beckons her into the house with his arms.

MARGO
 Maybe it was all those
 investigation documentaries on the
 TV, but I felt that the cops
 weren't gonna get there fast
 enough.

911 OPERATOR (V.O.)
 Miss? You hear me?

Margo opens her blouse and puts the phone between her boobs. She closes it carefully before descending the car.

SUSPICIOUS HOUSE OUTSIDE

She then walk past the truck and into the back entrance of the house. She can see the shadow of Chris waving inside.

A window is open.

MARGO
 What am I doing...

Margo walks carefully to the window, she stops when hearing noises. She picks inside the house.

GUY #1
 And who da fuck is that guy?

GUY #2
 Dude, he's the guy outside, by the
 truck.

GUY #1
 I know dumbass, I was with you when
 we caught him.

GUY #2
 Then why you ask?

GUY #1
 I don't know why I even talk to
 you.

The two guys leave the room. Now Chris's shadow is waving on the wall inside.

MARGO

Okay, okay.

Margo jumps to the window, leaning on the frame to pass inside the house.

As she does so, the phone moves between her bosom, almost falling out, but she manages to pull it back in with her hands.

However, in the movement, she loses her balance and falls heavily inside the---

HOUSE

On a pile of pink teddy bears.

INT. DARK HALLWAY - NIGHT

Margo walks through the darkness. Tries to step faintly not to make a sound.

Gardner's room comes from down the frame.

GARDNER

C'mon sis, everyone knows this is the part where the killer appears with the knife.

MARGO (V.O.)

That's very comforting.

GARDNER

Just sayin'

Gardner turns to the TV and presses play on the remote control. On the TV, a horror movie, a woman screams in agony!

The image of Gardner's room turns into smoke and vanishes as Margo moves her arms on the frame.

Back to the---

DARK HALLWAY

She can listen voices on the other side of the wall.

GUNTHER PHILLIPS

What da fuck were you doing outside!

CHRIS

Nothing man, I swear.

Margo get's to the doorway and peaks into the next room. She can see some guy talking to Chris, who's tied to a chair.

GUNTHER PHILLIPS
Don't you fuckin' lie to me fucker!

CHRIS
Look, let's start again. I'm Chris.

SHEENA
Here says he's a reporter.

GUNTHER PHILLIPS
A fuckin' reporter?

As Margo is listening to the conversation, she doesn't notices the door of the bathroom opening on her side.

It's GUY #1.

They both look at each other, perplexed.

INT. SUSPICIOUS HOUSE MAIN ROOM - NIGHT

Guy #1 puts Margo on a chair next to Chris.

GUNTHER PHILLIPS
(to chris)
Who is she? Girlfriend?

CHRIS
Yes.

MARGO
No!

CHRIS
But honey...

MARGO
Don't tell me honey.

GUNTHER PHILLIPS
Don't worry lady, nothing's gonna happen to you, unless you're a cop, you aren't a cop, are you?

MARGO
Do I even look like a cop?

SHEENA
She looks like a cop.

Sheena comes out from the shadows on the corner of the room.

She's wearing a PINK shirt, PINK lipstick and PINK nail polish.

MARGO
And you are?

SHEENA
I'm /Sheena

GUNTHER PHILLIPS
/She's Sheena, she's my wife.
(beat)
She follows my every step.

SHEENA
I ain't following shit.

GUNTHER PHILLIPS
I love her.

SHEENA
Die scum.

CHRIS
She's no cop, Sheena.

SHEENA
You sure?

MARGO
Are you kidding me?

GUNTHER PHILLIPS
Forget Sheena. You see, she's a bit suspicious. I'm Gunther Phillips by the way.

CHRIS
I've heard that name before.

GUNTHER PHILLIPS
I'm sure you have.

MARGO
I haven't.

CHRIS
He's new blood on the east side,
coming in fast and bloody I've
heard.

GUNTHER PHILLIPS

Oh you know, I get the feeling
people don't really appreciate the
things we do in our organization.

CHRIS

So you want fame? Recognition?

SHEENA

We want you sugar daddy.

CHRIS

What?

GUNTHER PHILLIPS

What?

MARGO

Well, you'll have to get in line,
Sheena.

CHRIS

Margo.

MARGO

Don't Margo me.

GUNTHER PHILLIPS

Hey! you think we're in couple's
counseling here?

SHEENA

We gonna fuck you up!

Sheena makes gun position with her hands. Suddenly, the ring
bells.

GUNTHER PHILLIPS

Yo!

Nothing happens.

GUNTHER PHILLIPS

Yo!!

Nothing happens, bell rings again.

GUNTHER PHILLIPS

Where da fuck are these retards,
Sheena, can you?

SHEENA

I'm fine, thanks.

GUNTHER PHILLIPS

For fuck sake...

Gunther gets up from his chair and walks to the front door.

He opens it. There he finds the PIZZA DELIVERY GUY, turns out, it's the same dude (VENDOR) from the toy store.

PIZZA DELIVERY GUY
Your pizza, sir. Ten bucks.

GUNTHER PHILLIPS
Right...

As Gunther searches for money on his pockets, Pizza delivery guy looks inside with an indifferent face.

He can clearly see Chris and Margo tied to chairs in the interior.

When seeing Chris, he nods.

PIZZA DELIVERY GUY
Hi man.

Chris smiles, irritated.

GUNTHER PHILLIPS
Yo Sheena, you got 10 bucks?

SHEENA
Oh no. Not again, you stupid ass never pays back.

GUNTHER PHILLIPS
C'mon baby I got you covered.

SHEENA
Fuck.

Sheena gets to the door, looking into her pockets.

MARGO
Psst.

Chris looks at Margo.

MARGO
(whispering)
Listen, the police are on the phone right now.

CHRIS
(whispering)
What? How?

Margo point to her boobs with her face.

CHRIS
Oh.

MARGO
(whispering)
You think you can force a
confession?

Chris nods positively.

Sheena passes the ten bucks to Gunther, he pays.

PIZZA DELIVERY GUY
Thanks guys, have a lovely evening.

GUNTHER PHILLIPS
Piss off.

Gunther slams the door shut. Then he leaves the pizza at the
table, as Guy #1 and Guy #2 come back into the room.

They're clearly intoxicated.

GUY #2
Yo... pizza!

GUNTHER PHILLIPS
Where da fuck were you!

GUY #1
Just outside boss.

GUY #2
Tasting the goods boss.

SHEENA
Fuckin' burnouts, yo bring me some?

GUNTHER PHILLIPS
Are you dumbasses planning to
reveal the whole operation in front
of the reporters over here?

Everyone shuts up.

GUNTHER PHILLIPS
Didn't think so.

CHRIS
Hey. Gunther, right?

GUNTHER PHILLIPS
Better remember the name.

CHRIS
Right. Say, would you like an
interview?

GUNTHER PHILLIPS
What da fuck?

CHRIS
I mean, you clearly want people to know you and your organization.

MARGO
Yeah, and the best way to do so is to appear on the news, right?

GUNTHER PHILLIPS
Da fuck are you two sayin'?

CHRIS
We don't have to get into specifics. You can answer whatever you want.

Gunther grabs a slice of pizza and, still looking suspiciously at Chris and Margo, sits back in the chair.

He bites the slice of pizza in a threatening manner.

GUNTHER PHILLIPS
Aight, shoout.

CHRIS
So tell me about the things you do in your organization, Gunther.

GUNTHER PHILLIPS
You mean besides the killings?

Shocked, Sheena kicks Gunther on the ribs.

GUNTHER PHILLIPS
(pissed)
Hey!

CHRIS
Killings?

GUNTHER PHILLIPS
Time, killing time.

SHEENA
We have a lot of free time.

MARGO
I don't think /he...

GUNTHER PHILLIPS
/Let's say we offer valuable
products for our customers.

CHRIS
What kind of products?

SHEENA
Da fuck you care!

CHRIS
No, I'm just asking...

(Chris voice and ambient sound is muted).

As Sheena and Gunther argue with Chris, Margo looks to the wall on the side, behind Guy #1 and Guy #2.

There she finds the shadow of Chris signaling to her.

CHRIS'S SHADOW
You do it.
(beat)
You know the truth.
(beat)
You can do this.

Margo looks at Chris's face, he looks kinda desperated as Gunther and Sheena look more and more pissed.

Suddenly, she speaks.

MARGO
(loud)
Hey!

Everyone in the room stays quiet.

MARGO
Sorry...

Margo gets nervous with everyone looking at her. She turns to the wall, there she finds Chris's shadow.

MARGO
Actually, not sorry!

Everyone is confused.

MARGO
Tell me something, "Gunther".

GUNTHER PHILLIPS
You mocking me?

MARGO
Was it your idea?

GUNTHER PHILLIPS
What's that?

MARGO
The teddy bears I mean.

GUNTHER PHILLIPS
What teddy bears.

MARGO
C'mon, the ones on the back?
(beat)
I have to say, I'm a bit impressed.

FLASHBACK

A shot of Margo landing on the teddy bears from the window.
She grabs one and turns it around.

In the back of the teddy bear there's a zip, she opens it.

There's a bag with drugs inside.

END OF FLASHBACK

Back to---

SUSPICIOUS HOUSE MAIN ROOM

MARGO
I didn't know they were making
teddy bears in Colombia.

GUNTHER PHILLIPS
(smiling)
You liked it, didn't ya. What can
I say, I'm a genius.

SHEENA
What!

GUNTHER PHILLIPS
What?

SHEENA
You're dumb as a donkey. It was my
IDEA!

CHRIS
What?

SHEENA
(showing her fingernails)
I even choose the teddy bears,
pink. You see? I love pink!

As Sheena rants heavily on Gunther, Chris looks surprised at Margo.

Margo is smiling. Nodding happily.

Guy #1 and Guy #2 enjoying the pizza.

(Slow mo cam)

Suddenly.

Windows explode.

Someone kicks the front door hard.

It's the police, entering the house with guns upfront.

Guy #1 goes for a run into the back of the house.

Guy #2 doesn't even notices when the police grabs him.

Gunther and Sheena are still fighting as the police takes them away.

As all of this is happening, Margo is smiling still, looking at Chris's shadow on the wall, celebrating.

CUT TO:

INT NEWSPAPER ELEVATOR HALLWAY - DAY

The door of the elevator opens and Margo rushes out to the hallway.

She keeps running towards the newspaper entrance while trying to take the card key from her handbag.

At the entrance, she notices that people are looking at her.

INT MEETING ROOM - DAY

As Zack is talking about his presentation on the board, Margo enters silently to the room.

However, as she enters everyone looks at her, including Laura, who even drops her pen.

Zack turn to Margo.

ZACK
So, our new hero arrives.

Zack approaches Margo.

ZACK
Congratulations Margo, you really impressed me.

MARGO
Thank you sir, I'm honored

ZACK
I didn't think you had it in you.

MARGO
Neither did I sir.

ZACK
Well, sit down c'mon.

MARGO
Yes sir.

Margo walks to her chair as the other candidates admire her.

She sits down and looks at Zack.

ZACK
I wanna thank every one for all your effort this past few months, it was really dificult to choose...

MARGO (V.O.)
He didn't even yell at me for being late!

A shot of Gardner's room comes from the side.

GARDNER
You know sis, I can actually appreciate this pupil gaining respect from her master moment.

MARGO
I'm so happy I'm not even gonna argue with that.

Back (with a normal CUT) to---

MEETING ROOM

Margo, smiling and in her own world nods at Zack as he speaks to her.

ZACK

Margo.

MARGO

Yes sir.

ZACK

Did you listen what I just said?

MARGO

Yes... I mean...

ZACK

Unbelievable... Just pay attention, okay?

MARGO

Okay, sorry.

ZACK

Look, you and Laura, the two of you are finalists for the job as an assistant, okay? Are you happy or something?

MARGO

What?!

Margo trips balancing back with her chair. She falls to the ground.

Zack looks at Margo on the floor.

ZACK

So... Are you in?

MARGO

Yes!

Laura walks towards Margo and offers her hand.

LAURA

Let me help you.

MARGO

Thanks.

Margo gets up with Laura's help, both look at each other.

LAURA

Hello, my name is Laura.

MARGO
 (confused)
 I know Laura, we've been working
 together for almost a year.

LAURA
 Oh, I guess you're right.

Margo and Laura look at each other intensely.

MARGO
 Anyway, thanks for picking me up.

LAURA
 No problem. (beat) And just in
 case, I'll be the one who wins the
 assistant position.

MARGO
 Are we enemies now?

Laura gets back to her chair, Margo sits down. Zack, who has
 been waiting this entire time, continues the meeting.

ZACK
 So, I assume you two finished with
 that strange interaction, okay.
 That's all, meeting is over, get
 out of my office.

CUT TO:

INT NEWSPAPER REPORTERS HALL - DAY

(Charriots of Fire by Evangelis plays)

Slow mo.

Margo walks by the side of the reporter's cubicles and
 salutes two reporters who congratulate her.

MARGO (V.O.)
 I remember thinking about the perks
 of having Chris's shadow as a
 personal assistant.

She gives high fives to other reporters who walk by.

Then, she keeps walking as Chris's shadow is cast on the
 wall.

The shadow makes pissed off movements.

MARGO (V.O.)
 Obviously I wasn't ready to return
 it yet.

When Margo stops looking, Margo's shadow grabs Chris's shadow
 and absorbs it into herself.

(music fades)

CHRIS
 Margo?

Margo encounters Chris.

MARGO
 Yes?

CHRIS
 Who were you speaking with?

MARGO
 What?

CHRIS
 Just now, you were looking that
 way...

Chris looks at the wall, there's just Margo's shadow there.

MARGO
 (nervous)
 There's nothing there Chris.

CHRIS
 Forget it, look, I think I've made
 a mistake about us, can we grab
 some lunch?

MARGO
 When... Now?

CHRIS
 Do you have plans?

MARGO
 No, I mean...

Two SENIOR REPORTERS walk towards Chris.

Both of them smiling and shocked.

REPORTER ONE
 Dude, Chris.

Chris turns to reporter one.

CHRIS
Hi, man.

REPORTER ONE
Dude... You don't have a shadow
man.

CHRIS
What?

REPORTER TWO
Holy shit, It's real, you don't
have a shadow!

Margo gets nervous, steps into the conversation.

MARGO
What are you guys talking about?

CHRIS
I don't what?

REPORTER ONE
You don't have a shadow dude!

Chris looks at the wall, he sees Margo's shadow as well as
the shadow of the two reporters.

His shadow, gone.

CHRIS
What the hell man? Where's my
shadow!?

REPORTER ONE
Are you a vampire or something?

MARGO
(nervous)
C'mon guys, I think vampires don't
reflect on mirrors.

REPORTER TWO
Dude, we should take a picture.

REPORTER ONE
Yes, excellent idea, for news
related business right?

Chris turns towards the two reporters.

CHRIS
No man, no way. No pictures.

Reporter two takes his phone from his pocket.

REPORTER TWO
C'mon man, where's your reporter's spirit?

CHRIS
I'm serious. (looks at Margo) Tell them.

MARGO
I... I don't...

Reporter one aims at Chris with his phone.

REPORTER ONE
People need to know man.

CHRIS
No pictures!

A picture is taken, it's Laura on the side of the hallway who takes it.

LAURA
People do need to know.

Laura fixes her glasses with her finger, walking away as she's clearly publishing the picture on social media.

MARGO
Damn, she's good.

CHRIS
C'mon guys.

Another picture is taken, this time it's reporter two.

Chris tries to stop him, but he escapes.

REPORTER TWO
Just in focus. Sorry man!

Chris looks disappointed at reporter two. Another picture is taken, this time it's reporter one.

REPORTER ONE
Sorry.

CHRIS
Man...

Another picture is taken, this time it's Margo.

CHRIS

Margo!

MARGO

Sorry...

Margo smiles at Chris.

MARGO (V.O.)

Guess what happened next.

CUT TO:

SOCIAL MEDIA MONTAGE

The picture of Chris without shadow hits Instagram on Laura's profile, receives thousands of likes, many people repost the picture.

Then, it hits Facebook via reporter one Facebook page, many people likes the picture, it gets reposted by many people.

Then, reporter's two picture hits online newspapers, one of them specialized on PARANORMAL stuff, the title of the news says, "Can your shadow be kidnapped", the author signs by the name of (L).

FADE TO BLACK.