

ONEK (10 page sample)

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EXT. DESERT - DAY

A massive desert in the wastelands of Nevada, just outside of Las Vegas. Sand and dust are tossed around by a lonely wind which soothes the eerie silence. A gentle calm.

An orange eye opens wide. It watches over the barren desert, flying over the waste land.

The eye fades away into . . .

INT. DARK SPACE - CONTINUOUS

Darkness. We are inside the hollow barrel of a gun where a pendulum of death is about to strike its victim.

The desert wind bellows. An elderly voice speaks in an almost hypnotic fashion.

O (V.O.)
Control. Our fundamental desire of
power.

INT. CASINO - EXECUTIVE OFFICE - CONTINUOUS

We slowly pull out of the barrel, into the enveloping space of a plush office. Exotic plants and paintings occupy the room, while golden polished furniture shines obnoxiously in the light.

O (V.O.)
Everything that is basic, that is
primal, about the human psyche all
comes back to it. Do you have it?

A young man, EUCLID, is holding a gun, aiming it at an unknown figure seated behind the bureau of the office. His clothes are dirty, his hair disheveled.

O (CONT'D)
No. Then one question remains, who
does?

Veins are bulging on his neck. Bloodshot eyes give a glimpse of madness gnawing at him from inside.

O (CONT'D)
Is it who you slave for? Who you
bleed for? Who you love? Who
collects your money? Who collects
the dead?

Euclid starts to pant heavily and raises the gun towards the unknown figure, cocking the trigger.

O (CONT'D)
 People revolve around it like it
 were the sun. Work, sex, wealth and
 power. It's all about the same
 thing.

Euclid's right eye, it's color is bright orange.

O (CONT'D)
 We want control in everything we
 do.

Euclid closes his eyes and fires three shots. Once again we are plunged into the darkness of the hollow barrel, warm from the bullets that have flown out into the flesh of the unknown man.

EXT. DESERT - DAY

An ikebana, a Japanese tree, is dancing in the wind to the desert's delight.

O (V.O.)
 Inside the flesh, inside the mind
 there's something we conceive as a
 soul.

A car appears driving through the desert, tossing up sand and dust in its trail.

O (CONT'D)
 The essence of life. Something that
 is eternal, that can withstand the
 testament of time. The spirit.

The car stops at the ikebana. Euclid steps out of the car, unshaven and dirty, mesmerized by the tree. He is in disbelief that the tree exists.

O
 But what if you were born without
 one? What if it was stripped away
 from you?

Shielding his eyes are a pair of sunglasses. They reflect the serene beauty of the tree.

O (CONT'D)
 Never to be found again.

Euclid slowly kneels to a spot on the ground. Tired and dehydrated, he wipes away the layers of sand.

O (CONT'D)

Our lives would be more fulfilled
without the pains of knowledge, and
with the beauty of ignorance.

Beneath the sand, a small piece of metal reflects light into Euclid's sunglasses. Euclid wipes away more of the sand and finds a keypad. He looks at the piece of paper and types in some numbers.

O (CONT'D)

Because knowledge leads to truth.
Truth leads to self. And finding
yourself is only understanding the
end.

Gears begin to turn as the ground begins to shake. A massive door opens systematically beneath Euclid, who stares frightened, into a cold, dark cellar.

O (CONT'D)

So who's in control now?

After a moment of painful silence, he looks to the sky and screams in agony.

EXT. GRASSY FIELDS - DREAM

A large wind turbine churns energy from air amidst a crisp blue sky. The rhythm of its blades provide a soothing sensation of life, breathing. . .

CUT TO:

INT. HOUSE - CONTINUOUS

A CHILD waking up from bed. Through his window, the wind turbine continues to churn. The child is nervous and sweating, as if awakened from a terrible nightmare.

The walls of the house are worn down with strips of cracked paint. The child places his bare feet on the floor. He recoils them back.

It is very cold. The warmth of his breath can be seen as he shivers.

BLOOD,

slowly pushes through one of the cracks in the walls. The blades of the turbines become louder as the wind begins to howl.

Cries of pain and sorrow are heard in the wind, as if from lost souls.

The child now shaking from the cold approaches a door in the room. Blood is now flowing freely from several cracks in the walls.

The child is afraid but understands what he must do. His hand reaches for the doorknob as the power of the wind reaches its crescendo . . .

DISSOLVE:

EXT. GRASSY FIELDS - CONTINUOUS

There are several wind turbines amidst green grassy fields. It is both beautiful and disturbing, the serenity of the energy being generated contrasted by the artificial tableaux of nature and its surroundings.

The blades spin hypnotically over . . .

TITLE AND CREDITS

INT. BAR - DAY

Euclid wakes up. His eyes are brown, not orange.

Numbers on a Keno screen flash victorious. JACKPOT. Euclid sits quietly in the back of the bar, illuminated by the green glow of the electronic gambling machine.

His appearance is much different than from what we have already seen of him. Instead of bordering insanity, his appearance is rather dull. There is no trace of orange in his attire.

The bar stands somewhat bare at 2 o'clock in the afternoon.

WAITRESS (O.S.)

Sure I can't get you anything else.

Euclid looks up from the screen at the woman.

EUCLID

No thanks. I got work in an hour.
Can't be too drunk for that.

WAITRESS (O.S.)
Looks like you're doing pretty
good. Lucky guy like you might want
to press his luck with other
things.

The WAITRESS, chewing gum frivolously, winks at Euclid.

EUCLID
Most of the time, my luck ain't too
good.

Euclid looks back at the Keno screen and starts pushing the
numbers on the screen.

EXT. DONUT SHOP - ESTABLISHING

A small, dingy donut shop in Las Vegas. A large model donut
resides on the top of the building.

INT. DONUT SHOP - DAY

Euclid is behind the counter of the donut shop.

EUCLID
Next.

BETTY, a slightly obese woman, wearing a smorgasbord of heavy
make-up, smiles a set of yellow stained teeth.

BETTY
I'll have two jelly, two glazed,
two coconut oh and two chocolate
frosted, and two Boston cream.

Betty points at the rack of donuts.

BETTY (CONT'D)
What are those, what are they
called?

Euclid shoots a quick disgusted look at the woman's order and
then turns back to the rack of donuts.

EUCLID
Which one?

BETTY
That one over there silly. With the
crumbs on them.

EUCLID
Apple spice.

BETTY
And two of those.

EUCLID
Anything to drink with that?

BETTY
Four medium coffees, extra cream
and sugar.

Euclid looks over to his right at his working partner, JENNY.
She is a bit older than Euclid and a natural beauty.

EUCLID
Four coffees . . .

JENNY
. . .extra cream, extra sugar.

EUCLID
Yeah.

Betty smiles.

EUCLID (CONT'D)
That'll be seven forty five.

The numbers ring loudly on the cash register.

EXT. DONUT SHOP - LATER

Euclid takes two trash bags filled with donuts and chucks
them into a dumpster.

A HOMELESS MAN sees Euclid.

HOMELESS MAN
Dinner time. Lord have mercy.

Euclid takes a pack of cigarettes from his shirt pocket. The
homeless man, already devouring several donuts, eyes the
cigarettes.

HOMELESS MAN
(Mouth full of donuts)
I hate to be greedy, but do you
mind lending a poor man a smoke?

EUCLID
Go ahead. Knock yourself out.

Euclid passes the man a cigarette and lights one up for himself.

HOMELESS MAN
Much obliged. Light?

Euclid lights the cigarette.

HOMELESS MAN (CONT'D)
You know, your face looks awful familiar. Have I seen you before?

EUCLID
Probably right here.

HOMELESS MAN
No sir. It's been a long time since I been privileged enough to eat food this good. You volunteer?

EUCLID
I don't do much beside this.

HOMELESS MAN
But I've definitely seen you before. I don't remember many faces, but yours, yours is different.

EUCLID
Lay off the drugs, you might remember things a bit more clearly.

HOMELESS MAN
Drugs is a homeless man's only friend. When you high, you're not in this world. You with the lord. You flying high above with all them angels.

EUCLID
I'd hate to crash from that kind of flight.

Euclid takes a last drag of his cigarette and puts it out. Suddenly the homeless man's eyes light up. The cigarette falls from his mouth.

HOMELESS MAN
You.

EUCLID
What's the matter?

HOMELESS MAN
I remember. You dead. You're a dead man.

EUCLID
You might want to reconsider what your smoking.

The homeless man starts to back away from Euclid, as if he's seen a ghost.

HOMELESS MAN
(panicking)
I seen you. The dumpster. Bleeding from the eyes. You was dead.

The homeless man staggers back and runs away. Euclid watches him run off. Bewildered, he shakes his head and walks back into the donut shop.

INT. DONUT SHOP - CONTINUOUS

Euclid heads back to the counter. The manager, MR. NORCROSS, puts on his coat and heads towards the door.

MR. NORCROSS
Alright boys, I'll see you tomorrow. Euclid, you don't mind closing up, right?

EUCLID
That's fine.

JENNY
See you Mr. Norcross.

MR. NORCROSS
Bye-bye.

As Mr. Norcross leaves, Euclid starts wiping the counter.

JENNY
Fucking prick. He gets paid twice as much as us and doesn't do half the work we do.

Jenny looks at Euclid, who is distant and distracted, not having heard his co-worker.

JENNY (CONT'D)

Euclid?

EUCLID

Huh? Sorry. Just thinking.

JENNY

Right. Well whatever it is, you agree that he's a fucking prick.

EUCLID

Who?

JENNY

Never mind.

EUCLID

Jenny, you ever get nightmares?

JENNY

Oh no. Has little Euclid been getting visits from the boogie man?

EUCLID

Tomorrow, tomorrows the anniversary.

JENNY

Of your parents? Shit. I'm sorry.

Euclid stops wiping the counter and heads to the donut racks.

JENNY (CONT'D)

We need to get your mind off this. Let's go out tonight. I know this great new club--

EUCLID

I told my brother I wouldn't be home late.

JENNY

Doesn't want anything happening to his little bro. What a good brother you are.

EUCLID

He worries about me. Besides, I need to be with him tonight. For my parents sake.

Jenny, disappointed, nods her head.

EXT. DONUT SHOP - NIGHT

Euclid is locking up the donut store for the night. He's closed that door a thousand times.

Rain starts to fall.

Euclid walks away from the desolate donut shop and into the bright lights of . . .

EXT. LAS VEGAS - NIGHT

The strip, glistening from the water on the streets.

Euclid is bathed in neon lights as he walks peacefully. The streets are dominated by the elderly rabid with greed and families scattered amongst the crowd, all trying to avoid the unusual rain.

Euclid pays no attention to any of them and instead walks with his head down, watching his feet, step after step.

EXT. APARTMENT BUILDING - CONTINUOUS

Euclid approaches his building entrance. The surrounding area is not pleasant. There is a black Mercedes car parked near the building.

Euclid looks at the car suspicious, surprised something this nice would be parked here.

INT. APARTMENT HALLWAY - CONTINUOUS

Euclid stands outside his apartment door, hesitating to enter. The doorknob turns, reluctantly.

INT. APARTMENT - CONTINUOUS

The apartment is modest, nothing fancy. Euclid deposits his keys on a small table by the door.

EUCLID

Thom?

From inside the apartment, heavy breathing can be heard.

EUCLID (CONT'D)

You home?