



THE NEXT DAY





CUT! ALRIGHT, THAT WAS GOOD.
LET'S MOVE TO THE NEXT SETUP!



DAMN, SEAN!
YOU'RE ONE LUCKY GUY.

THAT WOMAN RIGHT THERE—
THE ONE TALKING TO THE DIRECTOR?
THAT'S YOUR DEAD WIFE.

EH, WHY?


A young man with blonde, wavy hair is shown in profile, looking out a window at a city skyline. He is wearing a light-colored, possibly silver, collared shirt. The background shows a dense urban landscape with many skyscrapers under a blue sky with some clouds. A speech bubble is positioned to the left of the man.

AH, SO SHE'S THE ONE.



SORRY, MR. CHRIS?

CAN I HAVE A MINUTE?



SO, THERE'S, UM... A KISS
IN MY SCENE? IT WASN'T IN
THE ORIGINAL SCRIPT I GOT.

OH, YEAH.
IT WAS IN THE REVISIONS.

YOUR SCENE WITH SEAN IS MEANT TO BE
ROMANTIC YET DRAMATIC, THE WIFE'S FINAL
MOMENT HAS TO BE DEEPLY EMOTIONAL.

A DESPERATE, HEARTFELT KISS
BEFORE TRAGEDY STRIKES.



SIR, THE NEXT SET IS
READY FOR SHOOTING.

LOOK, IT'S JUST A KISS.
FROM WHAT I CAN TELL, YOU SEEM
PRETTY DAMN GOOD AT IT.

OKAY, MEGAN?
I KNOW YOU CAN DO IT.

A woman with long, dark, wavy hair and bright blue eyes is looking out of a large window. She is wearing a pink, ribbed, long-sleeved sweater. The background shows a city skyline with various buildings and a body of water under a blue sky with scattered clouds. A speech bubble is positioned to her left.

OH GREAT. KISSING WITH THAT... PLAYBOY.

LATER...





HEY... MEGAN, RIGHT?





OH, SEAN... YOU STILL HERE?

COULD ASK YOU THE SAME THING.
THE CREW ALREADY MOVED TO THE NEXT SET.
WHY ARE YOU STILL HERE?

A young man with blonde, wavy hair and a slight smile is looking towards the camera. He is wearing a light blue, short-sleeved polo shirt. The background is a classroom with desks, a whiteboard, an American flag, and a clock on the wall. Two speech bubbles are overlaid on the image.

I'M WAITING FOR
MY DAUGHTER TO PICK ME UP.

YOUR DAUGHTER, HUH?
THEN THAT GUY IN YOUR PHONE...
MUST BE YOUR HUSBAND?



UMM, WELL, H-HE IS MY EX-HUSBAND...

SO, YOU STILL CAN'T MOVE
ON FROM HIM, CAN YOU?

YEAH, T-THINGS ARE... COMPLICATED.



MEGAN, SINCE WE'RE ALONE...
WHY DON'T WE PRACTICE OUR SCENE
TOGETHER?

OH?



YOU KNOW... JUST TO MAKE SURE OUR ROMANTIC SCENE FEELS MORE 'NATURAL'.



HMM... ALRIGHT.

BUT IT'S NOT JUST AN EXCUSE TO KISS ME, IS IT?




NOPE, WE CAN STOP BEFORE THE KISSING SCENE.

NOW- 1, 2, 3... ACTION!



YOU'RE REALLY LEAVING...?


A man with blonde hair, wearing a white polo shirt and a black watch, stands in a classroom. He is looking towards a woman with long black hair who is seen from the back. The classroom has a whiteboard, posters, and desks in the background. A speech bubble is positioned above the man's head.

IT'S JUST FOR A WHILE. THIS JOB-
IT'S THE ONLY WAY TO GIVE OUR CHILD
THE LIFE THEY DESERVE.

A woman with long, straight black hair and bright red lipstick is shown from the chest up. She is wearing a light pink, ribbed sweater. She is in a high-rise office with large windows overlooking a city skyline at sunset. The sky is a mix of orange and yellow, with the sun low on the horizon. In the background, a city skyline with various skyscrapers is visible. To her right, there is a wooden desk with some papers and a black bag. The lighting is warm and golden, typical of the 'golden hour' of sunset.

*I DON'T CARE ABOUT THAT!
I CARE ABOUT YOU!*

WHAT IF SOMETHING HAPPENS?!
WHAT IF YOU NEVER COME BACK?



HONEY... WE ALREADY
TALKED ABOUT THIS.

I WILL COME BACK.

YOU DON'T KNOW THAT!

I DON'T WANT
TO DO THIS ALONE!



I DON'T WANT
TO LEAVE YOU.

BUT IF I DON'T DO THIS,
WHAT FUTURE WILL WE HAVE?

A pregnant woman is shown from the waist up, wearing a pink ribbed long-sleeved top and a red ribbed skirt. Her hands are resting on her belly. A man's hand is visible on the left, resting on her belly. She has a small star tattoo on her left ring finger and is wearing a black watch on her left wrist. The scene is lit with warm, golden light, suggesting sunset or sunrise. A speech bubble is positioned on the left side of the image.

I NEED TO BE THE MAN YOU
AND OUR BABY CAN RELY ON.



YOU... ALREADY *ARE* THAT MAN.


EARLY
ALMENT
H 1
0
COUNT



CUT!

OH MY GOD, THIS IS SO INTENSE.
I ALMOST GOT CARRIED AWAY!

EARLY
ROLL
MAR
TO APR



YOU EXCEEDED MY EXPECTATIONS, MEGAN.
YOUR ACTING IS INCREDIBLE!

HUH?!



