

They can't smell flowers.

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Original Screenplay

INT. BEDROOM - EARLY MORNING

A young woman sleeping in her bed from above. Her arms are above her head stretched out. The camera pushes down slowly we hear her talking to herself. She turns and covers her head with the pillow and rolls twice kicking the sheets. Suddenly she springs up from a dream and awakes. This is Cora, 20 something, with big eyes and an expressive face.

Out of no where she. She pops up to lens. Eyes directly to camera in fear.

CORA (VO)

Oh no.

She quickly hops out of bed and gets in the shower.

INSERT

Hand turns on Faucet.

Feet in water.

Bubbles in drain.

She runs through the house in a towel.

INT. KITCHEN - MORNING

Cora is scattering to get herself together as she quickly puts on her shoes, grabs her bag and then heads out. Her socks are completely wrong and they do not match.

INT. CAR - MORNING

Cora turns the key to start her car. The engine turns and turns, but it will not start. Cora jumps out of the car and head down to the street.

EXT. BUS STOP - MORNING

Cora stands impatiently at the bus stop looking at her watch. The next bus comes up and just passes her right by. She's not happy.

Her cellphone rings.

LAWERNCE

Cora, hey it's Lawrence from work. I'm really glad it caught you before you hopped on your long commute.

CORA

Lawrence, I'm really sorry i'm running late. I'm on my way in. I'm...

CUT TO:

INT. OFFICE BUILDING - MORNING

Lawrence sits in desk in a very nice office. He turns and looks out the window.

LAWERNCE

No, It's OK. There is no rush on making it to the office today. How do I say this, we don't need you to come in.

CORA

Okay....

LAWERNCE

What I'm trying to say is that we're having cutbacks.

EXT. BUS STOP - MORNING

CORA

I'm being let go? Why did I do something wrong? Okay I'm late sometime. I'm sorry. But I think I work really hard for the company and my department...

LAWERNCE

No, it's not you... Your job no longer exist. I'm really sorry I had to do this over the phone. It's nothing to do with you. It's just that we're having cutbacks and... we're moving to a automated AI system. For what they tell me it's pretty cool.

CORA

Computer system?

LAWERNCE

The whole the whole world is going that AI and robots. Don't take it personal, I guess.

CORA

Pretty cool? I'm being replaced by a robot? And you telling me to not take it personal?

LAWERNCE

I'm sorry. That wasn't very sensitive. Forgive me.

CORA

I'm just so confused by this.

LAWERNCE

Me too... oh man. Look, I may be next. I'm milking my job to be honest. HR will be reaching out to you for all the exit details. Once again. Oh behave of the company and myself, I'm Sorry.

CORA

What about my desk, and all my stuff?

LAWERNCE

That is OOMD -

CORA

Im sorry...?

LAWERNCE

Out of my department. That's an HR thing.

CORA

I'm lost for words, honestly.

LAWERNCE

Cora, I hope this makes you feel better. One of my favorite times at this company was when we did that sack race at our company. picnic.

Cora, broken by the news, sits down on the bench behind her. We hear the voice of Lawrence in the background.

LAWERNCE (CONT'D)

Personally, I think Jessica and Ryan cheated. Anyways, HR will call you.

Dejected from the call, she drops her head and looks at the ground. She notices her mis-matched socks and starts to cry.

Suddenly she hears a voice.

VOICE (OFF CAMERA)

Are you doing OK?

Cora looks up from the ground and notices a man wearing a suit sitting on the bench next to her. This is LAGO (mid 50s and well dressed and optimistic). Cora wipes her tears from her face and snuffles.

CORA

Does it look like I'm OK? Let's just say I'm not having a very good day.

LAGO

Well, we all have those kind of days. They come and go.

CORA

Well it's really not fun in the moment.

He looks at Cora and takes looks around.

LAGO

I think the bus is late. You heading downtown.

CORA

I was. Now i'm just here, on a bench. I just lost my job to some kind of robot.

My car also broke down.

She looks don at her feet and notices her unmatched socks.

CORA (CONT'D)

And my socks don't match.

LAGO

Well bad things come in three's - at least you got it all over with.

CORA

I guess.

Cars pass by as we watch them from afar.

LAGO

Can I tell you something? You can never be replaced by a robot because you're one of a kind;

(MORE)

LAGO (CONT'D)

you're a living, breathing, beautiful human with a soul. There's nobody like you.

CORA

Well apparently not. I'm jobless and kinda feeling like shit about now.

LAGO

Look at you... you're full of emotion, including love, pain, and inspiration. And you're hurting because you're human. And you have a heart?

INSERT SHOTS

Cora' profile left and right.

Her goose bumps on her arms.

Her chest.

She looks into lens crying.

Them back on the bench.

LAGO

They're just robots, Cora. They're basically just binary codes that steal from all we have created; they can never feel the beauty of falling in love or the pain of getting your heart broken. And it's OK that your heart hurts because that means you're alive, and being alive means you can experience life; they can't do that.

The next bus pulls up and neither of them get on.

CORA

You don't have to miss your bus for me.

LAGO

I'm happy here. I'm LAGO, By the way?

She smiles as he has lifted her spirits.

LAGO (CONT'D)

CORA

Cora. And thank you. It's just that I didn't expect a complete stranger to care. Look I'm not a perfect and I'm just doing my best...

LAGO

Cora, imperfection is perfection. We're humans.

She smiles and wipes the last tear and blows her nose.

LAGO (CONT'D)

The beauty of life is living.

Robots will never feel the warmth of the sunset or the cold plunge of a lake. They will never to feel their feet in the sand. Never have a first kiss. Never get lost on a beautiful beach you accidentally discovered by turning down the wrong road.

And they will never smell flowers.

What is life without the smell of flowers?

More importantly a robot or will never experience the beauty of seeing a child being born, or hold the hand of someone who's sick in a hospital bed that needs the human touch.

They will never have any of these feelings.

Do you know why, Cora?

CORA

Why?

LAGO

Because they have no hearts.

She smiles as he has lifted her spirits.

CORA

Yeah, they don't have hearts.

LAGO

And sometimes painful moments, like the one that happened to you today. They make us feel alive, Miss Cora.

LAGO (CONT'D)

Can I tell you something?

She looks over to him with her warm eyes.

CORA

Of course.

LAGO

All is going to be okay. There's really nothing to worry about.

LAGO gives her this "little smile" and sees the smile on her face and he hops up on the bench to see if can keep bringing her tears to joy.

LAGO (CONT'D)

Hey, you know what else they can't do? They can't dance.

He starts to tap dance and then he hops down off the bench and does a little thing a ma jig.

EMILUY

They can. I saw this thing on Youtube. MIT had the robots dancing. I swear. It's I saw it on youtube!

LAGO

No... no no. That's okay. That's dancing with no soul or passion.

He grabs her hand and leads her into a dance.

MUSIC UP - (Accordion Tango)

LAGO (CONT'D)

Did you know that tango is the dance of the heart. It's the dance not about love of between each other. It's the love of the moment of the feeling that one gets in that moment. It's about being alive.

He spins her and does a little dace with her and releases her into a dance.

LAGO (CONT'D)

Fuck robots.

CORA

Fuck robots! (she laughs)

MUSIC UP - SONG fades to (TBD)

She breaks away and starts a beautiful dance.

LAGO starts to fall away in the background. He is dancing to the rhythm of his own drum in the background as she steals the camera and the show.

Various shots of her arms and hands, feet and soft, elegant and poetic. We are lost in the dance as she makes her way through the park.

He comes forward and joins her in a couples dance and then lets her go.

LAGO

Dance like a butterfly my mismatched sock dancing queen!

From afar he watches her as she slowly separates herself from him.

LAGO (CONT'D)

Do you feel it?

CORA.

I do. I feel it.

LAGO

Because your living.

Choreographed dance between them She leads and breaks off alone until end.

She dances away from him and he falls off in the distance.

THE MUSIC ENDS

We heard a hollow dark sound start to drain the music away. Its like a tunnel sucking away the beauty of the moment we were just in.

Visually we transition through a match cut.

CUT TO:

A LONE STREET. - DAY

Cora stands alone in the middle of the street, a lone figure in an unfamiliar landscape. The surroundings were starkly different - more modern, cold, and dull. As she her eyes widened with realization.

Across from the way is a a LARGE SILVER ROBOT looming, its metallic form glistening under the harsh light. The mechanical behemoth stood motionless, its gaze fixed on Cora. The air grows tense, and a sense of impending confrontation is in the air.

Our shift in the atmosphere is accompanied by a change in the soundtrack—a haunting melody reminiscent of a classic Western gun draw. The wind whispered through the deserted street, carrying an air of uncertainty as the showdown unfolded.

The scene played out like a timeless duel from the dusty pages of a Western saga, with Cora as the good and the Silver Robot as the dark outlaw. Neither of them wielded guns, yet the anticipation of a fierce showdown crackled in the air.

The camera seamlessly cut back and forth between Cora and the towering robot, capturing every nuance of the impending standoff.

Wide shots revealed the desolation of the street, while close-ups focused on the protagonists, their fingers twitching in unison on opposite sides.

Neither hold guns but the scene is still a stand off and very intense.

Cora's fingers subtly danced at her side, a silent prelude to the confrontation.

The tension escalated, building between human and machine. The wind picked up, causing Cora's hair to sway, and the Silver Robot emitted a faint mechanical hum.

CUT TO:

LAGO as he runs up an stops just short. The camera pushes into his deeply concerned eyes. He screams NO! But there is no sound coming from his voice.

THE MUSIC BUILDS.

EXT. STREET CONTINUOUS.

A close-up of brave Cora's eyes.

A close-up of her fingers twitching.

Wide shot - the robot and Cora both draw their imaginary guns.

LARGE BANG

Arms are out for a brief second of silence before we realize it's Cora who has been shot s she is the one that falls to the ground.

Cuts of Cora various angles and speed.

CUT TO:

LAGO's face.

He runs up to Cora, who is now on the ground clutching her chest, breathing heavily.

LAGO grabs her and puts her in his arms, looking up at the robot in anger. He looks back down at her eyes, tears streaming down her mascara-streaked face. He exchanges another quick angry look at the robot.

He holds Cora tight as she gasps for breath crying as she clutches her chest.

Her eyes are closed, and she coughs for air. Lago holds back tears. Cora takes her last breath and dies in Lago's arms.

CUT TO:

The robot staring straight ahead.

CUT TO:

Cora in the rms of LAGO takes her last breath and dies in the his arms. There is a moment of quiet as tears roll down his face. Then his tears and sadness turn to a violent anger.

He looks at the robot with haste.

LAGO

Why? Why Did you do this to her? Why?
Why would you do this?

As LAGO holds Cora, her eyes suddenly pop open for a brief second as she look right back at him. LAGO grabs her hand and puts it in his.

CORA
Because it has no heart.

She dramatically falls back to her death in the arms of LAGO.

CUT TO:

The emotionless robot still in the same lifeless position. The robot slowly turns around and walks away, leaving LAGO and Cora alone in the street.

CUT TO:

END TITLES

IN. OFFICE BUILDING - DAY

Large open office with many cubicles. All are empty. The whole place is empty of people.

Lawrence in packing up is office into white boxes. He looks quite sad.

TITLES CONTINUE

Empty cubicles

Empty copy rooms

Empty conference rooms

CUT TO:

EXT. BUS STOP - DAY

Lawrence now sits at the very same bus top as Cora sat. With a very sad face

Suddenly he hears a voice.

VOICE (OFF CAMERA)
Are you doing OK?

Cora looks up from the ground and notices a man wearing a suit sitting on the bench next to her. This is LAGO (mid 50s and well dressed and optimistic). Cora wipes her tears from her face and sniffles.

LAWERNCE

Does it look like I'm OK? I just lost my job to a dumb robot.

LAGO

Well, we all have those kind of days. Can I tell you something? You can never be replaced by a robot because you're one of a kind;

FIN

Title card:
Played by a human.