

The FEDEX Journey From The Conventional Market

CAST AWAY 'Improve the way we work and live'.

by

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BLUE - FEDEX Process, Values and
BRAND STORY

BURGUNDY - Environment

GREEN - Script, filming notes to
establish the overall story's
journey.

ORANGE - Character Development

THIRD DRAFT

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SET UP

FADE IN:

EXT. MARFA, TEXAS - 1993 - WIDE - DAY

The Texas plains, horizon to horizon, nothing but the browns and ochres of earth and the blue and violet of the sky. The sheer scope of it sinks in: the blank slate of nature, the absence of man. On the screen superimpose:

MARFA, TEXAS, 1993.

CREDITS BEGIN.

A plume of dust comes into frame. The dust is from a TRUCK, orange and white and violet, with "FedEx" blazoned across the side.

The truck turns into a collection of ramshackle World War II era Quonset huts and outbuildings. Around the outbuildings are large sculptures of wood and metal.

EXT. QUONSET HUT - DAY

The door is opened by a WOMAN in her late twenties. Hair pulled back, casual, an artist. She hands the DRIVER a FedEx BOX which is decorated with a drawing of two ANGEL WINGS. The Driver has a hand-held computer; a portable printer dangles from his belt.

Introduction of the st
journey - the parcels
journey.

The Driver scans the package with his hand-held computer, prints out a label and sticks it on the Box, ready to go. But something on the box catches her eye. She wants it back. He glances at his watch. She draws RINGS around the Wings, uniting them. She gives the box to the Driver, then hands him a cup of coffee. They've done this before.

FEDEX Process. How some
parcels are collected a
delivered.

The ANGEL WINGS could
signify three things; 1
Work/Family balance in
TIME. 2. Sender/Receive
(parcels). 3.

He takes a sip of the coffee, then runs for the truck. He jumps in and heads back onto the plains.

EXT. FEDEX OFFICE - MIDLAND/ODESSA - NIGHT - HOURS LATER

The Driver jams the distinctive Angel Wing Box on top of a dolly and loads it into a CONTAINER with clear plastic sides. A female Loader slaps a large bar code label on the container, scans it, then pulls the container across a belt of rollers onto a larger truck. The doors of the truck close. The latch slams down.

Key here is to show the
parcels journey. Not
pretending the FEDEX
process is of delicate
nature. Hence the word
SLAPS and slams down. I
also draws action from
fast pace society. Noth
is slow and delicate. B
this page does show the
fast delivery and the
logistical side of FEDE

A forklift hoists the container to the cargo doors of a 737.

EXT. MEMPHIS AIRPORT SUPERHUB - NIGHT Parcel now on a 737.

The 737 lands.

EXT. SUPERHUB - NIGHT - MINUTES LATER

One of a seemingly endless line of FedEx planes, our 737 taxis to a gate at the FedEx SUPERHUB. The Hub is a vast living organism -- loud, complex, overwhelming, as much a symbol of modern life as was the factory in Modern Times.

FEDEX SUPERHUB - 'LOUD,
COMPLEX, OVERWHELMING'-
symbol of society - the
modern factory.

Five thousand people work in a frenzy of interconnected activity inside three vast hangers brightly lit. Hundreds of forklifts and cargo-pullers dart about, their headlights crisscrossing like a laser show.

Detailed info of FEDEX
process. Shows the next
step in parcel journey.

Loaders quickly roll the container onto a FORKLIFT.

INT. MEMPHIS SUPERHUB - NIGHT

The forklift speeds inside one of the hangers to a LOADING BELT, where our Box is spilled into a Mississippi River of

Forklift Speeds - time i
of the essence!

packages, HUNDREDS OF THOUSANDS of them, all shapes and sizes, from shoe boxes to engine blocks. Large mechanical arms divert the immense flow of Workers at dozens of stations. The packages surge and move.

packages' - visual metaphor of THOUSANDS. Describing the life of the package itself - they surge and move.

The Workers place the packages label-side-up on new belts, where they're scanned by laser readers. Picking up speed our Box is shunted across the acres of interlocking belts.

The Box ends up in a much larger CONTAINER labeled CDG.

CDG - Our new visual symbol, our clue and understanding of the parcels place in the FEI process.

EXT. MEMPHIS SUPERHUB - NIGHT

A forklift lifts the Container to a door on a giant MD-11.

INT. GLOBAL OPERATIONS CENTER - NIGHT

A jumbled room jammed with computers and dominated by a HUGE WALL GRAPHIC that charts hundreds of airplanes. An Operator moves a yellow strip labeled Jumbo 12 across the board.

EXT. CHARLES DE GAULLE AIRPORT - DAY

SERIES OF SHOTS

The giant plane touches down in Paris. The Angel Wing Box moves quickly on another belt and disappears into another CONTAINER, which is loaded onto still another AIRPLANE.

EXT. ST. PETERSBURG AIRPORT, RUSSIA - NIGHT

The plane lands. The container is unloaded down a belt. We see our Angel Box. Directly in front of it is a DENTED BOX.

INT. ST. PETERSBURG FEDEX OFFICE, RUSSIA

SERIES OF SHOTS SHOTS - Establish, the time of year (December, Christmas)

Night. The manic activity has come to a dead stop. Our two Boxes sit on a table in a corner not far from a small Christmas tree.

The visual metaphor: of the boxes far from the tree mean; these boxes or gifts have come a long distance (work/family and Christmas gifts/quality time with family). The THEME shall show how TIME is important. The TIME is now.

Daylight now. YURI, a Supervisor, saunters over, picks up the Angel Box, sees an attractive co-worker, puts it down.

Night again. A cat walks by the table where our two Boxes have come to rest.

EXT. ST. PETERSBURG FEDEX OFFICE - DAY

A FedEx truck pulls out of the warehouse. The walls of the warehouse are covered with graffiti. The streets are slushy, the buildings blanketed in snow.

The contrast between Environments - now and the island (later).

EXT. ST. PETERSBURG - DAY

The Driver sits in the truck drinking tea. He takes a last sip, sighs, gets out with the Angel Box. Walks slowly toward an APARTMENT HOUSE.

The Final Destination.

EXT. ST. PETERSBURG APARTMENT HOUSE - MOMENTS LATER

A beautiful young RUSSIAN WOMAN opens the door. A young AMERICAN MAN comes up behind her, signs the form and takes

the Angel Box. We see Christmas decorations inside. The woman puts her arms around him as the door closes.

RUSSIAN WOMAN (O.S.)
(accented English)
It's pretty. Who is it from?

AMERICAN MAN (O.S.)
My wife.

We stay with the Driver as he ambles back toward the truck.

EXT. ST. PETERSBURG OFFICE - MOMENTS LATER

The Driver has just delivered the Dented Box to ALEKSEI, Russian Businessman, who closes the door of a Czarist-era building. Aleksei checks his watch, picks up the phone.

EXT. FEDEX OFFICES - MANILA - DAY

CHUCK NOLAND, early thirties, walks along a line of brightly colored jitneys, each bearing the FedEx logo. With him is a Filipino FedEx SUPERVISOR wearing a guayabera. Chuck glistens with a thin layer of sweat.

CHUCK
My guess is we're talking fuel filters here, Fernando. The gas is dirty, these jitneys get in the mountains, their engines cut out.

FERNANDO
That could lose us half an hour.

CHUCK
Easy. Each way.

His beeper goes off.

INT. FEDEX OFFICES - MANILA - DAY - MOMENTS LATER

Chuck is on the phone.

CHUCK
So it finally turned up...

Chuck hesitates for a moment, then looks at his watch.

CHUCK
I'll catch the sweep tonight.

INT. FEDEX PLANE - NIGHT

Strapped into the jump seat behind the pilots, Chuck sleeps with a mask over his eyes. On his lap are some travel brochures. We see sailboats, we see the Florida keys.

EXT. ST. PETERSBURG FEDEX OFFICES - DAY

Christmas in Russia. Snow everywhere. Brightly colored lights. Chucks gets out of a Volga with Aleksei. He has a bag over his shoulder, the dented package under one arm.

INT. FEDEX OFFICES - DAY

The symbol of the woman putting her arms around her husband in the loving sense of togetherness. Is a direct difference of two parting lovers, distance by TIME, work and change (That We see later with CHUCK).

Introduction to CHUCK, the PROTAGONIST.

Tying both the SET UP story FEDEX processes to the main emotional journey we shall venture.

The staff has assembled near the loading dock. Yuri the station manager stands in front, occasionally catching the eye of the attractive woman. Chuck displays the FedEx box.

CHUCK

It took this test package thirty-two hours to get from Seattle to St. Petersburg, a distance of nine thousand miles. And then it took forty-one hours to get from our warehouse in St. Petersburg to here, a distance of, what --

32 hours - from Seattle to St. Petersburg - 9 thousand miles.
41 hours - from St. Petersburg FEDEX office - 4 miles.
This except shows a common conversation and some of FEDEX values; PEOPLE, INNOVATION, SERVICE.

ALEKSEI

Six kilometers. Four miles.

CHUCK

So how are we going to get this place shaped up?

There's a muttered chorus of answers.

CHUCK

There's only one way. We have to work together. Every one of us depends on everyone else. If one package is late, we are all late. If one truck misses the deadline, we all miss the deadline. Let's start by taking a look around.

Here Chuck shows leadership and that they are a team of individuals. SERVICE first - 'If one package is late, we are all late'.

Chuck leads his team through the sorting area. Yuri squeezes right next to him, ostentatiously carrying a clipboard. Chuck stops.

CHUCK

Here, this table is too far from the wall. Packages can slip down...like...
(pulls out a package from behind a table)
...this.

He hefts the package, as if trying to guess what's inside.

CHUCK

What could be in here? Let's say one of you sent it. Could be the closing papers on your dacha, could be a toy for your grandson's birthday, could be a kidney to keep your mother alive. I don't think you want your mother's kidney to end up behind a table.

The Sorter shoves the table against the wall. Yuri says something to the Translator.

TRANSLATOR

He says they have been very busy. It is hard to get good employees. He is sure you understand.

'It is hard to get good employees' - demonstrates lack of knowledge of FEDEX People - promoting diversity in the workplace and people. It also shows the lack of listening and understanding.

Wrong answer: Chuck glances sharply at Yuri. Aleksei appears with a cellular phone.

ALEKSEI
Phone call. Malaysia.

Chuck takes the phone, opening his BAG as he does so.

CHUCK
Kamal? Right. I'm getting them.

He pulls out a set of blueprints and tacks them to a bulletin board as he talks.

CHUCK
I'm looking at the blueprints of K.L. right now. The belts are too small for the sorters. Yeah, sometimes you never see what's right in front of your face. Look, it's --

Chuck keeps an eye on what is going on in the warehouse. Then he notices something over by one of the trucks.

CHUCK
(to a loader)
Hold it! Hazardous material needs its own container!
(back on the phone)
-- three in the afternoon there, right? That gives you five hours until the sweep comes through. Do the sort by hand tonight, then put in a new feeder belt, say a twenty-four incher. Yes, overtime is authorized.

SERVICE - demonstrating that all items are delivered properly as well as efficiently.

He hangs up the phone. He turns to the crew.

CHUCK
I'm going out on every route, I'm going to work every job here, until I know enough to help you. That's it.

CHARACTER DEVELOPMENT - Commitment to job

INNOVATION understanding processes that transform the way FEDEX works

The crew disperses back to work. Chuck and Aleksei walk toward the office. They've done this before. Chuck lets a corner of his command persona slip.

ALEKSEI
It's bad.

CHUCK
Worse than Warsaw.

ALEKSEI
Nobody remembers that.

CHUCK
The failures they remember. It's the successes they forget.

EXT. ST. PETERSBURG - DAY - MOMENTS LATER

A FedEx truck pulls out of the FedEx office. Chuck is inside. He notices the graffiti on the walls.

INT. TRUCK - MOMENTS LATER

Chuck rides next to LEV, the driver, a serious sort. The Translator squats on some boxes between them, trying to keep his balance.

CHUCK
You sorted your packages before you left.
None of the other drivers did.

The Translator and Lev exchange a few words.

TRANSLATOR
He says he wants to be organized. Do packages in order.

Chuck looks at Lev with respect. Right answer.

CHUCK
So how come the other drivers haven't left yet?

The Translator asks Lev, who looks at him as if he is crazy, then snorts an answer. The Translator blushes.

TRANSLATOR
He says -- he is a very rude fellow --

CHUCK
Tell me exactly what he said.

TRANSLATOR
He says why don't his farts smell sweet?

Chuck grins. Lev shrugs and says something else.

TRANSLATOR
He says that's just the way it is.

CHUCK
Lev -- it's Lev, right? Listen, this is FedEx. We don't have to accept the way it is.

Innovation - 'We don't have to accept the way it is'.

EXT. HOTEL - ST. PETERSBURG

A weary Chuck enters the hotel. In the sky above him we see the Northern Lights. He doesn't even look up.

INT. HOTEL ROOM - NIGHT - LATER

Chuck is watching CNN on the television, working his PowerBook, and holding the phone.

CHUCK
No, keep trying. A circuit's bound to open up.

He hangs up.

CHUCK
(to himself)
Those damn Northern Lights.

Just then the lights go off. For a moment everything is darkness. Then a small light switches on. Chuck has a

headlamp on.

He gets up, heads into the bathroom. We stay in the bedroom. After only a moment, the light reemerges. It heads over to his bag. We go with it.

Chuck takes out a roll of toilet paper. The guy is prepared for anything. He goes into the bathroom, closes the door.

Ready for anything - a frequent traveller who has seen it all before.

The lights come back on just as the phone rings.

We hear scuffling sounds on the other side of the door. Chuck charges out, holding up his pants.

Grabs the phone.

CHUCK

Hello? Great. Try it.

He waits. We hear an ANSWERING MACHINE.

KELLY (V.O.)

This is Kelly, leave me a message and I'll call you back soon as I can.

This is not what Chuck wanted to hear.

CHUCK

Kelly, damn, look, this is Chuck. I'm going to be a little late. Well, more than a little. I had to go to Russia. Couldn't be helped. Could you call and cancel the trip? Look, we'll sail the Keys in March. It's better than anyway. I'll be back before Christmas. I promise. I think. I mean, I will. I, uh --

Chucks leadership skills - his understanding of business - the context and measurement of processes in the FEDEX system. Does not represent itself in his personal life. A weak, unsure and unreliable person.

He's stumbling over whether to say I love you.

CHUCK

I miss you.

He gently hangs up the phone.

INT. FEDEX OFFICES - ST. PETERSBURG - SERIES OF SHOTS

A surprised Yuri stands with the attractive assistant as Chuck takes his clipboard away.

An even more surprised Lev stands by his truck as Chuck hands the clipboard to him.

Loyalty - respect employees everyday.

Chuck and the loaders clean off the graffiti.

Responsibility - in communities FEDEX operates in.

Working alongside the sorters as the packages come in, Chuck points out how to organize the inflow.

Working on the first issue Organization.

Chuck and Lev go over large maps of St. Petersburg with the drivers.

INT. FEDEX WAREHOUSE - ST. PETERSBURG - WEEK LATER

A big semi is being loaded with outgoing packages for the

airport run. Aleksei, Chuck, Lev and the office executives watch as containers are rolled on.

LEV
We've never got all the trucks in on time. Never.

OBSTACLE: Trucks in on time.

Chucks looks at the clock.

CHUCK
Only one still left?

LEV
Route six.

Aleksei points at the big semi.

ALEKSEI
If we don't send it now we may miss the connection in Paris.

The pressure in on. Chuck looks around at his team.

CHUCK
(to Aleksei)
Give it five minutes.

Escalation of tension in obstacle.

EXT. FEDEX OFFICES - ST. PETERSBURG - MINUTES LATER

The last truck rolls in.

Tension rises - will they make it?

INT. FEDEX OFFICES - ST. PETERSBURG

The last truck enters and loading dock. A few loaders move toward it. The executives all stand and watch. But not Chuck. He's hands on.

Chuck - 'hands on' shows t importance of the job, tea than position of the individual.

CHUCK
Let's go.

He heads toward the truck and begins pulling off packages. All the other executives follow him.

Chuck's leadership inspire other executives to follow

INT. FEDEX OFFICES - ST. PETERSBURG - MINUTES LATER

Led by Chuck, who works like a man possessed, they sort the packages.

CHUCK
That's Bermuda. Bermuda is in the Memphis thru container. No, Azores is Europe.

He gestures at a closed container.

CHUCK
The Paris container. Africa too. Japan goes to Memphis.

Chuck is everywhere, setting the example. The whole office is energized, working together.

Integrity - maximizing t energized office - at reliability, efficiency.

INT. FEDEX OFFICES - ST. PETERSBURG - MINUTES LATER

They load the last container on the waiting truck. Chuck pounds the truck on the side. Go.

The truck roars out of the loading dock.

Everyone takes a breath. They are happy, proud.

Obstacle - Overcome.

LEV
We did it. All of them.

CHUCK
Great job, everyone. Remember, work together. We are like a hand...

They've heard this before. Lev holds up his hand just before Chuck does.

LEV
One finger, weak. All fingers working together, strong.

This makes Chuck smile.

This plays into the FEDEX value people and team work.

CHUCK
You got it.

EXT. CHARLES DE GAULLE AIRPORT - DAY

A FedEx MD-11 is being loaded with huge containers of freight. Chuck goes up the gangway next to the forklifts.

INT. MD-11 - MOMENTS LATER

The pilots -- JACK and GWEN -- are going down their check lists. Chuck sticks his head in the cockpit.

CHUCK
I absolutely, positively, have to get to Memphis overnight.

Chucks work leadership looking out for his less confident personal life.

JACK
Can't help you. Try UPS.

A competitive joke from FEDEX to brand/business competitors UPS.

CHUCK
Jack -- gotta be something wrong with our physicals, you keep getting certified to fly. Gwen, aren't you worried?

GWEN
Terrified.

CHUCK
We're on time, right?

JACK
On time, Chuck.

Chuck hands Jack and Gwen small packages.

CHUCK
Little present from the emerging republics.

Another FedEx Road Warrior named STAN gets on. He and Chuck

are obviously old hands at this.

CHUCK
What connects the world? What makes it
one?
(they ignore him)
We do. FedEx.

GWEN
You are such a lifer.

STAN
What do you expect, from the guy who
stole a kid's bicycle when his truck
broke down?

CHUCK
Borrowed. I borrowed it.

The two of them strap in.

STAN
How'd it go?

CHUCK
Great. Terrific. The good guys won one
for a change.

He's finished a tough job. He's relaxed and on his way home.
But Stan's his boss, and Stan's got bad news.

The calmness before the
storm.

STAN
I had to bump your plane last night.

Chuck can't believe it.

CHUCK
You what?

STAN
It was fifteen minutes late.

The plane begins to taxi.

CHUCK
I checked the weather, you had the jet
stream, you could have made it up.

STAN
But I might not have.

CHUCK
Jesus. I got it working... You have no
idea how hard it was... They're finally a
team...

STAN
I'm touched.

CHUCK
You fucked us over.

STAN
The point of FedEx, as I understand it,

A nice line that ties into the
FEDEX slogans and brand promise
By making the world one, FEDEX
can make deliveries and
communities closer, stronger.

OBSTACLE: Stan (CHUCKS BOSS)
Vs. Chuck. Different visions
of FEDEX.

Stan out of touch with the value
of people. Just sees data and
numbers.

is to make the damn connection.

CHUCK
I was making a point.

STAN
What? Let Paris hold its plane? Let Memphis take care of it? Let somebody down the line clean up your mess?

CHUCK
Every person counts, every package counts, that's my point.

STAN
You know what your problem is? You just see the packages in front of you. You don't see the big picture.

CHUCK
Baloney. I do see the damn "big picture."

OBSTACLE: TBC - Stand Vs. Chu

EXT. CHARLES DE GAULLE AIRPORT - NIGHT

The MD-11 takes off.

INT. MD-11 - NIGHT

Chuck is focused on his PowerBook with the screen away from us, Stan is doing tai chi amidst the FedEx containers. It feels a little surreal, all those containers surrounding them.

Stan comes over, looks at the image on the computer. It's a sailboat with some technical specifications under it.

STAN
I didn't know we had sailboats.

CHUCK
It's a ketch Kelly and I had chartered.

STAN
For all those vacation days you got coming.

Here we find out that CHUCKs focus is on work. That he rarely or doesn't ever take holidays.

Chuck doesn't look up.

CHUCK
And never take.

STAN
Look, I'm sorry about your plane. But I couldn't risk being late into Memphis.

CHUCK
Forget it.

STAN
You know General McLelland, he wouldn't attack unless he had everything just right. Finally Abe Lincoln came to him and said, General, if you're not going to

use my army, could I borrow it for a while? So he gave it to Grant and Grant just said, let's go.

CHUCK

I'm from Arkansas. Tell me a story with Robert E. Lee in it and maybe I'll pay attention.

STAN

We're warriors, not desk jockeys. We've got to be bold. You always want all your ducks lined up. But nothing's 100 percent. It's always 60-40, maybe 51-49. Hell, I'd take 40-60. Then roll the dice.

CHUCK

That's why you're a gambling man.

STAN

That's why I'm running foreign and you're not. That's why you're not married and I am.

CHUCK

For the third time.

STAN

Take the plunge, admit your mistakes, move on to tomorrow. That's FedEx, that's women, that's life.

Stan informs us and the audience his philosophy of life.

A view that does not resonate with CHUCK.

Stan is so outrageous, Chuck can't help but laugh.

CHUCK

You are one sick fucker.

STAN

I'm trying to help you here. There's Warsaw, there's this --

CHUCK

This was nothing like Warsaw. I held the truck then minutes, it's not that big a deal.

But apparently it is.

STAN

Look, that kids' bike, that's a guy who'll do what it takes to get there on time. Live up to your legend, that's all I'm saying.

Chuck reaches in his pocket, pulls out a bill.

CHUCK

A hundred rubles St. Petersburg hits 95 percent in a month.

STAN

Ninety five percent? Just give me the money now.

To show how serious CHUCK is about the change he made happen in St. Petersburg and show his commitment and confidence in his work. He challenges his boss, Stan to bet that the office efficiency.

CHUCK
Talk is cheap. Are we on or not?

STAN
We're on.

Chuck closes the PowerBook.

CHUCK
Let's go off-line.

Taking Valium to keep up with
their fast paced lives.

They both take out their Valium -- the price they pay for
being such road warriors.

CHUCK
Two Valium...

Stan puts on his Walkman.

STAN
And the Stones. Got to be.

It's their ritual. Chuck puts headphones from his Walkman
over his ears, puts a mask over his eyes and leans his head
back onto the headrest. We hear the Rolling Stones.

EXT. MEMPHIS AIRPORT - NIGHT - WIDE

The MD-11 arrives at its gate. The cargo doors open.
Forklifts and a gangway roll up to the side.

INT. MD-11 - NIGHT

Stan stands smiling over Chuck.

STAN
Chuck. Wake up Chuck.

Chuck pulls off the mask, takes out the earplugs. He manages
a groggy grin.

STAN
You gotta do your own delivery from here.

INT. SUPERHUB - NIGHT

Chuck walks through the extraordinary nexus of speeding
packages that intersect in intricate paths above and around
him. This is the beating center of the FedEx world, the
crossroads, the deep core where everything connects. In his
still-drugged state it all seems weirdly psychedelic. A
Christmas tree goes by, then a huge plastic Santa Claus, both
with shipping labels.

EXT. CHICKASAW GARDENS - MEMPHIS - NIGHT

Chuck's car pulls into the driveway of a small cottage in an
older Memphis neighborhood. The radio is playing the news.

INT. CHUCK'S HOUSE - MOMENTS LATER

Chuck drops his briefcase and his bag. The place is a jumble
of clothes, papers, books, etc. In the living room is a tank

of tropical fish. The water looks a little green. No bubbles are coming from the filter.

Uh oh.

Chuck walks to the tank. He tightens a piece of tape that holds the power cord onto the filter, taps the filter with his finger, once, twice...the bubbles start again.

CHUCK
Damn thing.

But for a couple of fish floating on top of the tank it's too late.

Chuck gets out his scoop and slowly skims them off.

CHUCK
Sorry, I'm really sorry.

EXT. CHUCK'S HOUSE - BACK YARD

Chuck digs a small hole in the back yard with a large kitchen spoon.

Drops the dead fish in.

Fills the hole.

INT. CHUCK'S HOUSE - LATER

The CD is playing. Chuck lies in bed, switches on the TV. This is no good. He doesn't care how late it is, he's going to find Kelly.

EXT. MEMPHIS - NIGHT - LATER

Chuck drives in his car through the streets of Memphis.

EXT. UNIVERSITY - NIGHT

Chuck pulls up to a lab building at Memphis State.

INT. LAB - NIGHT

Two doctoral candidates are playing Doom on their computers when Chuck walks in.

CHUCK
You seen Kelly Frears?

New Character Introduction: Kelly Frears.

One of them gestures toward a door.

GUY
Xerox machine.

INT. HALLWAY - NIGHT

Chuck makes his way in the semi-darkness past rack after rack of specimens in bottles.

Ahead of him we see the flashing green light of a Xerox machine.

INT. XEROX ROOM

The light goes off. KELLY leans over the machine, bangs on it.

KELLY
Sonofabitch!

CHUCK
Hey, be nice to it, it'll be nice to you.

Surprised, Kelly turns to greet Chuck.

KELLY
Chuck! You're back!

She leaps into his arms.

KELLY
Your eyes are puffy. Did you take Valium again?

CHUCK
You smell like formaldehyde.

Kelly looks over at the Xerox.

KELLY
My last chapter's in there, and the damn machine's jammed.

CHUCK
Let's take a look.

He lifts up the cover.

KELLY
How was Russia?

CHUCK
Cold.

KELLY
Don't overwhelm me with details, you know how I hate that. Did you get it fixed?

CHUCK
I thought I did.

He pries up one feeder, then another.

CHUCK
Got to follow the paper path here.

KELLY
Chuck, forget the Xerox. So Russia didn't turn out well?

But Chuck doesn't want to talk. He's focused on the machine.

CHUCK
Used to you could fix these yourself.

She pulls him out of the machine. He has toner on his

Playful dialogue hints at what kind of relationship CHUCK has with Kelly.

The excited nature expressed from Kelly confirms they have a close relationship.

OBSTACLE: Relationship with Kelly

Here we see the first glance of problems in communication between CHUCK and Kelly.

fingers.

KELLY

Chuck.

CHUCK

What do you want me to say? That I thought I'd done a great job but it all turned to shit? That I might as well have gone sailing for all the good I did?

KELLY

Yeah, tell me. Tell me all of it.

He suddenly looks really tired.

KELLY

You don't even know what time it is. What day it is.

He turns to the Xerox in frustration.

CHUCK

And I can't fix this damn machine.

She looks at him.

KELLY

Come on.

INT. KELLY'S OFFICE - MOMENTS LATER

A tiny cubicle with a door. She closes it, takes some paper towels out of the desk, wipes his fingers.

KELLY

We're on the deck of the ketch, the air's soft, the water's clear as crystal...

She licks the last bit of toner off his fingers.

CHUCK

That's carcinogenic.

She ignores that, stays with the fantasy.

KELLY

We're covered with suntan lotion and sweat. Our skin is so hot, it's glowing...

And she comes closer to him.

KELLY

We could take a swim.

She's really close now.

CHUCK

On the other hand we could not take a swim...

They squiggle themselves onto the desk.

CHUCK confirms Kelly is close to him by revealing his inner thoughts. His own problems. He reflecting these issues back towards Kelly.

We also see CHUCK confirm his regret and his sailing trip was with Kelly.

Highlighting, yet again - CHUCK lost in his work.

INT. LAB - NIGHT

Someone kicks the door shut. Now the figures are in silhouette, lit by the light in the office.

And then the light goes out.

EXT. FEDEX OFFICES - NEXT MORNING

A nondescript office park near the airport. No sign. Chuck's car screeches into the parking lot. He jumps out, glances at this watch, and heads for the building at a run.

INT. EXECUTIVE CONFERENCE ROOM - MOMENTS LATER

A large room dominated by an animated MAP OF THE WORLD. Lights at various locations blink and flash. Above the map are a large Sign saying "Here Today, Gone Tomorrow" and two huge digital Clocks -- one keeping time, the other a countdown clock for that day's package sort at the SuperHub.

Reminding us the Focus
the THEME - TIME
'Here Today, Gone
Tomorrow'

The operations team of FedEx sits around a large table. Each has on a headset. BECCA TWIGG, the business-like senior vice president of Operations, addresses questions to a man -- COLIN PARKER-BOWLES, the European operations manager -- on a LARGE TV SCREEN in front of her. "London" is superimposed on the screen.

BECCA

So why was Milan late, Colin?

COLIN

One of the race horses coming from Ireland got colic and had to be off-loaded in Brussels. That put the Jumbo 15, six hours late into Charles De Gaulle. Customs had difficulty locating the dutiable items...

Colin continues as Chuck, out of breath, slips under the screen and heads for the one remaining vacant seat -- across from Stan. Next to Stan is MAYNARD GRAHAM, an MBA systems man. Becca addresses a question over to Stan.

BECCA

Stan, can we get P&A down to work with Milan customs?

STAN

We're already on it.

BECCA

Good. And let's look at our live animal policy. I don't think the income stream justifies delaying IP product, especially at Christmas.

Colin disappears. A red light goes on. Becca pushes a button. Another face comes on the screen. "Oakland" appears under the face.

BECCA

Stand by, Benson, we're still wrapping up foreign.

She turns pointedly to Chuck.

BECCA
Chuck, thanks for joining us. Status?

Chuck swallows nervously, tries to talk matter-of-factly.

CHUCK
Becca, as you know St. Petersburg was consistently running late by six to ten hours -- sometimes a full day or more. I replaced the station manager. We identified inefficiencies and worked out a quality improvement plan I believe can be met.

MAYNARD
You replaced the station manager with a driver. A local with no knowledge of our systems.

BECCA
Shouldn't you have brought in someone from Memphis? Russia is priority one.

MAYNARD
James Pottinger is available.

The process is being ripped out of Chuck's hands. He struggles to get an answer.

STAN
He's a numbers cruncher. Chuck's done all the right things here...

Stan is doing his best to back up Chuck.

CHUCK
Jim's a terrific financial man, no question. But we can't always parachute in from Memphis. We've got to build up our local staff.

MAYNARD
We've got to improve foreign on-time, that's what we've got to do. If this new guy's so good, how come the very first plane he sent missed the connection in Paris?

Maynard knows how to go for the jugular. Everyone looks at Chuck.

CHUCK
We're building a new team here. We got every package on the truck for the first time ever. Success is the best teacher.

MAYNARD
I don't call missing the plane a success.

Everyone looks at Chuck.

OBSTACLE 3: MAYNARD and the Conventional Market

An important time for CHUCK face the team after his recent endeavour.

CHUCK discusses the problem the St. Petersburg office - schedule running late. And how he overcame this.

Barrier: Acting as opposition to the changes made. MAYNARD opposes replacing the static manager with a driver.

Barrier 2: BECCA putting in opinion.

Highlighting what we are saying in the development of character and the opposing barriers within the organisation - drives tension and empathy for the protagonist.

STAN is trying to side and justify the choices made by CHUCK

CHUCK is very much aligned with the FEDEX values & vision. Understanding the importance of championing diversity and local people.

Not everything said or questions raised need to be answered in a direct way.