

jordy
by
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2017

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FADE IN:

Two months ago

1 EXT. HOUSE - NIGHT

A muscle car wheels into the driveway of a modest house in a rundown suburb. The garage door slowly opens. The car drives in. The garage door closes.

2 INT. HOUSE GARAGE - NIGHT

The car door swings open and one boot, then another boot, hit the floor. The driver, CASH, exits the car and slams the door. We follow him from behind as he wobbles drunkenly into the house.

3 INT. HOUSE - NIGHT

He lights a cigarette.

As the camera slowly pans up, we see it's a beefy character, sunburned, unshaven, in jeans and wife beater with a long-sleeved button-up over it. He stumbles into the kitchen, opens the fridge, retrieves a beer.

4 INT. BEDROOM - NIGHT

A girl's bedroom. A record player playing on a dresser.

A pretty 23-year old girl, JORDY, is sleeping in her bed. The sound of a door being opened.

A calloused hand covers her mouth. Jordy opens her eyes in horror to see Cash, her Mom's boyfriend, with his hand on her mouth, straddling her.

CASH

Your mom's not here, so it looks like you'll have to do.

JORDY

No. Stop.

He proceeds to yank her clothes off and sexually assault her. With one hand on her mouth, he turns on a nearby record player and turns up the volume in order to drown out her cries. He continues his sexual assault. He rapes her. He finishes, then growls in her ear ...

CASH

You're just like your mom. She's a whore, too.

He proceeds to choke her until she's gasping for air. Then, he releases his grip. She is coughing, gasping for air.

He gets up, slides on his pants and stands up beside her.

CASH

You know what happens to whores who talk.

He spits on her, walks over to the record player, turns it off, then leaves the room.

Jordy is sobbing hysterically, curled up into a little ball, laying on the bed.

5 EXT. HOUSE - NIGHT

Non-descript 4-door car pulls into driveway, parks beside the muscle car.

GAIL, Jordy's Mom, is an attractive woman in her early 40's, exits, walks to the house, unlocks the front door.

6 INT. HOUSE - NIGHT

Gail enters house and walks to Jordy's bedroom door. She tries door. It is locked.

Gail walks to her bedroom. Cash is lying on her bed in his underwear, snoring. A can of beer sits on the night table nearby.

Quietly, Gail slips off her clothes, lays on the bed, and curls up beside Cash, who turns away, then farts.

7 INT. MECHANIC GARAGE - DAY

Jordy walks into garage. Her bruises from the chokehold have been poorly covered up by the application of makeup.

Jordy turns down the radio.

TOM, a young mechanic, slides from underneath a car. He stands and approaches Jordy.

JORDY

You know anything about brake lines?

8 INT. MECHANIC GARAGE - DAY

Overhead shot of Tom, laying on a creeper, and Jordy, laying on a creeper. Tom expertly slides himself under the car. Jordy, slower, slides underneath the car.

9 INT. MECHANIC GARAGE, UNDERNEATH CAR - DAY

They remain under the car for an entire minute, the radio blaring, them talking, but their actual dialogue is blared out by the loud music.

Then, they slide from underneath the car.

10 INT. MECHANIC GARAGE - DAY

Tom stands quickly, and helps Jordy to her feet.

Tom notices Jordy's neck.

TOM

What happened to your neck?

Jordy looks down.

Tom slides a dollar into the soda machine. A can plunks down. Tom grabs it, holds it up to Jordy's neck.

TOM

Who did this to you.

(beat)

You need to report this.

Jordy places the can of soda onto her neck.

JORDY

I can't.

TOM

Why not?

JORDY

I just can't.

Tom is pacing, agitated, angry.

TOM

Did you call the police?

JORDY

They won't do anything.

TOM

Find someone you can trust. Talk to them. Someone who can do something so this doesn't happen again.

JORDY

(beat)

I'm talking to you.

Tom paces a bit, angry and upset to see that Jordy, a petite 15 year old, looks as if she's been badly choked. He's smacking his hands together, growing agitated.

Then, Tom comes to a realization, and a decision.

TOM

Whoever did this to you ..

(beat)

You know what?

(comes closer to Jordy)

I'll show you how to damage a break line, in a way they'll never find out.

Tom's look is all serious as he walks over to the radio, turns up the volume.

Tom leads Jordy over to the toolbox and retrieves tools. Overhead shot of Tom, with tool in his hand, on a creeper. Jordy is on a creeper next to him.

They slide underneath the car.

11 INT. HOUSE GARAGE - NIGHT

Jordy standing, with tools in her hand, in the garage of her Mom's house. Jordy is staring at the muscle car in front of her, and listening intently, as her Mom and Cash argue.

Quietly, Jordy lays on the creeper and slides underneath the muscle car.

Jordy is underneath the muscle car owned by her stepdad. With a flashlight in one hand and a small hacksaw in the other, she sawing away at the brake lines, cutting them 95% so a mere thread is left that will snap instantly when the breaks are applied.

The arguing escalates. Sound of breaking glass, scuffling, table falling over.

Jordy finishes, turns off flashlight, rolls from underneath the car.

12 EXT. GARAGE - NIGHT

Jordy exits the garage through an open window, then shuts it from the other side. She creeps to the window outside of her bedroom, slides it open, and slips inside.

13 INT. BEDROOM - NIGHT

Jordy, breathing heavily and listening carefully, stands in her room beside her door. She locks her door. She returns to her bed. She listens. The sound of arguing, things being broken. The sound of her Mom crying. Jordy clenches her fist in frustration.

Hurredly, Jordy slides a dresser in front of her door.

She opens the top dresser drawer and grabs a bottle of pills, pours some into her hand. She grabs a nearby bottle of water. She takes two pills, and drinks the water. She plops on her bed.

A door slams. Another door slam is hear.

The sound of the garage door opening.

Jordy peeks out her window, watching the car drive away.

14 EXT. HOUSE - NIGHT

Her stepdad drives the muscle car out of the garage, squeals out the driveway and onto the street, the roar of its engines disappearing as the car drives away.

15 EXT. MOUNTAIN ROAD - NIGHT

The muscle car speeds up the winding mountain road.

16 INT. MUSCLE CAR - NIGHT

Cash is driving and drinking a bottle of whiskey. He is drunk and angry. His cell phone is ringing.

CASH
(eyeing cellphone, grabs it,
presses a button)
You fucking whore!

The sound of someone yelling and crying is heard coming from the cell phone speaker. This sound is muffled and drowned out by the roar of the car engine.

CASH
(yelling into phone)
I'm gonna find your boy toy and
teach him a lesson.

Cash tosses the phone to the ground and turns up the music on the radio.

17 INT. BEDROOM - NIGHT

Jordy is laying on her bed, looking up at the ceiling. The overdose of sleeping pills she has taken are beginning to have their effect. She falls, in slow motion, back on the bed.

18 INT. MUSCLE CAR - NIGHT

Cash continues drinking and driving and speeding. He is approaching a sharp bend in the road ahead.

CASH
Let's see what this bitch can do.

He floors the gas.

The speedometer reaches 90, then 100, then 110, then 115.

19 INT. BEDROOM - NIGHT

Jordy falls asleep, and curls up into a little ball.

20 INT. MUSCLE CAR - NIGHT

As the muscle car hits the bend in the road, Cash turns the wheel and applies the brakes. The brake pedal goes all the way to the floor.

The brake lines are cut. The car, speeding at 115 mph, flies off the cliff, and plummets to the ground.

Cash is thrown out the window and crushed by the vehicle as it rolls down the hill.

21 INT. BEDROOM - MORNING

Early morning. Sunrise is casting beautiful colors of light over the horizon. This sunlight is flooding through the window of Jordy's bedroom. Jordy is fast asleep, curled up in a little ball, like a cat, on the bed. It's a peaceful scene, a new beginning, a new day.

22 INT. MORGUE - DAY

Gail is standing in front of a body with a sheet over it. A morgue attendant stands nearby, watching Gail.

Gail nods.

The morgue attendant pulls the sheet back.

Gail gasps. She starts to cry.

The morgue attendant, used to this familiar scene, nods. He places the sheet back over the head.

23 INT. HOUSE - DAY

DETECTIVE WILL GURREN knocks on door of Gail's house. She opens the door.

DETECTIVE WILL
Hi. Are you Gail Peterson?

GAIL
Yes.

DETECTIVE WILL
I'm Detective Will Gurren, from the local precinct. I would like to ask you a few questions.

GAIL
About what?

DETECTIVE WILL
About the recent car accident that your friend was in. It's just preliminary. Shouldn't take longer than fifteen minutes.

GAIL
What would you like to know?

DETECTIVE WILL
Can I come in?

Gail lets him inside the house.

24 EXT. HOUSE - NIGHT

Jordy bicycles toward her house and sees a police car in the driveway. She stops. She pedals away to an area across the street, jumps off her bike, and lays it down, watching from the cover of some bushes.

She falls asleep. When she wakes, it's dark. She looks at the driveway. The police car is gone. She walks her bike to the house, leaves it on the front porch, and quietly enters the front door.

25 INT. BEDROOM - NIGHT

Jordy walks into her room, closes the door, locks it.

She walks to her closet and pulls out a big backpack. She opens her dresser and start pulling out her clothes, neatly rolling them into tiny rolls and placing them into her backpack.

She throws some clothes, 2 pairs of shoes, smushed toilet paper, and her laptop into a backpack, then quietly leaves her room.

26 EXT. HOUSE - NIGHT

Jordy exits the front door, closing it quietly. She wheels her bike to the sidewalk, gets on it, and starts pedaling away.

27 INT. DETECTIVE OFFICE - NIGHT

A modest office with large desk and bookshelves stacked with books, files, some bric-a-brac. Gail is sitting in a chair facing the desk. The detective is looking at the clipboard with the paper that she just filled out.

GAIL

My daughter is missing.

DETECTIVE WILL

Since when?

GAIL

Two days ago.

(beat)

Her name is Jordy.

DETECTIVE WILL

She's been gone for two days.

(beat)

DETECTIVE WILL
Maybe she's staying with a friend.
Have you contacted any of her
friend's parents?

GAIL
I have.

DETECTIVE WILL
Boyfriend?

GAIL
No.

DETECTIVE WILL
Do you think this has anything to
do with what happened recently?

GAIL
The car accident?

The detective nods yes.

GAIL
No.
(beat)
What would it have to do with that?

DETECTIVE WILL
You tell me. Did you and Cash
fight?

GAIL
Sometimes.

DETECTIVE WILL
Cash was a mechanic. He built
cars. Forensics results were that
the brakes failed.

GAIL
(beat)
Are you accusing me ...

The detective stares at Gail, as she shifts nervously in her
seat and clenches her hand on the chair rest.

DETECTIVE WILL
If you have a confession to make,
it would be a lot easier on both of
us if you made it now.

GAIL
You think I did it.
(beat)
I watched them put him into the
ground, one week ago.
(beat)
How dare you.

DETECTIVE WILL
I'm not accusing you of anything.
I asking you -

GAIL
(overlapping)
I didn't kill him.

DETECTIVE WILL
(overlapping)
if you know anything.

GAIL
(beat)
I never even hit back. I can't
even stand up for myself. I
couldn't kill someone.

DETECTIVE WILL
Did you know that Cash had an
outstanding warrant for his arrest?
(beat)
Sexual assault of a minor. Five
states away. Six months ago.

GAIL
You've got the wrong person.

DETECTIVE WILL
The paperwork's right here.

DETECTIVE
(beat)
Four counts of statutory rape of a
minor. Two months ago. One state
away.

(beat)
This guy was not the person you
thought he was.

GAIL
Well, you didn't know him like I
did.

DETECTIVE WILL

Sure. I'm surprised he wasn't off'ed earlier by the parents of one of these kids.

(cont)

Was Jordy at the funeral?

Gail looks down, then looks at the detective. The mood is one of uncomfortable tension and dread.

GAIL

No.

DETECTIVE WILL

Why not.

GAIL

I don't know. She doesn't like any of my boyfriends.

DETECTIVE WILL

With a record like that, what's not to like?

The comment cuts Gail like a knife, opening the wound of his recent death that much wider, immediately flooding her with emotions of anger at the comment, and sadness that her boyfriend is dead.

Gail stands, knocks over her chair, and storms out the door, slamming it hard on her way out.

Detective Will has seen this all before, and he is nonplussed as he watches her leave.

28

EXT. HIGHWAY ENTRANCE RAMP - EVENING

Jordy either hitchhikes and gets ride from trucker, or takes the train to New York City.

A beautiful sunset. Windy.

Jordy, looking all of 15 years old who hasn't slept in two days, is standing on the side of a highway entrance ramp. Her skinny arm is extended with her thumb out. Her back pack sits nearby.

A semi-truck pulls over to the side of the road, the engine still running, and the door opens.

Jordy, grabs her backpack, hoists it onto her back, and walks toward the truck. Her backpack is almost bigger than she is, and as she walks toward the truck, her small frame seems to disappear against the truck's mammoth expanse.

At the door of the truck, she stops, slips her backpack off, and loads it onto the floor of the truck. She climbs up the stairs and into the truck, then shuts the door.

The truck merges onto the freeway and disappears among the other vehicles.

29 EXT. BROOKLYN, NY STREET - NIGHT

Jordy is walking the sidewalk, of a street in an industrial, rough-looking area of Brooklyn, New York.

She enters a bodega. A minute later, she exits the bodega.

Jordy continues walking down the sidewalk.

Three thug-looking guys, walk are walking in her direction on the same sidewalk.

With the skillful nonchalance of someone who means business, Jordy reaches into her pocket, pulls out a switchblade and flips it open. The knife blade glints off the street lamp.

Noticing the knife, the thugs cross the street.

Jordy continues walking for 10 seconds, then stops, and crouches to the ground.

She retrieves a can of sardines from her other pocket and, using the knife, pops the lid. She slides it beneath the fence.

A trio of beaten-up looking street cats approach the feastand meow their approval.

30 EXT BROOKLYN, NY APARTMENT - NIGHT

Jordy is standing in front of a rundown 3-story apartment in a seedy are of Brooklyn, New York. She glances at the paper in her hands, then at the apartment. She approaches the door and knocks. Nothing. She knocks again.

Footsteps heard descending the steps. The door opens.

JIM GRIER, a man in his late-forties or early-fifties, wearing glasses, opens the door.

JIM GRIER

Jordy?

JORDY

Uncle Jim.

JIM GRIER

It's 4am. What are you doing here?

JORDY

I had to get away.

31 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - NIGHT

Shabby apartment. Every nook and cranny of this tiny apartment is filled with books, mainly medical books and psychology books.

One wall is lined with framed pictures. Conspicuously placed among them is a framed diploma, indicating Doctor status, from a medical institution, and another framed diploma, indicating Psychologist status, from another institution. Beside these degrees hang pictures of JIM, from 20 years earlier, with diploma in his hand, standing beside a girl and his parents.

Jordy enters the apartment, drops her backpack, and plops down on the couch.

Jim goes into the kitchen, returns with 2 cups of tea.

Jordy is asleep.

32 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - DAY

Jim Grier enters apartment. He's dressed in a cheap khaki suit. He sees Jordy, still asleep, on the couch. He walks over to her, gently touching her shoulder.

JIM GRIER

Jordy.

Jordy opens her eyes.

JORDY

Huh? What time is it?

JIM GRIER

It's 6'o'clock. In the evening.

(beat)

You've been sleeping all day.

(notices her bruised neck)

What happened to your neck?

JORDY

One of her boyfriends.

JIM GRIER
Did you call the police?

JORDY
(nods no)
He threatened me.

JIM GRIER
I see my sister is still going for
the bad boys. I haven't talked to
Gail in years.
(beat)
Does she know where you are?

Jordy nods no.

JIM GRIER
You need to call her.
(beat)
She's gonna ask me if I've seen
you.

JORDY
Don't tell her.

JIM GRIER
I don't wanna be involved in this.

JORDY
It's too late for that.

33 INT. BROOKLYN, NY. PSYCHOLOGIST OFFICE - DAY

A small office with a desk in the corner, a few couches and a long, reclining leather chair. Framed certificates and plaques occupy one section of the wall.

In the recliner, we see the back of the head of RICH, mid-fifties, caucasian man, dressed business casual.

At the desk, we see a silhouette of Jim Grier, wearing glasses, in a button down shirt.

As Rich and Dr. Grier talk, we see a montage of images from around the office.

JIM GRIER - V.O.
You look unwell.

C/U of Rich and Dr. Grier

RICH
I haven't slept for 2 days.

JIM GRIER
Been taking your medication.

RICH
No.

JIM GRIER
The medication will help you sleep.

RICH
It wasn't helping me sleep.

JIM GRIER
Insomnia can be caused by a number
of things. Unresolved goals,
unfinished business. Bitterness.

RICH
Hmph.

JIM GRIER
Is there someone in your life you
need to forgive?

RICH
(beat)
Need to forgive? Yes.
(beat)
Want to forgive? No.

JIM GRIER
(beat)
I'm listening.

RICH
Barbara took everything I had.
(beat)
The house. The job. The car.
(beat)
Damn. I sound like a cliché.
(beat)
The night I came home to find the
front door lock had been changed.
I couldn't even get into my own
house.
(beat)
The police arrive. I'm arrested
for a physical assault that never
happened.
(beat)

RICH
A month in jail. I called my boss
to explain, but she had called him
first.

(beat)
I did everything right and this is
the result?

JIM GRIER
What is the result?

RICH
Living like a broke college
student, a community college
student. Renting a room with other
20-year olds. Working a
minimum-wage job.

JIM GRIER
I'm listening.

RICH
Ha ha ha. Living with kids half my
age. I might as well be a ghost.

(beat)
I feel like I've gone back in time
30 years.

(beat)
But the music's not as good.

JIM GRIER
(scribbles something onto a
receipt)
I'm gonna put you on a different
medication.

RICH - V.O.
That's all he has. Medication. So
I'll keep coming back. I'm on a
merry-go-round and he just puts me
on a different horse. As long as I
keep coming back. As long as my
government-sponsored health care
sends him a check.

JIM GRIER
Having someone in your life, that
you have unresolved issues with -

RICH
(overlapping)
She's not in my life. I can't
forgive someone when I've done
nothing wrong.

JIM GRIER
 (overlapping, continued)
 is an open loop. It's unfinished
 business. Forgiving her or
 forgiving yourself will enable you
 to close that loop.

RICH
 I didn't come her to be blamed.

JIM GRIER
 I am not blaming you.
 (hands him receipt for new
 prescription)
 I'm on your side.

Rich takes the prescription note and looks at it.

34 INT. BROOKLYN, NY APARTMENT - NIGHT

Jim Grier arrives home. He unlocks the front door and walks
 into apartment.

Jordy is sitting at a table. She is applying coconut oil to
 the bruises on her neck.

JIM GRIER
 Does it help?

Jordy nods yes.

JIM GRIER
 Your Mom called.

JORDY
 She's not my mom.

JIM GRIER
 Gail.

JORDY
 (beat)
 What'd she want?

JIM GRIER
 She asked if I'd seen you. She
 said there's a detective who wants
 to talk to you.
 (beat)
 What's that about?

Jordy shrugs.

Jim paces the room.

JIM GRIER

Tell me what's going on.

(beat)

I can help you sort this out.

JORDY

I don't wanna talk about it.

(beat)

I'll be out of here as soon as I
get a job.

35 EXT. BROOKLYN, NY - DAY - MONTAGE

Jordy entering coffeehouses and restaurants and leaving with applications for employment.

36 INT. BROOKLYN, NY. PSYCHOLOGIST OFFICE - DAY - MONTAGE

Jim Grier talking with clients (overhead shots of camera panning down and, as it comes down, the clock shows the time is passing, then, another client)

37 INT. BROOKLYN, NY COFFEEHOUSE - DAY - MONTAGE

Rich working at his job, preparing coffee, long line of hipsters in crowded coffeehouse. Or, Rich working at some other mundane job, maybe in a clothing store or a shoe store. Some job that's mundane and uninspiring.

38 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - NIGHT

Jim Grier unlocks the door and walks into his apartment.

The music starts - "Gospel" by The National

There are lights hanging on the walls. Beautiful music is playing from a laptop or record player.

He sniffs. He smiles. He walks into the kitchen.

39 INT. BROOKLYN, NY APARTMENT KITCHEN - NIGHT

Jim looks at the dinner table, the oven that's on, and the Christmas lights hanging on the wall.

Jordy turns from preparing some food at the counter. A big smile on her face.

JIM GRIER

Smells great. What are you doing?

JORDY

You'll see. Go wash up.

40 INT. BROOKLYN, NY APARTMENT, KITCHEN - NIGHT

At the kitchen table, the wine bottle down to 1/5th of its original content, the food mostly gone.

JIM GRIER

... get caught in patterns that offer them comfort. Even if those patterns are self-destructive, it's, uh, familiar territory. So, they continue in the pattern.

JORDY

Yeah.

JIM GRIER

Some people would rather die than change their behavior.

(beat)

One of the things I do, is, let them know, that they have options.

(beat)

That, along with the proper medication if needed, allows people to move forward, to see beyond their current circumstances, and rise above their challenges.

JORDY

People like to be stuck. It gives them an excuse. Not to be responsible.

JIM GRIER

Yes, that's what I'm talking about.

(beat)

Where did you learn to cook like this?

Jordy gives a slight smile and a quick shrug.

41 INT. BROOKLYN, NY APARTMENT, BATHROOM - NIGHT

Jim Grier enters bathroom, flips on lights, washes his hands vigorously.

He continues washing his hands, then stops, letting the water continue over his hands. He is staring at Jordy's toothbrush sitting in the holder beside his toothbrush.

He continues washing his hands, semi-hypnotized, thinking about Jordy, bruises on her neck, the fact that he's able to help her in some way.

42 INT. BROOKLYN, NY APARTMENT, BEDROOM - NIGHT

Jim Grier, in his bedroom, sleeping.

JORDY - V.O.
Stop. No. Get off me!

Jim opens his eyes, gets out of bed, rushes into the living room.

43 INT. BROOKLYN, NY, APARTMENT, LIVING ROOM - NIGHT

Jordy is laying on the couch. Jordy is having a nightmare. She is kicking and punching the air.

JORDY
Stop! Stop!

She throws her hand out, pushing a lamp. It lands on the floor and shatters.

Jim Grier rushes to her, holds her shoulder.

JIM GRIER
Jordy. Wake up. You are okay.
You are safe.

Jordy wakes up and looks at Jim Grier with a puzzled expression.

JORDY
Where am I?

JIM GRIER
At my apartment.

JORDY
(noticing shattered lamp)
I did that. I'm sorry.

JIM GRIER
It's okay.

Jim leans in and hugs her.

JIM GRIER
It's okay. You're gonna be
alright.

As Jim consoles her, a look of sadness crosses his face, that reveals everything is not going to be okay.

Slowly, Jim sifts his hands through Jordy's hair, until she falls asleep.

44 INT. BROOKLYN, NY APARTMENT, BEDROOM - NIGHT

Overhead shot of Jim Grier lying in bed, wide awake, staring at the ceiling. He's thinking about something.

A few seconds later, he gets up and sits on the side of the bed. Then, he stands and walks over to his desk, turns on the desk lamp. He opens his desk drawer, pulls out a pad, opens it, and begins writing something in it.

45 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - DAY

Jordy sleeping on the couch. She wakes and notices the note taped onto the table beside the couch. The article is paperclip'ed to a prescription note.

It reads:

Jordy,

I hope you are feeling better. I wrote a prescription for you. This'll help you sleep. If the pharmacist asks, tell him you visited me yesterday for the first time. He's my go-to guy and he shouldn't give you any problems. If he does, have him call me.

347-557-5487

Jim

Jordy gets up from the couch.

46 INT. BROOKLYN, NY, PHARMACY - DAY

A pharmacy.

Jordy stands at the counter.

She hands the prescription paper to the pharmacist.

The pharmacist takes a look at the prescription, takes a look at Jordy, then walks into the aisle of drugs, using her hand as a guide to find the proper medication.

Jordy notices a bulletin board near the counter, with flyers thumbtacked to it.

One of the flyers catches her attention.

The flyer reads:

MEDICAL EXPERIMENTS

Here's Your Chance to Make a Mark on The World!!!! In This Breakthrough Cancer Treatment Study Are you between the ages of 21 - 35? Are you in good health, without any pre-existing conditions? Are you available to participate in a 3-week, intensive research study? If this is you, please call 1-800-MED-ILAB ext 385 for further details. Participate in this study for the full duration and you will receive a highly lucrative compensation.

PHARMACIST - V.O.

Jordy. Jordy.

Jordy snaps out of her daydream of reading the flyer. The pharmacist hands Jordy the prescription bag.

Jordy takes the bag and nods.

The pharmacist returns to the aisle of prescription bottles.

Jordy takes the entire flyer, folds it, pockets it, leaves store.

47 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - NIGHT

Jim Grier unlocks the front door and walks into his apartment.

Jordy is sitting on the couch.

A stack of job applications sit on the coffee table.

JIM GRIER

How'd you get in?

JORDY

I found a job.

JIM GRIER

Looks like you found a lot of jobs.

JORDY

One that pays.

48 EXT NYC, MEDICAL LAB - DAY

A massive building in an industrial-looking area. Jordy arrives at a decrepit-looking building that has a sign "Medical Facility" on it. Cautiously, she walks inside.

49 INT. NYC, MEDICAL LAB, LOBBY - DAY

A non-descript room. A water cooler in the corner. A trash can. A few chairs. A couch. A coffee table. A dead plant.

The CLERK, a lady with a security badge sits behind a desk, idly flipping through her phone. She looks up at Jordy.

CLERK
May I help you?

JORDY
I'm here for the test.

The clerk opens her desk drawer, retrieves a clipboard with a pen attached, and hands it to Jordy.

CLERK
Fill this out.

Jordy takes the clipboard, sits down, begins filling it out. Jordy glances at the water cooler. She stops writing. She gets a drink. She refills the cup and takes another two drinks. She drops the cup into the trash.

Jordy returns to filling out the form. She hands it to the clerk.

The clerk takes it, takes a look at it.

CLERK
Have a seat.

Jordy gets another cup of water, drinks it, sits down.

JORDY
So, I'm waiting for the doctor, an interview. When will I know if I'm chosen?

Jordy's vision starts to go blurry, she sways in her seat, then slumps over, unconscious.

CLERK
Now.

50 INT. BROOKLYN, NY. PSYCHOLOGIST OFFICE - DAY
Jim Grier in his office. Sitting in chair.
Rich sitting in chair nearby.

JIM GRIER
How's the medication?

RICH
I haven't tried it yet.

JIM GRIER
Let's make an agreement. Okay?

RICH
Okay.

JIM GRIER
Try it tonight. Okay?

RICH
Okay.

JIM GRIER
In our last session, we talked
about the importance of
forgiveness. Have you forgiven
her?

Jim's phone lights up, but does not buzz as he has volume
turned down. It is Gail calling him.

RICH
Not yet.

JIM GRIER
Let's make an agreement. Another
agreement. Okay?

RICH
Okay.

JIM GRIER
I want you to take, any object that
you have, that reminds you of her,
and I want you to ...

51 EXT. WILLIAMSBURG BRIDGE - NIGHT

Rich, carrying a small bag, walking up the Williamsburg Bridge.

MONTAGE

JIM GRIER - V.O.

(cont)

go to the nearest bridge, and toss those objects into the water.

RICH - V.O.

Isn't that littering?

JIM GRIER - V.O.

Not if no one sees it.

Rich tossing objects into the water.

JIM GRIER - V.O.

And when you do, I want you to say,

RICH

I forgive you. I forgive you. I forgive you.

Rich puts his hands on the bridge, drops his head, and weeps.

52 INT. BROOKLYN, NY. PSYCHOLOGIST OFFICE - DAY

Jim Grier in his office, alone. He's writing a report. The phone buzzes. He looks at it. It is Gail. He picks it up.

JIM GRIER

Hello?

GAIL

Jim. It's Gail. Have you seen Jordy.

Rich looks out the window, then turns and looks at the floor.

53 INT. BROOKLYN, NY. WAREHOUSE MEDICAL LAB - DAY

Music plays as Jordy is a lab rat for this experimental medical procedure and medication.

Jordy, in a semi-comatose state, fastened to a stretcher. Masked doctors leaning over her with strange-looking equipment.

MONTAGE - VARIOUS

- A) INT. MEDICAL LAB, HALLWAY - Jordy being wheeled on a stretcher through a hallway
- B) INT. MEDICAL LAB, ROOM - Medical staff lean over Jordy with tools
- C) INT. CAVE, NIGHT - Jordy wakes up and she is in a cave
- D) INT. MEDICAL LAB, HALLWAY - Jordy, fastened to a stretcher, rushed through a hallway
- E) INT. MEDICAL LAB, ROOM WITH GIANT POOL - Jordy being lowered into a liquid goo
- F) INT. MEDICAL LAB, ELEVATOR - Jordy fastened to a stretcher, in a freight elevator, going up.
- G) INT. MEDICAL LAB, ROOM - Jordy opens her eyes, bright lights all around. Oxygen mask put on her. She blacks out.

END OF MONTAGE

54 EXT. ROOFTOP OR FAR ROCKAWAY BEACH - DAY

Sunrise

Closeup of Jordy sleeping.

She exhales and opens her eyes.

Camera moves slowly back (use a drone) and we see she is laying on the beach -- Far Rockaway Beach, New York.

Her gear is sitting neatly beside her.

Jordy looks around, bewildered.

She looks at her wrist and notices a disposable white medical band.

She feels her stomach and there appears to be no scars.

She looks around.

She stands.

The music starts.

JORDY - V.O.
I'm going to tell you a secret.

Jordy takes off her clothes and walks into the ocean. She swims around.

JORDY - V.O.
I'm always right. And I'm not
afraid of anything.

She gets out of the water, puts her clothes back on, and walks away from the beach.

55 EXT. BROOKLYN, NY APARTMENT - NIGHT

Jim Grier opens the door to his apartment. Walks inside.

56 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - NIGHT

We follow Jim as he walks inside his house.

Jordy is standing by the couch.

JIM GRIER
What are you doing here? And
where've you been?
(beat)
Your mom's been -

JORDY
(overlapping)
She's not my -

JIM GRIER
Gail's -

JORDY
(overlapping)
mom.

JIM GRIER
been calling me. And a detective
is calling me. I thought you had
gone home. Where were you?

JORDY
Something happened.

Curious pause.

JIM GRIER
What happened?

JORDY
I don't know.
(beat)

JORDY
Maybe it was just a dream.

JIM GRIER
What are you talking about.

JORDY
I got a job.

JIM GRIER
Why should I believe you.
(beat)
Prove it. Take me there.

57 EXT. BROOKLYN, NY WAREHOUSE - NIGHT

Jordy and Jim Grier are at at the warehouse where she remembers the medical lab to be.

Jordy turns the doorknob and pushes the door. It is locked. Jordy knocks. No one answers.

Jordy looks around perplexed.

JORDY
This was it.

JIM GRIER
Are you sure it was this exit?
Maybe it was a building that looks like this.

JORDY
You don't believe me?

JORDY
No. I think you had a psychotic episode. That you hallucinated the entire scenario.

JORDY
I went there and I filled out the application and then I blacked out. I think they drugged me.

JIM GRIER
What?

JORDY
I think they put something in the water.

JIM GRIER

Who?

JORDY

I don't know. I woke up and I was strapped to a stretcher. I couldn't speak.

(beat)

And then I woke up at the beach.

JIM GRIER

Oh. Okay. Now I get it.

JORDY

See. I told you.

JIM GRIER

You met some guys on the beach. They slipped you some acid. And then you had a bad trip. And you woke up on the beach.

JORDY

You're such an asshole.

JIM GRIER

I'm the only one helping you.

58

INT. BROOKLYN, NY APARTMENT, LIVING ROOM - NIGHT

Jordy and Jim in living room of the apartment. Both are standing.

JIM GRIER

You need to leave. Don't take this personally, but you need help. I can't be involved with this craziness.

JORDY

It was there. It happened.

JIM GRIER

It was real to you.

JORDY

It's your fault. If you hadn't've given me that prescription, I wouldn't've seen the flier.

JIM GRIER

What's real is that Gail and this detective need to talk to you.

JORDY
I can't go back.

JIM GRIER
If you stay, I'll call a 51-50 on you. You'll be baker-acted. And I don't want to have to do that.
(beat)
I booked you for a 10am train tomorrow.
(beat)
And I called Gail. She'll be waiting for you at the station. at the station. Okay?

JORDY
Okay.

59 INT. GRAND CENTRAL STATION, NYC - DAY

Grand Central Station, New York City, 9am. Crowds of passengers roaming around.

Jordy fumbles with her backpack to get her ticket, and sees an official looking envelope. The envelope is from Hughes Labs, no address listed.

Jordy walks to a nearby wall, sets her gear down, and opens the envelope.

It's a check for \$28,000 dollars.

60 MONTAGE - VARIOUS

A) EXT. THE BANK - DAY - Jordy exits bank and goes to a nearby park. She finds a quiet, shaded area. She opens the envelope. \$28,000 dollars in one-hundred dollar bills.

B) EXT. CLOTHING STORE - DAY - Jordy enters, then exits clothing store with a few bags

C) EXT. CHELSEA PINES INN HOTEL - DAY - Jordy enters hotel

D) INT. CHELSEA PINES HOTEL, FRONT DESK - DAY - Jordy books room for a week and pays for it in cash.

E) INT. CHELSEA PINES HOTEL, ROOM - DAY - Jordy enters room, takes shower, plops down on bed to sleep.

F) EXT. CHELSEA PINES HOTEL, NIGHT - Jordy exits hotel. She is dressed in her new clothes.

G) EXT. THE HIGH LINE, NIGHT - Jordy walking the Highline

H) INT. THE STANDARD HOTEL, NIGHT - Jordy going into elevator to go to LeBain

I) INT. NIGHTCLUB, NIGHT - Jordy dancing. Her phone buzzes. It is Gail, texting her.

J) EXT. NIGHTCLUB, LEBAIN ROOFTOP - NIGHT - Jordy admiring view of Hudson River and Meatpacking District, a few guys and girls nearby

J) EXT. NIGHTCLUB, LEBAIN ROOFTOP - NIGHT - Jordy's phone buzzes. She checks it. It is Jim Grier. She ignores it.

H) INT. NIGHTCLUB, NIGHT - Jordy parties at LeBain, a bunch of well-dressed people dancing

I) INT. NIGHTCLUB, BATHROOM, NIGHT - Jordy doing cocaine

J) EXT. NYC STREET, NIGHT - Jordy walking in NYC, hailing a cab

K) EXT. NYC, CAB - NIGHT - Jordy sleeping in cab

L) INT. CHELSEA PINES HOTEL, BEDROOM - NIGHT - Jordy sleeping

Essentially, this is a montage of Jordy partying at various locations in New York City, rooftops in Brooklyn and Manhattan, warehouse parties in Bushwick like "99 Sense" (396 Johnson Ave, near Morgan L) and "Brooklyn Mirage (140 Meserole, off the L), House of Yes, The Muse circus space (Halsey L), 345 Eldert Street rooftop (Halsey

END OF MONTAGE

61 INT. NYC HOTEL ROOM - DAY

One week later.

Jordy curled up under the covers of a bed in a luxurious, yet cozy, hotel room. She begins coughing.

She sits up in bed. She coughs hard, into her hand.

Her hands are trembling as she looks at what she has coughed: blood and phlegm.

62 INT. DOCTOR'S OFFICE - DAY

A doctor's office. A desk in the corner. Two chairs. Filing cabinet. Bookshelf.

Jordy enters office and sits in chair, fidgeting nervously.

A middle-aged doctor walks into room, leaves door open, looks at clipboard, looks at Jordy.

DOCTOR
We got the results back.

JORDY
And?

DOCTOR
The pains in your stomach are not from your stomach. They're from your kidney. You have all the symptoms, and indicators, of someone experiencing acute renal failure.

JORDY
(scared)
What does that mean?

Ugly pause.

Although he tries to hide it, as he's done before, the doctor gives an almost imperceptible sigh, reluctant to tell her the prognosis.

JORDY
Tell me.

DOCTOR
(beat)
You have kidney failure.

Jordy lifts her legs up on the chair and wraps her arms around them hugging herself. She starts rocking.

DOCTOR
Some times, this is reversible. However, in this case, the damage appears to be severe.

Jordy starts crying.

JORDY
There's something you can do,
right?

The doctor hands Jordy a tissue.

DOCTOR
In your last visit, you mentioned
that you had undergone, an
experimental treatment for a
controversial new drug, a -

JORDY
(overlapping)
I needed the money.

DOCTOR
(overlapping)
clinical trial. It appears that
whatever happened, whatever drug
you took or shots that were
administered ...

JORDY
(overlapping)
Am I gonna die?

DOCTOR
is effecting your kidney. The

JORDY
(overlapping)
Can you stop it?

DOCTOR
damage is severe ...

Sad music starts playing. Jordy starts crying. The camera circles Jordy slowly as if it is a vulture and Jordy is the carrion. As the music builds to a crescendo, the doctor says ...

DOCTOR
You need a new kidney.

JORDY
How much will it cost? How long
will this one last?

The doctor sighs.

The camera pans away from Jordy and the doctor, pulling back from them and out the open door of the doctor's office. Then, the camera sits there.

The doctor stands, walks to door, closes the door.

The camera focuses on the door and the hallway and widens as it pans back to an establishing shot, resting there for a full 30 seconds, then ...

The door swings open and Jordy, her face streaming with tears, runs out, grabs her backpack, exits the room.

The camera wheels around her as she walks the hallway to the steps, then walks down the steps and ...

63 EXT. MEDICAL CENTER - DAY

Jordy walks out the medical center, entering the crowded, busy streets of New York City pedestrians, the human tide, the roaring river of people and noise, turbulent and uncaring.

64 EXT. NEW YORK CITY, THE HIGH LINE - DAY

The sunset casts a beautiful glow over the Hudson River. Jordy stands and watches from the pedestrian fence.

65 EXT BROOKLYN, NY APARTMENT - NIGHT

The living room of Jim Grier's apartment.

A knock on the front door.

Jim Grier opens the door.

JIM GRIER

What are you doing here? You're supposed to be home. We had an agreement.

JORDY

I'm sick.

JIM GRIER

I know. That's why you need to be home.

JORDY

And I'm scared.

JIM GRIER

You're like a cat. You come and go. You come when you want something.

JORDY
I need your help.

66 INT BROOKLYN, NY APT ROOM - NIGHT

Jim is standing in the living room, watching Jordy pace around in circles.

JIM GRIER
You've been gone a week. Your Mom keeps calling for you. And the detective, too.
(beat)
What's going on?

JORDY
(visibly upset)
I ... I ... might be
(starts to cry)
dying.

Jim walks over to her and hugs her. Jordy is shaking and crying.

JIM GRIER
You're not dying.

JORDY
(through tears)
The doctor said my kidney is failing and that it's severe.

Jordy pulls away, retrieves a prescription note from her pocket and, with shaking hands, gives it to Jim.

Jim takes a look at it carefully.

Melancholy music plays as Jim listens intently to Jordy. She explains her dilemma--that she needs a kidney. We cannot hear what they are saying, but we don't need to. Jordy is pacing and, sometimes, crying.

The music fades out.

Jim Grier is staring at the business card that Jordy handed to him. He nods in disappointment.

JORDY
What?

JIM GRIER
You have a rare blood type. The chances of finding a match ...

JORDY
 You have experience. You've done
 organ transplants.

JIM GRIER
 The last one I did was 6 years ago
 and I lost my license over it.

JORDY
 I don't have -

JIM GRIER
 (overlapping)
 There's too many chances that
 something could go wrong.

JORDY
 (overlapping)
 any other options.
 (beat)
 Can you do it.

JIM GRIER
 No. Sorry.

JORDY
 It's your fault!
 (beat)
 If you hadn't've given me that
 medication I wouldn't've seen the
 flier.

Jordy begins smashing things in the room. Jim grabs her
 from behind in a bear hug. Jordy is sobbing hysterically.

JIM GRIER
 I'll see what I can do.

67 INT. BROOKLYN, NY APARTMENT, BEDROOM - NIGHT

Jim Grier standing in his room, on his cell phone.

JIM GRIER
 Yeah, it's me, Jim.
 (beat)
 I know, it's been a while.
 (beat)
 I need a favor.

68

INT NYC PSYCHOLOGISTS OFFICE - DAY

A small office with a desk in the corner, a few couches and a long, reclining leather chair. Framed certificates and plaques occupy one section of the wall.

In the recliner we see the back of the head of RICH, 51, caucasian man, dressed business casual. His jacket hangs at a hook near the door.

At the desk, we see a silhouette of DR JIM GRIER, overweight, 60 years old, wearing glasses, in a button down shirt.

As Rich and Dr. Grier talk, we see a montage of images from around the office.

RICH - V.O.

and watching those photographs, in their frame, hit the water and then disappear. The walk home, I don't even remember it. I slept so well that night.

JIM GRIER

Is the medication helping

RICH

Sometimes.

JIM GRIER

There's a certain part of the brain called the cerebral cortex. It connects the brain stem to the spinal column.

Jim retrieves the file labeled "RICH" and places it on his desk.

RICH

I'm listening.

JIM GRIER

The cerebral cortex thrives on novelty. This part of the brain actually grows as a result of new experience. It's a process known as neuroplasticity. It is -

RICH

(overlapping)

What are you saying? I need a new experience?

Jim opens the file on Rich and moves his index finger to the blood type section, which is hidden with a black colored box, making it unreadable.

JIM GRIER

A new experience is a start. I'm going to ask you a few questions. And I want you to answer me immediately.

(beat)

What gets you excited? What lights your fire?

RICH - V.O.

I don't know. I feel like I'm so deep down inside myself that I don't even know who I am anymore. Like I've fallen into a well of introspection.

JIM GRIER

A lot of people feel this way. And there is a way out.

(beat)

Find that thing that gets you excited. That pulls you in. That changes the shape of your life in some significant way.

RICH

Where?

JIM GRIER

You will find it when you are ready to accept it. Sometimes, the best way to find clarity in a situation, is to let go of the wheel.

RICH

You mean, don't hold onto things.

JIM GRIER

Yes. Give yourself permission to relax. Trust the process.

The camera focuses onto the incoming sunlight until the screen goes white.

69 INT. BROOKLYN, NY APARTMENT, LIVING ROOM - NIGHT

Jim Grier arrives home. Jordy is on the couch, sleeping. There is a half-empty bottle of wine nearby.

Jim walks over to her, sits down nearby, gently taps her shoulder

JIM GRIER

Jordy.

JORDY

Hmmm.

JIM GRIER

I have an idea.

The camera slowly pulls back. Jordy sits up on the couch. Jim starts talking to her. The music starts

70 EXT. BROOKLYN, NY STREET - DAY

Early morning. Sunrise. Quiet.

Rich walking from the subway to work at the coffeehouse. Rich approaches alley for shortcut. He sees Jordy, curled up in a ball, sleeping on a piece of cardboard.

Rich crouches down.

RICH

Are you okay?

Jordy looks at him with tiredness and a curious expression.

RICH

I work at a coffeehouse. I can get you some food. I'm Rich.

Rich extends hand to help Jordy up. Jordy does not take it. She gets up, dusts herself off, and follows Rich. They walk in silence.

Rich reaches the coffeehouse, unlocks the door and walks in.

71 INT. BROOKLYN, NY COFFEEHOUSE - EARLY MORNING - MONTAGE

MONTAGE - This scene is shot in fast motion (hyperlapse). The only person who appears to be unmoving or moving in slow motion is Jordy.

- Rich puts on some music. (Could this be the same song that Jordy put on her record player the night she was assaulted and raped? Or another song by the same band?)

- Customers trickle into the coffeehouse.
- Rich serves their coffee
- Customers sit, chat, text, open laptops
- Jordy moves to the 2nd room in the coffeehouse, which has booths and a stage. She lays down in the booth and naps.
- Rich uses the restroom and sees her napping, and he stares at her for a few moments. His whole world seems to slow down while he watches her sleep.
- Rich returns to front of coffeehouse
- Rich serves last customer
- Rich cleans coffeehouse, prepares to leave
- Rich notices Jordy, sleeping on a couch.

END OF MONTAGE

Rich wakes Jordy.

72

EXT. BROOKLYN, NY COFFEEHOUSE - NIGHT

Rich exits the coffeehouse, Jordy in tow, he locks door.

As he walks, Jordy walks alongside him, in silence.

RICH

So, are you gonna be okay?

JORDY

Yes.

RICH

You live in Brooklyn?

(beat)

Sorry, none of my business.

JORDY

Sometimes.

RICH

Do you need a place to stay?

(beat)

I have a couch you can sleep on.

JORDY

I don't wanna bother you.

RICH
You're not, bothering me.

JORDY
Why are you helping me?

RICH
I know what it's like to lose
everything.

They walk in silence, through the streets, into an industrial-looking area of Bushwick, Brooklyn, New York. Surrounding them are 4-5 story buildings, formerly factories that are now lofts.

They walk past walls that are covered in spectacular works of graffiti art.

They reach a 5-story yellow building with a loading dock that faces the street. Rich walks up the steps of the loading dock and approaches the freight elevator. Using a bent piece of metal that's hanging nearby, he unlocks the freight elevator doors, pushes them open, lifts the gate, enters, and turns on the light.

He notices Jordy standing outside.

RICH
I don't like elevators either. I
only ride this one because I can
see out of it.
(beat)
It's okay.

Jordy steps into the elevator.

73 INT. FREIGHT ELEVATOR - NIGHT

Jordy steps inside the elevator cautiously. Rich shuts the outside steel door and then the metal screen inner door. He walks to the other side of the elevator and with his finger to the "up" button ...

RICH
Hang on.

Rich presses the "up" button. The elevator lurches upward, then slowly makes it's ascent, being pulled by the steel cables.

Jordy looks up, watching the cable pull the elevator upward. Rich looks at Jordy. Jordy senses that Rich is looking at her, and looks down at the ground, then up again, allowing Rich to stare at her. Finally, Jordy looks at him, returning his gaze. Rich looks away.

The elevator reaches the destination. Rich opens the doors. A long hallway extends in front of him. On either side are two doors that are open.

He walks out the elevator.

74

MONTAGE - VARIOUS

The elevator doors open to a long hallway and an enormous loft space.

Rich closes the doors. Jordy stands nearby.

Rich walks a little ahead of, and beside of, Jordy, as he shows her the loft space.

The music starts.

A) INT. PHOTO STUDIO - NIGHT - Rich walks her through a makeshift photo studio, cluttered with tools and mechanical equipment.

B) INT. HALLWAY - NIGHT - Rich walks her through the hallway, pointing at various doors, that are the rooms for roommates.

C) INT. KITCHEN - NIGHT - The hallway opens up to a massive kitchen, with a big wooden table in the middle and a hanging sculpture that's ribboned with LED lights, giving a festive Christmas feel. Alongside the bank of windows is a large industrial sink and wooden dish rack crowded with recently-washed dishes.

D) INT. LIVING ROOM/DANCE FLOOR - NIGHT - A massive living room with wooden floors surrounded by floor-to-ceiling windows that offer beautiful views of Manhattan and the East River.

E) INT. RICH'S ROOM - NIGHT - A high-ceiling room with a bed in the corner and a big couch nearby. Rich holds out his hand, like an orchestra conductor, as he talks about the room. Jordy places her gear nearby the couch.

F) INT. HALLWAY TO STAIRS - NIGHT - Rich walks Jordy outside the front door, and up the stairwell.

G) INT. LADDER TO ROOF - NIGHT - At the top of the stairs, is a steel ladder that ascends to a closed hatch in the rooftop.

H) EXT. ROOFTOP - NIGHT - Rich pushes up the hatch, slides it away, then climbs out onto the rooftop. He extends his hand to Jordy, who takes it, and helps her onto the rooftop.

I) EXT. ROOFTOP - NIGHT - Rich points out the view of the Manhattan skyline, starting at the Williamsburg Bridge, then the Empire State Building, the Chrysler Building, the 59th Street Bridge.

END OF MONTAGE

75 INT. BROOKLYN, NY LOFT, KITCHEN - NIGHT

SUE, a slim, tall, 48 year old artist, with bleach-blonde hair is in the kitchen, washing her hair in the sink.

CLAYTON, a good-looking 23-year old hipster, is sitting at the table, a couple bottles of beer in front of him.

ELISABETH, a pretty, 19-year old model, sits beside him, chatting, a box of gluten-free crackers in front of her.

SHARON, a 28-year old opera singer, with long black hair and big glasses, sits at the table, stroking a fluffy cat that is in her lap.

JOHN, a 58-year old New York University (NYU) professor, with long white hair and big eyes, is chopping vegetables that he's throwing into a wok, making stir-fry.

The conversation between these loft mates is animated, lively, and their chatter intersects and overlaps.

Rich opens the front door and walks in with Jordy.

They give Jordy a few quick glances.

SUE

Hey Rich. How are ya?

RICH

(shyly)

Good. How are you?

SUE

(fast, nervous)

Remember how I told you about the buyer in London. It turns out that she doesn't have any money. The

SUE
 investor who was keeping his
 business afloat, lost most of it on
 a bad stock deal. So, that means
 no sale and I was counting on that
 for rent this month.

RICH
 That sucks.

SUE
 She recommended two other clients,
 said she'd put in a good word for
 me. So, who knows, maybe they buy
 all the inventory. I'm just going
 to be positive no matter what. And
 I have a date tonight with the
 Russian pilot. He'll be buying me
 the good drinks.

RICH
 Ha ha. There you go.

Rich and Jordy leave the kitchen, and walk to Rich's room.

76 INT. BROOKLYN, NY LOFT, KITCHEN - NIGHT

Sue, Clayton, Elisabeth, Sharon, and John are in the
 kitchen.

John is tossing a pan of stir-fried vegetables.

SUE
 Rich found himself a new friend.

SHARON
 She's so young. Creepy.

ELISABETH
 Child molester.

SUE
 (to Elisabeth)
 Ha ha ha. You're so bad,
 Elisabeth. But I love it.

JOHN
 You guys are being mean.

ELISABETH
 We're just looking out for each
 other. As females, we have to
 protect each other.

Elisabeth looks at Clayton for approval.

CLAYTON
 (holds beer bottle in the air)
 Pussy power.

SUE
 Pussy power!

Everyone laughs and resumes their chatter.

77

MONTAGE - VARIOUS

A) INT. RICH'S ROOM - NIGHT - Jordy is sleeping on the couch in Rich's room. Rich is laying in his bed. He looks over at Jordy. Rich rolls onto his back and stares at the ceiling. Eventually, he falls asleep.

B) INT. RICH'S ROOM - NIGHT - Jordy and Rich are sleeping. Jordy coughs, wakes up. She clutches her stomach. Jordy gets out of bed. Jordy stumbles to the door and leaves the room.

C) INT. BROOKLYN, NY LOFT, HALLWAY - NIGHT - Jordy stumbles to the bathroom, coughing, clutching her stomach.

D) INT. BROOKLYN, NY LOFT, BATHROOM - NIGHT - Jordy stubbles into bathroom, walks to toilet, lifts lid, leans over, and vomits into toilet.

E) INT. BROOKLYN, NY LOFT, HALLWAY - NIGHT - Soft footsteps are heard, as Elisabeth approaches the bathroom. She stands at the door and watches, in horror, as Jordy vomits in toilet. Quietly, Elisabeth walks away.

F) INT. BROOKLYN, NY LOFT, BATHROOM - NIGHT - Jordy stands, walks to sink, washes face, puts her mouth under faucet, washes out her mouth, spits it out, washes out her mouth some more.

78

INT. MAST BROTHER'S CHOCOLATES - NIGHT

Jordy approaches the counter, eyeing the small chocolates they have, then noticing the free samples. Jordy and Rich take a sample.

Jordy wanders the store while Rich chats with the cute counter clerk. Jordy slips a few \$9 dollar chocolate bars into her jacket. She leaves. Rich follows her out.

79 EXT. BROOKLYN, NY STREET - NIGHT

An overly vigilant, glasses-wearing store employee, wearing a bowtie, who saw the candy-bar theft, follows them out.

STORE EMPLOYEE
Maa'm. Maa'm!

Jordy starts running. Rich starts running, too. The store employee runs after them.

RICH
(to Jordy)
Why are you running?

Jordy just keeps running.

A candy bar falls out of Jordy's coat pocket.

Rich picks up the candy bars and turns toward the store employee, who stops running. Rich holds out the candy bars toward the employee, who is now walking toward him. As the distance between them closes, Rich makes a split-second decision and tears off in the opposite direction, candy bars in hand, to try and outrun the clerk and catch up with Jordy.

The store employee, wearing oxfords, losing the race with Jordy and Rich.

Jordy is running quickly down the sidewalk, dodging people, turning corners, while Rich runs after her.

Finally, the store employee gives up. Putting his hands to rest above his knees, he sees the silhouette of Rich disappearing around a corner.

STORE EMPLOYEE
I give up!
(beat)
You earned it.

80 INT. FREIGHT ELEVATOR - NIGHT

Rich sees that the freight elevator is open. He sees Jordy standing inside of it. He enters, closes the doors, flips on light, gives Jordy a look.

RICH
I don't even know your name.

JORDY
It doesn't matter.

RICH
What's your name?

JORDY
Jordy.

RICH
Jordy.

Rich pushes the red "up" button. The elevator slowly makes its ascent.

At the 2nd floor, Rich releases his finger from the button. The elevator stops abruptly and with a shudder that causes the candy bars, all 7 of them, to fall from the inside of Jordy's jackets onto the freight elevator floor.

Rich notices this and smiles. Jordy smiles.

Rich starts laughing.

As the elevator rises slowly, Rich stares at her. Jordy stares at him. It's a this beautiful moment that lasts for at least 15 seconds.

Rich unlocks the inside lock and throws the doors open. The long, well-lit, and cluttered hallway stretches out before them.

81 EXT. BROOKLYN, NY LOFT, ROOFTOP - NIGHT

Rich, then Jordy, emerges from the rooftop opening and steps up to the rooftop, then walks slowly to the edge of the roof. They walk to the roof's edge and enjoy a majestic view of the East River and Manhattan.

Rich pulls out a candy bar and takes a bite.

So does Jordy.

82 INT. RICH'S ROOM - NIGHT

Jordy and Rich are sleeping. Jordy opens her eyes, quietly gets out of bed, takes a cloth bag, exits room. She slips on surgeon's gloves.

83 INT. BROOKLYN NY LOFT, HALLWAY - NIGHT

Jordy quietly walks the hallway, peering into a doorway that's partially open. She opens the door enough to slip inside. A cat meows softly.

Jordy walks into the room, exits with a silver hairbrush, that she carefully puts into the bag.

Jordy goes from room to room, entering, then exiting a few moments later, with some personal item -- panties, underwear, brush, mug -- in her hand that she slips quietly into her bag.

84 INT. BROOKLYN NY LOFT, BATHROOM - NIGHT

Jordy enters the bathroom. She is wearing surgeon's gloves. She reaches into her cloth bag and pulls out a ziploc bag, then reaches into the garbage, grabs a bloody tampon, and drops it into the ziploc bag, sealing it, then dropping the ziploc bag into her cloth bag, adding it to her collection.

She has the cloth bag bunched up at the top and is about to leave the bathroom. Just as she's walking to the partially-closed door, the door opens.

Sue walks into bathroom, sees Jordy, stops, and looks at the bag. Sue, a little wobbly, appears to be a little drunk.

SUE
Oh, you scared me.
(points to Jordy's bag)
You shopping?

Jordy, petrified, flees.

Sue watches her leave, a puzzled expression on her face.

SUE
Is everything okay?

85 INT. BROOKLYN NY LOFT, KITCHEN - DAY

A chalkboard is hung on a wall next to the kitchen table.

Scrawled in yellow chalk are these messages:
Missing - Silver hairbrush. Family
heirloom. Please return to Sharon.

Anyone seen my favorite mug? It's
brown with circles. - Elisabeth

John, the NYU Professor, walks into kitchen, notices board, reads the messages.

86 INT. BROOKLYN, NY APARTMENT - DAY

Jordy and Jim Grier are in Jim Grier's apartment

Jordy lays out the items onto a table.

A silver hairbrush, a tampon in a ziploc bag, underwear, band-aid, panties, dental floss, toothbrush.

Jim Grier, uncle, therapist, former physicians, sighs, and pulls out his microscope and a box of beakers, bottles, solutions, fluids, eyedroppers, lenses, dyes for staining--tools used to determine blood type.

As Jordy and her Uncle Jim examine the items, cut to the loft mates discovering that their items are missing.

Montage with music.

JIM GRIER

It's gonna be a few days before I
can get these accurately verified.

JORDY

How long?

JIM GRIER

48 hours. Stay close with them.
In case you need another sample.

87 EXT. BROOKLYN, NY APARTMENT - NIGHT

A cab stops in front of a modest Brooklyn apartment. Detective Will Gurren gets out. The cab leaves.

Detectie Will Gurren walks up the steps and knocks on the door.

The door opens. Jim Grier is standing in the door.

DETECTIVE WILL

Hi, I'm sorry to bother you, but
this is important. I'm detective
Will Gurren, from the Metropolitan
PD. I have a few questions for you
regarding the whereabouts of Jordy
Robinson. Do you have a few
minutes.

Without a word, Jim Grier lets him inside, then closes the door.

88

INT. BROOKLYN, NY. PSYCHOLOGIST OFFICE - DAY

Rich is happy at therapy session with Jim Grier. Tells him about adventures with Jordy.

Jim Grier, the therapist, sitting on a chair, while Rich, his client, lays down on a lounge chair nearby

JIM GRIER

How are you?

RICH

Relaxed. Peaceful. I've been sleeping really well.

JIM GRIER

Are you taking the medication?

RICH

Sometimes. I met this girl. She's homeless, so I'm letting her stay with me.

JIM GRIER

Do you think that's a good idea.

RICH

I don't know. I wasn't aware of how self absorbed I was.

JIM GRIER

Self-absorbed?

RICH

I was only looking at my own problems, looking at my belly button, then falling into it. Mistaking it for the Grand Canyon.

(beat)

She rescued me from that, even though she doesn't realize it.

Pause as Rich's confession sinks in.

JIM GRIER

Tell me about her.

RICH

She's intriguing. Sometimes, she scares me. But her gestures, the way she talks, it's so peaceful. It's like the sound of water, like a lake when it's raining softly.

(beat)
I feel like, when I'm with her, the
whole world moves in slow motion.

JIM GRIER
Do you love her?

RICH
I don't know. I'm enchanted. I
love the way I feel when I'm around
her.

89 INT. BROOKLYN, NY LOFT, KITCHEN - DAY

Saturday morning. Breakfast. One by one, the roommates of
this giant loft space stumble into the kitchen.

Clayton, John, Sue, Sharon, Elisabeth, Rich.

Then Jordy.

Some of the roommates stand around the coffeemaker.

John prepares tea, using a tea ball and a big silver pouch
for this special tea that looks like it's made for
astronauts.

Sharon prepares bacon and eggs for herself and Elisabeth.

The roommates stand and sit at the large kitchen table.

SUE
So, what do you do? For work?

JORDY
This and that.

ELISABETH
Okay.

SUE
I mean, it's none of my business.
I'm just curious. How do you get
your money?

JORDY
(beat)
I sell my body.

SUE
Wow.

SHARON
Are you an escort?

ELISABETH
(overlapping)
I think sex worker is the proper
term.

The tea kettle starts to whistle. John removes it from the stove.

JOHN
(puts hands up)
No judgement here. World's oldest
profession.

CLAYTON
Where do you live?

JORDY
(beat)
I'll show you.

The roommates look at her, then look at each other.

90

MONTAGE - VARIOUS

Jordy takes Rich and the other loft mates, John, Clayton, Elisabeth, Sharon, Sue, on a fun daytime adventure at various locations in and around New York City.

- A) EXT. THE CLOSTERS - DAY
- B) INT. THE CLOSTERS - DAY
- C) EXT. INWOOD HILLS STATE PARK - DAY
- D) INT. ROOSEVELT ISLAND SKYTRAM - DAY
- E) EXT. ROOSEVELT ISLAND - DAY
- F) INT. SUBWAYS - ABANDONED STATIONS - DAY
- G) INT. SUBWAY - ABANDONED CITY HALL STATION - DAY
- H) EXT. STATEN ISLAND FERRY - DAY
- I) EXT. BATTERY PARK - SUNSET
- J) INT. SEA GLASS CAROUSEL - NIGHT
- H) EXT. EAST RIVER FERRY - NIGHT
- I) EXT. DUMBO, BROOKLYN - NIGHT

J) EXT. THE MOST HOLY TRINITY CEMETERY - DAY

J) EXT/INT. BROOKLYN, NY - ABANDONED RR TUNNEL - DAY

END OF MONTAGE

91 EXT. BROOKLYN BRIDGE PARK - SUNSET

This is a scene within the montage scene (scene 89).

Jordy takes Rich and the other loft mates, John, Clayton, Elisabeth, Sharon, Sue, on a fun daytime adventure at various locations in and around New York City.

At one point, Jordy, John, Elisabeth, Sharon, Sue, are near the waterfront, skipping stones across the water, or sitting near the water, enjoying the sunset view.

Clayton and Rich are sitting on the hill, enjoying the view.

CLAYTON
Are you and Jordy
(beat)
you know.

Rich nods "no".

CLAYTON
Why not? She's a hottie.

RICH
I don't know her.

CLAYTON
Dude. She's living with you.

RICH
Sometimes I feel I already miss
her.

Clayton gives an astonished look.

RICH
(cont)
Even though we're sharing the same
room.

CLAYTON
I don't know what you're talking
about. I think you just need to
fuck her.

RICH
I don't know her. There's
something hidden. Buried.

CLAYTON
Buried in that pussy.

RICH
Stop.

CLAYTON
You're thinking too much.
(taps his head)
With this head.
(beat)
You gotta think with
(points to his dick)
this head.

RICH
And how's that going for you?
(beat)
I see how unhappy you are with
Elisabeth. And I see the way you
look at Jordy.

CLAYTON
You're twice that girl's age.

RICH
No. Two-and-a-half times her age.

CLAYTON
Are you in love with her?

RICH
(beat)
I'm getting there.

CLAYTON
You gotta make your move, man.
Otherwise, she's gonna think you're
gay.

RICH
You don't see her the way I see
her. She's a mystery to me. She's
like a 10-sided Rubik's cube that I
can't solve.

CLAYTON
Some people aren't mean to be
solved. Only appreciated.

They continue watching the sunset.

Eventually, Jordy and the other roommates, John, Sue, Elisabeth, Sharon, walk up the hill to them.

92 INT. BROOKLYN, NY LOFT, KITCHEN - DAY

All of the roommates are sitting around the kitchen table. They are wearing as little as possible. They are complaining about how hot it is.

Jordy enters the kitchen.

JORDY

Meet me on the rooftop in ten minutes. Wear old shorts, old t-shirts.

The roommates look at each other with puzzled expressions.

Jordy leaves

ELISABETH

Is this where she kills us?

CLAYTON

Where's Rich?

SHARON

She killed him.

93 EXT. BROOKLYN, NY. ROOFTOP - DAY

One by one, the roommates emerge onto the rooftop. Nearby are two 5-gallon buckets with something in them.

The roommates look into the 5-gallon buckets, smile, then reach into them, pulling out water balloons.

A balloon lands nearby and splashes on the roof. The roommates look in the direction from where it came and see Jordy and Rich standing on the opposite side of the roof.

The roommates take the water balloons and start lobbing them at each other.

Slow motion. With music.

Sunset.

94 INT. RICH'S ROOM - NIGHT

Jordy is sleeping on the couch.

Rich is sleeping on his bed.

Jordy is having nightmare.

Jordy is shaking.

JORDY
(screams)
Get off me!!! Ahhhhhhh!!!

Rich wakes up, gets out of bed, rushes over to her, puts his hand on her shoulder, wakes her up.

RICH
Wake up. You're having a
nightmare.

JORDY
No.

Sound of knock on Rich's door.

SUE - V.O.
I heard someone screaming. Is
everything okay?

RICH
Yeah. Just a nightmare.

SUE - V.O.
(quickly)
Can I come in? Is there something
I can do?

RICH
I got it.

SUE - V.O.
Are you sure?

RICH
(to Jordy)
It was just a bad dream.
(to Sue)
Everything's okay. Thanks.

Jordy sits up and reaches for her backpack. Rich gets it for her. Jordy unzips it and pulls out the medication, the pills that her Uncle Jim Grier, wrote her a prescription for.

Noticing this, Rich grabs a nearby bottle of water and hands it to her.

JORDY

Thanks.

She uncaps the pills, taps two of them into her hand, takes it, and drinks the water.

The music starts - "Sugar for the Pill" - Slowdive

As she drinks the water, Rich picks up the prescription bottle and takes a look at it. It's the same medication pills that Jim Grier wrote him a prescription for.

Jordy puts down the water and looks at Rich.

JORDY

Sorry to wake you.

RICH

It's okay.

(beat)

You gonna be alright?

JORDY

(beat)

I don't know.

Rich turns off the light.

The moon, full and beautiful, is shining into the loft window outside of Rich's room and casting it's brilliant glow into his room window, across Jordy's tear-stained face. She looks at him with her big brown-green eyes.

He stares back, fixed in the tractor beam of this beautiful enigma.

She lays down, closes her eyes.

He reaches into his nightstand, opens it gently, and takes the prescription bottle for his medication sleeping pills. He uncaps the bottle, taps out two pills. He looks at the pills in his hand, then looks at Jordy, then puts the pills back into the bottle, and puts the bottle back into the nightstand drawer.

Rich watches Jordy. A few minutes pass. Jordy falls asleep.

He crawls onto the couch, laying beside Jordy.

With gentleness, he places his hand on her shoulder.

She moves her shoulder ever so slightly.

Rich quickly withdraws her hand from her shoulder.

Carefully, Rich gets up from the couch, and sits on his bed. For a few seconds, he watches Jordy.

Then, he opens the nightstand, retrieves his bottle of sleeping pills, uncaps it, pops two in his mouth, takes a swig of water, and lays down to sleep.

He looks up at the ceiling. Then, slowly, he turns his head to look at Jordy.

He closes his eyes. He falls asleep.

95 INT. BROOKLYN, NY LOFT, LIVING ROOM - DAY

Roommates discuss evicting her.

The loft mates are in the living room. John, the NYU professor, the leaseholder is sitting on a high chair. The other loft mates -- Sue, Sharon, Elisabeth, Clayton -- are sitting in chairs spread out in a semi-circle around him.

SUE

Is she here?

SHARON

I haven't seen her and my rooms right across from his.

JOHN

Thanks everyone, this'll be brief. Some of you have expressed concerns regarding Jordy. I would like to hear your concerns and discuss a possible solution.

As they talk, we see flashbacks of the incidents.

SUE

I heard screams coming from Rich's room, so I rushed over there, was knocking on the door, asking if everything was okay, and Rich won't let me in.

JOHN

(overlapping)

Wow.

ELISABETH
(overlapping)
I would've broken down the door.

SUE
(fast)
He said 'just a nightmare'. It sounded like something worse. I waited by the door for like 10 minutes.

SHARON
It also woke me up, too, and I had to be up early for an audition at the MET. I couldn't go back to sleep. I was so tired, I almost fell asleep on the train.

SUE
A week ago, when she first moved in, I came into the bathroom, and she had a bag of stuff -

ELISABETH
(overlapping)
What?

SHARON
(overlapping)
A bag of stuff?

CLAYTON
Maybe it was her bathroom stuff.

SUE
(fast)
No, she had it all closed at the top and she looked scared when she saw me. Then again, I was drunk from all the top shelf vodka the Russian pilot had bought me earlier. Ha ha ha.

ELISABETH
Like the 2nd night after she got here, I saw here in the bathroom, throwing up.

SHARON
Is she a junkie?

JOHN
Let's hope not.

ELISABETH
She shouldn't be here.

SHARON
I agree.

ELISABETH
Right after she got here, all these
things end up missing.
(to Sharon)
Your silver hairbrush.
(to John)
My mug.

CLAYTON
Why would she want to steal a
hairbrush?

SHARON
It's silver. Real silver. A
family heirloom. It's valuable.

SUE
Pawn it for drugs.

JOHN
Maybe I should talk to Rich.

ELISABETH
That's not gonna do anything. He's
in love with her.

CLAYTON
C'mon.

ELISABETH
Seriously. He's a creeper.

SUE
It is a little weird. He's twice
her age. Probably three times her
age.

SHARON
Gross.

ELISABETH
Just tell her she has to go. I
don't feel safe with her here.

JOHN
 (to Clayton)
 Clayton. What do you think?

CLAYTON
 She's weird, but I don't think she's dangerous. She took us on all those cool adventures. She's quiet. That doesn't make her a threat.

SHARON
 Yeah, but she's yelling in her sleep, throwing up in bathroom, stuff is missing. And it wasn't happening before she got here. So, that does make her a threat.

JOHN
 Alright.
 (checks phone)
 I have to leave in a few minutes.
 Let's take a vote.

96 INT. BROOKLYN, NY LOFT, HALLWAY - DAY

From the shadows of the dark hallway, cluttered with supplies, Jordy watches and listens as the loft mates discuss her.

Quietly, Jordy walks from hallway.

97 INT. BROOKLYN, NY LOFT, KITCHEN - EVENING

Jordy cooks dinner with stolen food. Impresses roommates. Wins some of them over. They challenge her. She says she can summon UFO's. Only Rich sees the UFOs.

Jordy cooks a delicious meal, impresses the roommates.

SUE
 So, how do you know each other.

RICH
 Work.

SUE
 (to Jordy)
 Oh, so you work together. Did you just start, or ...

Clayton laughs.

SHARON
 (leans into Elisabeth)
 She's a mute.

Elisabeth laughs.

JOHN
 This is really delicious. How did
 you learn how to cook so well?

JORDY
 Books.

SUE
 I don't think I've had a dinner
 this good since the South of
 France. I used to live there with
 my ex-husband.

SHARON
 Very savory. Reminds me of one of
 my favorite meals when I was in
 Italy. We were touring for an
 opera.

CLAYTON
 Well aren't we fancy. My last meal
 was in outer space -

ELIZABETH
 In Uranus.

Everyone laughs.

JOHN
 Do you live in Brooklyn?

JORDY
 Sometimes.

The loft mates talk amongst themselves, eat, and continue drinking wine. The topic of conversation centers around their own self-interests. As they continue drinking, and as Aaron and John and Rich pay more attention to Jordy, as they are curious about this girl, the other loft mate girls become jealous and their claws come out. Jordy answers with amused mastery.

SUE
 So what do you do?

JORDY
This and that.

JOHN
(overlapping)
Does it matter?

ELISABETH
Where do you live?

JORDY
Over there.

Rich laughs.

ELISABETH
In Manhattan?

SUE
You must have a good job to be able
to afford to live there? What do
you do?

RICH
You first.

ELISABETH
(to Sharon)
She's weird.

SUE
I'm a fashion designer. I design
dresses and coats. I'm
self-taught.
(beat)
Enough about me. What are your
skills?

CLAYTON
Obviously cooking.

John and Rich nod in agreement.

SHARON
Besides cooking.

With all eyes on Jordy, she makes use of this moment. She puts down her fork. She looks at every single loft mate, one by one. She has their undivided attention. So much so, that when a phone buzzes indicating an incoming text, no one looks away.

ELIZABETH

Okaaaaay.

Jordy whispers into Rich's ear. Rich gives Jordy a look, looks at the loft mates, then looks at Jordy once more.

JOHN

The suspense.

RICH

(to Jordy)

Tell them.

JORDY

I can summon UFOs.

A few seconds of silence follows, then Sue and Sharon burst out laughing. Elizabeth looks wide eyed and scared. The guys are quietly pondering what she's just admitted.

ELISABETH

(to Sharon)

She's insane.

JOHN

When did you find out you had this ability.

SUE

Prove it.

98 INT. BROOKLYN, NY LOFT - STAIRWELL - EVENING

The loft mates, excited, with bellies full of food and alcohol, race up the steps toward the ladder that leads to the roof. Rich leads the way, climbing the ladder to the opening in the roof, and pushing away the hatch at the top.

99 EXT. BROOKLYN, NY LOFT - ROOFTOP - EVENING

One by one, they emerge onto the rooftop. It's an enormous rooftop that with gorgeous views of the East River and Manhattan on the other side.

The sunset and the sky is a panorama of colors, brilliant hues of orange, purple, red, blue.

Jordy walks toward the center of the roof and looks toward the setting sun, then lifts her hands and eyes upward.

While the loft mates watch her and watch the sky, they talk amongst themselves, expressing their skepticism.

ELIZABETH

I'm cold.

SHARON

Me, too.

ELIZABETH

I'm gonna go downstairs.

SHARON

I'm with you.

They see nothing. One by one, they leave.

A full minute after the last loft mate has left, and it is only Jordy and Rich on the roof, Rich sees something, a silvery-white ball, then another one, in the sky.

The music ("epic soundtrack something to believe in" - YouTube) starts. The camera circles Jordy and Rich. Rich pulls out his phone and starts taking video.

He is taking video.

Jordy collapses onto the rooftop, landing like a wet rag doll.

Rich stops taping and rushes to her side. He checks for her breathing. He wakes her up. She brushes herself off, gets up quickly.

RICH

Are you okay?

JORDY

Yeah. Tired.

RICH

How did you do that?

Jordy walks to opening in roof. Rich follows.

100 INT. BROOKLYN, NY, LOFT, KITCHEN - EVENING

Rich and Jordy enter the kitchen. Jordy leaves and goes to Rich's room where she crawls into bed and takes a nap.

RICH

Hey guys. She did it. She summoned a UFO. I have it here on video.

The loft mates gather into kitchen, crowd around the phone as Rich shows the video.

SUE
I don't see anything.

RICH
The silvery balls.

ELISABETH
That was what she saw last night.

SUE
Ha ha.

CLAYTON
(overlapping)
On her face.

SUE
You're such a dirty boy.

RICH
See? They're bouncing around in
the clouds.

SHARON
Nope. Don't see it.

ELISABETH
Nice try.

JOHN
I see something, but I can't tell
if it's a reflection or ...

RICH
You should've stayed up there. You
would've seen it.

The loft mates disperse. As they do, Sharon says something quietly.

SHARON
People see what they want to see.

JOHN
Especially when they like the
person.

101 INT. BROOKLYN, NY LOFT, LIVING ROOM - DAY

Rich watches Jordy sleeping. It is early morning. The sun rises outside the window, casting a brilliant yellow orange glow into the massive living room.

102 INT. BROOKLYN, NY LOFT, RICH'S ROOM - NIGHT

Jordy is sleeping on the loft level bed. Rich is sleeping on the floor level bed.

Jordy is having nightmare. Jordy is shaking. Jordy screams and wakes up.

Rich rushes upstairs and looks at her with concern.

RICH
Jordy. Are you okay?

JORDY
No.

Sound of knock on Rich's door.

SUE - V.O.
I heard someone screaming. Is everything okay?

RICH
Yeah. Just a nightmare.

SUE - V.O.
(quickly)
Can I come in? Is there something I can do?

RICH
I got it.

SUE - V.O.
Are you sure?

RICH
Thanks. Goodnight.

The moon, full and beautiful, is shining into the loft window outside of Rich's room and casting it's brilliant glow into his room window, across Jordy's tear-stained face. She looks at him with her big brown-green eyes.

He stares back, fixed in the tractor beam of this beautiful enigma.

With gentleness, he places his hand on her shoulder.

RICH
You gonna be alright.

JORDY
I don't know.

Rich nods and walks down the ladder to the first floor room. He lays in bed, eyes open, wondering.

103 INT. BROOKLYN, NY LOFT, RICH'S ROOM - NIGHT

Jordy wakes, creeps down ladder, wanders the loft, looking for items to steal that will offer her a blood sample, to find their blood type.

Jordy goes into girl's bathroom, steals heirloom hairbrush, with tangled bunch of hair in it. She takes underwear hanging from clothesline above the dance floor. She grabs band-aid from Rich's garbage can.

(put in earlier how she is observing the loft mates engaging in activities in which they use the item that will leave something she can get a sample from to find their blood type)

After she takes the items, she returns to Rich's room, looks at him sleeping. Then, she leaves.

104 EXT. BROOKLYN, NY STREET - DAY

Jordy is at her uncle Jim's house. Early morning. He lets her in.

105 INT. BROOKLYN, NY APARTMENT - DAY

Jordy lays out the items onto a table.

A tampon, underwear, hair brush, band-aid, panties, dental floss, toothbrush.

Jim, uncle, therapist, former physicians, sighs, and pulls out his microscope and a box of beakers, bottles, solutions, fluids, eyedroppers, lenses, dyes for staining--tools used to determine blood type.

As Jordy and her Uncle Jim examine the items, cut to the loft mates discovering that their items are missing.

Montage with music.

JIM
It's gonna be a few days before I
can get these accurately verified.

JORDY

How long?

JIM

48 hours. Stay close with them.
In case you need another sample.

106 EXT. BROOKLYN, NY LOFT - DAY

Jordy returns to loft building.

107 INT. BROOKLYN, NY, LOFT, KITCHEN - EVENING

Jordy cooks a delicious meal, meets the roommates.

SUE

So, how do you know each other.

RICH

Work.

SUE

(to Jordy)

Oh, so you work together. Did you
just start, or ...

Aaron laughs.

SHARON

(leans into Elizabeth)

She's a mute.

Elizabeth laughs.

JOHN

This is really delicious. How did
you learn how to cook so well?

JORDY

Books.

SUE

I don't think I've had a dinner
this good since the South of
France.

SHARON

Very savory. Reminds me of one of
my favorite meals when I was in
Italy.

CLAYTON

Well aren't we fancy. My last meal
was in outer space -

ELISABETH

In Uranus.

Everyone laughs.

JOHN

Do you live in Brooklyn?

JORDY

Sometimes.

The loft mates talk amongst themselves, eat, and continue drinking wine. The topic of conversation centers around their own self-interests. As they continue drinking, and as Aaron and John and Rich pay more attention to Jordy, as they are curious about this girl, the other loft mate girls become jealous and their claws come out. Jordy answers with amused mastery.

SUE

So what do you do?

JORDY

This and that.

JOHN

(overlapping)

Does it matter?

ELISABETH

Where do you live?

JORDY

Over there.

Clayton and John laughs loudly.

JOHN

Me, too.

ELIZABETH

In Manhattan?

SUE

You must have a good job to be able
to afford to live there? What do
you do?

RICH
You first.

ELISABETH
(to Sharon)
She's weird.

SUE
I'm a fashion designer. I design
dresses and coats. I'm
self-taught.
(beat)
Enough about me. What are your
skills?

CLAYTON
Obviously cooking.

John and Rich nod in agreement.

SHARON
Besides cooking.

With all eyes on Jordy, she makes use of this moment. She puts down her fork. She looks at every single loft mate, one by one. She has their undivided attention. So much so, that when a phone buzzes indicating an incoming text, no one looks away.

ELIZABETH
Okaaaaay.

Jordy whispers into Rich's ear. Rich gives Jordy a look, looks at the loft mates, then looks at Jordy once more.

JOHN
The suspense.

RICH
(to Jordy)
Tell them.

JORDY
I can summon UFOs.

A few seconds of silence follows, then Sue and Sharon burst out laughing. Elizabeth looks wide eyed and scared. The guys are quietly pondering what she's just admitted.

ELIZABETH
(to Sharon)
She's insane.

JOHN

When did you find out you had this ability.

SUE

You say you can summon UFO's?
Let's see it.

108 INT. BROOKLYN, NY - STAIRWELL - EVENING

The loft mates, excited, with bellies full of food and alcohol, race up the steps toward the ladder that leads to the roof. Rich leads the way, climbing the ladder to the opening in the roof, and pushing away the hatch at the top.

109 EXT. BROOKLYN, NY - ROOFTOP - EVENING

One by one, they emerge onto the rooftop. It's an enormous rooftop that with gorgeous views of the East River and Manhattan on the other side.

The sunset and the sky is a panorama of colors, brilliant hues of orange, purple, red, blue.

Jordy walks toward the center of the roof and looks toward the setting sun, then lifts her hands and eyes upward.

While the loft mates watch her and watch the sky, they talk amongst themselves, expressing their skepticism.

ELIZABETH

I'm cold.

SHARON

Me, too.

ELIZABETH

I'm gonna go downstairs.

SHARON

I'm with you.

They see nothing. One by one, they leave.

A full minute after the last loft mate has left, and it is only Jordy and Rich on the roof, Rich sees something, a silvery-white ball, then another one, in the sky.

The music ("epic soundtrack something to believe in" - YouTube) starts. The camera circles Jordy and Rich. Rich pulls out his phone and starts taking video.

He is taking video.

Jordy collapses onto the rooftop, landing like a wet rag doll.

Rich stops taping and rushes to her side. He checks for her breathing. He wakes her up. She brushes herself off, gets up quickly.

RICH
Are you okay?

JORDY
Yeah. Tired.

RICH
What happened?

JORDY
Side effect.

RICH
How did you do that?

Jordy walks to opening in roof. Rich follows.

110 INT. BROOKLYN, NY, KITCHEN LOFT - EVENING

Rich enters the kitchen with a triumphant look on his face. Jordy follows behind. She looks spent. Jordy leaves the kitchen and goes into Rich's room, collapses on the couch.

RICH
We saw it! The UFOS. I got it on video.

One by one, the loft mates enter the kitchen, as Rich holds out his phone for them to see the video.

RICH
Watch this.

Rich presses the play button. The loft mates watch the video.

We see the video but on the phone it appears to be clouds with barely visible silvery-white dots bobbing around.

SHARON
What are we looking for here?

ELIZABETH
I see a reflection of the sunset.

RICH
That's not a reflection. That's
the UFOs.

SHARON
Uh-huh.

ELIZABETH
What did they look like?

CLAYTON
The two silver balls?

SUE
I don't see anything.

RICH
The silvery balls.

CLAYTON
(to Elisabeth)
That was what she saw last night.

SUE
Ha ha.

CLAYTON
(overlapping)
On her face.

SUE
You're such a dirty boy.

RICH
See? They're bouncing around in
the clouds.

SHARON
Nope. Don't see it.

ELIZABETH
Nice try.

JOHN
I see something, but I can't tell
if it's a reflection or ...

RICH
You should've stayed up there. You
would've seen it.

The loft mates disperse. As they do, Sharon says something quietly.

SHARON

People see what they want to see.

JOHN

Especially when they like the person.

111 EXT. BROOKLYN, NY, WATERFRONT - NIGHT

Rich and Jordy walking by waterfront.

RICH

How come the UFO's only showed up when you and I were there?

JORDY

Your roommates are negative. And those negative forces prevent them seeing what's really there.

RICH

We saw it.

Jordy nods.

They continue walking along boardwalk of Williamsburg, Brooklyn, NY waterfront.

Rich walks on ahead of Jordy.

Jordy's phone buzzes with an incoming text. She checks it.

TEXT FROM JIM GRIER

None of the other roommates match the blood type.

Jordy texts.

TEXT FROM JORDY

And?

Jordy's phone buzzes.

TEXT FROM JIM GRIER

It has to be Rich.

Rich is walking ahead of Jordy.

Jordy just stands there, looking at Rich, then looking at the East River.

112 INT. BROOKLYN NY LOFT, KITCHEN - DAY

Jordy walks into the kitchen. John is preparing coffee. Sue is standing nearby, making tea.

John walks over to Jordy.

JOHN

You have a minute to talk?

Jordy nods yes.

JOHN

Let's go into the living room.

John goes into the living room with Jordy. The early morning sunlight casts a beautiful orange glow, silhouetting them as they talk.

As John talks, Jordy listens.

113 INT. RICH'S ROOM - NIGHT

Rich opens the door to his room. He looks at the couch and sees that Jordy's backpack and duffel bag are gone.

He pulls out his phone and begins texting.

114 MONTAGE - VARIOUS

Rich arrives home, late night, in the Brooklyn, NY loft. He looks for Jordy.

A) INT. BROOKLYN, NY LOFT, KITCHEN - NIGHT - Rich walks in to the kitchen.

B) INT. BROOKLYN, NY LOFT, LIVING ROOM - NIGHT - Rich walks into the living room.

C) INT. BROOKLYN, NY LOFT, HALLWAY - NIGHT - Rich wanders the hallway, tapping on the loft mates doors, asking if they've seen Jordy.

D) INT. BROOKLYN, NY LOFT, STAIRWELL - NIGHT - Rich ascends the stairwell to the ladder that leads to the rooftop. Rich ascends the ladder, pushing away the hatch that covers the entry to the rooftop.

E) EXT. BROOKLYN, NY LOFT, ROOFTOP - NIGHT - Rich searches the rooftop.

F) INT. BROOKLYN, NY LOFT, KITCHEN - NIGHT - Rich walks into the kitchen.

END OF MONTAGE

115 INT. BROOKLYN, NY LOFT, KITCHEN - NIGHT

Rich stands in the kitchen. He checks his phone. He calls. The phone is ringing.

Elisabeth enters the front door into the kitchen. She is carrying some bags.

RICH
Have you seen Jordy?

ELISABETH
You don't know?

RICH
Know what?

ELISABETH
John asked her to leave.

Rich stands there, stunned expression on his face.

116 EXT. BROOKLYN, NY STREET, CAR - NIGHT

Detective Will Gurren sits in his unremarkable car, parked across the street from the 5-story industrial loft building where Rich lives.

He drinks from a bottle of water and watches carefully, sometimes, bringing up binoculars to look into the loft windows that surround this majestic old edifice.

He watches with amusement and curiosity as a mid-fifties looking man, Rich, bursts from the front door with an old bicycle on his shoulder.

He watches as Rich hops on the bicycle and pedals toward Kent Avenue, then makes a left, pedaling toward the Williamsburg Bridge.

117 EXT. BROOKLYN, NY, STREET - NIGHT

Rich is pedaling a crappy bicycle, riding in the bike lane, heading toward the Williamsburg Bridge.

118 EXT. BROOKLYN, NY, WILLIAMSBURG BRIDGE - NIGHT

Rich is pedaling the bicycle up the bike lane of the Williamsburg Bridge. At the 1/2 way point, he stops, hops off and looks for Jordy. He gets on the bike, and rides it to the middle point of the Williamsburg Bridge.

He leans his bike on the rail, and looks out over the water, to Brooklyn and Manhattan.

RICH
Jooooorrrrrrdddyyyyyyy!!!!

He pauses to catch his breath.

RICH
Jooooorrrrrrdddyyyyyyy!!!

The camera pans back. We see Jordy sitting, curled up, in a trestle high above. Jordy has a switchblade in her hands that she's already used to put a light cut on her wrists.

She watches Rich, in fascination and sadness.

She wipes the blade on her pants, folds the switchblade, puts it into her pocket.

Tears stream down her face, as she watches Rich look for her.

119 EXT. BROOKLYN, NY. WOODS - NEAR CEMETERY - NIGHT

A small patch of thick woods that border the cemetery and the abandoned rail tunnels, near the Bushwick Avenue (L train) stop in Brooklyn, New York. This area is known for being a hideout for homeless, who've set up makeshift camps in the area.

A man's hands, belonging to detective WILL GURREN, part the branches, revealing a homeless camp ahead of him (2 tarpaulins that serve as makeshift tents, a stained duffel bag, a beaten-up backpack, a small pile of empty beer bottles.

The camera turns to reveal the man, 45 year old detective Will Gurren. He shuts off his small flashlight and carefully approaches the tents.

120 INT. TENT - NIGHT

Inside the tent, Jordy, opens her eyes. She is beautiful in an unconventional way. She hears noises of someone's footsteps and she slowly turns her head toward them.

121 EXT. BROOKLYN, NY WOODS - NEAR CEMETERY - NIGHT

The branches crackle beneath Will's feet and the detective slows his approach to quiet the noise. As he moves closer to the tent, he reaches for his flashlight.

122 INT. TENT - NIGHT

Inside the tent, Jordy, catlike, is quickly and quietly packing her gear into her backpack. She has done this before.

123 EXT. BROOKLYN, NY WOODS - NEAR CEMETERY - NIGHT

Will, flashlight in hand, crouches down at eye-level with the tent and switches on the light, aiming it toward the body in the sleeping bag.

124 INT. TENT 2 - NIGHT

A hand comes up from the sleeping bag. A mid-fifties homeless man, with a wild beard and long hair, opens his bloodshot eyes and raises his hand to block the light.

HOMELESS MAN

Awww, man! I ain't bothering nobody.

WILL

(shining flashlight)
You got anyone else in there?

HOMELESS MAN

Turn that shit off.

WILL

I'm looking for a petite pale girl.

HOMELESS MAN

Me, too. Let me know if you find me one.

125 EXT. BROOKLYN, NY WOODS - NEAR CEMETERY - NIGHT

A mere 25 yards away in a densely wooded area, Jordy stands up, slings her giant backpack onto her slim frame, and starts creeping away, creeping quietly then breaking into a sprint, branches whipping around her and crackling beneath her feet.

Will, hearing the noise, turns around quickly, aims his flashlight toward the densely wooded area, then starts jogging in that direction. The chase is on.

Will chases Jordy through the wooded area. Despite her small frame and big backpack, Jordy is a jackrabbit, deftly running and jumping over things. Will, twice her age and twenty pounds overweight, is losing ground.

Jordy is stopped by a fence, covered in vines. She unstraps her backpack, tosses it over, then quickly scales the fence

126 EXT. CEMETERY - NIGHT

Jordy lands in the grass of the cemetery. She puts on her backpack, looks behind her, hearing crackling branches from Will's approach.

She continues running through the obstacle course of tombstones, headstones, and sepulchers.

Will reaches the fence, looks at it with frustration, then climbs it with some difficulty. He pulls himself over and lands on the other side in a pile.

DETECTIVE WILL

Aggghhhh.

He stands up and looks around, seeing the figure of Jordy far ahead approaching the cemetery gates which are closed.

Will continues his chase.

Jordy rushes toward the cemetery gates only to see them closed. She turns to see the detective, far away, jogging toward her.

Will, out of breath, stops, puts his hands to his mouth.

DETECTIVE WILL

Stop! I just wanna talk to you!

Jordy looks at him for a moment, then turns, takes off her backpack, and throws it over the wall that connects to the cemetery gates. She sees a nearby tree, climbs it, then

launches herself onto the wall and shimmies down the other side. She grabs her backpack, throws it on, and continues running down the sidewalk toward the subway.

Will runs toward her while watching her in astonishment and a slight admiration. He's frustrated, but determined to catch up with her.

He looks at the tree, then looks for another way out of the cemetery. He spots an area of the fence that's pulled away from the ground. He pulls it toward himself, then slides underneath it. He stands on the other side, his khakis and button down shirt covered in dirt. He jogs toward the subway.

127 EXT. BROOKLYN, NY SUBWAY - NIGHT

Jordy runs up the subway steps.

128 INT. BROOKLYN, NY SUBWAY STATION - NIGHT

Jordy runs into the subway lobby, leaps over the turnstiles, and races toward the platform. The sound of an oncoming train grows louder as it approaches. Jordy reaches the platform, then turns toward the wall so she is out of view.

Then, slowly, she peeks out from behind the wall. The train screeches to a stop in front of her.

129 EXT. BROOKLYN, NY SUBWAY STATION - NIGHT

Will, now a sweaty mess, jogs up the subway steps.

130 INT. BROOKLYN, NY SUBWAY STATION - NIGHT

Rich enters the subway station and sees the subway train arrive. He is tired and breathing heavily. He lifts himself over the turnstiles and jogs toward the train, unclips his detective badge and holds it in front of him.

DETECTIVE WILL
(out of breath)
Hold that train!

Most of the subway riders have their earbuds in and do not hear Will's call for help. A few that do notice glance at him and then return their attention to their phones.

One young guy glances back-and-forth between Will and Jordy. Noticing how cute she is, he smiles weakly and looks down at the invisible world of answers between his feet.

131 INT. BROOKLYN, NY SUBWAY TRAIN - NIGHT

Jordy boards the train, her back turned to him, and puts her hand on the subway pole. The subway doors close. Slowly, she turns around.

132 INT. BROOKLYN, NY SUBWAY STATION - NIGHT

Will, a mere 25 yards away, watches her from a distance.

Jordy stares at Will with her penetrating eyes: huge, blue-gray-green.

The train lurches and rumbles as it leaves the station.

Will leans over, puts his hands above his knees, drops his head and sighs in frustration, then looks up at the train, already a blur as it is leaving the station.

133 INT. HOTEL ROOM - NIGHT

A well-kept hotel room, anonymous in its design, with a massive bulletin board, a research board for clues that lead to Jordy's whereabouts. On the board, we see photos, news clippings, post-it notes, thumbtacks with strings running from one clue to another.

One of the news clippings refers to the death of Cash, her stepdad in a car accident. Another one refers to a runaway teen, Jordy.

Detective Will Gurren, stands facing the board, pondering the clues before him.

He follows the string from one thumbtack to a subway map of New York City and Brooklyn.

He walks to his desk and opens a file of papers, glances at it, then returns to standing and staring at the bulletin board.

He wanders to the window and looks out at Brooklyn and the East River and Manhattan.

DETECTIVE WILL
(to himself)
8 million people ...

134 INT. BROOKLYN, NY LOFT, KITCHEN - NIGHT

Rich walks into the kitchen. It is quiet. He puts his hand on the sink and looks out the window. He is breathing heavily.

He walks to the counter near the fridge and grabs a half bottle of wine. He uncorks it. He proceeds to drink all of it.

He pulls the bottle from his mouth and swings it idly from his hand. Then, as the alcohol takes effect on his coordination and reflexes, he drops the bottle. It shatters on the cement floor.

Sue rushes into the kitchen.

SUE
Hey Rich, are you okay?

RICH
No.

SUE
What's wrong?

RICH
Why? Why did you kick her out?
She brought a sense of wonder and
curiosity to this place.

SUE
(overlapping)
Things were disappearing. We think
she might've been stealing things.

RICH
(overlapping)
She was a light in this place. Now
it's just gone dark. Like it was
before.

135 EXT. BROOKLYN, NY. PIZZA RESTAURANT - NIGHT

2 nights later

Outdoor patio seating for a pizza restaurant in an industrial area of Brooklyn, New York, near the Halsey Avenue (L train) stop.

Sue, Sharon, Elizabeth, Clayton, Rich are sitting at a table. On the table are the 2 trays of large pizzas with only 3 slices left, along with 3 bottles of red wine.

CLAYTON
Three-thousand cash bonus for
finding a tenant, boom!

SUE
(raises her wine glass)
Here, here.

Everyone else raises their wine glass and clicks them together.

SHARON
To cash bonuses.

They notice that Rich doesn't raise a wine glass.

CLAYTON
C'mon, Rich.

ELISABETH
She was too young for you.

CLAYTON
People come and go, that's just the
way New York City is.

Sue fills his glass with wine.

SUE
You're killing the vibe.

Slowly, Rich drinks a lot of the wine in his glass. Then, he brings the wine glass up to meet the other glasses. They clink together.

CLAYTON
(to Elisabeth)
You know that wine is full of
anti-oxidants, and they're good for
blood flow.

ELISABETH
(to Clayton)
We'll have to turn up the music.
And the fans.

Sue looks away from the table, then partially stands, continuing to look across the street.

SUE
Oh my gosh. That looks like,
Jordy.

Rich quickly looks across the street. Rich, inebriated at this point, stands, placing his hand over his head to block the glare from the street lamp.

SUE

She has the same walk.

ELISABETH

Let's follow her.

CLAYTON

(to waitress)

Can we get the check please. We have to leave.

136 EXT. BROOKLYN, NY SIDEWALK - NIGHT

Cautiously, the entire crew follows this mysterious girl, who may or may not be Jordy, as she walks the sidewalk of this industrial area of Brooklyn, New York.

While Sue, Elisabeth, Sharon, and Clayton follow within 20 yards, Rich follows from a 40-yard distance. Although curious and excited, Rich has had too much to drink, and he stumbles at the tail end.

CLAYTON

(to Sue)

Are you sure it's her?

SUE

It's gotta be. Same size. Same walk.

SHARON

Why are we following her? Is this a good idea?

ELISABETH

Because she's weird. And we're drunk.

SHARON

We should wait up for Rich.

ELISABETH

He'll catch up.

Jordy turns a corner and walks across a railroad track, then through an opening in a fence.

The group follows from a 25-yard distance, hoping to go unnoticed.

Jordy walks into a huge abandoned-looking building. The building is unlit.

137 EXT. BROOKLYN, NY ABANDONED BUILDING - NIGHT

The group stops at the door, then cautiously, enters.

138 INT. BROOKLYN, NY ABANDONED BUILDING - NIGHT

The group enters the building. There is a long hallway that stretches into blackness.

SHARON

I don't think we should go any further.

CLAYTON

There's five of us.

The group continues down the hallway. An open door leads to a set of stairs that descend into darkness. The sound of footsteps is heard walking down the stairs.

139 INT. BROOKLYN, NY ABANDONED BUILDING, STAIRWELL - NIGHT

The group continues down the stairs. It is pitch black. They reach the bottom of the stairs.

140 INT. BROOKLYN, NY ABANDONED BUILDING, BASEMENT - NIGHT

The sound of a door slammed shut.

The sound of a lock turning.

The sound of hissing gas.

SUE

Guys. What's happening?

ELISABETH

I don't like this. Help!!!

SHARON

No. No. No.

CLAYTON

Hey, it's probably just a prank.

The sound of gas intensifies.

The sound of bodies hitting the floor.

141 INT. BROOKLYN, NY ABANDONED BUILDING, BASEMENT - NIGHT

The sound of a door being kicked open. High-powered flashlights cut through the dark and dusty basement room.

Holding the flashlights are police. They race down the steps in near military formation, flashlights raised, guns drawn.

A cop who's in charge of the others, moves his flashlight from one side to the other, as he slowly puts his firearm into his holster.

COP

What the fuck?

Before him are rows of stretchers, five of them, with bodies in four of them. The bodies are strapped down with belts. There are crude IV's attached to them, and a small generator in the corner.

An industrial sink on the wall is splattered with blood and water.

142 EXT. BROOKLYN, NY ABANDONED BUILDING - NIGHT

Ambulances and police cars crowd the street and parking lot in front the abandoned building in this industrial section of Brooklyn, New York.

Each of the roommates is either sitting in the back of an ambulance or laying in a stretcher nearby, being examined by medics and first responders.

Police are setting up a police barrier, rolling out a yellow "Do Not Cross" tape.

Detective Will Gurren walks up to the tape, lifts it up, and walks toward an ambulance.

A cop stops him, the detective opens his jacket, showing him his detective badge, and the cop waves him through.

The detective approaches Clayton, who's laid out on a stretcher, and appears to be unconscious. The medics lift him into the ambulance.

The detective approaches Sue, who's sitting upright, being examined by medics. Sue is looking around with a blank expression.

DETECTIVE WILL
Hello. Are you one of the victims?

SUE
Yes.

DETECTIVE WILL
Can you tell me what happened?

SUE
We were following her.

DETECTIVE WILL
Who?

SUE
Jordy. We followed her into this warehouse, into the basement. And then, there was a sound. And we woke up, on stretchers.

DETECTIVE WILL
We? You and ...

SUE
My roommates.

DETECTIVE WILL
What are their names?

SUE
Elisabeth, Sharon, Clayton, and
(beat)
Rich.

DETECTIVE WILL
Where's Rich?

143 INT. HOTEL ROOM - NIGHT

A well-kept hotel room, anonymous in it's design, with a massive bulletin board, a research board for clues that lead to Jordy's whereabouts. On the board, we see photos, news clippings, post-it notes, thumbtacks with strings running from one clue to another.

One of the news clippings refers to the death of Cash, her "Moms" boyfriend, in a car accident. Another one refers to a runaway teen, Jordy. Detective Will Gurren, stands facing the board, pondering the clues before him.

He follows the string from one thumbtack to a subway map of New York City and Brooklyn.

He follows the one string to recently added thumbtacked picture of Jim Grier. On Jim's picture, in red letters, therapist, former physician assistant for Organ Transplant Doctor.

The detective runs his finger from this string to another string, that has pictures of each of the roommates, taken from their social media profiles, with their names under the picture.

He writes something on a sticky note and attaches it to the picture. A sticky note with these words: "organ theft - possible".

He writes something on another sticky note, then attaches it to the picture of Rich. A sticky note with these words: "where is Rich?".

The detective stands back, puts hand to chin. He smirks. This is similar to the scene in 'the illusionist' where the detective puts it all together.

144 EXT. METRO NORTH TRAIN, HEADING TO UPSTATE NY - DAY

Exterior view of the Metro North train, leaving Grand Central Station and heading to upstate New York.

Hopeful themed music playing, building a crescendo.

145 EXT. COFFEEHOUSE, PATIO - BEACON, NY - DAY

The hopeful themed music is playing, at a lower volume.

3 weeks later.

Early morning. Beautiful golden light.

The patio area of a coffeehouse. This patio offers a view of the Hudson River.

Jordy sits at a table by herself. In front of her is a cup of tea. She watches the river.

A college student guy walks up to her, puts a flier on the table.

COLLEGE STUDENT GUY
We're having a party Friday night
if you wanna come.

Jordy looks at the flier, then looks at the guy.

Someone approaches the table. It's Rich. He sits down beside her, puts a steaming cup of coffee on the table.

JORDY
Can my uncle come?

COLLEGE STUDENT GUY
Sure why not.

Jordy looks at Rich with a smile. Rich notices, glances at her with a quick smile.

Weird pause.

COLLEGE STUDENT GUY
What's your name.

Jordy just looks at him.

FADE TO BLACK

END

146 OPTIONAL FINALE SCENE - BASEMENT WAREHOUSE

Sue, Sharon, Elisabeth, Clayton, descend the steps into the basement.

Rich follows behind them.

The basement door slams shut and locks. Rich looks into the basement door window.

The sound of gas fills the room. The roommates lose consciousness and fall to the ground.

Rich watches in horror, and fascination, as they collapse to the floor.

Optional for what happens next

1. Screen fades to black

2. Rich knocks on glass window. Jordy notices. She exits room, looks at Rich.

Rich has a knife in his hand.

JORDY
Are you going to kill me?

RICH
No. I'm turning you in.

JORDY

You can't.

(beat)

I'm always right. And I'm not
afraid of anything.

Jordy approaches Rich.

JORDY

Are you in love with me?

RICH

(looking at her)

I'm getting there.

Jordy moves closer to Rich, staring at him, looking right
into his eyes. She puts her hands on his shoulder.

She moves closer to him. She kisses him.

He drops the knife He kisses her.

Cut to black.

147 EXT. INDUSTRIAL AREA, OUTSIDE OF WAREHOUSE - NIGHT

Ambulances and police cars swarm the area. The
roommates/loftmates are being carted away on stretchers into
awaiting ambulances. The police are cordoning off the
warehouse with yellow "Police - Do Not Cross" tape. The
detective goes underneath one and is approached by a hefty
cop. He flashes his badge.

DETECTIVE WILL

What do we got here?

COP

A group of roommates who've been
put to sleep. It looks like a few
might've gotten their organs taken.

The detective jogs up to a stretcher on wheels and eyes the
person laying on it, who appears to be semi-conscious. "Can
you tell me what happened?"

The first responder's who are wheeling the guy into the
ambulance interrupt him: "Not now. These kids are in need of
serious medical attention."

The detective nods.

148 INT. POLICE OFFICE - NIGHT

The roommates, just having returned from the hospital and discovering that some are missing kidney or liver, are now in the police office. They are giving statements to police and detective.

DETECTIVE WILL
 (looking at his clipboard)
 Didn't you have another roommate?
 (beat)
 Rich.

The roommates look at each other.

149 INT. DETECTIVE'S RESEARCH ROOM - NIGHT

The detective is connecting the dots, runs string from "organ failure" to "organ theft". He stands back, puts hand to chin. He smirks. This is similar to the scene in 'the illusionist' where the detective puts it all together.

END - CREDITS

150 EXT. UPSTATE NY, COLLEGE COFFEEHOUSE - DAY

2 months later ...

We see the view, from the outside, of a coffeehouse in upstate New York. It's a small town and this appears to be the main street. It is snowing lightly.

151 INT. UPSTATE NY, COLLEGE COFFEEHOUSE - DAY

The point of view of someone sitting at a table in a crowded coffeehouse, populated with college students. It is snowing outside.

A COLLEGE GUY approaches the table. They look at the camera, as this is the point of view from the person sitting at the table.

COLLEGE GUY
 Hey, we're having a party Friday.
 You're invited.

College guy slides a flier, for the party, onto the table, toward the person who is inviting.

A familiar looking hand picks up the flier and looks at it. As this hand picks up the flier to look at it, the camera turns toward the person. It is Jordy. She looks healthy.

JORDY
Can my friend come?

As she is asking the question, someone sits down with two cups of tea and cookies. It is Rich.

COLLEGE GUY - O.S.
Sure.

Jordy and Rich give each other a look. Then, the camera pans to the left to reveal that Jim, the therapist/organ transplant doctor, is sitting in the corner of the coffeehouse.

COLLEGE GUY - O.S.
What's your name?

Fade to white.

End.