

GOOD TIME

Written by

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A1 INT. FOUNTAIN FOUNDATION - OFFICE - DAY

A1

A shabby social work office. Fluorescent-lit. Motivational posters hang on faded mint-green walls.

NICK NIKAS [late 20's, curly hair, powerful build] sits at a desk across from case-worker PETER WEBER, 60'S, lanky, white hair. NICK's mute expression and distended purple lips indicate a mental handicap of some kind. *

PETER is in the midst of administering the MSE [Note: The Mental Status Exam is a series of questions and observations that provide a snapshot of a client's mental, cognitive, and behavioral condition. The results are used by Social Security to determine eligibility for disability insurance]

PETER

In the next section I'm going to tell you some common sayings. These are things that you've probably heard a lot of people say before. Like your grandmother, or on tv. And I'd like you to tell me what they mean. So the first one is, don't count your chickens before they're hatched.

No response.

PETER (CONT'D)

What does that mean?

NICK

I don't know.

PETER

Do you have any ideas about it?

NICK

Just don't count your chickens.

PETER

Right. But why would somebody say that?

NICK

Cause you ate too much.

PETER writes in his note-pad. NICK watches.

NICK (CONT'D)

What's on that page?

PETER

I'm just indicating that-

NICK

What's this one though?

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PETER

These are the questions that I'm asking you and these are my thoughts about your answers. Does that make sense?

NICK

No. I want to know what your saying about me.

PETER

I'm sorry Nick but these are my private thoughts.

No response.

PETER (CONT'D)

The wheel that does the squeaking is the wheel that gets the grease.

A long pause.

PETER (CONT'D)

What would that mean if somebody said that to you? The squeaky wheel gets the grease.

A pause.

PETER (CONT'D)

Are you choosing not to answer this one?

NICK

Yes.

PETER

Ok. You catch more flies with honey than with vinegar.

NICK

(mumbling)

...catch no flies.

PETER writes. NICK eyes him suspiciously.

PETER

Lets put this section aside for now. In the next part I'm going to name two things and you're going to tell me what is the same about them. So for example, if I were to say 'what is the same about an apple and an orange?' what would you say?

NICK

They're not the same.

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PETER

Well, that's true. They have differences. But what is something that makes them the same?

NICK

You can make juice.

PETER

Ok! That's great. That would be a great answer. So the first one I have is television and newspaper.

A pause.

PETER (CONT'D)

What's the same about a television and a newspaper?

NICK

Nothing. You can't watch the newspaper.

PETER

(writing)

Ok. What about a cat and a mouse?

NICK

They don't like each other.

PETER

A bus and a train?

NICK

They're places to go. You get there.

PETER

Excellent. A pair of scissors and a cooking pan?

NICK

Nothing.

PETER

Can you think of anything that is similar?

NICK

You can hurt yourself with both of them.

PETER

Hmmm. That's true.

(writing)

What about salt and water?

NICK

The beach.

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PETER

Interesting. About the scissors and a cooking pan...

(beat)

Have you ever thought about hurting yourself or somebody else?

NICK

No.

PETER

That's not something that you think about?

NICK

No.

PETER

Ok. So-

NICK

It just happens.

PETER

What just happens?

NICK

It.

PETER

Let me rephrase the question. Have you hurt yourself or somebody else?

NICK

Yeah.

PETER

Tell me about that.

NICK

I burned myself on the pan.

PETER

Was that an accident?

NICK

It smelled like shit so I got up and picked it up and I threw it.

PETER

You threw the pan?

NICK

Yeah.

Note: over the course of the next few lines, tears form and rolls down NICK's cheek, even though his blank expression continues to show no emotion.

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PETER

And who was hurt by this?

NICK

Me, my hand.

PETER

Who else was in the room?

NICK

Grandma.

PETER

When you threw it at the wall were you meaning to hurt your grandmother with it?

NICK

No.

PETER

What would you have felt if it had hit your grandmother?

NICK

I don't know.

PETER

Can you talk about the feelings that you're having right now?

All of a sudden, the door to the room is thrown open. In storms CONNIE NIKAS [early 30's, tall, unshaven, jet black hair, pocked skin].

PETER (CONT'D)

Hey-

CONNIE

Are you Peter!?!

PETER

Excuse me-

He looks at NICK, disgusted.

CONNIE

(to NICK)

What did we talk about!?!

NICK

Uh. Grandma said-

CONNIE

Get up.

A pause.

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NICK

GET...UP.

NICK stands up.

PETER

You realize the entire test is null and void if-

CONNIE whips his head to PETER. NICK gathers his things.

CONNIE

How bout if I make you cry? Would you like that?

PETER

You really have no idea how much you're hurting him with-

CONNIE

(enraged)

Who made YOU an authority? YOU'RE the one's who's out of formation. YOU'RE out of formation

NICK steals PETER's notes off the desk, crumpling them.

NICK

This is my stuff!

PETER

(picking up the phone)

Great. Just great-- Janis can you have Marcus come down the hall--

CONNIE and NICK exit the room.

A2

INT. FOUNTAIN FOUNDATION - HALLWAY - CONTINUOUS

A2

Tracking shot. CONNIE and NICK makes their way down the hall of the dingy social work office. They pass a handicapped woman coming from the other direction.

CONNIE

(under his breath)

You gotta be fucking kidding me.

(to Nick)

Where's your self respect?

They stop at an already open elevator and get in [Note: camera stays in hall]. As the doors close, CONNIE grabs his brother by the head and kisses him.

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AB2 INT. FOUNTAIN FOUNDATION - ELEVATOR - CONTINUOUS AB2

NICK allows CONNIE to kiss him and looks at the elevator floor indicator. CONNIE pulls away from him, looks at NICK obsessively.

NICK
Grandma told me if I didn't go, I
wouldn't have friends for the rest of
my life.

CONNIE
Fuck Grandma, Nicky. These people
aren't your friends-You know that...
(beat)
You know who is your friend, though?
Me, I'm your friend for the rest of
your life. Ok?

NICK
Yeah.

A beat.

CONNIE
Good.

A3 C.U. COMPUTER SCREEN A3

Elvis Presley's MILKY WHITE WAY plays while a mouse cursor searches through various listings on www.landwatch.com.

Opening credits superimposed over lo-res photographs of rural properties and their attendant descriptions.

Sequence ends on a listing of a small unpainted clapboard farmhouse seated on several acres of neglected land.

1-3 OMITTED 1-3

4 INT. FLUSHING BANK - FLUSHING QUEENS - DAYTIME 4

CONNIE and NICK, both disguised in realistic latex masks and construction-worker uniforms, each with a bulky backpack on, stand on line in the Flushing bank. Four people are ahead of them.

The line shortens by two people. CONNIE and NICK advance.

The next two in line confer with the teller in Spanish, who points them to the ATMs. CONNIE is up next.

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A TELLER [Black, 40s, female] waves CONNIE and NICK over to her station. They approach, she barely looks at a computer ten shifts her eyes to CONNIE and NICK with a serious workmanlike expression on her face. CONNIE keeps his head down, feigning looking for a wallet. NICK stares right at the TELLER.

CONNIE slides a small handwritten note towards her. The TELLER picks it up and reads it. Her expression remains serious, unflinching, offering no hint of the note's content. CONNIE places a nylon gym drawstring bag on the counter. Without any hesitation, the TELLER takes it and fills it with money from her station's drawer. NICK watches.

The TELLER flips the note over and writes a few lines on the back of it. She slides it back to CONNIE.

NOTE
THIS IS ALL I CAN GIVE YOU. I CAN'T GO
AND GET MORE FROM THE BACK. POLICY.

CONNIE reads the note, NICK looks at it. With a nearby pen, CONNIE scrawls, "WE'RE ARMED, GET THE REST" underneath her message and passes it back to the TELLER who reads it, looks up at the two of them and casually leaves the station with the bag.

CONNIE follows her with his eyes as she disappears around a back door. He then turns to NICK, who picks at the ear.

CONNIE
What'choo thinking about?

NICK
Nothing.

CONNIE
Good man.

CONNIE surveys the room. Business as usual. A woman and her daughter stand at the station next to them, an old man fills out a deposit slip at a nearby counter, etc.

CONNIE feels a vibration from his phone. An incoming text message from a "347" number:

347 TEXT MESSAGE
"Have To Move. Cops. Circling The
Block."

CONNIE responds:

CONNIE TEXT MESSAGE
"Leaving now."

The TELLER comes back to her station carrying the canvas bag.

She shows it to CONNIE, NICK looks too. It's filled with cash. Connie takes the bag. CONNIE and NICK quietly walk out of the bank.

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5 EXT. FLUSHING BANK - CONTINUOUS 5

Outside the bank, CONNIE and NICK walk at normal pace down the block. They cut through an alleyway...

5A EXT. ALLEYWAY - CONTINUOUS 5A

NICK
(through mask)
I can't breathe. *

CONNIE
Pull it out with your fingers. *

The two take off their masks. When NICK's face is exposed his expression is oddly blunt in the context of what they've just done *

Connie puts his arms on Nick's shoulders locking him into a huddle. He looks Nick deep in the eyes. He's forcing a 'moment'. *

CONNIE (CONT'D)
You were fucking incredible, Nick.
Incredible! *

NICK
(blunt expression, no emotion): Yeah *

CONNIE
I'm serious. You think anyone could just walk in and do what you just did!?! *

NICK
Yeah *

CONNIE
No way! You had total command. You were incredible standing next to me, being strong! *

NICK
(no response) *

CONNIE
You feeling what I'm feeling? You feel good, right? *

NICK
Yeah... I'm cold. *

CONNIE
You're cold... Ok, Let's go. *

They finish shedding the construction uniform layers and continue through the alleyway into a building at the end and snake through a maze that leads them out to NORTHERN BLVD. *

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*

5B EXT. NORTHERN BLVD - CONTINUOUS

5B

They stop at the curb.

NICK
Where'd he go?

CONNIE
Relax.

CONNIE pulls out his cell phone and dials. He looks over his shoulder towards the bank. No activity. NICK starts to walk to the corner to look for the car.

CONNIE (CONT'D)
(to NICK)
NO, Nick! Don't walk that way!
(into phone)
Where are you?
(looking to the end of the block)
OK. I see you.

CONNIE hangs up.

NICK
Maybe he's outside the bank.

CONNIE
No, He's pulling up.

A Honda pulls up ahead of them and they get in.

6 INT. UBER CAR - CONTINUOUS

6

An arabic DRIVER addresses them apologetically.

DRIVER
Sorry about that my friends.

CONNIE
It's fine. Let's go.

The car pulls out.

DRIVER
Port Authority?

CONNIE
Correct.

NICK
Give it to me.

CONNIE
Ok. But don't open it.

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11.

CONNIE hands the canvas bag to NICK. NICK places it on his lap. BANG! A dye pack inside the bag explodes, and immediately leaks a pink smoke, growing quickly in ferocity.

DRIVER

What was that?

CONNIE stares at the bag as it *fumes* with pink smoke and fills the car.

NICK

I DIDN'T DO ANYTHING!

DRIVER

WHAT THE FUCK IS THIS?!

The smoke fills the car entirely, blinding the road and causing the car to swerve and then slam into a parked car on its right.

7

EXT. NORTHERN BLVD - CONTINUOUS

7

Dazed, CONNIE opens the car door, sending pink smoke from the dye pack into the street. Quickly, he pulls NICK from inside the car, their hands and faces stained bright pink. CONNIE rips open the bag and finds the smoking dye-pack (a repurposed bundle of money, which spews a fluorescent pink smoke) and runs it over to a nearby sewer, where he tosses it in.

CONNIE runs back over to NICK and holds him by the arm and pulls him around a corner and away from the accident.

NICK

(clutching his face)
IT BURNS! GET IT OFF ME!

CONNIE

Calm down! Calm down!

NICK

IT'S BURNING MY FACE OFF, CONNIE!

NICK's face convulses in a gag reflex.

NICK (CONT'D)

AM I GONNA THROW UP?

CONNIE

NO!

NICK continues to gag.

CONNIE (CONT'D)

AM I GONNA THROW UP?

CONNIE (CONT'D)

WHAT DID I JUST TELL YOU?

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12.

CONNIE opens the door to the PIZZA HUT and pulls NICK inside.

8 INT. PIZZA HUT - CONTINUOUS

8

Clutching NICK by the shirt, CONNIE makes a beeline for the bathroom. An employee yells:

PIZZA HUT EMPLOYEE
No! No! No! No!

The two of them enter the bathroom.

PIZZA HUT EMPLOYEE (O.S.) (CONT'D)
Customers only!

9 INT. PIZZA HUT - BATHROOM - CONTINUOUS

9

NICK makes a beeline for the toilet and gets down on his hands and knees, gagging.

CONNIE runs to the sink and starts splashing his face with soap and water.

CONNIE
(angrily)
You're not going to throw up! Wash the
shit off your face!

NICK starts furiously splashing himself with water from the toilet.

A BANG on the door.

PIZZA HUT EMPLOYEE (O.S.)
YO! THIS BATHROOM IS FOR CUSTOMERS!

CONNIE
WE'RE GONNA ORDER SOMETHING!

PIZZA EMPLOYEE (O.S.)
NO TWO PEOPLE AT THE SAME TIME.

CONNIE
JUST GIVE ME A MINUTE. MY BROTHER IS
HANDICAPPED! A BUCKET OF PAINT FELL OFF
A CONSTRUCTION TRUCK AND HIT HIM ON THE
HEAD.

A pause. The banging stops.

CONNIE (CONT'D)
Use the sink!

NICK runs to the sink and wets his face. CONNIE grabs the bottom of his sweatshirt and rubs NICK'S face as hard as he can with it. The dye will not come off.

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NICK

OW!

CONNIE immediately takes his jacket off and shoves it into the garbage can.

CONNIE

Nick, change out of that stuff. Take off anything pink.

NICK

Ok.

NICK and CONNIE peel off their outer layers. CONNIE opens his backpack and pulls out a few pieces of clothing. He throws a hoodie to NICK.

CONNIE

Put that on.

NICK puts the hoodie on as CONNIE opens NICK's backpack. Beneath an X-BOX 360 console, CONNIE pulls two pairs of baggy pants and hands one to NICK.

CONNIE (CONT'D)

There's dye on your pants, put these on.

NICK takes the pants and they both change into the new pairs of pants.

PIZZA HUT MANAGER (O.S)

TIME'S UP. OPEN THE DOOR.

CONNIE

WE'RE LEAVING.

CONNIE stands on the sink, dislodges a ceiling tile with his fist and tosses the stained canvas bag up and deep into the ceiling. He puts the tile back in place and hops down.

PIZZA HUT MANAGER (O.S.)

I'M CALLING THE POLICE IN 5 SECONDS.

CONNIE

(to NICK, smiling)

We're calm. Whatever I do, you do.

CONNIE pulls his hoodie over his head and does the same for NICK. He opens the door. They exit.

10

INT. PIZZA HUT - CONTINUOUS

10

The two of them walk quickly past the MANAGER without engaging or making eye contact.

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11 EXT. NORTHERN BLVD - CONTINUOUS 11

They rush out of Pizza Hut and turn left. Two blocks away, a swarm of police activity is visible outside the bank.

They head to the corner and turn right on Parsons.

12 EXT. PARSONS STREET - CONTINUOUS 12

They sprint-walk down this block and turn left onto a smaller cross street.

13 EXT. SMALLER STREET - CONTINUOUS 13

CONNIE looks over his shoulder sees a cop car speed by on Parsons towards Northern. NICK turns to look as well.

CONNIE

Just keep looking forward.

They turn onto Union St: the heart of Queens' Chinatown.

14 EXT. MEDIUM SIZED AVENUE - UNION ST. 14

A squad car drives slowly down the street, clearly on the look out. It passes them, but after 100 yard, makes a quick U-turn. CONNIE whispers to NICK.

CONNIE

They're gonna pull up next to us. Don't look at them. Lemme do all the talking. Be ready to run.

NICK

Ok.

The squad car drives up alongside them. After approximately 100 feet, CONNIE turns to the car:

CONNIE

(casually)

What's going on officers?

OFFICER

Take your hoods off.

CONNIE

Excuse me?

OFFICER

I said take off your hood.

CONNIE

Take off my hood?

OFFICER

YES! Take off the-

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NICK suddenly starts to run. CONNIE follows.

The police car turns on its sirens and races after them.
CONNIE and NICK turn down a one-way side street.

15 EXT. SIDE STREET - CONTINUOUS 15

The COPS turn down the street, driving in the opposite direction as CONNIE and NICK weave in and out of obstacles. A car driving in the normal direction comes to a screeching halt and nearly collides with the police car.

A COP gets out of vehicle and chases after them on foot.

They turn onto a large avenue.

16 EXT. ROOSEVELT AVENUE - CONTINUOUS 16

Another beat COP spots them and yells,

COP
STOP!

CONNIE and NICK dart left.

17 EXT. NEARBY AVENUE - CONTINUOUS 17

At a junction up ahead CONNIE and NICK see more COPS coming from the left and turn into the entrance of the NEW WORLD MALL.

18 OMITTED 18

19 INT. SHOPPING MALL, FLUSHING - CONTINUOUS 19

The two of them run through the ground floor lobby of a heavily populated indoor Asian mall.

CONNIE and NICK cut across the arcade towards a back exit. NICK bumps into someone and falls over, causing him to fall behind CONNIE.

19A INT. SHOPPING MALL, FLUSHING - CONTINUOUS 19A

CONNIE runs through the mall.

CONNIE
(yelling backwards)
NICK! C'mon!

NICK is far behind, but running his fastest. CONNIE dashes left into a hallway...

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19B INT. SHOPPING MALL - BACK HALLWAY - CONTINUOUS 19B

...and speeds through a long hallway towards an automated glass door exit.

CONNIE stutters at the doorway, the door opens and he runs out. Moments later, NICK barrels down the same hallway and misjudges the exit at the end and barrels into the plate glass wall on the left side of the door, shattering it and knocking himself out in the process.

Within seconds, a pack of cops stop at the mountain of broken glass covering NICK.

19C EXT. SHOPPING MALL - NEARBY NEIGHBORING STREET 19C *

CONNIE runs away from the scene. His eyes show intense internalized fear. He doesn't look back. *

20 INT. RIKER'S ISLAND - INTAKE 20
CREDIT SEQUENCE TO BEGIN *

NICK, face covered with small lesions and butterfly stitches, is led past plexiglas walls to bull-pen cells. His expression is blank.

Inmates bangs on the plexi as hard as they can, trying to get the Correctional Officers' (CO) attention.

A CO opens a cell door and ushers NICK into it.

NICK joins 25 INMATES, mostly black and Hispanic, in a cell. Some sit on the floor with their heads in their hands, others bang on the plexi shouting for attention. It's chaos, it's loud, it's unnerving. Between the banging, spitting and yelling, NICK looks down at his feet and see's a lone bloody tooth. He picks it up and examines it.

COs ignore everyone as they stand at their posts.

INMATE 1
This is fucked up!!! I've been here for
4 days! Lemme talk to the captain !!!

INMATE 1 spits over the plexiglass at the CO's. In reaction, a CO bangs at the bars. This startles INMATE 1, causing him to fall back and step on the head of INMATE 2 lying down behind him.

INMATE 2 gets up and the two start fighting. The whole cell grows excited and cheers them on.

NICK takes it all in without any visible emotion. Someone brushes against him. NICK pushes him off.

Inmates in the surrounding bullpens bang louder and louder, rattling the plexi. The CO's join the noise by yelling for the fight to break up.

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CAPTAIN
STOP FIGHTING, OR A CHEMICAL AGENT WILL
BE UTILIZED!

*
*
*

The CAPTAIN is hit with a spit and sprays MK-9 -- high-powered industrial mace -- at the inmates like a fire hose to animals. The spray has a long range and permeates the entire cell IMMEDIATELY sending all INMATES to the ground coughing and clawing at their eyes, NICK included.

*

NICK, blinded, coughs uncontrollably. The surrounding cells bang on plexi in protest, solidarity, anger and impish glee.

23D The banging grows louder and louder as the camera zooms in ~~23D~~ on an extreme C.U. of NICK's tearing, raw, red eyes.

*

24 INT. RIKER'S ISLAND - LEGAL VISITING ROOMS - DAY 24

CREDIT SEQUENCE CONTINUES

*

NICK sits at a table across from public defender RACHEL SALAZAR [female, early 30's] and case-worker PETER WEBER.

*

RACHEL
Peter tells me that your friendship with him is kind of a new thing in your life. Is that true?

NICK
Yeah.

RACHEL
That's wonderful. Did you not get along with him before that?

NICK
No.

RACHEL
How about when you were very little? Was he nice to you back then?

NICK
I don't know.

*

A pause. NICK stares blankly.

*

RACHEL
Hmmm. It looks like it's hard for you to talk about him.

NICK
No, you're trying to get me to get him in trouble.

*

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PETER

The reason shes asking about Connie is that shes hoping she'll learn enough information to explain to a judge that whatever happened wasn't your fault.

RACHEL

The truth is you're probably not as responsible for this as you feel you are - and I'm not blaming your brother, I don't care about your brother, I'm not here to prosecute your brother, nothing I can do is gonna get your brother in trouble. That's not my goal here.

NICK

I don't care. I don't like you, I told you that.

INT. DOMINOES PIZZA - BATHROOM

*

CREDIT SEQUENCE CONTINUES

*

CONNIE enters the bathroom and immediately climbs on-top of the toilet and then onto the handle bars, precariously balancing as he pops open the ceiling tile and removes the bag of cash, still pink and dusty.

*
*
*
*

INT. RIKER'S ISLAND C95 DORM - PHONE BAY

*

CREDIT SEQUENCE CONTINUES

*

NICK yells onto a pay phone while people tell him to get off the phone.

*
*

NICK

*

(into phone)

*

Stop calling and stop sending Peter...
I don't want your help... Connie will!
He WILL! He's gonna come get me. YOU
DONT KNOW NOTHING. He WAS GONNA BUY US
A farm and you can't come... No, YOU'RE
stupid. FUCK YOU!!!!

*
*
*
*
*
*
*

BLOOD INMATE

*

(yelling)

*

Yo, you're on the blood phone.

*

NICK ignores him.

*

EXT. LIBERTY BAIL BONDS - NIGHT

*

CREDIT SEQUENCE CONTINUES

*

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Wide shot of the detention center. Camera pans over and zooms into a lone hooded figure crossing Queens Blvd (carrying a gym bag). *

Camera follows the figure across the street and into the AMERICAN LIBERTY BAIL BONDS AGENCY office. *

INT. LIBERTY BAIL BONDS - DAY *

CREDIT SEQUENCE CONTINUES *

A money counter shuffles through lots of stained money. CONNIE looks on with great concentration, a bail bondsman named ERIC stares as well. The counter finishes, he removes the money. *

ERIC
16,480. *

CONNIE
Fuck... *

ERIC
Not enough. I need another 10. *

CONNIE
You can't do anything with all this? *

CONNIE points to a bevy of terribly stained money that is strewn about on the desk. *

ERIC
Look at it. It's garbage. *

CONNIE
You can't clean it, you can't do anything with all this? *

ERIC
That's not money. *

CONNIE
Nothing? *

ERIC
It's shit. *

CONNIE looks lost in thought. *

26 INT. RIKER'S ISLAND - DORM C-95 - DAYROOM - CONTINUOUS 26 *

NICK enters the dayroom. Instantly, he notices that th *

CREDIT SEQUENCE CONTINUES *

e television has been changed to a different channel and is being watched by a different group of inmates. NICK approaches the inmate holding the remote. *

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NICK
Give me that!

BLACK INMATE 1
Nah, it's quiet.

NICK
But I was sitting there and watching it
before you were even here and now
you're here, that's not fair. Gimme the
remote.

NICK leans forward to grab the remote. BLACK INMATE 1 pulls
away from him and a few of his friends, all black, stand up in
solidarity.

BLACK INMATE 1
You're being real reckless.

NICK, unsatisfied walks up to the TV and starts manually
changing the channels.

A WHITE INMATE [40s, weathered] stands up and joins NICK at *
the TV.

WHITE INMATE *
Yo my man, If I were you, I'd leave the *
TV alone. *

NICK
Don't talk to me!

BLACK INMATE 1 changes the channel back with the remote,
laughing.

NICK (CONT'D)
STOP IT!

BLACK INMATES 2 and 3, both in their late teens, stand up.

BLACK INMATE 2
We gonna have a problem!?!

BLACK INMATE 1
Nah. Let him put his show back on. See
what happens?

NICK manually changes the channel. BLACK INMATE 2 **slaps NICK**
across the face, hard. NICK is stunned. The entire DAYROOM *
reacts, people laugh at NICK. A hispanic INMATE rushes up and *
to NICK and rips the front pocket of his shirt clear off. He *
spins around with the cloth high above his head, brandishing *
the kill:

HISPANIC INMATE *
ARE YOU NOT ENTERTAINED!?!

NICK loses it. He tackles THE RIPPER to the floor and starts *
pummeling him.

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21.

One of THE RIPPER'S FRIEND runs towards NICK and kicks him
clean across the face, sending blood out from NICK's face. The
inmates beat NICK down mercilessly. *

CREDIT SEQUENCE ENDS. *

INT. 455 YORK AVENUE - 23RD FLOOR HALLWAY *

We track down a hallway with CONNIE, a look of pure
determination as he arrives a door at the end of the hallways.
He pushes the doorbell. Through the door we hear one woman
yell. *

WOMAN 1 (O.S.)
I GOT THE DOOR! *

WOMAN 2 (O.S.)
I'm here! *

LOREN, late 70s, white haired, well-to-do woman opens the
door. *

LOREN
How did you get into the building? They
didn't call up. *

COREY, 50s, attractive if not slightly broken, appears behind
her. *

CONNIE
He just let me up. I- *

COREY
Mom, I called down. *

LOREN
Well, this isn't how I conduct- *

CONNIE
(interrupting)
Corey, it's cool. *

COREY
No, no, no. That's bull-shit. You go to
my room, this is my house too. *

LOREN, with MUCH judgement steps away from the door. CONNIE
cautiously steps in. *

CONNIE descends down a hallway. COREY and LOREN exchange
glances. *

LOREN
(mouthing)
I WANT HIM OUT OF THE HOUSE. *

COREY
(angry, mouthing)
WHAT IS WRONG WITH YOU???? *

10/16/16

"future yellow"

22.

INT. 455 YORK AVENUE - COREY'S BEDROOM - CONTINUOUS

CONNIE lays on the bed, as three lap-dogs (a Pomeranian and two white Malteses) jump all over him, excited by him. He allows them to love him. He can hear COREY and LOREN arguing through the walls.

LOREN (O.S.)
HE'S COMING IN HERE, HE KNOWS HE'S NOT
WELCOME ANYMORE. AND HE STINKS!

COREY (O.S.)
(lowering her voice)
Shhhhh! You're so god damned
judgemental. I can't take it, I can't!

LOREN (O.S.)
Listen to yourself... You were totally
fine all day and now look at you!

Their voices drift into something more quiet. CONNIE looks around the room. The dogs kiss his face. COREY enters the room. She looks like she could burst into tears.

COREY
You see what I have to put up with!

CONNIE does not engage, instead he plays with the dogs.

COREY (CONT'D)
I'm suffocating. I'm going to have a
panic attack. I can feel it.

CONNIE is in his own world, still playing with the dog. COREY is frustrated by this. She rushes over and pushes the dogs away from, nearly violently.

COREY (CONT'D)
Hey, pay attention to me!

CONNIE
(very sweet)
Can you calm down please?

COREY
Calm down? No. No. I can't.

CONNIE
Well you need to. For the two of us.
(beat)
You can do that. I know you can.

CONNIE pinches the fat of her arm, hard but affectionate. He pets the dog, is pensive.

CONNIE (CONT'D)
I've been doing a lot of soul searching
the past few months. Thinking.. Really
thinking. Heavy stuff. That's why I've
been so removed.

10/16/16

"future yellow"

23.

COREY

You don't talk to me for 3 months and
the first thing you say to me is about
you and your fucking soul searching?
You can't pick up a phone??? You can't
send me an e-mail?

CONNIE

I don't have an argument in me right
now. I just don't, I'm sorry. I feel
like shit... I look like shit. I smell
like shit.

COREY

Oh stop. You don't smell. You look
great.

(sadly)

You always do.

CONNIE

I do smell. Don't lie to me, Never lie
to me-I came here to reconnect with you
and reconnect with you in a big way.

COREY

Yeah?

COREY cautiously touches CONNIE's face, like touching a jewel.

CONNIE

Yeah, I think we should go away for a
few days. Somewhere, anywhere. Just the
two of us. I need to be with someone I
respect right now. I don't respect
myself, that's for sure.

COREY

You respect me?

CONNIE

I want to break free of something. What
do you think of that?

COREY

Are you kidding me??? I feel the same
way baby, all the time.

CONNIE

No really, I'm about to explode. Let's
do something crazy. Let's get crazy
together.

COREY

Oh God. Like what, right now?

CONNIE

I don't know. Let's go somewhere for
the weekend. A beach? Who cares? Throw
some things in a bag, go get your mom's
card, fuck it.

10/16/16

"future yellow"

24.

COREY
(thinking)
Um, ok...ok.

*
*
*

CONNIE
Wait. Come close.

*
*

COREY leans in. CONNIE grabs her and shoves his tongue in her mouth.

*
*

INT. TAXI CAB - TRIBORO BRIDGE - AFTER

*

They drive across the Tri-borough Bridge. COREY is in the clouds, seemingly high. With one hand she caresses CONNIE's hand and with the other surfs the internet on her phone searching for vacation spots. CONNIE looks intensely out the window at the bridge.

*
*
*
*
*

COREY
Puerto Vallarta? No, flight is too long... How about South Beach, you like Florida?

*
*
*
*

CONNIE
Put your phone down for a second. I need to come clean with you about something.

*
*
*
*

COREY
(still in phone)
What's going on?

*
*
*

CONNIE
I've told you about my brother.

*
*

COREY
Yeah.

*
*

CONNIE
Well, you know he's the center of my life... Before we take off there's something I need to do for him.

*
*
*
*

COREY
Like what?

*
*

CONNIE
I told you about the program he's forced to attend and how he shouldn't be there and how shitty they are there and how they have no idea what the fuck they're doing, and how much he hates it there-

*
*
*
*
*
*

COREY
Yeah, you've told-

*
*

10/16/16

"future yellow"

25.

CONNIE

Let me finish... Something happened there, I don't know exactly what, but he was abused in some way and he lashed out, violently, and ended up really hurting one of the other people there... like really badly, like to the point that he was arrested and charges are being pressed and he's being held in Riker's island.

*
*
*
*
*
*
*
*
*

COREY fully engages, is sincerely sympathetic. His life is hers.

*
*

COREY

Oh my god... That's horrible.

*
*

CONNIE

You have no idea. I need to get him out of there before something really bad happens. He could die in there. I'm losing my mind.

*
*
*
*
*

COREY drops her phone and now uses both hands to massage CONNIE's hand.

*
*

CONNIE (CONT'D)

I'm a little bit short on the bail money. I'm in a desperate place. You think we can use your mom's card for the remainder?

*
*
*
*
*

COREY

Um. Uh. Like how short?

*
*

CONNIE

Like a few grand... It's fine, you'll get it right back, it's just to get him out of Riker's. You get it back when he stands trial and it'll be thrown out anyway. Baby, he's gonna be killed in there.

*
*
*
*
*
*
*

COREY

Ok... What about going away? Are we still doing that after?

*
*
*

CONNIE

Is that really your response to what I just told you?

*
*
*

COREY looks vacant.

*

CONNIE (CONT'D)

(yells to driver)

We gotta change the destination- Still queens. Going to Queens Boulevard and 82nd road. Right there near Union Turnpike.

*
*
*
*
*
*

10/16/16

"future yellow"

26.

INT. LIBERTY BAIL BONDS - CONTINUOUS

An assistant pops her head into the window and yells off screen:

ASSISTANT
(calls o.s.)
He's back.
(turns to CONNIE)
Come through.

CONNIE leads COREY ahead of him. CONNIE yells to ERIC.

CONNIE
What did I say... A few hours, right?

COREY looks at CONNIE the ASSISTANT stands at her desk.

ERIC
You got the full 10?

COREY is surprised by the number.

COREY
10, 000 dollars??

ERIC and the ASST exchange glances.

CONNIE
(calm to COREY)
Yes, it's only temporary.
(to ERIC)
You do credit, right?

ERIC
Yep... Liza.

The ASSISTANT pulls open a drawer and procures a CREDIT remote.

ASSISTANT
Lemme get the card honey.

COREY digs through bag and pulls the card out. ERIC watches her as she hands it over to the ASSISTANT.

ASSISTANT (CONT'D)
ID as well.

COREY hands over her mother's old driver's license.

CONNIE
Can you get the bail through now, I'm hoping he can be released maybe tonight.

ERIC reaches for the phone, engages speakerphone, dials a phone number.

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"future yellow"

27.

ERIC *
It's almost 8pm, he's not getting out *
tonight. Maybe tomorrow. *

CONNIE *
Well just put it through now just in *
case it's possible, she's paying. *

ERIC shoots CONNIE a look the phone rings. *

ASSISTANT *
Enter your zip code. *

COREY manically enters the zip-code, like a teenager. *

SPEAKERPHONE (O.S.) *
Hello. *

ERIC disengages speakerphone. *

ERIC *
(into phone) *
Bobby, the judge still on the bench?... *
Great, I have a posted bond for you... *
NIKAS, NICHOLAS... N-I-K-A-S... yep... *

ASSISTANT *
It's declined. *

CONNIE diverts his attention from ERIC to the ASSISTANT then *
to COREY. *

COREY *
That's impossible. I used it earlier *
today. *

ASSISTANT *
It's saying declined. *

COREY *
Lemme do it again. *

The ASSISTANT takes the card and swipes it again. She waits. *
ERIC reads something off the computer. *

ASSISTANT *
Ok, enter your zip again. *

ERIC *
(into phone) *
349-1609458... Says here, the 'five' *
building... what's that?... *
(to CONNIE) *
Your brother's at Elmhurst, he can't be *
released from there. *

CONNIE *
Elmhurst hospital??? What's he doing *
there? *

10/16/16

"future yellow"

28.

ASSISTANT
Yeah, it's not going through. *

ERIC
(into phone) *

Say what happened there? *

CONNIE attention is now split. *

COREY
There must be some type of problem, is
your internet working right? *

ERIC
(to CONNIE) *

Doesn't say, but he can't be released
till the doctors there OK it and send
him back to the Island. *

COREY phone starts ringing. *

COREY
(serious, to CONNIE) *

It's my mother. *

COREY answers the phone. She immediately falls into an
argument and starts crying. *

COREY (CONT'D) *

We're gonna get the money back!!!! It's
a bail bonds... it's like a loan. *

(cries) *

Mom, please... why're you doing this??? *

CONNIE *

You've gotta be fuckin' kidding me! *

COREY *

I'm sorry CONNIE! *

CONNIE *

(to ERIC) *

How long will he be held there. *

ERIC *

I don't know. *

(to ASST) *

What is going on? *

ASSISTANT *

(to ERIC) *

It's not going through. *

CONNIE panics, grows very angry at COREY, who remains in a
deep fight with her mom, it's loud and manic. *

ERIC *

(to CONNIE) *

Listen, can you please take this
outside? *

10/16/16

"future yellow"

29.

COREY's argument peaks in volume. CONNIE approaches ERIC's desk. *

CONNIE
Look, this is clearly a disaster. I'm sorry about this. *

ERIC
She can't be yelling like this. *

CONNIE
I know, she's horrible. Lemme just get the money back from earlier, I'm gonna have to figure something else out. *

ERIC
I'm sorry that's not refundable. *

CONNIE
Oh, gimme a break. Seriously? *

ERIC
I'm already giving you a break. You're free to come back with the rest of the money when you have it. But that's mine. *

CONNIE stares at ERIC, then turns around and looks at COREY, who still argues with her mom. He acknowledges the chaos. We slowly zoom into his face. *

CUT TO: *

36 INT. 7 TRAIN - NIGHT 36

CONNIE stands on moving subway looking at the map. Camera zooms into a 7 train stop in Elmhurst Queens.

37 EXT. HOSPITAL FRONT - NIGHT 37

CONNIE walks towards the entrance of the hospital. Looking through the glass he see's an NYPD COP stationed in the lobby. He walks around the perimeter of the building and heads to the back.

38 EXT. HOSPITAL BACK - NIGHT 38

CONNIE walks alongside the back of the building. An ambulance pulls up to the service entrance of the ER. Two EMTs get out, remove an occupied stretcher from the back.

CONNIE walks over to the "Ambulance Entrance." He looks down to the floor and sees a lit butt of a cigarette. He picks it up and starts smoking it near the ER's entrance.

10/16/16

"future yellow"

30.

The EMTs approach the entrance and one enters a code on a keypad to the right of the doors. CONNIE clearly sees from his smoking vantage, "634*," before the two EMTs disappear into the ER. CONNIE waits a beat and flicks his cigarette and approaches the keypad, types in the same code and walks through the automatic doors.

39 INT. ER - TREATMENT AREA - CONTINUOUS 39

CONNIE enters into a large rectangular room. The perimeter of the room has been divided up by partitions, each cubicle containing a patient, often accompanied by a visitor. Doctors and nurses are visible attending to patients.

CONNIE crosses through this room and through a set of open double doors to the Critical Care Area.

40 INT. ER - CRITICAL CARE AREA - CONTINUOUS 40

CONNIE is now in a wide hallway. Here, the patients are treated in separate rooms, rather than in partitioned cubicles.

CONNIE sees a DOCTOR [male, 40's] heading down the hall.

CONNIE
Excuse me.

DOCTOR
Yes.

CONNIE
Looks like he's going to be out for a while. Do you know where I can get some food and maybe a coffee?

DOCTOR
There's coffee and sandwiches in the machines by the cafeteria.

CONNIE
Do I have to go outside to get there?

DOCTOR
No, come with me.

CONNIE walks silently with the doctor down a series of corridors. He stops in front of a stairwell door.

DOCTOR (CONT'D)
Take the stairs down one flight. The cafeteria is to the left.

CONNIE
Thank you.

CONNIE enters the stairwell.

10/16/16

"future yellow"

31.

46 INT. 7TH FLOOR - HALLWAY - CONTINUOUS

46 *

Elevator doors open and CONNIE gets out. He follows the arrow on the wall pointing to A-7.

The halls are quiet. CONNIE walks at a steady pace.

Two DOCTORS, both female, in conversation, approach from the opposite end of the hall.

CONNIE
Excuse me. Where is the closest rest room?

DOCTOR
Down the hall straight ahead.

CONNIE
Thank you.

CONNIE continues down the hall, following arrows to A-7.

He passes through two double doors and is now in the A-7 unit.

CONNIE walks down the hall looking at the patient reports posted on the side of each door. None of them say "NIKAS". All of the doors are kept slightly ajar.

CONNIE walks past an unmanned nurses station positioned in the center of the unit.

He continues down the hallway, checking names.

At the end of the hallway he makes a right.

Immediately, he see's a POLICE OFFICER seated in a chair halfway down the hall reading the paper. The officer looks up.

CONNIE (CONT'D)
Oh hey.

OFFICER
(unfriendly)
Hey.

CONNIE
You know, something just scared the shit out of me.

OFFICER
OK.

CONNIE
I was sleeping with my dad down the hall, who's dying, so I'm already kind of freaked out and I'm like half-asleep, and I wake up and the channels on the tv are changing on their own. When I get up it stops and when I sit back down it starts changing again. What the fuck is that?

A pause.

10/16/16

"future yellow"

32.

OFFICER
I don't know what to tell you, man.

CONNIE
Yeah, I'm losing my mind. I've been
here 48hrs straight.
(beat)
I'm gonna go get something from the
vending machines. You want anything?

OFFICER
I'm good.

CONNIE
Alright. Well, good night.

CONNIE turns around and heads back the way he came.

OFFICER
Maybe you were sitting on it.

CONNIE turns back around.

CONNIE
What?

OFFICER
The remote.

CONNIE
Nah, I checked that.

CONNIE heads down the hall, turns the corner and walks
immediately into the first room on his right.

47 INT. HOSPITAL ROOM - CONTINUOUS

47

CONNIE enters the room. An ELDERLY WOMAN, heavily sedated,
lies on a bed around the corner.

ELDERLY WOMAN (O.S.)
Hello?

CONNIE walks over to the bed.

CONNIE
Shhhh.

ELDERLY WOMAN
Jeremy climbed up on the counter and
broke his tooth.

CONNIE
Shhh. Jeremy's fine.

*

CONNIE takes a plastic cup of orange juice off the bedside,
folds back the lid and hands it to her. She starts to drink
but has no faculties and spills it all over her neck.

CONNIE walks into the bathroom.

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48 INT. HOSPITAL ROOM - BATHROOM - CONTINUOUS 48
CONNIE shuts the door behind him and takes a healthy piss.

48A INT. HOSPITAL ROOM - LATER 48A
CONNIE crouches on the floor behind the door next to a wheelchair. Clearly he has been waiting in this position for some time.

The OFFICER around the corner is audible o.s. talking to a nurse. The conversation comes to an end and the nurse recedes down the hall.

A pause. The OFFICER **radios** that he's going to go down to the cafeteria for a coffee.

The radio gets louder as the OFFICER passes the room.

POLICE OFFICER (O.S.)
Heading down now. You want one?

POLICE RADIO
Milk no sugar. Thanks.

49 CONNIE waits approx. 30 seconds, then grabs the wheelchair and rushes out of the room. 49 *
*

50 INT. 7TH FLOOR HALLWAY - CONTINUOUS 50
CONNIE pushes the wheelchair around the corner and into the room the OFFICER had been sitting in front off. He enters.

51 INT. 7TH FLOOR - NICK'S ROOM - CONTINUOUS 51
NICK lies motionless. His face is covered in bandages. The room is dark, lit only by the tv.
CONNIE quickly yanks out the IV. NICK groans loudly.

CONNIE
(whispering harshly)
SHUT UP!

He rips the blanket off the bed, exposing a handcuff attaching NICK's left wrist to the hard plastic arm of the bed.

CONNIE braces NICK's wrist and kicks at the plastic. The entire arm of the bed breaks off, freeing one cuff entirely.

CONNIE frantically lifts NICK up, thrusts him into the wheelchair and dashes out of the room.

52 INT. 7TH FLOOR - HALLWAY - CONTINUOUS 52
CONNIE pushes NICK down the hallway. From a vantage point through glass, CONNIE can see that the NURSE's chair is empty.

10/16/16

"future yellow"

34.

He picks up his speed, pushing the wheelchair as fast as he can down the hall and towards the elevators.

He reaches the elevators, hits the button. Several tense beats. The doors open, revealing a middle-aged WOMAN inside it. CONNIE pushes the wheelchair in.

53 INT. HOSPITAL - ELEVATOR - CONTINUOUS 53

CONNIE hits L. The WOMAN looks down at NICK and then offers CONNIE a consoling smile. CONNIE smiles back. CONNIE takes off his jacket and covers NICK's torso with it. The elevator hits the ground floor and opens. *

54 INT. HOSPITAL - LOBBY - CONTINUOUS 54

CONNIE wheels the chair at a steady pace across the lobby. He keeps his eyes fixed on the exit, looking neither left or right as he passes the front information desk and the Police Officer manning it. *

He reaches the exit, the doors open and he leaves the building. *

55 EXT. HOSPITAL - CONTINUOUS 55

CONNIE exits onto a the U-shaped driveway in front of the hospital where he sees a grouping of 2 wheel-chaired outpatients and their handlers loading into an Access-a-ride Ambulette [free city transportation service offered to the underprivileged]. *

A DRIVER, black, 30s, is lowering the lift for the wheelchairs.

CONNIE addresses ANNIE, 60's, black, thick 'island' accent, holding the hand of a older black INVALID, who sits in a wheelchair looking catatonic. *

CONNIE
Miss, do you mind if in get in ahead of you? My brother doesn't have a jacket.

ANNIE
Oh, yes. That's OK.

CONNIE
Oh, thank you so much, God bless you. *

The DRIVER turns to CONNIE and the two of them position NICK's wheelchair onto the lift. Within seconds, both CONNIE and NICK are in the ambulette.

From inside the ride, CONNIE looks to Police Officer inside, who is engaged in something off camera. *

The DRIVER helps a WOMAN, Mexican, late 20's, and her CHILD into the vehicle, followed by a STRINGY HAired MAN and LADY both, white, 40s, Methadone users. *

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"future yellow"

35.

Again, CONNIE looks out the window while ANNIE and the INVALID are loaded in. Again it's calm.

The DRIVER enters the front, turns on the engine and drives off. CONNIE watches the entrance as they drive off.

*

56

INT. ACCESS-A-RIDE

56

The DRIVER listens to hip-hop at a low volume as he drives.

The interior of the car is quiet and dark, faintly lit by passing street lamps and oncoming headlights.

NICK sits slumped over in his wheelchair, out cold. CONNIE sits directly behind him.

The silence is occasionally cut by the INVALID, who barks out angry incoherent syllables and spits.

ANNIE
(irritably)
Shush!
(to everyone)
I'm sorry for the disturbance.

CONNIE
It's cool.

The INVALID barks out what sounds like an obscenity.

The ambulette comes to a stop.

DRIVER
61-80 Woodhaven!

The Mexican WOMAN speaks up.

WOMAN
Close to the awning, please.

58

INT. ACCESS-A-RIDE - AFTER

58

*

DRIVER
Rego Gardens!

No response.

DRIVER (CONT'D)
Dry Harbor and 84th!

STRINGY HAIRE D MAN
(waking up)
Yo! That's us!

STRINGY HAIRE D MAN wakes his LADY. The ambulette pulls over. CONNIE watches them slowly depart.

*

10/16/16

"future yellow"

36.

59 INT. ACCESS-A-RIDE - AFTER

59 *

DRIVER
2 - 24th Ave?

ANNIE
Yes, sir. That would be us.

The DRIVER pulls over to the street, gets out of the ambulette and walks around to open the door. He prepares the wheelchair lift. CONNIE notices a **BLACK SANTA blow mold**, lit up adorned to the face of the small 2 family house.

ANNIE (CONT'D)
(to CONNIE)
You have a good night. I hope he feels better.

CONNIE
Thank you. You too.

The DRIVER loads the INVALID onto the lift and sends him down. ANNIE pushes him away.

DRIVER
(to CONNIE)
A-Yo! I only had three chairs down, I didn't know about a fourth?

*
*

CONNIE
That's odd. I definitely called.

DRIVER
Dispatch always doing shit like this.

CONNIE
It's all good. We only live a few blocks from here, that's why I figured you were leaving us last.

DRIVER
Actual few blocks or like a 15 minute ride few blocks?

CONNIE
Literally two blocks down.

DRIVER
Nah, that's fine.

60 INT. ACCESS-A-RIDE

60

The DRIVER creeps down the street.

DRIVER
Say when.

CONNIE leaning forward, looks out the window. A yellow two family home stands out to him.

CONNIE
It's the yellow one on the right.

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"future yellow"

37.

The ambulette comes to a stop. *

61 EXT. 27TH ROAD - CONTINUOUS 61

The DRIVER hops out and opens the side door and together, with CONNIE, they unload NICK down to the street. *
*

CONNIE
Thanks again.

The DRIVER puts the lift gate back into it's place. *

62 EXT. 2-24TH AVE 62

CONNIE and NICK arrive at the lit up **BLACK SANTA** blow mold, outside ANNIE's house.

The exterior of the house is a shambles; lawn covered in strewn litter and mounds of dirt, rotted vinyl siding, stripped paint, etc. A rusty old Saturn sits in the driveway, looking inoperable.

CONNIE leaves NICK at the base of the steps and climbs to the front door.

CONNIE knocks and waits.

A black teenage girl, CRYSTAL, appears in the door window. CONNIE checks the address on the mailbox.

CRYSTAL (O.S.)
Can I help you?

CONNIE
Oh- Is there an older couple that lives here? They were just dropped off by an Access-a-ride.

CRYSTAL (O.S.)
(yelling)
ANNIE!!!!
(beat)
THERE'S SOMEONE HERE TO TALK TO YOU!
(beat)
I DON'T KNOW, SOME WHITE GUY.

A pause. CONNIE holds eye contact with CRYSTAL until ANNIE appears in the door window.

CONNIE
Oh god. I'm so sorry to disturb you
Miss but I'm really hoping you
recognize me from the Access-a-ride.

ANNIE opens the door.

ANNIE
That's right.

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"future yellow"

38.

CONNIE

I'm trying not to panic. The driver
just dropped us off at our house on
23rd and I can't find my keys anywhere.
I don't know what to do.

ANNIE

Oh my goodness.

CONNIE

My brother isn't dressed. Can I please
use your phone?

ANNIE looks over to NICK, who remains unconscious in the
wheelchair, and then opens the door.

CONNIE (CONT'D)

God bless you.

CONNIE grabs the wheelchair and wheels NICK inside.

63

INT. ANNIE'S HOUSE - LIVING ROOM - CONTINUOUS

63

CONNIE and NICK enter. The interior of the house is **poorly lit**
and as dilapidated at the exterior; cracked walls, peeled
ceiling, spots of mold, broken furniture, etc.

ANNIE picks up her phone, which sitting on a stack of
circulars on the couch. CRYSTAL stands near the back of the
room watching the exchange.

ANNIE

Be careful not to unplug it. It only
work when it plugged in. If the chord
is pulled it the phone will shut off.

CONNIE leaves NICK by the entrance and takes the phone.

CONNIE

At least he's asleep.

ANNIE

(looking at Nick)
What happened to him?

CONNIE

It was an accident, he went through a
window.

ANNIE shakes her head. CONNIE dials a number and waits.

CONNIE (CONT'D)

No.

(into phone)

Mom. It's Connie. Nick and I are locked
out. I don't have my wallet or my keys
or my phone or anything. We're going to
go wait in the Starbucks until you get
off work. If you get this in the next 5
minutes please call me at...

(to ANNIE)

What's the number here?

10/16/16

"future yellow"

39.

ANNIE, aggravated, walks over and finds a card with the number on it. She reads off the card.

ANNIE
347-873-4066

CONNIE
(into phone)
...347-873-4066. Otherwise we'll see
you at the Starbucks sometime after 10.

CONNIE hangs up. He puts his head in his hands, closes his eyes and concentrates for a full 20 seconds.

CONNIE (CONT'D)
Can I leave him here for 10 minutes
while I go break a window?

ANNIE
Break a window?! Whose window?

CONNIE
My window. It's all good. I'll be back
in 10-15 minutes. Can you just watch
him while I'm gone?

ANNIE
Why you gonna break a window, use the
phone and call a locksmith.

CONNIE
I don't have my wallet, I don't have
any money. Just gimme 10 min-

ANNIE
Well, I don't have any money-

CONNIE
It's not even about the money.
Locksmiths need an ID to open a front
door. I don't have my ID. Lemme think
for a second.

ANNIE
Well, I don't think you should be out
breaking windows.

CONNIE
You're so right. I'm not thinking-Do
you think you could lend me some
clothing for him?

ANNIE
What?

CONNIE
For a Starbucks.

ANNIE looks to her watch, it's 11:15 PM

ANNIE
For a Starbucks?

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CONNIE

Yes, I can't bring him in there like this, they won't let us in.

ANNIE

What time does your mother get home?

CONNIE

She gets off at 7, so like 7:30. Though I'm hoping she checks her messages. She works for the MTA so she doesn't really get reception.

A pause.

ANNIE

Ok, that's nearly 7 hours, I don't mind, you boys can sit here in the living room til she calls. Maybe she calls and you can go back earlier, that'd be good, right?

CONNIE

Oh god. I really have no idea what I'm doing right now.

ANNIE

It's OK.

(gesturing to a room off to the side)

Put him in this room where he can lay down.

CONNIE

I'm gonna come back with some money to compensate you once we're in the house. There's some right in the bowl near the door.

ANNIE

Not necessary.

ANNIE walks to a room. CONNIE follows with NICK.

64

INT. ANNIE'S HOUSE - FRONT RIGHT ROOM - CONTINUOUS

64

CONNIE looks into a dark room. A bed, buried beneath a mound of clothes and cardboard boxes, is visible in the corner.

ANNIE

He can rest here.

CONNIE pushes NICK into the room.

CONNIE

You're so incredibly kind. I really don't deserve this.

ANNIE

Ok, come with me.

*

She grabs CONNIE's hand and pulls him back to the living room.

*

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65 INT. ANNIE'S HOUSE - LIVING ROOM - CONTINUOUS 65
CRYSTAL has left the room.

ANNIE
You can use the cable while you wait,
but you must know that the remote does
not work, so you must use the box to
change the channel. *

CONNIE
No, I just want to sit. I can't tell
you how much I appreciate this.

ANNIE
(yelling) *

CRYSTAL?

CRYSTAL shows up in the door way. ANNIE walks over to her and
tells her something serious in private. CRYSTAL looks at
CONNIE and nods. CONNIE dips into the FRONT RIGHT ROOM.

CRYSTAL
I said OK!

ANNIE gets angry with her and continues on.

66 INT. ANNIE'S HOUSE - FRONT RIGHT ROOM 66
The light switch doesn't work. CONNIE hits on the TV to
illuminate the room. A blue screen shines bright with "NO
INPUT" flashing on it. Clumsily, CONNIE picks NICK up and
transfers him to the bed.

CONNIE
Nick, we're good here for a little.
Rest up.

NICK doesn't answer. CONNIE stares at NICK. Slow zoom in to
NICK's bandaged face. Although it's dark and NICK is heavily
bandaged, CONNIE stares deeply at him. We start to hear the
echoes of NICK yelling. *

CUT TO: *

33A EXT. WOODEN HOUSE - NIGHT 33A
We hear Nick's yells over the shot of a small 4-wall wooden
house situated in the middle of a dark, shadowy field. Wind
blows the grass. The vibe is laced with dread. *

NICK (O.S.)
Connie, I'm gonna throw up! *

CUT TO: *

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33B INT. WOODEN HOUSE - NIGHT 33B

The interior of the house. Austere, very little furniture. A McDonald's value meal lies open on a small dining table. CONNIE is trying to get NICKY to eat, but he's too upset. He's gagging and gesticulating wildly.

CONNIE *
You gotta eat. *

CONNIE extends a hamburger towards NICK. *

NICK *
No I don't want that. *

CONNIE grabs the water. *

CONNIE *
Ok, then you gotta drink. *

NICK *
NO!!!! *

CONNIE *
Let's take a walk outside. *

NICK *
NO!!! *

CONNIE *
Why not, it's nice and clear outside, *
maybe some fresh air will help. *

NICK *
No, he's outside.. He's laughing at me. *

CONNIE *
Who's outside?! *

NICK *
He's outside, he's laughing! *

CONNIE *
No one is outside! *

NICK *
I can hear him. He's laughing. *

CONNIE looks extremely pissed off. CONNIE shakes NICKY violently, imploring him to shut the fuck up. NICK's panic increases. He bursts into tears. *

CUT TO: *

INT. ANNIE'S HOUSE - NICK'S ROOM *

We still hear the sounds from the cabin, except now we see CONNIE staring at NICK, intensely, deep in thought. *

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CRYSTAL walks past the room and doubles back and spies CONNIE quietly sitting above his brother staring at him. *

CUT TO: *

33C INT. WOODEN HOUSE - BATHROOM - NIGHT 33C

CONNIE leads NICK to a small bathroom and helps him onto his knees, positioning NICKY's tear-streaked face over the toilet bowl. *

CONNIE
If you're gonna throw up, go in the toilet! *

NICK
I'm gonna throw up! *

CONNIE
Get on your knees! *

NICK bends down onto his knees. *

CONNIE (CONT'D)
I'm gonna go check outside, ok? *

CONNIE heads over to the front door of the house. He reaches for a large sword fixed to the wall above the door, but NICK keeps yelling at him: *

NICK
CONNIE!!!! *

CONNIE
WHAT????!?!?!?!?! *

CONNIE takes the sword down from the wall and holsters it. *

CUT TO:

33E EXT. WOODEN HOUSE - NIGHT 33E

With great stealth, CONNIE walks alongside the wall of the house. He turns a corner and finds two metal trashcans bashed in, lying on their sides. Several Hefty bags have been violently torn open, leaving a trail of garbage along the property. CONNIE follows the trail until in the distance he can see this great beast hunched over a pile of trash at the houses dumpster. CONNIE squints in disbelief. He walks closer. *

EXT. WOODEN HOUSE - DUMPSTER - CONTINUOUS *

The trail ends at a large, filthy, mud-caked HYENA, hunched in the darkness over an open Hefty bag. Its face buried in the garbage, masticating loudly. The sound of gnawing grows louder. *

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The HYENA turns it's head around to CONNIE and emits a high-pitched staccato laugh. They exchange a handful of curious stares at one another until CONNIE clenches the sword and inches closer towards it, when the HYENA starts growling intensely. *

CONNIE raises the sword high over his head, but the HYENA lunges at CONNIE. He drops the sword and runs off. *

77 INT. ANNIE'S HOUSE - NICK'S ROOM - BACK IN REAL TIME 77 *

78-81 CONNIE stares at NICK, stands up and adjusts his mind. 78-81 *

INT. ANNIE'S HOUSE - LIVING ROOM - AFTER *

Alone in the living room, CONNIE steals the cell phone. He looks feverishly focused. *

INT. ANNIE'S HOUSE - BATHROOM *

CONNIE enters the bathroom, scours it looking for whatever will help him. He comes across some "Quick-Bleach" hair dye. Stares at it. *

CUT TO: *

INT. ANNIE'S HOUSE - BATHROOM *

The "Quick-Bleach" applicator runs clean across CONNIE's dark scalp, which is now evenly coated with a white ooze. He wears the plastic gloves the kit comes with. Shirtless, he stares at himself in the mirror. Suddenly the door rattles. *

CRYSTAL (O.S.)
Oh, shit. My bad. *

CONNIE pauses briefly, then resumes dying his hair, staring at himself intensely. *

INT. ANNIE'S HOUSE - FRONT RIGHT BEDROOM *

C.U. of ANNIE's cellphone screen: three outgoing texts are visible. "Why aren't you picking up!?!", following by "Call this number NOW", followed by "?????" *

CONNIE, hair wet and bleach-blond, with a towel around his neck, sits in a chair staring intensely at the phone, clearly awaiting a response. NICK remains unconscious in the bed. *

CONNIE hears movement in the hallway outside. He quickly hides the cellphone by his side as CRYSTAL enters the room. *

CRYSTAL
Uh sorry. I need to get something. *

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CONNIE	*
(whispering)	*
It's fine. Just don't wake him up	*
please.	*
CRYSTAL crosses the room and starts looking through a	*
haphazard stack of DVD's. CONNIE remains silent. CRYSTAL	*
watches him through the corner of her eye. It doesn't appear	*
as if she's looking for anything specific.	*
CRYSTAL	*
Did you dye your hair???	*
CONNIE	*
(whispering, laughing)	*
Yeah, I dyed it.	*
CRYSTAL	*
(loudly)	*
I was gonna say, you didn't have hair	*
like that.	*
CONNIE	*
Shhhhh... Keep your voice down. I don't	*
wanna wake him.	*
Suddenly the cell phone rings. CONNIE immediately answers it.	*
CONNIE (CONT'D)	*
(into phone)	*
Hold on a sec.	*
It is COREY on the other end. She sounds incredibly agitated.	*
COREY (O.S.)	*
(from phone)	*
Connie?!?! What the hell happened? I	*
had no idea where-	*
CONNIE	*
(into phone)	*
I said hold on!	*
(to Crystal)	*
I hope you don't mind but I brought	*
your mother's phone in here so I could-	*
CRYSTAL	*
MOM!?! You crazy? That's not my mother,	*
that's my grandmother-	*
COREY (O.S.)	*
CONNIE! What the hell is going on!?!	*
You have no idea-	*
CONNIE	*
(to Crystal)	*
Sorry. It's my mother.	*
(into phone)	*
Listen-	*

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COREY (O.S.) *
You realize I didn't even have enough *
money to get home!?! I had to call my *
fucking mother- *

CONNIE *
(into phone, forcefully) *
Stop it! I am going to talk and you are *
going to listen. Ok? *

COREY (O.S.) *
(meekly) *
Ok. *

CRYSTAL watches the exchange. CONNIE is clearly aware of being *
watched. CONNIE gestures an annoyed face at the phone to *
CRYSTAL. *

CONNIE *
I'm with Nick right now- *

COREY (O.S.) *
What? How- *

CONNIE *
SHHHH! Everything is fine. There's *
absolutely no reason for you to worry *
like this. He's here with me. *

COREY (O.S.) *
Uh... ok. It's just seems a little- *

CONNIE *
(into phone) *
What I need right now is for you to get *
a cab and come pick us up. Now. OK? *

COREY (O.S.) *
Connie! My mother is freaking out. *
She's threatened to press charges- *

CONNIE *
(emphatically, calmly) *
Calm down. There's no reason to worry. *
We're totally fine. Just grab a car and *
come get me and then we can talk about *
it. Ok? *

COREY (O.S.) *
But I can't leave! You don't *
understand. The service exit is closed *
at this time, like inaccessible and she *
called down to the doorman. If I try to *
leave he's been instructed to call her *
and wake her up, she's got all the *
phones in her room. I'm like in jail *
here. *

A beat. *

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COREY (CONT'D)
Connie!?!
CONNIE
What time do the doormen switch shifts?
A beat.
COREY (O.S.)
Uh. 5 I think.
CRYSTAL continues to watch CONNIE. CONNIE remains calm.
CONNIE
Fine. At 5am you go downstairs and you
get in a car. I'm sorry, I can't really
stay on this phone much longer. It's
rude.
(to Crystal)
What's the address here?
CRYSTAL
2-24 21st Ave.
CONNIE starts texting the address to COREY.
COREY (O.S.)
God, Connie, it's a living hell over
here. I'm so-
CONNIE
I just sent you the address. Did you
get it?
COREY (O.S.)
Uh, lemme...yeah. I-
CONNIE
Ok. Love you. See you in a bit.
COREY (O.S.)
Uh, love you t-
CONNIE hangs up. CRYSTAL waits for him to look up from the
phone.
CONNIE
Sorry about that.
CRYSTAL
You know, she told me not to-
CONNIE stands up, motions towards the hall.
CONNIE
Look, can we talk outside here?
CONNIE leads the way out of the room. CRYSTAL follows. They
head into the next room over: the kitchen.

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INT. ANNIE'S KITCHEN - CONTINUOUS

CRYSTAL
What happened to him?

CONNIE
He got hit by a car.

CRYSTAL
Holy shit, is he gonna be ok?

CONNIE
He'll be fine. He's just retarded and if I don't watch him every second he ends up doing stupid shit like getting hit by a car...

CRYSTAL
I didn't know he was special.

CONNIE
What sucks most is that we were both planning on getting out of the city and move out to the country. Now this is gonna delay things.

CRYSTAL
Where were you guys going?

CONNIE
Virginia.

Silence as they CONNIE looks around the kitchen. It's filthy; dirty dishes everywhere, soiled appliances... etc. It doesn't phase him. CRYSTAL watches him closely. He opens the fridge. Looks through it.

CONNIE (CONT'D)
You want you something to eat? I'm gonna make my brother something.

CONNIE looks through the fridge: A lot of tin foiled ball-jars and herbs.

CONNIE (CONT'D)
What is all this shit?

CRYSTAL
(laughing)
That's a lot of Annie's Haitian stuff. Not really for eating.

CONNIE
(laughing)
What's it for?

CRYSTAL
Stuff for Albert.

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CRYSTAL opens the freezer and leans in and grabs a box of chicken nuggets. Starts opening them.

CONNIE

We can make nuggets if you want.

CONNIE (CONT'D)

I LOVE nuggets.

CRYSTAL

I can do this sandwich that tastes like a Big Mac.

CONNIE

Oh, Nick LOVES big macs.

CRYSTAL

Oh fuck, Annie must've left these out... They're all freezer burned.

CRYSTAL runs warm water over handfuls of frozen nuggets. CONNIE stares at her... digs in.

CONNIE

How old are you?

CRYSTAL

16.

CONNIE

16, wow you don't look 16, you look older than that.

(beat)

What's like the oldest dude you ever been with?

CRYSTAL

(laughing)

If I told you that, you wouldn't believe me.

CONNIE

(laughing)

Why wouldn't I believe you??

CRYSTAL

Cuz most people don't.

CONNIE

What are you gonna say some crazy shit, like 12?

CRYSTAL breaks out a loud laugh.

CRYSTAL

NOOOO.

CONNIE

So, what is it?

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CRYSTAL	*
Why're you so nosey?	*
CONNIE	*
I'm not. What if I told you my	*
youngest?	*
CRYSTAL	*
That won't mean anything to me. You can	*
do that all you want.	*
CONNIE	*
16.	*
CRYSTAL	*
Oh yeah?	*
CONNIE	*
Yeah, I don't believe in age. It's just	*
a number really.	*
CRYSTAL	*
So what do you believe in?	*
CONNIE	*
(serious)	*
Absolute freedom.	*
CRYSTAL	*
(laughing)	*
What the fuck is that?	*
CONNIE	*
Don't laugh at me. You don't believe in	*
that?	*
CRYSTAL	*
That's a bunch of bullshit.	*
CONNIE	*
You believe in God?	*
CRYSTAL	*
No.	*
CONNIE	*
Good, me neither.	*
CRYSTALS phone starts ringing, It's a 'Face-time' call from	*
'Tiara.' She silences it.	*
CONNIE (CONT'D)	*
You don't wanna answer that?	*
CRYSTAL	*
No.	*
CONNIE grabs the phone from her and hits "accept." It starts	*
to connect.	*

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CRYSTAL goes to grab the phone but CONNIE keeps it away from her, the screen shows Crystal and CONNIE. Tiara appears.

CONNIE
Hey what's up?

TIARA (ON SCREEN)
Crystal, who is this?

CRYSTAL
Don't mind him!

CONNIE
Don't mind me?! I'm right here, we're chilling, what are you doing?

TIARA (ON SCREEN)
Where did you come from?

CONNIE
God sent me.

TIARA and CRYSTAL laughs. CRYSTAL reaches for the phone.

CRYSTAL
He's just waiting here for some emergency, Annie let him in.

TIARA (ON SCREEN)
You one of Annie's friends?

CONNIE
Hell no, what's the oldest guy Crystal ever been with?

TIARA laughs, drops the phone. CRYSTAL lunges in and disconnects the call.

CRYSTAL
Gimme my phone.

CONNIE
Oh you don't like that I have your phone.

CONNIE lightens up, hands her the phone. She puts it in her pocket quickly. CONNIE opens the cupboards. He sees some ramen and peanut butter.

CONNIE (CONT'D)
Oh, you have ramen and peanut butter. Do you have hot sauce?

CRYSTAL
Yeah.

CRYSTAL grabs a bottle from the fridge.

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CONNIE
Fuck those nasty burned nuggets, I can
make pad-thai with this! *

CRYSTAL laughs. *

82 INT. ANNIE'S HOUSE - LIVING ROOM - AFTER 82 *

C.U. Television: "COPS". A Minivan smashes into a squad car. Officers circle around the vehicle screaming at the driver to get out. She won't listen. They drag her out.

CRYSTAL sits closely to CONNIE, his hair is now **bleach-blonde**.

CONNIE
Poor woman, she's clearly got issues.
The way these pigs look at the mentally
ill. It's with this hatred as if
they're breaking some kind of law...
Hundred bucks they hurt her in some way
and then blame it on her 'mental
state.'

CRYSTAL
I hate cops.

CONNIE
There are good ones, but they're quiet.

C.U. Television: The woman on the screen is now wielding a kitchen knife, swinging it wildly at the officers. One officer sneaks up from behind and brutally tackles her to the ground.

CONNIE (CONT'D)
What did I say!?

CRYSTAL laughs.

C.U. Television: Camera closes in on the woman. Her hand is covered in blood. They roll her over. She has landed on her own knife. It remains stuck in her gut as EMTs arrive.

CRYSTAL
No fucking way!

CONNIE
Change the channel, I don't want to see
how they're gonna rationalize that.

CRYSTAL
Seriously?

CONNIE
Yes, change it quick.

CRYSTAL jumps up and manually changes the channel on the cable box, landing on a show called "Hungry Investors."

CONNIE (CONT'D)
Boring scumbags, next channel.

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53.

CRYSTAL flips around. A carpet commercial for EMPIRE carpets shows up.

CONNIE sings along to the commercial's theme song. "CALL 1-800-EMPIRE..." CRYSTAL laughs.

CONNIE (CONT'D)
Ok, you can change it.

The next channel is the rebroadcast of NY1 11 o'clock News. It's in the middle of a segment about a litter of pitbulls saved from an abusive breeder in the Bronx.

CRYSTAL
Awwwww. So cute!

She rejoins the couch.

CRYSTAL (CONT'D)
Annie won't let me get a dog cuz she's allergic and the non-allergic dogs are way too expensive.

CONNIE
That sucks. I love Dogs. I was a dog in a past life, that's why they love me, I think.

C.U. Television: An investigative reporter follows a filthy middle aged man through the courtyard of a Bronx housing project

CRYSTAL plays with CONNIE's hand. CONNIE plays back. Both of them continue to look straight ahead towards the television.

C.U. Television: The man continues to flee from the camera while the reporter hurls questions at him about the allegations of abuse.

CRYSTAL's hand slowly moves down and rests on CONNIE's thigh.

The news changes over to a new story: "THE BLACK-FACED ROBBERS, Man-At-Large."

NEWS REPORTER
Now an update on last week's bank robbery.

*
*
*

CONNIE grabs CRYSTAL's face and sticks his tongue down his throat.

The camera remains on CONNIE and CRYSTAL kissing as the following segment is heard off screen.

NEWS REPORTER (O.S.) (CONT'D)
Authorities are still on the hunt for Constantine Nikas, responsible for last week's Flushing Bank Robbery, in which he and his brother, Nicholas, passed a note off to a teller disguised, offensively, as African American construction men.
(MORE)

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NEWS REPORTER (O.S.) (CONT'D)
Nicholas Nikas, pictured here, was apprehended near the scene of the crime after crashing through a plate glass window and is currently awaiting trial on Riker's Island. In a NY1 exclusive, Agapia Nikas, grandmother of the two brothers, spoke us from her Astoria apartment.

AGAPIA NIKAS: "He come into our lives like this. It's not Fiar! My baby is in the jail because of the bad one. We always hate Constatine, he should never come out of there. He belongs in the jail, not my Nicky! He's not there. The one is a poison for the other. Like a cancer."

Things came to an ugly head earlier this year when Damali was forced to place a restraining order out on Constantine, seen here in a mug shot dating back to 2006. Anyone with any information in regards to his whereabouts is implored to call Crimewatchers immediately.

CONNIE pulls away, staring intensely into CRYSTAL's eyes.

CONNIE
(whisper)
Can I fuck you here on the couch or should we go to your bedroom?

*

CRYSTAL
(whisper)
Bedroom.

CONNIE
(whisper)
Where's your bedroom?

CRYSTAL
(whisper)
Downstairs.

CONNIE picks her up and brings her downstairs.

*

84 INT. ANNIE'S HOUSE - CRYSTAL'S ROOM - CONTINUOUS

84

*

CONNIE carries CRYSTAL to her bed and throws her down onto it and resumes making out with her. It's getting heavy.

*

*

A man's voice suddenly resounds through the house.

MAN'S VOICE (O.S.)
WHAT THE FUUUUUUUUCK IS GOING OONNNNNNN?

CONNIE springs up from the bed.

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MAN'S VOICE (O.S.) (CONT'D)
WHAT THE FUUCK... IS GOING OONNNN?

CONNIE runs out of the room.

TRACKING SHOT THROUGH THE HOUSE: up the stairs, down the hall
and towards the front room.

MAN'S VOICE (O.S.) (CONT'D)
YO!!!!

CONNIE throws open the door to the front room...

*

87 INT. ANNIE'S HOUSE - FRONT RIGHT ROOM - CONTINUOUS

87

...and see's an UNKNOWN MAN, **WHO IS NOT NICK**, standing by the
bed, staring at his reflection in a busted mirror, hunched and
imbalanced, clawing at the bandages on his face in confusion.
He turns to CONNIE, clutching a broken shard of the mirror in
his hand.

UNKNOWN MAN
WHO THE FUCK ARE YOU!?!?

CONNIE
Oh fuck!

UNKNOWN MAN brandishes the broken shard, like a weapon,
handcuff and plastic piece of hospital bed dangling from his
wrist.

UNKNOWN MAN
WHAT THE FUCK IS GOING ON!?!?

CONNIE
QUIET! LOWER YOUR VOICE!

UNKNOWN MAN
I SAID WHO THE FUCK ARE YOU!?!?

The MAN thrusts out blindly with the shard, instantly loses
his balance and falls onto the bed.

CONNIE slaps the broken shard out of his hand and subdues him.
The MAN shrieks in pain.

CONNIE brings his mouth directly to the MAN's ear and speaks
in a harsh, compressed whisper.

CONNIE
Listen to me! There's been a mistake.
If you don't shut the fuck up and calm
yourself down we're both going to wind
up in jail? You want that?

UNKNOWN MAN
No, but-

CRYSTAL appears in the doorway. She looks petrified. CONNIE
quickly covers the UNKNOWN MAN's handcuff with the bedsheet.

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CONNIE
He needs painkillers.

CRYSTAL
Uh..

CONNIE
NOW!

CRYSTAL leaves.

UNKNOWN MAN
Get off of me.

CONNIE
If you wake up the grandmother I'm
going to fuck you up.

UNKNOWN MAN
Grandmother!?!

CRYSTAL returns with two pills and hands them to CONNIE. She
looks nervous.

CONNIE
Thank you. Take these.

UNKNOWN MAN
(grimacing)
What are they?

CRYSTAL
Oxys.

UNKNOWN MAN puts them into his mouth and chews on them like
hard candy. A pause.

CONNIE
Can you leave us alone?

CRYSTAL
Uh, ok.

CONNIE
Go wait in your room.

CRYSTAL
You want me to close the door?

CONNIE
Yes.

CRYSTAL closes the door. A beat.

UNKNOWN MAN
Yo-

CONNIE
Look, I'm going downstairs with that
girl right now.
(MORE)

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CONNIE (CONT'D)

I need to figure out what the fuck I'm doing. You were handcuffed to a bed in a hospital. I wasn't paying attention and I fucked up. I don't know what else to say.

UNKNOWN MAN

So, what, you busted me out?

CONNIE

Yeah. There was a cop outside your room.

UNKNOWN MAN

Fuuuuck. How did- Where am I right now?

CONNIE

In some old hag's house in Rego Park.

UNKNOWN MAN

What do I do?

CONNIE

You can do whatever you want to do. But what you can't do is fuck my shit up, acting stupid and getting me kicked out.

UNKNOWN MAN

I can barely fucking move.

CONNIE stands up.

CONNIE

Then go back to the hospital.

UNKNOWN MAN

Wait.

CONNIE

(angry)

What!?! I have a ton of shit to do right now.

UNKNOWN MAN

Can I borrow your phone?

CONNIE

I don't have one.

UNKNOWN MAN

Go get the girl's.

CONNIE

Fine. Gimmee a minute.

UNKNOWN MAN

And see if she has any clothes-

CONNIE exits the room.

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A109 INT. ANNIE'S HOUSE - LIVING ROOM - CONTINUOUS A109 *

Tracking shot of CONNIE exiting the FRONT RIGHT ROOM, into the living room to the front window, which he looks through for a moment staring right at an old delapidated Acura sitting in the driveway... he pulls away from the window and then heads back through the living room and back down the stairs. His expression; an inscrutable look of strain on his face. *

B109 INT. CRYSTAL'S ROOM - CONTINUOUS B109

CONNIE enters.

CONNIE
I need to go back to the hospital.

CRYSTAL
What- is your brother ok?

CONNIE
No. That's not my brother. The hospital fucked up.

CRYSTAL
What're you talking about? Who's upstairs?

CONNIE
I don't know who that is. It's not my brother. Does that car in the driveway work? *

CRYSTAL
Yes... *

CONNIE
Do you know where the keys are???

CRYSTAL
No... *

CONNIE
Well I need you get up and go looking for them. *

CRYSTAL
Shit, I don't know where Annie has 'em. I need to look for them.

CONNIE
Please... Go look and get your shit on. *

CONNIE throws her a sweatshirt. CRYSTAL slowly gets off the bed and starts to dress.

CONNIE (CONT'D)
Don't be confused. It'll make it worse for me. *

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59.

109 INT. ANNIE'S HOUSE - LIVING ROOM - CONTINUOUS 109

UNKNOWN MAN staggers into the living room.x

110 He walks over to a dresser near the TV and opens the top 110
drawer. He sifts through a mess of paper work and closes it.
He opens the other two drawers. Nothing of value. *

112A INT. ANNIE'S HOUSE - HALLWAY - CONTINUOUS 112A

UNKNOWN MAN crosses into the hall and cautiously opens a door.

112B INT. ANNIE'S HOUSE - ALBERT'S ROOM - CONTINUOUS 112B

The room is lit by a night-light. UNKNOWN MAN sees ALBERT
reclining in a La-Z-Boy chair, eyes open, staring straight
ahead.

UNKNOWN MAN
(startled)
Oh shit! Sorry Mister. I was just
looking for the bathroom.

ALBERT doesn't respond.

UNKNOWN MAN (CONT'D)
Sir?
(a little louder)
Yo, Sir?

UNKNOWN MAN approaches ALBERT and waves his hand in front of
his face.

UNKNOWN MAN (CONT'D)
Yo?

UNKNOWN MAN walks over to a bedside table covered with pill
bottles. UNKNOWN MAN examines the labels, one by one. He finds
the bottle of OxyContin and empties it - approximately two
dozen pills - into his hand.

UNKNOWN MAN next walks over to an open closet. He places the
pills into the pocket of a hanging pair of pants and then
takes off his hospital gown and bloodied pants. He puts on the
pants, then chooses a shirt and a sweater. Grunts and groans.
Dressing is not easy. He tucks the loose handcuff into the
sleeve of the sweater.

While doing so he catches site of his half-bandaged face in a
mirror attached to the dresser. A pause.

His face is a swollen horror show. He begins to undo some of
the gauze. The bandages are, at points, stuck to his skin.
Removing them hurts, but he continues, slowly.

His nose is clearly broken, swollen and purple and poorly
reset. The entire right side of his face -- the side that made
impact with the pavement -- is raw from road rash. Hundreds of
tiny abrasions. He gingerly touches a stitch, winces and pulls
his hand away.

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60.

CONNIE (O.S.)
(whispering harshly)
Yo!
(beat)
YO!

UNKNOWN MAN turns around and sees CONNIE standing in the hallway. He walks over to him.

CONNIE (CONT'D)
I'm leaving and you have to leave too.

UNKNOWN MAN
Oh shit. On foot?

CONNIE
No we're driving.

UNKNOWN MAN
Can you drop me off somewhere?

CONNIE
Fine.

UNKNOWN MAN
I just need to make a call.

CONNIE
Don't say anything stupid in front of
the girl. And cover up that shit on
your face, you're gonna scare her.

*
*

UNKNOWN MAN
What the fuck do you think I'm trying
to do?!!?

*
*
*

120 EXT. ANNIE'S HOUSE - AFTER

120 *

CRYSTAL, CONNIE and UNKNOWN man exit the house.

CONNIE unlocks the car and gets in the driver's seat. CRYSTAL
gets into the passenger side, UNKNOWN MAN climbs in the back.

120A INT. CAR - CONTINUOUS

120A

CONNIE turns the ignition. An unmarked car races down the one-
way street behind them.

CRYSTAL
What the fuck was that?

Another car, this one with its police strobes on, races by.

CONNIE backs the Saturn out of the driveway. Marked and
unmarked police cars are visible in the distance, congregating
at a house several blocks down. Lots of activity there.

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CRYSTAL (CONT'D)
I wonder what's going on?

RAY leans over to the middle to catch a view.

CONNIE
Probably some bullshit.

CONNIE starts driving and makes the first left. *

CUT TO: *

EXT. QUEENS STREET - BLOCKS DOWN *

A QUICK RAPID MONTAGE OF THE POLICE ACTIVITY. SEVERAL POLICE CARS ARE PARKED HAPHAZARDLY ON THE STREET, RED LIGHTS FLASHING. CURIOUS NEIGHBORS, STILL IN THEIR BED-CLOTHES, STAND OUTSIDE THEIR HOMES. POLICE OFFICERS LOOK AROUND THE AREA WITH FLASHLIGHTS. OTHERS ARE SEEN KNOCKING ON NEIGHBORS' DOORS, SHOWING PICTURES OF CONNIE AND ASKING QUESTIONS. THE ACCESS-A-RIDE DRIVER STANDS AT THE SPOT WHERE HE DROPPED CONNIE OFF, GESTICULATING TO AN OFFICER, CLEARLY RECOUNTING HIS EXPERIENCE FROM EARLIER IN THE EVENING. *

121 INT. CAR - BROADWAY, JACKSON HEIGHTS - SOON AFTER 121

CONNIE drives with his eyes fixed ahead of him, deep in thought, his hand on the shifter. He looks icy, severe. CRYSTAL stares at him. A pause. She places her hand on top of his, consolingly. Meanwhile...

UNKNOWN MAN uses CRYSTAL's cellphone in the back seat.

UNKNOWN MAN
Fuck! Pick up!... Yo it's me. Why isn't your phone ringing?! Call this number back immediately.

A pause. UNKNOWN MAN dials another number. CONNIE removes his hand from the shifter. CRYSTAL on him.

UNKNOWN MAN (CONT'D)
Yo Ron....are you with mom?... Uh uh. Is there anyone in the room with you right now?... SHIT! Ok. Ok. Pretend you're getting off the phone with you're friend. I'll call back later.... FUUUUUCK!

CONNIE can see the hospital in the far distance. As he get closer, flashing lights become visible.

UNKNOWN MAN (CONT'D)
Yo MASON. It's me again. Call this number back immediately- *

UNKNOWN MAN suddenly notices where they are.

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62.

UNKNOWN MAN (CONT'D)
YO, why we driving by the hospital?!?!

CONNIE
I thought you wanted to go back there.

UNKNOWN MAN
Are you fucking crazy?

CONNIE drives past the hospital. The rotunda is packed with police and press.

CONNIE
I'll drop you off at the McDonald's. I want to pick up some nuggets for my brother.

121A EXT. MCDONALDS, JACKSON HEIGHT - CONTINUOUS

121A

The car pulls into the McDonalds lot and park.

121B INT. CAR - CONTINUOUS

121B

CONNIE
(to Crystal)
Do me a favor, run in and get a number 10, but with 20 pieces.

CONNIE digs a dye-stained \$20 bill from his pocket, hands it to her.

CRYSTAL
Ok.

UNKNOWN MAN
Yo can you get me something too?
CRYSTAL looks to CONNIE for approval.

UNKNOWN MAN (CONT'D)
I'm starving. A number two. Please?

CRYSTAL
Can I have my phone?

UNKNOWN MAN hands the phone to CRYSTAL.

CONNIE
Leave it up here. I wanna use it.

CRYSTAL hands the phone to CONNIE and gets out. CONNIE and UNKNOWN MAN watches her disappear into the McDonald's. CONNIE looks incredibly tense, his mind clearly racing.

UNKNOWN MAN
Alright she's gone, let's go.

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63.

CONNIE
I'm not going anywhere. We're waiting
for her to come back.

A pause. CONNIE doesn't respond, his mind races with thought.

UNKNOWN MAN
Well, there's no way I'm getting out
here. You saw back there.

Another beat.

UNKNOWN MAN (CONT'D)
And there's fucking cops at my house.
You don't understand, bro, I just got
out of prison YESTERDAY! I'm fucked!
I'm on parole. I'm gonna go back to
jail. And these fucking pills aren't
DOING SHIT!

UNKNOWN MAN takes two pills out of his pocket and pops them in
his mouth like tic-tacs.

UNKNOWN MAN (CONT'D)
Fuck. This whole thing is a bunch of
bullshit!

CONNIE
Yo! I'm trying to think!

UNKNOWN MAN
Hey! I'm just trying to figure my shit
out too! I mean, I have no fucking idea
what I'm GONNA DO! I ditched out on a
taxi, I know that. But the problem is I
don't know exactly what they know, so
how am I supposed to tell what kind of
trouble I'm in? And on top of it I was
so SUPER FUCKED UP all day...

*
*
*
*

CONNIE looks unbelievably aggravated.

UNKNOWN MAN (CONT'D)
I can't even remember half the shit.
Which is fucking bullshit anyway. I
mean it's 8:30 in the fucking morning
and they drop you off in front of a
fucking liquor store!?! What do you
think's gonna happen!?!
*
*

92 INT. QUEENS PLAZA - LIQUOR STORE

92

[NOTE: All diagetic dialogue in the following sequence runs
simultaneous with the V.O. narration]

*
*

Track through liquor store with UNKNOWN MAN. He heads up to
the counter and pays with a crumpled five dollar bill.

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64.

UNKNOWN MAN (V.O.)

Right away I'm grabbing a half pint of E&J and a chaser, and already I'm practically broke.

94 EXT. QUEENS PLAZA

94

UNKNOWN MAN see's his friend MASON, an overweight white scumbag, early 30's, half way down the block. MASON is holding a bottle high in the air, making a show of it, and yelling "YO RAYYY!". UNKNOWN MAN runs to him. They embrace. **[NOTE: from this point forward UNKNOWN MAN will be referred to by his proper name - RAY]**

*
*
*
*

RAY (V.O.)

I use the deli guy's phone to call up my boy MASON and he shows up with more E&J and also a few sticks and we both took a bar each and it's great and I don't give a fuck.

*

97 INT. TREVOR'S APARTMENT

97

MASON and TREVOR, black, 20's, hang in the living room of a shabby basement apartment. RAY is fucking a prostitute. TREVOR is hunched over a table using a pipette to transfer LSD from a plastic **Sprite bottle** onto a sheets of a **Pepe the Frog Comic book**.

*
*

RAY (V.O.)

We all walk over to his boy Trevor's house, and they've got this hustle going where they move acid for this dealer up in the Bronx out to this guy out on Long Island, but they siphon out two sheets worth off the top before making the delivery.

*

MASON

Yo, hurry up! You're a three minute man anyways!

*
*
*

RAY

(while fucking)

Shut the fuck up! Lemme do my thing!

*
*
*

98 INT. TREVOR'S CAR

98

MASON, TREVOR and RAY drive down the LIE in a beat-up Nissan. RAY places a small piece of paper from the Pepe Comic on his tongue. TREVOR lifts the closed Sprite bottle to his lips and pretends to chug it.

*

RAY (V.O.)

I decide to ride with them out to my old neighborhood and I'm thinking, this P.O.

(MORE)

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RAY (V.O.) (CONT'D)
is probably gonna read me the riot act,
but until he does, fuck it, I'm
celebrating.

RAY takes the sprite bottle into his own hands looks at it. *

RAY (CONT'D) *

Yo, how much is this shit worth *

anyways? *

99 INT. ARCADE 99

TREVOR and RAY play Tekken together in a large dank semi-crowded arcade. MASON is absorbed in Crusling USA at the other end of the room. Teenagers approach TREVOR and discreetly exchanges cash for LSD. *

RAY (V.O.)

At the arcade, Trevor gets 20 dollars in quarters and we just fucking take over this game like it's our fucking office, and every once in a while someone'll show up and he'll make a sale.

KREBS, a lanky hyperactive white man, late 30's, runs up excitedly to the machine, gesticulating wildy. C.U. of KREBS' face while he rambles on. *

RAY (V.O.) *

At some point, Trevor's buddy Krebs shows up, and he's all tweaked out and he's got this back-pack with him and he's bragging how its filled with cash and how he just fucking robbed the Radio Shack down the street where his cousin works. But fuck! This is when the **acid starts to kick in**, and I start having a hard time following him.

KREBS' voice fades out, replaced by a warped collage of video game noise. RAY'S attention drifts to the game which warps into a pixelated Hieronymus Bosch-like nightmare. *

Several POLICE OFFICERS enter the arcade and start looking around. KREBS turns around and freaks. *

RAY (V.O.)

The next thing I know Trevor grabs me and we just fucking book...

KREBS, TREVOR, RAY and a several degenerate TEENAGERS run out of the back of the arcade, passing by MASON who continues to play his racing game, oblivious, pupils as big as saucers. *

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99A EXT. ARCADE PARKING LOT - CONTINUOUS 99A

Camera tracks with everyone through the parking lot and towards a gated, local amusement park at the far end of the lot.

RAY (V.O.)
...into a parking lot and I remember
thinking I could run for like 20 miles
straight.

103 EXT. ADVENTURERS AMUSEMENT PARK 103

TEENAGERS scurry, one by one, through a hole in the fence.
Cops run after them.

RAY (V.O.)
I'm following Trevor and its fuckin'
freezing and he leads us into
Adventurers and I don't know what the
fuck is going on.

Camera zooms into the garish sign of an 'haunted house'
attraction: ROMANCE APOCALYPSE.

KREBS pulls open a door at the side of the ride and runs in. *
TREVOR and RAY follow.

104 INT. ADVENTURERS AMUSEMENT PARK - ROMANCE APOCALYPSE 104

Roving, wild POV shot. The lights are off in the space but daylight streams in through an open front illuminating the various 'horror' set-pieces.

RAY (V.O.)
Krebs breaks us into this ride and *
right away they stash their shit and
book, but it's like a cave in there and
I'm completely fucked up and I'm all by *
myself and I can't see shit and Krebs
and Trevor get bagged...

Camera continues to plunge deeper into the darkness. Light is visible at the far end of the space -- the exit.

Camera clumsily advances towards the light -- closer, closer -- until the darkness is suddenly overtaken by a blast by harsh winter daylight.

KREBS and TREVOR are visible in the distance, writhing on the *
ground. It is difficult to tell what's going on, but it
appears as if they are being violently ripped apart by dogs.
The sound of police officers shouting commands is audible
amongst the shrieks and the growls.

CAMERA does a jerky about-face and plunges back into darkness.

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105 EXT. OLD COUNTRY ROAD

105

RAY runs wildly down the shoulder of Old Country Road.

RAY (V.O.)

...and literally the next thing I know
I'm running down Old Country Road and I
see a cab stopped at a red light and I
catch up to it and I hop in.

106 INT. LIVERY CAB - NIGHT

106

RAY, out of breath, dizzy, drunk and drugged to the point of collapse, manages to give the DRIVER, a middle-aged African man, his mom's address. DRIVER looks skeptical right off the bat.

107 INT. LIVERY CAB - LONG ISLAND EXPRESSWAY

107

C.U. of GPS navigation screen -- colors and graphics warped and unstable -- approaching destination.

RAY is clutching onto the door handle to stabilize himself. He looks out the window. Everything is a shifting blur of rancid color.

RAY (V.O.)

The drive feels like it's taking
forever and the guy keeps trying to
talk to me and I keep telling him I
need some peace and quiet otherwise I'm
gonna throw up.

RAY keeps his eyes glued shut. The DRIVER, thinking he's asleep, starts to yell. RAY starts to get angry. They argue.

RAY (V.O.)

Once we get to my mom's neighborhood
the driver starts copping an attitude
with me, like he doesn't think I'm
gonna pay. I tell him to chill the fuck
out, and he starts yelling and I start
yelling, and I explain that my mother
is gonna pay him when we get there, and
he doesn't like that and I tell him
that I don't have any fucking cash on
me, that I just got out of fucking
jail, and the second he hears jail, he
slams the fucking breaks and demands I
pay the fare right then and there.

The cab grinds to a halt, jerking RAY'S body against the divider. The exchange grows more heated. The dialogue is partially synced to fall in place with RAY'S recounting of it in the V.O. Some lines of dialogue sync up, others don't.

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68.

RAY (V.O.)
I tell him again that I don't have any cash on me and all he's saying is how he's not gonna get fucked over again and I tell him I'm NOT gonna fuck him over, that we're like four blocks from my fucking house and to just shut the fuck up already and drive but he's like, 'NO! NO! WE LET COPS DEAL WITH THIS.'

RAY reaches for the door handle and pulls. C.U. front-right wheel of car spins and peels out.

RAY (V.O.)
I hear "cops" and I'm like "FUCK THIS. I'M OUT", but the guy slams on the gas, and starts driving like a maniac.

Moving car. C.U. of DRIVER. He's talking to himself, refusing to turn around. RAY is yelling for his attention.

RAY (V.O.)
I tell him to slow the fuck down but he just keeps repeating "We let cops figure out!" Over and over flying down the street at like 30 miles per hour.

Car races down the street, ignoring red lights and stop signs. RAY is banging on the divider pleading for the DRIVER to pull over. The DRIVER won't address him. RAY tries to grab him through the opening in the divider, to scare him, but the DRIVER leans out of reach.

RAY (V.O.)
We're like 15 blocks from the precinct near my moms, so I'm thinking I'm just gonna hop out at a red light, but the guy is blowing the lights, just holding down his horn at the intersections, not even slowing down at turns.

RAY grabs the handle of the door and opens it. He stares at the pavement racing by beneath him. EXTREME C.U. of RAY.

RAY (V.O.)
We're like eight blocks from the precinct now, and there's no way I was going back to fuckin' jail. So fuck it. I open the door, I look down at the street and I jump...

RAY jumps and brutally collides with the pavement.

121B INT. CAR - MCDONALD'S PARKING LOT - CONTINUOUS

121B

RAY
...and now looking at my fucking face!
I'm- hey, yo!

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69.

CONNIE is in the midst of using CRYSTAL's phone. He looks tense, preoccupied.

RAY (CONT'D)
YO!

C.U. of phone: Google maps has located Adventurers Amusement Park and is listing directions and approx driving time.

RAY (CONT'D)
Are you even fucking listening to me?

A pause.

RAY (CONT'D)
I can't fucking believe this.

RAY falls silent for a brief moment, but he's way too anxious.

RAY (CONT'D)
Yo!

CONNIE
This is what I think.

CONNIE looks out the front windshield, keeping an eyes on CRYSTAL. She's at the front of the line in the McDonald's, waiting for her food.

CONNIE (CONT'D)
I drive us out there, we look through the ride and we split what we find.

RAY
What, to Adventurers? Now?

CONNIE
Yes.

RAY
Look at me? I need to be in a fucking bed bro.

CONNIE watches CRYSTAL exit the McDonalds.

CONNIE
You have nowhere to go right now. You have no plan and She's coming right now.

*
*

CRYSTAL opens the car door and gets in.

CRYSTAL
Here you go.

She opens the McDonald's bag and hands RAY his food. RAY bites into a burger. Chewing is painful.

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70.

CONNIE
Did you notice the activity outside the hospital?

CRYSTAL
The police cars? Yeah.

CONNIE
Well I thought it was odd, so I called over there and there's been a police incident. They're not discharging anyone for at least another hour.

CRYSTAL
Oh. Shit. You must be so stressed out.

CONNIE
Yeah. It's a nightmare. So I figured we'd give him a ride home to his house then circle back around after.
(to RAY)
So do you want a ride home or not?

RAY
No, yeah, that'd be good.

CONNIE stares hard at RAY, they're in a silent agreement.
CONNIE starts the engine. They pull out of the McDonald's.

121C INT. CAR - LONG ISLAND EXPRESSWAY - SOON AFTER 121C
They drive on the LIE. No traffic on the road.

121D INT. CAR - ADVENTURERS PARKING LOT - LATER 121D
The car approaches Adventurers. CONNIE drives past the front parking lot.

RAY
Turn left up by the Target. *
The car pulls into a large parking lot neighboring the amusement park

122 EXT. CAR - PARKING LOT NEXT TO ADVENTURERS - CONTINUOUS 122
They pull up alongside a fence.

CRYSTAL
This is where you live here? *

RAY
Yeah, but pull up here though. My dog'll bark and it'll wake up the whole house. *

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71.

CONNIE
Here? *

RAY
Yeah, right here. *

CONNIE puts the car in park, kills the headlights and the engine. *

CONNIE
Ok, wait outside for me. I want a moment with her. *

RAY gets out and leans against the trunk. *

CONNIE leans in close to CRYSTAL. He looks into her eyes with incredible intensity. A pause.
You know... I think tonight, as fucked up as it is, is very important and I think it's deeply connected to my purpose, ya know? I think in some way you're connected to it too. *

(beat)
Do you feel that way too or do I sound like a total faggot? *

CRYSTAL blushes and looks away.

CRYSTAL
No, no, no, I do. *

A pause.

CONNIE
Ok. I just felt like I needed to say that. I'm gonna take a shit in this guys house. And then try the hospital again. Could be a few minutes. You wait here, cool? *

CRYSTAL
Ok. Leave the radio on for me.

CONNIE turns the ignition enough to power the radio and steps out. CRYSTAL watches the two men walk away.

123 EXT. ADVENTURERS - BACK FENCE - CONTINUOUS 123

CONNIE and RAY walk alongside the 10ft fence. Barbed wire stretches across the top.

RAY
Pretty sure it's up here somewhere.

CONNIE lets RAY lead. They continue until they arrive at the hole in the fence BUT it has since been patched up, barring entry.

RAY (CONT'D)
Fuck!

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CONNIE turns away. *

CONNIE
Follow me...
(walking)
When she's distracted grab the back
floor mat.

124 EXT. ADVENTURERS - WHERE CAR IS PARKED - CONTINUOUS 124
CONNIE and RAY approach the car. CRYSTAL opens up her window.
Music blares from inside the vehicle.

CRYSTAL
That was fast?

CONNIE grabs her and gives her a deep french kiss. RAY opens
the back door, rolls up the floor mat and backs away from the
car.

CONNIE
Ok, Be back for real this time. *

CRYSTAL looks wind-struck. CONNIE turns around and walks off. *

125 EXT. ADVENTURERS - BACK FENCE 125
CONNIE climbs up the fence and covers the barbed wire with the
floor mat. He then lifts his legs, one at a time, over the mat
and hops down inside the park.

RAY tries to get a foothold in the chain links. His body is
too sore.

RAY
Ahhh, fuck!

RAY tries again.

RAY (CONT'D)
I can't do it man. My shoulder is all
fucked up.

CONNIE
Power with your legs, not your arms.

RAY
Fuck you man. Look at me.

CONNIE
Fine. Just tell me where to look and
I'll be right back.

RAY
Nuh uh. No way.

CONNIE
You can wait by the car. It's my ride
as well as yours.

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A beat. It's clear from RAY's expression that he's not going to give.

CONNIE (CONT'D)
In about a second, I'm hopping back over and kicking the living shit out of you.

RAY
Do it! You think I'm fuckin' stupid, bro?

CONNIE, frustrated, starts climbing back over the fence.

RAY (CONT'D)
It's not like I could just tell you where it is anyway man.

CONNIE lands next to RAY, his expression rigid, tense.

RAY (CONT'D)
What?

CONNIE
Nothing.

CONNIE bends down and cups his hands to hoist RAY over. RAY steps in his cupped hands and is launched upwards. Slowly, clumsily, cursing and gritting his teeth, he manages to get over the top. CONNIE follows.

126 EXT. ADVENTURERS - THOROUGHFARE - CONTINUOUS 126
RAY leads CONNIE through the deserted amusement park. They snake in and out of alleys between rides.

127 EXT. ADVENTURERS - ROMANCE APOCALYPSE - CONTINUOUS 127
RAY finds a loose door on the 'haunted house' and enters, CONNIE right behind him.

128 INT. ADVENTURERS - ROMANCE APOCALYPSE - CONTINUOUS 128
It's pitch black. RAY props the door so that ambient light faintly illuminates the interior.

RAY
You feel the track?

CONNIE
Yeah.

RAY
Follow it.

CONNIE
Yeah. I know. Show me.

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74.

RAY
Hang on. I don't really remember
exactly, sorry-

CONNIE
Think hard. I'm not spending an hour in
here.

RAY
It was fuckin' dark yo. Lemme think.

RAY leads past a ghoulish set of decaying mannequins: zombie
Romeo and Juliet.

RAY (CONT'D)
Look under that coffin.

CONNIE kicks at a coffin.

CONNIE
It's fixed to the floor.

RAY
Fuck, behind it?

CONNIE looks behind it.

RAY (CONT'D)
Maybe in the boat?

RAY runs over to a boat and trips on something jutting at out
of its base.

RAY (CONT'D)
FUUUUUUCK!

CONNIE
Shut up.

RAY searches the contents of the boat, pulling out a **bottle of
Sprite.**

RAY
Oh shit! Yes!

CONNIE
You got it?

RAY
Look! It's the acid!

CONNIE
I don't give a shit about the acid.
Keep looking.

RAY
What!?! You have any idea what this is
worth?

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CONNIE
Look for the money.

*

RAY
You're an idiot.

RAY shoves the bottle in his coat pocket and continues searching.

CONNIE
Do you remember going into that corner?

RAY
I told you it was dark!

*

BANG! The sound of a door flying open. Fresh light shines into the ride.

SECURITY GUARD (O.S.)
COME OUT!

RAY
Fuck!

CONNIE and RAY separate and scurry for hiding spots.

DASH, a SECURITY GUARD, African immigrant, 30s, enters the space with a flashlight.

DASH
I KNOW SOMEONE'S IN HERE. COME OUT!

Silence. DASH follows the track. The light from his flashlight slowly moves around the space, revealing small details of the ghoulish attractions.

DASH (CONT'D)
DON'T FUCK WITH ME, I SAW YOU GUYS ON
THE MONITOR. I DON'T CARE, I'LL CALL
THE COPS.

DASH turns a corner. The circle of light from his flashlight reveals a female mannequin's face, grimacing in terrible pain. The light travels down her naked torso. A deformed demon foetus is being yanked by Dr. Ghoul from her womb. Next to Dr. Ghoul, the circle of light lands on RAY, crouching behind it. RAY springs up and runs.

DASH (CONT'D)
STOP RIGHT THERE!

DASH tries to track RAY with his flashlight. The small circle of white light flies around the dark space.

It catches site of RAY at the exact moment that RAY crashes directly into a mannequin of an electrocuted man.

RAY
OOOOOW FUCK!

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RAY falls down. DASH runs over to him, pins his neck to the ground with his knee, and zip ties his wrists together.

RAY (CONT'D)
AHHHHH! WHAT THE FUCK IS YOUR PROBLEM
MAN!?!?

DASH
WHERE'S YOUR FRIEND?

RAY
GET OFF ME! I DIDN'T DO ANYTHING!

DASH pulls RAY up and leads him out of the ride.

129 OMITTED 129

130 INT. ADVENTURERS - SECURITY HUT 130

DASH leads RAY into a small office. RAY is desperately begging to be let go. He's shameless.

DASH uses another zip tie to fasten RAY to an electrical pipe on the wall.

DASH
Where's your friend? *

RAY
I don't know what you're even talking
about.

DASH
I saw two go over the fence.

RAY
That's impossible. Look at me man, I'm
the victim here! *

DASH
They're a monitors here, you think I'm
blind? *

RAY
Yo, please let me go and you'll never
see my face again, I promise. *

DASH
We'll see. *

DASH goes to a breaker box on the wall and hits one of the breakers. On the monitor, the lights to ROMANCE APOCALYPSE turn on. The ride is live. DASH watches and silences RAY.

Zoom into the monitor: CONNIE is suddenly visible darting through the park. *

DASH immediately runs out of the hut.

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135 EXT. ADVENTURERS - THOROUGHFARE - CONTINUOUS

135 *

Tracking shot: CONNIE sprints through the park towards the fence.

DASH (O.S.)
STOP RIGHT THERE!!!!

CONNIE looks over his shoulder. DASH is running at him from the other end of the park.

CONNIE picks up speed and reaches the fence. DASH is getting closer. CONNIE looks up and see's the floor mat has been removed. A brief pause.

CONNIE turns around charges full-speed towards DASH. As the distance closes in, DASH hesitates and puts his hands out in front of him. CONNIE makes impact, plowing him to the ground.

CONNIE unleashes all of his pent up frustration on DASH's face. DASH flails to defend himself but CONNIE is rabid.

DASH (CONT'D)
STOP!

CONNIE relentlessly punches the him over and over in the face. It's ugly. DASH stops resisting and finally falls unconscious. CONNIE continues his assault.

135A INT. ADVENTURERS SECURITY HUT - CONTINUOUS

135A

RAY watches CONNIE beating DASH on the monitor. CONNIE stands up and walks at a brisk pace towards the hut.

CONNIE jiggles the door handle. It's locked. With his foot, RAY is able to open the door. CONNIE enters, looking fierce, walks over to a set of drawers and opens them. He finds utensils, grabs a knife and uses it to saw off RAY's ziptie.

CONNIE
Come on. I need your help.

The two of them exit the hut.

135B EXT. ADVENTURERS - THOROUGHFARE - CONTINUOUS

135B

CONNIE and RAY drag an unconscious DASH across the grounds and into ROMANCE APOCALYPSE, sign now illuminated. NOTE: This is the first time we learn the name of the ride.

135C INT/EXT. ADVENTURERS - ROMANCE APOCALYPSE - CONTINUOUS

135C

The ride, now on, is suffused in garish deep red light. The set-pieces are now fully visible and animated; the theme is horror-romance, an adults-only cross between a haunted house and a tunnel of love.

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78.

They bring DASH in and park him off to the side, near a blacklight display.

CONNIE
Ok. Lets keep looking.

RAY
Fuck.

CONNIE
You go that way.

RAY and CONNIE split up and walk through ride. Each passing the various attractions:

A. CONNIE engages an expansive black-light display: a garish fat man enjoys 'a meal between the legs,' as horror surrounds him.

CONNIE (CONT'D)
This black-light shit ring a bell?

BUDDY (O.S.)
The ride wasn't on!

B. RAY looks underneath two ghoulish mannequins locked in an embrace with weapons concealed behind their backs.

CONNIE (O.S.)
What about by this lake thing, what do you think?

RAY
I don't know, look behind shit! That's what I'm doing.

C. CONNIE approaches a diorama: A fake bubbling pool of red water where dozens of mechanical hands with slashed wrists waving wildly up and down. CONNIE looks behind a sinking swan boat.

BLOOP! BLOOP! Two short rapid bursts of a police siren are audible. CONNIE pauses.

POLICE LOUDSPEAKER (O.S.)
(through a car mounted
loudspeaker)
HELLOOOO!?! *

CONNIE
FUCK!!!!!! *

F. CONNIE furtively looks outside the ride and sees two police officers over by the back entrance. One of them is pulling the chain off the gate and opening it. The other is standing by the window of the police car using the cabled microphone.

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POLICE LOUDSPEAKER
(loudspeaker)
NASSAU COUNTY POLICE. ANYBODY?

CONNIE turns around. RAY is making his way towards him.

RAY
Fuck fuck fuck FUCK!

CONNIE, with RAY in tow, runs over to DASH and starts to disrobe.

CONNIE
Take all of his clothing off.

RAY does what he's told. As pieces are removed from DASH, CONNIE puts them on.

CONNIE (CONT'D)
(to RAY)
Go hide somewhere in the back. Don't leave the ride.

RAY
Wait.

BUDDY pulls the Sprite bottle from his pocket, opens it and pours it into the GUARD's mouth. He then gets up and runs to the back of the ride.

Track with RAY through the ride.

139 EXT. ADVENTURERS - THOROUGHFARE 139 *

CONNIE, now in full guard uniform, exits Romance Apocalypse and motions to the approaching police officers, COP A and COP B.

CONNIE
Oh good. There you are.

COP A
What's going on?

CONNIE
I have one of them detained in here.
Come.

They follow CONNIE into Romance Apocalypse.

139A INT. ADVENTURERS - ROMANCE APOCALYPSE - CONTINUOUS 139A

DASH lies unconscious to the right of the entrance. The COPS are taken back by his state.

COP B
Oh shit.

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COP A
What happened to him?

CONNIE
I don't know. I heard screaming and
came in here and found him like this.

COP A
And the other?

CONNIE
He took off as soon as I turned the
lights on.

COP B
Still in the park you think?

CONNIE
I really have no idea.

COP B inspects DASH as COP A steps outside (*GRAB SHOT OF
THIS*) of the ride and shines a flashlight into the darkness.

COP A (O.S.)
Can you turn on some more lights?

CONNIE
Yeah.

CONNIE exits as COP A reenters.

COP A
Please. Thanks buddy.

COP B
(into radio)
We're gonna need medical assistance.

RADIO (O.S.)
Copy that. What's the condition?

COP B
(into radio)
Breathing, unconscious, head trauma.

RADIO (O.S.)
On their way to you from North Shore,
ETA is 10-15.

COP B
(to COP A)
Let's prop him up.

COP A
I wouldn't.

139B INT. SECURITY HUT - SAME TIME

139B

CONNIE looks around for the breaker box, finds it and flips
each fuse.

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137 INT. CAR - MEANWHILE 137 *

CRYSTAL is in the midst of face-timing with her friend Tiara, telling her about her crazy night when she notices the lights in the park turn on, one by one. She hangs up her call and gets out and walks towards the park. *

141 EXT. ADVENTURERS - BACK FENCE - EXTERIOR SIDE 141

Tracking shot. CRYSTAL walks cautiously alongside the fence, looking into the park. The park is now fully lit. *

COP B (O.S.)
Hey!

CRYSTAL turns and sees COP B shining his flashlight at her.

COP B (CONT'D)
Stop right there!

CRYSTAL turns around and hurriedly walks away. COP B yells *

COP B (CONT'D)
I said, STOP! *

CRYSTAL stops. Slowly turns around. *

COP B (CONT'D)
Come over here. *

142 INT. ADVENTURERS - ROMANCE APOCALYPSE - CONTINUOUS 142 *

COP A ushers EMT WORKER 1 and 2 over to an unconscious DASH. CONNIE stands out of the way.

COP A
(to EMT WORKER 1)
He hasn't responded.

EMT WORKER 2
Sir, this is an EMT, we're here to help you, can you hear me, Sir?

EMT WORKER 1 prepares a smelling salt.

EMT WORKER 2 (CONT'D)
We're going to hit you with some smelling salts, OK?

EMT WORKER 1 breaks a packet and waves it under DASH's nose. He instantly becomes conscious. His eyes dart around. He looks like a frightened, confused animal.

EMT WORKER 1
Sir, can you hear me?

DASH opens his mouth. Only the faintest sound comes out of it.

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82.

DASH
Ah..ah..ahhh..ah

EMT WORKER's 1 and 2 lift DASH onto a stretcher and take him out of the ride.

142A EXT. ADVENTURERS - THOROUGHFARE - CONTINUOUS 142A

DASH is carried over to the main entrance, where the ambulance is parked. CONNIE and COP A follow.

At the same time, COP B passes by the front gate with CRYSTAL, her face red and splotchy with distress. *

COP B
She was wandering around the fence. *

CRYSTAL
I didn't do anything!!! *

DASH is placed into the ambulance. *

COP A
(yells to CONNIE)
Yo!!! *

CONNIE turns around from 30 feet away, with a cigarette in his mouth. CONNIE looks at her. She stares at him silently, in shock. *

CONNIE
No, It wasn't a girl bro. *

(beat)

I don't know who that is. *

CRYSTAL stares in disbelief. *

COP A
Hey, don't look at him. Look at me. *

(beat)

What are you doing around here? *

CRYSTAL is at a loss for words. *

COP A (CONT'D)
How old are you? *

CRYSTAL
16. *

COP A
16? What're you doing here? *

CRYSTAL looks back to CONNIE. *

COP A (CONT'D)
Ok, you don't want to talk to me. Ok. *

COP A brings her to the back seat of the cop car. *

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83.

COP A (CONT'D)
Well you're gonna go back to the
station and we're gonna call someone
who will talk to us and tell us why
you're here.

CRYSTAL is put into the back seat. She stares off in shock.

COP A (CONT'D)
Take her back, i'm gonna get started on
a 61.

CONNIE stares off at CRYSTAL. Smokes his cigarette. He looks
upset.

145 INT. ADVENTURER'S - SECURITY HUT

145

CONNIE stands sits at a desk, landline phone in hand. We hear
ringing on the other end. The contact page of the Elmhurst
Hospital website is visible on the desk's computer monitor
[http://www.nychealthandhospitals.org/elmhurst/html/contact/co
ntact.shtml].

ELMHURST
(woman's voice,
impersonal)
Elmhurst.

CONNIE
Yeah, hi, uh, I'm looking to get some
information about a patient currently
at the hospital. I want to know how
he's doing.

ELMHURST
Name.

CONNIE
Nicholas Nikas. N-I-K-A-S.

ELMHURST
Do you know what floor he's on?

CONNIE
No.

ELMHURST
Please hold.

CONNIE notices the bloody paper towel that he discarded
earlier, picks it up and crumples it into his pocket.

He continues to hold.

CONNIE looks up at the bank monitors affixed to the wall. He
follows the cables with his eyes down to a digital recording
device sitting in the corner the floor.

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84.

ELMURST
I'm sorry but I'm not authorized to
release any information regarding this
patient.

*
*
*
*

CONNIE
Can you at least tell me if he's ok?

*
*

ELMHURST
I'm sorry, I can't.

*
*

CONNIE
I'm a family member.

*
*

ELMHURST
Sir, I ca-

*
*

CONNIE hangs up the phone. He stands up and smashes the
digital recorder repeatedly with his foot.

*
*

147 EXT. ADVENTURERS - FRONT GATE - CONTINUOUS 147

In a wide shot of the whole park, we see rides and lights turn
off one by one. CONNIE exits the security hut and peers into
the dark park. A pause.

RAY (O.S.)
(in the distance)
YO!!!

CONNIE watches RAY appear out of the darkness in the distance.
He waits for eye contact and then turns around and heads into
the parking lot. RAY catches up to him.

147A EXT. ADVENTURERS - PARKING LOT - CONTINUOUS 147A

CONNIE walks to security car, taking a set of car keys out of
his pocket and unlocking it.

He gets into the car....

147B INT. SECURITY CAR - CONTINUOUS 147B

...and starts the engine. RAY is visible through the
windshield, approaching. He opens the passenger side door.

RAY
Yo-

CONNIE
Lay down in the back.

RAY
Where are we going?

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CONNIE
Where we can lay low for a bit. Do you
have the acid? *

RAY
Yeah. *

RAY opens the back door and climbs in, grunting in discomfort.
He pops two Oxys into his mouth.

CONNIE
Make yourself invisible. I want to
start driving. *

RAY lies down flat on the floor of the car. Looking down at an
ID card in his hand, CONNIE types an address into a window
mounted GPS *

RAY
I need to use a fucking phone man. I
still have no idea what's going on at
my house. If my mom or brother call
back they're gonna get that stupid
fucking girl or the cops and if they
get the cops I know they're gonna
manipulate my mom or my brother into
saying some stupid shit like I called
earlier.... *

CONNIE starts driving. *

EXT. HIGHWAY *

MONTAGE of the security vehicle driving on desolate roads
towards Brooklyn. *

174 EXT. 224 RUTLAND DRIVE, MELVILLE - AFTER 174 *

CONNIE and RAY stand at the base of a mid-sized low-income
apartment building. CONNIE goes through the set of keys,
trying to open door to the lobby. RAY watches him.
The doors opens and the two enter.

175 INT. 224 RUTLAND DRIVE - LOBBY - CONTINUOUS 175

CONNIE and RAY cross a dank empty lobby to the elevator and
his the button. The counter drops from "3" to "L." The door
opens and they enter.

176 INT. 224 RUTLAND AVE - ELEVATOR - CONTINUOUS 176

CONNIE hits 12 and they ascend.

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86.

CONNIE

You hold the elevator. I'll knock on the door.

RAY

And what if someone answers?

CONNIE

I'll say I got off on the wrong floor.

RAY

And you just happen to work for the exact same security company?

CONNIE

Oh. Right. You do it.

RAY

That would have been pretty fuckin stupid.

The doors open. RAY exits. CONNIE keeps his foot lodged in the elevator door to keep it from closing.

177 INT. 224 RUTLAND DRIVE - 12TH FLOOR HALL - CONTINUOUS 177

RAY walks down the hallway. He finds 12A and knocks. A long pause. He knocks again. Another pause. A dog's feet are suddenly audible scuttling on the floor, then pawing against the other side of the door.

RAY looks down the hallways at CONNIE. A pause. He nods. CONNIE exits the elevator and approaches, keys in hand.

CONNIE finds the right key and opens the door a crack. A dog's snout juts through the door frame, yelping and breathing rapidly.

CONNIE

Shhh. Shhhh. Good boy.

CONNIE sticks his arm into the door and lets the dog sniff the uniform, which calms it down. CONNIE slowly opens the door all the way.

178 INT. APT 12A - CONTINUOUS 178

The dog, a male pitbull mix, instantly jumps up on CONNIE, yapping and sniffing wildly. It see's RAY and aggressively snaps its jaws.

RAY

Fuck!

CONNIE

SHHHH! Good boy. Good boy. Here. Here.

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87.

CONNIE continues to let the dog sniff his uniform, leading it across the apartment to a bedroom. The second the dog enters the room, CONNIE locks it in. The dog starts to paw wildly at the door.

RAY turns on the lights. The apartment is a tidy 1 bedroom. A huge screen TV covers one wall, across from a pair of brown velvet love seats. The entire place is painted a dark dingy maroon.

CONNIE turns on the TV and flips through the channels, landing on NY 1.

RAY opens a liquor cabinet near the TV and takes out a bottle wrapped in a purple velvet bag.

RAY

Oh shit!

CONNIE keeps his eyes trained on the news. RAY cracks open the bottle of Crown Royal and smells the booze. *

CONNIE

Ok. Who do you know that will give me money for this right now, tonight?

RAY

Hold up, this belongs to my boy MASON. *

While talking, RAY takes the Sprite bottle out of his jacket pocket and puts it on the counter. *

CONNIE

Then he can pay me for it.

RAY

Fuck that. You're not even the one who found it-

CONNIE

(incensed)

Stop. You think this is charity work!?!
You don't think I'm entitled to something for my pain?

RAY walks over to a small kitchenette and opens the fridge. He takes out a giant bottle of Cherry Coke and cracks it open.

RAY

Look, I'm sure he'll want to throw you something for helping, he's good like that, but I gotta see what he says. My point is it's not up to me.

CONNIE

That's right. It's not.

While talking CONNIE pulls ANNIE's cell phone from his jacket pocket and plugs it into a kitchen outlet.

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"future yellow"

88.

CONNIE (CONT'D)

Call him.

RAY

Like you have to tell me.

RAY takes a huge swig of the Crown Royal and immediately chases it with the Cherry Coke.

CONNIE

Now.

RAY

Yo, it's still powering up.

RAY takes another swig. CONNIE eyes him with disgust.

179 INT. APT 12A - LIVING ROOM - DAWN

179

Dawn has arrived. Dim morning light pours in through the window. CONNIE continues to watch the new broadcast, the Sprite bottle in his hand.

*
*

RAY has killed the bottle of Crown Royal and is now working on a pint of Southern Comfort. He's clearly **wasted**. Long pause.

RAY

How much time you facing?

A pause.

RAY (CONT'D)

Come on, I don't give a shit, you know my situation.

CONNIE does not answer.

RAY (CONT'D)

It can't be worse than me.

Again, CONNIE does not answer.

RAY (CONT'D)

(beat)

You ever do time before?

CONNIE stands up and starts making his way to the bedroom.

RAY (CONT'D)

Yo, why you gotta be such a fucking dick?

CONNIE

Are you kidding me?

RAY

I mean, it's not like I expect us-

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89.

CONNIE

Look at you. You're a joke. You're drunk as shit and now you want to get real with me?

RAY

Don't fucking flatter yourself, I'm just killing time. And don't start giving me attitude like you think you're better than me and shit, cause then we're actually gonna have a problem.

CONNIE

I am better than you.

RAY

(shaking his head)
Dude, you're fucked up.

CONNIE

No. You're fucked up. The second you got the chance to, you got yourself fucked up. That's you.

RAY

Gimme a break. You're not my fuckin' mom.

CONNI

That's funny cause I feel like I've been your mom all goddman night.

RAY

What the fuck is that supposed to mean?

CONNIE

It means losers like you are incapable of taking care of themselves. Either you're leeching off mommy, or welfare, or off the government in jail-

RAY

Where are you even coming up with this shit? You don't know the first thing about me?

CONNIE

What's to know? You serve absolutely no function whatsoever. It's pathetic. The only reason you're free to sit here and get wasted is because you're not responsible for anything.

RAY

Whatever. I've been responsible for myself since i was 12 bro.

CONNIE

You don't get what I'm saying at all.

★

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"future yellow"

90.

RAY
And the real reason I'm free to sit
here and get fucking wasted is FUCK YOU
bro.

*
*

RAY takes a swig from the near empty bottle on the table

RAY (CONT'D)
I can be free in this fucking
apartment, I can be free on the street,
I can even be fucking free in jail, and-

BUZZZZZZ at the intercom.

RAY (CONT'D)
Finally.

As RAY gets up from the couch, CONNIE walks to the bedroom
with the Sprite bottle.

*
*

180 INT. APT 12A - BEDROOM - CONTINUOUS 180

CONNIE slowly opens the bedroom door. The dog instantly jumps
to attention; whining and pawing at CONNIE's legs.

CONNIE pats the bed and the dog jumps up on it, rolling onto
its back. CONNIE sits down next to the dog and massages the
folds in its neck. CONNIE puts his feet up. The dog relaxes.
It's penis protrudes.

CONNIE hears a buzz at the front door. A pause.

MASON (O.S.)
HOLY SHIT! Your fucking face man!

*

RAY (O.S.)
Shhhhhh. I told you I'm all fucked up.
Get in.

MASON (O.S.)
Nah, you didn't tell me it was like
THIS though. Fuuuuck.

*

185 INT. APT 12A - LIVING ROOM - CONTINUOUS 185

RAY closes the front door behind MASON [white, overweight,
dirtbag, 30's].

*

*

RAY
I just want to get the fuck out of
here. Let's do this, seriously.

MASON
I can't even look at you.

*

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91.

RAY
Fuck you. Then look over there. I don't have-

MASON
Fine, fine. Where's the bottle?

RAY
(in hushed tones)
It's in the back room. With the guy.

MASON
Why isn't he out here?

RAY
(whispering)
I don't know exactly-

MASON
Why are you whispering?

RAY
(whispering)
Cuz the guy's a psycho and I just want to get out of here.

MASON
Fuck this.

MASON brazenly walks to the bedroom door, RAY follows. MASON throws the door open and sees CONNIE on the bed.

MASON (CONT'D)
Wassup?

185A INT. APT 12A - HALLWAY TO BEDROOM - CONTINUOS 185A

The dog stands to attention and starts barking. CONNIE holds the dog back by the collar.

CONNIE
Close the door!

RAY closes the door

CONNIE (O.S.) (CONT'D)
How much did you bring?

MASON
Slow the fuck down, brah-

CONNIE (O.S.)
No. How much did you bring?

MASON
I thought we were going to figure that out together.

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"future yellow"

92.

CONNIE (O.S.)
Ok, so you brought nothing.

MASON
No, but first I want to understand
exactly what I'm paying you *for*.

CONNIE (O.S.)
(to RAY)
Is this guy serious?

MASON
I mean, one more day and I'd have just
gone to the place and gotten the shit
myself.

CONNIE (O.S.)
You can leave now. Both of you. We're
done.

The dog continues to bark.

RAY
Just give him whatever you brought
MASON and lets go.

CONNIE (O.S.)
He didn't bring anything you moron.

MASON
I can get you 1000 dollars from an ATM
right now.

CONNIE (O.S.)
A 1000?! I want 15,000.

CONNIE (CONT'D)

MASON
Now how the fuck am I supposed to get
15,000 dollars from am ATM machine?

CONNIE (O.S.)
Get out. Both of you. I'm serious.

The dog is now barking like crazy.

MASON
Don't be a fucking cocksucker, ok. I
definitely want my shit, you know
that... and I'm happy to give you a
finder's fee. I just wanted to feel you
out first. That's fucking normal. Isn't
it??

(beat)
Now, I can get you 1000 right now from
an ATM, heck I can probably go to a few
machines and get you like 3000 and
we'll be done in less than 30 minutes.

(MORE)

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MASON (CONT'D)

OR I can get you your fuckin' 15,000,
but that means I'm gonna have to wait
for the banks to open, which is, what?,
another 2 and half hours. It's up to
you. I know you're in a rush.

CONNIE (O.S.)

It's fine. I'll wait the 3 hours.

MASON

Ok. Fine. Great.

CONNIE

Great.

A pause. MASON turns around and heads back to the front of the
apartment.

MASON

Fucking asshole. Alright, you wait
here. I'll be back by 9:30 at the
latest.

RAY

Nah, fuck that, I'm coming with you. He
doesnt give a shit.

MASON

And what happens if he takes off? Huh?
Then what?

RAY

Shit. I just-

MASON

I said I'll be back by 9. I gotta rush
up to the Bronx, fuck.

RAY

No, no no...

MASON

(opening door)

Yo. We're wasting time. Natasha needs
her car back!

RAY

Fuck, alright, alright.

MASON

Later.

MASON exits the apartment.

RAY (O.S.)

Fuck.

RAY pauses and heads back to the bedroom. He opens the door.

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"future yellow"

94.

185B INT. APARTMENT 12A BEDROOM - CONTINUOUS

185B

The dog is standing on the bed watching CONNIE at the dresser, now wearing a different top from DASH's wardrobe, filling a gym bag up with other clothes.

RAY

Yo.

CONNIE ignores him.

RAY (CONT'D)

What are you doing?

CONNIE

I already told you. I'm done.

CONNIE puts the Sprite bottle into the bag, zips it up and exits the room. RAY hurries after him.

185C INT. APT 12A - LIVING ROOM - CONTINUOUS

185C

CONNIE marches to the front door, the dog at his heels.

RAY

No way, man. We're waiting.

CONNIE

For what!?!

RAY catches up to him at the door and tries to block CONNIE from exiting.

CONNIE (CONT'D)

Move.

RAY

No, I'm-

The dog growls. CONNIE pushes RAY out of the way and rushes out of the door. The dog leaves runs out of the apartment after him.

185D INT. APT 12A - HALLWAY - CONTINUOUS

185D

RAY with all his might tackles CONNIE and they fall to the floor. The dog BARKS loudly, reverberating in the hallway.

RAY

Gimme that.

RAY struggles to yank the bag from CONNIE. The dog attacks RAY's back. RAY flails to get the dog off of him. A tenant opens their door and quickly closes it again.

CONNIE meanwhile gets up, continues down the hall and exits to the stairwell.

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RAY manages to get up and runs to the front door of 12A, the dog snapping at his legs.

185E INT. APT 12A - LIVING ROOM - CONTINUOUS 185E

RAY enters the apartment and quickly closes the door on the dog, leaving it out in the hallway. It goes apeshit, pawing, barking, etc.

RAY frantically looks for the phone. He finds it and starts to dial.

RAY
Fuck fuck fuck.
(into phone)
Yo! he got away... He got away... that fuckin' dog bit me!

CUT TO:

INT. MASON'S SUV - CONTINUOUS

MASON on the phone, looks pissed.

MASON
I gave you one fuckin' job... Where'd he go? Is he still in the building?

A cop car whizzes by the car and it startles MASON.

CUT TO:

INT. APT 12A - LIVING ROOM - CONTINUOUS

RAY
(into phone)
He just left... hold on, lemme go check.

RAY drags himself across the room to the balcony, where he peers over a railing.

12 stories below, RAY catches site of CONNIE exiting the front door of the building, just as 4 police cars pull up in a semi circle. Car doors open, cops exit with guns drawn issuing warnings. CONNIE freaks, stutter steps and immediately darts left down a long concrete wheelchair path.

CONNIE runs off the path and to the corner where he's blind-sided by a COP running full speed and tackled to the ground. CONNIE'S tries to squirm away, but a pack of COPS descend upon quickly screaming directions barely heard from the balcony's height. He sees a group of other COPS running into the building.

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RAY moves away from the railing and rushes back into the apartment living room, runs to the phone. *

RAY (CONT'D) *
(into phone) *
YO!!! He's getting bagged as we speak! *

BANGING starts on the door. RAY lowers his voice. *

RAY (CONT'D) *
It's up on top of the parking lot next *
to the building. It's the sprite bottle *
in a puddle. I gotta get off the phone *
now. You never spoke to me. *

RAY hangs up. The BANGING grows louder. *

POLICE (O.S.) *
POLICE, open up! *

RAY throws the phone down and tip toes past the banging front door. *

185F INT. APARTMENT 12A BEDROOM - CONTINUOUS 185F *

RAY runs into the bedroom, locks the door behind him. Beyond the door we hear COPS yelling and alerting that they're going to bang the door down in a moment. They count down. *

RAY panics, he scans the room, the closet, under the bed, then sees the window. Runs to it. The banging gets louder and louder, we hear the front door start to give way. RAY opens the window and leans out. About 7 feet away is the terrace to a neighboring apartment. He looks down and sees the landing 12 stories lower. *

BANG BANG BREAK! The front door is broken down and the sounds of cops rushes into the apartment. RAY frantically opens the window all the way and lifts himself up into the frame. *

Halfway out the window he starts to reach to see if he can get to the terrace, when he hears a loud BANG on the bedroom door which is coupled with a monstrous growl, other-worldly even. The door shakes with an intense POUNDING... when all of a sudden the HYENA busts THROUGH the door and lands in front of the bed. *

RAY *
WHAT THE- *

The HYENA lunges at RAY's leg and rips into it, through the pants and pulls off a hunk of flesh. Blood sprays everywhere. RAY screams in terror, punching wildly at the HYENA's head. *

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EXT. TIVOLI TOWERS - STREET - CONTINUOUS *

A group of OFFICERS, plain clothed and uniformed, are ushering CONNIE into the back of a squad car. They hear screams from on-high, turn and look up, spotting RAY half-way out the window fighting 'something' on the inside. *

They stare on confused as other officers run past them towards the building. *

CALIPH at the corner looks up and spies RAY as well. *

From the pedestrian street-level POV they watch RAY in the window frame, flailing wildly, shrieking. All of a sudden he gives way, falling out the window and down onto the street with a blunt, horrifying THUD. *

The cops PUSH CONNIE into the car and close the door and all rush towards RAY's body (which is unseen from their vantage point). *

CONNIE, now alone in the back of the cop car stares at the cops as they run off. He tries to get a view of what's going on. He's lost. CONNIE looks around. He shifts around and looks out the other window when he sees a two COPS converge with one another. *

The camera stays trained on CONNIE's face, he tries to wriggle free of the handcuffs, grows hostile with himself. Freaks out. A COP looks at him. We see the wave of reality wash over him. His expression moves from hostility to a sober, tragic intensity. *

TWO COPS get into the front *

The CAMERA stays trained on CONNIE as we see defeat grow over him. He grows sadder and sadder. The car starts its motion and he looks stunned. We slowly zoom into his eyes. *

CUT TO: *

INT. FOUNTAIN FOUNDATION *

Close up: Nick's eyes as we zoom out to reveal that NICK now has a shaved head. He sits with his GRANDMOTHER. He looks different, has a medicated air to him. PETER VERBY appears and adopts a condescending tone. *

PETER
There he is! Hello Nick. *

NICK does not respond, neither does the GRANDMOTHER. *

PETER (CONT'D)
(to clerk behind desk)
Hey Patrick, look who's back! *

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CLERK
We spoke! *

PETER
I love your haircut. It must feel so
refreshing. I would shave my head too,
but I'm too blessed with this hair. *

NICK doesn't respond. PETER looks at the GRANDMOTHER who looks
fed up. *

PETER (CONT'D)
Nick, you wanna walk somewhere with me? *

NICK
I don't care. *

PETER
I took the liberty and signed you up
for Michelle's class, she's doing some
very cool things around here. She's got
this program, an art program that's A
LOT of fun. *

A white haired PSYCHIATRIST walks through the waiting room. *

PSYCHIATRIST
(condescending)
Is that NICK??? *

She walks up. *

PETER
Yes it is. *

PSYCHIATRIST
You've had quite the adventure. *

INT. FOUNTAIN FOUNDATION - HALLWAY *

CREDITS CONTINUE TO APPEAR. *

PETER walks NICK through the hallway. *

PETER
You know your brother did the right
thing, he did the responsible thing and
he's where he belongs now and you're
back where YOU belong. This place can
be a lot of fun if you let it, you know
that Nick? *

NICK
No. *

PETER opens the door to a room off the hallway. *

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INT. FOUNTAIN FOUNDATION - MICHELLE'S ART CLASS *

10-15 mentally disabled, varying in intensity, race and gender work at small tables, drawing peacefully. MICHELLE, 30s, nice looking, tends to a patient, a young black mentally disabled male named RESEAN. She looks up. *

MICHELLE *

Peter! *

PETER *

Hello, Michelle. This is NICK. *

MICHELLE *

Hi nick, I've heard so much about you! *

(to class) *

Everyone, say hello to NICK. *

A few people respond, but most keep to themselves. *

MICHELLE (CONT'D) *

Nick, we're just in the middle of making greeting cards for Mothers Day. *

Would you like to join us. *

NICK doesn't respond. *

PETER *

Terrific. Nick, you can make one for your grandmother. *

MICHELLE *

Why don't you sit here with Resean. *

Resean, is that ok, can Nick join you? *

RESEAN *

Yeah. *

PETER *

Nick, I'm gonna go take care a few things but I'll come by when you're done here. *

MICHELLE *

Here Nick. Let me get you started. Do you prefer glitter glue or paint? *

NICK sits down. MICHELLE folds a piece of paper over and walks NICK through the artistic process, feeds him ideas. NICK looks totally despondent. He looks up at the now closed door, we hold on it for a beat, will CONNIE barge through and rescue him again? Of course not. *

We end through a montage of different patients drawing NICK included. MICHELLE dances between them all. *

THE END. *