

FADE IN:

1 EXT. DESERT - NIGHT

1

JENNA ANDERSON, 30's, rag-tag, sun-damaged and tore up from the floor up, appears out of the darkness. To say she's seen better days is an understatement. She staggers across the flat desert plain exhausted to her core.

Half a dozen Mala beads slip from her dirty fingers and fall to the ground.

Too tired to notice she soldiers on into the darkness. Each step is harder than the last. Her face, bruises and recent wounds.

Yards later Jenna collapses.

Laying motionless in the moonlight, she hears a dull THUMPING in her head.

Jenna tries to open one eye but is blinded by a bright light shining directly at her. Squinting, she tries to open both eyes. Confused, she sees...

The silhouette of her six-year-old daughter Gigi, looking back at her. That can't be right.

JENNA
(hoarse)
Gigi?

Jenna props herself up and rubs her eyes but Gigi is gone. Kneeling in her place is a tall man dressed in a suit, tie, and rubber ZEBRA-HEAD mask. The stranger holds out their hand towards Jenna.

Jenna locks eyes with the Zebra-Head.

CUT TO: BLACK

Title: Move Me No Mountain

2 INT. CONDO - BATHROOM - DAY

2

Naked, Jenna lays motionless in a posh bathtub. Staring into space.

Her eye's bone dry from one too many tears.

Her forearms have scars.

The sound of her daughter's heavy feet, PUMMEL the floorboards from the room next door as Gigi runs through the house GIGGLING...

Jenna's tuned out in the tub.

JENNA
(under her breath)
Slow down Gigi, slow down.

Gigi responds from the next room.

GIGI (O.S.)
(giggling)
Slow down, mommy. Slow down.

We can still hear Gigi RUNNING around.

Jenna's phone, on the side of her bathtub, has a picture of SALLY, a beautifully put-together retired dancer who's now killing it in real estate.

SALLY (O.S.)
(angry)
Where the hell are you? You better be in your car and driving. And why the fuck aren't you answering your phone?

Jenna's hand, inches from her cell, doesn't move a muscle. Mala beads wrapped around her wrist and fingers. Water drips over the edge of the tub.

SALLY (O.S.) (CONT'D)
This is not a good look that's all I'm saying Jenna. Do you think I'd be where I am today if I was always late, do you think Leslie would be where she is in this business if she was always late? OH CRAP.

Car HORN in distance.

SALLY (O.S.) (CONT'D)
(shouts)
Learn to fucking drive asshole!

Jenna slips under the water and holds her breath. Eyes wide open.

The world goes quiet.

SALLY (O.S.) (CONT'D)
(muffled shouting)

Yeah, I'm fucking shouting at you,
you just totally cut me off, I was
turning in.

Indistinguishable off-screen muffled SHOUTING bites back.

SALLY (O.S.) (CONT'D)
(muffled shouting)
You cut across two lanes! Did you
not see me when I was already
turning?

Jenna is catatonic underwater still holding her breath.

SALLY (O.S.) (CONT'D)
(muffled to Jenna)
Can you believe this shit? What a
fucking asshole. California plates
what a surprise. Anyway, I'm parking
now so call me back or just be here
already.

CLICK.

Underwater naked Jenna doesn't give a fuck.

It's an uncomfortable amount of time before her body starts
to twitch.

Jenna struggles determined to stay underwater as long as she
can.

Losing the good fight she explodes to the surface GASPING for
air.

3 INT. CONDO - KITCHEN - DAY

3

Jenna opens the microwave and puts her cell phone inside.

It lights up BUZZING with Sally's picture.

She punches in 60 seconds, hits start, and leaves the room.

The phone crackles and sparks.

4 INT. CONDO - COMMUNAL HALLWAY - DAY

4

SLOW MOTION - Jenna walks out of her apartment wearing an
oversized blue winter jacket and a backpack over her shoulder
with a sleeping bag attached. We watch from behind as she
leaves the front door wide open behind her, and keeps walking
down the long hallway.

She never looks back. - END SLOW MOTION.

5 INT. CONDO - ELEVATOR - DAY 5

Jenna presses a button, and the elevator's doors close.

6 INT. CONDO - UNDERGROUND GARAGE - DAY 6

Jenna BLOOP BLOOPS her keys and opens the MOTORIZED trunk of her Jeep as she walks towards it.

Wrangling her yoga mat reveals a real estate sign with Jenna's professional picture and branding in the back of her SUV.

Jenna removes her rolled-up mat and BLOOPS the fob to close the MOTORIZED trunk.

She starts making her way on foot towards the exit gate but stops and doubles back to the trash can close by.

She takes a beat to consider her actions then throws her car keys into the trash.

Jenna walks away.

7 EXT. CONDO - UNDERGROUND GARAGE GATES - DAY 7

Jenna waits as the heavy chain links gates slowly rise.

For a moment Gigi is beside her but by the time the gates rise she's gone.

8 EXT. CONDO - FRONT GATES - DAY 8

The property gates open, a car enters and Jenna exits on foot before they close behind her.

A uniformed SECURITY GUARD in the podium watches her walk off property.

Jenna's condo building towers behind her as she leaves her life behind.

9 EXT. SOUTH END OF THE STRIP - DAY - MONTAGE 9

- The heat makes a mirage out of the mega-resorts in the distance.

- We see Jenna walking down the busy but barren south end of the Strip. Her Jacket over her shoulder.

END MONTAGE.

10 EXT. BUS STOP - DAY

10

Jenna is waiting for the bus minding her own business.

SUPERIMPOSE DAY 1. HOMELESS

Jenna squints into the sun as TAZ, Latin X and in his twenties, appears out of the sun-bleached horizon.

He looks clean-cut in his suit and tie but something's off with his dirty sneakers and beat-up backpack.

TAZ

Hey, lady wanna buy some rocks?

JENNA

Huh?

TAZ

You heard me.

Jenna shakes her head.

JENNA

I'm good.

TAZ

What happened? Your car break down?

JENNA

(trying to ignore him)

Car?

TAZ

You don't look like bus people? You need help with your car?

JENNA

No I'm fine thank you, I'm just waiting for the--

TAZ

--Where you going?

JENNA

To hell, if I'm lucky.

TAZ

Shit lady you already in hell, you in Las Vegas. And nobody got better deals than me in this town.

JENNA

Well, you're spinning your wheels cause I don't do drugs.

TAZ

Shit, don't be judging, I got the best deals. I can help you numb the pain. Smoke a little, make you feel good you know? Like make you feel real good lady.

JENNA

Maybe some people don't want to numb the pain.

TAZ

Shit, you crazy lady. Everyone wants to numb the pain.

The Deuces bus arrives.

11 INT. MEETING ROOM - DAY

11

Jenna and a diverse group of women (Sabine, Tamia, & Brenda) are sat in a circle in a poorly lit shabby room.

Jenna listens as L.A. black, sixties, heavy-rimmed glasses, shares.

L.A.

Because you do, you go through various levels of it, and it, I mean you start thinking and then you find different ways to feel guilty and guiltier and it's just, it's like what the fuck?

L.A.'s word hit home with Jenna.

L.A. (CONT'D)

But the worst guilt is I'm alive, I survived, I live, I live nice, I'm like still moving on. I'm creating I'm doing things and her life for whatever reason was just snatched from me.

Jenna feels L.A.'s pain.

L.A. (CONT'D)

And at every stage you question yourself, should I have done this that or the other. And that's what people have to understand is that grief is an ongoing process that you just keep chipping away at but it's never gonna go away. And sometimes it just hits you like a ton of bricks just like she just died yesterday. You can't stop that. You acknowledge it, and you allow it to breathe but you also allow it to die.

Jenna's not convinced, she feels differently about her pain.

L.A. (CONT'D)

It's not my fate to die now, it was her fate. And that's what I hold onto to understand. I shouldn't feel guilty because I'm here.

A well-used coffee pot, nearly empty, streams condensation down the side as it sits simmering on its burner.

LATER -

All the women stand up from their chairs. A meeting MODERATOR, female, forties gives instruction to the group.

MODERATOR

Now I want everyone to turn to their right.

The group takes a moment to get with the program but eventually all turn to their right.

MODERATOR (CONT'D)

Now I want you to pat the back of the person in front of you

The moderator starts to PAT the back of the woman in front of her.

MODERATOR (CONT'D)

For a job well done.

The group collectively LAUGHS and SCOFFS in unison then PAT each other's backs.

MODERATOR (CONT'D)

(loudly)

Listen up, listen up everyone, Just
a quick reminder that next week's
meeting has been moved to--

12 EXT. STRIP MALL - DAY

12

Jenna exits the building with a group of other women, Sabine,
Tamia and Brenda.

L.A, leaning up against the wall outside, TALKS on her cell
phone.

L.A.
(into her cell)
No, I never said that, hold on one
sec.

She covers the phone with her hand and calls out...

L.A. (CONT'D)
Hey Jenna, remember what I told you.
(MORE)

L.A. (CONT'D)
Don't let that guilt kill you before
the good Lord has had a chance to do
it himself.

Jenna slows down long enough to feign a smile acknowledging
L.A.

L.A. (CONT'D)
I'll see you next week, stay strong!

Jenna SCOFFS and continues walking to her car and BLOOP
BLOOPS her keys.

JEEP -

Jenna gets into her Jeep, puts her seatbelt on, locks the
doors, checks her mirror, and lets out a heavy SIGH.

JENNA
(under her breath)
The good Lord.

Jenna shakes her head.

As she turns the car on the RADIO kicks in.

RADIO DJ (RADIO)
(enthusiastically)

How does it get any better than
this?

Jenna pulls away.

13 EXT. CITY - DAY

13

From above we see Jenna's Jeep from above driving away.

RADIO DJ (RADIO)

It's a beautiful day with a high of
82 and the sun is shining down
across the valley, but don't put
away those winter coats yet as it's
gonna drop to a chilly 47 tonight.
Now the holidays are over and I
wanna talk about new year's
resolutions. What's yours, did you
have any this year, did you stick to
them last year? The lines are open
and we're gonna get into it right
after this. I'm Bubba Jones and
you're listening to the morning zoo
on--

The drone's camera tilts up to reveal the Las Vegas Strip.

14 INT. MODERN HIGH RISE - BEDROOM - DAY

14

Jenna opens the door to an empty bedroom and a young married
couple follows her into the space.

JENNA

And this is the guest room.

The YOUNG BRIDE'S face lights up when she sees all the
natural light and the views of the city.

YOUNG BRIDE

(to her husband)

Oh wow this view, it's breathtaking.

JENNA

It's perfect for family or out-of-
town visitors.

YOUNG BRIDE

Actually, we're planning on starting
a family soon.

Jenna looks past the couple and see's Gigi sneaking a peek at
them from the hallway.

HUSBAND

(trying to be funny)

Trudy wants a boy, a girl, and a
dog, I just want a maid so I don't
have to be the one cleaning up.

Jenna's smiling but not listening. Gigi's doing a bad job of
hiding behind the door frame, it's cute.

YOUNG BRIDE

He's just being silly, the truth is
I want two girls, three boys, and
four dogs but don't let him know. Do
you have children?

Jenna looks right through the couple. Awkward silence.

Sally appears at the doorway, with a look of horror as she
senses Jenna blowing the tour. She clears her throat.

This gets the couple's attention.

SALLY

Shall we see the rest of the unit
guys?

The couple head out. Jenna is still in a daze.

Sally gives Jenna a WTF look and calls out her name.

SALLY (CONT'D)

Jenna!

Jenna ignores her and turns to stare out of the window.

SALLY (O.S.) (CONT'D)

What the fuck is the matter with
you?

15 I/E DEUCES BUS - DAY

15

Jenna stares out the window at the people on the street as
the Deuces bus makes its way down the strip.

The world seems busy.

16 EXT. GRAVEYARD - DAY

16

SLOW-MOTION -

We see Jenna out of focus walk across the frame with the
graveyard in the distance.

END SLOW MOTION.

Jenna kneels down at a grave and cleans some weeds.

She talks to herself, her words indiscernible as we watch from a distance.

17 EXT. CITY PARK - DAY

17

Jenna sat under a tree on her rolled-out yoga mat drinks her bottle of water, her backpack, and jacket beside her. She surveys her surroundings. It's lush and green with room for people to spread out. Families in the distance.

She lets out a HUGE SIGH and feels a moment of relief but it doesn't take long for her thoughts to turn back to Gigi.

Out of nowhere a small scruffy, dirty, but adorable Yorkie mutt shows up. It keeps a safe distance from Jenna but is fascinated by her.

Jenna looks around to see who it belongs to but the only other people in the park are far in the distance. The dog just stares at her.

JENNA

No. Uh uh. You're not going to do that. You're not gonna make me think that I'm crazy and that you're her or something. Because I don't believe in any of that woo woo shit. You're just a dog. There is no God and now I'm talking to a dog that I don't even know, great.

Jenna takes a moment to think about how crazy she sounds.

She double-checks her surroundings for any sign of the dog's owners. But the closest people are far away and no one seems to be looking for a dog.

She looks back at the mutt, it's gone! It disappeared. That was strange.

Jenna reaches for her backpack.

JENNA (CONT'D)

Where did you go?

Jenna takes a beat to reflect.

JUMP CUT TO:

She reads her book - CATCH 22 by Kurt Vonnegurt.

JUMP CUT TO:

Jenna does some stretches on her yoga mat.

JUMP CUT TO:

Jenna looking at a photo of Gigi. She eventually tucks it away inside her jacket.

The sun starts to set. Park people leave to go home.

It gets cold quickly when the sun goes down in January.

Jenna sets up camp for the night and rolls out her sleeping bag. Her breath is now visible in the dusk light.

As she tries to get warm and comfortable for the night she eyeballs the storm drain tunnel across the street and wonders if it would be safer in there.

It looks sketchy.

Scrunched up with her back to the tree Jenna lets exhaustion take over as her eyelids fall heavy with sleep.

18 INT. CONDO - BEDROOM - NIGHT

18

Dressed in PJs, Jenna enters her neat and spacious bedroom.

A framed picture hangs above her bed. It reads - BLESSED.

She stares at it for a moment while wondering what it means.

Jenna pulls the blankets off her bed and lays them down on the floor. As she gets comfy she turns around to see Gigi walk in wearing matching Pj's.

Jenna beams with happiness as Gigi joins her on the floor.

The two of them curl up together in front of the floor-to-ceiling windows, big-spoon, little-spoon style. They peacefully fall asleep, Gigi in Jenna's arms.

19 I/E. CONDO - NIGHT

19

From a drone shot we see through the other side of the window, the reality of Jenna alone, asleep in a fetal position on the floor.

The camera pulls back to show the whole side of the building.

20 EXT. CITY PARK - NIGHT

20

Jenna wakes up from her sleep sensing something.

Jenna GASPS.

JENNA
What the fuck!

There's a STRANGER, just standing there silent. Cloaked in darkness and just a couple yards in front of her, their face hidden by their hoodie and shadows.

BREATHING shallow, Jenna quickly scrambles to a seated position and instinctively reaches for her bag.

Without warning the stranger bails into the darkness.

Still, on high alert, Jenna scans the park for threats as she pulls her possessions close and backs herself firmly against the tree.

Her heavy breath clearly visible in the cold winter night.

Again, Jenna considers the tunnels on the opposite side of the street.

FADE TO: BLACK

21 EXT. CITY PARK - DAY

21

Sprinklers spring into life across the park, PSST PSST PSST.

SUPERIMPOSE: DAY 2.

Freezing water splashes across Jenna's face, rudely waking her up.

JENNA
Fuck, fuck!

Jenna jumps up gathering her things quickly. She's soaked.

JENNA (CONT'D)
FUCK!

22 EXT. CITY WATER PARK - DAY

22

Gigi is running through the water feature jets in the kid's area.

JENNA

Be careful kids!

Close behind chasing Gigi is SAM, an Asian teen girl who helps out Jenna once in a while with chores.

SAM

Don't worry Ms. Anderson I got this under control.

JENNA

Just slow down a little.

Jenna smiles.

MATCH CUT TO:

23 EXT. EAST FLAMINGO - DAY 23

Jenna's pissed.

Jenna walks down the side of the street soaking wet and shivering as she schlepps her belongings with her.

Cars fly by indifferent.

24 EXT. OFFICE BLOCK - DAY 24

Jenna finds a large outdoor light pointed up at the side of an office building. Exhausted and shivering, she wraps herself around it to stay warm.

Cars whiz past, no one cares.

25 EXT. THE STRIP - DAY - MONTAGE 25

- Tourists flood the streets. It's a busy hot day.

- In and out of the casinos.

END MONTAGE.

26 I/E I15 FREEWAY - DAY 26

I-15 is busy with traffic.

Jenna drives down the highway in her Jeep.

JEEP -

She's tuned out and stares blankly ahead.

A HOMELESS MAN is sat at the side of the road by a red traffic light begging for money. His sign reads - PLEASE HELP SO I CAN STOP DOING THIS.

Jenna sees him. She opens her window as she reaches over for a scarf on her passenger seat.

The man picks up on the cue and gets up from his spot.

JENNA

Hey, I don't have any cash on me but this'll help keep you warm at night.

The light turns green.

She hands him the scarf as he thanks her.

The car behind starts beeping their HORN.

Jenna feels rushed and gives the driver behind her a look in her rearview mirror.

She pulls away as the traffic starts moving again at the intersection.

Cars fly by the homeless man indifferent.

MATCH CUT TO:

27 EXT. LAS VEGAS STRIP - SKYWALK - DAY

27

Tourists walk past the homeless on the bridge.

Jenna is sat on one side, she seems lost in the middle of the city unsure of where to be.

Eating some fruit from her backpack, she watches the tourists walk past as if she were invisible.

Through their legs, she's aware of the two other homeless guys, BROTHER 1 and BROTHER 2 on the opposite side of the walkway.

They signal one another and point at her. Their energy is weird. Something's off.

She feels uneasy, she gathers her stuff to leave.

She sees Gigi in the crowd for a fleeting second at the end of the bridge.

JENNA

(under her breath)

Gigi

Jenna gives chase and tries to find Gigi but quickly loses her in the crowd.

She's gone.

28 EXT. WEST MOUNTAINS - SUNSET 28

The sun starts to set over the snow-capped mountains in the west.

29 I/E CASINO - NIGHT 29

We see Jenna through the window of a casino. Sat at a fruit machine, not playing, just trying to keep warm and awake.

Jenna's head dips as she catches herself falling asleep.

She tries hard to stay awake but exhaustion has set in. She rests her head against the window and closes her eyes.

30 INT. BEDROOM - UNDER THE SHEETS - DAY 30

JENNA is playing and being silly with her angelic daughter in bed. Gigi is wearing a mala bead necklace.

Bright orange sunshine lights up their world as they LAUGH and play under the sheets wrapped up in a bubble of love.

JENNA

Yeah, yeah? Yeah, you?

They both GIGGLE as Jenna plays with her Gigi's necklace and hair, their faces inches apart.

JENNA (CONT'D)

I love you so much.

Jenna, beaming, leans forward and kisses her daughter's forehead.

JENNA (CONT'D)

I'm never letting you go!

Her daughter LAUGHS with glee as they stare into each other's eyes.

JENNA (CONT'D)

Do you know where I found you?

GIGI
Where mommy?

JENNA
Under a bush.

GIGI
(giggling)
Noooo mommy.

JENNA
It's true I found you under a bush
and thought to myself who's this
little monkey? And that's when I
decided to take you home with me and
keep you forever.

GIGI
No mommy you made me in a hospital.

Jenna LAUGHS.

JENNA
A hospital?

DAUGHTER
(giddy)
Yes.

JENNA
No silly, I found you under a bush
and now I'm going to eat you up so
you'll live in my belly forever!

DAUGHTER
Nooooooooo!

Jenna pretends to eat her daughter taking play bites on her
shoulder and neck.

JENNA
(playing)
NOM NOM NOM!

Gigi SHRIEKS in excitement and delight.

31 INT. CONDO - KITCHEN - NIGHT

31

Jenna is sat at the counter looking at an old photo of her
daughter. The room feels empty and blue.

Half bottle of wine, half-empty glass.

Gigi's mala beads are wrapped around her clenched fist. She thumbs them nervously like a rosary

Jenna stares at the photo in silence. Her smile slowly fades to a blank stare.

Her cell phone RINGS.

Jenna declines the call without even looking.

It RINGS again.

The interruption slows down her tears.

Looking at her cell she wishes whoever it is would just fuck off. Jenna takes a beat to compose herself.

JENNA
(faking chirpy)
Hi, this is Jenna Anderson.

A MUFFLED voice responds.

JENNA (CONT'D)
No not at all, I was just doing some
paperwork.

Jenna pours herself some more wine.

JENNA (CONT'D)
Oh of course I remember them, I love
the Adams. That's so nice of them to
recommend me.

Jenna reaches for a pen and notepad.

JENNA (CONT'D)
I'd love to talk about your
property, how can I help you?

32 INT. BACK ALLEY MUAY THAI GYM - NIGHT

32

Jenna, barefoot, sportswear, starts punching a bag. She's laser-focused.

She starts slow but picks up the beat, each punch harder than the last.

We see the scars on her forearms.

She gets faster as we push in on her.

Sweat starts to run down her face. She grimaces as she takes out her anger on the defenseless punching bag.

She pushes herself even harder with rapid-fire blows.

33 INT. BACK ALLEY MUAY THAI GYM - RESTROOM - NIGHT

33

BEV/OVERHEAD - Jenna still sweaty in her workout gear stands at the bathroom sink with a kitchen knife in her hand as she looks at herself in the mirror.

JENNA
(to her reflection)
You deserve this. You know you
deserve this. This is what you
fucking deserve.

She holds the knife up to her left forearm and cuts a line between the other scars.

She SHRIEKS but doesn't let go of the blade.

Blood DRIPS down her arm and into the sink.

34 I/E CASINO - NIGHT

34

From outside we see Jenna's asleep at the fruit machine with her head against the window.

A UNIFORMED SECURITY GUARD approaches and taps Jenna on the shoulder waking her up.

We can't hear his words from this distance but he's clearly asking her to leave.

She leaves.

35 EXT. DOWNTOWN SIDE ST. - NIGHT

35

Jenna squat in a back alley PEEING. She feels awkward and vulnerable.

It's late. The only tourists out now are the drunk ones. Jenna hears TWO approach.

TOURIST GUY 1
Bro, she's already got her pants
down, ask her to show us her
titties.

TOURIST GUY 2

Bro I got this.

Jenna scurries to get up, fumbling to get her pants on.

TOURIST GUY 2 (CONT'D)
Hey hey princess, want to show us
some titties?

JENNA
What the fuck?

TOURIST GUY 2
Come on now. Don't be shy show us
some titties.

TOURIST GUY 1
What happens in Vegas--

Jenna, cornered by the guys looks for a way out.

TOURIST GUY 2
I'll give you a dollar make you
holler.

Tourist Guy 1 LAUGHS like a hyena behind him.

JENNA
Get the fuck away from me.

Jenna tries to break free from the situation by walking away.

Tourist Guy 2 grabs Jenna's shoulder.

JENNA (CONT'D)
I said get the fuck away from me
asshole!

As he spins her around she punches him in the face.

Tourist Guy 2 recoils in pain and shock, his face in his
hands.

Tourist Guy 1 comes to his defense.

TOURIST GUY 1
You fucking crazy bitch!

He shunts her using both hands, knocking her backward to the
ground. Instantly winding her.

TOURIST GUY 2
(muffled disbelief)
She fucking punched me.

TOURIST GUY 1

Come on Todd, let's get the fuck out
of here.

TODD (O.S.)

(muffled disbelief)

She fucking punched me.

They run away as Jenna props herself up in the gutter, elbows
bruised and scuffed.

36 EXT. DOWNTOWN STRIP - NIGHT - MONTAGE

36

- Jenna walks down the north end of the strip through the
city lights.

- Neon signs glimmer and shine.

- Cars fly by.

- Tourists do their thing.

END MONTAGE.

37 EXT. RIO OVERPASS - NIGHT

37

Hungry, cold and beat up, Jenna walks around in search of a
place to make camp for the night, away from tourists and
trouble.

She dips out the corner of a parking lot and down into a
patch of undeveloped dirt under the overpass between Caesars
and the Rio.

In the distance a fire burns.

Trucks and cars provide a constant HUM as they endlessly
tread the overpass above.

Jenna frozen cautiously approaches the fire and its sole
caretaker, THE CAPTAIN, 60's male, homeless, tall, big-boned,
bearded, weathered and worn with a wise and friendly face.

The Captain tends to the fire with a stick, his oversized
backpack beside him.

CAPTAIN

Good evening.

JENNA

Hi, mind if I sit with you and warm
up for a bit. I'm feeling the cold.

CAPTAIN

Come on in, make yourself at home.

The Captains shifts over a bit and makes space for Jenna to sit.

JENNA

Thanks.

CAPTAIN

Captain.

Jenna acknowledges him with a grateful nod as she sits.

JENNA

Jenna.

He sizes her up and down.

JENNA (CONT'D)

The heat feels good.

CAPTAIN

It does.

They both stare into the fire.

CAPTAIN (CONT'D)

The flames, they talk to me.

JENNA

(skeptical)

Oh yeah?

CAPTAIN

I see the path before you Jenna.

JENNA

Great because I'm not a big fan of the past.

Captain stirs the embers with his stick.

He HUMS a little under his breath.

CAPTAIN

You have many miles to walk.

Jenna SCOFFS.

JENNA

(sarcastically)

Many people to meet?

CAPTAIN

I see a horse in the desert.

He closes his eyes

CAPTAIN (CONT'D)

Dancing in the mountains.

Some strange HUMMING.

CAPTAIN (CONT'D)

And a gun in your hand.

Spooked by his own prophecy, the Captain changes gears.

CAPTAIN (CONT'D)

Hungry?

He reaches into his pocket and pulls out a candy bar.

This guy is clearly kooky.

JENNA

Thanks but I'm vegan.

That statement alone tells the Captain how green Jenna is to the streets.

He smiles, bites off the wrapper, spits it into the fire.

CAPTAIN

You know beggars can't be choosers
right?

He offers her the candy bar again.

Jenna knows he's right. This time she takes it. Besides she's hungry and worn down.

JENNA

Thank you. I haven't really been
vegan that long.

CAPTAIN

Don't beat yourself up. The world
will do it for you.

Jenna SCOFFS.

JENNA

That's what I'm hoping.

The Captain offers her an open whiskey bottle in a paper bag.

CAPTAIN

You know, someone once told me, you
may not be everybody's cup of tea
but you're somebody's shot of
whiskey.

Jenna LAUGHS and takes the bottle.

JENNA

I like that.

She takes a swig.

LATER -

The small wood fire CRACKLES and spits hot embers into the
air. Captain pokes it with a stick and stirs the ashes. Sat
on the opposite side, Jenna sits close to keep herself warm.

The Captain takes a small wooden stick out of his pocket.
It's wrapped in copper wire with a magnet attached at one
end. It looks very low-tech and homemade but he proudly shows
it off.

CAPTAIN

Advice?

JENNA

Yeah anything helps. Any tips for
living outdoors.

CAPTAIN

Well firstly don't trust anyone out
here, you're alone. You understand
me?

The Captain looks very serious.

Jenna nods.

He proudly holds up his invention.

CAPTAIN (CONT'D)

This one I made to detect energies.
It's what powers my sight.

JENNA

I'm so tired of people anyway. For
the most part.

Captain puts his invention back in his pocket.

CAPTAIN

And stay out of the tunnels. They're just trouble.

He pulls out another similarly low-tech stick wrapped in copper wire and a battery.

CAPTAIN (CONT'D)
There's as many crazies down there as there are tunnels. I know because I used to be one of them.

Jenna looks towards the dark holes under the bridge beneath Caesars Palace.

CAPTAIN (CONT'D)
This one I use to control the weather. But it's difficult to get right. I can't seem to get this one right. It's been causing me trouble.

JENNA
How long have you been out here?

CAPTAIN
Oh, I've been at this overpass sin--

JENNA
No, homele--

He's upset.

CAPTAIN
--I'm not homeless Jenna. I choose to be out here. I need to be out here. For my experiments. It's what gives me my sight. You know what I mean?

JENNA
I didn't mean to--

CAPTAIN
(calming down)
This is my home.

He gestures to the world outside. He's back to his regular cool.

CAPTAIN (CONT'D)
All of it. I go where I choose. Besides, someone like me could never afford a house. And I couldn't live inside anymore anyways. I wouldn't know how.

JENNA

No, I feel you. I really do.

CAPTAIN

You'll learn, it comes with a price though. You'll see them turn their heads ashamed all day long, judging. Oh, they'll throw you a ten or twenty like it's nothing but how's that going to help me? Ten or twenty bills ain't gonna buy me a house. And the next time I see them they act mad that I'm still out here like their coin was supposed to make a difference?

The Captain stares into the fire.

CAPTAIN (CONT'D)

But it's OK because I know how it all ends.

Jenna hangs on every word.

CAPTAIN (CONT'D)

Sometimes the choice is made for you.

JENNA

How does it all end?

She SWIGS from the bottle.

CAPTAIN

The same way it started.
(loudly)
With bang!

He dramatically pokes the stick into the bed of the fire shooting embers up into the air.

The pair of them LAUGH.

38 EXT. RIO OVERPASS - FIRESIDE - NIGHT

38

Fire dances and flickers as it blurs to reveal Jenna's face sleeping on the ground.

A wide shot reveals The Captain ominously standing still over Jenna as she sleeps.

39 INT. CONDO - BEDROOM - DAY

39

On the floor where she woke, Jenna is having a full-on violent panic attack. She struggles to catch her breath as she hyperventilates, GASPING for air.

She clutches at the blankets unable to control her breathing, her body convulsing.

40 INT. CONDO - LIVING ROOM - DAY

40

We push in slowly on Jenna from behind while she speaks to her MOTHER on the phone. She's silhouetted by the morning's light streaming in through the window.

MOTHER (O.S.)

I wanted to call to let you know how difficult this is for me.

JENNA

(checked out)

I appreciate the annual gesture.

MOTHER (O.S.)

She would have been ten today.

Jenna looks out at the view, the hotels on the strip in the distance and the patches of barren desert plots that litter the foreground around her building.

JENNA

Thanks mom I'm painfully aware.

MOTHER (O.S.)

Did Damian call?

Jenna shakes her head and rolls her eyes in disbelief that her Mother would even ask her that.

JENNA

We haven't spoken in over 2 years.
You know this.

Adjacent to her building is a storm drain that runs under the street. Jenna sees herself in the entrance looking back. She's wearing the same clothes with a blanket wrapped around her shoulders.

MOTHER (O.S.)

Why are you being so cold? I can tell you're still wallowing in whatever this is.

Jenna SCOFFS.

JENNA
(under her breath)
Grief.

MOTHER (O.S.)
Martha thinks you should come back
home and quite frankly, I agree.

Jenna's listening but not hearing her Mother.

JENNA
(tuned out)
I'm gonna go see Gigi today.

Jenna, in the storm drain entrance, turns away and disappears
into the darkness of the tunnel.

JENNA (CONT'D)
I think I'm gonna leave.

Neither of them is listening to each other.

MOTHER (O.S.)
Christ, you're still young for God's
sake. You still have time to start
over maybe even have a new fami--

CLICK.

Jenna hangs up. Still staring out the window.

JENNA
(under her breath)
Goodbye.

41 INT. CONDO - BEDROOM - DAY

41

A backpack on the bed fills the frame. In the background, and
out of focus, Jenna bustles around as she raids her closet.

Jenna grabs some clothing and comes into focus as she
approaches her bag. The perspective frames out her face out
but we see her hands stuffing supplies into the bag.

- Some sweaters and random clothing.

She retreats back to the closet, fully in the frame and out
of focus. She grabs stuff in the background.

Jenna heads back to her bag to pack more supplies.

- Toothbrush, toothpaste, and soap in a wash bag.

- A Picture of Gigi.

- A flick knife.

Jenna grabs the bag and leaves.

42 EXT. RIO OVERPASS - DAY

42

The fire burnt out.

Jenna wakes.

SUPERIMPOSE: DAY 3.

She frantically looks around for her backpack.

JENNA
Fuck! You gotta be fucking kidding
me?

It's gone.

Jenna frantically checks her pockets for her picture of Gigi.
She quickly finds it and lets out a huge SIGH of relief.

She's madder at herself than the Captain for trusting him.

JENNA (CONT'D)
(frustrated)
Asshole.

She awkwardly wrangles her sleeping blanket and yoga mat.

JENNA (CONT'D)
He said don't trust anyone Jenna.

43 INT. SUPERMARKET BATHROOM - DAY

43

A toilet FLUSHES behind a closed door. The door opens and
Jenna steps out and up to the sink, with her rolled-up yoga
mat in tow.

She washes her face and stares at herself in the mirror for a
second wondering if she's made the right choice. She looks a
lot more disheveled than just 48 hours earlier.

Jenna grabs a handful of paper towels and runs them under the
tap.

Sticking them down her neckline, she reaches for her armpits
giving herself a poor man's birdbath.

The camera follows her out of the bathroom revealing the busy supermarket full of everyday folk.

44 EXT. SUPERMARKET PARKING LOT - DAY

44

Jenna walks across the parking lot carrying her rolled-up yoga mat and sleeping bag.

She notices LIZBETH, a tattered eight-year-old girl with a backpack, in the dirt lot adjacent.

LIZBETH
(calling out)
Tourist! Tourist!

Lizbeth is looking for her dog.

RUTH, 30's, frizzy unkempt hair, heavy Southern drawl, backpack, skinny and rough around the edges rolls up on Jenna surprising her.

RUTH
Excuse me, ma'am, my car ran out of gas and I left my wallet at home. Can you spare a couple of dollars please so I can refuel my vehicle?

LIZBETH (O.S.)
(yelling)
Tourist!

RUTH
(aggressively calls out to Lizbeth)
Lizbeth get over here!

LIZBETH (O.S.)
Tourist!

Jenna makes the connection between the pair.

RUTH
I apologize for my appearance and demeanor ma'am, but it has been a day of trials and tribulations.

JENNA
I'm sorry I don't have any--

RUTH
(shouting to Lizbeth)
What did I say Lizbeth, get your butt over here now.

LIZBETH
(from a distance)
Coming Ruth!

RUTH
I'm sorry ma'am you were saying?

JENNA
I was just saying I literally have nothing.

RUTH
I understand your financial predicament ma'am but I believe the good Lord Jesus would want you to help us on account of you looking like a good samaritan.

JENNA
I'm sorry I can't--

Lizbeth comes over to Ruth's side, looking upset, and interrupts.

LIZBETH
(to Ruth)
I can't find Tourist.

Ruth grabs her arm aggressively and drags her walking away from Jenna.

RUTH
(to Lizbeth)
Forget the dog. If Jesus wanted you to have a dog he would have provided you with a leash and a dog bowl now wouldn't he? Now let's get to getting cause we gotta get our hustle on or you ain't getting no candy bars for dinner.

Lizbeth is pouting and on the verge of tears.

Jenna quickly follows and catches up with them.

JENNA
Hey, Hey wait up! Maybe I can help you guys look for your dog.

Lizbeth perks up.

RUTH
(sarcastically)

I'm sorry ma'am, did I ask for your help?

JENNA

Yeah actually you did just like two seconds ago.

Jenna gestures over her shoulder to where they were just standing.

LIZBETH

(excited)

We can all look for Tourist Ruth.

Ruth gives Lizbeth a filthy look shutting down her excitement. Lizbeth droops as her heartbreaks.

RUTH

(to Jenna)

Well, aren't you just the hypocrite. Willing to help one second but not willing to help the next.

JENNA

Excuse me?

RUTH

Jesus said of hypocrites you are like whitewashed tombs, which look beautiful on the outside but on the inside are full of dead men's bones and everything unclean. Matthew 23 know your bible ma'am and mind your own damn business.

Ruth tugs Lizbeth's arm and drags her away.

RUTH (CONT'D)

(to Lizbeth)

What have I told you before about speaking out of turn? Now come on it looks like it's gonna rain.

Jenna looks up at the sky. Clouds are coming in.

From a distance Jenna watches the pair approach another RANDOM SHOPPER in the parking lot.

RUTH (CONT'D)

Excuse me, sir, my car ran out of gas and I left my wallet at home. Can you spare a couple of dollars please so my daughter here and I can refuel our vehicle?

The shopper hands them some money.

Jenna, curious about Lizbeth, observes the hustle.

Ruth and Lizbeth leave the parking lot and make a bee-line across the dirt lot towards a dude at the tunnel entrance, RONNIE, skinny, gaunt, 20's, hard edge features.

Jenna watches as Ruth hands over her money to Ronnie. He hands her something back. It's too far away to tell what.

FADE TO: BLACK

45 EXT. DIRT LOT - DAY 45

The same small scruffy Yorkie mutt from earlier wanders across the dirt lot looking lost.

She sniffs the air sensing a change coming.

46 EXT. LAS VEGAS VALLEY - DAY 46

Storm clouds brew above the city.

Palm trees sway violently in the wind.

47 EXT. LOW BRIDGE - DAY 47

It's raining hard.

Jenna is hunkered down underneath a small bridge near suburbia. She's rocking back and forth trying to keep warm and dry as she perches on a upside-down milk crate with water gushing around it.

She's frustrated, helpless, and knows it. With her back against the wall, she waits for the storm to pass.

JENNA

(to herself)

What did we learn? What did we learn
Jenna?

Jenna SCOFFS to herself.

JENNA (CONT'D)

(to herself)

We're here, you're here. You put
yourself here, you fucking did this.
We learned you're one crazy fucking
bitch. That's what we learned.

Thunder rumbles.

JENNA (CONT'D)

Ah fuck off God, do your fucking worst. I'm too chicken shit to do it so you're gonna have to do it for me!

Lightning flashes.

Water gushes relentlessly through holes in the bridge.

JENNA (CONT'D)

(shouting at the sky)

That's all you got? HA, you're gonna have to do better than that!

(screams)

Fucking bring it!

Jenna LAUGHS her crazy ass off in the face of the storm.

48 EXT. LAS VEGAS SKYLINE - NIGHT 48

Storm clouds surround the valley. Dark skies indeed.

FADE TO: BLACK

49 EXT. STORM CHANNEL NEAR FREEDOM HOUSE - DAY 49

Water trickles through the otherwise dry channel. It's a sunny hot day.

50 EXT. HOUSE FOR SALE - DAY 50

A pretty suburban family home with curb appeal sits behind a trimmed lawn. Jenna's Jeep is parked upfront.

A 4-sale sign, with realtor Jenna Anderson's name and picture, has a second sign attached reading - Open House.

51 INT. HOUSE FOR SALE - DINING ROOM - DAY 51

Jenna is sat at a dining large table filled with half-eaten finger foods; once warm cookies, and other delicious-looking baked goods fill the table. There's a lot.

She looks at all the uneaten food. The Room is large and empty but staged to sell.

Jenna checks the clock on the wall. It's 5 PM.

Her generic-realtor business cards are on display.

She packs away the food, wiping it off the table and into a large trash bag.

52 EXT. STRIPMALL BACKALLEY - DAY

52

SUPERIMPOSE: DAY 7.

Jenna looks raggedy and proper homeless.

Jenna stares down a big green dumpster in the alleyway while she builds the courage to do what needs to be done.

She takes a deep BREATH and steps up to it.

Jenna lifts the dumpster lid but the foul smell of garbage hits her hard. The whiff pushes her face back.

With her head turned away she takes a moment to compose herself. She EXHALES and turns to face the trash.

Jenna scans the garbage before settling on plucking out a half-eaten bag of fast food. Slim pickings, there's not much inside.

She lets go of the dumpster lid and lets it SLAM.

53 INT. SHOP OFFICE - DAY

53

A female SHOPKEEPER on their phone watches Jenna on a security camera while talking on their phone.

SHOPKEEPER

Hi, yeah, I'd like to report someone being weird behind my store. It's kinda suspicious.

Beat.

SHOPKEEPER

Well, their just acting really weird and honestly I feel a little threatened.

54 EXT. STRIPMALL BACKALLEY - DAY

54

Sat on the ground with her back against the trash Jenna enjoys the leftovers, a few fries, and a bite of a burger.

A cop car turns the corner and comes into view. It WHOOPS its siren once.

Jenna quickly gets to her feet and instinctively runs away towards a small opening in the alleyway wall.

It totally catches the cops off guard. They turn on their SIREN and accelerate their vehicle down the long alleyway towards her.

INSIDE THE COP CAR -

COP 1
(on radio)
We got a runner, we are in pursuit,
corner of Silverado and Bermuda.

Jenna squeezes through the opening and down...

55 EXT. EMBANKMENT & TUNNEL ENTRANCE - DAY

55

...An embankment towards a tunnel entrance.

She steadies herself as she reaches the bottom and comes face to face with the mouth of the tunnel. Its darkness, a stark and ominous contrast to the brightness outdoors.

Jenna checks over her shoulder towards the hole in the wall at the top of the embankment. The cop car pulls up.

Jenna steadies her breathing as she builds the courage to enter the dragon.

As she enters the tunnel she can feel the instant change in temperature and then it goes - DARK.

EMBANKMENT -

The two cops come sliding down the embankment in pursuit.

Jenna's POV - We see their silhouettes come into play circled by the darkness of the tunnel.

COP 1
She for sure went in there, I'll
back you up.

COP 2
Fuck that, I'm not in the mood to
deal with another tunnel rat today,
are you?

Jenna silent in the darkness watches them from just feet away.

Cop 1's radio CRACKLES to life with a message.

DISPATCH COP (O.S.)
Unit 57 please respond. We have a
217 in your vicinity. Requesting
dispatch.

COP 1
(into his walkie talkie)
57 copy that, we are on our way.

(TO COP 2)
Come on let's get out of here.

The two cynical cops flea the scene.

56 INT. TUNNEL - DAY

56

Jenna, still silent in the darkness watches, as she waits for her HEARTBEAT to calm down.

Her eyes adjust to the light.

She's startled to see someone sitting behind her, wearing a trucker hat and enjoying a slice of pizza.

It's NICK, 30's and handsome in a rugged kind of way. He was obviously watching the whole show unfold as he enjoyed his lunch.

NICK
It's funny how the cops never come
down here. It's like we don't even
exist. Want some pie?

He smiles a charming grin and holds up the pizza box as an offering. It looks hot, fresh, and delicious.

Jenna's mistrust holds her back.

NICK (CONT'D)
I'll trade you for a name and some
company.

She's too hungry to say no.

JENNA
Sure.

She grabs a slice.

NICK
It's pepperoni, I hope you're not
vegetarian.

JENNA
Beggars can't be choosers right?

Nick SCOFFS.

NICK
You'd be surprised. Call me an
optimist but I'm a beggar and today
I choose pizza.

Jenna inhales the slice, she hasn't eaten in a while.

JENNA
It's so good.

Nick gestures...

NICK
Sit down, unless you got somewhere
important to be.

Jenna LAUGHS. She can't resist his honest charm and sits down
opposite him.

NICK (CONT'D)
Welcome to mi casa, my name's Nick.

Jenna takes in his makeshift cardboard home. Its ingenuity is
impressive.

JENNA
(teasing)
Thanks, I love what you've done with
the place. Jenna.

NICK
(teasing)
Oh thanks, if I knew you were coming
I would have cleaned it up a bit.

They both LAUGH and connect in the moment.

57 EXT. FLOOD CHANNEL - DAY

57

Nick and Jenna make their way through a dry flood channel as
if they were strolling in the park.

NICK

It's not like I started living in a tunnel on day one. After my house burned down everything went to shit.

JENNA

How'd it happen?

NICK

It was part of the Thomas fire, December 2017. Everything in the upper Ojai burned down. Back then it was the largest wildfire in California State history. The whole thing was fucked. Hundreds of people homeless, just like that.

JENNA

So what did you do?

NICK

All I could do. I slept in my car for a while Which sucked, cause I couldn't hold a job. And with no income and my credit fucked I lost my car and ended up couch surfing, even slept on a ping pong table in a garage for a bit. But that shit only gets you so far and next thing I knew I was living outside. So what about you, what's your story?

Jenna SCOFFS.

JENNA

My story? I don't have a story.

NICK

Ah a woman of mystery, I can dig that.

JENNA

What you really mean is how did I end up out here?

Jenna avoids the question.

JENNA

It's complicated. How about you? Why Vegas?

NICK

Well, like all good stories it starts with, I met a pretty girl.

Nick flashes Jenna his charming smile.

NICK (CONT'D)

But it didn't work out. Besides
where else can you turn a dollar
into a million overnight?

Jenna SCOFFS.

JENNA

So you're a gambling man.

Jenna missteps and nearly falls.

Nick grabs her arm and helps stabilize her.

NICK

Whoa, I got you.

It's the first time Jenna felt the touch of another in a very long time and it catches her off guard in a good way. Jenna reciprocates the help with a warm smile.

JENNA

Thanks. I got it.

NICK

I was just kidding, I'm not really a gambler. But I do have a plan.

JENNA

Oh yeah?

NICK

There's a program downtown, gets people back on their feet. I just have to wait it out a little bit longer for a spot to open up.

JENNA

What's your B-plan?

Nick SCOFFS.

NICK

My B-plan? Well, you know sometimes I feel like I'm falling but I never reach the bottom. Or if I do it's a fake-out. When I try to get back up the rug just gets pulled out from me and I fall down even more.

(MORE)

NICK (CONT'D)

But if I ever do reach that true rock bottom then I'm gonna walk up into the mountains and just let the universe decide my fate once and for all, biblical style. And that's my B- plan.

JENNA
Why the mountains?

NICK
It would be nice to feel on top of the world. One last time.

58 EXT. STRIPMALL - DAY

58

Nick and Jenna are both leaning up against a wall, each holding brightly colored ice-cold slushies.

Jenna SLURPS away.

NICK
No joke, I woke up with no shoes. Someone actually stole my shoes off of my feet while I was sleeping. Can you believe that shit?

Jenna looks at his feet. He has shoes.

JENNA
So how did you get those?

NICK
(teasing)
I stole them off some guy that was sleeping.

JENNA
Wait, what?

NICK
I'm joking, I'm joking. These were hand-me-downs at the mission.

Feeling silly for being gullible she SCOFFS.

NICK (CONT'D)
So. Three wishes?

JENNA
Oh wow, it's been a while since I've had the luxury of wishing.

NICK
Can be anything you want.

JENNA
I wish this drink wouldn't give me a
brain freeze.

Nick LAUGHS.

NICK
Out of anything in the world, that's
what you wish for?

JENNA
(laughing)
Ok, ok, do-over. I wish...

59 INT. BEDROOM - DAY

59

MOS - We hear nothing, the screen is silent

Jenna and Gigi's faces are inches away from each other as they stare into the eyes of each other under the covers. Gigi laughs and smiles.

60 EXT. STRIPMALL - DAY

60

Jenna gets serious.

JENNA
I wish I could turn back time.

Nick counts off by holding one thumb up.

NICK
Ok Cher that's one.

JENNA
That's it, that's all I want.

NICK
Come on you got two wishes left.

Jenna SIGHS. Jenna doesn't want to play anymore.

JENNA
I wish I had the guts to kill myself
honestly.

NICK
That's dark. No mansion by the beach
or world peace?

He makes her smile.

JENNA

(glib)

Fine, world peace and make people kinder.

NICK

People suck no doubt, I'm cool though right?

Jenna thinks he's more than cool.

JENNA

Yeah, you're cool.

Nick flashes that charming smile again.

Jenna feeling flirty plays with her hair.

Nick notices a scar on her arm.

JENNA (CONT'D)

What about you, three wishes.

NICK

That's easy. One, stop living outside. Two, understanding and compassion for everyone. And three, I wish I had a family. I miss that feeling knowing someone always has my back. No matter what. You know?

JENNA

Those are good wishes.

NICK

Hey, I was thinking, maybe you should stay with me in the tunnel, you know for safety.

JENNA

(teasing)

Are you asking me to move in with you Nick?

NICK

We could look out for each other.

JENNA

(teasing)

Asking me to move in with you on our first date what would my mother say?

NICK
(teasing)
Is that what this is, a first date?

Jenna blushes, a little lost for words she dips her chin down and slurps her Slurpee.

NICK (CONT'D)
Hey, I need to use the restroom.

Nick gestures to the gas station on the corner.

NICK (CONT'D)
I'll be right back ok?

Jenna nods.

NICK (CONT'D)
You need anything?

JENNA
Sure, can you grab me some napkins?
Sticky hands.

NICK
Your wish is my command, my lady.

Jenna SCOFFS.

Smiling to herself, she watches him walk away. Nick looks back over at her and flashes her a grin before going inside.

Jenna's smile quickly fades away as the reality of everything sets in. A couple of sips of her drink.

Jenna walks away in the opposite direction of the gas station and keeps walking, even picking up the pace.

61 EXT. GAS STATION - DAY

61

Nick exits the gas station and looks back to the spot where the two were just hanging out. Jenna is nowhere to be seen.

Nick surveys the area from where he is.

She's gone.

CUT TO: BLACK

62 EXT. DOWNTOWN - DAY

62

Cars fly by. It's bright AF.

SUPERIMPOSE: DAY ?

Jenna's passed out, by the side of the road, in a nook of a building. She looks even more raggedy since we last saw her. She has a few plastic bags and plastic bottles tied to herself.

As a car drives by, a teenage male throws out a Slurpee at her.

TEENAGE MALE
(shouts)
Get a job mother fucker!

She gets woken up by the impact of the icy drink hitting her.

Jenna wipes the slushie from her face.

JENNA
(to herself)
Sticky hands.

She bursts into uncontrollable LAUGHTER and just keeps LAUGHING.

CUT TO: BLACK

S.I. - 16 MONTHS LATER

63 EXT. ROADSIDE - DAY

63

Jenna looks like she's been homeless a long time.

Sat on the ground with a makeshift sign, she MUTTERS to herself at the intersection waiting for traffic to stop. Her sign reads - ANYTHING HELPS.

A car stops and rolls down their window enough to slide a dollar bill through.

Jenna, grateful, gets to her feet to accept the cash.

64 INT. TUNNEL - DAY

64

Jenna wakes up in her makeshift tunnel home and switches on her flashlight hanging in the corner.

The camp is made up of a wooden palette with a cardboard box and milk crate walls, reminiscent of Nick's spot.

A bunch of random clutter occupies her home.

- Plastic bags tied up with supplies inside.
- An assortment of blankets
- Her photo of Gigi propped up against the wall. It's getting worn.

Jenna looks at her reflection in a broken piece of glass in her hand. We see the scars on her arm.

Jenna raises the broken piece of glass and hacks a good inch and a half off her hair.

She grabs a bottle of water only to see it's empty.

JENNA
(shouts)
Hey Jawbone.

A long silence.

Ten feet down the tunnel from Jenna's camp is JAWBONE'S. He's an older loner who doesn't say much and keeps to himself. His camp looks just like Jenna's.

JAWBONE (O.S.)
(shouts)
Yeah?

JENNA
(shouts)
Is it morning day or night?

She rummages around for another bottle of water but that's empty too.

JAWBONE (O.S.)
(shouts)
Let me check.

Another long silence.

JAWBONE (O.S.) (CONT'D)
(shouts)
Watch says morning.

JENNA
(shouts)
Thanks!

Again a long pause. Jenna rummages around for another bottle.

JAWBONE (O.S.)
(shouts)

Yep.

Jenna finds one buried in her stuff but again, empty.

JENNA
(shouts)
I'm gonna go to the gas station will
you keep an eye open for me?

Jenna listens out for his agonizingly slow response.

JAWBONE (O.S.)
(shouts)
Yep.

JENNA
(shouts)
Thanks!

Silence.

JENNA (CONT'D)
(under her breath)
Good talk.

JAWBONE (O.S.)
(shouts)
Take the ladder out Woodcrest,
there's trouble at the East end.

65 INT. TUNNEL DROP-DOWN ENTRANCE - DAY

65

A vertical tunnel entrance with a built-in ladder highlighted by the sunlight streaming in. The hard lights cut a line between illumination and pitch dark on either side of the ladder.

Jenna steps into the light and climbs up the ladder.

66 EXT. SUBURBAN NEIGHBORHOOD - WOODCREST - DAY

66

It's an extremely hot Vegas summer day. The sun is beating down on Jenna as she cuts across a tidy neighborhood. Sweat pouring down her face. She's looking more and more raggedy every time we see her.

Her empty water bottle in her hand.

All the houses have cars parked in their driveways except one.

Jenna rubbernecks from where she is to gauge if anyone's home. It doesn't look like it.

Jenna checks to see if the coast is clear and approaches the house like she's sneaking around.

At the front door, she presses the DOORBELL button. She looks as out of place as she feels. No one comes.

Jenna presses the button again and waits. Still no one comes.

Jenna scans the street to check no one's watching. The coast is clear. She slips around the side of the house and reaches over the side gate to let herself in.

67 EXT. SIDE OF HOUSE - DAY

67

Jenna spots a faucet on the side of the house and kneels down to fill her water bottle.

No dice, the tap turns but nothing comes out.

Jenna lets out a SIGH as she stands before locking her attention on the side door.

68 INT. HOUSE KITCHEN - DAY

68

The kitchen is calm, quiet, and empty.

Jenna walks cautiously into the frame.

She helps herself at the sink faucet, filling her water bottle.

Jenna chugs the refreshingly cool water finishing the bottle in one go and lets out a big SIGH of satisfaction.

As she's savoring the moment, she looks out of the window and spots an inviting swimming pool in the backyard.

69 EXT. SWIMMING POOL - DAY

69

UNDERWATER -

We see Jenna splash down into the pool. Fully clothed, the bubbles rush around her as she sinks. Underwater, she swims, enjoying the fleeting freedom from the world.

From beneath the surface, we see three individual distorted silhouettes - A couple and their child.

Jenna breaks the surface and comes face to face with the Adams.

ABOVE WATER -

DOLLY ADAMS

Jenna?

Jenna looks at the happy family confused.

DOLLY ADAMS (CONT'D)

Jenna Anderson?

An awkward moment of silence passes. The Adams boy sticks nervously to his mother's side.

DOLLY ADAMS (CONT'D)

You sold us this house. Four years ago. We're the Adams.

MR. ADAMS

(to his wife)

I should call the cops honey.

DOLLY ADAMS

(nervously)

No, don't be silly it's Jenna Anderson. From Green Valley.

Jenna wade's a step forward towards them.

The whole family, in unison, nervously shuffles backward in fear.

Awkward silence.

Jenna is painfully aware of their reaction.

She bluffs them by faking a step forward to see what they do.

As expected the family unit shuffles back again in fear.

More awkward silence.

Jenna slowly climbs the ladder out of the pool, eyeballing the Adams.

They watch in shock as the water drains from her clothes.

JENNA

It's a shame that new overpass is gonna tank the value.

Dripping wet Jenna walks away, heading out through the yard.

The Adams watch, jaws wide open in disbelief.

70 EXT. NEIGHBORHOOD - NIGHT

70

The sun has set. Jenna cuts across another suburban neighborhood on her way back home with a couple of plastic bags, gas station supplies in hand.

A beat-up old Cadillac parked up on the side of the street catches Jenna's eye.

Inside, sat is the steering wheel, is Lizbeth. Her hands at two and eleven on the wheel pretending to drive.

Jenna makes her way towards the car. As she gets closer she waves through the window at Lizbeth.

Lizbeth rolls down the window as Jenna approaches.

As she gets up close she sees in the passenger seat Ruth passed out her seat leaned all the way back. She's out for the count and breathing heavily.

A prescription bottle is close by.

LIZBETH

I remember you! You're the lady who wanted to help find my dog.

JENNA

Hi sweetie.

Jenna leans down to the window and folds her arms to prop herself up in the opening.

JENNA (CONT'D)

Did you ever find em?

LIZBETH

No, but Ruth said that if we ever live in a house I could get a fish.

JENNA

She did?

LIZBETH

Yeah, it's not the same as a dog though.

JENNA

That's true, but even a fish needs love.

Lizabeth thinks about this for a second and then feels jipped.

JENNA (CONT'D)

What's your name sweetie, I'm Jenna.

LIZBETH

Lizabeth.

JENNA

That's such a pretty name. How old are you?

LIZBETH

I think I'm nine or ten. I'm not sure but I know how to drive a car!

She mock drives with the steering wheel.

JENNA

I remember when I was your age I--

Ruth suddenly bolts up from her stupor, still out of it but aware something ain't right.

RUTH

What the?

JENNA

Oh hi, remember me? I was just--

Ruth comes to her senses quick.

RUTH

(aggressively)

You were just getting your hands off my vehicle.

Jenna steps back defensively.

RUTH (CONT'D)

Get in the back Lizabeth!

Ruth grabs Lizabeth's arm and yanks her aggressively towards the back of the car as she simultaneously scrambles into the driver's seat.

LIZBETH

Ow, you're hurting me Ruth.

RUTH

(to Lizabeth)

What have I told you about talking to strangers unless we're on a hustle?

Jenna comes to the rescue and steps back up to the car.

JENNA

Hey, hey you don't have to grab her
like that.

Ruth starts winding the window back up as she turns the key
in the ignition. The engine TURNS and SPUTTERS but doesn't
catch.

RUTH

Back away from my vehicle ma'am or
as God is my witness there will be
trouble.

She tries the key again - SPLUTTER SPLUTTER, no dice.

Lizbeth cries in the back.

JENNA

If you hurt that girl again, you're
the one who's gonna be in trouble.

RUTH

(increasingly losing
control of her temper)
The good book says don't suffer as a
busybody in the affairs of others...

Ruth finishes winding up the window in Jenna's face.

RUTH (CONT'D)

...So get the fuck away from my
vehicle ma'am.

This time the engine STARTS.

Ruth, through the window, gives Jenna the finger.

She puts the car in gear and peels off down the street.

Jenna watches helplessly as the kid looks back at her through
the window with tears in her eyes.

The car skids in the distance.

CUT TO: BLACK

71 INT. TUNNEL - DAY

71

Jenna is sat, upright in bed, in her makeshift tunnel home.
Her flashlight hangs in the corner, giving her just enough
light to eat a can of baked beans with a plastic fork.

It's silent, dark and lonely. Jenna stares blankly at the photo of Gigi as she eats to survive.

Jenna senses something, a change in the atmosphere. A faint distant SHUFFLE of people approaching.

NICK (IN THE DISTANCE)
(loudly)
Coming through don't shoot me.

Someone else SCOFFS from the same direction.

NICK
(loudly)
Anyone home?

Jenna peers out the side of her home to see the silhouettes of three men approaching. It's Nick and two GUYS FROM THE MISSION.

GUY FROM THE MISSION 1

(LOUDLY)
Shine a light, we have supplies.

NICK
Socks and toiletries.

Jenna looks back towards Jawbone's camp. He too has his head poking out of his little cardboard house in curiosity.

As the guys get closer Jenna recognizes Nick, no longer homeless and cleaned up.

NICK (CONT'D)
Jenna is that you?

JENNA
Nick?

Nick kneels down to talk to her while the other two guys keep going to interact with Jawbone.

GUY FROM THE MISSION 1 (O.S.)

(LOUDLY)
Shine a light, we have supplies.

NICK
Hey, Jenna? I'm so happy to see you.

She's happy too.

JENNA

Hey stranger danger, it's good to see you!

NICK

Thanks, I'm with the Mission now, we do tunnel drops every weekend.

JENNA

I see that.

NICK

It's been about a year now.

JENNA

Wow, a year already.

NICK

Yeah. Helping others get back on their feet.

JENNA

That's really great Nick!

NICK

Thanks.

The two share a moment, smiling at each other without words before Nick remembers why he's there.

NICK (CONT'D)

Oh, I have these for you.

Nicks pulls supplies from his backpack.

NICK (CONT'D)

I got socks, toothbrush, soap.

He hands the goodies to Jenna.

JENNA

Ooooo these are the really good ones.

She stretches the socks in her hands.

JENNA (CONT'D)

They're thick.

NICK

Yeah, those will last you a while.

Nick's energy shifts from bubbly to something more inward.

NICK (CONT'D)

I waited for you.

JENNA
Listen Nick I'm sorry but--

NICK
It's ok, you don't owe me any
explanation I'm just happy to know
you're ok.

JENNA
Thanks.

NICK
So what's it gonna take for me to
convince you to get into a program?
Help get you into a home.

Jenna SCOFFS.

JENNA
I couldn't live inside anymore, I
wouldn't know how.

GUY FROM THE MISSION 1 (O.S.) Nick, let's keep going.

Nick acknowledges them with a nod.

NICK
(to his team)
I'll be right there.

Jenna can't help but think how handsome he looks cleaned up.

NICK (CONT'D)
Hey, I gotta go.

Jenna nods as she thinks about missed opportunities.

NICK (CONT'D)
Here, take this.

Nick hands her a photocopied contact card with his number and
the Missions info on it.

NICK (CONT'D)
When you're ready come see me.

JENNA
Thanks.

NICK
Remember, hope's only a street away.

JENNA
That's what I hear.

GUY FROM THE MISSION 1 (O.S.)
Nick?

NICK
(to Jenna)
I gotta go.

JENNA
I know.

Nick gets up and slings his backpack over his shoulder.

JENNA
Hey be careful further in, there's a
psycho at the east run-off. He's
been causing grief, and chunks of
it.

NICK
Hey, even psychos need socks.

Jenna smiles.

NICK
When you're ready come see me.

Jenna holds up the ratchet business card in acknowledgment.

Nick heads off to catch up with the others but turns back to
Jenna.

NICK
I mean it.

For the first time in a long time, Jenna feels something.

Jenna looks at the details on the card.

FADE TO: BLACK

72 INT. TUNNEL - NIGHT

72

Strange deranged sounds echo down the still dark tunnel.

Jenna wakes to the weird HOWLING.

Jenna CLICKS on her flashlight.

Without warning, A psychotic, schizophrenic, ripped, MANIAC,
bursts into her camp and grabs her by the throat with both

hands, while spouting deranged nonsense.

MANIAC
(shouting)
I'm not going back, you fucking
bitch!

Jenna struggles to get his hands off of her neck.

INTERCUT WITH:

73 I/E CAR - DAY - FLASHBACK

73

MOS (without sound) - Jenna is driving down a suburban street with Gigi in the front passenger seat. Jenna keeps looking over at Gigi as they laugh and sing together.

She takes a snap of Gigi with her cell phone while she's driving. It's the picture she's been carrying with her all this time.

PRESENT DAY:

The Manic shakes her around as if she was a dog toy.

MANIAC
(shouting)
You can't make me go there!

Jenna closes her eyes and smiles as she gives up struggling and lets her body go limp.

FLASHBACK:

MOS (without sound) - POV - Through the windshield we see the car cruise right through a red light.

PRESENT DAY:

The maniac takes one hand off of her throat and draws it back to punch her.

Jenna gasps for air and opens her eyes.

MANIAC (CONT'D)
(shouting)
I don't give a fuck what you think.

The Maniac punches Jenna hard in the face. Jenna's eyes roll back.

FLASHBACK:

MOS (without sound) - Jenna looks at her daughter as she drives. Her face suddenly changes from happiness to horror. Looking back at her mother, Gigi giggles, oblivious to the truck about to plow into her side of their car.

PRESENT:

MANIAC (CONT'D)
(shouting)
You will never! EVER! Control me!

With both hands back on her neck, the Maniac throws her out of her camp like a rag-doll onto the hard concrete floor. She rolls.

FLASHBACK:

MOS (without sound) - From inside the car, in slow motion, we see it tumble through the air. Jenna and Gigi are thrown around like rag dolls as broken glass flies in all directions.

Gigi's mala beads, still around her neck, are suspended in the air as time slows down to a crawl.

PRESENT:

Jenna, tumbling across the ground comes to a stop.

Her Mala bead necklace ripped but still in her hand. Beads scattered across the dirty floor.

On the edge of consciousness and barely breathing.

The Maniac stands over her.

MANIAC (CONT'D)
When the storm comes I will eat your
fucking skulls.

The Maniac kneels down, grabs her head by her hair, and punches her one more time in the face.

Jenna lies there limp.

The Maniac gets up and stumbles back down the tunnel from the direction he came. He walks past Jawbone's camp.

Motionless but breathing she hears him disappear into the distance of the tunnel.

MANIAC (O.S.) (CONT'D)
(fading out in the
distance)

I'll tear your beating hearts out
with my fingers you fucking animals.

She's alone and super fucked. Her face already starting to swell.

Seconds feel like minutes as she lays there helpless.

Jawbone cautiously appears out of his camp. Scared, he tiptoes his approach to Jenna.

He gives her an exploratory prod to see if she's even still alive.

Jenna SPLUTTERS blood and coughs.

END FLASHBACK SEQUENCE

74 EXT. TUNNEL EMBANKMENT - NIGHT

74

Jawbone scales the steep rocky embankment carrying and dragging Jenna up the hill to safety. Severely beaten, she's of little help.

The pair make it to the street.

Jawbone dumps her onto the sidewalk. She's still breathing.

He looks around to see if anyone saw them. There are cars in the distance but no one's around on foot.

Jawbone, not wanting to be seen, leaves Jenna by the street and heads back down the embankment.

She's barely alive.

75 INT. AMBULANCE - NIGHT

75

We watch from above as two MEDICS work to stabilize Jenna, her neck in a brace.

EMT 1 holds Jenna's hand.

EMT 1 (O.S.)
Miss can you tell me your name?

Jenna's eyes roll back in her head, she doesn't respond.

EMT 1 (CONT'D)
(to EMT 2)
No ID nothing.
(to Jenna)

Squeeze my hand if you can hear me.

EMT 2 (O.S.)
Blood pressure 110 over 70.

EMT 1 (O.S.)
It's ok miss you're gonna be ok,
we're gonna get you fixed up.
Everything's gonna be OK.

EMT 2 puts a manual resuscitator over Jenna's face and starts to pump it.

76 INT. HOSPITAL - DAY

76

Jenna is laying in her hospital bed hooked up to an IV and monitoring equipment. Her face is extremely swollen and bandaged.

A wedding ring on her ring finger. A drip needle in her wrist.

DAMIAN, tall and handsome but broken inside steps into the room. He too is wearing a wedding band on his ring finger. His eyes cried out.

DAMIAN
They're charging him with impaired driving.

Jenna looks away.

DAMIAN (CONT'D)
Vehicular manslaughter.

Jenna plucks up courage and strength to speak.

JENNA
I ran the light Damian. I saw it,
last second. I did this.

DAMIAN
No this isn't on you Jenna. The
man's a murderer. He had opioids in
his system.

Jenna still looking away digests the news and closes her eyes.

77 INT. I/E CAR - DAY

77

MOS - We hear nothing, the screen is silent POV - Through the windshield we see the car cruise right through a red light. The car keeps going, no truck hits it.

FADE TO: BLACK

78 EXT. HOSPITAL - DAY

78

A scrubbed-up Jenna exits the hospital wearing clean donated clothes and shoes. Even in her new clothes she still looks homeless. Her face bruised and beat.

Mala beads wrapped around her hand, the wedding ring long gone.

It takes her a moment for her eyes to adjust to the light.

People walk in and exit around her.

She takes a sip of a bottle of water and looks around as she gathers her bearings.

She sets off on foot down the street.

79 EXT. FLAMINGO EAST - DAY

79

Jenna has covered some ground and is already getting worn down by the heat of the daytime sun.

80 I/E. SEDAN - DAY

80

A crappy sedan pulls up next to Jenna walking the sidewalk.

A middle-aged JOHN leans over the passenger side and hollers at her.

JOHN
Hey, wanna ride?

JENNA
I'm good thanks.

JOHN
Don't be silly, it's like 100
degrees out there. Come on, jump in.
Let me give you a ride.

Jenna slows down and gets in the car.

The John's eyes slide over her.

She notices the two \$20 bills by the gear stick.

JOHN (CONT'D)
Where you heading?

Jenna turns her head to watch the houses go past out of the passenger window.

JENNA
Home.

The John looks at her in a leery way.

JOHN
And where's home?

Jenna doesn't bother to answer.

JOHN (CONT'D)
Looks like you had one hell of a night.

Jenna catches her own reflection in the passenger window and turns her head away towards the John only to see him unzipping his already unbuttoned pants.

JENNA
What the fuck?

The John gestures with his head to his groin.

JOHN
For the ride.

JENNA
You fucking asshole let me the fuck out.

JOHN
Ok, Ok. Don't get your panties in a twist.

The John flips on his signal to pull over.

JOHN (CONT'D)
Fuck, I thought we--

He pulls up to the curb and stops.

JENNA
You thought wrong.

Jenna grabs the two twenties as exits the car quick, SLAMMING the door behind her.

JOHN
(shouting)
Your breath stinks like shit lady,
maybe use a toothbrush next time.

Jenna storms off down the street leaving the parked car behind. It eventually peels away.

The John gives her the finger as he drives past.

JENNA
(screams)
Motherfucker!

CUT TO: BLACK

81 I/E. TUNNEL - DAY

81

Jenna scoots down an embankment towards the her tunnel entrance.

As she enters the structure she's not surprised to see her camp ransacked.

Jenna SCOFFS and shakes her head.

Everything's gone. Just the wooden palette and a few scraps of cardboard are left.

Even her neighbor, Jawbone, has moved on.

Jenna pointlessly sifts through what's left in search of anything and picks up half a dozen Mala beads from her broken necklace.

She finds her picture of Gigi but it's just a corner tattered and torn.

Jenna frantically searches for the remainder of the picture in the dirt. She senses herself being watched and stops in mid-search.

Jenna looks up to see the same scruffy Yorkie mutt watching her from the mouth of the tunnel.

They lock eyes.

It turns and runs away.

Aware the picture is gone forever, she can't hold back her emotions. Tears take over and she and SOBS uncontrollably.

82 EXT. TROPICANNA EAST - DAY 82

The sound of CICADAS is heavy in the air.

Looking off into the east Jenna considers the long straight high street out of town and towards the mountains.

She starts walking towards them.

83 EXT. TROPICANA EAST - DAY-SUNSET-NIGHT - MONTAGE 83

- Jenna walks the long street exhausted.

- We're on the edge of the city where the streets stop and the edge of the mountains meet. The sun's going down.

- Jenna starts hiking up the rough terrain.

- The sunsets on the opposite side of the valley.

- She reaches the top of the trail and turns around to see the city at night behind her. The electric city gird glistens in the moonlight. Jenna's beyond exhausted.

- She hikes through a difficult pass in the mountain.

END MONTAGE.

84 EXT. DESERT - NIGHT 84

Rag-tag, sun-damaged and tore up from the floor up, Jenna appears out of the darkness. To say she's seen better days is an understatement. She staggers across the flat desert plain exhausted to her core.

Half a dozen Mala beads slip from her dirty fingers and fall to the ground.

Too tired to notice she soldiers on into the darkness. Each step is harder than the last. Her face a mix of bruises and recent wounds.

Yards later Jenna collapses.

Laying there motionless in the moonlight, she hears a dull THUMPING in her head.

Jenna tries to open one eye but is blinded by a bright light shining directly at her. Squinting, she tries to open both eyes. Confused, she sees...

The silhouette of her six-year-old daughter Gigi, looking back at her. That can't be right.

JENNA
(hoarse)
Gigi?

Jenna props herself up and rubs her eyes but Gigi is gone. Kneeling in her place is a tall man dressed in a suit, tie and rubber ZEBRA-HEAD mask. The stranger holds out their hand towards Jenna.

Jenna locks eyes with the Zebra-Head.

Jenna's so confused as she looks up at the silhouetted Zebra-head helping her up and offering her a bottle of water.

Jenna chugs the bottle of water.

Jenna is out of it from a combination of exhaustion and the weird situation.

Holding hands, Zebra-head leads Jenna through the desert, the THUMPING SOUND in her head slowly turns into the low-end rumble of some bass.

They turn a corner behind some rocks and walk into a mini Burning Man-style rave.

85 EXT. DESERT SOUL KITCHEN - NIGHT

85

In the middle of nowhere is a small collective of Vegas ravers. There's a DJ spinning between some huge speakers and 12 hardcore party-goers. Cars with their lights on form an outer circle around the party. In the center is an oil drum burning. The crowd is eclectic and wild.

Zebra-head starts dancing around the fire.

The DJ is spinning EDM. Smoke bombs burn in between the dancers around the oil drum. The whole thing is trippy.

Jenna can't help herself but join in and starts dancing a Hiawatha rain dance with her arms spread wide.

Shufflers shuffle.

The flames from the oil drum dance with the music.

Jenna is lost in the moment.

Embers from the fire float up into the night.

FADE TO: BLACK

86 INT. MEETING ROOM - DAY

86

Jenna and the usual group of women are sat in a circle in the poorly lit shabby room. Jenna finishes her thought with the group.

JENNA

Sometimes the pain of staying is greater than the pain of walking away.

She takes her time and sips her coffee.

JENNA (CONT'D)

I mean obviously, I don't remember this but according to my mother, the first word I ever learned was more. I would walk around the house going more-more, more-more. All day long just more-more, more-more.

The room listens.

JENNA (CONT'D)

And now, all these years later, it's so ironic that the people I love are gone and surrounded by all this stuff. Stuff I don't even want or deserve.

Silence.

JENNA (CONT'D)

I literally deserve nothing.

She calms down a little.

JENNA (CONT'D)

Sure I've thought about killing myself. I really have. Should I do it? Could I do it? Should I do it?

L.A. leans in to listen.

JENNA (CONT'D)

But the truth is, every time I get to that ledge for some reason, at the very last second, something holds me back. I just don't have the courage to do what needs to be done. That's hard to deal with. And if I'm

being honest with myself, I just wish I had the balls to blow my brains out.

Jenna holds her fingers up to her skull in a gun shape and makes the noise.

JENNA (CONT'D)

Pew!

As she fake shoots herself in the head.

The room is on the edge of their chairs.

JENNA (CONT'D)

Thanks for letting me share.

THE GROUP

(murmured)

Thanks for sharing.

87 EXT. STREET - DAY

87

SUPERIMPOSE: DAY 601.

Jenna looks like she's been homeless a long time, her clothes are different. Her boots coming apart at the seams.

Jenna is shuffling along the street, taking her time and completely tuned out from the world.

88 I/E SALLY'S SUV - DAY

88

Sally is driving and talking to a client with her hands-free.

SALLY

I'm telling you that's what they said.

HARPER (O.S.)

Well, I think we should -

As Sally drives past Jenna she instantly recognizes her.

SALLY

Holy shit. Harper, let me call you right back, something just came up.

89 EXT. STREET - DAY

89

Sally pulls over ahead of Jenna.

Jenna doesn't change course as Sally comes bounding towards her on foot.

SALLY

Jenna!

Sally slows down her approach as she realizes how disheveled and ragtag Jenna looks.

SALLY (CONT'D)

Jenna?

Jenna looks at her confused.

90 I/E - SALLY'S CAR - DAY

90

Sally's driving. Jenna is sat in the passenger seat with her head against the window watching the road behind her in the side view mirror.

Houses go past.

SALLY

What are the fucking chances? I'm never out here. I can't believe I found you, I mean what are the chances?

Jenna's not listening.

SALLY (CONT'D)

What the hell happened to you Jenna?

Jenna shrugs.

SALLY (CONT'D)

Hang in there, I'm gonna get you some electrolytes OK? As soon as we get out of the ghetto I'm gonna pull over and we're gonna get you hydrated ok?

Jenna's checked out.

SALLY (CONT'D)

Everyone's been so worried, Burnham's convinced you were murdered. There was a whole circus with the police asking ques--

Jenna turns to Sally and interrupts her.

JENNA
Am I alive?

Jenna's change of subject throws Sally off.

SALLY
Oh Jenna, everything's going to be
OK. We're gonna get you cleaned up
and fed. We're gonna get this
figured out, ok? We're gonna figure
this out.

Jenna turns her head to look back out the window as they whiz
past a HOMELESS MAN on the sidewalk.

91 EXT. GAS STATION - DAY

91

Sally is pacing in front of the gas station on her cell.
Jenna is still in the SUV.

SALLY
(into her cell)
Of course, it's her, I'm not senile!
I'm not just gonna pick up some
random crazy off the street and
offer them a ride around town.

SUV -

Jenna watches Sally in the distance on her cell, her words
indiscernible and MUFFLED.

Jenna's focus changes to the silver trinket hanging from the
mirror. It reads - Blessed.

Jenna looks down at the Starbucks cup in the holder.

The leather interior of the car is in impeccable condition
and has a sheen to it. Jenna runs her fingers over the
leather seat.

OUTSIDE -

Sally's still pacing.

SALLY (CONT'D)
Well, what do you want me to do
about it? It's not like I can just
snap my fingers and rearrange your
day for you? The poor girl needs
help.

SUV -

Jenna flips open the glove box. There's a gun inside.

Jenna takes it out and examines it.

OUTSIDE -

Sally's still pacing.

SALLY (CONT'D)

Of course, I'm not gonna take my
eyes off her, she's in my car, she's
not going anywhere.

SUV -

Jenna has the gun in her mouth.

She watches Sally walk into the gas station while still on
her phone.

With the gun in her mouth, she cocks back the hammer, she's
ready to do it.

Jenna looks around the gas station concourse and see's
Lizbeth on sitting opposite side of the street with her head
in her hands.

92 INT. GAS STATION - DAY

92

We see Sally's SUV from inside the gas station. The passenger
door is open. No one's inside.

Sally is oblivious, still on her cell.

93 EXT. BUSY STREET - DAY

93

Jenna darts through the busy traffic to get to Lizbeth who's
sat on the sidewalk with her head buried in her folded arms.

JENNA

Hey, hey, Lizbeth.

Lizbeth looks up at her totally distressed.

LIZBETH

Jenna?

Jenna crouches down to her level.

JENNA

What's up sweaty what's going on,
what's the matter?

LIZBETH

Ruth told me to wait here but she never came back.

JENNA

How long she been gone?

LIZBETH

All night.

JENNA

It's ok darling we're gonna find her ok? Do you have any idea where she went?

LIZBETH

Yeah, but I knocked on the door and no one came.

JENNA

Can you remember how to get there?

Lizbeth nods.

JENNA (CONT'D)

Ok honey, we're gonna find her.

LIZBETH

(angry and sad)

She shouldn't have left me.

Jenna wraps her arms around Lizbeth to console her.

JENNA

No, she shouldn't have left you but we're gonna find her ok?

94 EXT. GAS STATION - DAY

94

Sally walks out from the gas station only to see the empty car and passenger door open.

She looks through the open door and sees the glove box open and empty.

Sally scans the concourse in an attempt to spot Jenna but she's nowhere to be seen.

95 EXT. DRUG HOUSE - FRONT DOOR - DAY

95

Jenna and Lizbeth are holding hands.

JENNA

You sure it's this one?

Lizbeth nods.

Jenna tries the doorbell.

Jenna flashes Lizbeth a reassuring look.

No answer.

Jenna KNOCKS on the door hard.

No answer.

JENNA (CONT'D)

You sure this is the house?

LIZBETH

Yeah, I've been here before.

JENNA

Ok cool. Wait here I'm gonna check round the back.

LIZBETH

I'll keep lookout.

JENNA

I'll be right back ok? Stay here.

Lizbeth nods.

96 EXT. DRUG HOUSE - BACK YARD - DAY

96

Jenna sneaks around the side of the house, through the rundown unkempt yard.

She peeks through a large window only to see Ruth lying motionless on the ground and facing away from her.

Jenna sensing something isn't right nervously TAP TAP TAPS on the window. Nothing moves in the room.

Jenna carefully teases the back door to see if it's locked. It's not.

She reaches into her pocket and takes out the gun.

Jenna opens the backdoor and nervously sneaks into the house.

97 INT. DRUG HOUSE - HALLWAY - DAY

97

With her gun drawn, Jenna's heart BEATS fast as she inches her way down the hallway towards Ruth's location.

She turns the corner and enters the living room.

LIVING ROOM -

Ruth's dead, laying on the floor on her side. Her eyes are wide open with a shocked look of surprise cross her face. A trail of vomit from her mouth to the floor tells us all we need to know about how she died.

It takes Jenna a moment to process what she's looking at but quickly realizes the seriousness of the situation.

Jenna backs out of the room slowly and back into the hallway. She's trembling.

HALLWAY -

Still facing the living room from the hallway, Jenna hears someone approach.

Wearing pants but no shoes and brushing his teeth casually, Ronnie walks around the far corner of the hallway and stops dead in his tracks when he comes face to face with Jenna.

He sees the gun in her hand.

RONNIE

(nervously)

I don't know who you are lady.

Jenna feels a well of anger building up within her.

RONNIE (CONT'D)

I got no beef with you.

Jenna glances at Ruth dead on the ground.

RONNIE (CONT'D)

She had it coming. She's just a junkie, she ain't nothing to no one.

Jenna slowly raises and aims the gun at Ronnie.

RONNIE (CONT'D)

Please, I--

All of Jenna's rage and frustration culminates at this moment. She SCREAMS and pulls the trigger five times in rapid succession, CLICK CLICK CLICK CLICK CLICK - The gun wasn't loaded!

Ronnie's legs buckle under him as he falls backward in shock.
Jenna turns and walks out fast.

98 EXT. DRUG HOUSE - BACK YARD - DAY 98

The moment Jenna exits the door and into the yard she drops the gun down by her side and to the ground.

Picking up the pace, she runs for the front of the house.

99 EXT. DRUG HOUSE - FRONT DOOR - DAY 99

Jenna comes peeling around the corner and grabs Lizbeth's hand.

JENNA
Time to go!

The pair flee the scene in a hurry.

100 EXT. STREET - DAY 100

We see the two of them run for their lives.

101 EXT. ARROYO GRANDE FLOOD CHANNEL - DAY 101

The lazy stream flows through the flood channel.

A lush green embankment stretches up from the water with Jenna and Lizbeth sitting at the top of it. Both trying to process what just happened.

LIZBETH
You know she's not my mom.

This doesn't phase Jenna.

JENNA
I figured.

LIZBETH
I'm not really supposed to talk about it.

JENNA
I figured.

LIZBETH

I ran away from the home I was at.
She found me.

JENNA
How long ago was that?

Lizbeth shrugs.

JENNA (CONT'D)
How long has she been looking after
you?

LIZBETH
I dunno. A few years already. We
were in Arizona but she was never
nice to me.

Jenna lets out a HUGE sigh and stares into the horizon for
answers.

LIZBETH (CONT'D)
Ruth called you a good Samaritan.

They hold hands.

JENNA
If you could have three wishes what
would you wish for?

Without any hesitation, Lizbeth responds.

LIZBETH
I wanna live in a house, I want to
eat food every day and I want a dog.

Jenna considers her answer.

JENNA
Those are good wishes.

102 EXT. LAS VEGAS - DAY - MONTAGE

102

The following montage is all from moments earlier in the
story.

- Homeless Jenna walking down Flamingo

NICK (V.O.)
Two monks, on a quest, travel
together on foot, a master and a
student.

- Jenna staring through her reflection of the car window with her head against the glass in the John's car.

NICK (V.O.) (CONT'D)
They travel great distances never
saying a word.

- We see from behind, a silhouetted Jenna walking through a tunnel towards the entrance.

NICK (V.O.) (CONT'D)
They journey through fields,
forests, and mountains.

- Homeless Jenna Walking through the mountain pass.

NICK (V.O.) (CONT'D)
Until one day they hear a scream for
help!

- Jenna watches Ruth's car drive down the street. Lizbeth is in the back window with tears in her eyes.

NICK (V.O.) (CONT'D)
It comes from a young woman drowning
in a stream.

- Lizbeth is in a dirt lot looking for her dog, Tourist.

NICK (V.O.) (CONT'D)
The master acts quickly and saves
the drowning woman, carrying her to
safety.

- Jenna fires the gun five times, no bullets. She grabs Lizbeth from the front of the house and books.

NICK (V.O.) (CONT'D)
The pair bid their farewells and
continue on their quest.

- Jenna looks at the ratchet business card and watches Nick disappear down the tunnel and into the darkness.

NICK (V.O.) (CONT'D)
They trek desert plains and
grasslands for days still never
saying a word.

- Jenna and Lizbeth walk along the Arroyo Grande Flood Channel.

NICK (V.O.) (CONT'D)
Until...

END MONTAGE.

103 INT. THE MISSION - NIGHT

103

We slowly pull back from a close-up on Nick as he finishes his story.

NICK

The student says 'I don't understand master, our sect prevents us from ever touching a woman.' Yet you pulled her out off the lake' to which the master replies 'I carried her to safety but you young student have been carrying her in your mind for three days.'

The pullback reveals Nick sat at a desk with intake forms ready. With a pen in his hand, he faces Jenna and Lizbeth. His office, modest and well-lived in.

A crucifix with Jesus hangs on the wall looking down on the room.

Jenna hangs on every word of the parable as Lizbeth, sat next to her, plays with a doll.

NICK (CONT'D)

Sometimes we just have to learn to let go.

Nick checks two boxes on the intake form.

- Mother, check.

- Daughter, check.

104 INT. THE MISSION - SHOWER - NIGHT

104

We see a naked Jenna from behind as the showerhead bursts into life above her.

She raises her hands up to the top of her head and slowly pushes the water down through her hair. She's literally washing the streets off herself.

105 INT. THE MISSION - BEDROOM - NIGHT

105

MOS (without sound) - We see JENNA playing and being silly with a cleaned-up Lizbeth in bed. The energy and look of this

scene match the scene earlier of Jenna and Gigi under the covers.

Bright orange sunshine lights up their world as they LAUGH and play under the sheets.

They both GIGGLE as Jenna plays with Lizbeth's hair, their faces inches apart.

Jenna pretends to eat Lizbeth taking play bites on her shoulder and neck.

Lizbeth SHRIEKS in excitement and delight.

For a split second, we see Gigi in Lizbeth's place.

Jenna smiles.

CUT TO: BLACK

THE END.