

A LONG NIGHT HOME

by

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INT. BAR BATHROOM - NIGHT

(Need to link the first shot to the last)

A young attractive fashionable WHITE GIRL, the kind you see in the Bowery 'hood of NYC, exits a stall and walks over to one of the many near-by sinks. She washes her hands and then checks her make-up in the big mirror.

SFX: CREDITS START

Her hand goes into her PURSE and takes out a LIP PENCIL. She starts applying it slowly.

Two people enter the bathroom frantically, JONATHAN, a 20 something WHITE HIPSTER and VANESSA, a 28 smoking hot WHITE GIRL.

JONATHAN
(panicking)
She has to be in here.

Vanessa walks pasts the white girl.

The WHITE GIRL ignores them, as she continues to doll herself up. She puts the PENCIL away and takes out a RED LIPSTICK.

Vanessa starts to bang on a stalls' door.

VANESSA
Zora!

Jonathan does the same at another door.

VANESSA
Zora, are you here?

The fashionable White Girl puts LIPSTICK away. She leans into the mirror and checks her work, satisfied, she makes a quick exit.

CLOSE UP on Vanessa, as she hits the stall's door with her open palm.

The door creeps opens.

Vanessa sees the SHOE on the floor. She pushes the door a

little more, as we see the owner of the shoe, laying on the floor, passed out, next to the toilet.

ZORA KOVAC is a an attractive 20 something Eastern European woman, who had better days in her favorite floral dress.

VANESSA

Oh God, girl..

Jonathan heads over.

Vanessa enters the stall carefully, trying not to step on Zora.

VANESSA

(to Jonathan)

Go get some water.

Jonathan runs out of the Unisex bathroom.

Vanessa bends down.

Zora opens her eyes slowly.

VANESSA

Zora, are you ok?

Zora is wasted. She isn't much of a drinker, the two vodka cranberries drinks, clearly had a major effect.

Vanessa leans her up against the wall and takes a sit next to her.

Zora places her hand on Venessa and tries to focus. Her eyes are fighting a losing battle as they start to close slowly.

Jonathan re-enters with a CUP of water.

VANESSA

Drink this.

Vanessa helps Zora take a drink from the plastic CUP.

It goes down wrong.

Zora starts to cough and tries to catch her breath. After a moment, she grabs the CUP with both hands and takes

another sip.

Zora tries to hand the CUP to Vanessa, but Vanessa pushes it back. They both know, she needs a lot more water.

VANESSA

How do you feel?

Jonathan stoops down.

Zora takes her time to respond.

ZORA

I'm so sorry.

VANESSA

Finish the water. you'll feel better.

Zora drinks.

Jonathan takes the empty CUP and places it on the counter.

Vanessa taps her on her leg.

VANESSA

Let's get some air, ok?

Zora doesn't answer.

JONATHAN

Zora, it will make you feel better.

Zora tries to look over at Jonathan.

VANESSA

Let's go outside.

It takes a second or two, for Zora to register, what Vanessa is saying.

Zora nods and places her hands down on the floor to get up.

Jonathan and Vanessa help her up.

VANESSA

(to Jonathan)

Go slow.

Jonathan wraps his arms around Zora's waist and escorts her out of the bathroom, like a wounded soldiers.

SFX: END OF CREDITS SEQUENCE

CUT TO:

EXT. BAR - LATE NIGHT

A few people hang outside the tree lined Brooklyn street. What more can you say about a typical Friday night in a gentrified Brooklyn neighborhood, that hasn't been said.

Some of the bar's patrons are smoking, as a few people walk pass the bar with their babies in tow. What you and I, would call their pure bred dogs.

Vanessa exits the bar holding Zora's purse, as Jonathan helps Zora outside.

JOHNATHAN

..the air will do you good.

ZORA

..I'm soor.. guys ...

Zora touches Johnathan face awkwardly, as one of her fingers goes into his mouth.

Johnathan shakes it off.

VANESSA

Don't be silly.

Vanessa hands Zora, her purse.

ZORA

(slurring her words)

two.. I drank.. two...drinks

Vanessa tries to be sympathetic.

VANESSA

Sometimes two will do that.
Darling, it happens.

JONATHAN

(trying to help)
you should have seen Vanessa last
week...

Vanessa hits Jonathan's free hand.

VANESSA

(to Zora)
How are you getting home?

Zora doesn't answer, instead she opens her PURSE and starts
looking --

CLOSE UP ON PURSE

Zora rummages though her purse, we see her CELL PHONE, a
SMALL COMPACT, KEYS and a COIN PURSE.

Jonathan sees Zora's body wavering and grabs her before she
tips over.

Zora takes out her METROCARD, wrapped in a 10 DOLLAR BILL.

ZORA

Here.

VANESSA

You're in no condition...

ZORA

(Continues)

This.

Zora tries to wave her METROCARD for emphasis, but it slips
and falls to the ground.

The 10 DOLLAR BILL separates on impact.

ZORA

oops.

Zora leans down to grab them, but Jonathan is still holding
her tight.

A Skinny WHITE HOMELESS with facial hair, in his 40s, walks up to them. If it wasn't for the dirty clothes and hair, he could pass for one of the patrons at the bar.

JONATHAN

(to Zora)

I'll get it.

Jonathan lets Zora go, as Venessa steps in, to support her.

Jonathan bends down and grabs her METROCARD and MONEY.

Vanessa spots a CAB driving by.

The HOMELESSMAN makes his pitch. He extends his hand towards Jonathan.

Jonathan hands the items back to Zora.

ZORA

(to Jonathan)

Thank you.

HOMELESS MAN

(mumbles)

sparesomecoins

Jonathan ignores him.

The HOMELESSMAN inches closer, with his beat up paper CUP.

HOMELESS MAN

(mumbles)

coins, sparesomecoins.

Zora drops the 10 DOLLARS in the CUP and puts her METROCARD in her purse.

She seems to be fighting a battle with gravity, so far she is winning, barely.

VANESSA

Let's flag a cab.

JONATHAN

(to the homeless man)

Sorry, dude.

The HomelessMan continues to lingers around looking at Zora, he can't help but smile and shake his head.

HOMELESS MAN

(lifts the 10 from the cup)

Thank you, I'm going to get white girl drunk, too.

They ignore him as he walks away.

VANESSA

(to Zora)

Where to? your place or David's?

Zora' doesn't answer.

JONATHAN

Let's get her an Uber.

Jonathan grabs his cell phone and launches UBER.

ZORA

Home.. it's... closer.

JONATHAN

What's the address?

Zora doesn't answer.

VANESSA

Come on, Zora, stay with me.
What's your address?

Zora tries to focus but the information doesn't come quickly. She tries to answer.

ZORA

ONNNEEEE FIFTYYEE THREEEEEEE
President Streeeeeetttt

Jonathan enters the info into his phone, and waits for the notification.

JONATHAN

It will be here in a few.

VANESSA

How are you feeling? Do you need
to throw up?

JONATHAN
more water?

Zora shakes her head no, on both requests.

A CAR Pulls up.

The three of them exchange a hugs and kisses, good night.

Jonathan helps her into it.

Zora closes the door.

ZORA
kisses.

The car drives off.

INT. UBERCAR - NIGHT

Zora is stretched out in the back seat, like it's her
personal sofa after a long day at work, the DRIVER, a
MIDDLE AGE CHINESE MAN drives off.

Out the window, we see several nice looking brownstones wiz
by.

Zora looks out the window trying hard to keep her eyes
open.

CUT TO:

POV SHOT

Everything is black, as we hear the muffled street sounds.

SFX: Zora opens her eyes, we see what she sees, the back of
the driver's head, the back seat..

Everything goes black again.

CAR DRIVER (O.C)
Everything, OK?

ZORA
(delayed)
um.. yeah.. peachy

SFX: IMAGES come in and out of focus.

Zora reaches into her PURSE and takes out her IPHONE, she notices, a text from DAVID GREEN.

It takes a second to come into focus.

C.U. IPHONE screen

SFX: David- Hey baby, miss you.

Zora swipes to reply to the message.

She starts to type "Miss you, too," but it comes out --

SFX: Zoara - MIU U Roo.

SFX: Autocorrect fixes "Roo" to "too."

The car comes to a sudden stop.

Zora body jolts in the back seat. It takes her a moment before she sits back up.

She looks around, as she tries to focus, she looks out the window.

SFX: The image comes into focus

- a new Organic 24 hour Food store. If this was the 90s, it would have been a neighborhood bodega.

- a block where all there's new massive construction.

- a hipster bar in some isolated street

The Car continues on it's course.

CLOSE UP

We see Zora's iPhone goes to sleep mode on her lap.

Her text was never send her text.

CUT TO

EXT. BROOKLYN STREET - NIGHT

The car drives down an industrial street, passes a Whole Foods supermarket and a small Bridge.

INT. CAR - LATER

Zora head is resting on the window, as she flights to keep her eyes open.

The car continues on it's journey.

EXT. STREET - LATER

The car comes to stop at another traffic light. A PEDESTRIAN crosses the street in front of them.

The back passenger door opens slowly.

INT. CAR

The IPHONE falls to the floor of the cab.

Zora, holding onto the door leans out. She takes her free hand and moves her hair to one side.

The CAR DRIVER watches her from his rear mirror.

Zora head drops off frame.

CAR DRIVER

NO! Stop!

CLOSE UP: on the rear view MIRROR

It looks like the backseat is empty.

CAB DRIVE (O.C)

Not in my car, lady!

EXT. CAR

The TRAFFIC LIGHT changes to green, but the car doesn't move.

INT. CAR

Zora closes the door.

The CAR DRIVER is looking at her, speechless.

Zora returns to her relaxed position, like nothing happened.

SOUNDFX: A CAR HORN goes off

CAR DRIVER
GET OUT!

Zora looks over at the driver confused.

ZORA
Is this President Street?

CAR DRIVER
(upset)
Get out.

SOUNDFX: MORE CAR HORNS

A car drives pass them.

SOUND: (muffled) ASSHOLE

CAR DRIVE
Get out, now!

ZORA
(delayed response)
Huh, what?

Zora opens the door slowly, and sees the mess on the ground. She doesn't realize it's hers.

She closes the door, again.

ZORA
(trying to put a
sentence together)

Excuse me sir. There's a mess...
Can you... Can you, uh.. please move
forward?

The CAR DRIVER shakes his head in disbelief.

EXT. STREET - NIGHT

The car's tire inches forward.

Zora opens the passenger door and stumbles out.

As she slams the door shut, the Car speeds off.

INT. CAR

We see her PURSE on the backseat. The IPHONE's lights the
floor of the car.

C.U.

SFX: DAVID - wyd?

EXT. BROOKLYN STREET

The trees and brownstone fill this enclave as Zora looks
around trying to get her bearings.

ZORA
(to herself)
ok.. where am I.

Zora spots the GREEN OVAL SUBWAY LIGHT illuminating at the
other end of the block.

She starts to make her way to the subway.

INT. SUBWAY - NIGHT

The SMALL SUBWAY station is deserted, except for some

NOTICES and a MetroCard vending machine. It's one of the newer MTA stations in the city.

Zora stumbles down the stairs and makes her way to the turnstile.

She instinctively reaches for her purse to get her metrocard but realizes she has neither.

ZORA

Oh..no..

Zora looks around the empty platform and station. She spaces out for a moment, as the sound of an express train passes the station.

Zora makes her way up the stairs, slowly.

As she climbs, she stumbles but manages to catch herself on the railing.

She gets halfway up the flight and just stops dead in her tracks.

ZORA

(softly)

Fuck my life.

She changes her mind and returns to the turnstiles.

Zora leans over them and looks onto platform. She sees no one is waiting.

We hear the train approaching in the distance.

She tries to climb over the turnstiles, but can't. Next, she tries turning the turnstile, to squeeze by, but her dress gets caught.

The TRAIN enters the station.

Zora makes another attempt.

She tries to go under divider but falls on her butt.

The TRAIN stops in front of her.

Zora gets up slowly.

The train doors open and a few people start to exit.

An OLDER WHITE MAN walks towards the exit. Zora moves to the side of the turnstiles.

ZORA
(slurring her words)
Please, Can you swipe me?

The OLDER WHITE MAN goes through the turnstile.

ZORA makes eye contact with a commuter.

She makes the metrocard motion.

The MAN takes out his METROCARD from his WALLET and swipes.

The Train's door close.

ZORA
thank you.

Zora enters the platform, as the TRAIN leaves the station.

INT. SUBWAY PLATFORM

Zora staggers over to the MAP and tries to find her route.

It takes her a few seconds to figure out, where she is and where she is trying to go.

She places her finger on the map for the station traces her route home with her finger.

ZORA
(to herself)
12 stops..This sucks..

Zora makes her way to the BENCH and takes a seat.

The station is eerily quiet at this hour, with a RAT or two walking between the tracks. An adventurous RAT has manage to make it onto the platform, searching for crumbs.

Zora looks over, sees the rat mulling about and freaks out.

She puts her legs up on the bench.

The Rat continues his search and goes back down to the tracks.

The silence and stillness of the station has a calming effect, as Zora starts to doze off.

CUT TO:

INT. SUBWAY PLATFORM - LATER

POV

SFX: Zora is in and out of conscience as she tries to stay awake. Her focus goes from pitch black to blurry images of different points of interest on the subway platform.

She looks up to the display.

SFX: F train 22 min followed by the D Train 31 minutes away.

She tries to focus to see it clearly.

CUT TO:

INT. SUBWAY PLATFORM - LATER

The subway doors close, in front of ZORA, as she wakes up to see the train leave the station.

She looks up at the display.

SFX: 11 minutes for D train.

She gets up and walks over to the other end of the platform.

Feeling a little queasy, Zora leans into one of the TRASH CANS.

She heaves but can't quite make herself throw-up.

After a few moments, Zora gives up and heads back to one of the benches.

CUT TO:

INT. SUBWAY PLATFORM - LATER

SOUNDFX: Metrocard chime.

Zora looks over, and sees a OLDER MAN entering the platform.

ZORA looks up at the display, it reads 5 minutes.

CUT TO

INT. SUBWAY STATION - LATER

SOUNDFX: Train enters station.

The sound jolts Zora awake.

Zora stands up, she is determined not to miss this train.

The train comes to a full stop.

She walks over to the yellow line and waits for the doors to open.

Zora and the OLDMAN enter different train cars.

INT. SUBWAY TRAIN

Zora's train car is empty. She walks through it trying to find an ideal spot to sit.

She takes a seat in the middle of the car, by the doors.

The train leaves the station.

Zora leans her head on the window and starts to zone out.

After a few, she snaps out of it and seats up. She looks around and sees a NEWSPAPER on a near by seat.

She grabs it and returns to her seat.

POV SHOT

SFX: She tries to read the paper but the words look jumbled.

She rubs her eyes and tries to refocus.

Zora starts to skim through the newspaper trying to stay awake.

This too is futile, as she skims through, the small 10 page paper. She places the paper down next to her and looks out of the window.

The train continues it's route in and out of stations.

INT. SUBWAY - LATER

The Coney Island sign passes by the window, as the train enters the station.

Zora wakes up a little dazed. She looks out the window and sees the WONDER WHEEL.

POV SHOT

A few people are at the door waiting for them to open.

The voice of the conductor comes on. LAST STOP EVERY ONE OUT.

ZORA
(to herself)
What. NOOOO

The Train comes to a stop.

She gets up and heads outside the train.

END OF POV

INT. SUBWAY PLATFORM

Zora walks onto the platform, heads to one of the benches, to look at the near-by train display.

SFX: NEXT F TRAIN in 25 min.

Zora's motor skills are returning, her stride is getting better than it was when she entered the train station.

She walks over to one of the metal railings, leans over and

looks towards the boardwalk.

Even at 2:00 am, the lights on some of the rides are still on. It's a little tranquil and magical at the same time.

Zora glazes back at the train display.

SFX: NEXT F TRAIN 25 min.

It seems the MTA Trains run on their own measure of time.

Zora leans on the railing and tries to figure her next move. She looks back on the display. It still reads --

SFX: NEXT F TRAIN 25 min.

Zora makes her way to the stairs.

She exits the station.

EXT. CONEY ISLAND - NIGHT

All the shops and stores are closed for the night, the exceptions of a fast food place, deli, and a bar or two.

Coney Island isn't the scary place it was back in the 80s. Even at this hour there are groups of people hanging around parting.

Zora crosses the street towards the NATHAN'S. She looks around, as she tries to take it all in.

SOUND FX: water and surf.

EXT. CONEY ISLAND BOARDWALK - Night

Zora walks to the boardwalk ramp but sees the closed sign for the beach.

She stops at the gate and looks toward the water.

A YOUNG ASIA named PRINCE, taps her on the shoulder. He is relaxed clothes, shorts, t-shirts and flip flops, as he sparks a JOINT.

PRINCE

Miss, are you ok?

Zora turns around slowly.

ZORA

huh?

PRINCE

are you good?

Zora nods her head.

ZORA

yeah, I was trying..

PRINCE

Name is Prince, what's yours?

Zora turns to face him.

ZORA

Zora, I.. was trying to get some
air.

Prince doesn't say anything.

ZORA

I think I had one too many and
somehow ended here.

PRINCE

Been there, thank God I live near
by.

Zora smiles.

PRINCE

Here hit this.

Zora looks at the JOINT in Prince's hand.

PRINCE

It's will help..

Zora takes a puff and passes it back.

They start to walk around LUNA PARK. Looking at the boarded
up shops and concessions stands.

A few people are linger around, some are drinking, some are

smoking. They all trying to pass their respective nights out and about.

EXT. CONEY ISLAND - LATER

A OLDER WHITE MALE with a MAGA hat comes out a bodega holding a BEER inside a PAPER BAG. He sees them as he opens his BEER CAN.

Zora and Prince pass by him talking and laughing.

The man watches them as he takes a sip.

Prince sees him, as he takes the JOINT from Zora.

The White Man takes a big gulp of his beer and throws the can at Prince, barely missing him.

OLD WHITE MALE
Fucking muslim, let her be.

Prince and Zora stop dead in their tracks as they turn around to face him.

PRINCE
What the fuck did you say?

Old white male stands still defiantly.

OLD WHITE MALE
Typical, immigrant, in America we speak English, coprende?

Prince starts to walk over to him.

PRINCE
Say it to my face old man.

Prince raises his hands to fight, but Zora grabs Prince's arm.

PRINCE
Zora, please. I got this.

Zora steps back.

Prince turns to face him.

Old White Male takes a sucker punch swing, but Prince ducks and counter punches.

The MAGA hat falls off.

Old White Male stumbles backwards, but maintains his balance.

PRINCE
(continues)
Come on old man,
(in paki)
Let's do this.

Old white male doesn't say anything, he just looks down on his hat.

PRINCE
(continue)
I can do it in three languages,
bitch. What you got?

Prince sees the him trying to grab his hat but he snatches it first.

PRINCE
(continues)
You want this.

Old White Male nods.

PRINCE
(continues)
Oh that you understood huh? Come
and take it back then.

Old white male decides against this and starts to backpedal in the opposite direction.

OLD WHITE MALE
(walking away)
Fuck you..

Prince puts on the hat backwards.

PRINCE
(continues)
Thought so, punk ass bitch. Get

the fuck out of here.

Old white guy walks off as Prince pockets the hat.

ZORA

You ok?

EXT - CONEY ISLAND BEACH - LATER

They are both sitting on the sand watching the surf come in and out, as Prince rolls a JOINT in his lap.

PRINCE

That was crazy..

Zora yawns as she looks out into the ocean. She tries to cover her mouth with her hand, but he is feeling the weight of the night, taking over.

PRINCE

(continues)

They're bullies, when you confront them they wimpier away like little roaches.

Prince licks the JOINT and runs the flame of the lighter around the joint to seal it and remove the moisture.

Zora nods.

Prince LIGHTS up and takes a hit.

PRINCE

This is still a working class 'hood, but the crazies are everywhere.

Prince blows out some smoke.

ZORA

I don't think we did anything..

PRINCE

Naw, they think because of the impeached orange clown they can, though.

Prince takes the hat out of his pocket and starts to run the lighter on it.

PRINCE
(continues)
I'm tired of mediocre whites
telling us, what is American.

Prince lights the hat and stands up.

PRINCE
(continues)
Fuck you moron.

He throws the burning hat up in the air, as they watch it fall to the sand and burn off.

Zora reaches for the joint.

Prince hesitates.

PRINCE
(continues)
This one here, this one here, helps
me sleep. You sure you want to hit
this?

SOUND FX: Phone rings

Prince reaches into his pocket and takes it out.

PRINCE
(continues)
It's an induca strain, you know
when it kicks it you want want to
chill in-the-couch.

He tries to reply to his text message but the phone dies.

PRINCE
(continues)
Fuck me... Fucking battery.

ZORA
It's fine. The F line goes by my
place.

Zora grabs the JOINT and takes a hit.

INT. CONEY ISLAND STATION - NIGHT

Zora and Prince are talking.

They approach the turnstiles. Zora is holding a small COFFEE in her hand.

Prince reaches into his pocket and takes out his metro card. He swipes it.

PRINCE
you sure you good?

ZORA
(smiles)
yeah, thanks for the coffee again.

Zora leans in and gives him a kiss on the cheek.

Prince smiles.

Zora enters and heads for the stairs.

PRINCE
Get home safe, hit me up on the gram.

Zora says goodbye and climbs the stairs to the train.

SOUND FX: The sound of the train going into service comes on.

INT. SUBWAY PLATFORM

Zora walks over to one of the doors, as they swing open.

A middle age WHITE GUY comes on the platform, right behind her.

He checks ZORA out, sizing her up. After a beat, he walks a few meters away.

Zora not noticing anything, steps into the subway.

The WHITE GUY enters the far end of the train car.

Zora takes a seat a few feet away from an older BLACK

WOMAN.

CUT TO:

INT. SUBWAY TRAIN - NIGHT

SOUND FX: faint mobile game sounds.

The Black Woman is playing a game on her PHONE. The audio of the game fills the car, with the make-shift soundtrack.

The train doors close and the train exits Coney Island STATION.

The WHITE GUY takes out a bag of POTATO CHIPS from his backpack and starts to eat.

He looks over at the black woman and shakes his head.

Zora is looking out the window, watching the buildings go by.

BLACK WOMAN
(to herself)

yes,

Zora looks over at the woman and smiles.

The Black Woman in really into her game.

The WHITE GUY looks annoyed. He Gets up and walks pass the BLACK WOMAN and ZORA and proceeds to sit a few feet away from ZORA.

The Black Woman adjusts her body on the bench and continues to play the loud game. Clearly, she is doing something right because the music comes on again.

WHITE Guy continues to eat his potato chips. He seems to be on something because his actions are a little off. He reaches into the bag and pulls out a handful of chips.

Some fall to the floor, with-out missing a beat, he scoops them up from the floor and starts to eat them like nothing happened.

Zora looks at him expressionless.

The WHITE GUY notices her and smiles as he adjusts himself. He moves his leg but one of his shoes steps on a few of the fallen chips.

He smiles as he picks up the chip and eats it.

Zora tries to look away.

WHITE GUY Picks up a whole potato chip and tries to hand it to Zora from his chair.

Zora continues to ignore him.

WHITE GUY
Suit yourself.

White guy eats this one too.

The Black Woman sees this.

BLACK WOMAN
That's just nasty.

White guy ignores her and continues to eat. When she goes back to her game he flips her the BIRD.

Zora turns her gaze back to the outside world.

POV SHOT

The streets and buildings wiz pass her window. We hear the muffled sounds of the outside world fade as the train enters a tunnel and we go in and out of darkness.

We can't tell if Zora has zoned out again or if the train entered a new tunnel.

CUT TO:

INT. SUBWAY TRAIN - LATER

SOUND FX: The sound of the train going in and out of tunnels is constant.

SOUND FX: camera phone flash

WHITE GUY(O.C.)
(to Black Woman)

mind your business...bitch

POV SHOT

This wakes Zora up, as she looks over to the Black Woman, who is standing over her, tapping on her phone frantically.

SOUND FX: camera phone flash

BLACK WOMAN (O.C.)

(screams)

Asshole I got you on video, too.

Zora turns her gaze towards the white guy, he is pulling his hand out of his open zipper. We see the white of his underwear.

WHITE GUY

(continues)

..you fat black bitch.

The Black woman continues to take pictures and video on her phone.

The phone flashes every time she takes a picture.

BLACK WOMAN

(repeating as she clicks
away on her phone)

Got you, I got you boo.

Zora is confused by them arguing.

The White Man stands up, grabs his backpack and walks to one of the doors.

WHITE GUY

fuck off cunt, I hope Trump
deports you ass back to Africa.

BLACK WOMAN

Bitch don't play yourself, I'm for
the Virgin Islands.

She starts to walk towards him.

He tries to take a step back but manages to trip by one of

the polls and falls on his ass.

BLACK WOMAN

I thought so, you're a coward and
a punk.

The train enters a station, as the Black woman sits next to
ZORA.

WHITE GUY gets up and staggers to the doors.

The doors open, he looks over at them and grabs his crotch.

WHITE GUY

I bet it's been a long ass time
for you.

BLACK WOMAN

Bitch, don't play yourself.
(pause)

I like mines, meaty and that's not
even a snack.

The White man give her the finger and runs out of the car

CUT TO:

INT. TRAIN STATION - NIGHT

The train doors open, as Zora and the Black Woman exit.
They have been talking for a while.

The Black Woman is flipping through the pictures she took.
Showing Zora some of the better ones.

BLACK WOMAN

Here's a good one.

CLOSE UP of the Phone, with the image of the White Dude
flashing his middle finger.

ZORA

I can't believe..

They head towards the turnstiles.

BLACK WOMAN

Girl, there's all kinds, you got
to watch yourself.

The continue to walk and talk.

BLACK WOMAN

(continues)

Can't be falling asleep..

Zora nods in agreement.

ZORA

I don't have my keys, phone,
money.

BLACK WOMAN

Here you can use my phone to call.

Zora grabs it and goes to dial a number. She puts in 9-1-7
C.U. on phone.

There's a long pause as Zora get's a little emotional.

The BLACK WOMAN puts her arm on Zora's shoulder.

ZORA

The only number I know is my cell.

Zora hands the phone back to her.

BLACK WOMAN

sweetie, It will be ok.

Zora wipes the tear from her eye.

The Black Woman steps back, reaches into her BAG and takes
out her PURSE.

She hands Zora a TWENTY DOLLAR bill.

BLACK WOMAN

Here take this, you can use this
to get some coffee and a ride to
your stop.

Zora grabs the bill, as she wipes her eyes.

BLACK WOMAN

(continues)

I'm going to report this asshole.

Zora nods.

BLACK WOMAN

(continues)

There's a deli a block away. Get some strong ass coffee and get home safe.

The Black woman looks up at the display.

The next train is twenty minutes away.

ZORA

thank you. thank you so much.

BLACK WOMAN

Zora darling you got this. You're going to be fine.

Zora tries to smile.

BLACK WOMAN

(continues)

And whatever you don't fall asleep on the train.

EXT. SUBWAY STATION - NIGHT

The Black woman exit's the station and walks off.

Zora walks up the stairs slowly. She spots the the Bodega a few buildings down.

INT. BODEGA - NIGHT

Zora enters a small cramp neighborhood store. A small CAT is walking around the place like she owns it.

The store Clerk, a young MIDDLE EASTERN MAN, is sitting on a stool watching something on his PHONE.

Zora looks around, sees the clock on the far end, it reads 2:45AM. She heads towards the freezer section and looks for a cold coffee drink.

She opens the door, picks out a coffee drink and looks at the label. After a beat she puts it back and closes the fridge door.

ZORA

(to the clerk)

Do you have any coffee?

Clerk half-ass points to the coffee machine, as he continues to watch a video on his phone.

Zora walks over to the area.

The coffee looks like it's been there since last year. Zora lifts the POT and looks in.

She tries to pour but the liquid drips out like molasses. Zora throws the CUP in the trash and instead she returns to the fridge and grabs an energy drink.

Zora walks to the counter and tries to pay.

The clerk pauses his phone and goes to the register.

CLERK

That will be \$2.75.

Clerk starts to ring it up.

Zora puts the twenty dollar bill on the counter.

Clerk presses a button and the register opens. There are a few singles and a twenty dollar bill in the tilt.

CLERK

Do you have anything smaller?

Zora shakes her head no.

Clerk hands her the bill back, and slams the door shut.

CLERK

(continues)

On the house.

He goes back to his show on the phone.

Zora takes a sip, as she walks towards the door.

ZORA

Excuse me, how far am I from F
station?

Clerk looks over.

CLERK,

(thinking out loud)

I want to say, 35 minutes.

He pauses his video and ponders the question a little longer.

CLERK

(continues)

The Q train is a 10 min walk away.

ZORA

thank you, have a good night.

CLERK

It's a little rough, you're better
off staying on the line below.

Zora opens the door and exits.

EXT. BROOKLYN STREET - NIGHT

Zora walks back to the station and heads down the stairs.

INT. SUBWAY STATION

She walks to the Vending machine and presses the button for
a new metro card.

We notice a sign above her head, CREDIT CARDS ONLY.

She tries to feed the twenty dollar to the machine but it
doesn't work. She finally looks up.

ZORA

Really, are you...

She takes another sip from the CAN.

CUT TO:

EXT. STREET - NIGHT

A car or two drive pass, as she walks up the stairs. Zora sees the other entrance a block away.

CUT TO:

INT. SUBWAY STATION

This station is similar to the last one, Zora heads towards the vending machine but sees the SAME SIGN. She heads to the turnstile. Places her DRINK on a flat surface and tries to jump the turnstile.

Unsuccessful, Zora leans in to see if the area is clear. She spots the White GUY pervert from the subway sitting on on the bench at end of the platform.

She inches back slowly, trying not to make any noise.

The White Guy is on his phone.

Zora reaches for her DRINK, but it falls to the ground. Zora makes a hastily exit.

The White Guy looks over at the entrance.

CUT TO:

EXT. BROOKLYN STREET

Zora runs up the stairs and starts to walk down the street.

A car drives pass her.

As she walks down she keeps looking back to see if he is

following her. Any little noise starters her and she picks up her pace.

She stops at an intersection, and continues down the brightly lit street when the light changes.

SOUND FX: faint sounds of people talking.

Zora notices two black teenagers hangout by a stool near by.

The BLACK teens, one skinny, one not, are talking and playing with their respected phones. They seem to be passing a JOINT between them. One is dress in a name brand hoody and jeans, the other is in some high end track suit.

Zora crosses the street to avoid them, as she continues towards the end of the block.

They ignore her and continue to do their own thing.

TWO WHITE HIPSTERS enter the block walking towards Zora on the same side of the street. They look and act like Zora did two hours ago. Both are drinking from RED CUPS.

One of them sees the two black teens and taps his friend to quiet down.

HIPSTER 1
(as he points)
Chill, homey, chill

They start to laugh, when they spot Zora walking towards them.

HIPSTER 1
(screams)
hey there.

Zora doesn't engage. She moves to the edge of he sidewalk to give them room as she walks towards them.

Hipster 1 stops walking.

HIPSTER 1
what's your name?

Hipster 2 stops, a few feet behind his friend.

Zora doesn't answer and keeps looking down and moving forward.

Hipster 1 gets in front of her path.

HIPSTER 1
What's up for tonight?

Zora stops and looks past him, she doesn't answer.

Hipster 1 extends his hands preventing Zora from walking.

HIPSTER 1
I'm Chad and this here.. this here
is Peter.

They fist pump followed by the explosion hand gesture.

Zora tries to pass them but they continue to block her path.

ZORA
Excuse me.

The bigger of the two Black Teens, notices them and taps his friend on the arm.

HIPSTER 1
Do you want to party?

Hipster 1 grabs her by the arm.

Zora pulls away, Chad's drink spills on her.

ZORA
What is wrong with you. Don't
touch me.

CHAD
(plays it off)
come on, you're cute, I'm cute.
Where about to go home and chill.

Zora looks at her CRANBERRY and VODKA stained dress.

ZORA
Look what you did!

PETER

yeah, come, it be fun, we can
watch "BoJack" or something.

They try to do the fist bump again, but they miss.

CHAD
(notices the dress)
...your dress is wet.

CHAD points to the mess he made.

ZORA
(annoyed)
You, you just did that!

CHAD takes the last sip from his CUP and throws it on the
ground.

Zora takes a step back.

CHAD
what? when...

CHAD is too mess up to honor boundaries he invades her
personal space.

CHAD
(continues)
I'm sorry..

He tries to touch the wet spot, but loses his balance
sightly and stumbles into Zora. His friend stops his fall.

PETER
(holding Chad up)
we live two blocks away.

Zora is pissed but tries to stay calm.

ZORA
My boyfriend is waiting for me.

She tries to go around them.

CHAD grabs her by the arm, again, as he Peter let's him go.

CHAD
don't be like that,

ZORA

LET ME GO.

Zora tries to get her hand free but his grip is tight.

PETER

We got Molly, Coke and Weed.

ZORA

(Loud)

Let go of me, Now.

The Black Teens starts to walk over.

Chad let's go of his grip.

CHAD

You're very cute.

Peter smiles as he drinks from his RED CUP.

CHAD

(continues)

Why are you being such a bitch?

BLACK TEEN 1

(screaming)

yo fellas, what's good?

The Black teens are by the curb.

PETER

All good here bro, we're talking
to a friend.

CHAD

Yeah, what is it to you?

This wasn't the answer the Black Teens were looking for.
The bigger one, Black Teen 2, goes over to Zora and stands
in front of her.

BLACK TEEN 2

(to Zora)

you good?

Zora nods.

BLACK TEEN 1

(to the guys)

What did you say?

PETER takes a step back, he looks a little scared.

CHAD

(slurring his words)

Guys, why don't you go home and
play with your XBOX or something.

The skinny, black teen gets between the BROS. He doesn't say anything, instead he shoves CHAD towards Peter.

CHAD falls to the ground.

PETER

(as he's retreating)

Guys, we don't want any trouble.

CHAD

What's your fucking deal?

BLACK TEEN 2

you, you two need to go.

CHAD gets up slowly.

Peter taps him on his arm but CHAD looks ready to fight.

Peter gets in Chad face and wipers something.

They start to make a quick exit.

Zora and the Black Teen watch them leave.

BLACK TEEN 1

assholes.

SOUND FX: Text message alert

Black Teen 1 reaches for his phone and checks the message.

CHAD and Peter keep looking back, when they are a safe distance.

CHAD

Fuck you

Black Teen 1 starts to run a after them.

The Hipsters see this and make a speedy run out of the block.

Black TEEN 1 stops and walks back all cool like.

BLACK TEEN 1
(laughs)
Punk ass bitches.

BLACK TEEN 2
Miss, are you ok?

ZORA
yeah,

Zora looks down on her red stained dress.

BLACK TEEN 1
Rob, Nicole says the party is
banging.

ZORA
(to both of them)
Thank you.

ROB
No worries.

BLACK TEEN 1
(nods)
We should head over.

ROB
right.

They start to leave, as Zora examines the stain on her dress.

Rob turns and sees her adjusting the dress.

ROB
yo, give me your hoody.

BLACK TEEN 1
for what?

ROB
give it here.

Zora is seen walking in the distance.

BLACK TEEN 1
naw, man it's..

ROB
don't be a punk

Black teen 1 takes his hoody off and hands it to ROB.

Rob runs back to Zora.

ROB
(a little winded)
Take this.

Zora doesn't reach for it.

ROB
(points to her wet dress)
It will keep you warm.

Zora grabs it and as Rob helps her put it on.

Black teen 1 heads towards them.

ROB
(continues)
How does it feel?

Rob lights a JOINT and takes a big hit.

The hoody hangs on Zora's small frame, like an overcoat.

ZORA
I don't know what to say.

Black Teen 1 stops near them and extends his arm.

Rob passes the joint to him, as Black Teen 1 takes a similar hit.

ROB smiles at her and he motions for her to take a toke from the JOINT.

ZORA

Thanks but...

BLACK TEEN 1

(trying to pass the
joint)

Yo, ROB

ROB

It will help you focus.

Zora grabs the JOINT and takes a hit, too.

This weed seems strong, Zora starts to cough.

ZORA

Wow, my boyfriend's stuff isn't
this strong.

ROB

Take another hit.

Zora takes another toke but doesn't cough this time and
passes the joint to ROB.

Rob takes another hit.

ROB

not my business but your not from
here.

He hands his friend the JOINT.

ZORA

(a little relaxed)
what gave it away, trying to get
to the N station.

Black teen 1 takes a few tokes.

ROB

Go three blocks and take a right,
it's two blocks after that.

Black Teen 1 passes the joint back to ROB

Black Teen 1 gets another text, and reads it.

BLACK TEEN 1

Yo we gots to go, it's my girl
again.

ROB

you good?

Zora nods, as they leave her. She continues on her path. .

After a few feet, she turns back.

ZORA

what about your hoody?

Black Teen 1, continues to walk.

BLACK TEEN 1

(screams)

keep it.

Rob passes the joint to his friend, he takes a hit and
exhales.

BLACK TEEN 1

your the hero. right, right..

Zora walks off, in the distance.

BLACK TEEN 1

(continues)

big man giving my shit to some
girl.

They continue to walk down the block, ROB takes the joint
from him and takes another hit.

BLACK TEEN 1

(continues)

Nicole, got me that at Macy's.

ROB

Ok, and?

BLACK TEAN 1

If she finds out, I gave it to a
girl.

They continue to distance themselves from Zora.

BLACK TEAN 1

(continues)

A white girl, on top of that.

ROB smiles as he exhales the smoke from his nostrils.

ROB

man, chill, I got you.

BLACK TEAN 1

I'm a dead man...

you hear me D-E-A-D

CUT TO:

EXT. STREET - LATER

CHAD and Peter walk down a side street. It's a mostly residential block with a lot of trees and small brownstones.

CHAD takes out his cell.

PETER

Who you calling?

CHAD

9-1-1, those two assholes need to be taught a lesson.

CHAD dials the number.

CHAD

Yes, hi, I'm

CHAD looks around, as he covers the phone.

CHAD

(continues)

Where the fuck are we.

PETER looks at the street sign and points.

PETER

(into the phone)

We just passed the street before
bergen and smith. We saw these two
thugs harassing a young white girl.

(pause)

Yeah, we tried to help her but they
threaten us with a gun.

PETER laughs silently, as CHAD motions him to quiet down.

CHAD

Uh.. yeah.. one was a heavy set
black guy, the other one was skinny
dude.

(pause)

I would say 6 feet or so.

He looks at PETER to confirm.

PETER nods.

CHAD

Great, thank you.

Chad end the call and puts it in his pocket.

CHAD

(continues)

Fuck those assholes..Next time they
should mind their damn business.

EXT. BROOKLYN STREET

Zora continues on her journey as she walks down an
industrial street. The Street light is the only thing
illuminating this block. There seems to be several large
NYC Sanitation trucks parked on both sides of the street.

The effects of the weed seem to be in full effect, as Zora
walks in a slow, steady pace.

ZORA

(to herself (native
language))

why is this block sooo long?

At the intersection, Zora spots an OBESE OLDER LATINO MALE pushing a grocery store shopping cart, full of metal junk. He is dress in several layers of different garments that somehow match, but don't at the same time. He seems to be agitated and talking to himself, as he head towards Zora's street.

OLD LATIN MALE
(in spanish)
.. I Don't give a fuck.

Zora tries to decide if she should cross the street or walk by him.

As she pounds this, she sees a WHITE LATIN WOMAN with a pair of huge head phones come into view from his side. She is wearing a PINK track suit, that's five years out-of-style.

Zora crosses the intersection. They enter the block walking a few yards behind her.

OLD LATIN MALE
(continues / spanish)
fuck him,

They continue to argue and spit out obscenities, ignoring Zora.

WHITE WOMAN
what..

Zora hears the shopping card on her heals. She moves to the side, so they can pass her.

OLD LATIN MALE
(spanish)
and fuck you, too.

The Latin Male catches up to Zora.

He and Zora are now walking neck and neck. Like the most boring race, ever.

The White woman is right behind her man, like some kind of religious follower.

WHITE WOMAN

(spanglish)
what did you say?

The TWO of them act like ZORA isn't there.

Old Latin Male and ZORA are are keeping the same pace but keep their distance at opposites ends of the sidewalk.

The White Woman, walks between them. It's like a slow action film sequence but none of them are action stars.

OLD LATIN MALE
(spanish)
I don't give a fuck.

The LATIN Man and White Woman continue to scream back and forth, like they are the only two people on the street.

Zora tries a different strategy, she slows down her pace.

OLD LATIN MALE
(continues, spanish)
Any fucking way!

The Old Latin Male passes Zora.

OLD LATIN MALE
(continues, spanish)
He fucking doesn't know, about
shit.

White Woman, takes off her head phones and wraps them around her neck.

WHITE WOMAN
(spanglish)
What's your fucking problem?

Zora looks as the woman gets closer to her side.

The White Woman is almost at Zora's heels.

White woman looks over at Zora, as she passes by her. She gives her the look as if to say "Is it me or him."

WHITE WOMAN
(broken english)
Men

White woman gestures over to her man.

Zora doesn't respond, it feels like she is watching some kind of bad reality show from Lifetime.

OLD LATIN MALE

(spanish)

I'gonna do me, fuck you bitch.

The Old Latin Male reaches the corner first. He pushes the cart into the street and turns down a side street.

The White woman follows right behind him, as she puts her headphones back on.

WHITE WOMAN

(spanish)

Whatever.

The conversation seems to be stuck in some kind of loop because they repeat the same thing as they fade into the night.

Zora continues down the industrial street passing some bars and a lot of closed up businesses.

Clearly, this isn't the happening part of Brooklyn.

As she reaches the end of the street, she sees a 24 hour Diner a few doors down.

A man is standing in front of the diner. It's the same SKINNY HOMELESS Man from the bar, earlier.

HOMELESS MAN is standing by the door like a bouncer but instead of blocking people's path, he expedites it, by opening and closing the door.

Zora walks up to the door, as the Homeless Man holds the door for her. She spots the menu by the window and leans in to read it.

A PATRON comes out and drops a few coins into the Homeless Man's cup.

HOMELESS MAN

thankyou.

Homeless Man giggles the cub, as Zora enters the dinner.

ZORA
thank you.

INT. DINER - CONTINUOUS

What is there to say about a good Greek diner in NYC. They're a dying breed, in this massive wave of Gentrification.

The place seems to be busy, with people getting something to eat after a night of drinking and parting.

Zora walks up to the counter and waits to be seated.

A small group of LATINOS, TWO MALES and a HEAVY SET FEMALE in their 20s sit in one of the booths.

They are talking and laughing loudly, as if they are still at the club, screaming to be heard over the house music.

A 30 something WAITRESS motions for Zora to take any seat.

She sees the empty booth by the Latinos but decides against it. Instead she grabs one of the stools by the counter and plops herself down.

The WAITRESS slams the menu down by Zora and walks over to a YOUNG BLACK COUPLE at a near by table.

The BLACK COUPLE are finishing up their meal.

WAITRESS
(to the black couple)
Anything else?

The GIRLFRIEND doesn't respond, she is trying to enjoy her syrup with a side of pancakes.

The BOYFRIEND, motions for the check, as he finishes his scramble eggs. He is as high as Snoop Dogg is on a talk show.

ZORA stops the waitress, as she walks pass her.

ZORA

How much for a coffee and an
bacon, egg and cheese sandwich.

WAITRESS

(without missing a beat)
6 dollars, sweetie.

ZORA

Can you scramble the eggs?

WAITRESS writes it on her pad and walks off.

ZORA looks around the diner.

The LATINOS are enjoying their meal as they talk about
their night. We can tell, it wasn't that great, if they
ended up at a diner after the club, instead of some girl's
place.

WAITRESS comes back with a COFFEE and MILK.

ZORA starts to make her COFFEE.

The WAITRESS walks to the Black Couple, with a PITCHER of
water.

The WAITRESS reaches for one of the empty water GLASSES.

GIRLFRIEND

oh no, you didn't it.

The GIRLFRIEND slams her hands down the table, everyone
looks over.

The BOYFRIEND tries to calm her down, by putting his hand
on top of hers.

GIRLFRIEND

(Continues)

that was rude!

The WAITRESS doesn't respond, instead, she refills the
glass with water. In her 10 years working on this second
job, she has learn to be quiet and do her best to make it
through another long night.

GIRLFRIEND

bitch, don't you see I'm eating.

The BOYFRIEND squeezes his girlfriend's hand tighter.

BOYFRIEND
chill, girl.

GIRLFRIEND
naw, that's just N-A-T-Y.

The LATINOS start to laugh softly.

LATINO 1
(to his friend)
what's NATY?

They start to laugh a little more, now.

The WAITRESS places the glass down.

GIRLFRIEND
what is you, doing?

ZORA
(tries to help)
I don't think she meant anything.

GIRLFRIEND
(to Zora)
mind your God damn, business

ZORA returns to her coffee and purse some sugar.

The WAITRESS tries to walk off.

GIRLFRIEND
(to the waitress)
bitch, I'm talking to you.

The WAITRESS turns around to try to apologize.

LATINA (O.C.)
(screams)
CALM yourself down!

The GIRLFRIEND looks over at the Latina.

GIRLFRIEND

who is you?

The LATINA doesn't back down, she lives for moments like this.

LATINA

I'm trying to enjoy a late night meal and you're acting a fool.

The WAITRESS makes a slow exit.

The BOYFRIEND releases his grip and reaches for his phone. He's been through this a million times. He goes on his Instagram feed, instead.

GIRLFRIEND

What did you say?

LATINA

You're being a N-A-S-T-Y bitch and I'm making it my business.

The GIRL stands up.

GIRLFRIEND

I'll show you Nasty.

The BOYFRIEND, holds on to her arm.

BOYFRIEND

ok, ok, bae let's chill.

GIRLFRIEND gives him an look, then looks over at the Latina and slowly sits back down.

GIRLFRIEND

you heard the fat bitch, I should go fuck her up.

The WAITRESS walks back places the bill down on the edge of the table.

The GIRLFRIEND ignores her and keeps looking over at the Latina.

LATINA

Come here then.

WAITRESS

Can I wrap something up?

The BOYFRIEND nods no.

GIRLFRIEND

(to the waitress)

Get me the manager.

LATINA

oh my god, this trifling bitch
wants the manager, now.

The BOYFRIEND takes out his MONEY and starts to pay for the meal.

GIRLFRIEND

(to the Latina)

you need to shut the fuck up and
mind your business before..

LATINA

(stands up)

before what?

The two LATINO MALES try to calm their friend down.

LATINO 1

(to the Boyfriend)

My man, I'm sorry about this.

The BOYFRIEND doesn't say anything, he just nods in agreement.

The WAITRESS takes the money and check and heads to the cash register.

GIRLFRIEND

that bitch had her hand over my
plate.

The COOK puts Zora's food under the heat-lamps and hits the BELL.

The WAITRESS rings up the sale and takes out the change. She garbs Zora's plate and brings it to her.

LATINA

Girl, this isn't no Red
Motherfucking Lobster. Lower your
expectations.

ZORA bites into her sandwich.

The LATINE MALES and the Boyfriend bust out laughing.

LATIN 2
(to his boy)
Oh shap, she bust out red lobster..

LATIN 1
No you din't with that, girl.

Zora can't help but smile too.

GIRLFRIEND tone changes, she knows she has no chance in
hell of winning this fight.

LATINA
(continues)
Can't you see, she is by herself,
working her ass off and your
acting like a spoiled puta.

The BOYFRIEND stands up and motions taps his girl on the
arm to leave.

She gathers her things and doesn't say anything further.
As they exit the BOYFRIEND nods, at the Latinos.

LATINO 1
peace.

ZORA continues to enjoy her sandwich.

LATINO 2
that was great.

The LATINA takes a drink from her glass.

A small stocky MEXICAN MALE in his 40s enters. He is
carrying several single plastic wrapped RED ROSE.

LATINO 1
club 20 dollars.

The MEXICAN MALE walks from table to table trying to sell his last ROSE, with no luck. For some reason, nobody at 3:30am is looking to buy a rose at a diner, who would have guessed.

LATINO 1
(continues)
diner food 15 dollars.

ZORA takes a sip of her coffee.

LATINO 1
going off on a girl, Priceless

They laugh.

ZORA flags down the waitress and gives her the 20 dollar bill.

A YOUNG BUS BOY heads over to the couple's table and starts to clean up the table.

The WAITRESS returns and hands ZORA her change.

ZORA leaves a dollar and change for the tip and takes the rest.

Zora takes a sip of her coffee and finishes her water, before getting up.

ZORA
(to the Latina)
good night.

LATINA
'night.

EXT. DINER - NIGHT

ZORA exit the diner and drops a dollar into the Homeless Man's cup.

The Homeless man looks into his cup and smiles.

HOMELESSMAN
-ankyou

EXT. DINER / STREET - NIGHT

Zora walks down the block, feeling energized and alert. The food helped with the muchies.

There seems to be more people mulling around this part of Brooklyn. As they exit from the near by lounges and bars. Some head in to make last call.

Feeling safe and determined, Zora walks past a several groups of people and couples, as they enjoy the summer night.

Zora crosses a street passing a 24 hour Supermarket to anther 24 hour drug store.

Zora stops a couple and asks them for direction.

She thanks them and crosses the street.

CUT TO:

EXT. STREET - NIGHT

Zora waits for the light at an intersection.

SOUND FX: People laughing

ZORA turns towards the laughter and she freezes in total shock. She doesn't know what to do, except stands there and...

ZORA
(scream)
Oh GOD, Fuck..

EXT. BAR STREET

We see a bar with a few customers outside smoking and talking. It's not just any bar, it's the SAME Bar Zora left from, three hours ago.

The bar looks to be closing soon, as more people exit.

ZORA
(continues)

..my life.

Zora tries to process this, after three long hours, loosing her purse and passing out, going to Coney Island, she is back where she started.

She takes a step back and accidentally bumps into GINA, a 20s ITALIAN GIRL. And yes, she has a been drinking.

GINA has her squad, TWO OTHER ITALIAN GIRLS with similar looks in makeup and attire. They seem to be on the hunt.

GINA

Watch where you're going.

ZORA turns around slowly.

ZORA

Sorry, I didn't see you.

GINA sizes her up and down, as she gets in her face.

ZORA backs off.

GINA

(snooty)

You could have step on my pumps
with all ...

GINA points at Zora's current lack of style.

Like a conductor, they all laugh on queue.

GINA

(continues)

this.

GINA with out missing a beat, she walks around ZORA

GINA

(dismissively)

Now. Do you mind?

They walk towards the bar.

Zora heads to the subway station, between them is a bodega.

TWO 20s GUYS come out with each holding a water bottle.

One is a EUROTRASH dressed, STEFAN, the other is a fashionable LATIN MALE, named TONY.

The STEFAN holds the door open as VENESSA exits. It's clear, TONY is third wheel here, as he tries to give them space.

Zora runs up to them.

ZORA
Vanessa..Vanessa

Vanessa turns to look.

ZORA
(continues)
Vanessa. Thank God. You..

TONY takes out a cigarette and lights up.

VANESSA
Zora, whats going on?

The STEFAN fake coughs.

VANESSA
(continues)
This is Stefan, isn't he cute and that's Tony.

Both STEFAN and TONY nod at her.

ZORA
I can't believe..

VANESSA
(ignores her)
Girl, Jonathan left soon after you.

STEFAN bums a cigarette from TONY and lights it, off Tony's cigarette.

ZORA
you're not going to believe what happened...

VANESSA leans in closer and whispers.

VANESSA

You have to tell me all about it.
Stefan and I, are going back to my
place.

ZORA

(vulnerable)

Can I come?

VANESSA jumps in with her go-to-excuse.

VANESSA

Darling, you know you're always
welcome...

She grabs STEFAN by the arm.

VANESSA

(continues)

Another night, ok hun?

They make their exit.

ZORA looks on, like a dog looking at their owner as they
leave for work.

STEFAN leans in and kisses Vanessa on the neck.

VANESSA smiles, as THEY cross the street.

TONY (O.C)

Which way you're going?

ZORA doesn't answer. She can't believe her friend, left
her like that.

TONY (O.C)

(continues)

It's Zora, right?

ZORA continues to watch her friend disappear into the
Brooklyn night. She tries to hold her tears in, but can't.

Tony tries to comfort her, he doesn't know if he should
touch her or not.

TONY

(continues)

are you ok?

ZORA starts to cry.

ZORA
No. No I'm not.

TONY goes for a hug, but stops and awkwardly pads her on the back.

ZORA
(continues)
It's crazy..

She wipes her eyes with her hand.

ZORA
(continues)
...forget it.

TONY takes a step back to gives her space.

TONY
It helps to get it out.

ZORA
I'm sorry..

ZORA doesn't know what to do, and states to leave.

Tony takes his cigarette and flicks it on the ground.

TONY
wait up.

Zora doesn't stop.

Tony picks up his pace and reaches her.

They walk past a white bike tight to a pole.

TONY
So, you and Vanessa are tight?

ZORA turns to him but doesn't say anything.

TONY
ok? mind if I walk with you.

ZORA stops.

ZORA

Look, It's been a long night. I'm walking to the subway and getting on the train to finally go home. I'm not looking for company, to party, or hang, what have you and definitely no Sex, is that clear?

TONY

(tries to Joke)
what about a cuddle or a kiss?

ZORA

what? no. I have a boyfriend.

TONY

Chill, girl. I'm just playing. I'm heading to the subway too.

They continue to walk off together and the silence between them is noticeable.

TONY tries to break the awkwardness.

TONY

So, where do you live?

ZORA gives him a look.

ZORA

I'm in Greenpoint

TONY

oh, nice, I'm in Woodside.
(sarcastic)
You know queens.

ZORA eases up a bit, and gives him the 'no shit' look.

EXT. STREET - NIGHT

ZORA and TONY come to a busy intersection. They seem to be enjoying each other's company.

TONY
that's crazy, I can see why you
was pissed.

They cross the street.

ZORA
I think it's two blocks over.

TONY nods.

TONY
So what if your roommate isn't
home?

ZORA stops.

ZORA
don't say that, She never goes
anywhere. She has to be home. She
has to be.

He tries to hand her his PHONE.

TONY
Give her call her.

ZORA
all my numbers are stored in my
phone.

TONY
How about IG?

ZORA
oh my...

Zora slaps him on the shoulder playfully.

ZORA
(continues)
Tony, I can kiss you.

TONY
(motions for his cheek)
On this side..

She slaps him on the cheek.

ZORA

Silly. She has her cell on her emails.

TONY unlocks his phone and hands it over.

ZORA access her email via a browser.

ZORA

(continues)

Here it is.

ZORA dials.

The phone goes to voice mail.

ZORA tries again.

Voice mail kicks in, again.

ZORA

It's Zora, please call me back here. When you get this, ASAP. It's an emergency.

They reach the subway entrance.

Zora heads down the stairs.

SOUND FX: text alert.

TONY checks his phone as he heads down the stairs.

C.U. Tony's Phone

SFX: STEFAN: Bitch threw me out.

TONY tries to reply but sees he lost the signal.

TONY

wait, this looks like a dead zone.

He flashes the phone to ZORA.

C.U. on phone with no service.

TONY

(Continues)

Is she going to call back?

ZORA

She is a light sleeper, I hope so.

TONY

Do you want to walk to the next station, it's like five minutes away?

ZORA

(playfully)

like?

They walk off from the subway entrance.

CUT TO:

EXT. STREET - NIGHT

ZORA and TONY pass another small tree line street, this one has a laundromat at the end of the block. They cut through a pair of parked cars.

Theres a constant flow of traffic, even at this hour of the night. There still people walking in NYC.

TONY spots something in the distance.

TONY

nice

ZORA looks at him.

TONY

(continues)

Let's cross the street.

They walk to the crosswalk and wait for the light. We can see the Brooklyn Museum in the foreground.

EXT. BROOKLYN MUSEUM - NIGHT

Even at night, it's a great looking museum with it's glass entrance and Greek columns. The lights illuminate the grassy steps and seating area with a warm hue.

Even at the dead of night, there are people lingering around.

ZORA AND TONY walk towards the Display by the main entrance.

TONY
you like netflix?

ZORA
(confused?)
Random, who doesn't it.

Tony clips one of the grassy platforms and takes out his phone.

ZORA looks on.

TONY Sits down and pats the grass.

TONY
Sit for a second.

ZORA joins him.

TONY launches Netflix on his phone.

TONY
(continues)
they have wifi.

TONY puts the phone down between them, to become a small outdoor screening, like an old drive thru.

ZORA tries to get comfortable, but feels something in one of the pockets of the hoody.

She pulls out a small bag of SKITTLES candy.

CUT TO:

EXT. BROOKLYN MUSEUM - LATER

ZORA and TONY are enjoy the movie when --

C.U. Tony's phone as the phone rings.

SFX: UNLISTED NUMBER

Tony picks it up.

TONY
yes, who's this?
(pauses)
oh yeah.

He passes the phone to ZORA.

ZORA
Samantha? Oh thank GOD.

ZORA listens in.

ZORA
(continues)
no, I'm ok. Can you come home and
let me in?

TONY tries not to listen.

ZORA
(continues)
Oh god, it's this weekend. Damn, I
forgot.

ZORA mouths 'fuck.'

ZORA
(continues listening)
Ok,..yeah.

TONY stands up.

ZORA
(continues)
wait,
(pause)
you have David's number?
right?
(pause)
Text it. Thank you.

ZORA hangs up the call and the phone switches back to the movie.

SFX: text message

Tony doesn't recognize the number, and hands it the phone to ZORA.

ZORA calls. It's answered right before voice mail kicked in.

SOUND FX: ringing and connecting

DAVID (O.C.)

yea.

ZORA

(frantic)

David. David

There's a long pause.

DAVID (O.C.)

yea.

ZORA

It's me, I'm on my friend's phone.

DAVID (O.C.)

(slow)

what time is it?

ZORA strokes to the side, giving her privacy.

ZORA

Are you home?

Another long pause.

DAVID (O.C.)

yea, where...

TONY looks on.

ZORA

Baby, I'm need to come over.

Another long pause.

INT. DAVID'S BEDROOM - NIGHT

The room is too dark to make out anything other than David

on the bed and a cell phone on the floor. We can't make out any of his features.

DAVID

What?

DAVID

(Souring words)

Home sure swing by.

C.U. iPhone.

David ends the all and rolls over to the pillow.

EXT. BROOKLYN MUSEUM

ZORA hands TONY his cell phone. He puts it away.

ZORA

Tony, thank you so much.

ZORA gives him a hug and goes for a kiss but pulls away at the last second.

TONY

I'll walk you to the station.

They wander down towards Eastern Parkway a big avenue with large residential buildings.

ZORA

This was fun.

TONY

yeah.

EXT. GRAND ARMY PLAZA

They walk through the opening towards the fountain. If you didn't know better you would think this was some major European city. The warm blue light bathes the plaza in a nighttime glow.

TONY

Where does he live?

ZORA
(distracted)
David's in Williamsburg.

TONY
(to himself/sarcastic)
..but of course..

ZORA's mind is elsewhere.

TONY
(continues)
That's the G right?

ZORA
No wait, the L is by his place.

ZORA takes in the fountain.

ZORA
I never walked by here before.

TONY
I like it, it reminds me of Italy.

Even without the water running, the square still feels magical.

ZORA
what about you?

If there was a perfect place for a first kiss, this would be it.

TONY stops himself.

ZORA
(continues)
Tony?

TONY
(pause)
huh?

ZORA
what train do you need?

TONY

Mind wondered, I was thinking how
nice it would be to kiss you,
right about now.

ZORA is intrigued.

ZORA
don't be silly, I just..

TONY
no. I know. I like you, even with
that oversize hoody.

Zora smiles.

EXT. FLATBUSH AVE - LATER

TONY and Zora head down the another massive street. This one is filled with closed up stores, bars and restaurants. The street is still buzzing, with the 24 hour bodega's and Black Women's hair saloons which feel like 24 hours.

They pass a salon, inside there's people working away. A Black Woman is getting extensions added to her hair. Another Stylist is on her phone, like it was the middle of the day.

ZORA
wow, there open

TONY
Let's grab something for your
ride?

They walk to the crosswalk and wait for the light.

A BIG Dude joins them. He's has a backpack on and carrying another one in his hand.

All three cross the street.

TWO YOUNG BLACK GIRLS exit the bodega. One of them munching on some potato CHIPS. They seem to be having the time of their lives.

One of the BLACK GIRLS starts to vogue. The SECOND one holds her phone out, playing HOUSE MUSIC. We realize they

aren't girls after all.

The one dancing passes her CHIPS to the DJ ONE.

DRAG Q1

here.

She starts to dance faster to the beat.

The BIG DUDE approaches them.

DRAG Q2 is holding the phone close to her friend.

DRAG Q1 does a spin and pumps into the BIG DUDE.

DRAG Q1

(continues to dance)

sorry, daddy.

The BIG DUDE stops in his tracks.

BIG DUDE

you fucking fag. Don't touch me.

TONY stops and motions for Zora to do the same. He heads towards the street to avoid them.

Zora follows right behind.

DRAG Q1

(bitchy)

I said sorry, bitch.

BIG DUDE drops the backpack in his hand and puts his fists up.

DRAG Q2 tries to pull on his friend.

BIG DUDE

come on,

DRAG Q1 pulls away and swings his PURSE at the BIG GUY.

The BIG GUY ducks.

BIG DUDE

you's just a punk.

The BIG GUY throws a punch but misses.

DRAG Q1 swings again, this time he lands.

The BIG GUY shakes it off, he grabs DRAG Q1 by the hair but the wig comes off.

DRAG Q1 lands another solid hit.

This time the BIG GUY stumbles back.

DRAG Q1
(voice changes)
now what?

DRAG Q2 grabs the wig off the ground.

The BIG DUDE grabs his backpacks.

BIG DUDE
(walking off)
faggot.

DRAG Q2 gives the wig to her friend. They look at each other and smile.

They run after him, as he runs from them.

The DRAG QUEENS stop and laugh.

Tony and Zora head towards the store, passing the two of them.

DRAG Q2
Girl, she was sloppy.

The two laugh as they continue down the street.

ZORA
I'll wait for you.

TONY opens the door

TONY
You don't want anything?

ZORA
I'm fine, thanks.

TONY enters the store.

ZORA looks at TONY then turns to look at her the world around her.

TONY exits holding small brown bag.

He reaches into the bag and pulls out a day old bagel with cream cheese, wrapped in a plastic.

They enter BARCLAY square, we see the big subway entrance at the other end.

TONY
(continues)
You want some?

ZORA shakes her head, no.

ZORA
I ate earlier.

They pass the rock sculpture in the center of the square.

TONY
It looks like it's upside down.

ZORA touches one of the ridges and slowly goes around the sculpture tracing the ridges. She looks up as she spins around it.

ZORA
Oh...ok..It looks like..

TONY takes a bite from his bagel.

ZORA runs up to him and grabs his free hand.

ZORA
(continues)
come on, we both need to go home.

They head towards the subway stairs. As they get closer, ZORA looks back at the statue.

ZORA
(continues)
It is.. it's stretch out, though.

TONY looks back too. He finally sees it.

TONY

oh man, kids go by here all the
time.

ZORA is about to go down the stairs, but Tony stops her.

He takes out his phone and looks at the time, it reads
4:13am.

TONY

(continues)

damn, It' really late. I'm going
to get a car.

ZORA looks a little disappointed.

TONY heads to the UBER CAR by the side of the street and
opens the door.

ZORA

(continues)

well, it was great meeting you.

ZORA turns to walk to the station.

TONY

where you going?

ZORA motions for the subway.

TONY

don't be silly. I have to make
sure you get home.

TONY opens the door, as Zora starts to walk back.

TONY

(continues)

Besides, It's on the way to
queens.

They get in the car and it drives off.

CUT TO:

INT. CAR - NIGHT

ZORA and TONY sit in back seat at opposite ends of a ride share car. Every so often they look at each other and smile. It not really awkward but more of a comfort feeling between them.

ZORA

You could have gotten this earlier.

TONY

Yeah, true but didn't you have fun.

Zora smiles and turns her attention to the outside world.

EXT. CAR - NIGHT

The CAR comes to a stop at the middle of the block.

ZORA gets out.

Tony comes over to the the open door.

TONY

Good night, Zora.

ZORA leans in and gives Tony a kiss in the cheek.

ZORA

thank you for everything.

She closes the door and waits as the Car drives off.

TONY looks back one last time.

She walks to the doorway and presses the buzzard.

INT. DAVID'S APARTMENT

DAVID opens the door, slowly. He is in his boxes and a T-shirt, a handsome rugged 20 something blond.

ZORA rushes in and hugs him.

DAVID

Hey you?

ZORA doesn't say anything. She continues to hold him tight.

DAVID closes the door.

DAVID
(have asleep)
you missed me, huh?

ZORA lets go and walks towards the kitchen.

ZORA
It's been a long night..

DAVID walks in behind her.

ZORA
(continues)
I don't know how I got so drunk.

DAVID
(dismissive)
you're here.

ZORA
..I left all my stuff in the car.

DAVID doesn't seem up to a long discussing, he is short and dismissive.

DAVID
Babe, that sucks.
(pause)
I'm kind of beat,

ZORA
ok, give me a minute to decompress. Do you have my spare keys?

DAVID walks to towards the bedroom.

DAVID
Check the kitchen draw with the stuff.

ZORA
cool, I'm sorry for waking you up.

DAVID enters the bedroom.

DAVID (O.C.)
(Trailing off)
fine. I texted you earlier..

ZORA gets up and goes to the --

INT. KITCHEN

ZORA turns on the lights and grabs a glass from the sink.
She opens the fridge and pours some water from the pitcher.

ZORA
Honey, go to bed.

ZORA drinks the water and puts the empty glass in the sink.
She opens one of the junk drawers and looks for her keys.

DAVID (O.C.)
Zora..

ZORA finds her keys and places them on the counter.

ZORA
Yeah David?

DAVID (O.C.)
(long pause)
who's cell was that?

ZORA
it was Tony's.

ZORA turns off the light and exits.

INT. LIVING ROOM - CONTINUOUS

ZORA walks in.

DAVID (O.C.)
oh ok, who's Tony again?

ZORA spots a pair of panties on the floor by the sofa.

ZORA
this guy I met.

She bends down and picks them up.

As she turns around to look at them in the light, DAVID is there.

DAVID
who's this dude, TONY?

ZORA tries to calm him down.

ZORA
He help me get here, thats all.

DAVID looks at her like a lion looks at it's prey. He is waiting for a wrong word or move to pounce on her.

DAVID
uh huh.

ZORA takes a step back.

ZORA
What's with you?

DAVID
Did you kiss him?

ZORA doesn't answer.

DAVID comes closer still, there faces almost touching.

ZORA
David, you're acting crazy.

DAVID grabs her by the neck.

The panties fall to the floor.

DAVID
I asked you a question. Did you
fucking kiss him?

ZORA tries to release his grip.

ZORA
(struggling)
David, please.

DAVID doesn't budge, he pushes her against the wall and places his free hand to block her.

DAVID
answer me.

ZORA continues to struggle.

ZORA
(pleading)
No David. Why would I?

DAVID releases his grip and slowly eases off.

DAVID
ok, then.

ZORA takes a deep breath in.

DAVID
(continue)
you better not be lying.

DAVID takes a step back.

DAVID
(continues)
you make me so mad, sometimes

ZORA doesn't answer, this is a DAVID she never met before.

ZORA
Tony help me out, I told him about
you. He.. He just help me get here
to you.

ZORA
(continues)
I should go?

DAVID turns around and faces Zora.

ZORA
(continues)
We can talk about this tomo..

He slaps her.

ZORA drops to the floor.

DAVID
(standing over her)
I can't fucking believe you.

ZORA starts to sob.

ZORA
David, I didn't do anything wrong.

DAVID
you suppose to be hanging with
your friends and instead it's some
dude, name TONY.

DAVID bends down to her level.

DAVID
Is that why you didn't respond,
bitch.

ZORA tries to wipe the tears, but DAVID grabs her.

DAVID
(pulling on her arm)
What did you do?

ZORA tries to free herself, she pushes back.

ZORA
(sobbing)
please.. Stop

DAVID pulls her closer.

DAVID
Did you fuck him?

David notices the stained dress.

DAVID
(continues)
is this why you're wearing this.

DAVID grabs the hoody.

ZORA shakes her head no.

ZORA

David, please your hurting me.

DAVID eases off.

Zora can't believe what's going on right now, she tries avoid eye contact and figure her next move.

DAVID heads to the kitchen and returns with a Glass.

DAVID(O.C.)

Zora, you better tell me what
happen tonight..

David takes a seat at the edge of the couch and pours himself a shot of tequila.

DAVID

start talking and it better be the
good too.

ZORA walks slowly and puts some distance between them.

ZORA

(softly)

I don't feel ..I'm going to go.
We..

DAVID drinks and pours another shot. He drinks this and throws the glass pass her to the wall.

DAVID

you're not going anywhere until
you tell me what happened tonight.

The glass shatters, she moves to avoid the broken pieces.

Zora is clearly scared, she tries to choose her words carefully.

ZORA

Vanessa, Jonathan and I we went
to...

DAVID motions for her to sit next to him..

ZORA

(continues)

Morgan Hall..

ZORA walks over but sits on the far edge of the couch.

A few tears start to roll down her cheek.

ZORA
(continues)
.. we went there..

DAVID nods.

DAVID
yeah, And?

ZORA
well... I guess I didn't eat much...

ZORA turns her focus on the surroundings trying to figure a way out of this horrible situation.

ZORA
(continues)
..and after the second drink.. I
was kind of out..

She stops talking.

ZORA
(gets up)
before...I continue..I need to use
the..

DAVID doesn't say anything.

ZORA
(continues)
May I?

DAVID nods as he reaches for the tequila bottle.

ZORA walks to the bathroom. In her rush, she steps on the broken glass.

She holds it in, as she turns the light on.

ZORA returns with a broom and starts to clean up the mess. As she scoops the broken glasses, she takes them to the

trash.

When he isn't looking she places a large PIECE of glass into her hoody pocket.

INT. BATHROOM - DAY

ZORA starts to cry softly, as the sink runs..

She wipes the tears and runs her hands under the water.

INT. LIVINGROOM - CONTINUES

ZORA comes out wiping her hands on a towel.

DAVID (O.C)
baby, come here

ZORA approaches cautiously holding the towel with both hands.

DAVID
I'm sorry.

DAVID reaches for her hand. She doesn't extend hers.

DAVID
(continues)
I just missed you.

David touches the towel.

DAVID
(continues)
I was texting you all night..

She looks on.

DAVID
(continues)
and.. and.. I never got a reply

DAVID leans up to kiss her but ZORA pulls away.

DAVID
(continues)
I didn't mean anything

David brushes her cheek, he slapped earlier

DAVID
(continues)
I was worried and drank a little.

ZORA seems to be buying his apology.

DAVID
(continues)
please, I'm truly sorry.

ZORA's tries to fight her feelings.

ZORA
(fishing for a word)
you.. know...

DAVID stops her and leans in to kiss her.

She pulls away at the last moment.

DAVID
what's wrong?

ZORA doesn't answer, she keeps looking at David..

ZORA
I should go.

She heads to the kitchen.

David picks up the bottle.

DAVID
(joking)
I would offer you this but..

David laughs as he takes a shot from the bottle.

DAVID
(continues)
..back to your night.

ZORA (O.C)
(pause)
..Jonathan got me a car.

ZORA returns with the keys in hand.

DAVID looks at her.

DAVID

Come sit.

ZORA isn't feeling any of this. Her body language is cold and distant.

ZORA

(continues)

DAVID.. I'm going to leave.

DAVID gets up and Zora flinches a little. He runs into the Kitchen.

ZORA walks to the door.

DAVID returns with another bottle in hand, and walks to the door.

DAVID

Baby, don't leave..

ZORA tries to talk but DAVID places a finger on her lips to shoos her. He goes for a kiss but Zora pulls away.

DAVID

come on baby. I miss you.

ZORA

I need to get home.

DAVID takes his free hand and places it between her thighs, he starts to rub her softly.

DAVID

come on..

ZORA had enough and grabs his hand.

ZORA

no. It's not going to happen.

DAVID stops, as he demeanor changes.

DAVID

you're joking right?

DAVID is determine to get some from Zora tonight.

He reaches for the hoody's zipper and starts to pull it down.

ZORA pulls away.

DAVID flip again and pins her down on the couch

ZORA tries to break free but he is too big for her.

DAVID pulls the hoody off and starts to work on the coffee stained dress.

ZORA

David stop.

DAVID covers her mouth with his hand.

The KEY fall out.

DAVID pulls on her panties.

ZORA kicks him, this stops him.

DAVID

Don't be a bitch.

DAVID grabs her hand.

ZORA

(fighting him)

Don't... please DON'T.

DAVID isn't taking no for an answer. He proceeds to violate ZORA.

ZORA stops struggling and looks off into space, as her eyes water up.

INT. KITCHEN - LATER

DAVID opens the fridge and takes out a carton of OJ. He proceeds to drink form the carton.

INT. LIVING ROOM

ZORA is laying on the couch, spend, she is a mess, physically and mentally.

Everything she does is in slow motion, as she tries to gather her strength and clothes.

ZORA tries to stand up.

DAVID enters the room and looks over at her.

DAVID
Let's go to bed.

ZORA doesn't answer and ignores him.

DAVID heads to the bedroom.

She grabs the hoody and the keys off the floor and dashes out the door

ZORA takes one last look in the direction of the bedroom. Opens the door quickly and quietly and squeezes through the small opening and exits.

EXT. STREET - NIGHT

ZORA exits David's building. She walks off toward one of the main intersections. The sun is creeping in the distance.

Brooklyn is eerie quiet at this hour. Zora walks past a bagel place and sees the subway entrance.

She walks down the stairs into the station.

EXT. BROOKLYN STREET - DAWN

ZORA comes up the stairs and proceeds to cross a street.

She stops in front of an old building, as she reaches for her keys.

INT. ZORA'S BEDROOM

The light is creeping in from one of the windows, as ZORA enters a messy small bedroom.

She closes the blinds and crashes on her bed, exhausted.

CUT TO:

INT. ZORA'S BEDROOM - LATER

SOUND FX: Door Buzzard

The loud buzzard wakes up Zora from her deep sleep. She rubs her eyes, as the sun rays beam through the blinds to illuminate her face.

SOUND FX: Door Buzzard

INT. ZORA'S BEDROOM / KITCHEN AREA - CONTINUOUS - DAY

She looks at the CLOCK, the time reads 11:30am.

ZORA walks to her small hallway / kitchen and presses the door buzzard.

She grabs a sweatshirt, from the floor and puts it on.

SOUND FX: Door knocking

ZORA walks to the door and looks through the peephole.

ZORA

yes?

UBER DRIVER (O.C.)

I have your stuff.

ZORA looks confused.

ZORA

You have the wrong apartment. This is 3L.

UBER DRIVER (O.C.)

Does Zora Kovac, live here?

ZORA opens the door slowly.

The UBER driver from last night, is holding her purse.

ZORA
..oh thank you

ZORA grabbing the purse.

UBER DRIVER
You left this behind.

UBER DRIVER
(continues)
I got your info from your license.

ZORA
thank you, thank you so much.

ZORA frantically looks inside and sees her phone and everything intact.

The UBER Driver tries to leave.

ZORA
Wait.

She takes out all the money from the purse and hands it to him.

UBER DRIVER
no, it's fine.

The DRIVE has his hands up, as she tries to hand him the \$40 dollars.

ZORA
This is for my mess, in case you
need to clean your car.

Uber driver smiles and takes the money.

UBER DRIVER
Thank you.

UBER driver exitsdown the stairs.

ZORA closes the door and walks into the bedroom. She

places the purse down on the floor next to her heels and falls back into her bed.

THE END.