

# CHASING THE DARK

Pilot Episode: "The Hanged Man"

By

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TEASER

EXT. SPANISH HARLEM STREET (NYC) - NIGHT

A burst of wind shakes the few spindly trees that line a city block not yet touched by the paintbrush of prosperity.

Into this neighborhood drives a beaten-up, WHITE VAN.

INT. VAN - NIGHT

FOUR MEN dressed all in white fawn over a regal figure in the back seat. He's SANTOS CABRERA (50) a large, scowling Cuban man wearing flowing robes, dark glasses and a gold turban.

At his side is his Cuban assistant, BEMBE (35).

WORSHIPPER #1

(to Bembe)

Please tell Santos how honored we are to have him come help us.

BEMBE

I shall. Be sure to tell everyone that the savior has arrived. And to prepare their offerings for him.

EXT. EAST VILLAGE STREET (NYC) - NIGHT

The wind shakes a neon EYEBALL outside a fortune teller's shop. A sign above reads, 'Madame Suzatska. Readings \$10.'

INT. PSYCHIC PARLOR - NIGHT

Doing a reading, NATALYA PETROVA (30) deals tarot cards as her patron, ELAINE (40), looks on excited. Natalya speaks in a charming Russian accent but in a manner as cold as borscht.

NATALYA

You will come into money. Soon.

ELAINE

Will I win the lottery?

NATALYA

(closing her eyes)

No. You will find it. \$40. It is in your coat. At home, in the closet.

(Elaine is deflated)

Now. Let us look at the future.

Natalya puts down another card. Just then, a crystal ball in a stand behind her CHATTERS noisily in its stand. Natalya looks at it with alarm. She senses something coming.

EXT. SPANISH HARLEM STREET - NIGHT

The van pulls up to a two story building. There's a spice shop below where FIVE MORE MEN in white greet Santos. As he exits the van, the men collect his bags and kiss his hand.

WORSHIPPER #2

(in Spanish, subtitled)

Welcome, padre! This is my home.  
All the rooms upstairs are yours.  
Whatever you want, you will have.

Santos tosses off a blessing as he and Bembe move forward.

SANTOS

(in Spanish, subtitled)

Thank you. Bless you. Bless you.  
(quietly to Bembe)  
Once we get this nonsense over with  
we'll move on to our real mission.

Bembe nods and enters the shop with Santos and the rest.

EXT. EAST VILLAGE STREET - NIGHT

Elaine exits the parlor, bundling up due to the strong wind. Following her, Natalya takes her sandwich-board sign inside.

INT. PSYCHIC PARLOR - NIGHT

Natalya stows away the sign as a sudden gust blows into the parlor. It sends her tarot deck flying. She's hit by a flying card. THWACK! It's 'The Devil.' Seeing it terrifies her.

INT. PSYCHIC PARLOR BEDROOM - NIGHT

Natalya rushes to her closet and frantically packs clothes into a duffle bag. During this she has a quick mental FLASH.

She sees herself and a YOUNG MAN in bed. They kiss.

Natalya groans. This is no time for visions. Not here. Not now. As she fills the bag with her stuff, we hear a voice.

DANNY (O.S.)

How was I supposed to know it was formal?

## EXT. EAST VILLAGE STREET - NIGHT

Walking by some stylish joints are DANNY MCNAB (28, and dressed like it's laundry night) and LIAN WU (also 28; a chic Asian woman, oozing confidence). They are in mid-tiff.

DANNY

If I knew I'd have worn a jacket.

LIAN

They didn't stop you because you didn't have a jacket. They turned you away because you have no socks!

DANNY

Sorry. I came right from work.

LIAN

Who the hell goes to work without wearing socks?

DANNY

Apparently me.

LIAN

Haven't you ever heard 'Dress for the job you want. Not the job you have?'

DANNY

I don't want another job.

LIAN

Data entry is not something you do with your life. It's stagnant. You need to advance. I thought you put in to be a manager.

DANNY

I did. My evaluation's tomorrow. But I doubt I'll get it.

LIAN

You won't get it unless you change your attitude. And wear some socks.

## INT. PSYCHIC PARLOR - NIGHT

Natalya anxiously drags the full duffle bag into her outer parlor. She's 'called' to glance out the window and sees a black Lincoln Town Car cruising up the block. It stops.

EXT. EAST VILLAGE STREET - NIGHT

Inside the Town Car are two dark-suited men. One's a short, bearded guy known as GALILEO (40). He looks into the window of the shop with binoculars.

Next to him is a huge, bald-headed cinder block called BEEFER (35). He's feeling pretty smart, working a Word Jumble.

BEEFER  
 (circling something)  
 Oh! 'Porcupine.' It was right there  
 the whole time.

Galileo watches as Natalya moves away from the window. She grabs her phone and starts dialing.

EXT. AVENUE IN THE EAST VILLAGE - NIGHT

Danny and Lian cross the avenue as the fight continues.

DANNY  
 Face it. I'm just not as ambitious  
 as you.

LIAN  
 You're not ambitious at all. You're  
 impossible. And stubborn. You won't  
 even let me update your phone.

DANNY  
 I don't want to update my phone.

LIAN  
 It's free. You'd be on my plan.

DANNY  
 I don't like contracts.

LIAN  
 You don't like commitments.

DANNY  
 Are you cleansing again? You always  
 get this way when you're off  
 caffeine.

EXT. ROOFTOP PENTHOUSE - NIGHT

A MAN (50s and very well dressed) stands in the shadows of an outdoor terrace while a party takes place inside. He angrily talks to someone on his cell phone.

MAN

No. No way. I told you, I don't want you leaving town.

NATALYA (V.O.)

I have to. An evil presence has come. He wants to steal my power. I can not stay. I need to--

MAN

Whatever you need I'll get you.

NATALYA (V.O.)

I need to be safe. And is not safe here. These visions I have--

MAN

I've had enough of your 'visions.' You're staying put. And staying quiet. That's the deal.

INT. PSYCHIC PARLOR - NIGHT

Natalya is on her phone talking to the mysterious man.

NATALYA

Deal is off. I have to go. So you can tell your 'Peeping Thomases' outside to leave me alone.

She hangs up and moves to the window. She unplugs and unhooks the neon eyeball sign. Outside, Galileo watches her do this.

EXT. EAST VILLAGE STREET - NIGHT

As Danny and Lian move further east, the neighborhood gets decidedly less chic while their argument grows more heated.

LIAN

You can't spend your life mooching off of Milo. He's--

DANNY

He needs me. Don't make this about me and him. This is about us.

LIAN

That's right. Us! And I think the best thing for 'us' would be to see someone. Felice knows a therapist.

DANNY

Look. I told you--

LIAN

Lots of couples who are stuck get unstuck by these people.

DANNY

I'm not wasting my time laying on a couch talking about myself.

LIAN

Nobody lays on a couch anymore. They sit up.

DANNY

Sitting up or laying down, I don't want to do it.

LIAN

I just need to know what we're doing here.

DANNY

We're fighting. Just like always. Then we make up and everything's great for a few days. That's what we do. We fight and we make up.

LIAN

That's not good enough for me. I want more.

DANNY

I'm not going to therapy.

LIAN

Are you happy the way things are?

DANNY

Yeah. Except for all the fighting, I'm fine.

LIAN

(stopping)

Well I don't want 'fine,' I want us to be great. We need help. Either we go to therapy or I'm ending this. Right here. Right now.

DANNY

You want to break up? Again?

LIAN

I don't want to keep doing this. I need to know if we have a future.

Danny glances over and sees Madame Suzatska's parlor.

DANNY  
 You want to know the future? Why  
 don't we go here?

LIAN  
 I'm not kidding Danny.

DANNY  
 (moving to the basement)  
 And I'm not paying a fortune to  
 argue in front of a stranger. Let's  
 ask an expert. It's only 10 bucks.  
 (knocking on the glass)  
 Hello? I see you in there.

LIAN  
 This is ridiculous.

Natalya comes to the door, looking harried.

NATALYA  
 Sorry. I'm closed.

She's about to close the door when Danny grabs her hand.

DANNY  
 Could you just squeeze us in? It's  
 an emergency.

Touching her, he feels a charge go through him. She does too.

From his touch Natalya FLASHES again to kissing the YOUNG MAN  
 in her bed. She realizes that man is Danny.

NATALYA  
 (shaken)  
 Okay. But quick.

LIAN  
 Quick is good. Come on.  
 (moving toward the door)  
 Let's get this over with.

Lian goes into the shop. Danny keeps looking at Natalya until  
 she breaks free and walks inside.

Confused by what he felt, he studies her for a moment before  
 following her in.

END OF TEASER



ACT ONE

INT. PSYCHIC PARLOR - A BIT LATER

Lian and Danny sit at a small, round table opposite 'Madame' Natalya. She deals out some tarot cards.

NATALYA

The cards tell your story. They answer all questions.

(dealing one, she points)

Ah. This is you. The Hanged Man.

DANNY

Terrific.

NATALYA

Is not a bad thing.

(dealing more cards)

You are passionate. But you hang. Suspended. Afraid.

LIAN

What is he afraid of?

She deals a few more cards and looks at Lian.

NATALYA

You.

(pointing at a card)

This is you. Queen of Swords. You are driven and ruthless.

LIAN

I have to be. I'm in sales.

NATALYA

He fears that you will chop away whatever you don't like about him.

(to Danny)

And you are afraid to be as great as you can be. You think that if you try you will be destroyed. Like your father.

The truth of what she says stuns Danny.

LIAN

Never mind that. What about our relationship? Our future?

Natalya throws down the 'death' card. Seeing it, Lian gasps.

DANNY  
 (recovering)  
 That doesn't necessarily mean  
 something bad. It could mean we  
 need to make a transition. Or we  
 need to bury the past. Right?

NATALYA  
 No. Relationship is dead.  
 (looking at Lian)  
 There is someone else. Someone you  
 have been with.

DANNY  
 What? Who?

Scowling, Natalya throws down more cards.

NATALYA  
 Someone she works with.

LIAN  
 (squirming)  
 What? This is crazy.

Natalya grabs Lian's hand. She shuts her eyes to concentrate.

NATALYA  
 I am getting 'Ted.'

DANNY  
 Ted! I hate that preening asshole.

LIAN  
 (pulling her hand away)  
 Don't listen to her. It's not true.

NATALYA  
 Ted wants to be with you. But you  
 are ashamed. You don't want to  
 betray this other man.

DANNY  
 Danny.

NATALYA  
 Yes, Danny. You must let this one  
 go so you can be with this Ted.

LIAN  
 That's-- You're out of your mind.

NATALYA  
 The cards don't lie. I'm sorry.

DANNY

She said you were with him. When?

LIAN

I'm not going to sit here and be accused by some...carnival person.

NATALYA

I see heat. They were in a desert.

DANNY

(to Lian)

Vegas! That conference you went to. I knew something was up.

LIAN

I can't believe you're going to listen to this crap. You're just looking for an excuse to break up. Because you fear commitment.

NATALYA

Not true. He fears you.

LIAN

Shut up!

(she gets up)

I'm not going to stay here and be insulted. I'm going.

DANNY

Lian, wait.

LIAN

No. Don't call me.

She rushes out the door.

EXT. EAST VILLAGE STREET - NIGHT

Near tears, Lian moves quickly up the street. From the car, Galileo watches as he talks on the phone.

GALILEO

(into phone)

Gotcha.

(hanging up, to Beefer)

We have to stay alert. The client says she may make a run for it.

BEEFER

(otherwise engaged)

Another letter. Go.

GALILEO

'D.'

BEEFER

Nope.

Beefer draws something on a pad he's holding.

INT. PSYCHIC PARLOR - NIGHT

Danny is standing frozen in place. Natalya gathers her cards.

NATALYA

Okay. Ten dollars, please.

DANNY

How could you do that? Our relationship was hanging by a thread and you killed it.

NATALYA

Was already dead. Sorry. Is for the best.

DANNY

Aren't you people supposed to say nice things. Like 'You'll be rich.' Or 'You'll be happy forever.'

NATALYA

You want lies? Watch TV. I tell you what I see. The truth. Now pay me.

DANNY

Forget it.

He walks toward the door. As he passes her she grabs his wallet out of his back pocket. He whips around.

DANNY (CONT'D)

Hey!

NATALYA

No. First you pay.

Danny grabs her. They wrestle for the wallet. He CRASHES into the table and her crystal ball falls and rolls on the floor.

DANNY

Give me that!

He yanks the wallet out of her hand and moves for the door.

NATALYA

Danny wait--

He steps on the crystal ball. Danny pitches forward and slams his head hard against the wall. BAM! He drops to the floor.

Rushing to him, Natalya touches his face to see if he's okay. He's out cold, collapsed on top of her duffle bag.

She lifts him to his feet and moves him to the back room.

EXT. EAST VILLAGE STREET - NIGHT

Galileo watches with his binoculars and sees them going into the bedroom. He smiles. A nasty, loveless smirk.

GALILEO

Somebody got lucky.

BEEFER

Letter?

GALILEO

'X.'

BEEFER

Ha ha. Nope. You lose again.

Beefer draws on his pad, finishing his game of 'Hangman.'

EXT. SPIRIT MOUNTAIN CASINO (ILLINOIS) - NIGHT

At a small Native American owned casino-resort in the woods, the sound of the show spills out of the lounge.

ARTIE (O.S.)

He may have said that he's broke,  
but he's not.

INT. CASINO LOUNGE - NIGHT

Sprinkled amid the tables are TEN PEOPLE watching 'Arturo the Incredible', aka ARTHUR STEMPLER (59). He's scruffy, in need of a shave and another shot of whiskey. But first, work.

He stands over a COUPLE seated by the stage.

ARTIE

No. Really. He won at the tables  
last night. Big time. He wasn't  
going to tell you.

The WOMAN (40) is horrified. The MAN (44), angry. Behind the bar, BIG JOE JACOBS (40) shakes his head 'no.'

Seeing him, Artie changes his tune.

ARTIE (CONT'D)

I'm sure he's saving it up to buy  
you a gift. Something nice, right?  
(the man angrily nods)  
Sorry to spoil the surprise. But--  
How about a hand for these folks?

About half the CROWD claps. The rest signal for their check.

ARTIE (CONT'D)

Okay. Who else do we have? Here's a  
nice couple. Are you here visiting?

YOUNG WOMAN

I am.

ARTIE

Terrific. What brings you here?

He moves the microphone under the YOUNG WOMAN'S 25 year old  
nose. The GUY (40's) gives him a threatening look.

GUY

Just do your show.

Artie sees something in him. Something that upsets him.

ARTIE

Sure thing. Yeah. Hey! Did you know  
Illinois is the birthplace of the  
ice cream sundae. Really. It's also  
the home of the world's largest  
bottle of ketchup. So if you like  
ketchup on your ice cream you've  
come to the right place. Heh heh.

No one laughs. The young woman reaches for her drink. Seeing  
this, Artie cautions her.

ARTIE (CONT'D)

Please. Don't drink that.  
(leaning closer)  
He put something in there. He's  
trying to slip you a 'Cosby  
cocktail.'

Some of the CROWD laugh. Not the mean guy. He gets meaner.

GUY

Shut the hell up.

ARTIE  
 (to the woman)  
 And did you know he's married? For  
 fifteen years.

The guy lunges and pulls him off the stage.

ARTIE (CONT'D)  
 With three kids. Kevin, Mark and--

The mean guy beats Artie to a pulp. The audience SCREAMS.

Big Joe tries to jump over the bar to stop the fight. But  
 he's too 'big.' So he takes the long way around instead.

INT. PSYCHIC PARLOR BEDROOM - NIGHT

Natalya applies some ice in a towel to Danny's head. He's  
 laying in her bed.

His eyes flicker open and he notices numbers and symbols on  
 her arm. He sits up, confused.

DANNY  
 Ugh. Where am I?

NATALYA  
 In my room. You fall and hit your  
 head. Very bad.

DANNY  
 You were trying to rob me.

NATALYA  
 No. Is the other way round. You try  
 to run out without paying.

DANNY  
 Look Madame whatever your name is--

NATALYA  
 Madame Suzatska. But is not my  
 name. That name was on the sign  
 when I took the shop. Was easier to  
 become Suzatska than to re-paint.

DANNY  
 So you're a fraud.

NATALYA  
 No. I am 100% psychic. We call in  
 Russia 'telekinezom.' I can see  
 future. That is why you must go. I  
 need to leave. Right away.

DANNY

Wait. You're saying everything you told me is true?

NATALYA

That's right. You were not meant to be with that girl. Okay? So please get up. I need you to go. Now!

She tries to pull him up. Still dizzy, he resists.

DANNY

No. Wait. Why should I listen to you? I don't believe in this crap.

NATALYA

Is true! I was born with powers. My government train me to focus them. And I get good. So I come here and get job on the Wall Street.

DANNY

In finance?

NATALYA

With big firm. I help them predict market and make money. Nobody admit it but they all do this. They pay me to look into future. To see what I see. Problem is I see too much. Bad things. Crooked things.

DANNY

And that's why you need to run?

NATALYA

No. That is why I stay. When I tell my boss what I know he fire me. But he won't let me go. He watches me.

(pacing)

So I stay. But I have vision that evil is coming. And that someone will come and save me. A man. A man I am destined to be with.

She fixes her gaze on him. Danny slowly gets it.

DANNY

You're talking about me?

NATALYA

Yes, Danny.



DANNY

What? No. That's-- You're saying  
this is some kind of 'fate thing?'  
And I'm supposed to save you?

NATALYA

Yes.

DANNY

Why the hell would I do that? I  
don't even know you.

Natalya moves close to him and touches his face.

NATALYA

You do. You know me. You feel  
something when we touch, yes?

DANNY

(feeling it)  
Yes. Very much 'yes.'

She leans down and kisses him.

NATALYA

You are my destiny. I feel it. So  
do you. But we can't be together.

DANNY

No?

NATALYA

No. I am in too much danger. I must  
run. This is goodbye.

She kisses him again. The kiss lingers.

DANNY

Goodbye? Feels more like 'hello.'

NATALYA

Hello Danny.

DANNY

Hello...?

NATALYA

Natalya.

They kiss again. He wraps his arms around her as she lays  
next to him. Their passion builds. Their fate is sealed.

EXT. SPIRIT MOUNTAIN CASINO - NIGHT

Behind the casino, in an outdoor hot tub, Big Joe enjoys the company of two topless dancers, FRANCIE and BETH (both in their perky 20s) while Artie stands nearby getting an earful.

BIG JOE

You expect to get paid for that?  
Shit! I lost more in broken dishes  
than I was gonna give you.

ARTIE

That wasn't my fault.

BIG JOE

How many times I gotta tell you to  
talk nice to the people?

ARTIE

Look, I know I've been a bit off.  
I've had these headaches. And bad  
dreams keeping me up all night.

During this Francie moves onto Big Joe.

BIG JOE

Francie, not while we're talking.

FRANCIE

I want to get out. I'm getting all  
wrinkly.

BIG JOE

We can't have that, can we? Go  
inside. I'll see you in the room.  
(Francie climbs out)  
You too, Beth.

The two naked women climb out. Artie helps them but averts his eyes. They giggle as they grab towels and run inside.

BIG JOE (CONT'D)

Sorry Artie. I can't have trouble  
in my place. You gotta go.

ARTIE

I'm sure I'll be okay by tomorrow.

BIG JOE

No. You piss too many people off.  
You gotta change that. And change  
the name of the act. 'Arturo the  
Incredible.' That's no good. It  
should be 'Arturo the Amazing.'

ARTIE

I guess that's better. But I--

BIG JOE

People like the alliteration thing. I'm really sorry things didn't work out. You seem like a good guy. And I try to help the vets.

ARTIE

I appreciate that. I could really use some cash.

BIG JOE

What you need is a nice soak. Help you get your head on straight. And maybe a little bouncy-bouncy?

ARTIE

No. That's all right.

BIG JOE

Hey, I offered. Help me out of here, will ya?

He helps the enormous, naked, man out of the tub. Artie gets soaked in the process.

BIG JOE (CONT'D)

Thanks. Don't forget to clean out your stuff before you go.

INT. CASINO LOUNGE - NIGHT

The club is empty. Artie comes from backstage with his bag. Wincing from a blinding headache, he pulls out a bottle of aspirin and moves to the bar and pours himself a whiskey.

A JANITOR enters to mop up. Artie downs the aspirin and gets a strong vibration.

Closing his eyes, he moves his hand over some drawers behind the bar. He yanks one open. It's full of keys. One calls him.

Artie is then guided to a fireproof box. He crouches down and unlocks it. Inside are piles of money. It's Big Joe's bank.

Artie stuffs a wad of bills in his pockets and re-locks it.

He steps out from behind the bar and casually picks up his bag. Moving to the door, he waves to the janitor.

ARTIE

'Night.

EXT. SPICE SHOP IN SPANISH HARLEM - NIGHT

RAPHAEL, 15 and always curious, walks up his block and sees a long line of Hispanic MEN in front of the spice shop.

Each man holds an offering of some kind, from handmade blankets to bags of jewelry. One OLDER MAN turns to another.

OLDER MAN  
(in Spanish, subtitled)  
If anyone can drive out the gangs  
and the guns it is Santos.

Overhearing this, Raphael moves toward the shop.

INT. SPICE SHOP - NIGHT

Inside, the boy moves past barrels of spices and religious artifacts. He follows the men being ushered into a back room.

The assistant, Bembe, writes down each man's info before they can enter. DRUMMING and CHANTING can be heard from inside.

Raphael sneaks behind a curtain, into the back room.

INT. BACKROOM - NIGHT

In the back room he finds a storefront church. Chanting WORSHIPPERS, all dressed in white, sit on folding chairs.

DRUMMERS flank the makeshift stage. On the 'altar' sits Santos, dressed in flaming red robes and a turban of gold.

The air is thick with smoke from burning incense. Santos beckons each man forward to place their offering at his feet. In return he murmurs a blessing in Spanish.

Raphael moves down front. He watches as one MAN bring a live chicken in a cage. This delights Santos.

Seeing Raphael, Santos beckons him forward and instructs him to wave an incense burner around the clucking bird.

Raphael, delighted for the attention, does his bidding.

INT. PSYCHIC PARLOR BEDROOM - NIGHT

Danny and Natalya lay naked, wrapped in each other's arms. He's asleep, smiling with post-lovemaking bliss.

Natalya is asleep too but shivering with fear. She hears the drumming and chanting in her mind, causing her to dream.

## THE DREAM

A LARGE FIGURE is enshrouded in fog. A smaller SHADOWY FIGURE moves through the dense cloud toward a glowing EYE.

The eye is in the center of the LARGE FIGURE'S forehead.

## INT. BACKROOM - NIGHT

Santos moves through the incense cloud toward the cackling bird and pulls a large knife from his belt.

Waving the box, Raphael trembles with fear and anticipation.

## EXT. ROAD IN RURAL ILLINOIS - NIGHT

An old Pontiac is parked on a remote stretch of highway.

Inside, Artie's asleep on the front seat. He shivers, having the same dream as Natalya.

## THE DREAM

The SMALL FIGURE moves aggressively toward the glowing eye. The FIGURE has a shard of glass in their hand.

## INT. BACKROOM - NIGHT

Santos lunges at the chicken with his knife. It SCREAMS! Some of its blood splatters on Raphael, who GASPS.

## THE DREAM

The SMALL FIGURE plunges the shard of glass into the glowing eye. An EXPLOSION of blood and light gush out of it.

## INT. PSYCHIC PARLOR BEDROOM - NIGHT

Natalya jerks awake, spooked. Danny sleepily holds her close.

## EXT. ROAD IN RURAL ILLINOIS - NIGHT

Artie jolts too. He grabs the steering wheel, accidentally honking the car horn. That wakes him up.

Rattled, he reaches for his pint of whiskey and takes a pull from it to quiet his nerves.

END ACT ONE

ACT TWO

EXT. STREET IN THE EAST VILLAGE - MORNING

The black Town Car is still parked across from the parlor. Galileo is behind the wheel, struggling to stay awake.

Beefer climbs in, holding two coffees.

BEEFER

Nine bucks for two coffees. Who the hell can afford that?

(handing him a coffee)

Friggin' millenials. That's who.

GALILEO

Quiet.

Slurping his coffee, Galileo trains his eyes on the shop.

INT. PSYCHIC PARLOR - MORNING

Natalya is awake and dressed. She gathers up all of her tarot cards from the floor when she's 'called' to the bedroom.

INT. PSYCHIC PARLOR BEDROOM - MORNING

She moves to the edge of the bed and looks at her sleeping lover. She has a sudden vision.

QUICK FLASH

She sees Danny holding a gun to her head, choking her.

The vision shocks her. He'll turn on her. Maybe kill her.

Unnerved by this, she rifles through the tarot deck and slips a card in the pocket of Danny's shirt on the floor. She then picks up his pants and takes his wallet.

INT. PSYCHIC PARLOR - MORNING

Moving with her bags, she opens the front door and sees the car out front. Annoyed, she goes inside and locks the door.

EXT. STREET IN THE EAST VILLAGE - MORNING

Seeing this, Galileo jumps out of the car.

GALILEO

Let's go.

BEEFER

And no foam. I told her I wanted foam.

GALILEO

Let's go!

INT. PSYCHIC PARLOR - MORNING

Natalya runs with her bags to the kitchen. She flings open the window and climbs out into the alley.

EXT. PSYCHIC PARLOR - MORNING

Galileo runs to the door and bangs on it. Beefer strolls, holding his coffee, as he pulls a gun out of his jacket.

GALILEO

Put that away. Break it in.

Putting away his gun, he holds out his cup.

BEEFER

Hold my coffee.

Galileo takes the cup and Beefer throws his considerable bulk against the door, blasting it open.

INT. PSYCHIC PARLOR BEDROOM - MORNING

The CRASH awakens Danny. He looks around, startled to realize he's alone in bed. Galileo and Beefer rush in.

DANNY

What the--?

Galileo looks around and points to the kitchen.

GALILEO

Check the back.

Beefer rushes to the kitchen. Danny looks to Galileo.

DANNY

Who the hell are you?

GALILEO

Quiet, lover-boy.

EXT. BACK OF THE BUILDING - MORNING

Beefer pokes his head out the open kitchen window. He looks up and down the alley behind the place. No Natalya.

INT. PSYCHIC PARLOR BEDROOM - MORNING

Danny watches as Beefer returns, breathless.

BEEFER  
No sign of her.

GALILEO  
Shit.

Galileo rushes out the front, followed by Beefer. Danny sits up, naked in bed, confused by all that's happening.

EXT. STREET IN THE EAST VILLAGE - MORNING

Galileo dials the phone as he and Beefer move to their car.

BEEFER  
What do we do now?

GALILEO  
Shut up.

Natalya has climbed up the fire escape to the roof. She runs across the roof, looking down at Galileo and Beefer below.

GALILEO (CONT'D)  
(into phone)  
Hey. She's gone.

On the other end is the man from the penthouse.

MAN (V.O.)  
God damn it. I told you to watch her. I thought you guys were pros.

GALILEO  
We are. She slipped out. Don't worry. We'll find her.

MAN (V.O.)  
You'd better. I need to know where she goes and who she talks to.

During this, Natalya runs along the rooftops right behind them. She vanishes into the maze of connected buildings.



GALILEO  
It'd be easier to track her if I  
was alone. Can I lose 'the muscle?'

MAN (V.O.)  
No. If she tries to go to the cops  
or the press I want her stopped.

During this, Beefer bristles.

BEEFER  
Who's 'the muscle'? Me?

GALILEO  
(into phone)  
She can't have gotten far.

BEEFER  
I was told we were partners. Equal  
partners.

GALILEO  
Quiet.  
(into phone)  
As soon as we find her we'll bring  
her to you.

BEEFER  
I'm not just 'the muscle' here. I  
got ideas. You should listen to me.

Beefer sees Danny exit the parlor.

BEEFER (CONT'D)  
Like that. Right there. I think we  
should follow that guy.

GALILEO  
(into phone)  
I have to go. We just got a strong  
lead. I'll keep you posted.

Galileo clicks off his phone and climbs in the car.

BEEFER  
So I'm right, huh? You agree.

GALILEO  
Shut up and get in.

Danny buttons his shirt as he walks up the street. He finds  
the tarot card in his pocket. It's 'The Lovers.'

Seeing it Danny smiles, unaware of the Town Car trailing  
after him.

EXT. ROAD IN RURAL ILLINOIS - MORNING

Artie yawns as he stands, peeing against his car. A STATE TROOPER (30) drives up.

Seeing this, Artie grows nervous but does his best to conceal it. The TROOPER walks toward him.

TROOPER  
Morning. Would you mind stepping  
away from the car?

ARTIE  
Sure. Let me tuck my tally-wagger  
in first. Okay?  
(zipping up)  
No matter how much you wiggle and  
dance, the last few drops end up in  
your pants. Heh heh.

TROOPER  
(not laughing)  
What are you doing out here?

Artie looks into his mind. He's relieved to see nothing about the money he stole.

ARTIE  
I was driving and got tired. So I  
pulled over to catch some shut-eye.

TROOPER  
Good plan. Where you headed?

ARTIE  
Not sure really.

Artie looks at the Trooper's car. The plate reads KRI-516.

ARTIE (CONT'D)  
I was maybe gonna visit my friend  
Kerri. She lives out this way.

TROOPER  
Okay then. You be sure to drive  
safely.

Artie is drawn to look at his badge. His number is 0027.

ARTIE  
I will. Thanks for the tip.

INT. EAST VILLAGE BODEGA - DAY

Natalya grabs a bottle of water out of the fridge and moves to the counter. An OLDER HISPANIC GUY (60) is there.

NATALYA

This and aspirin. Five, six packets. Whatever you got.

HISPANIC GUY

(grabbing from a rack)  
I got Tylenol. Extra Strength.

He puts five packets down. She tears two open and swallows the pills with water.

During this she sees a rack of greeting cards. She grabs a cute card with a kitten on it.

NATALYA

How much?

HISPANIC GUY

Altogether? Fifteen.

Natalya takes out Danny's wallet and hands him a twenty.

She's about to put the wallet away when she notices a picture of Danny with Lian. She looks at it and sadly smiles.

EXT. LUDLOW STREET - MORNING

Danny hurries down the narrow street toward one of the newer buildings on the funky block.

The Town Car gets stuck behind a garbage truck. Aggravated, Galileo yells at Beefer.

GALILEO

Follow him. See where he goes.

Beefer jumps out of the car and runs around the truck. He crashes into a HIPSTER (22) staring at his phone. The big guy body-checks him down a flight of stairs into a basement.

Beefer bustles up in time to see Danny go into a building.

INT. DANNY'S APARTMENT - MORNING

Seated by the entrance is MILO BECKER (28, mildly autistic). He sits in a hard wooden kitchen chair, facing the front door. Milo anxiously pumps his legs until Danny rushes in.

MILO  
You're late.

DANNY  
I know. I'm sorry. It's only five minutes after.

MILO  
(moving the chair back)  
Late is late. I need my coffee.

Danny goes into the kitchen and preps the coffee maker.

DANNY  
I tried talking to your father about the coffee maker. I told him that you have no trouble running your computer and the vacuum.

MILO  
The computer and the vacuum won't burn down the house.

DANNY  
He won't listen. He hates me.

MILO  
It's because of that logo you did. He thinks you're making fun of me. I think it's perfectly appropriate.

Danny finishes prepping the coffee and turns the machine on.

MILO (CONT'D)  
Where were you last night?

DANNY  
(moving off)  
I was out with Lian. We broke up.

MILO  
I waited for you. I was up late doing my Wikipedia work. I wrote two thousand words on blue cheese. You never came home.

Milo gets his coffee mug. It's adorned with the offending logo; a picture of a naked human rear-end between burger buns over the name ASS-BURGERS INC. Danny yells in the next room.

DANNY (O.S.)  
Oh shit!

MILO  
What? What is it?

Milo rushes into the living room.

Danny exits his bedroom, holding his pants from last night.

DANNY  
She stole my wallet!

MILO  
Lian did? I knew she was a bitch  
but I thought she was honest.

DANNY  
No. This other girl. A Russian  
psychic we went to. Shit!

He goes into his room. Milo follows, stopping at his doorway.

INT. DANNY'S BEDROOM - MORNING

The room is a wreck, clothes on the floor with other junk.  
Danny pulls on a reasonably fresh shirt.

MILO  
You should go to the police.

DANNY  
I'm not doing that.

MILO  
This has nothing to do with the  
drama about your Dad. You need to--

DANNY  
(pulling on his shoes)  
That's not gonna happen. Can you  
loan me twenty bucks?

MILO  
You're not going to wear socks?

DANNY  
No. Look I'm running late. Loan me  
twenty bucks and I'll make it up to  
you. Meet me for lunch. My treat.

MILO  
Sure. Your treat on my twenty.

INT. MILO'S BEDROOM - MORNING

Milo enters his impeccably organized room. He opens the sock  
drawer of his bureau and pulls out a cigar box full of neatly  
stacked bills. He takes out two twenties and puts it back.

INT. DANNY'S APARTMENT - MORNING

Milo moves to the living room. Danny has his coffee cup.

MILO

You're going to need two twenties.  
One for a new Metrocard and one for  
lunch.

DANNY

(handing him the coffee)  
Okay great.

Danny reaches for the money but Milo pulls it away.

MILO

On one condition. You have to  
promise you'll go to the police.

DANNY

I'm already running late.

MILO

No cops, no money.

DANNY

(taking the bills)  
All right. I'll see you for lunch.

MILO

12:30. In the park by your office.

DANNY

(out the door)  
Yeah. See you then.

MILO

12:30. Don't be late.  
(suddenly alone)  
See you then.

He takes a comforting sip from his mug.

EXT. EAST VILLAGE STREET - MORNING

Danny rushes up the street being tailed by the Town Car.

Danny passes a police station. He pauses. He thinks about  
going in but hesitates. The Town Car stops.

BEEFER

What's he doin'?

After a deep breath, Danny walks into the station house.

INT. POLICE STATION - MOMENTS LATER

Danny sits at a desk with a bulldog of a cop, GINO (40), who is filling out a report. Danny squirms with discomfort.

GINO  
How much money was in it?

DANNY  
Not much. Maybe sixty bucks. And a credit card. A Mastercard.

GINO  
Okay. I'll need your name.

DANNY  
Uh. Daniel McNab....Junior.

GINO  
You Danny McNab's kid?

DANNY  
(dispirited)  
Yeah.

GINO  
(to his friend)  
Hey Phil. Did you know Danny McNab?

PHIL  
'Voo Doo' Danny? Sure.

GINO  
This is his kid. How the hell's he doing?

DANNY  
I don't know. We're not in touch.

Another COP walks by Phil.

PHIL  
This is the McNab kid here.

OTHER COP  
Oh yeah. How is that maniac?

They both laugh. Furious, Danny gets up and moves off.

DANNY  
Look, forget it. Okay?

He heads out the door. Phil looks to the cop at the desk.

PHIL  
Sensitive.

EXT. HIGHWAY IN ILLINOIS - DAY

Artie drives his old Pontiac, listening to a country station. He holds his right hand over the dashboard like an antenna.

Feeling a vibration, he exits right, onto a local road.

EXT. CHILICOOT SPRINGS CASINO - DAY

Artie pulls up to a small casino and restaurant in a wooded area. Not too many cars there since it's still morning.

He gets out of the car and follows the 'calling' inside.

INT. CHILICOOT SPRINGS CASINO - DAY

A CASHIER (50) counts the money Artie has handed her.

During this he flashes on the license plate, KRI-516, and the trooper's badge number, 0027.

CASHIER  
Seven hundred and fifty. You want  
small or large chips.

ARTIE  
Big. Big as you got.

Moments later, Artie carries a rack of chips and uses his right hand to guide him through the near empty casino.

He's drawn to a roulette table run by a PRETTY GIRL (25).

ARTIE (CONT'D)  
Good morning. Is your name Kerri?

KERRI  
Yes it is. Can I help you?

Artie stacks some chips on number 27.

ARTIE  
You most certainly can. You got a  
limit at this table?

KERRI  
Yes sir. Five hundred dollars.

Artie counts out his stack as BESS (a waitress, 45) walks up.



BESS  
Can I get you a coffee?

ARTIE  
No. Whiskey. A double.  
(to the girl)  
Roll away, darlin.'

Kerri gives him a look. Is he a sucker or a lunatic? She spins the wheel.

Artie's eyes follow the ball. He has a look of crazed intent on his face, as if willing it to land on 27.

Several elderly, compulsive GAMBLERS (75) wander over.

Bess collects the drink from the BARTENDER as she watches.

The wheel continues to spin. The ball drops and CLATTERS around a bit. It finally lands. The gathering GASPS.

KERRI  
Twenty seven.

Artie can't quite believe it but, at the same time, feels demonically empowered. He lets out a snort of a laugh.

Kerri puts down five thousand-dollar chips.

KERRI (CONT'D)  
Would you like to play again?

ARTIE  
(gathering his winnings)  
Nope. That's it. Thank you so much.

Bess brings him his double shot and Artie gulps it down. He tips Bess and gives a hundred dollar chip to a stunned Kerri.

ARTIE (CONT'D)  
Here's something for your trouble.

Artie steps away, as the elderly gamblers rush the table.

GAMBLER  
Ten bucks on twenty seven!

OTHER GAMBLER  
Me too! Me too!

As they slam down their bets, Bess watches Artie move with his chips to the cashier's window. She's totally gob-smacked.

END OF ACT TWO

ACT THREE

INT. DATA-TECH OFFICE MEETING ROOM - DAY

In a small, cheaply paneled room Danny sits opposite THOM ORLOFF (25). Thom is his supervisor but looks young enough to still be in high school. Orloff refers to a form he has.

THOM

Your work is excellent. You have the lowest number of data entry errors during the last campaign.

DANNY

'Campaign?' That a Dungeons and Dragons thing? You're into that, right?

THOM

(ignoring his question)  
Unfortunately the, uh, personality evaluation test you took shows you have no leadership capacity.

DANNY

None?

THOM

(checking the score)  
No. None. You have no strong desire or ambition. Perfect for the job you're doing. The good news is the overlords are very happy with you.

DANNY

Overlords?

THOM

Yes. They'd like to make you the senior head of data entry.

DANNY

Oh. Okay. Is there a raise?

THOM

No.

DANNY

So what's the advantage of being named senior whatever-you-said?

THOM

It lowers the chances that you'll get laid off when the cuts come.

DANNY

The cuts? When are cuts coming?

THOM

Soon. Certainly before the new moon rises.

DANNY

Look, Frodo. This isn't 'Medieval Times.' It's my God damned career.

THOM

First of all, I don't like your tone. Secondly, 'Frodo' is a 'Lord of the Rings' reference--

DANNY

How can a test figure out if I'm a leader or not? I could try harder--

THOM

The algorithms don't lie. We can't all be the Game Master. You waged an excellent campaign. But your quest to be a manager is over. You need to accept that you just aren't ready to 'level up.'

The words land on Danny like a ton of mystical bricks.

EXT. USED CAR LOT IN QUEENS - DAY

Natalya puts her bags into the trunk of a second hand Toyota on the lot. BRUCE (40, ever the jovial salesman) walks over to her with paperwork and a credit card.

BRUCE

All set. Just sign here, Mrs. McNab.

NATALYA

(signing)

Thank you. I appreciate your help.

BRUCE

Never sold a car so fast. Most people are much fussier.

(giving her a receipt)

Now be sure to get it registered and insured right away.

NATALYA  
(getting in the car)  
Yes. I will. Goodbye.

Bruce walks away. Natalya puts the credit card back in Danny's wallet.

As she does she sees the picture of him with Lian again. Angered by it, Natalya tears Lian out of it. RIP!

INT. BANCROFT AGENCY - DAY

Lian is at her desk. The 'rip' causes her to look up. It's as if she got a psychic tap on the shoulder.

She puts down her work and reaches for her phone.

EXT. BRYANT PARK - DAY

Danny and Milo eat sandwiches in the park near his office.

MILO  
So you don't want to have her  
arrested because you two had sex?

DANNY  
It wasn't just sex. She said she's  
my destiny. I never had a destiny  
before. There's something wild and  
dangerous about her.

MILO  
Dangerous isn't good.

DANNY  
It can be. Haven't you ever done  
anything dangerous?

MILO  
Not since I almost burned down my  
folks' place in the Hamptons.  
Playing with matches.

Danny's phone PINGS. He digs it out of his pocket.

DANNY  
This is way beyond playing with  
matches. More like an inferno.

Looking at the phone he sees Lian's text; 'How are you? Where are you?' He groans and texts back, 'Having lunch with Milo.'

MILO

Who is it?

DANNY

Lian. I told her to stop calling.

Milo sighs and bites his sandwich. Danny's phone PINGS again. Lian writes, 'I need to see you. I miss you.'

Danny angrily texts back, 'Don't want to hear it.'

MILO

You're going to get back together.

Lian texts back, 'I must see you.' Danny texts back, 'No.'

DANNY

(to Milo)

Not this time.

MILO

Yes you will. You always do.

His phone PINGS. Lian writes, '3 years together. Can't end like this. Meet me 2night. The Portico at 6.'

Danny texts, 'Will they let me in without socks?'

Lian sends back a laughing hyena emoji. Then a kitten blowing kisses. Then a heart with a band-aid on it.

Danny smiles. After a pause he gives in, typing, 'OK.'

MILO (CONT'D)

You're going to see her, right?

DANNY

Am I that predictable?

MILO

Yes. But it's good. Predictable is very comforting.

During this, a frazzled older lady, PHYLLIS (70), walks up.

PHYLLIS

(to Danny)

Excuse me young man. I was wondering if I could borrow your phone a moment. My battery's gone dead and I need to call my nephew to tell him where to pick me up.

DANNY

Sure thing.

He hands it to her and she starts tentatively dialing.

PHYLLIS

You're very kind. In my day we had pay phones everywhere. Now we're all supposed to be 'Flash Gordon.'

DANNY

Do you need any help?

PHYLLIS

I think I've got the hang of it.

We see that she's typing a confusing set of symbols and letters into the keypad. She hits 'send.'

In the Town Car, up the block, a GPS-like device BUZZES. Galileo presses buttons to better tune it in. Beefer sighs.

BEEFER

I don't see why we don't just grab this guy and ask him what he knows.

GALILEO

He saw us, moron. He knows we're after her.

Phyllis talks, pretending to have a conversation.

PHYLLIS

(into phone)

Hello? Jeffrey? I'm calling from a nice young man's phone. Mine has stopped working. Can you hear me?

Galileo locks in the sound. He presses a button on the dash.

GALILEO

(talking into the GPS)

Loud and clear, Phyllis.

PHYLLIS

(into phone)

Good. Very good. I'm in Bryant Park. I'll meet you on the corner of 42nd and Sixth. Okay. Bye bye.

(hanging up)

Thank you so much.

DANNY

You're very welcome.

He takes the phone back as Phyllis hurries off.

MILO

So what are you going to do?

DANNY

About what?

MILO

About this strange Russian person. She might've sold your info to the dark web by now. I was doing a Wiki-page Tuesday on identity theft. It's now the number two crime in America. Right behind cheating on your taxes.

DANNY

So, what are you saying?

MILO

I'm saying that you can't just leave her out there with all your stuff. Don't you want to see her stopped? Captured? Caught?

DANNY

Caught. Yeah. But not by the cops. By me.

EXT. STREET IN SPANISH HARLEM - DAY

Raphael, now dressed all in white, carries a large, heavy shopping bag on a run-down street.

He stops at a building, checks the address on a scrap of paper and opens the door with a key.

INT. SPANISH HARLEM BUILDING - DAY

Moving through the hallway, Raphael checks the scrap of paper again. Below the address is written '2B' and '3F.'

On the third floor, in front of apartment 3F, he takes out a severed chicken foot and a jar filled with chicken blood.

He dips the foot in the jar and paints a cross on the door.

On the second floor he does the same thing outside of 2B.

Suddenly the door WHIPS OPEN. An older guy in his undershirt, FERNANDO (60), sees the kid and yells at him in Spanish.

FERNANDO  
 (in Spanish, subtitled)  
 What are you doing? Stop it!

Raphael dips the chicken foot in blood and flicks it at him.

RAPHAEL  
 (in Spanish, subtitled)  
 Die! Die!

Hit with blood, Fernando recoils in horror as Raphael runs.

The old man sees the cross of blood on his door. He SCREAMS, grabbing his blood splattered chest.

EXT. BROOKLYN QUEENS EXPRESSWAY - DAY

Driving, Natalya senses this and reacts with fright. Her car veers into another lane and almost collides with a truck.

INT. CHILICOOT SPRINGS HOTEL ROOM - DAY

Artie clutches his chest in response as well. He's on top of Bess, the waitress from the casino. They're having quickie sex in her room, both still mostly clothed.

BESS  
 (frightened)  
 You okay, baby? Is it your heart?

ARTIE  
 No. My head. I get these visions.  
 Sometimes they're real strong.

BESS  
 Oh. Like your whole 'number 27'  
 thing?

ARTIE  
 Yeah. You got any aspirin?

BESS  
 Sure thing.

She slides off the bed and straightens her cocktail skirt as she moves to the bathroom.

BESS (CONT'D)  
 When you grabbed your chest you gave me a fright. That's how a lot of older guys go, you know. But you're okay, right?



ARTIE

Yeah. I'm fine. Do you live here?

She moves to him with a couple of aspirin and sits.

BESS

No. I got a nice place a few miles from here. My manager lets me stay here when I work late nights. And when I 'entertain' guests.

During this Artie washes down the pills with whiskey.

ARTIE

Thanks.

BESS

So, this is for real. You got some kind of gift.

ARTIE

Yeah. You ever think you know the phone's gonna ring and then it does? It's like that. Only more so. Sometimes I can control it and sometimes I can't.

BESS

What was the vision you just got?

ARTIE

I'm supposed to go to New York. I don't know why.

Getting up, Bess further straightens herself.

BESS

Okay. Well. I gotta get back. The tourist buses get here at two. You can rest here 'til you feel better.

ARTIE

Thanks. That's kind of you.  
(pulling out money)  
Here you go.

She takes the money and tucks it in her bra.

BESS

You get any thoughts about me?  
Maybe about my future.

ARTIE

You have no future.

Bess is crushed. Artie sees this and remembers the words of Fat Joe. He softens the blow.

ARTIE (CONT'D)

What I mean to say is...you're a procrastinator. You never finish what you start. Until you change that you'll be stuck here. Earning low wages and making extra cash 'entertaining' slobs like me.

BESS

You're not so bad.

ARTIE

I'm bad enough to know I'm bad.

BESS

Anyway you're right about what you said. Since my divorce I been like a kite without a tail. I'm thinking maybe I should go back to school.

ARTIE

Maybe you should. Beauty School. I'm getting 'beauty.'

BESS

That's it. That's what I wanted since I was small. I'll do it.

(moving to him)

Thank you.

(she kisses him)

You feeling better?

ARTIE

Much.

(she kisses him again and undoes his pants)

You don't have to do that.

BESS

You said I need to finish what I start. So let's finish this.

She moves down his body to pleasure him. Artie can't believe the good turn his life has taken.

INT. DANNY'S APARTMENT - DAY

Milo works at his desk in the living room. Attached to his computer screen is the familiar ASS-BURGERS INC. logo.

Milo enters a credit card number into a search site.

INT. OFFICES OF DATA-TECH - DAY

Danny is at his computer tallying numbers. His desk is really just a small, semi walled-in cubicle in a very big, open room full of PEOPLE performing other lethally boring tasks.

His desk phone rings and he quickly answers it.

DANNY  
(into phone)  
Data-tech, this is McNab.

It's Milo, the scene cuts between the two locations.

MILO  
(into phone)  
She bought a car.

DANNY  
Who? Natalya?

MILO  
Yeah. At a used car lot in Queens.

DANNY  
How do you know that?

MILO  
I remembered that I made a copy of everything in your wallet before you went on that rafting trip. I looked up your Mastercard. She bought a 1999 red Toyota Corolla. You want me to stop payment?

Danny hesitates. He doesn't know what to do.

DANNY  
No. Let her go. She's running from somebody. She's in trouble.

MILO  
She's stealing from you. This is only the start. She could bankrupt you. Ruin your credit forever.

DANNY  
I don't think I can--

MILO  
You need to put a stop on the card.

DANNY  
No. Not yet. Do you have the number of the used car place?

INT. USED CAR LOT IN QUEENS - DAY

Bruce talks on the phone while keeping an eye on the lot.

BRUCE

I thought it was strange. Your wife seemed to be in a big hurry.

DANNY (O.S.)

My wife? Did she say where she was going?

BRUCE

No. She said you'd probably come by. She left a note for you.

INT. OFFICES OF DATA-TECH - DAY

Moments later Danny pokes his head into Thomas' office.

DANNY

Thom, I have an emergency. I need to go address it.

THOM

What kind of emergency?

DANNY

Let's just say I'm starting a new 'campaign.'

Before Thom can respond, he's gone.

EXT. USED CAR LOT IN QUEENS - DAY

Galileo watches from the Town Car as Danny meets Bruce. The car salesman hands Danny an envelope.

Moments later, Danny is reading the 'kitten' card Natalya bought at the deli. As he reads it, we hear her voice.

NATALYA (V.O.)

Danny. You have to let me go. This power I have has brought me nothing but pain and trouble. An evil force has come for me. If I stay I fear it will destroy us both. Or we will destroy each other. I know this is true. But I also know I love you. In my heart. In my bones. Good bye, my darling. Have a good, safe life.

Danny stands staring at the note, more confused than ever.

INT. THE PORTICO IN MIDTOWN - NIGHT

Lian and Danny are at the bar. She's in the last stanzas of a long, hand-wringing speech. Danny is half-listening to her.

LIAN

So, yes, I slept with Ted. One time. It was a mistake. We were drunk. I'm sorry. I'm under a lot of pressure from my parents. My mother wants grandkids and my father thinks you're a bum. But I don't care. I want you back. And I know that, for this to work, I'll need to give up on the fantasy I have of a big house and a big life.

Danny looks up at her, suddenly focused.

DANNY

No.

LIAN

'No' what?

DANNY

You can't give up on what you want. And neither can I.

LIAN

(delighted)

Right. I want you to be happy.

DANNY

Yeah. So do I. And so should you.

LIAN

Oh my God. Yes.

DANNY

That's why we need to end this.

LIAN

What? Wait. I thought--

DANNY

I'm not the right guy for you. You should be with a guy like Ted. Just not Ted.

LIAN

I don't want to be with Ted. I want to be with you.

DANNY

You need to follow your heart. Go after your fantasy. Find the guy you want. This isn't about 'us.'

LIAN

I'm not giving up on 'us.' 'Us' was good. 'Us' could be forever.

DANNY

No. I can't go on being 'The Hanged Man.' I want to be 'The Lover.'

(getting up)

I gotta go.

LIAN

Don't you dare walk out of here.

DANNY

This is all for the best. Really.

LIAN

You can not walk away from me.

DANNY

Thank you for the clarity.

LIAN

Get over here and sit down.

DANNY

Good bye, Lian. Have a good, safe life.

Danny walks out. Hurt and outraged, Lian SCREAMS.

Everyone in the bar looks at her. Aware of that, she meekly signals the bartender.

LIAN

Check please.

END ACT THREE

ACT FOUR

EXT. ROADSIDE DINER IN INDIANA - DUSK

Artie's old Pontiac is parked among the pick-up trucks and rusted Chevys outside of a classic greasy spoon.

INT. ROADSIDE DINER - DUSK

Seated in a booth, Artie sops up fried chicken with gravy.

SIMONE (30, with a personality born to wait tables) sets down a drink in front of him.

SIMONE

Here you go. A Brandy Alexander. We ain't made one of these in a long while. I had to dig up a book.

(he takes a sip)

How is it?

ARTIE

Great. My compliments to the chef.

SIMONE

You're lookin' at her. Where you from?

ARTIE

Down south. How 'bout you?

Before Simone can answer, JIM (30, a basketball fan and a regular) calls out to her from the counter.

JIM

Hey darlin'. Can we change this? I seen enough Burt Lancaster for one night. There's a game on ESPN.

Simone grabs a remote and aims it at a TV on the wall.

SIMONE

Hold on. I got it.

No matter what button she presses, the TV stays on an old movie with Burt Lancaster. She clicks it again and again.

SIMONE (CONT'D)

Crap. It's stuck. Sorry, guys.

The GUYS groan disapproval. Artie looks at the TV with the image of Burt Lancaster. His eyes light up. Another vision!

EXT. EAST VILLAGE STREET - NIGHT

Danny walks toward his place, chatting with Milo on the phone. The ever-present Town Car creeps along behind him.

DANNY  
(into phone)  
I'm going after her.

MILO (V.O.)  
Who? The Russian girl?

DANNY  
Yes! I need to see her again.

INT. DANNY'S APARTMENT (INTERCUT) - NIGHT

Milo is at his desk, talking on the phone.

MILO  
(into phone)  
Why do you want to do that? It makes no sense.

DANNY  
That's why I gotta do it. To change my life. I just came from having drinks with Lian.

MILO  
How many drinks?

In the Town Car they hear all of this on the tracking device.

DANNY  
Never mind. While I was sitting there I realized I've always done what I thought was safe and good. And you know what?

MILO  
What?

DANNY  
It sucks. I hate my life. Nothing I do has any blood in it. No passion! But if I go after Natalya, if I can help her, maybe save her--

MILO  
Or maybe end up in jail. Or dead. How long do you plan on chasing her?



DANNY

Until I find her. Then, after we have a lot more incredible sex, we'll talk about the future.

MILO

So you won't be back for lunch.

DANNY

No. But I promise I'll call you every day at 12:30. We can have lunch together by phone. Okay?

MILO

I guess. But what about my coffee?

DANNY

You'll have to go out and get it.

Alarmed, Milo gets up and paces.

MILO

I need to have coffee my way.  
(growing more agitated)  
8AM. Coffee, my way. Every day.

DANNY

Okay. Stay calm. We'll figure this out. What about that girl Sharon? The one down the hall.

MILO

The scary one?

DANNY

Stop that. She just has tattoos. She's nice. And she works at home.

Danny keeps talking as he moves off. The Town Car gets caught at a light. Seated behind the wheel, Galileo yawns.

BEEFER

You tired? Let me drive. You can grab a snooze.

Galileo throws the car in park.

GALILEO

Okay. But don't lose him.

They get out of the car to swap places. Beefer is in heaven.

EXT. GAS STATION IN PENNSYLVANIA - NIGHT

Natalya is gassing up the red Toyota she bought. A MAN (42) in a pick-up watches and saunters over to her.

MAN  
Hey sweetheart. Need any help?

NATALYA  
(reading him)  
No. Go home to your pregnant wife.

The man stands there, stunned. How did she know?

NATALYA (CONT'D)  
GO!

He runs to his car as she finishes. She gets in her Toyota.

Inside she's placed the photo of Danny on her dash so he can be with her. She starts the car and drives off.

INT. DANNY'S HALLWAY - NIGHT

Danny knocks on the door of his neighbor down the hall. SHARON (25, punked-out and inked-up) answers.

SHARON  
Hey.

DANNY  
I'm Danny. Your neighbor.

SHARON  
Uh huh. What's up?

DANNY  
Do you know my roommate?

SHARON  
The weird guy. Never looks at you.

DANNY  
He's a little autistic.

SHARON  
Oh. Sorry. What's the problem?

DANNY  
His father won't let him make coffee. And I need to go out of town. Do you think you could go over and make him coffee at 8AM?

SHARON

I suppose. I don't see clients until after 10.

DANNY

It's important he stays on a schedule. Or he gets very wound up.

SHARON

So you want me to cat-sit your roommate while you're gone.

DANNY

Just make coffee. He'll tell you how he wants it. He's very precise.

INT. DANNY'S APARTMENT - NIGHT

Milo hits 'send' on his computer. As pages shoot out of the printer, he puts them on top of a zip-lock bag full of money.

Danny enters and sees him.

DANNY

You're all set. Sharon will make you coffee. For five bucks a day. She'll knock on the door at 7:45.

MILO

Okay. Your mysterious Russian gassed up, using your card, in Pennsylvania. She's headed west. Here's the address of the station.

(handing him pages)

I rented you a car with a GPS. The closest place was Budget at East 31st street. A Ford Focus. There's the reservation. And a photocopy of your license. And credit card.

Danny takes the pages. He can't quite believe it all.

DANNY

This is terrific. I--

MILO

And money. You'll need cash.

(handing him the zip-lock)

Here's two thousand dollars. In equal amounts of hundreds, fifties, twenties and tens. No fives. I can't stand fives.

Danny looks at the money.

DANNY

Where did you get all this?

MILO

In my drawer. I cash all of my Wikipedia checks and keep cash on hand. My Dad always tells me, "Keep cash on hand."

DANNY

Thanks so much. I'll pay you back every penny.

MILO

No. I owe you that. You helped me start my company, designed my logo. I didn't know what to do and you set it all up. If it wasn't for you I'd still be living with my folks.

DANNY

Well, thanks. But I'm still going to pay you back. Just don't tell your Dad I'm gone. He worries.

MILO

I know. Oh! I put your name on the account my father set up for me. In case you need major cash.

(handing him another page)

You can get a bank card at any branch during business hours.

DANNY

What bank?

MILO

Chase.

DANNY

(smiling)

Chase. That's perfect.

EXT. BUDGET CAR RENTAL - NIGHT

Danny puts an overnight bag full of reasonably fresh clothes into the trunk of the grey Ford Focus. He slams it shut.

He programs the GPS to the address of the gas station.

Danny then puts 'The Lovers' tarot card in the ashtray (just like Natalya did with his photo).

As he drives off, the Town Car follows with Beefer driving.

EXT. KNIGHT'S INN - NIGHT

Natalya's red Toyota pulls into the parking lot of a roadside motel adorned with a king's crown.

She exits the car carrying a bag of take-out and a six pack.

EXT. ROAD IN PENNSYLVANIA - NIGHT

Artie drives his Pontiac, doing his channeling thing to guide him where to go. He looks up at a road sign and laughs.

It reads: NOW ENTERING LANCASTER COUNTY.

EXT. LINCOLN TUNNEL - NIGHT

Danny's Ford Focus exits the tunnel followed closely behind by the black Town Car. Inside it, Galileo back-seat drives.

GALILEO

Not so close. He'll see us.

BEEFER

I thought you were gonna nap.

Galileo grudgingly shuts his eyes.

INT. DANNY'S CAR - NIGHT

Danny drives west. He's excited and feels, quite literally, carefree. His phone RINGS and he answers with his headset.

The conversation cuts from Milo, back at the apartment and The Town Car where they can hear every word as they tail him.

DANNY

Yeah?

MILO

I was finishing an entry about dinosaur semen and I got an alert.

DANNY

Some is dinosaur jerking off?

MILO

No. About the prey you're stalking. She just checked into the Knight's Inn. In Amish country. I'm texting you the address.

DANNY

She can run but she can't hide.  
Thanks pal. Have I told you lately  
how awesome you are?

MILO

No. Did you know that dinosaurs are  
the great grandparents of chickens?

DANNY

Okay. You just became less awesome.  
Keep tracking her.

They hang up.

In the Town Car, Galileo pulls out his smart phone and  
searches for 'Knight's Inn' in Pennsylvania. Beefer drives.

INT. MOTEL ROOM - NIGHT

Natalya hangs up her neon eye. She turns it on and taps the  
neon tube so the gas will evenly light up the eyeball.

Drinking a Smirnoff Ice, she flips around the TV channels.

Suddenly, she cocks her head as if hearing a call. She grabs  
Danny's wallet and holds it, alarmed by what she 'feels.'

INT. DANNY'S CAR - NIGHT

Danny is speeding toward the motel when his phone RINGS.

The scene cuts between his car, Natalya's motel room and the  
Town Car where the two guys following him listen in.

DANNY

Yeah?

NATALYA

(into phone)

What are you doing?

DANNY

(delighted)

Hi! I'm following you.

NATALYA

I told you not to do that.

DANNY

You also said you were my destiny.

NATALYA  
I'm not kidding. I'm in danger.

DANNY  
I want to help you.

NATALYA  
No one can help me.

DANNY  
Then I guess we'll be in danger  
together.

Listening in, Beefer pretend swoons.

BEEFER  
Awww. He's nuts about her.

Galileo angrily 'shushes' him as the call continues.

NATALYA  
Danny, we can not be together.

DANNY  
We have to be. According to that  
used car guy we're already married.  
Is that part of our destiny?

NATALYA  
We were married. Once. In a former  
life. Only I was the man and you  
were the girl.

DANNY  
Sounds about right.

NATALYA  
This isn't a joke. I meant what I  
said in my note.

DANNY  
That you loved me? With your heart.  
With your bones.

NATALYA  
Yes. And that you must let me go.

DANNY  
I'm not letting you go. If you're  
really psychic then you know you  
can't stop me. I'm coming for you.

NATALYA  
(after a pause)  
Yes. Come. Just don't be followed.

She hangs up. Natalya smiles to herself but then hears a TV ANCHOR reading a news story on television.

ANCHOR  
You often hear the expression  
'scared to death.' Well, in New  
York City today it happened.

On the screen they're showing images of two body bags being carried out of a building by COPS.

ANCHOR (V.O.)  
Two Hispanic men 'died of fright',  
according to the coroner's office,  
when they saw a cross painted on  
their doors with what police  
believe is chicken blood.

Natalya's eyes grow wide with fear as she watches.

ANCHOR (V.O.)  
It's believed that the blood is  
part of a religious ritual. It so  
frightened the men that they both  
died of massive heart attacks.

EXT. ROADWAY IN WESTERN NEW JERSEY - NIGHT

Danny is tooling along, listening to the GPS commands.

In the Town Car behind him, Beefer grows antsy.

BEEFER  
Ahhh. This is stupid. We know where  
he's going. I'm passing him.

GALILEO  
No. Don't.

Beefer ignores him and pulls alongside Danny.

BEEFER  
Equal partners. I was told that.

Danny looks over at the battling duo in the car next to him. He recognizes Galileo. Frightened, he speeds away from them.

GALILEO  
See what you did? You idiot!

BEEFER  
He ain't getting away.

Beefer floors the gas and draws close to Danny's car.



Danny sees them. He weaves his car across the road to keep them from passing him. We see the speed. He's topping 80 mph.

Beefer loves the challenge. He hoots a 'Yahoo' and draws very close to Danny.

He tries to pass on the left, then on the right. Danny skillfully blocks him each time.

GALILEO  
God damn it! Stop!

Danny's eyes are glued to the rear view mirror as the high speed ballet goes on. His GPS calls out.

GPS VOICE  
Exit right in one mile.

The ramp's coming up. Danny moves his car to the center and lets up on the gas.

The Town Car pulls to Danny's right, about to go by him. He can see Beefer mock-laughing as he prepares to pass.

Danny jerks his car to the right and sideswipes the Town Car.

The black missile goes off the road into a ditch. CRASH!

Danny laughs to himself. Adrenaline pumping, he roars onto the exit ramp racing toward his destiny.

INT. MOTEL ROOM - NIGHT

Natalya is asleep, fully clothed, on the bed. The bright light of car headlights coming from outside wakes her up.

NATALYA  
Danny?

EXT. KNIGHT'S INN - NIGHT

Natalya yanks the door open and sees a man stepping out of a car. It's Artie.

ARTIE  
Are you Natalya?

Terrified at the sight of him, she SLAMS the door shut.

BLACKOUT

CREDITS