

Daydreamer

by

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FADE IN:

EXT. FOREST - NIGHT

A young man Jordan, (17) small, with a shy and nervous nature stands in a forest, panicked. Sweat pours down his face. He looks left and right and runs forward.

POV

We see through the boys eyes. He runs after a figure completely shrouded in black a shadow in the shape of a man.

He stops at a thick area of brush parts the branches in front of him and sees the shadow.

The camera cuts back to normal as the shadow stops over a woman. She screams as the shadow plunges a knife into her chest.

The boy screams.

INT. HIGH SCHOOL CLASSROOM - DAY

Jordan comes back to reality sitting in a high school classroom, a few beads of sweat drip down his face.

Jordan stares at a drawing he's been working on lost in thought. The teacher MRS. THOMPSON a woman of about 30 with thick glasses and wisdom beyond her years tries to get his attention.

MRS. THOMPSON

Jordan? Jordan? Mr. King!

Jordan snaps out of his trance like state.

JORDAN

What?

MRS. THOMPSON

Care to answer the question?

JORDAN

I'm sorry I didn't

(beat)

I don't know what you asked.

The rest of the class stares at Jordan a few chuckle at the awkward situation.

MRS. THOMPSON

That's alright Jordan just please try
and focus.

Mrs. Thompson is obviously concerned. She hurries her thoughts and returns to teaching.

The bell rings and students begin to shuffle out.

MRS. THOMPSON

Jordan can I speak with you for a
minute?

Jordan slings a bag over his shoulder and walks towards Mrs. Thompson's desk. Mrs. Thompson sits down a concerned look on her face.

JORDAN

Look I'm sorry about not paying
attention I just... I've been a little
distracted lately.

MRS. THOMPSON

I noticed. You used to be so active
and engaged now you might as well not
be here. I'm worries about you Jordan.
Is something going on at home?

JORDAN

No I've just been a little out of it I
promise.

MRS. THOMPSON

I'd like to give you something before
you leave.

Mrs. Thompson leans down to pull something out of a drawer in her desk.

Jordan pays no attention to his teachers last words anxious to get out of this conversation.

JORDAN

I have to go Mrs. Thompson

Jordan rushes to door getting out as quickly as possible.

INT. HIGH SCHOOL HALLWAY - DAY

The halls are empty most of the students have already left the building. Jordan sees a lone janitor bending down to sweep a pile of trash into a can. He stops stands up and grabs his lower back.

JORDAN

let me help you with that.

Jordan walks over to the janitor and the janitor stands up.

GARY

Thanks Jordan.

Jordan grabs the pan and broom from the man and picks up the pile dumping it into the trash can.

JORDAN

You're back giving you problems Gary?

GARY

Yeah, Doc says I need surgery but I just can't afford to take the time off. I got a family to feed.

JORDAN

Just be careful. I like seeing you around here. I'd miss you if you had to get some other job.

GARY

You've always been a good kid Jordan.

JORDAN

Well, take it easy Gary.

GARY

You too kid.

INT. KING HOME - AFTERNOON

Jordan opens the door into his living room. His mother MARY, father JOHN, and older brother MATT sit at the dining room table.

John looks anxious, like he doesn't know how to say the things he wants Jordan to know. Matt leans back slightly in his chair, calm, cool.

Jordan sets down his bag by the door. In his hand is the notebook he was drawing on earlier.

JORDAN

What's going on?

JOHN

We got a call from your history teacher.

JORDAN

Look I... I've just felt a little off lately I'll pull it together.

JOHN

That's great and all pal but she said you haven't turned in any work in weeks.

MARY

John can't we at least hear him out?

JOHN

I just don't want to see him mess up his life before it ever gets going.

John turns back towards his son and notices the notebook in his hands.

JOHN

Let me see that.

Jordan recoils trying to keep the notebook away. John lunges forward and pulls the notebook away from him revealing the drawing from earlier.

He flips through the notebook, every page decorated with comic book style art.

JOHN

Is this what you've been doing instead of paying attention in class?

JORDAN

Dad it's one class it's not the end of the world.

JOHN

This is cool and all I just need to know you have some kind of plan. Art doesn't always get you where you want to go.

JORDAN

I just can't talk about this right now.

Jordan walks out of the room.

DAD

That little...

MATT

It's alright dad. I'll take him to work with me tonight. I'll talk with him.

MARY

Are you sure that's safe?

MATT

Mom it's just a ride along we take kids on them all the time.

INT. JORDAN'S BEDROOM - EVENING

Jordan sits at a desk in his room drawing. Matt knocks on the door.

JORDAN

I'm not talking about this right now. Leave me alone.

MATT

Come on it's Matt just let me in.

Jordan gets up and opens the door and goes to sit back down picking up the pencil.

JORDAN

You can stay as long as you don't talk about school. Or dad.

MATT

Look Dad means well. He just wants to make sure you're on the right track. Now get your coat on you're riding with me tonight.

JORDAN

What about all that homework dad's so worried about?

MATT

Were you really going to do any of that tonight?

Jordan cracks a sly smile.

JORDAN

Wasn't planning on it.

MATT

Exactly now get off your butt and come on.

INT. CAR - NIGHT

Jordan and Matt sit in Matt's car, an unmarked detectives vehicle, eating fast food. Jordan's notebook sits on the cars dashboard.

Matt picks the notebook up in one hand.

MATT

You know this is pretty good.

JORDAN

Yeah? I picked drawing up a while ago. I've actually been thinking about maybe going to art school.

MATT

That's awesome dude, you should totally go for it.

JORDAN

You think Dad would be ok with it?

MATT

Just pick your grades up a little and dad will get off your case. Which brings us to why I brought you out tonight. What's going on with you man? Somethings off and it's not just about school.

JORDAN

I don't know it's weird.

MATT

I'm a homicide detective I've seen every strange and creepy thing out there. Now lay it on me.

JORDAN

I've been having these really vivid day dreams.

MATT

Like about Girls or?

JORDAN

No they're more like nightmares. People being murdered.

Matt sits up in his seat. He looks at Jordan intensely.

MATT

Murdered how?

JORDAN

Stabbed. With a big hunting knife or something.

MATT

Where?

JORDAN

One downtown, uh one in some back alley I didn't recognize, one in some kind of factory maybe and today's was in the forest.

Matt looks down, thinking.

A call comes in over his police scanner.

DISPATCHER

We have a possible 664 in progress in Red Rock woods. All units please respond.

MATT

Crap! we need to go.

Matt starts the car.

JORDAN

What's going on?

MATT

Look there's something I need to tell you about our family. Mom wanted to be the one to tell you but she obviously waited too long.

JORDAN

Waited too long to tell me what?

MATT

Almost everyone on mom's side of the family has a kind of sixth sense it always presents itself a little differently in each one of use though. Grandma's a telekinetic, mom can read people's auras.

Matt pauses.

MATT (CONT.)

And I talk to dead people.

JORDAN

What are you talking about?

The car takes a hard turn.

MATT

It's how I made detective so quickly. Pretty easy to find a murderer when you can talk to the victims.

JORDAN

What does this have to do with my daydreams?

MATT

I've been working a case. 3 bodies all stabbed. One downtown, one in alley behind a bar on 3rd street, one at the steel factory. Victims haven't been able to tell me anything about the guy. He's like some kind of ghost.

JORDAN

The shadow.

MATT

What?

JORDAN

There's a man. Or I think he's a man at least, in the daydreams but he's more like a shadow than a person.

MATT

Thanks that that might help actually

JORDAN

Look you still haven't told me what exactly is going on.

MATT

The murder's started around the same time mom told me you were having trouble at school and that dream you just told me about the one in the woods that hasn't happened yet. I think we can stop it.

The car pulls up to a large parking lot outside a forest hiking trail.

MATT

Stay here!

JORDAN

You can't possibly expect me to wait here while you chase that guy down. There's something weird about the guy you said so yourself.

MATT

Which is exactly why it's too dangerous for you to come with me. Now stay in the car. Lock the doors.

JORDAN
Shouldn't you at least wait for
backup?

MATT
I never wait for backup. Things
usually go alright.

Matt opens the door stepping out of the car.

Some time passes Jordan waits anxiously in the car tapping
his feet on the floorboards his legs trembling.

JORDAN
Screw this.

Jordan gets out of the car and starts off into the forest.

INT. FOREST - LATER

Jordan runs through the forest looking left and right as he
goes stopping at a thick area of brush, Matt is comforting a
woman in the dark the shadow moves toward the pair.

JORDAN
Matt behind you!

Matt swings around but it's too late. The shadow stabs him in
the gut. Matt grabs the wound sliding to the ground. The
woman runs but the shadow dissipates and reappears in front
of her.

She stumbles backwards falling to the ground. The shadow
stands over her for a moment and then bends down plunging the
knife into the woman's heart.

CLOSE UP JORDAN TEARS RUSHING DOWN HIS FACE

The shadow disappears into the night. Jordan runs toward his
brother. Matt is passed out on the ground bleeding. Jordan
pulls out a cellphone and dials 911.

911 OPERATOR (V.O.)
911 What's your emergency?

JORDAN
It's my brother he's been stabbed.
Please you have to help me.

Behind Jordan flashlights illuminate the scene,

INT. KING HOME - MORNING

Jordan and his mother sit at the table. Jordan is wearing a black suit and his mother a black dress.

MOM

You can't blame yourself for what happened to your brother.

JORDAN

I knew what was going to happen mom and I just sat in that car. I should have helped him.

MOM

Just because you knew what was going to happen doesn't mean you could have done anything. The supernatural world is a dark place. It's why I stay out of it.

JORDAN

Who was that man Mom? You must know something.

MOM

I don't. Your grandmother never mentioned anything like this and I think pursuing things like this can only lead to danger. I had hoped you and your brother wouldn't have the gift. Sometimes it skips a child or even a whole generation.

JORDAN

How could you not tell me any of this before mom? Maybe if I had known what was going on this wouldn't have happened.

MOM

As a parent all you can do is what you think is best for your children. Sometimes you make the wrong choice.

The father enters the room. He is fastening a tie on his suit. He bends down and gives his wife a kiss on the cheek.

DAD

What are we talking about?

MOM
Just remembering Matt.

Jordan's mom stands up and rubs Jordan on the shoulder.

MOM
Come on sweetie it's time to go
Jordan stands up and the three walk off screen.

EXT. FUNERAL - DAY

Jordan sits in the first row of a crowded funeral. The chief of police stands in front of the coffin giving a speech.

POLICE CHIEF
Matt was everything you could hope for
in a detective. Smart, driven, always
got his man.

Jordan tries to pay attention to the speech but dazes off into the distance for a moment.

The funeral fades around him replaced with...

EXT. PARK NIGHT

Day has turned to night as Jordan surveys the landscape. He is standing in a patch of grass. A woman jogging rushes past him. The shadow lurks behind the girl his movements erratic, hard to track. Jordan stands for a moment stunned snapping out of it he takes off down the path.

Jordan sprints down the path he can no longer see the shadow but nearly catches up to the woman.

JORDAN
Ma'am! Stop Ma'am please.

The woman seems oblivious to Jordan's cries. Jordan sees the shadow creeping towards her.

JORDAN
No!

Jordan shouts as he takes off sprinting after the woman. Jordan follows the woman down the path towards a river. She stops a moment to catch her breath.

JORDAN
look out.

The shadow creeps up behind the woman slashes her throat and tosses her in the river. Her body rolls down the river. Jordan gasps holding back tears as he begins to hear shouting.

DAD (O.S)
Jordan, Jordan!

EXT. FUNERAL - DAY

Jordan snaps back to reality his father staring at him, stunned and disappointed.

JOHN
The funerals over! Can't even pay attention at your own brother's funeral. I'm about sick of your shit kid.

The father begins to walk away as the mom approaches.

JORDAN
It happened again mom.

MARY
I know sweetie. We can talk about it at home.

INT. KING HOME - AFTERNOON

The family enters the home the father loosens his tie and turns toward Jordan.

JOHN
What's going on with you kid? First it's the stuff at school, now this?

MARY
John I don't think now's the right time for this.

JOHN

You're mother's right but at some point me and you are going to have to have a conversation.

Jordan begins to walk away towards his bedroom.

INT. JORDAN'S BEDROOM - AFTERNOON

Jordan sits on the edge of his bed. Head in his hands. His mother knocks and then slips in. Jordan lifts his head.

JORDAN

Why won't you just tell him what's going on?

MARY

Look, your father he just doesn't understand.

JORDAN

Well whose fault is that?

MARY

Jordan I know things are hard right now but we'll get through this.

JORDAN

How mom? Matt couldn't stop this guy how is anyone else supposed to.

Mary reaches out to touch Jordan's face and he swats her hand away. He rushes out of the bedroom, past his father and storms out of the house.

EXT. SCHOOL - EVENING

Jordan sits on a bench outside the high school working on a new drawing. One of Matt like a superhero. He pauses. He begins to drift off. He slaps himself across the face.

JORDAN

Come on keep it together

Mrs. Thompson emerges from the building. Sees Jordan on the bench and walks to him.

MRS. THOMPSON

What are you doing here? Shouldn't you be at home?

JORDAN

I kind of got into it with my parents. Didn't have anywhere else to go.

MRS. THOMPSON

I was sorry to hear about what happened to your brother.

JORDAN

Thanks I
(beat)
I appreciate that.

MRS. THOMPSON

Things will get better you know.

JORDAN

You know my mom said something like that before I yelled at her and stormed out of the house.

MRS. THOMPSON

oh.

JORDAN

Don't worry. I won't yell at you too. I know you're both just trying to help. I'm just not sure things will get better. Things were already rough and then after Matt I just don't know anymore.

MRS. THOMPSON

Do you think you're ready to tell me what's going on now?

JORDAN

Do you ever daydream Mrs. Thompson?

MRS. THOMPSON

Of course. I think everybody does.

JORDAN

Why do you think that is?

MRS. THOMPSON

I honestly don't know. I think it's a good thing though everyone needs to disconnect now and again. Someone never daydreaming not being able to see themselves in some different better place that's a scary thought.

Mrs. Thompson stands up.

MRS. THOMPSON (CONT.)

Jordan, I have to go but I want to give you something first.

Mrs. Thompson pulls out a pack of high quality drawing pencils.

JORDAN

Oh! Wow! thanks.

MRS. THOMPSON

I know it's not much but I saw you drawing in class and thought you might like these. I always like to let my students know I believe in them. Please if you need anything let me know.

JORDAN

Sure, thanks.

MRS. THOMPSON

Are you going to be alright here by yourself?

JORDAN

I think I'm ready to go home anyway got to face the music at some point.

INT. KING HOME - NIGHT

Jordan enters the house. His mother greets him at the door. Hugs him and kisses him on the forehead.

MARY

You had us so worried. You can't just take off like that.

JORDAN

I won't do it again. I just I needed some time alone.

MARY

Come sit down I have a plate for you on the table. Your father already ate but me and you can still have a nice dinner together.

JORDAN

Thanks mom that sounds great.

Jordan sits down at the table and begins to eat. From the living room he can see his father on the couch drinking a beer while watching the news. A banner on the screen reads 5th body found. Jordan drops his fork on to his plate.

JORDAN

Dad can you turn that up?

John raises the remote and turns up the T.V. the news now audible in the kitchen.

NEWS ANCHOR

If you are just joining us a body was found in Windsor park tonight. The wounds are consistent with several other murders over the last few weeks including police detective Matt King. Police are asking that if you have any information which may be pertinent please contact the department.

The sound of the news fades out as Jordan looks at his mom and speaks to her in a whisper so his father can't hear.

JORDAN

(whispering)

Mom. I have to do something. I might be the only one who can.

MARY

Maybe maybe your right. Tomorrow
(beat)
tomorrow I'll take you to see my mother.

Jordan leans back in his seat a grave look on his face.

INT. JORDAN'S BEDROOM

Jordan lays on his bed working on the drawing of Matt. John creeps in.

JORDAN

Dad please don't...

JOHN

(interrupting)

I'm not here to fight I just want to talk I promise.

Jordan says nothing. An awkward silence fills the air.

JOHN

It looks good you know. I think Matt would have liked it.

JORDAN

Thanks.

JOHN

I didn't mean to come off harsh about school or the art or any of that. I just worry about you especially after what happened to your brother.

JORDAN

Dad I'll try harder in school it's really not a big deal.

JOHN

Look pal that isn't really what this is about. I just don't want to see you go through all the same stuff I went through.

JORDAN

I'm officially lost

JOHN

It's not like I always wanted to be a middle school English teacher. I had dreams. I wanted to be a writer.

JORDAN

How come you never told me that?

JOHN

Didn't really want to bring it up if I didn't have to.

JORDAN

How did you go from writing to teaching?

JOHN

After college I tried, I wrote three novels all of em' were pretty god awful to tell the truth and then your mom got pregnant with Matt and I had to get serious. We needed food on the table.

JORDAN

I'm sorry dad.

JOHN

I'm not trying to do this to bum you out it's just that I know sometimes this stuff doesn't work out it's fine to go for it but you have to have a fall back plan and that means

JORDAN

Doing better in school. I will I promise.

JOHN

Alright kid I'll let you get back to it. Thanks for indulging me.

JORDAN

Thanks dad

John retreats from the room. Jordan clicks off the lamp beside his bed.

INT. MOVIE THEATRE - NIGHT

A woman is sweeping up dropped popcorn in the lobby of a movie theatre. Jordan sees her. Realizing that he has drifted into another daydream he immediately leaps into action trying to grab the woman but his fingers slip through her. He runs his hand through her ghostly image a few times realizing finally there is nothing he can do in these dreams but watch.

The woman dumps her current pile in the trash and starts to move towards the screening rooms. The camera tracks her through the hallway and into a screening room up the stairs and to the very back row.

In the front of the room by the screen the shadow stands up. His black visage standing out against the white screen.

Jordan in a last ditch effort to save this woman places himself on the stairs between her and the shadow.

The shadow starts to climb the stairs unphased by Jordan's presence. The shadow walks right through Jordan. Jordan turns around as the shadow climbs the steps one at a time, moving methodically.

The shadow reaches the top of the stairs. The woman turns around and gasps at the sight of this not quite human being. She climbs over a set of chairs to try and get around him but the shadow grabs her leg and she falls smacking her head on the chair in front of her.

The shadow moves toward her gracefully moving across the row of seats separating them.

Now face down on the ground the woman flips over to see the shadow coming towards her. She scrambles backward using her hands and feet to shuffle herself across the floor.

The shadow advances faster than she can move. He grabs her arm jerking her to her feet and plunges the hunting knife into her gut. She gasps as blood starts pouring from her mouth

Jordan screams bringing himself back to reality.

EXT. GAS STATION - LATE MORNING

Jordan and Mary pull up to a pump and get out of the car.

A few tears pour slowly down Jordan's face.

MARY

Another one?

JORDAN

I try to help them mom. Every time I try to help but nothing works.

MARY

You can't stop those things Jordan they aren't happening while you see them.

JORDAN

I just feel so helpless. I need to do something mom.

MARY

and you are Jordan I promise grandma will be able to help.

JORDAN

How long till we get to her house?

MARY

It's still a couple more hours. We live pretty far away from her on purpose.

JORDAN

I get that you didn't want this stuff to be a big part of your life but is that really a good enough reason for me to have never met her before now?

Mary begins pumping the gas.

MARY

She didn't really respect my decision to ignore that part of myself. She always felt that we have these gifts for a reason and that meant we had to use them. I just thought it meant limiting my chances at a normal life.

The gas pump clicks.

So I left home met your father and hoped and hoped that you and Matt wouldn't ever be a part of that world but I'm worried about you and I can't think of many other options.

Mary takes the pump out and puts it back. She opens her door and then stops for a moment.

MARY

When we get to your grandma's house
don't expect the warmest welcome ok?

Jordan nods. The two get in the car and drive off.

EXT. RUN DOWN HOUSE - DAY

The car rolls down a dirt driveway. At the end of it is house in shambles. In desperate need of repairs that no one will give it.

INT. CAR - DAY

Mary grips the steering wheel tightly letting out a large sigh.

JORDAN

Mom we don't have to do this if you
don't want to we can find someone
else.

MARY

Jordan I don't know if there is anyone
else and if there is I certainly don't
know how to find them I can do this
just give me a second.

May takes another heavy breath and relaxes letting go of the steering wheel.

MARY

I'm ready.

Mary pops the latch on her door and gets out of the car

EXT. RUN DOWN HOUSE - DAY

An old woman HAZEL traipses out of the run down house. A cane supports her steps.

MARY

Hi mom.

Jordan leans over to his mom.

JORDAN

It's like she knew we were coming.

HAZEL

Just because I'm old doesn't mean I'm hard of hearing boy and of course I knew you were coming any self respecting psychic would.

JORDAN

Matt told me your power was moving objects with your mind?

HAZEL

one of em'

JORDAN

One of them?

HAZEL

Psychic brain can do a lot of things if it's trained to. Not surprised your mother never told you that or your poor brother. Having a few extra skills might have saved the kid.

(beat)

Now come in the house so I can sit down before my hip gives out again.

The old woman turns around and heads back in the house.

JORDAN

She's... interesting.

MARY

That's one way of putting it.

The two walk towards the house.

INT. RUNDOWN HOUSE - DAY

A fan blows inside the house moving the stale mid day air. The house is packed to the brim with books and assorted knickknacks.

JORDAN

Mom what is all of this stuff?

MARY

Stuff to help you connect with the supernatural world. I couldn't tell you what all of them do.

Hazel yells from off screen.

HAZEL(O.S)

You two want to hurry up. I ain't got all day.

The two walk into the kitchen and see Hazel sitting at an old dining table. A pile of dirty dishes fills the sink.

MARY

What do you have going on that could be more important than this mom?

HAZEL

That's none of your business and stop calling me mom. I stopped being your mom years ago and we both know it.

Hazel uses her cane to point at Jordan.

HAZEL (CONT.)

but you... you call me grandma.

Mary scoffs a little.

HAZEL

Don't sass me girl.

MARY

Mom

Hazel gives her daughter a slight glare.

MARY

Hazel, I'm not trying to sass you it's just a little hard being back here, seeing you and it's even harder to say this but I need a favor. We need help.

HAZEL

I think you mean he needs help.

Hazel points at Jordan.

HAZEL

This boy has some dark energy following him around.

MARY

So you can see it too?

HAZEL

Of course I can I'm just surprised you still can. Never stretching your brain like one of those normals.

MARY

ugh.

JORDAN

Mom, what is she talking about?

MARY

My innate psychic ability is reading people's auras or energies. I noticed a few weeks ago that yours was a little off. I figured it was just teenage angst and it would work itself out.

HAZEL

A little off?! This boy has darkness around him worse than anything I've ever seen.

MARY

Alright Mom! I made a mistake this isn't exactly my area of expertise now are you going to help him or not.

HAZEL

Of course I'll help the boy he's my grandson and in this house family still matters.

MARY

Yeah sure. Jordan I think I'm going to wait outside if that's alright with you?

JORDAN

Yeah mom whatever you need.

Mary exits the kitchen.

HAZEL
Your mother

JORDAN
(interrupting)
Look I don't want to talk about mom
just what you can do to help me.

HAZEL
Fine, fine. Come sit down and give
your grandma your hands.

Jordan pulls a chair back to sit down across from his grandmother. He sits down and extends his hands out over the table and Hazel grabs them. She closes her eyes.

HAZEL
Ah. So you're a precog. Should have
known.

JORDAN
How would you have known that?

Hazel opens her eyes.

HAZEL
Anytime I meet a psychic I can usually
tell what they are immediately just by
being near them but precogs are hard
to read you don't run into many of
them.

JORDAN
Really?

HAZEL
Yep you're a rare bread kid. I've been
stretching my psychic muscles my whole
life and haven't had a single vision
of the future. You have them
naturally.

JORDAN
You make it sound like my visions are
these amazing things but all they've
done so far is get Matt killed and
make my father extremely pissed off at
me.

HAZEL

They are amazing you just have to learn how to use them.

JORDAN

They don't feel amazing each one I have it's harder and harder to come back.

HAZEL

The supernatural plane isn't quite like other places it's a powerful place but it has a mind of it's own so to speak and it's strength comes from us. It gives us power and it feeds off the energy we put out. It's a mostly stable relationship.

Hazel pauses and points at Jordan.

HAZEL (CONT'D)

but sometimes someone like you comes along that's powerful enough that it doesn't want your energy over time it wants it all at once.

Jordan recoils in his seat.

HAZEL (CONT'D)

and as far as supernatural energy goes you're just about the biggest battery I've ever seen. You could really be something kid. As long as you don't turn out like you're mom.

JORDAN

I told you I don't want to talk about my mom.

The muscles in Jordan's face tense up and the whole house shakes a little.

HAZEL

Point made kid.

JORDAN

So the supernatural plane wants to make my stays more permanent. How do I prevent that?

HAZEL

Learn. Learn how to bend the supernatural to your whims rather than it controlling you.

JORDAN

Any tips for that?

HAZEL

Start small. Wear something at all times a watch or a ring. Even something you just keep in your pocket. Just something that connects you to this reality and when you want to come back focus on that object it should act as a tether of sorts. It's what my father used to do.

JORDAN

Your father was?

HAZEL

(interrupting)

Yep. Only other one I've ever met. He's the one who made me learn all of this. Certainly saved my ass a time or two. Hope it saves yours now. Now if that's all grandma has matters to attend to.

Hazel starts to stand up slowly.

JORDAN

No wait! The shadow.

HAZEL

Ah yes, tell me about that.

JORDAN

In the visions I'm following a man or the shape of one at least as he hunts these women and I try to stop him but nothing I do ever helps he always gets them.

HAZEL

You can't stop them. They're only visions but it is possible to prevent the next one from coming to pass.

Start focusing on the details of the event look for clocks and entryways how does this figure come in the building, how does he exit. Call in an anonymous tip to the cops.

JORDAN

That makes enough sense.

HAZEL

Now onto the figure itself. To be honest I've never heard of anything quite like it. I'm going to need to follow you in see what you see.

JORDAN

You can do that?

HAZEL

I can follow you in but I'll just be a voice in your ear I can't roam freely like you can. I just don't have the kind of power you do but first we need your mom.

JORDAN

Why?

HAZEL

You haven't been able to practice coming back yet and we need someone here who can wake you up if need be. Knowing she's here should prevent us from getting too lost in here.

JORDAN

I'll get her.

HAZEL

No, let me we need to resolve some issues anyhow. Just give us a few minutes. While you wait mess around with your phone or do some jumping jacks. I don't really care what just stay focused.

Jordan nods and Hazel exits the kitchen.

EXT. RUN DOWN HOUSE - DAY

Mary is on the porch pacing. Hazel exits and Mary turns toward her.

MARY

Didn't expect to see you waiting for me when we got here.

HAZEL

Glad I can still be surprising in my old age now come sit down and talk with me.

Hazel sits down at small picnic type table with two chairs one on either side of it.

MARY

Mom. I don't know if I can.

HAZEL

Look, we need to squash this if not for our sakes for Jordan's. The boy needs some serious help.

MARY

alright.

Mary pulls out the other chair and sits down.

MARY

Where do you want to start?

HAZEL

Maybe with an apology.

MARY

An apology? For what?

HAZEL

For takin off without a word. For me just wakin' up one morning and my baby girl is gone. Do you know what that does to a mother. You could have been dead for all we knew.

MARY

I wrote you guys a letter.

HAZEL
Three weeks later!

MARY
Alright
(beat)
I could have handled that better and
for that I'm sorry but if I'm able to
admit that you have to admit you drove
me to it.

HAZEL
I just wanted you to acknowledge your
gifts. Learn about them. That's all!

MARY
and I didn't want to. How hard is that
to understand.

HAZEL
Pretty hard considering that boy is
sitting in my kitchen scared out of
his head.

MARY
How was I supposed to know this would
happen?

HAZEL
Please, way back when Matt started
showing the gift you should have
brought these boys to me. I could have
at least taught them the basics. Maybe
then you wouldn't have one dead kid
and one well on his way there!

Mary gasps at the words of her mother. Through shaky breath
she begins to speak.

MARY
We're going to go in there and do what
needs to be done and then we are
leaving and you will never hear from
us again.

Mary gets up from the table and walks to the door and opens
it partway before she is interrupted.

HAZEL
Mary can't we

MARY

No we can't anything. There is no we any more. I apologized mom I tried to build a bridge all you've done is blame me for my sons death.

HAZEL

I'm sorry alright that what you want me to say. I've been a shit person and even shittier mom. You think I don't know that. It's not like your brothers and sisters are dropping by much these days either. I just wanted to protect you kids but I ended up putting my grandkids in danger doing it and I need to make that right. Now are we square?

MARY

It's a start.

Mary opens the door and enters it. The door slams hard behind her.

INT. RUNDOWN HOUSE - DAY

Hazel and Jordan sit at the dining room table. Mary leans against the counter staring intently.

HAZEL

Hold out your hands.

Jordan stretches his arms out across the table. Hazel grabs them.

HAZEL (CONT.)

Now start to clear your mind. Then let yourself wander.

Jordan takes a deep breath and begins to relax in his chair.

The world around him begins to fade.

EXT. SUBURBAN HOUSE

Jordan finds himself in a new area one he hasn't been before. A voice inside his head speaks.

HAZEL

Where are we?

JORDAN

I don't know I don't recognize it.

HAZEL

Ok. It looks like the shadow isn't here yet so let's find a street sign.

Jordan walks down the street a street sign slowly comes into view.

JORDAN

Looks like the corner of Earl and Carpenter.

HAZEL

Good, Good now let's head back he'll be here soon. I'm sure of it.

Jordan starts the walk back towards the house he appeared in front of.

JORDAN

Have you done this before Grandma?

HAZEL

A couple times my dad didn't like pulling me in with him he thought it was dangerous.

JORDAN

Like mom thought all of this was dangerous?

HAZEL

Point taken kid now focus.

Jordan stops in front of the house again.

HAZEL

Now remember learn as much as you can about what happens we can give it all to the cops later.

Jordan begins the walk up to the house.

HAZEL

What's the number on the house?

JORDAN
Looks like 2-2-6

HAZEL
226 Earl. Good we can use that. Let's
head inside.

Jordan turns the knob on the door. He slowly enters the house. On the couch is a woman on the phone. Next to her is an end table with a paperback novel and a glass of wine

SARAH
Yes I'm sure. I'm just not ready yet.

HAZEL
Come on kid focus. Let's look around
the house.

JORDAN
Sorry.

The two walk through the house Jordan's eyes scanning his surroundings. In the kitchen there is a clock and a sliding door to the outside.

HAZEL
Stop! Look back to your right again.

Jordan looks to the right and sees the clock on the wall.

JORDAN
9:45pm

HAZEL
Now the door.

Jordan looks walks to the sliding glass door.

HAZEL
Check the lock

CLOSE UP

Jordan checks the lock.

HAZEL
Unlocked, figures.

JORDAN
What now?

HAZEL

We wait we know the house, time, and probably how he's going to enter. Now we just have to let it play out.

Jordan leans against a wall near the glass door waiting for something to happen. Tapping his foot.

JORDAN

Isn't there something we can do other than just sit here?

HAZEL

We were lucky we had time to look around. Now just wait.

The glass door begins to slide slowly, quietly, stopping with just enough room for someone to squeeze through. The shadow slides through the crack closing the door behind him.

JORDAN

That's him.

HAZEL

Hmm.

JORDAN

Wha

HAZEL

(interrupting)

No time, follow him.

Jordan follows him as stops in the room near the woman hiding behind a wall. They sit there for a while. Jordan starts to sweat.

JORDAN

Why doesn't he just do it already?

HAZEL

Not usually how these guys like to operate.

The woman yawns, sets her book back on the end table next to a now empty wine glass and gets up from the couch. She goes to the front door and locks it.

HAZEL

Poor girl, doesn't know it's too late for that.

JORDAN

She could notice him, fight him off.

HAZEL

I don't think we would be here if that was the case.

The woman begins to walk down a hallway toward her bedroom. The shadow coming out from behind the wall.

He creeps slowly after the woman. She walks into the bedroom. and flips the light off the only light remaining comes from a single lamp on a bedside table. She walks to it and clicks it off. She stands up the shadow grabs her from behind and slashes her throat.

From the hall Jordan sees the shadow turn and begin to exit the house going out the same way he came in and escaping into the night.

HAZEL

You ok kid.

Jordan wipes a tear from his eye.

JORDAN

Yeah I'm I'm good.

Jordan stares off into space for a moment.

HAZEL

Time to wake up kid.

JORDAN

Oh. I've always woken up after they, they. The point being I don't know how to wake myself up.

HAZEL

Focus on where you want to be. With your mom in the kitchen.

Jordan takes a breath and closes his eyes forcefully and mutters under his breath.

JORDAN
Mom, kitchen, mom, kitchen, mom.

INT. RUNDOWN HOUSE - NIGHT

Several hours have passed moonlight now seeps through the kitchen window. Jordan and Hazel find themselves back in the kitchen. Jordan Stands up abruptly and hugs his mom.

MARY
It's ok baby you're back with me now.

Mary breaks the hug and holds Jordan by the shoulders.

MARY
We're going to fix this.

Jordan nods, a concerned look on his face. He sits back down.

JORDAN
Tell me about him.

HAZEL
Everybody is connected to the psychic world even if just a very little. It give us things like intuition, Deja vu, the ability to day dream things like that and it connects us all. This man is un connected.

NJORDAN
I don't understand.

HAZEL
Let me make it crystal clear that connection to each other is one of the basic things that makes us human. This man is no longer human.

Jordan looks to his mother both have a grave look on their faces.

INT. MOVIE THEATRE - LATE NIGHT

A tough looking woman detective Adira Fitzgerald enters the movie theatre and is immediately greeted by her partner detective Lane Acker. A middle aged man.

ACKER

Your late.

FITZGERALD

I was in bed. What do we got?

ACKER

Same as the rest of them female mid
20's alone at night.

FITZGERALD

Why was she here by herself?

ACKER

The guy assigned to clean the theatre
with her got sick during the last
showing. Says she told him to go home
that she could handle it.

FITZGERALD

Alright show me the body.

The two walk off screen.

INT. JORDAN'S BEDROOM - MORNING

Jordan is packing his bag for school. He pulls a stack of
books of his desk and puts them in the bag. Under them is his
drawing pad and the pencil he has been using. His
grandmothers words begin to echo in his head.

HAZEL (V.O)

Wear something at all times a watch or
a ring. Even something you just keep
in your pocket. Just Something that
connects you to this reality

Jordan grabs the tablet and puts it in his bag and then grabs
the pencil and puts it into his pocket. He closes the bag and
exits the room.

INT. KING HOME - MORNING

Jordan walks from the hall to the kitchen, dressed in
everyday clothes with his bag slung over his shoulder.

His mother is sitting on the couch with a cup of coffee.

JORDAN
Where's dad?

MARY
He already left.

JORDAN
He still pissed?

MARY
Yeah, I'd give him some space.

Mary looks Jordan up and down.

MARY (CONT.)
You aren't going back to school are you?

JORDAN
Yeah. I am.

MARY
That's a terrible idea I think you should stay home until we get this sorted out.

JORDAN
Mom there's nothing to sort out. I'm just going to have to start calling tips in and then hope the cops catch him. Plus if I don't start going back soon the school will be down our throat and I don't want that either.

MARY
You're brother just died I think they'll understand.

Jordan pauses a moment playing with the strap of his bag.

JORDAN
It's not just that mom. I can't
(beat)
I can't just sit here waiting for another vision. I need to do something. I'm going to call the cops on my way to school but I need something to fill the day with.

MARY

Alright honey, just be careful. I'm not sure this is all going to play out how we think.

JORDAN

Alright mom.

Jordan walks out the front door.

EXT. SIDEWALK - MORNING

Jordan walks down the sidewalk towards school playing with the pencil in his pocket. He grabs his phone out of the other pocket. He stops walking looks that no one else is around and then dials a number.

DESK OFFICER

Valley falls police department how may I direct your call.

JORDAN

I...I need to make an anonymous tip.

DESK OFFICER

What does this pertain to?

JORDAN

The uh the recent murders. There was a story about them on the news the other night.

DESK OFFICER

one moment please.

INT. POLICE STATION - MORNING

Detective Fitzgerald stands in the police station talking to Acker.

FITZGERALD

I need you to get on that and then get back to me.

A man from a desk on the other end of the room shouts toward her.

DESK OFFICER
Fitzgerald!

Fitzgerald turns to face the person.

DESK OFFICER (CONT.)
We got someone on the line. Says he
has a tip about your murders. Wants to
report it anonymously.

FITZGERALD
Send it to my desk phone.

The phone on her desk starts ringing. She picks it up.

FITZGERALD
Detective Fitzgerald.

JORDAN

JORDAN
Are you who I talk to you if I have a
tip about the murders?

FITZGERALD

FITZGERALD
Yeah that's me.

JORDAN
And no one who will know who I am?

FITZGERALD
Your identity is completely protected.

JORDAN

JORDAN
I think there's going to be another
murder tonight.

FITZGERALD

Fitzgerald's eyes widen. She sits down at the desk and grabs
a pen and her note pad.

FITZGERALD
Can you tell me how you know this?

JORDAN

JORDAN
No, I can't. I'm sorry.

FITZGERALD

FITZGERALD
And why is that?

JORDAN

JORDAN
Look I just can't tell you but I'm
pretty sure there is going to be
another murder tonight at 226 Earl.
Between 9:45 and 10pm.

FITZGERALD.

FITZGERALD
One more time I have to ask how you
got this information.

JORDAN
Look I have to go.

The line disconnects.

ACKER
What was that?

FITZGERALD
Someone says there's going to be
another murder tonight.

ACKER
This person tell you how they know
this.

FITZGERALD
Said they couldn't say.

ACKER
That's suspicious.

FITZGERALD
Sounded like a kid, real nervous too.
You think a kid could have pulled all
this off?

ACKER

We've seen crazier things around here.

FITZGERALD

I'm not so sure this time. Information was pretty specific though. Address, time, the whole nine yards.

ACKER

And you're not sure? Let's run the number and go grab the kid. Don't give him a chance to do it again.

FITZGERALD

People give anonymous tips for a reason. I'm not hunting this kid down until we have more information.

ACKER

You're making a mistake.

FITZGERALD

let's stake the house out tonight. See what happens. Go from there.

ACKER

Alright, I'll bring the coffee. Still think you're making a mistake though.

Acker walks off. Fitzgerald rolls the phone around in her hands.

EXT. SUBURBAN HOUSE - NIGHT

Fitzgerald and Acker sit in an unmarked car slightly south of the house.

ACKER

You, think anything's going to actually happen.

Fitzgerald raises her hand and checks a watch on her wrist

FITZGERALD

If anything's going to happen it should be soon watch say's 9:55

The car falls silent for a few moments.

ACKER

How much do you believe this kid?

Acker takes a sip from a cup of coffee in his hand.

FITZGERALD

I don't know. He seemed so scared on the phone. Maybe he knows the killer or something a father or a brother maybe.

ACKER

You keep telling yourself that.

Fitzgerald gives Acker a concerned look. Then turns to the window in the darkness she sees a figure slip out the back of the house.

FITZGERALD

We need to move.

ACKER

Alright give me a sec.

FITZGERALD

Now!

Fitzgerald opens the door of her car and runs towards the house Acker following behind her.

She stops at the door drawing her service weapon. She kicks the door open and enters the house.

She enters the house and sweeps the rooms clearing them quickly. She moves towards the back of the house and enters the bedroom finding the woman's bloody lifeless body on the ground in front of her. Acker finally catches up to her.

ACKER

Ah, shit.

FITZGERALD

Call it in.

Acker exits the room, Fitzgerald leans against the wall.

KING HOUSE - MORNING

Jordan enters the kitchen his mother reading the newspaper.

His father is getting ready to leave dressed in a suit, briefcase at his side.

JORDAN

Have a good day dad.

His father grumbles and then exits the house.

MARY

He'll come around.

Jordan gives his mother a look that shows he isn't convinced.

MARY

He will. I promise, these things just take time.

Jordan looks at his mother and sees the newspaper. The headline reads 6th body found.

JORDAN

They didn't get him last night?

MARY

No, they didn't. I'm sorry.

JORDAN

I'll just have to try again.

MARY

any visions yesterday?

JORDAN

No. I got to go I'm going to be late.

MARY

See you later sweetie.

Jordan leaves the frame as the camera holds on Mary for a moment.

INT. HIGH SCHOOL CLASSROOM - DAY

Back in school class Jordan is attempting to pay attention to a lecture from one of his teachers and rolling around the art pencil in his pocket. He feels himself drifting off into a vision but instead of fighting it he accepts it watching the change happen around him.

INT. BAR - DAY

The desks and chairs dissolve around them being replaced with tables and bar stools. Eventually a full bar appears around him. Empty save one girl cleaning glasses one after the other.

Jordan looks around him trying to gain information from his surroundings. He looks out a window.

JORDAN

It's daytime. That's new.

Jordan walks up to the bar. The woman is wearing a shirt with THE TAP printed on it in big letters with a beer mug beneath it and a name tag that reads SHERRIE

JORDAN

The Tap

Sherrie feels her phone buzz in her pocket. She pulls it out and Jordan peers over the bar to look at her screen. The date and time on it reads MARCH 11 9:45AM at that moment a bell rings alerting the woman and Jordan that someone has entered, the shadow.

SHERRIE

Hey man I'm sorry but we're closed.
Door shouldn't even be unlocked.
That's my bad.

The shadow keeps walking toward them slowly.

SHERRIE

Seriously, you've got to go day drink
somewhere else.

The shadow pulls a knife seemingly out of nowhere as he continues his approach. Sherrie panics for a moment deciding on a course of action.

She throws a mug at the shadow glass shattering around him. A shard cuts him and blood begins to fall on the floor. The shadow continues walking slowly a small trail of blood forming with every step.

Sherrie throws again the shadow deftly dodging it. She begins to run and he matches her pace cutting her off at the end of the bar. She starts walking backwards as he gets closer and

closer to her. She knocks a number of bottles off the shelf. They smack into the shadow.

He recoils for a moment but pulls himself together. He grabs Sherries and smashes her head into the bar she drops to her knees and he stabs her in the back. He cuts a piece of her shirt off wrapping it around his wound and then gets up and walks out of the bar.

Staring at Sherrie's body Jordan shakes his head.

JORDAN

Time to go.

He pulls the pencil out of his pocket. Grips it tightly and wakes up back at school.

INT. HIGH SCHOOL CLASSROOM - DAY

Jordan sits in class tapping his foot nervously staring at the clock 9:15 He raises his hand.

JORDAN

Mr. Renner

MR. RENNER

Yes Jordan.

JORDAN

May I use the restroom?

MR. RENNER

Class ends in just a couple of minutes. You're going to have to wait.

Jordan puts his hand down and goes back to tapping his foot and starring at the clock. The bell finally rings Jordan picks up his bag and rushes our of the classroom pushing past other students to get out the door.

In the hallway Jordan walks his way to an exit head held down. He pushes the door partway open when he is stopped by a familiar voice.

MRS. THOMPSON

And where are you going?

JORDAN

I have to leave.

MRS. THOMPSON
You can't just ditch school Jordan
you're in enough of a hole as it is.

JORDAN
I appreciate that you're trying to
help me but trust me I have to go.

Jordan pushes open the door and walks outside.

EXT. SIDEWALK - MORNING

Jordan walks down the sidewalk in a panic. He pulls out his
phone and dials the number for the police station.

DESK OFFICER
Valley Falls Poli

JORDAN (INTERRUPTING)
I need to talk to detective
Fitzgerald.

DESK OFFICER
I'm sorry she's in a briefing if you
can call back

JORDAN
It's an emergency!

DESK OFFICER
Alright I'll get her.

INT. POLICE STATION - MORNING

Fitzgerald stands in front of a room full of detectives and
uniformed officers.

FITZGERALD
This is six bodies now people. One of
them a cop. I want this finished. I
want people out looking for

The desk officer enters the room.

DESK OFFICER
Phone for you Ma'am.

FITZGERALD

Can't you see I'm giving a briefing?

DESK OFFICER

I'm sorry Ma'am I think it's the
tipster from yesterday.

FITZGERALD

Send it to my desk, hurry!

The desk officer begins to walk out of the room.

Fitzgerald walks behind her at a hurried pace. She reaches
the desk and immediately picks up the phone.

FITZGERALD

Fitzgerald here.

JORDAN

You need to listen there isn't a lot
of time. A woman is about to be
murdered to be murdered at a bar
called The Tap.

FITZGERALD

You want to tell me how you know that?

JORDAN

We don't have time you have to get
over there now. You have to stop it.

FITZGERALD

Can I at least get your name this
time?

The line disconnects as she asks the question. Fitzgerald
puts the phone back on the receiver and then begins speaking
loudly to the whole precinct.

FITZGERALD

Got another tip, we need to get down
to The Tap right now.

People start to stand up slowly.

FITZGERALD

Let's move people a woman's life is on
the line.

EXT. BAR - DAY

Fitzgerald and Acker stand in a pack of officers several is swat gear. The SWAT officers open the door and enter the building. Inside is the scene from the vision blood and broken glass litter the floor.

FITZGERALD

God damn it!

ACKER

Thought we were going to get him this time?

FITZGERALD

I don't know maybe. Kid's info was pretty good last time. Thought it might actually get us somewhere.

ACKER

Well we have all this blood. Scene looks like she fought back pretty hard. Maybe or perp left something of himself behind.

FITZGERALD

Let's get Forensics in here to look at it ASAP ... and ...

Fitzgerald trails off as she looks out the window and locks eyes with Jordan standing on the other side of the street. Jordan starts walking away in a hurry. Fitzgerald starts running after him yelling to the other officers outside.

FITZGERALD

Stop that kid! stop him!

A group of uniformed officers run after Jordan Fitzgerald following close behind.

Jordan panics and starts running down alleyways trying to lose them.

He eventually turns down an alley that dead ends. Realizing his predicament he throws his hands up. The officers catch up to him and Fitzgerald walks through the crowd. Taking her cuffs off her belt.

FITZGERALD
You are under arrest for evading
police and in connection with 7
homicides.

Fitzgerald hands him off to a uniformed officer.

FITZGERALD
Read him his rights. I'll see you back
at the station.

INT. POLICE STATION - DAY

Fitzgerald and Acker sit on the other side of glass outside
an interrogation room with Jordan sitting at the table.

ACKER
So who is he?

FITZGERALD
Stuff in his bag says Jordan King.

ACKER
You mean?

FITZGERALD
Yep Matt's brother.

ACKER
You think Matt could have had all this
happening under his nose?

FITZGERALD
No. Matt would have known something.
Plus I just checked with the school he
was in class till 9:20 and then a
teacher saw him skip out at 9:25.
Doesn't have a car and couldn't have
walked that far in time. Kid
definitely knows something though.

ACKER
You going in there?

FITZGERALD
Yeah.

Fitzgerald opens the door to the interrogation room and sits down at the table.

FITZGERALD

You need anything before we get started?

JORDAN

My parents, you aren't supposed to talk to me without them. I know my rights.

FITZGERALD

Look this isn't an interrogation. We checked with the school you couldn't have murdered that woman and because we know you must be having a hard time after what happened to Matt we are dropping the charge for evading the police but you still need to tell us what's going on.

JORDAN

I can't.

FITZGERALD

Why not?

JORDAN

Look, I just know things ok.

FITZGERALD

Yeah, you and your brother both.

JORDAN

How well did you know him?

FITZGERALD

Not great to be honest. He was kind of a lone wolf. Said a partner would just slow him down. I do know that he had a propensity for coming up with almost impossible information. Just like you.

Jordan sits in silence.

FITZGERALD (CONT.)

Were the two of you close?

JORDAN

Yeah, we were.

FITZGERALD

I heard you've been having a hard time in school. Can't focus.

JORDAN

Yeah.

FITZGERALD

You aren't very talkative are you?

JORDAN

Not with people I don't know.

FITZGERALD

Look you have to give me something.

JORDAN

I'm not under arrest I don't have to tell you anything.

FITZGERALD

Look I've got seven bodies on my hands one of them your brother's don't you want to help catch your brother's killer.

JORDAN

I've been trying.

FITZGERALD

The phone calls?

JORDAN

I told you about two murders. You didn't stop either one.

FITZGERALD

Well we tried this guy he's like a ghost up until today he didn't leave anything behind and something tells me when we run that blood we won't be getting a match. No way the guy is already in the system.

JORDAN

You're right. About him being like a ghost.

FITZGERALD

So you do know something.

Jordan fold his arms and begins to look off into the distance.

FITZGERALD

So the silent treatment now?

Jordan shrugs his shoulders.

FITZGERALD

Alright, fine. You're parents 'll be here soon you can sit in here until then.

Fitzgerald stands up and goes to the door.

JORDAN

Please don't leave me in here again, not by myself at least.

FITZGERALD

You going to tell me what I want to know.

Jordan closes up again.

FITZGERALD

You aren't giving me much of a choice then are you?

Fitzgerald leaves the room and stops back in the adjacent room with Acker.

ACKER

Kid's parents really on the way?

FITZGERALD

They will be when we call them.

ACKER

That's not exactly approved procedure.

FITZGERALD

I know but that kid

Fitzgerald points at the glass.

FITZGERALD (CONT.)

He knows something and he isn't leaving till we find out what.

ACKER

Fine by me. I wanted to put the screws to the kid from the beginning. So what's our next move you want me to take a go at him?

FITZGERALD

No. I'm just going to let him sit there for a while see what he does.

ACKER

Alright we let him sweat a little. I'm going to go grab a bite. You want anything?

Fitzgerald shakes her head no and Acker leaves the room. Fitzgerald stares at Jordan through the glass. He looks like he's in some kind of trance.

Inside the interrogation room Jordan begins to have another vision.

INT. DINER - NIGHT

Jordan finds himself in a 50's style diner. Business is virtually non existent save one trucker having a late night breakfast. A waitress checks on the trucker.

WAITRESS

You all done?

TRUCKER

Yeah thanks I got to get back on the road. You think I can get a cup of coffee to go?

WAITRESS

Sure thing I'll be right back with that.

The waitress picks up the plate from the table and walks into the kitchen with it. Jordan follows her. A lone cook stands in the kitchen.

COOK
Any new orders?

WAITRESS
Just a coffee for the road. It's a
slow night.

The waitress grabs a to go cup from one of the shelves and fills it with coffee and puts a lid on it.

WAITRESS
After I get this guy out can we just
lock up, go home early for once?

COOK
Owner would kill us open 24 hours
means open 24 hours

WAITRESS
ugh.

The waitress exits the kitchen and goes back into the dining room gives the man his coffee. He gives her cash to pay for his meal and leaves. She deposits the money in the register. The cook pops his head into the dining room.

COOK
Hey I'm taking a smoke break. Grab me
if anyone comes in?

WAITRESS
Sure.

The waitress leans on the counter staring off into the distance.

JORDAN
I wonder what she's thinking about.
I'd kill to have a normal day dream
again.

EXT. DINER BACK ENTRANCE - NIGHT

The cook stands in an alley behind the restaurant having a smoke the door to the kitchen propped open. He takes a big drag and then exhales.

The shadow creeps up from the entrance to the alley. He stops about 20 feet from the cook.

COOK
What you doing there pal?

The shadow does not respond.

COOK
Are you looking for a handout or something? cause you have to pay to eat here man.

The shadow begins to walk forward.

INT. DINER - NIGHT

A scream is heard from outside. The waitress grabs a bat from behind the counter and picks up a phone and dials 911. Loud footsteps are heard walking slowly from the kitchen.

911 OPERATOR (V.O)
911 What is your emergency!

WAITRESS
I'm a waitress at The Hammer diner. Someone just attacked our cook and he's coming for me.

911 OPERATOR (V.O)
Alright Ma'am officers are currently being dispatched to the scene. Is there anywhere you can hide while you wait.

WAITRESS
There's a stock room that we don't really use.

911 OPERATOR (V.O)
Alright I need you to go there as quick as possible.

The footsteps grow louder and closer.

The waitress gets up with the phone in her hand and moves to a small door opens it and goes inside shutting it behind her.

WAITRESS

Alright, I'm here.

911 OPERATOR (V.O)

Can you lock the door Ma'am?

WAITRESS

It only locks with a key. The owner is the only one who has it.

911 OPERATOR (V.O)

Can you block it somehow.

The woman looks around the room scanning objects.

WAITRESS

There's a desk.

911 OPERATOR (V.O)

Can you move it?

WAITRESS

I think so.

911 OPERATOR (V.O)

Alright put down the phone and block the door. Don't open it for anyone unless I say so.

The waitress sets down the phone on the desk top and leans hard against it using her weight to push it. Inch by Inch the desk moves in front of the door. The footsteps slowly growing closer. The desk stops in front of the door. The waitress picks up the phone.

WAITRESS

Alright the door is blocked.

911 OPERATOR (V.O)

Ok Ma'am officers should be there any minute. I'm going to stay on the line with you until then ok.

The waitress nods.

911 OPERATOR (V.O)

Ma'am are you there?

WAITRESS

Yes, sorry. I understand.

The footsteps are closer now, louder.

WAITRESS

He's coming.

911 OPERATOR (V.O)

Officers will be there any moment
Ma'am.

The knob on the door starts to rattle.

WAITRESS

Oh, my god he's right outside.

911 OPERATOR (V.O)

The desk should hold him long enough.
We're going to get you out of there
just hold on.

The door starts to push in slightly the door banging against the desk. The desk slides and the door opens a little more each time. bang, bang, bang. With one last push the desk slides out of the way and the shadow enters the room.

WAITRESS

He's here.

911 OPERATOR (V.O)

The police are only a minute out. You
just have to hold on.

The girl throws her phone at the shadow. It hits him in the face. He stops only for a moment and peers at the phone on the ground and then grabs the woman by the hair pulls her up to her feet and stabs her in the abdomen.

INT. POLICE STATION - DAY

Jordan snaps back to reality losing his bearings. He finds himself again in the interrogation room Fitzgerald standing in front of him. He looks up at her.

FITZGERALD

What the hell was that?

Jordan searches for words.

JORDAN

Nothing.

FITZGERALD

Yeah, nothing.

Fitzgerald scoffs.

FITZGERALD (CONT.)

We've been trying to talk to you for twenty minutes but you just sat there. I thought about calling an ambulance.

JORDAN

It's just something that happens sometimes. Nothing to worry about.

FITZGERALD

You're parents should be here any minute. If you want to tell me how you know what's going on now would be the time.

JORDAN

There's an all night diner. There's going to be another murder there tonight. You can stop him.

FITZGERALD

Why didn't you tell me this earlier?

Jordan pauses and takes a deep breath

JORDAN

Would you believe that I didn't know until just a second ago?

Fitzgerald stands puzzled by the statement. Acker walks in

ACKER

Kids parents are here.

FITZGERALD

Alright, I'll walk him out.

Acker exits and Jordan stands up.

JORDAN

Seriously. You could stop him tonight. It's going to take him longer than the others.

FITZGERALD
I'll try kid.

The two walk out of the interrogation room and into the main room. Jordan's parents are waiting for him.

JOHN
There he is! Our little jailbird!

MARY
John can't we just

JOHN
No Mary, messing up in school is one thing but getting arrested? I think it's time for a new approach.

The two stare at each other.

FITZGERALD
If I could interject.

The two break the stare and look toward the detective.

FITZGERALD
You're son shouldn't have been arrested. This was all just a misunderstanding.

Jordan looks at her and they lock eyes for a moment. They look back at Mary and John.

FITZGERALD
We just thought that he might have some information that would assist us with the investigation... an overzealous officer put him in custody and I promise they will be properly reprimanded.

JORDAN
Dad I...I wouldn't do anything.

JOHN
We'll talk about this more at home. Thank you detective.

MARY
Do we need to sign anything or?

FITZGERALD

No you're free to go.

The family walks away and Acker walks up from behind Fitzgerald.

ACKER

What next?

FITZGERALD

Another stakeout.

ACKER

He tell you about another one?

FITZGERALD

yeah.

ACKER

Fine, he might not of done it but the kid still has some impossible information.

FITZGERALD

Look, however he gets it the kid knows more then us and we are in the middle of the biggest murder spree we've ever seen. If it helps us get the bastard I don't really care where the kid gets his information.

INT. KING HOME - AFTERNOON

Jordan sits in a chair in the kitchen his parents standing over him.

JOHN

Now, will you please tell us what's going on? I'm worried.

JORDAN

look things have just been a little weird lately. I'll be fine.

JOHN

Fine, we just had to pick you up from jail. You call that fine?

MARY

They just wanted to talk to him.

JOHN

Why do you keep doing that Mary? I try to talk about this and you try and steer me off course.

MARY

Every teenager goes through weird phases, it'll pass.

JOHN

Matt never acted like this.

JORDAN

I'm not Matt! I know you were really proud of him and want me to grow up just like him but that's not going to happen. I'm not going to be the kid you can parade around to all your friends and say look at my son he's a hero.

JOHN

What are you going to be then? because right now it doesn't seem like you want to be much.

JORDAN

I want to be an artist dad.

JOHN

I thought we talked about this?

JORDAN

You said I should go for it.

A silence fills the room. Eventually Jordan stands up from the chair and walks to his room. John turns to walk after him and Mary stops him grabbing him by the arm.

MARY

Just stop John.

JOHN

Really, you're still on his side?

MARY

Of course I am he's our son.

JOHN

Exactly why I'm trying to keep him on the right path.

MARY

Who gives a shit? So he wants to be an artist. Can't you just try to support him? He's a good kid that's all that matters.

JOHN

A good kid? We just drove him home from jail.

MARY

The detective told us he didn't do anything.

JOHN

She was clearly hiding something and right now it feels like you and Jordan are too.

MARY

Look just trust me ok. After 23 years of marriage can you just trust me?

JOHN

Alright Mary you want to ruin our kids life that's fine by me.

John walks away, Mary stands in the kitchen arms folded.

INT. KING HOME - EVENING

Mary sits on the couch watching the TV Jordan creeps out from his room. She notices him.

MARY

Don't worry you're father went out for a while. I'm sorry about all of that by the way.

JORDAN

It's alright. We've been through a lot lately. Makes sense that he's a little pissed. Can you ask you something?

MARY

Yeah. What?

JORDAN

Can we go see Grandma again?

MARY

Jordan I don't

JORDAN (INTERRUPTING)

Look I have to do something more. I have an idea but I need her help to see if it will work.

MARY

Alright if you think it will help. You know you remind me of your brother?

JORDAN

Yeah?

MARY

Yeah you have this same need to do good to help people. It's a great thing. I'm really proud of you Jordan.

The two exchange a short hug.

MARY

Come on let's go call grandma tell her we're coming.

The two get up from the couch.

EXT. RUN DOWN HOUSE - DAY

The car pulls up to Hazel's house. Hazel is sitting on the porch. Jordan and Mary exit the car.

HAZEL

Another visit from my family. To what do I owe this honor?

MARY

This one is all him.

HAZEL

Well then, let's go sit and see what the boy has to say this time.

INT. RUNDOWN HOUSE - DAY

The group sits around the kitchen table. Jordan has a nervous look on his face and is fidgeting in his chair.

HAZEL

You obviously have something you want to say boy so just spit it out.

JORDAN

Is there any way to choose to have a vision?

Hazel is slightly stunned by the question. She ponders her answer.

HAZEL

There is but I can't say I recommend it.

JORDAN

Why not?

HAZEL

That's how we lost my father. He decided he wasn't doing enough to save people. So he trained himself to have a vision whenever he wanted. Thought more visions meant saving more people. In the end he was in the psychic realm nearly 24 hours a day. It was hard on his mind. Eventually he had a massive seizure and fell dead.

JORDAN

How did he do it?

HAZEL

It's not all that complicated really. Just takes focus. My father started out small. Tried to project himself into another room more or less. Learn where we were going to be. He'd pop out and scare us. Thought it was really fun at first.

JORDAN

I'm sorry. I wish I could have met him.

HAZEL

I do to. He'd be more help than me.

JORDAN

There's one more thing... If I were to enter and exit the psychic plane very quickly would there be any danger?

HAZEL

It would certainly be taxing but to be honest I don't know it's not something my father ever tried and you're the only person I know even capable of attempting it.

JORDAN

So I'll be the first. That's something.

HAZEL

What are you planning on doing boy?

JORDAN

Saving the day I guess.

EXT. DINER - NIGHT

Fitzgerald and Acker sit in the car.

ACKER

I don't like waiting

FITZGERALD

sucks for you.

ACKER

just feels like we should be doing something.

FITZGERALD

look, if we want to catch the guy we have to lay low. wait till he's here.

ACKER

So you have a theory about the kid?

FITZGERALD

Maybe... So one night I was at the bar after a long shift. Matt showed up. I was stuck on a case so I offered to buy him a couple if he let me pick his brain.

ACKER

and?

FITZGERALD

Well he drank more than a couple. Like he was trying to forget something you know. Anyways 5 or 6 whiskeys in I asked him how he did it.

ACKER

This should be good.

FITZGERALD

Said he a sixth sense. At the time I thought he was just drunk or messing with me. After talking with his kid brother though. Might be something to it.

ACKER

Hysterical.

FITZGERALD

however that family does what it does it helps. So maybe stop worrying about it and worry about catching this guy.

ACKER

didn't mean to touch a nerve.

After some time a call comes in from the scanner.

DISPATCHER

we have a 10-67 and a 10-54 at the Hammer diner.

Fitzgerald picks up the radio.

FITZGERALD

car 314 responding. We are on scene. Send backup

She hangs up the radio.

FITZGERALD

Let's go.

The two exit the car and draw their weapons. They enter through the front of the diner and interrupt the shadow. He turns and runs through the kitchen.

FITZGERALD

Follow him I'll get the girl.

Acker runs into the kitchen and Fitzgerald walks up to the girl standing in front of the storage closet.

FITZGERALD

Are you alright ma'am?

The girl nods slightly.

FITZGERALD

An ambulance should be on it's way
they will want to check you out down
at the hospital.

Another squad car pulls up and two uniformed officers rush inside.

FITZGERALD

Stay with the girl I'm going after
Acker.

EXT. DINER BACK ENTRANCE - NIGHT

Fitzgerald exits the back door and scans the alley. The cooks body sits in the alley. To her right s Acker on the ground against a wall bleeding from the shoulder. Fitzgerald runs to him and kneels down next to him. She pulls a radio off her belt.

FITZGERALD

I have an officer down in the alley
behind the diner. I repeat officer
down.

She lets her finger off the button.

FITZGERALD

What the hell happened?

ACKER

I don't know. I got out here saw the suspect. I gave pursuit about a minute later I lost sight of him. I looked around but before I knew it there was a knife in my shoulder and the guy took off. The girl ok?

FITZGERALD

Physically yeah.

ACKER

We actually saved one. I call that a win.

FITZGERALD

Yeah a win.

INT. POLICE STATION - DAY

Fitzgerald is at her desk asleep. Acker now with a sling around his shoulder walks up behind her and drops a file on the desk waking her up.

ACKER

Sleeping on the job?

She rubs the sleep from her eyes and tries to orient herself.

FITZGERALD

After they took you in the ambulance I went to the hospital to check on you. You were sleeping so I came here to wait for them to process the girl. Must have fallen asleep.

ACKER

Well that's her statement.

Acker nudges to the file on the desk. Fitzgerald picks it up.

FITZGERALD

She's saying she doesn't remember what the guy looked like at all? Only a possible height and weight?

ACKER

Yeah. She sat with a sketch artist for a long time trying to come up with something but couldn't tell anyone a single detail about the guy.

FITZGERALD

What about you?

ACKER

What do you mean?

FITZGERALD

I mean you said you saw him take off. You must have gotten at least some look at the guy.

ACKER

I was pretty busy bleeding out in an alley if you'll remember. You saw him when we entered what do you remember?

Fitzgerald ponders for a moment.

FITZGERALD

Nothing. (beat) Not one damn thing.
(beat) How is that possible?

ACKER

Maybe you should ask the kid.

Acker walks away as Fitzgerald stairs off into the distance.

INT. JORDAN'S BEDROOM

Jordan sits at his desk drawing absent mindedly. His pencil lightly scraping across the paper. He begins to have another vision.

INT. HIGH SCHOOL CLASSROOM - NIGHT

Jordan finds himself in his desk at school. The class room is nearly empty. Mrs. Thompson sits at her desk grading by a small desk light. Her phone rings.

MRS. THOMPSON

Hey... yes I know it's late... I have to grade these...I'm already behind enough as it is...I have to go.

Mrs. Thompson hangs up the phone and lets it clatter onto her desktop. She goes back to marking up papers. A janitor walks by.

GARY

Do you want me to clean your room?

MRS. THOMPSON

No it's late you should head home. You shouldn't have to wait on me.

GARY

Alright, see you tomorrow.

MRS. Thompson nods and smiles and the janitor walks away.

Jordan stands up and walks to his teachers desk.

JORDAN

Why does it have to be you? Every person in the world and somehow he picks you.

Jordan paces around the classroom.

JORDAN

Alright I can do this, I can stop him. I have to stop him. Now focus Jordan.

Jordan calms himself down and scans his surroundings.

JORDAN

Alright clock says 9pm. What's the date?

Jordan scans the white board in the corner is a date written in expo marker.

JORDAN

This isn't until tomorrow night. I have time. Good.

Mrs. Thompson rubs her eyes and yawns.

MRS. THOMPSON

Alright, that's enough. I need to get out of here.

Mrs. Thompson stacks the papers together and puts them on the corner of the desk. She grabs a purse from beneath the desk and stands up.

She walks to the door and out of the classroom Jordan following close behind.

The hall is dimly illuminated with large portions of vast darkness. Mrs. Thompson walks down the hall her heels clacking against the linoleum floor with every step.

A light by a bank of lockers illuminates a small patch of the floor. A figure walks down the hall and the light picks up their shadow, tall and lanky. The figure draws closer his footsteps reverberating across the floor.

MRS. THOMPSON

Is somebody there?

The shadow ducks down an adjacent hallway.

MRS. THOMPSON

No one is supposed to be on campus this late.

Mrs. Thompson walks toward the turn the shadow took.

MRS. THOMPSON

Do you need any help?

She walks down the hall.

JORDAN

Don't follow him! Shit.

Jordan runs after her.

Mrs. Thompson continues down the dimly lit hall. She stops the shadow about 15 feet in front of her.

MRS. THOMPSON

I need to know what you're doing here or else I'm going to have to call the police.

The shadow begins his walk toward Mrs. Thompson.

MRS. THOMPSON

Please sir I don't want to have to do anything drastic.

The shadow walks forward unconcerned by the threat. Mrs. Thompson turns and begins to walk the other way. She digs in her purse and pulls out a phone.

MRS. THOMPSON

Yes I'm a teacher at Lakeview high. There is a man here and he's following me. Alright thank you please get here quickly.

Mrs. Thompson hangs up the phone and starts to move at a very brisk pace towards the nearest exit the shadow moving after her gaining ground. She begins to run as well as she can wearing heels. The shadow picking up his pace.

They arrive at a door. Mrs. Thompson pushes on it but it won't give.

MRS. THOMPSON

Shit. Shit.

Mrs. Thompson turns back toward the shadow. The shadow now very close to her tries to grab her. She swings her purse at him hitting him in the face.

He recoils for a brief second and she runs past him. He grabs after her and she trips landing hard on her ankle. She scrambles to her feet moving as quick as she can but her ankle can no longer handle full weight.

Jordan watches the whole scene a look of terror on his face.

JORDAN

Come on run.

Mrs. Thompson and the shadow run right through him and down the hall. Mrs. Thompson trying to push through the pain but every step her ankle hurts more and more slowing her down. Eventually she collapses to the ground.

CLOSE UP JORDAN

Jordan lets out tears as we hear Mrs. Thompson scream.

JORDAN

You can fix this Jordan. You can fix it.

He closes his eyes tears streaming down them and grips his pencil tightly to bring himself back to regular world.

INT. HIGH SCHOOL CLASSROOM - DAY

Jordan sits in Mrs. Thompsons class. He is nervous. Eventually the bell rings. Jordan waits for the class to empty before approaching Mrs. Thompson.

JORDAN

Mrs. Thompson can we talk?

MRS. THOMPSON

Sure Jordan what about?

Jordan struggles to find the words he wants to say.

MRS. THOMPSON

Are you alright Jordan?

JORDAN

Yeah I...I'm fine.

MRS. THOMPSON

Are you sure you seem

JORDAN (INTERRUPTING)

Yeah I'm fine! I'm sorry I didn't mean to yell like that. I just really need to talk to you about something.

MRS. THOMPSON

Ok Jordan just take two deep breaths and try again. You can tell me anything.

JORDAN

Are you planning on working late tonight?

MRS. THOMPSON

Yes, I need to catch up on some grading without all the noise.

JORDAN

Maybe you should stay home with your family tonight.

MRS. THOMPSON

Well I really need to get some work done so.

JORDAN

Please!

MRS. THOMPSON

Jordan what on earth is this about?

JORDAN

I just think it's not good to be here all by yourself at night. There's been all of those murders lately and.

MRS. THOMPSON

Jordan I appreciate your uh concern for me but I promise you I'm fine and I'd actually like you to leave now.

JORDAN

But

MRS. THOMPSON

Now please Jordan.

Jordan walks to the edge of the door and turns back slightly.

JORDAN

Just be careful.

Mrs. Thompson gives Jordan a slight nod and he exits the classroom.

INT. HIGH SCHOOL JANITORS CLOSET - AFTERNOON

Jordan stops at the janitors closet. It is open. Gary is taking a break inside.

JORDAN

Hey Gary.

GARY

Hey there Jordan.

JORDAN

How's the back treating you?

GARY

I'm making it through. Me and the wife are looking at the finances seeing if maybe I could take the summer off. Get the surgery then.

JORDAN

That'd be good. Hate to see you hurting.

GARY

So what brought you down here?

JORDAN

Look it's kind of a big ask but I need a favor.

GARY

For you kid...anything. You're the only student in years took the time to learn my name let alone have a conversation with me.

JORDAN

The back door by the Gym can you leave it unlocked tonight?

GARY

Ooh that is a big ask. Are you sure there isn't something else I can do for you?

JORDAN

Look I really need it. Nobody else will know and it's just the back door.

GARY

What's it for?

JORDAN

to be honest I think something weird might happen tonight. I need to be here for it.

GARY

How weird are we talking?

JORDAN

Not quite sure yet. I just know I need to be here for it.

GARY

Alright kid. It'll be open.

JORDAN

Thank you so much Gary and maybe you should call in sick tonight or something.

Jordan begins to run off and yells from down the hall.

JORDAN

Good luck with the surgery!

INT. POLICE STATION - DAY

Jordan stands next to detective Fitzgerald's desk. She is staring at a file and doesn't notice him.

JORDAN

Detective?

Fitzgerald looks up shocked by who is standing before her.

FITZGERALD

Jordan? What on earth are you doing here?

JORDAN

There's going to be another one. Tonight.

FITZGERALD

Why didn't you just call it in again?

JORDAN

This one's (beat) personal. I tried to stop it before it could happen but she wouldn't listen.

FITZGERALD

Who is this woman?

JORDAN

My history teacher Mrs. Thompson.

FITZGERALD

What's she going to be doing at the school in the middle of the night?

JORDAN

I don't know it seems like she didn't really want to go home but why she's there doesn't matter. You have to save her.

FITZGERALD

We can try but to be honest. I don't know if we can. Our track record with this guy. Is starting to look pretty awful.

JORDAN

You can get him. I'm going to hold him there until you can stop him.

FITZGERALD

Absolutely not! I'm not putting a kid at risk. We'll get the guy eventually.

JORDAN

No. I'm not letting him take a single more life but especially not hers.

FITZGERALD

What makes you think that you're capable of this anyways?

JORDAN

He'll be interested in me. I think he'll know I'm different.

FITZGERALD

Ahh!

JORDAN

What?

FITZGERALD

You, You're brother. So there is something strange going on there.

JORDAN

Yeah, there's...something.

FITZGERALD

Ok so you're special or something but this still isn't safe.

JORDAN

I've been working on a way to fight him I think it'll work. At least long enough for you guys to actually get him this time.

FITZGERALD

I still don't like this.

JORDAN

Well unless you arrest me I'm going to give it a try. Just be there to finish the job.

FITZGERALD

Alright kid, You got you're backup. I hope you know what you're doing.

Jordan gives her a nod and walks away. When Jordan leaves she shakes her head a little a grim look on her face.

INT. KING HOME - EVENING

John and Mary sit on the couch watching tv. Jordan enters the room, dressed to leave with his backpack on his back.

JOHN

What in the hell do you think you're doing?

JORDAN

I'm going out for a while.

JOHN

No way! After everything you've done lately going to march your back to your room and finally do some goddamn homework.

Jordan looks at his mom trying to signal to her what he is leaving for.

MARY

John, If Jordan feels like he needs to go out this late he probably has a pretty good reason. Maybe you should let him.

JOHN

No, I'm done with this. Jordan go to your room.

MARY

John

JORDAN

No mom it's alright I'll go to my room.

Jordan goes to his room and shuts the door. His parents muffled yells can be heard through the door.

JORDAN

One more chance to practice.

Jordan sits down in his desk chair the chair facing away from the desk. Jordan closes his eyes.

JORDAN

Living room, living room, living room.

Jordan finds himself in the living room. His parents still shouting.

JORDAN

It really does work. Just need to focus on a place. This'll work it has to.

INT. JORDAN'S BEDROOM - LATER

Jordan sits in his room tapping his feet, swinging around in his chair. He listens for movement outside the room.

JORDAN

Come on, time's running out.

A single set of footsteps can be heard walking towards the back bedroom. The bedroom door opens and shuts.

JORDAN

God I hope it's mom out there.

Jordan gingerly opens his bedroom door and tiptoes down the hall to the living room. His mother stands in front of him. She speaks to him in a slight whisper.

MARY (WHISPERING)

Are you sure about this?

Jordan nods in response and Mary pulls him in for a hug. Jordan breaks the hug. His mother touches him on the cheek and Jordan walks out the door into the night.

EXT. HIGHSCHOOL - NIGHT

Jordan stands outside the high school. A large distance still between him and the entrance. He takes a few deep heavy breaths. He closes his eyes and mutters to himself.

JORDAN

Mrs. Thompson, Mrs. Thompson, Mrs.
Thompson.

INT. HIGH SCHOOL CLASSROOM - NIGHT

Mrs. Thompson sits at her desk grading papers. Totally unaware of what is about to ensue.

JORDAN

Good I'm not too late. Need to hurry
though.

Jordan grasps the pencil in his pocket.

EXT. HIGHSCHOOL - NIGHT

Jordan takes another deep breath and walks toward the school

INT. HIGH SCHOOL CLASSROOM - NIGHT

Jordan creeps slowly through the hallway of his high school. He hears someone walking in the distance. He ducks behind some lockers. He peaks his head out and realizes the shadow is Gary. Jordan steps out.

JORDAN

What are you doing here Gary? I thought I told you to take a sick day.

GARY

You seemed nervous this afternoon. Thought maybe I could keep you from getting in any trouble.

JORDAN

Look you need to leave. Something really bad is about to happen.

The two hear the loud methodical footsteps of the shadow.

JORDAN

It's too late come on we got to go get Mrs. Thompson.

Jordan starts running down the hall. Gary following after him leaving his garbage can and other supplies behind.

CUT TO:

EXT. HIGHSCHOOL - LATER

Detectives Fitzgerald and Acker stand in front of a crowd of officers some in swat gear more in standard uniform.

FITZGERALD

I want men posted on every single exit. We know our man is inside. Tonight is our best chance to nail him and lord help help you if you're the man he gets by. This has gone on to damn long as it is.

ACKER

We believe there are also two civilians inside one teacher working late, and one student who has been

Acker chokes on the words a little.

ACKER

Helping us on the investigation. We want to do everything in our power to get both of these individuals out alive.

FITZGERALD

Now you have your assignments. Report to your post and let's end this.

The cops begin to disperse around the school.

FITZGERALD

You should stay here.

ACKER

You have to be kidding me?

FITZGERALD

This guy almost got to you once I don't want to see that happen again.

ACKER

Look I'll hang back a little but I'm going in there with you.

FITZGERALD

You always have been a reckless son of a bitch. Come on then.

The two walk to the door of the high school.

INT. HIGH SCHOOL CLASSROOM - NIGHT

Jordan runs into the classroom and Gary follows close behind.

JORDAN

Gary, shut the door.

Gary shuts the door and peeks out the window a little and then backs away from it.

MRS. THOMPSON

Jordan, what on earth are you doing here?

JORDAN

There's a man after you. He's in the building and I'm trying to save you.

MRS. THOMPSON

Is this what you were going on about earlier. Jordan no one can even get in the building after 5.

GARY

I know that Ma'am and while I don't know exactly what's going here but we did hear footsteps in the hall and if Jordan thinks something is wrong I think we should trust him.

MRS. THOMPSON

Alright, If you say somethings wrong I'm going to believe you.

From down the hall the group hears shots fired.

MRS. THOMPSON

Oh my god! What's going on?

JORDAN

Relax Mrs. Thompson I can get us out of this I think but I need you to be quiet for a just a minute.

MRS. THOMPSON

But those were gun

JORDAN (INTERRUPTING)

Please! I need to focus so I can figure out where he is.

Jordan closes his eyes. He finds himself out in the hall. The area immediately in front of the class room is clear.

JORDAN

Alright, we can go. I don't want to risk running all the way to the gym though. Gary can we hide in your closet.

Gary nods. Jordan opens the door gestures to the other two to go. They run in silence to the Janitors Closet Mrs. Thompson in front, Jordan in middle, and Gary taking up the rear.

They get near the closet and see the dead body of the police officer on the floor Mrs. Thompson begins to scream and Jordan covers her mouth. She looks toward him and he holds his other index finger over his lips. She nods and he lets her go.

The group enters the closet and gently closes the door. Mrs. Thompson lets out a large sigh of relief.

JORDAN

We should be safe here for a minute
while I try to figure out where he is.

Jordan closes his eyes again and begins to whisper to himself.

JORDAN

Shadow, Shadow, Shadow.

POV JORDAN HE STANDS BEHIND THE SHADOW LOOKING OVER HIS SHOULDER.

The shadow walks down the hall of the building a woman comes into focus Detective Fitzgerald. Her back is to them.

JORDAN

No!

Jordan shouts as we cut back to the closet.

MRS. THOMPSON

What's wrong?

JORDAN

A detective she came here to help me.
He's after her now.

GARY

She's a detective I'm sure she'll be
ok. Maybe we should just wait this
thing out.

JORDAN

I have to go help her. Too many people
have died already but Gary's right
about one thing. You two should stay
here. Out of his way. Now I have to
go.

Jordan exits the closet leaving two terrified people behind.

INT. HIGH SCHOOL HALLWAY - NIGHT

Jordan sprints down the hallway. He finds Fitzgerald she is turned away from him.

FITZGERALD

Acker, Acker where'd you go. I told you not to run off.

JORDAN

Detective! He'll be here any second you have to.

Fitzgerald spins around her gun raised and at the same moment Jordan is grabbed pulled in tight a knife held up to his throat.

THE SHADOW

Careful there detective. You wouldn't want to lose your little informant with you.

JORDAN

So you know who I am?

THE SHADOW

Cops started getting pretty close recently. Figured one of you freak jobs must have been helping them. Didn't expect it to be just a kid though.

FITZGERALD

Freak Jobs?

THE SHADOW

Psychics. That's what this kid is right?

Jordan nods as best he can.

FITZGERALD

That explains some things. Now let the kid go and nobody gets hurt.

THE SHADOW

Why would I do that?

FITZGERALD

There are officers.....

Fitzgerald's voice trails off as Jordan closes his eyes one final time.

Jordan finds himself in the same hall sometime later. His own body lying dead on the floor as well as Fitzgerald's. Jordan panics for a moment and then tries to calm himself down.

JORDAN

Alright, You don't have a lot of time
Jordan. Need to come up with something
quick.

He paces the floor surveying the scene. He pulls the pencil out of his pocket and starts to fiddle with it. He looks down at his hands.

JORDAN

That's it!

Jordan grips the pencil hard and wakes up. The shadow and Fitzgerald still negotiating.

FITZGERALD

It doesn't have to be like this all of
us can come out of this I promise.

Jordan pulls the pencil out of his pocket and Jabs it hard into the shadow behind him. The shadow grabs the wound and Jordan drops to the floor.

Fitzgerald fires the gun over Jordan and it hits the shadow in the shoulder. The shadow collapses to the floor. Jordan runs to Fitzgerald and stands behind her. She pulls her radio off her belt.

FITZGERALD

We need EMT's inside now. Suspect is
down I repeat suspect is down.

She lets the button go.

FITZGERALD (CONT.)

You ok kid.

JORDAN

Yeah, I'm good. What about him though?

EMT's come rushing by and start to treat the shadow.

FITZGERALD

I don't know for sure that's these
guys problem now. Come on let's get
you out of here.

JORDAN

I need to go get some people out of a closet first.

FITZGERALD

Huh?

EXT. HIGHSCHOOL - NIGHT

Jordan, Fitzgerald, Mrs. Thompson and Gary stand outside the high school.

FITZGERALD

So are you finally going to tell us what's been going on?

JORDAN

I've been having these visions I guess. They've been showing me the murders before they happen.

FITZGERALD

Thus all you're fantastic information. You're brothers too I guess.

JORDAN

My brother was a little different but yeah more or less.

MRS. THOMPSON

So our conversation in the classroom yesterday? You knew this was all going to happen?

JORDAN

Yeah.

FITZGERALD

Why didn't you just tell me earlier?

JORDAN

Would you have believed me?

FITZGERALD

Touché.

GARY

Can you tell my future?

JORDAN

Sorry Gary but they only seem to show me people in danger. Plus my hope is to stick in the present for a while. The visions, they weren't exactly easy to deal with.

FITZGERALD

So what are you going to do next?

JORDAN

Hopefully just go back to normal for a while. Actually be able to pay attention in class.

MRS. THOMPSON

Speaking of which. A spot opened up in Mr. Rivers advanced art class next semester.

JORDAN

Doesn't he only take like the best of the best for that class?

MRS. THOMPSON

I fished some of your drawings out of the trash can one day, showed them to him. He'd love to have you.

FITZGERALD

I think you're parents are here kid.

JORDAN

Thanks for the help detective.

Jordan begins to walk toward his parents.

FITZGERALD

Hey just one more thing. How did that guy know what you are?

JORDAN

Honestly don't know not sure that I want to.

INT. PRISON

A man in a suit the prisons warden and a man in a white coat a doctor talk in a hallway outside of a prison block.

WARDEN

Thank you for coming Dr.

DOCTOR

Of course, you seemed very concerned on the phone.

WARDEN

We have a new prisoner he's awaiting trial for a series of murders in the fall.

DOCTOR

What do you want from me?

WARDEN

We're hoping you can evaluate him. He won't talk to anyone. He barely eats. Most worrying the man doesn't sleep.

DOCTOR

You mean he has insomnia? Because I'm sure the medical staff here can give him something for that.

WARDEN

No Doctor I mean as far as we can tell and we put a night watch on him to be sure the man has not slept a night since he came here.

THE CAMERA MOVES DOWN THE HALLWAY, GLIDING. IT STOPS AT THE CELL ON THE END INSIDE THE SHADOW SITS ON THE BED. HE TURNS HIS HEAD TOWARD THE CAMERA. HIS EYES ARE BLOODSHOT.

INT. HIGH SCHOOL CLASSROOM - DAY

Six weeks have passed since the murders and Jordan's life has mostly returned to normal as he attends the first day of the spring semester.

MR. RIVERS

Hello class, welcome to advanced art. I don't let just anyone in this class only those who have shown a particular aptitude in one medium or the other. Because of this I have very high expectations for the class. Throughout the semester....

Mr. Rivers voice trails off as the walls start to melt around Jordan.

JORDAN
Oh fu

FADE OUT:

Credits